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and Photographs

Montpelier Street, London | 24 June 2021

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Fine Books, Manuscripts and Photographs

Montpelier Street, London | Thursday 24 June 2021 at 11am

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26773
Lots 1 - 298

VIEWING

Sunday 20 June, 11am - 3pm
Monday 21 June, 9am - 4.30pm
Tuesday 22 June, 9am - 4.30pm
Wednesday 23 June, 9am - 4.30pm

ILLUSTRATIONS

Front Cover: lot 238
Back Cover: lot 72

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Sale Information

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1



2



3



4

1

ARCHITECTURE - FRANCE

Four fine original architectural designs for the four elevations of a fin-de-siècle brick town house in Rouen, *pen, ink and watercolour within wash borders, on thick paper, a few small pin marks in corners, each 660 x 470mm.*, "Dressé par l'architecte Soussigné, Rouen le 1[-15] mars 1902" (4)

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

An elegant set of original watercolour designs for the four facades of a typically grandiose fin-de-siècle brickwork town house, proposed for building in the Rue d'Elbeuf in Rouen. Includes "Façade vers la Rue d'Elbeuf", "Façade principale" "Façade latérale", and "Façade postérieure".

2 •

ARMS AND ARMOUR

MEYRICK (WILLIAM) An Illustrated Catalogue of Weapons and Detached Specimens of Armour, from the Collection of William Meyrick, Esq., FIRST EDITION, *title printed in red and black*, 120 ALBUMEN PRINTS (*numbered 1-118, with 2 each for nos. 98 and 117, all numbered in ink on mount above image*), *accompanying printed leaf of text to plates 1-92 (with additions in ink to 9), the remainder with a leaf of descriptive text in manuscript, mounted one per page, cutting from Connoisseur Magazine relating pasted on front endpaper, contemporary red morocco gilt, original gilt lettering label on upper cover, g.e, rebacked preserving original spine (with modern gilt morocco lettering label), rubbed [not in Gernsheim], folio (360 x 265mm.)*, Joseph Clayton, 1861

£3,000 - 4,000
€3,500 - 4,600
\$4,300 - 5,700

RARE CATALOGUE OF THE WILLIAM MEYRICK COLLECTION OF WEAPONS AND ARMOUR, ILLUSTRATED WITH ORIGINAL ALBUMEN PRINT PHOTOGRAPHS, WITH IMPORTANT PROVENANCE. No copies traced as selling on Rare Book Hub, and only one copy listed on Worldcat. Presumably published in a limited number of copies, the author notes that he is "indebted to a friend for having most kindly taken these photographs from specimens of weapons... I have obtained in the last fifteen or twenty years. In making this small collection, my object has been to procure such specimens only, as are really of good form, or of good workmanship..." (Introduction).

Provenance

Leonard Brassey (1870-1958), 1st Baron Brassey of Apethorpe, armorial bookplate. Leonard's father Henry Arthur Brassey, M.P. purchased the Meyrick collection en bloc in about 1880, bequeathing it to his son on his death in 1891. Leonard subsequently consigned the collection for auction at Christie's, offered as *Meyrick Arms and Armour being the Collection Formed about the Middle of the 19th Century by the late Dr. William Meyrick*, February 21, 1922. Many of the items were purchased by Dr. Bashford Dean for the Metropolitan Museum, New York.

3

ARMS AND ARMOUR - BACHEREAU

An album of photographs of arms and armour, and the lavish interiors of a showroom, relating to the great Parisian dealer Louis Bachereau, including samples of important pieces subsequently sold to Viscount Astor at Hever Castle, *2-page manuscript list of 34 items with prices headed "Collection Bachereau" tipped-in at end, 88 mostly silver gelatin prints (285 x 385mm., and smaller), sheets working loose, early twentieth century half morocco, rebacked preserving original spine with later gilt morocco lettering label ("Bachereau Collection"), oblong folio (310 x 430mm.)*, [early twentieth century]

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,300

A fine album of vintage photographs depicting important pieces of early arms and armour (and some other antiquities) sold by the great Parisian antiquary and dealer Louis Bachereau. These include items sold by him to Lord Astor, whose collection was dispersed by Sotheby's as "The Hever Castle Collection", London, May 5, 1983. Pieces include the jewelled Nasrid helmet (now held by The Met, New York), and items from the Armoury of the Knights of St. John, Rhodes, many of which were sold by Bachereau to Dr. Bashford Dean at The Met.

4 •

ARMS AND ARMOUR - NAPOLEON III

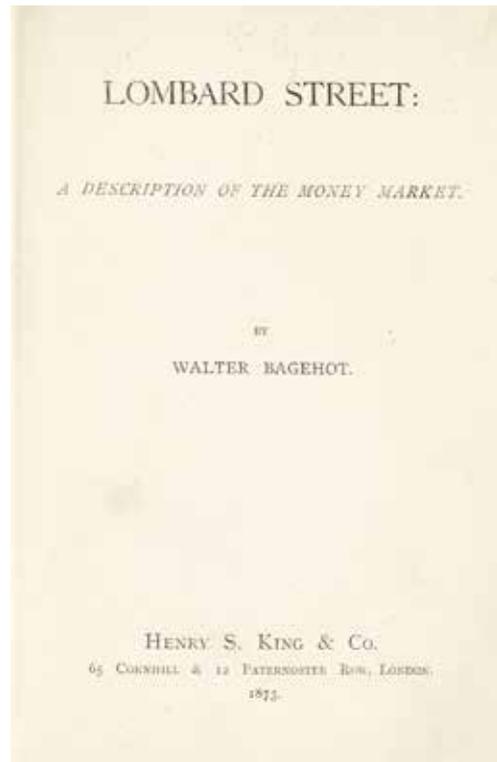
PENGUILLY L'HARIDON (OCTAVE) Catalogue des collections du cabinet d'armes des sa Majesté l'Empereur, *contemporary cloth-backed marbled boards, gilt lettered on spine, joints rubbed, small 4to (270 x 180mm.)*, Paris, Librairie Centrale, 1865--Chateau Impérial de Pierrefonds. Album du cabinet d'armes de sa Majesté l'Empereur Napoléon III pour faire suite au catalogue dressé par M.A. Penguilly l'Haridon. Photographies par A[uguste]. Chevallier, *half-title, 61 ALBUMEN PRINT PHOTOGRAPHS (comprising 6 views of the castle exterior and interior, one ground plan and 54 views of the arms as arranged within the castle), mounted one per sheet on stiff paper, each of the plates of arms with accompanying with sheet of letterpress description, a few sheets working loose, contemporary green morocco over marbled boards, t.e.g., rubbed, 4to (270 x 192mm.)*, Paris, J. Claye, 1867, FIRST EDITIONS (2)

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,300

RARE PHOTOGRAPHIC RECORD OF THE CABINET D'ARMES OF NAPOLEON III. The collection was housed in the grand "Salle de Preuses" at Chateau Pierrefonds, a twelfth century castle reconstructed by Eugene Viollet-le-Duc at the Emperor's orders. Napoleon's collection was founded on his purchase of arms from the collection of the Prince Alexis Soltykoff (1806-1859), the great Russian collector whose Oriental arms were purchased by Tsar Alexander II. The photographs of the arms were taken by A. Chevallier.



5



6

5

ARMS AND ARMOUR - RIGGS

Three albums of photographs of armour and weapons formerly in the collection of William H. Riggs, 48 large gelatin silver prints (c.400 x 280mm., or smaller), mounted one per page (recto only, 8 with long description in manuscript) on stiff card, [early twentieth century]; together with an album of photographs of armour from the collections at Munich, Nuremburg, Milan, and Florence, 88 gelatin silver prints (some signed in the image by Alinari, most by anonymous photographers), mounted between 1 and 3 per page (recto and verso), a few pencil annotations in the margins, [early twentieth century], modern half morocco, gilt red lettering label ("Riggs Collection") on spines, folio (4)

£1,500 - 2,000
 €1,700 - 2,300
 \$2,100 - 2,800

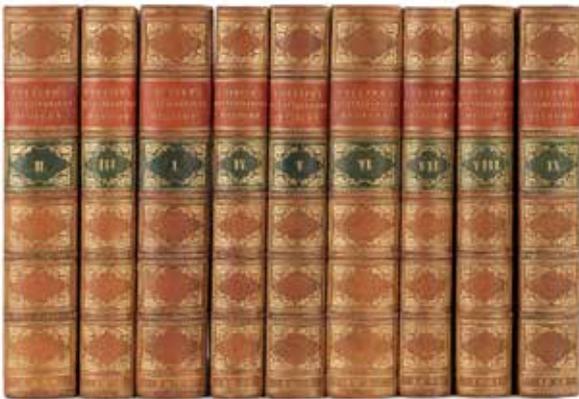
6 •

BANKING

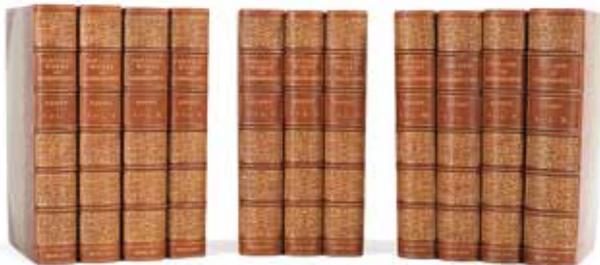
BAGEHOT (WALTER) Lombard Street. A Description of the Money Market, FIRST EDITION, half-title, without advertisements at end, light pencil markings in the side-margin of approximately 20 pages, library cloth, 8vo, Henry S. King & Co., 1873

£500 - 700
 €580 - 810
 \$710 - 990

A first edition of *Lombard Street*, described by the economist J.M. Keynes as "an undying Classic", in which Bagehot analysed the actual working of the banking system. On publication it "had great influence and several of its recommendations ultimately were adopted; it was regarded as authoritative well into the twentieth century, and it made a significant contribution to the theory of central banking" (ODNB). This copy has a few passages marked in pencil, primarily in the chapter devoted to the "Bank's Reserve", one passage being "too small a reserve may mean 'ruin'".



7



8



9

7 •

BINDINGS

COLLIER (JEREMY) *An Ecclesiastical History of Great Britain, Chiefly in England... new edition, with a life of the author...* by Francis Barham, 9 vol., contemporary polished calf, spine gilt tooled with red and green morocco labels, 8vo, William Straker, 1840

£400 - 600

€460 - 690

\$570 - 850

8 •

BINDINGS

WORDSWORTH (WILLIAM) *The Poetical Works*, 11 vol. (including "The Life"), edited by William Knight, 8 engraved frontispieces (as called for), some spotting or toning to half-titles, crushed brown half morocco gilt over marbled boards by Bumpus, spines elaborately tooled, t.e.g., 8vo (223 x 144mm.), Edinburgh, William Paterson, 1882-1889

£600 - 800

€690 - 920

\$850 - 1,100

9 •

BOYDELL (JOHN AND JOSIAH)

An History of the River Thames, 2 vol., FIRST EDITION, later issue (without engraved titles and dedication), 76 hand-coloured aquatint plates within grey wash borders (3 double-page on 2 sheets joined) by J.C. Stadler after J. Farington, 2 folding engraved maps ("The Course of the River Thames, from it's Source... by John Cooke of Hendon"), one engraved plate, some off-setting and occasional spotting, contemporary green straight-grained morocco gilt, g.e, rubbed [Abbey Scenery 432; Tooley 102], folio (405 x 300mm.), W. Bulmer & Co., for John and Josiah Boydell, 1794-1796 [but watermarked 1825]

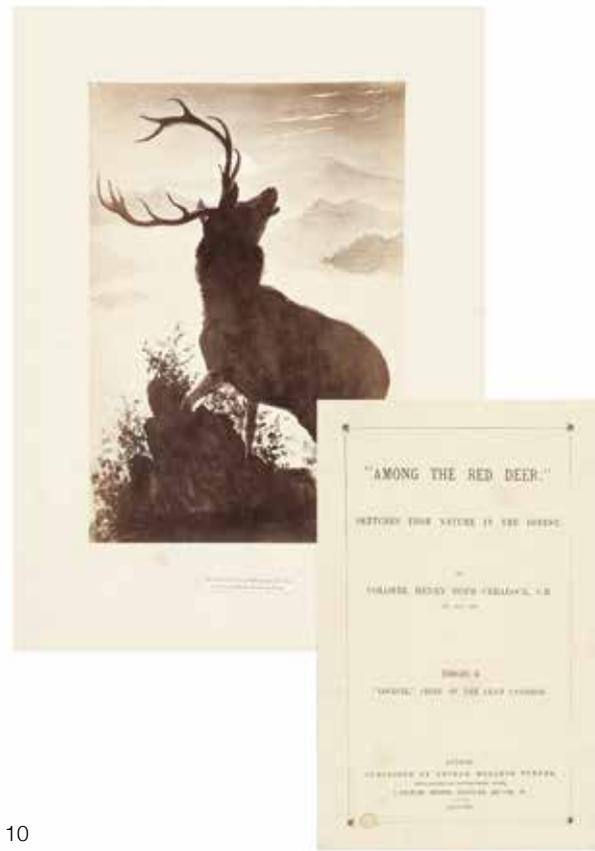
£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,800

Provenance

J. Alfred Wigan (1787-1869), bookplate; A. Culver Evans, ownership inscription on front free endpapers.



10

10 •

CREALOCK (HENRY HOPE)

“Among the Red Deer:” Sketches from Nature in the Forest, 2 vol. (text and portfolio of plates), FIRST EDITION, 80 photographic plates mounted on 28 sheets, each with printed caption, loose as issued in cloth portfolio, upper cover with printed title and pasted-on photographic illustration (one corner chipped), ties, neatly rebacked, the text in publisher’s printed wrappers, 8vo and folio, George Hogarth Turner, 1870; Deer-Stalking in the Highlands of Scotland, FIRST EDITION, NUMBER 56 OF 250 COPIES, half-title, 40 plates, numerous illustrations, publisher’s green pictorial cloth gilt, t.e.g., rebacked preserving original spine, corners worn, folio (430 x 345mm.), Longmans, Green, 1892 (3)

£700 - 1,000
 €810 - 1,200
 \$990 - 1,400

RARE WITH BOTH THE PORTFOLIO AND DESCRIPTIVE CATALOGUE. The photographic plates in *Among the Red Deer* reproduce original drawings made by Crealock during a hunting expedition he had undertaken through the Scottish Highlands in the company of the chief of the Clan Cameron Lochiel. The accompanying catalogue describes the images, noting that they could be purchased individually, priced between 6d. and 7s. each. There is no sign of limitation, but presumably copies were printed in small numbers for the author or “on demand”. An advertisement for the publisher states that he would undertake the publication of “sketches and drawings by tourists and amateurs”.

11 •

ERASMUS (DESIDERIUS)

Moriae encomium nunc postremum ab ipso autore religiose recognitum, una cum aliis aliquot libellis, first three pages within woodcut borders (the first signed “IF”, i.e. Jakob Faber), woodcut initials, large woodcut printer’s device on final verso, light dampstaining to lower margin of opening 30 leaves, slightly heavier dampstain to approximately 20 leaves at end, contemporary Flemish panel-stamped calf, the sides each with small panels of animals/birds and frieze of dogs and a porcupine surrounded by legends (“O[mn]ias si perdas/fama[m] savare memento/qua semel/amissa nulla revisio erit”; “De profundis/clamavi ad te domine/domine/exaudi vocem meam”, rebacked using a seventeenth century manuscript on vellum, old paper spine label, pastedowns made of a fourteenth century manuscript of Comester’s ‘Historia scholastica’, vellum waste visible at hinges, joints slightly weakened [Adams E396; USTC 676454], 8vo, Basle, [Froben], [July], 1522

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

Early edition of Erasmus’s *Praise of Folly* in a contemporary Flemish panel-stamped binding, using binder’s waste of a fourteenth century manuscript on vellum pastedowns. This edition includes the commentary attributed to Gerhard Lister, Erasmus’s supplementary *Epistola apologetica ad Martinum Dorpium*, Seneca’s satire on the Emperor Claudius, and Synesius of Cyrene’s praise of baldness. The binding is illustrated in Janet E. Scinto, ‘The Panel Stamp in Early Modern Bindings’, *Library Quarterly*, vol. 85, no. 1, University of Chicago, 2015.

Provenance

Franciscan monastic inscription dated 1638 on title.



11



12 •

FABRI (ALESSANDRO)

Diversarum nationum ornatus [-Diversarum nationum habitus], vol. 1 and 2 (of 3) bound in 1 vol., engraved decorative title-page to each volume, 8pp. letterpress dedication to Battista Dotto (cropped touching first line of text on each page), 193 engraved plates only, including 189 of costumes (misbound, some unnumbered or numbered erratically), without the engraved dedication to Dotto or any overlays, most with additional ink numeral either in blank border or over original printed numeral, one with crude pencil drawing of a man in the margin, one with small ink annotation, approximately 14 with some light dampstains or toning, one cropped at outer margin not touching image, occasional spot or mark, full page of eighteenth century ink notes written in Spanish on the blank verso of first title and 2 non-costume plates, nineteenth century calf, gilt morocco spine labels, lacks upper cover, lower cover near detached with tape repairs [USTC 828580; Brunet II, 1151; Cicognara 1643, "rara e copiosa collezione"; Colas I, 1021; Lipperheide Aa39; Vinet 2094, "recueil fort intéressant, mais très difficile à trouver"], 8vo, [Padua, 1593], sold not subject to return

£1,500 - 2,000
 €1,700 - 2,300
 \$2,100 - 2,800

RARE AND CHARMING SIXTEENTH CENTURY COSTUME BOOK PRESENTED BY EDWARD BURNE-JONES, with only one other copy traced on Rare Book Hub. The majority of the plates depict single figures in costumes from Europe (Moscow, England, Finland, Greece, etc), Turkey, Arabia and the Americas (4, including inhabitants of Virginia), with a series of Venetian carnival costumes, a series of officials of the Holy Roman Empire, a few portraits of Paduans, and 4 views (bull fight, gondola, bird shoot on a lake, and the procession of the Doge). The engravings are based on those in Pietro Bertelli's more common *Diversarum nationum habitus* (Padua, 1589-96). The plate count called for these parts is variable in the standard bibliographies.

Provenance

Edward Burne-Jones (1833-1898), presented by him to Sir Edward Aurelian Ridsdale (1864-1923), with inscription "Ridsdale, Rottingdean 1896. From Sir E. Burne-Jones - my friend and neighbour". Ridsdale, from 1906-1910 Liberal Member of Parliament for Brighton, lived at Rottingdean, Sussex where from 1880 until his death Burne-Jones also lived for part of the year. In 1893 he painted a portrait of Ridsdale; by descent to the present owner.



13

FIRST BOER WAR 1880-1881

Group of five autograph letters from Lieutenant Colonel Hardin Burnley-Campbell (1843-1920), signed ("Hardin Burnley") to his father ("My dear Father"), the first written when embarking for South Africa ("...looking forward to some fun & another medal at the Cape... Our fear is that the Boers will cave in when they see Roberts Cabul-Kandahar Heelenders coming on top of them... I will do anything to get to the front & see some sport..."); on arrival expressing expectations he will be with the mounted infantry, reporting the huge losses at Laings Nek two days before ("...200 killed & 7 officers & wounded many besides – the 5th got it severely... the Boers evidently are grand shots & I am told pick off the officers..."), admitting "... the risks are many – The Boers tho' small in numbers... are trained horsemen & shots & know every inch of the Transvaal..."; in a letter dated 28 February, describing his appointment by "...poor Sir George Colley who was so kind to me..." as commander of the mounted squadron, mentioning again the disastrous battle of Laings Nek and passing on news of Colley's death at the battle of Majuba Hill the day before ("...the awful disaster of yesterday... our men fought grandly but 500 against 6000 would not do. We have fought 3 times now and all are defeats there is no denying it this the last; the worst of all – the Boers are the finest shots imaginable & can take advantage of cover... and always pick off officers – having picked marksmen for this special duty... Colley has been rash & has exposed his men, but as of old our men against heavy odds, have fought & died like heroes..."); informing him that Colonel Buller has given him permission to return to England "...after a not uneventful 3 ½ years absence... This peace is disgraceful & we are all furious about it & would gladly stay on 2 years more..."; the last from Cape Town ("...a curious town... all nationalities are represented here & the London Anson Cab plies the streets which is a novel sight to me..."), and looking forward to "...a change from the heat & dust & racket of soldiering & campaigning..."; three with envelopes, 24

pages, 8vo (200 x 130mm.) and smaller, Off Vingola, India, Durban, Newcastle, Cape Town, 15 January 1881 to 26 April [18]81; with a letter to Burnley from H.G. MacGregor confirming his command of the mounted Squadron, 2 pages, 8vo, Fort Auriel, 17 February [1881]

£400 - 600
 €460 - 690
 \$570 - 850

'AS OF OLD OUR MEN AGAINST HEAVY ODDS, HAVE FOUGHT & DIED LIKE HEROES': a first-hand account of the Battle of Majuba Hill, the final and decisive battle of the First Boer War, a humiliating defeat for British troops and a resounding victory for the Boers.

Major Burnley-Campbell volunteered for service in the Boer campaign after an illustrious career in Afghanistan, during which he accompanied Major Roberts as ADC to General Gough on the famous march from Kabul to Kandahar (see lot 28). Burnley's initial fear, expressed in these letters, that the Boers would "cave in" to the British before he himself could have some "sport", was to be short-lived. Taking over command of the mounted squadron from Major Brownlow, he was with Sir George Pomeroy Colley at Mount Prospect Camp on the night he ordered the disastrous ascent of Majuba Hill, a decision which led to hundreds of British casualties. Colley himself was 'picked off' by one of the much-feared Boer snipers described in Burnley's letters. This defeat of professional soldiers by young Boer farmboys and a few old soldiers proved a major humiliation and led to the signing of the peace treaty ending the First Boer War. Long term it proved the success of the 'fire and movement' tactics which were to be employed by the Boers in the Second Boer War, and 'Remember Majuba' became a rallying cry for British soldiers in the Transvaal for years to come. These letters were retained by the family until now.



14

14

GARDENS - FRANCE

Five original bird's-eye view designs for grand public gardens in the Swiss, German, English styles, for locations near Mantes, Seine et Oise (2), and in the region of Louviers, Eure (3), *pen, ink and watercolour on paper, mounted on backing paper with manuscript captions, the images c.405 x 540mm., sheet size c.475 x 625mm., [France, late nineteenth century]* (5)

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

A series of late nineteenth or early twentieth century design proposals for parks, including two of a "Jardin Anglais" in locations near Mantes-la-Jolie, Seine et Oise, and parks designed in the "Genre allemand", "Genre suisse" and "anglais" styles for locations near Louviers, Eure. Decoratively presented, they illustrate pathways leading from a central house or park building to lakes, flowerbeds, stables and covered seating areas.

15

GOULD (JOHN)

A group of 13 hand-coloured lithographs of falcons and birds of prey, and 3 others, *after J. Gould, J.W. Wolf, H.C. Richter, and W.Hart, each mounted, framed and glazed, approximately 490 x 335mm. to view, [c.1873]* (16)

£1,500 - 2,000
 €1,700 - 2,300
 \$2,100 - 2,800

The birds of prey comprise: *Aquila Naevia; Aquila Chrysaetos; Archibuteo Lagopus; Circus Aeruginosus; Tinnunculus Alaudarius; Neophron Percnopterus; Accipiter Nisus; Pernis Apivorus; Circus Cyaneus; Circus Aeruginosus; Haliaetus Albicilla; Buteo Vulgaris; Scops Zorca*. The other birds are: *Water Rail. Rallus aquaticus; Ancylocheilus Subarquata; Tringa Cantutus*.



15



18

16 •

GRIMBLE (AUGUSTUS)

Deer-Stalking, LIMITED TO 250 COPIES, 18 plates after the author, errata slip, light spotting to opening and final leaves, modern half calf, 1888; Shooting and Salmon Fishing. Hints and Recollections, 19 plates after the author, 1892; Highland Sport, 10 plates after Archibald Thorburn, one gathering working loose, 1894, Chapman and Hall; The Deer Forests of Scotland, LIMITED TO 500 COPIES, 8 photogravure plates after Thorburn, some staining to title, occasional browning, 1896; The Salmon and Sea Trout Rivers of England and Wales, 2 vol., LIMITED TO 350 COPIES, plates, folding map, 1904, contemporary half morocco gilt, t.e.g.; The Salmon Rivers of Scotland, 4 vol., prospectus loosely inserted, 1899-1900; The Salmon Rivers of Ireland, 2 vol., LIMITED TO 250 COPIES, library stamp on titles, verso of frontispiece maps and spines, 1903, photographic plates and illustrations, publisher's parchment-backed boards, paper spine labels printed in red, some rubbing and soiling, all 4to; Leaves from a Game Book, 1898; More Leaves from a Game Book, Printed by R. Clay and Sons for Augustus Grumble, [1917], LIMITED TO 250 COPIES, photographic illustrations, publisher's half vellum, red morocco gilt spine labels (worn with some loss), large 8vo, unless otherwise stated, Kegan Paul (14)

£700 - 1,000

€810 - 1,200

\$990 - 1,400

17 •

HEATH (HENRY)

Characteristics. In Twenty Six Plates, pictorial title, additional pictorial title ("Passing Characteristics", with a scene incorporating Shakespeare's witches from Macbeth), 26 caricature plates by Heath, all lithographed, on different colour stock papers, numbering not sequential, dampstaining to some plates (quite extensive on 3 plates, mostly marginal), 6 plates with caption heading cropped, some tissue guards retained, contemporary half calf over boards, rebacked [OCLC 669767324, citing no copies], small 4to, Printed by Lefevre & Kohler, for I.B. Brooks, 9 New Bond St., [c.1834]

£400 - 600

€460 - 690

\$570 - 850

RARE, with no institutional copies recorded on WorldCat., and no copies traced on Rare Book Hub. Henry Heath's caricatures depict types of the period ("Evidently a Military Character", "A Liquorish Character", "Chancery Lane Characters", "A Character Who Will Not Suit the Ladies", etc.), with a keen eye for the peculiarities and excesses of Georgian fashions. It was published uncoloured at ten shillings and six pence, or coloured at a Guinea, with 26 plates and 2 variant title-pages, one depicting Shakespeare's witches from Macbeth.

18 •

JUDAICA - GAME

The New Game of the Jew, engraving on 12 sections mounted on linen, comprising a central hand-coloured representation of a Jewish money-lender seated at a table holding bags of money (235 x 170mm.), surrounded by 10 numbered compartments, one of which has the "Directions for Playing" the game, dust-soiling, folding into publisher's card slipcase, original hand-coloured engraved pictorial label ("The New Fashionable Game of the Jew" above an image of the Jewish money-lender) on the upper cover, age-soiled with a few light spots, overall image 490 x 435mm., J. Wallis, 27 May 1807

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,800

An early nineteenth century parlour game, based on anti-semitic stereotypes of a Jewish money-lender.

19 •

LILFORD (THOMAS POWYS, FOURTH BARON)

Coloured Figures of the Birds of the British Islands, 7 vol., FIRST EDITION, photogravure portrait, 421 plates after A. Thorburn, G.E. Lodge and J.G. Keulemans, mostly chromolithographed, some hand-finished, all mounted on guards, some scattered spotting and foxing, original half morocco gilt by R.H. Porter, t.e.g., a few light abrasions [Fine Bird Books, p.91; Nissen IVB 563; Zimmer, p.399], large 8vo, R.H. Porter, 1885-1897

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,800

20 •

LYDEKKER (RICHARD)

The Great and Small Game of India, Burma & Tibet, NUMBER 26 OF 250 COPIES SIGNED BY THE PUBLISHER, 9 hand-coloured lithographed plates (uniform toning), tissue guards, photographic illustrations in the text, a few gatherings working loose, front free endpaper detached, publisher's green cloth, worn with a smattering of small wormholes, one corner and lower spine end with some loss, hinges cracked, 4to, Rowland Ward, 1900

£600 - 800
€690 - 920
\$850 - 1,100

Provenance

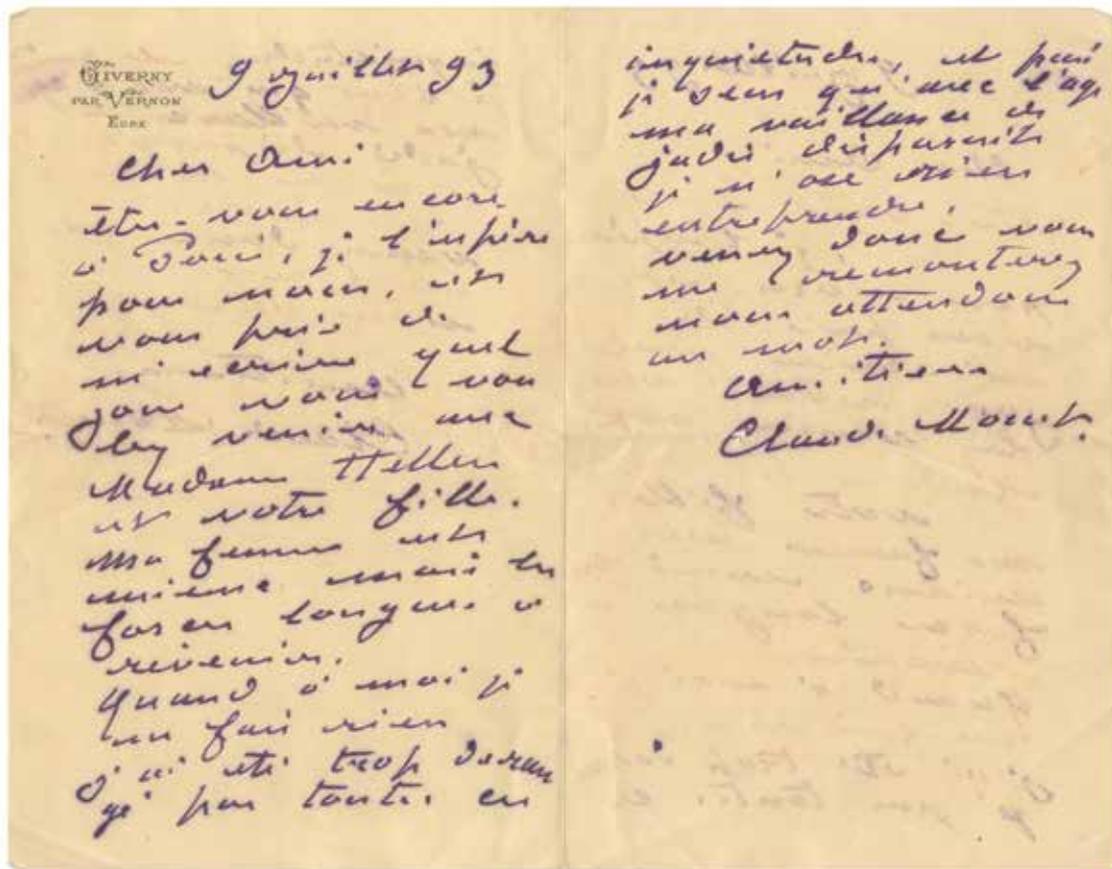
G.W. Dillon, ownership inscription dated 15 June 1901.



19



20



21

21
MONET (CLAUDE)

Autograph letter signed ("Claude Monet") to "Cher Ami" [Paul Helleu], in French, asking if he is still in Paris and when he will visit with Madame Helleu and their daughter, going on to say that he is doing nothing very much and has so many worries he dare not begin anything, and ending by saying he is awaiting a word from him, 2 pages, written in purple ink, notepaper with peacock feather watermark, creased at folds, 8vo (208 x 132mm.), Giverny par Vernon, Eure, 9 July [18]93

£2,000 - 3,000
 €2,300 - 3,500
 \$2,800 - 4,300

'CHER AMI': Monet writes in bold purple ink to his long-time friend and fellow artist Paul César Helleu from his beloved home, Giverny, which he had purchased just three years before. In the year of our letter, not only did he embark on an ambitious project to landscape the grounds to include the lily ponds that he would so famously depict in later life, Monet also completed his series of paintings of Rouen Cathedral. Helleu's own work would be strongly influenced by his close friendship with Monet, whom he met at the Second Impressionist Exhibition of 1876. At the time this invitation was issued, Helleu was a highly-regarded society portrait painter at home in the elite cultural and literary salons of Paris, counting Marcel Proust and his patron and biographer Robert de Montesquiou (see lots 188 and 192) amongst his friends.

Provenance

Baron Max Fould-Springer (1906-1999); by descent to his nephew the author David Pryce-Jones.

22 •
MUSIC - RACHMANINOV

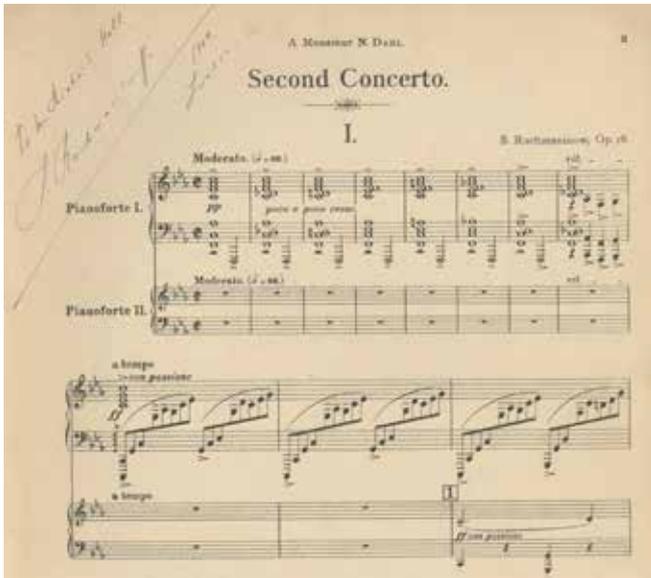
RACHMANINOV (SERGEI) Second concerto pour le piano avec orchestre... Op. 18. Partition parties 2 pianos [titled on upper cover], printed score, COMPOSER'S PRESENTATION COPY, inscribed to "Mr. Richard Holt/S. Rachmaninoff/1929/London" at the head of p.3 (opening of score), publisher's wrappers, the upper cover decorative borders lithographed in colours by Breitkopf & Hartel, dust-soiled with old paper lot label "149" and small ink monogram ("C.A.") on upper cover, later cloth spine, loose in a green morocco folder (worn), 4to (335 x 268mm.), Moscow, A. Gutheil [and Leipzig, Breitkopf & Hartel], [c.1901-1902]

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

'RACH 2': PRESENTATION SCORE OF THE COMPOSER'S MOST CELEBRATED WORK - the Piano Concerto no. 2, written between 1900 and 1901, since when it has remained enduringly popular, its fame cemented by its use as the soundtrack to the Noel Coward/ David Lean film *Brief Encounter*. This is an early printing of the two-piano arrangement, with numbering "A.8104 G" in the lower margin of each page.

Provenance

Richard Holt (1892-1963), music critic, and scholar. In the January 1929 issue of the magazine *Gramophone* he had contributed an article 'The Genius of Rachmaninov' which was full of praise for the composer, but lamented the paucity of available recordings of his works. In April that year Rachmaninov played the piano, in collaboration with Leopold Stowkowski and the Philadelphia Orchestra, for a recording of the Second Concerto.



22



23

23 •

OID - ANTONIO TEMPESTA

Metamorphoseon sive transformationium Ovidianarum libri... Antonio Tempesta inventor, *engraved pictorial title, 149 engraved plates (of 150, lacking plate 47), each with title and 4-line verse in French, light dampstain in margin of 16 plates, contemporary calf, worn, upper cover detached, small oblong 4to (170 x 210mm.), Paris, Baltazar Moncornet, [c.1625]*

£600 - 800
 €690 - 920
 \$850 - 1,100

A fine series of engravings by the Italian artist Antonio Tempesta (1555-1630) illustrating Ovid's *Metamorphoses*. First published in Amsterdam in 1606 with captions in Latin, this Paris edition has the captions printed in French.

24 •

PHOTOGRAPHY

COLE (ALAN SUMMERLY) *Ancient Needlepoint and Pillow Lace. With Notes on the History of Lace-making and Descriptions of Thirty Examples, FIRST EDITION, 20 WOODBURYTYPE PLATES (a few illustrating 2 samples), mounted one per sheet, occasional very light spotting, publisher's blind-stamped purple cloth, lettered in gilt, t.e.g., spine lightly sunned [Gernsheim 598], folio (370 x 270mm.), The Arundel Society for Promoting the Knowledge of Art, 1875*

£400 - 600
 €460 - 690
 \$570 - 850

Fine large woodburytype photographs of examples depicting lace samples from the "unrivalled Loan Collection of Lace exhibited at South Kensington in the International Exhibition of 1874" (Preface), these probably taken by the South Kensington Museum's photography department, which had been established under the direction of Charles Thurston Thompson.

Provenance

"?Mattie Mayne from Herself!, July 1875", ink inscription inside upper cover.



24



25

PHOTOGRAPHY

HILL (DAVID OCTAVIUS) AND ROBERT ADAMSON. Collection of 49 portraits, groups and landscapes (2) by Hill and Adamson printed by Jessie Bertram, carbon prints, mounted on card (recto only), within border ruled in brown ink, many titled and numbered in pencil below, several with pencil annotations in a later hand on verso, a few with light spotting to mounts (one mount toned), housed in a contemporary wooden box with hinged opening front panel and lid, printed paper label pasted inside lid "J. Bertram, Platinotype and Carbon printer, 148 Rose Street, Edinburgh", the images approximately 205 x 160mm., the card mounts approximately 995 x 265mm., [1840s, but printed later]

£8,000 - 12,000

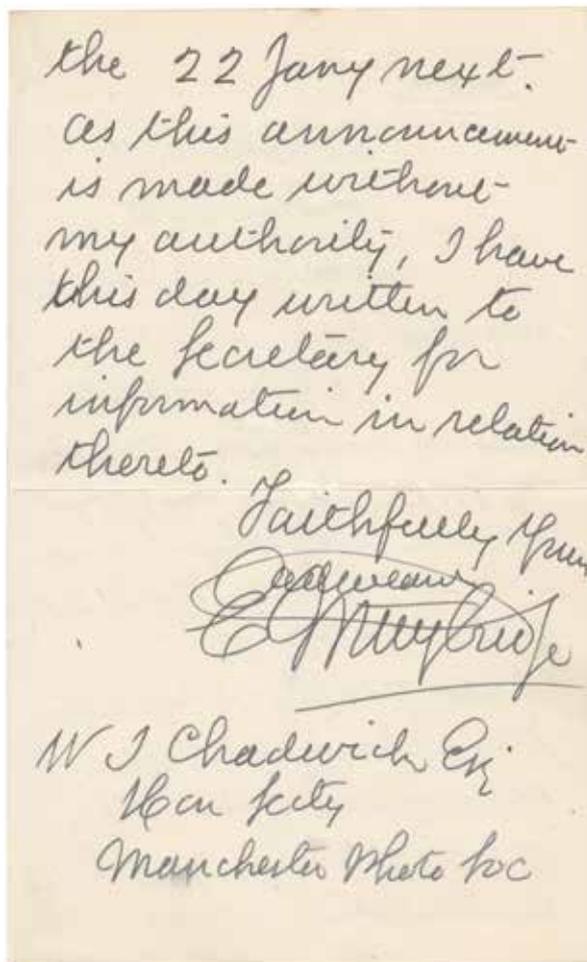
€9,200 - 14,000

\$11,000 - 17,000

A fine group of carbon prints from the original negatives of David Octavius Hill and Robert Adamson's celebrated portraits of Scottish women (including Newhaven groups), men and children, mostly taken between 1843 and 1847.

These photographic carbon prints were printed by Edinburgh photographer Jessie Bertram (1881–1954) from Hill and Adamson's original negatives. Selections of her works were issued by Andrew Elliot in 1916. They are held in a wooden box, with Bertram's printed label attached. Found with the box is a passport photograph of a middle-aged woman, signed "Jessie Bertram" on the verso and assumed to be her.





26

26

PHOTOGRAPHY

MUYBRIDGE (EADWEARD) Autograph letter signed ("Eadweard Muybridge"), to W.J. Chadwick Esq., Hon. Secretary of the Manchester Photographic Society, having just returned from lecturing in Oxford he thanks him for his appreciation of his lectures and would be "...delighted to place the subject of animal Locomotion before a Manchester audience...", going on to describe a busy schedule of engagements across the country and outlining his terms ("...My terms for a Lecture in Manchester before an audience not exclusively of Scientists or artists, will be 22 ½ guineas..."), ending by complaining that the Manchester Athenaeum is advertising a lecture without his authority, 4 pages, light dust-staining at folds otherwise in clean fresh condition, on 'University of Pennsylvania' headed notepaper, 8vo (205 x 125mm.), 38 Craven Street, Charing Cross, 2 November [18]89

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

After the successful publication of the seminal work, *Animal Locomotion* in 1887, Muybridge embarked on a whirlwind publicity tour taking in the UK, Ireland and America. According to notices in the local newspapers he gave a series of lectures in Manchester from January to the end of February 1890 illustrated by lantern slides and including demonstrations of the zoöpraxiscope (www.stephenherbert.co.uk).

The recipient of our letter, W.J. Chadwick, was the Secretary of the Manchester Photographic Society and a frequent contributor to photographic journals such as *Amateur Photographer*, and wrote *The Magic Lantern Manual*, published in 1898. Chadwick was also a pioneer of the newly discovered technique of x-ray photography. From 1897 to 1898 he set up a studio in his premises at 2 St Mary's Street and photographed patients using the new Röntgen ray process on behalf of the Manchester Infirmary. The patient was charged 5s each for images of hands, feet, ankles and elbows, and 10s for larger parts of the body (ed. Elwood & Tuxford, *Some Manchester Doctors*, 1984).

27 •

PHOTOGRAPHY - SCOTLAND

ANNAN (THOMAS) Glasgow City Improvement Trust. Old Closes and streets of Glasgow. A Series of Photogravures 1868-1899, LIMITED TO 100 COPIES "SPECIALLY PRINTED FOR THE CORPORATION OF GLASGOW", title printed in red and black, 50 photogravure plates after Thomas Annan, printed on thick paper, publisher's red buckram, Glasgow arms gilt blocked on upper cover, gilt lettering on spine, t.e.g., age soiled, folio (385 x 280mm.), Glasgow, T. & R. Annan & Sons, 1900

£1,500 - 2,000
 €1,700 - 2,300
 \$2,100 - 2,800



27



28

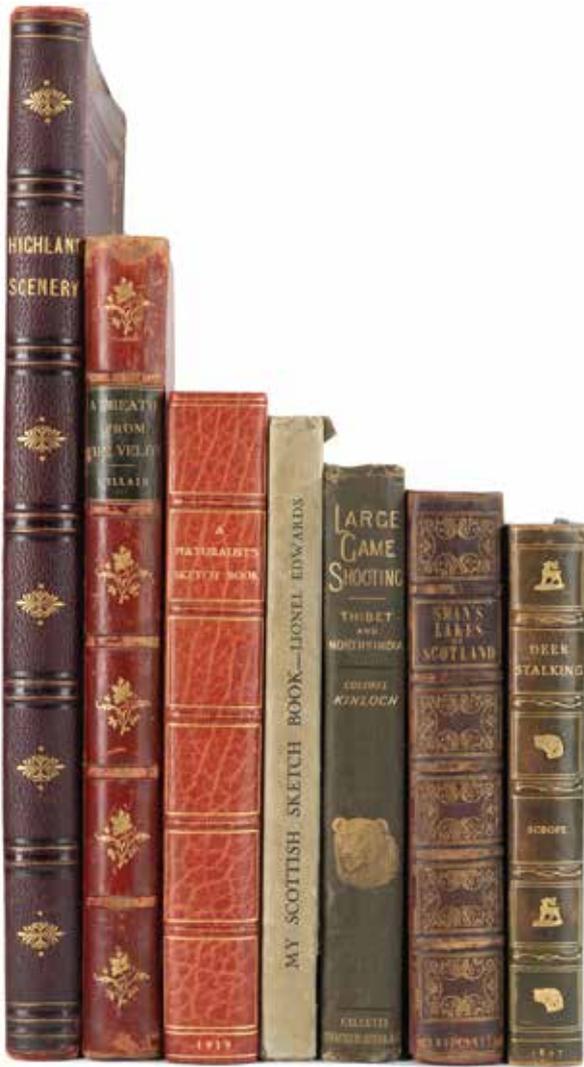
SECOND ANGLO-AFGHAN WAR 1878-1881

Papers of Lieutenant Colonel Hardin Burnley-Campbell (1843-1920) of the 6th Dragoon Guards (Carabiniers), relating to his service in India during the second Afghan Campaign of 1878-1881, comprising:

i) Two army regimental order books for "Troop B", written in ink in several hands, volume one detailing daily orders from 17 September to 28 November 1879, volume two continuing until 23 March 1880, mostly covering the minutiae of camp life such as the daily timetable ("...Reveille 6.30, Stables 7..."), parades and inspections, court martials, lists of men and support staff ("...grass cutters... native farriers... cooks..."), the care and exercising of horses ("...Horses heels will be thoroughly dried with rubbers..."), uniform ("...the kharki jacket to be worn over the patrol jacket... 2 pairs of cloth pantaloons if possible..."), equipment ("...owing to the destruction of saddlery &c by white ants in future the saddles will be placed on a portion of the hoop grass in piles of 6..."), ammunition ("...any man losing it will be severely delt with..."), welfare of the men ("...All men off duty will... be marched to the left bank of the Cabul River for bathing..."), preparations to move camp ("...not more than 3 horses length distance to be between each troop..."), the troops ready for action ("...After orders by Capt. Burnley. Every Man will sleep tonight with his cloak Belts & Arms on ready to turn out at a moments notice..."), including mention of their involvement at the Battle of Gara Heights at Dakka on 15 January 1880 ("...The Commanding Officer begs to thank most heartily the Officers and men... for their steady and soldier like bearing when exposed to the fire of the enemy this day... the patrol and scouting duties (the later especially) were entirely carried out to his satisfaction, likewise the dismounted skirmishing..."), final entries reversed, c.470pp, some pages excised, 'Bengal Form 358' notebooks, original calf with printed paper labels ('Order Book'), brass clasps (broken), worn with some ink stains, oblong 4to (120 x 180mm.), Umballa, Camp Basawal, Camp Jellalabad, September 1879 to March 1880

ii) Group of six autograph letters signed ("Hardin Burnley") to his father ("My dear Father"), the first commenting on bad news from the Cape ("...if we do not learn a lesson now... Afghanistan may furnish us with a like tale...") and that they must not underestimate the natives' fighting capabilities, with envelope; the second in pencil describing escorting the deposed Emir, Mohammad Yaqub Khan into exile in December 1879 ("...with my squadron 80 men & 4 officers... he only halted 20 minutes... sitting on a chair with his attendants on the road side - I got aides to ride on his right hand side all the way... this I did for 2 days - He was most communicative and chatted on all topics freely... no attack was made on us - all well... most shocking dust storm... carrying away some tents & nearly suffocating everyone..."); the next reporting on "...serious fighting Kabul way...", that they will soon have to relieve the 9th Lancers, skirmishes with locals ("...met with no resistance... otherwise the guns were in position... & would have shelled the village at once..."), believing they will be "in this inhospitable" country for the long haul, talking of disease and casualties ("...considering this is but Guerrilla warfare.. it is grand training..."), and asking if he received the tiger and panther skins; one written 6 August 1880 on the eve of joining General Gough as his ADC on the Kandahar march ("...I leave here tomorrow... If the Afghans get hold of me I wish you to send to my servant... £50... I have given him this letter to give to you if anything should happen to me..."); another expressing pleasure at receiving two medals and clasps, talking of parties, shooting and other entertainments, with envelope; the last on social engagements in London, 41 pages, 8vo (180 x 114mm.), Umballa, Basawal, Cabul, Naval & Military Club, Piccadilly, 13 February 1879 to [23 May 1881]

iii) Three autograph letters from General Sir Hugh Gough signed ("Hugh Gough"), reminiscing "...I hope you have not forgotten our old days on the Kabul Kandahar March. I look back to them with much pleasure and can never forget the best ADC I ever had - I wish I could have more of my old soldiering days over again..."; one thanking him for the grouse; each with envelope, 8 pages, 8vo (150 x 95mm.), Canterbury, August [18]93; one other earlier letter, undated



29

iv) Other papers, including pocket almanack for 1878 containing troop and staff rolls, with pencilled notes on orders, rates of pay, bets with other officers, notable skirmishes (“...the attack on village near Peswar took place early morning of 6th July. Rpt 2 squadrons got up too late...”), rations (“...1 lb Bread & Biscuit/ 1 dram of rum...”) etc., *c.60 pages, some pages roughly excised, calf with broken brass clasp and integral pencil, small 8vo*; official request from Burnley to Lieut. Col. John Fryer, commanding the Carabiniers at Simla that he should be “...employed on active service with any expeditionary force that may be deployed to the Frontier...”, *one page, folio (332 x 208mm.)*, Umballa, 25 September 1878; portrait cabinet photograph of a young Burnley in civilian dress; various loose notes, incoming correspondence, etc. including a typed biography annotated “Some incidents of my life”

v) The Khandahar Pantomime Ayoub Khan. Written and composed by Mr F. C. Keyser and now printed by special request, *original blue mottled paper wrappers, 8vo (180 x 105mm.)*, Poona, Printed at the Orphanage Press, 1884; two folding maps printed on linen: ‘Afghan’... Enlarged at the Survey Office in Dehra Dun October 1878, *870 x 655mm., annotated in ink by Burnley*; and ‘Istan’ by Col. J. T. Walker, Surveyor General of India, *890 x 655mm., with routes marked in red crayon*

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

Lieutenant Colonel Hardin Burnley-Campbell (1843-1920) was gazetted Cornet in the 6th Dragoon Guards (Carabiniers) in 1865. After several years in Ireland, he was posted to the Umballa station in India in 1878 where duties consisted of escort and transport tasks along the Khyber lines of communication. Whilst commanding a squadron at Basowal, following the murder of the political agent Cavagnari and the failure of the Treaty of Gandamak, he was charged with accompanying the deposed Emir Yaqub Khan into exile in India. He was present at the affair at Dakka on 15 January 1880, as mentioned in our notebook, before rejoining the Headquarters of the Regiment at Jellalabad. In August 1880 he was appointed Orderly Officer to the Cavalry Brigadier, General Sir Hugh Gough and with the Cavalry Brigade accompanied Lt. General Sir Frederick Roberts on his famous, impressively fast, march from Kabul to Kandahar, and was present at the battle of Kandahar on 1st September. He was the only member of the regiment to receive a bronze star for this epic journey and was mentioned in despatches.

After the Afghan campaign, Major Burnley saw service in the first Boer campaign (see lot 13) and retired in 1882, receiving the honorary rank of Lieutenant Colonel in consideration of his distinguished service during the Afghan War. In June 1907 he became a real-life Phileas Fogg by circumnavigating the globe in 40 days, 19 hours and 30 minutes, breaking the previous record of 54 days, a record which he held for four years. His papers have been in the possession of his family until now.

29 •

THORBURN (ARCHIBALD)

A Naturalist's Sketch Book, 60 plates (24 in colour) by the author, contemporary red half morocco, some dampstaining to sides, Longmans, 1919--MCLEOD (NORMAN) Mountain, Loch and Glen Illustrating “Our Life in the Highlands” from Paintings Executed Expressly for this Work by Joseph Adam, 15 mounted photographic plates after Adam, half-title loose, stain in lower margin of plates, some spotting, contemporary red morocco gilt, g.e., worn, folio, Bell and Daldy, 1869--KINLOCH (ALEXANDER A.A.) Large Game Shooting in Thibet, the Himalayas, and Northern India, frontispiece and photographic plates, publisher's pictorial cloth gilt, rubbed, Calcutta, Thacker, Spink & Co., 1885--EDWARDS (LIONEL) My Scottish Sketch Book, tipped-in colour plates, publisher's cloth, dust-jacket, Country Life, [1929]--SCROPE (WILLIAM) The Art of Deer-Stalking, new edition, lithographed plates on india proof paper (one loose), later green half calf gilt, t.e.g., Edward Arnold, 1897--MILLAIS (JOHN GUILLE) A Breath from the Veldt, plates and illustrations after the author, dampstain to margin of frontispiece (tissue guard torn), red half calf gilt, upper joint repaired, rubbed, folio, Henry Sotheran, 1895--LEIGHTON (JOHN M.) The Lakes of Scotland, additional engraved title-page and 52 plates by Joseph Swan after John Fleming, all on india proof paper, tissue guards, original maroon morocco gilt, rebacked preserving original spine, worn, 4to, Glasgow, Joseph Swan, 1834; and a group of 12 hand-coloured aquatint views of the Thames by Boydell after Farington, loose in portfolio (8)

£600 - 800
 €690 - 920
 \$850 - 1,100





30 •

TURNER (JOSEPH MALLORD WILLIAM)

Liber Studiorum, 71 etched mezzotint and aquatint plates (including frontispiece) by J.M.W. Turner, J.C. Easling, Charles Turner, Thomas Lupton, and others after Turner, strong impressions, various states (mostly third), all on laid paper with T. Richard watermarks, all with small circular collector's stamp of F. Hurlbutt on verso, typed listing of the plates with manuscript notes on states pasted onto front free endpapers with F. Hurlbutt printed circular tabs, the lower endpaper watermarked "J. Whatman 1825", early calf gilt, sides elaborately tooled with central arabesque enclosing a coronet, a coronet in the upper corners with a "G" [for Grey, see footnote] in lower corners, g.e., professionally rebaked to match, slightly rubbed at edges, retaining old grey paper wrappers with ink note on provenance on upper cover, oblong folio (275 x 410mm.), for the Author, [1807-1819]

£15,000 - 20,000
 €17,000 - 23,000
 \$21,000 - 28,000

COMPLETE SET OF THIS "MONUMENTAL WORK OF ART... [which ranks] with the highest productions of the greatest of the landscape-painter... the world has yet seen" (Rawlinson, *Turner's Liber studiorum*, 1906), and the production of which was "central to Turner's career as the most personal and carefully conceived series of prints in his entire oeuvre" (ODNB).

The plates comprise: 1 proof ("Interior of Church" with 1816 date on imprint), 2 first states, 7 second states, 42 third states, 13 fourth states, 4 fifth states, and 2 sixth states. All strong impressions.

Provenance

Frank Hurlbutt, small collector's stamp on verso of each plate. Hurlbutt was a noted collector of, and author of books about British ceramics, and High Sheriff of Flintshire for 1918. His collection was sold at Sotheby's, 11 April 1946. A pencil note, probably by Hurlbutt, records that the book was "purchased from the Earl of Moray 1932 and was originally acquired by Lord Grey. It has his baron's coronet and initial G. on the binding".



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.

MAPS AND GENERAL TRAVEL

31 •

AMERICA

HONDIUS (JODOCUS) *America noviter delineata*, second state, double-page engraved map, inset maps of the polar regions, decorated with ships and sea creatures including one next to the decorative cartouche, no text on verso, ink numeral "127" on verso [Burden 192, State 2 with "the four decorative borders removed, imprint of Jodocus Hondius still present"], 380 x 500mm., [Amsterdam, c.1629-1630]

£600 - 800
 €690 - 920
 \$850 - 1,100

First published by Jodocus Hondius in 1618, "it appears that shortly after Hondius' death in 1629 the plate passed into the hand of Henricus, his brother... [who] removed the map's decorative borders to facilitate easy fitting into his atlas, and replaced his brother's imprint with that of his own, adding a date of 1631... there was an intermediate state [our map], after the removal of the borders but before the imprint was altered" (Burden).

32 •

AMERICA

SEILE (ANNE) *Americae nova descriptio*, map engraved by Robert Vaughan, with California as an island, decorated with ships and sea creatures, no text on verso, light old folds [Burden 379], 340 x 420mm., [London], 1663

£400 - 600
 €460 - 690
 \$570 - 850

33 •

ISLAM

The Rise of Islam and the Caliphate. The Pan-Islamic Movement, FIRST EDITION, FIRST ISSUE, with "Confidential" printed in upper right corner of title and front wrapper, very light old dampstain at top edges, publisher's grey printed wrappers, numeral "1" stamped in top corner of front wrapper above header and "Confidential", 8vo, Handbooks Prepared Under the Direction of the Historical Section of the Foreign Office, January 1919

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

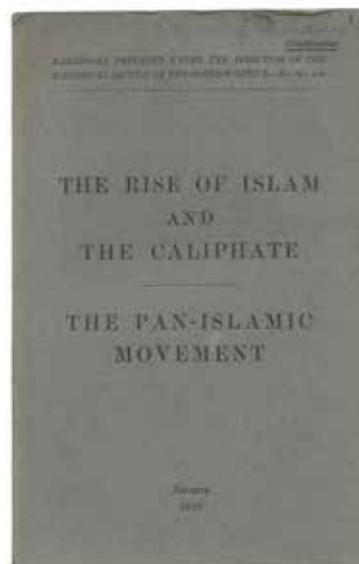
RARE. Marked "Confidential", this handbook was prepared for the use of delegates of the Allied Nations who gathered at the Paris Peace Conference of January 1919. It outlines the historical scope of Islam and the Caliphate, contextualising it with current events, the final chapter entitled "Pan-Islamism and the Young Turks". The handbook was reprinted the following year with the wording "confidential" removed.



31



32



33



35

34 •

LEAR (EDWARD)

Illustrated Excursions in Italy, 2 vol. [First-Second series], FIRST EDITION, half-titles, 2 hand-coloured maps, 55 tinted lithographed plates, and illustrations in the text by Lear, tissue guards, albumen print photograph of Lear's grave loosely inserted, some spotting, early half morocco, gilt lettered on spine, rubbed, joints repaired [Abbey Travel 172], folio (370 x 260mm.), Thomas M'Lean, 1846; with a printed prospectus for Edward Lear's *Landscape Illustrations of Poems by Lord Tennyson*. Dedicated to Lady Tennyson (1885), and a 2-page printed list of the 200 illustrations to be included in the work loosely inserted (4)

£1,500 - 2,000
 €1,700 - 2,300
 \$2,100 - 2,800

Edward Lear lived in Rome from 1837 to 1848, apart from two visits to England during one of which he organised the publishing of *Illustrated Excursions*, based upon journeys he had made into the area around Rome and Naples. Lear notes in the preface "I have executed the whole of the Lithographic drawings from my own sketches, and have endeavoured to preserve a close fidelity to the Originals". "Queen Victoria, one of the subscribers, was so impressed with the work that she invited Lear to give her a series of twelve drawing lessons" (ODNB). The first series is devoted to the Abruzzi provinces of the Kingdom of Naples, the second to the Papal States. Included with the lot is the rare prospectus for Lear's proposed *Landscape Illustrations of Poems by Lord Tennyson* and a printed list of the 200 illustrations for inclusion. The work was never published.

Provenance

Richard William Church (1815-1890, Dean of St. Paul's), bookplate. Included with the lot is an autograph letter from Lear's biographer Vivian Noakes, mentioning that a member of the Church family was reported to own a manuscript journal of Lear's Greek tour.

35 •

MOUNTAINEERING - EVEREST

BRUCE (CHARLES GRANVILLE) *The Assault on Mount Everest 1922*, FIRST EDITION, PRESENTATION COPY FROM ARTHUR WAKEFIELD, A MEMBER OF THE EXPEDITION, inscribed to "Isabel, with very much love & all best wishes from Madge [Wakefield's wife] & Arthur, Xmas 1923" on the front free endpaper, half-title, photogravure frontispiece, 35 photographic illustrations on 34 plates, 2 folding maps, publisher's list of books (including "The Assault") loosely inserted, publisher's red cloth gilt (some fading to spine, rubbed at extremities), with upper pictorial wrapper (with small losses) of dust-jacket loosely inserted, 4to, Edward Arnold, 1923--EVEREST LECTURE ADVERTISEMENT. Central Hall, Westminster... The First Public Lectures on Climbing Mount Everest 1922 Will Be Given on Behalf of the Mount Everest Committee, on Friday, October 20th [... by Mallory and Finch], one sheet, 3 photographic illustrations (Mount Everest, Climbers of May 21 and 27), central fold, one tear touching letters, 270 x 190mm., [1922]--ALBUM OF PHOTOGRAPHS OF THE EXPEDITION, signed "Arthur W. Wakefield 1922" on final leaf, with presentation inscription "Isabel, with very much love from Madge & Arthur, Xmas 1924" on opening leaf, 10 mounted gelatin silver prints (c.120 x 160mm.) by John Noel and Wakefield, each mounted one per page recto only with ink caption by Wakefield, tied as presented with no binding, oblong 4to, [?1922-24] (3)

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

The first published account about, and an album of photographs relating to, the first expedition undertaken with the sole aim of the ascent of Everest, inscribed by Arthur Wakefield, a key figure in the expedition who reached a height of 23,000ft as a mountaineer, and was an important part of the medical team.

Arthur Wakefield (1846-1949) "was a Westmorland man, who had performed wonderful climbing feats in the Lake District in his younger days, and now held a medical practice in Canada. He was bursting with enthusiasm to join the expedition, and gave up his practice for the purpose" (*The Assault on Mount Everest*, 1922, p.7). The "Madge" of the inscription was Arthur's wife Marjorie. For a fuller assessment of the role played by Wakefield during the Expedition see Ronald Bayne, 'Arthur Wakefield on Everest 1922: no "passenger"', *Alpine Journal*, 2004.

The photographs in the album, all captioned by Wakefield, were probably all taken by the expedition's official photographer John B. Noel, but it is possible that a few are by Wakefield. They include two ("Members of the 1922 Mt. Everest Expedition" [including Wakefield of course], and "Finch & Bruce descending to the N. Col after their second climb") which are published in the the book. The others are captioned "The Base Camp (15,500ft)"; "Mt. Everest from Camp 3 (21,000ft.)"; "Looking up the N.E. Ridge from the Ra Pee La [Rapiu La]"; "The N. Col & N. Peak from the E. Rongbuk Glacier near Camp 3"; "The Camp on the N. Col (23,000ft) & the Peak"; "View from the N. Col"; "View W. from the N. Col"; "Mt. Everest & the N. Peak from the main Rongbuk Glacier".



34

36 •

PERSIAN GULF AND ARABIA

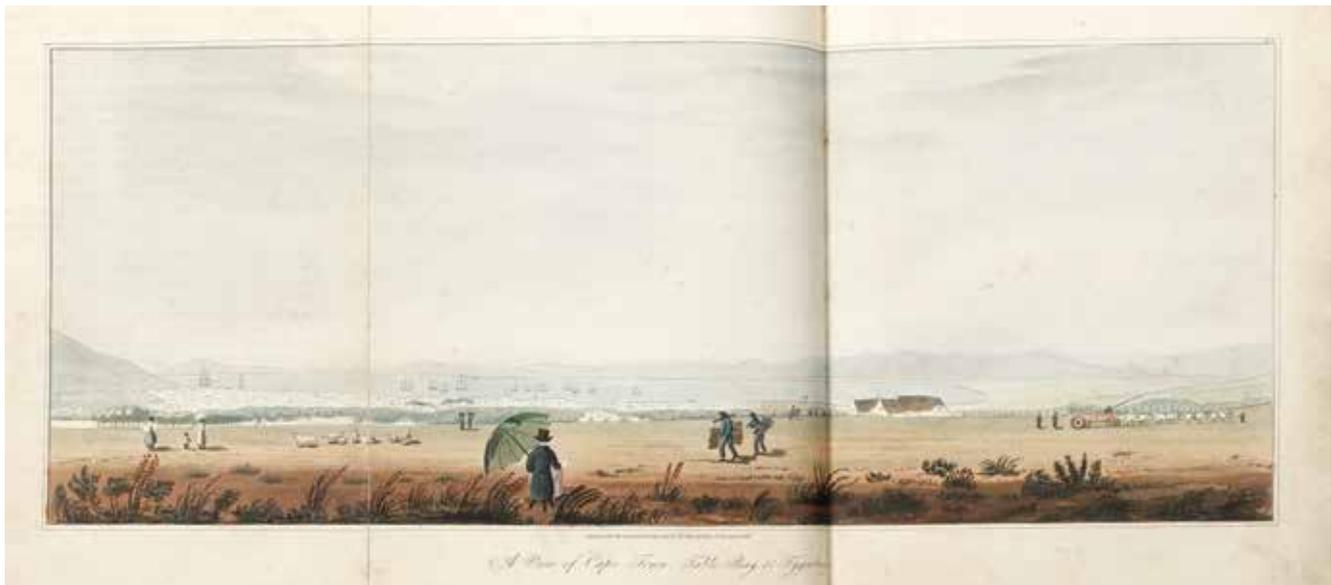
Persian Gulf, large colour-printed map of "Persian Gulf and Adjacent Countries... Additions Feby. 1919" loosely inserted as issued in pocket at end, June, 1919; Persia, June 1919; Arabia, large colour-printed "Sketch Map of the Persian Gulf & Arabia" loosely inserted as issued in pocket at end, April 1919, FIRST EDITIONS, FIRST ISSUES, all with "Confidential" printed upper right of title and front wrapper, publisher's grey printed wrappers, each with the numeral "1" upper right of front wrapper (in blue ink for Persian volumes, stamped for Arabia), some toning, light old dampstain to spine and lower part of front wrapper of first mentioned, 8vo, Handbooks Prepared Under the Direction of the Historical Section of the Foreign Office, 1919 (3)

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

RARE. Marked "confidential", these handbooks were prepared by the British Foreign Office, for the use by the delegates of Allied Nations who gathered at the Paris Peace conference of 1919-1920, which lead to the formation of the League of Nations. They provide details of the "geography, physical and political" and "political history" of the regions. *Persian Gulf* includes "the Persian Gulf proper together with the Gulf of Oman and the adjacent coastal regions", with a history of these states to 1914.



36



38

37 •

PORTER (DAVID)

A Voyage In The South Seas, In The Years 1812, 1813 and 1814. With Particular Details Of The Gallipagos and Washington Islands, 3 engraved plates and folding map, one plate repaired in margin, untrimmed in modern boards [Hill 1374], Richard Phillips & Co., 1823--[MORLEY (S.)] Memoirs of a Serjeant of the 5th Regt. of Foot... in Hanover, South America, and the Peninsula, publisher's cloth, rebacked preserving part of original backstrip, Ashford, J. Elliott, [1842]--POPHAM (HOME) Minutes of a Court Martial... for the Trial of Captain Sir Home Popham, engraved portrait, contemporary marbled boards, rebacked [cf. Sabin, 64132, "relates to the Rio de la Plata"], Portsmouth, Mottley, by Longman, Hurst, 1807--KEITH (GEORGE MOUAT) A Voyage to South America, and the Cape of Good Hope; in His Majesty's Gun Brig The Protector, browned, modern buckram [Sabin 37230], Richard Phillips, 1810--[FERNYHOUGH (THOMAS)] Military Memoirs of Four Brothers... in the New World and Africa [including Buenos Aires and Cape Town], 8 lithographed plates, foxing and occasional staining, 4 leaves misbound, modern red half morocco, gilt panelled spine with military motifs, William Sams, 1829--[THOMSON (WILLIAM)] Memoirs of the Life and Gallant Exploits of the Old Highlander, Serjeant Donald Macleod, Who, Having Returned, Wounded, with the Corpse of General Wolfe, From Quebec, was Admitted an Out-Pensioner of Chelsea Hospital, in 1759, second edition, half-title, modern half calf, spine gilt with long morocco label, Peterborough House Press, by D. & D. Stuart, 1791--KINCAID (J.) Adventures in the Rifle Brigade, half-title, contemporary half calf, rebacked, T & W. Boone, 1830--GLEIG (GEORGE R.) The Subaltern, FIRST EDITION, contemporary calf, rebacked, Edinburgh, William Blackwood, 1825, 8vo (8)

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

A group of travel, naval and military memoirs, including a provincially printed narrative and David Porter's early account of the Galapagos and Marquesas Islands (the first London edition with the anti-British passages omitted).

38 •

SOUTH AFRICA

BURCHELL (WILLIAM JOHN) Travels in the Interior of Southern Africa, 2 vol., FIRST EDITION, half-titles, large folding engraved map (browned, laid on linen and torn at fold), 20 hand-coloured aquatint or engraved plates (some folding, one repaired), errata slip, single-page plates mostly with browning, foxing or offsetting, some other foxing, Contents leaf in volume 2 repaired, without the 'Hints on Emigration' found at the end of a few copies, contemporary mottled half calf, rebacked preserving most of original gilt panelled backstrips [Abbey Travel 327; Mendelssohn I, p.224; Tooley 116], 4to, Longman, Hurst, 1822-1824

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

"The most valuable and accurate work on South Africa published up to the first quarter of the nineteenth century" (Mendelssohn).

39 •

SOUTH AFRICA

HARRIS (WILLIAM CORNWALLIS) Wild Sports of Southern Africa.. From the Cape of Good Hope... to the Tropic of Capricorn, third edition, 26 hand-coloured lithographed plates including additional title, folding map, occasional foxing and soiling, red crushed half morocco gilt by Riviere, gilt panelled spine with raised bands, g.e [Czech p. 71], William Pickering, 1841--OATES (FRANK) Matabele Land and the Victoria Falls. A Naturalist's Wanderings in the Interior of South Africa, second (enlarged) edition, mounted stippled-engraved portrait, 6 chromolithographed plates, 14 lithographed natural history plates (all but one hand-coloured including 2 of birds after J. G. Keulemans), 2 wood-engraved plates, 4 folding maps, publisher's pictorial cloth gilt, corners rubbed, spine ends bumped, Kegan Paul, Trench, & Co., 1889--CUMMING (R. GORDON) Five Years of a Hunter's Life in the Far Interior of South Africa. 2 vol., second edition, additional wood-engraved titles, 15 plates and one map, modern black half morocco, spines gilt, g.e., John Murray, 1850, 8vo (4)

£700 - 900
 €810 - 1,000
 \$990 - 1,300

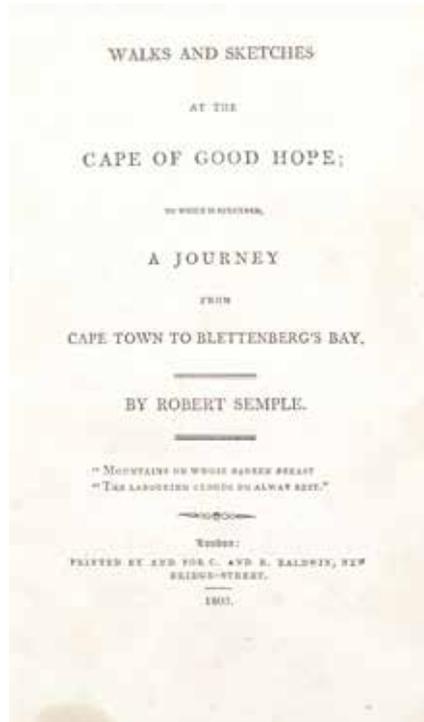


39

40 •
SOUTH AFRICA

LE VAILLANT (FRANCOIS) *New Travels into the Interior Parts of Africa, by the Way of The Cape of Good Hope, in the Years 1783, 84, and 85, 3 vol., first English edition, half-titles, folding engraved map with routes in outline colour, 22 engraved plates (6 folding), occasional foxing, and soiling, contemporary tree calf, spines gilt, repairs to top of one spine and joints of volume 3, upper cover of volume 1 near detached [ESTC 87469; Mendelssohn I pp.890-92.], G.G. and J. Robinson, 1796--THOMPSON (GEORGE) *Travels and Adventures in Southern Africa, 2 vol. second edition, 20 aquatint plates including folding panorama, 2 wood-engraved plates, 3 folding lithographed maps and plans (2 with short tears), occasional foxing and marginal staining to some plates, later half calf, spine gilt, corners worn [Abbey Travel 330; Mendelssohn II pp.493-4], Henry Colburn, 1827--BACKHOUSE (JAMES) *A Narrative of a Visit to The Mauritius and South Africa, FIRST EDITION, 2 folding engraved maps (large one repaired at fold) and 15 plates, some foxing, modern half calf gilt, Hamilton, Adams, and Co., 1844, 8vo (6)***

£600 - 800
€690 - 920
\$850 - 1,100

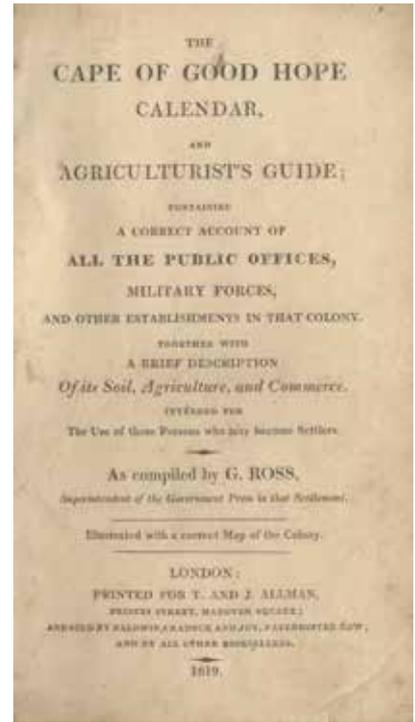


41

41 •
SOUTH AFRICA

SEMPLER (ROBERT) *Walks and Sketches at the Cape of Good Hope; to which is Subjoined, a Journey from Cape Town to Blettenberg's Bay, FIRST EDITION, half-title, a little very light foxing, bookplate of Sir Joseph Radcliffe, contemporary half calf, spine a little worn [Mendelssohn II p.304.], C. & R. Baldwin, 1803--STOUT (BENJAMIN) *Cape of Good Hope and its Dependences, bookplate of Sir Michael R. Shaw Stewart, untrimmed in publisher's boards, rebounded, soiled, cloth portfolio and slipcase [Mendelssohn II pp.445- 446], Edwards and Knibb, 1820, 8vo (2)**

£500 - 700
€580 - 810
\$710 - 990



42

42 •
SOUTH AFRICA

The Cape of Good Hope Calendar, and Agriculturist's Guide: Containing a Correct Account of All the Public Offices, Military Forces, and other Establishments in that Colony. Together with a Brief Description of its Soil, Agriculture, and Commerce. Intended for the Use of Persons who may become Settlers, FIRST EDITION, *lacking the map, light soiling and browning, untrimmed in publisher's boards, rebounded, printed title label on spine, covers stained and worn at corners, 8vo, T. and J. Allman, and sold by Baldwin, Cradock and Joy, 1819*

£400 - 600
€460 - 690
\$570 - 850

Extremely rare first edition of this guide for emigrants to South Africa, compiled by George Ross, 'Superintendent of the Government Press in that Settlement'. Mendelssohn does not record it and only two copies appear on WorldCat (Cambridge University and National Library of South Africa). A third copy (or one of the same two) is listed in auction records as having sold at Christie's in 2004.

43 •

ALBUMS - LITERATURE, ABOLITION, METHODISM & SCIENCE

Two nineteenth century albums, the first containing collection of c.70 autograph letters, envelopes and cut signatures, some loose, including: autograph subscription signed ("Faithfully yours/ Charles Dickens") addressed to Mr J Grime "With Mr Dickens' compliments", dated "Thirteenth February 1843", autograph note from Walter Scott ("WS") to his friend and editor James Ballantyne ("...the two sheets have got safe here through bad road. I have not got my books quite right yet..."), Methodist theologian and abolitionist Adam Clarke to surgeon James Grime (seven, dated 1819 to 1829) mentioning his plan to inoculate a child ("...can you get me a little varialous matter of a good kind from a healthy subject?...") and his views on slavery ("...It is to the summary scandal of our Nation. Their Liberty is not ours – it belongs to God and themselves..."), botanist Agnes Ibbetson (to Mr Parkes "Manufacturing Chymist" describing at length her experiments to reduce "...very small quantities of the Liquid of Vegetables into their component parts..." and asking for his help), physician Robert Hooper, Charles Vandeleur Creagh, governor of North Borneo (to W.J. Chadwick asking for a price list for his lantern microscope), photographer Henry E. Roscoe (also to Chadwick accepting the presidency of the Manchester Photographic Society), Charles Kemble, judge Thomas Talfourd, cut signatures of Frances Trollope, W. Harrison Ainsworth, Thomas Raffles, M. J. O'Connell, various bishops, clergy, nobility, politicians etc., c.34 leaves, *original calf gilt, worn, boards detached, spine missing, folio (282 x 230mm.)*; the second an autograph album bearing the ownership inscription of Elizabeth Grime, including three-page exhortation by abolitionist George Thompson, dated 29 July 1834, entitled "The Black/ at Church/ in America!" ("Lord! Is thy throne acceptable to me? Me of the Ethiopi skin? May I draw near Thy sacred shrine and humbly bow the knee while thy white worshippers are kneeling here. May I approach celestial purity, And not offend the with my sable face?... or must the Ethiopie change his skin?... Haste happy day the time I long to see when ev'ry son of Adam shall be FREE!!"), with uplifting quotations and messages from John Lambert (after the Manchester Wesleyan Conference July 1849) and others with links to the Methodist church, cut signature of James Hogg (the 'Ettrick Shepherd'), c.50 leaves, *original blind stamped calf, marbelled ends, worn, boards detached, spine missing, 4to (231 x 185mm.)*, nineteenth century (2)

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

These albums were compiled by members of the Grime family of Salford, including surgeon James Grime (d.1834), and his son John, who died in 1859 after a career as a Liverpool merchant stationed in Valparaiso and Lima. Originally from Bolton, James Grime set up practice in Salford in 1817. Included in the album is an engraved certificate of attendance (January 1809), signed by Dr John Abernethy (founder of the medical school at St Bartholomew's Hospital and creator of the Abernethy biscuit), with an additional note in his hand stating that "Mr Grime hath also attended... one course of lectures on the Theory & Practice of Surgery, & hath dissected under my Inspection...".

Provenance

Grime family and thence by descent.

44 •

[BARLOW (WILLIAM)]

The Navigator's Supply. Containing many things of Principall Importance Belonging to Navigation, with the Description and Use of Diverse Instruments Framed Chiefly for that Purpose; but Serving also for Sundry other of Cosmography in General: the Particular Instruments are Specified on the next Page, FIRST EDITION, *early issue with a blank space left for the vignette below title and without the 7 plates, woodcut initials and ornaments, page numbers added in an early ink hand, some dampstaining mainly to the first few leaves, a few others soiled, first line of title supplied in old printed facsimile, several scattered leaves with single or small wormholes towards foot of page, clean tear to H2 without loss, late eighteenth century russia, gilt rule and blind-roll border on sides, spine gilt with raised bands, small paper label at foot of spine with Scott reference number '47', extremities slightly rubbed, upper joint a little weak [ESTC S100864], 4to (190 x 123mm.)*, G. Bishop, R. Newbery, and R. Barker, 1597

£1,000 - 2,000
€1,200 - 2,300
\$1,400 - 2,800

RARE FIRST EDITION OF BARLOW'S IMPORTANT WORK ON NAVIGATION. According to the 1974 Scott Library catalogue (see below), the present copy is an early issue before the addition of the title vignette and the folding plates. It is the only such copy we have traced in auction records, although ESTC and other some institutional listings make no mention of the plates.

To William Barlow (died 1625, correspondent of William Gilbert) is owed the discovery of the difference between iron and steel for magnetic purposes, improvements in the hanging of compasses at sea, and finding the proper way of touching magnetic needles. His first book, *The Navigator's Supply* gives descriptions of several new navigational instruments and compasses. "William Barlow uses the "nonnius" devised by Pedro Nunez more than fifty years previously and gives a graphical method for drawing a Mercator network... He describes a number of new navigating and surveying instruments and summarizes his own contribution to the study of magnetism" (Taylor, *Mathematical Practitioners*, pp.334-5).

Provenance

John Scott (Scottish engineer and shipbuilder, 1830-1903); Scott Library Collection, presented by his son to the Institution of Naval Architects in 1930, printed donation label; 'A Selection from the Scott Library', Christies, 4 December 1974, lot 36.

45 •

BIBLE - EMBROIDERED BINDING

The Whole Book of Psalmes Collected into English Meeter by T. Sternhold, I. Hopkins, and Others, *title with large woodcut device, short tear in upper gutter margin, upper fore-corner torn away just touching letter "e" of "Whole", slight abrasion affecting "O" of date in imprint, contemporary binding of white satin over cloth decorated with silver thread and yellow thread, covers with central starburst design within oval border with a few single knots, small threaded discs and thin silver bands, ?bunch of grapes design in each corner, spine with 4 knotted studs of silver threadwork, gilt edges, worn with loss of most of satin, some of the silver work etc. [ESTC S4531, citing 3 copies only], 32mo in 8s*, The Company of Stationers, 1630

£600 - 800
€690 - 920
\$850 - 1,100

Provenance

Jane Townshend, January 3 1699/1700, ownership inscription on front paste-down.

Faithful friend
 Charles Dickens

1 Berners Lane Terrace
 York Gate Regent's Park.
 Thirteenth February 1843.

Mr. J. Guine
 In Mr. Dickens' compliments.

43

THE NAVIGATORS
 SUPPLI

Containing many things of principall
 importance belonging to Navigation, with the de-
 scription and vie of diverse Instruments framed
 chiefly for that purpose, but serving also for son-
 dry other of Cosmography in generall:
 the particular Instruments are spe-
 cified on the next Page.

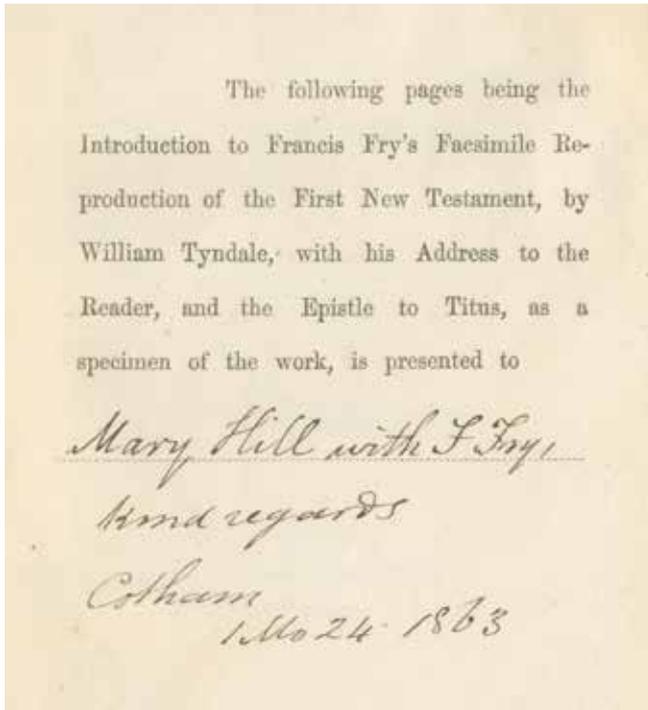
They that goe downe to the Sea in Ships, and employ their
 labour in the great waters, They see the workes of the
 Lord, and his wonders in the deepe. - Psalm 107.

Imprinted at London by G. Bishop,
 R. 27 Cornhill, and R. Barker. 1597.

44



45



46

46 •

BIBLE- FRANCIS FRY

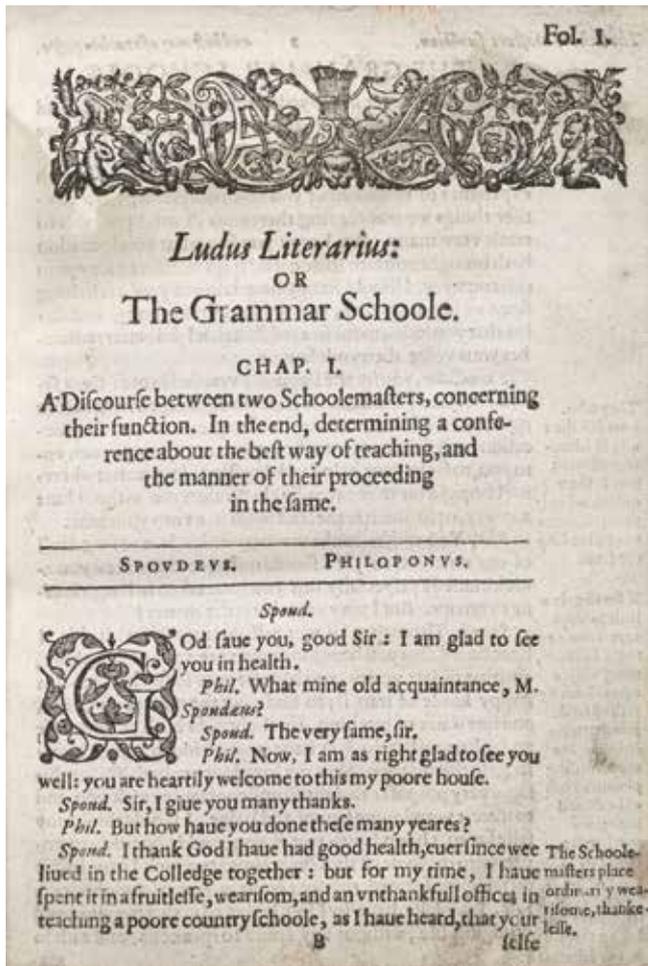
The First New Testament Printed in the English Language (1525 or 1526) Translated from the Greek by William Tyndale. Reproduced in Facsimile with an Introduction by Francis Fry F.S.A, PRESENTATION COPY, INSCRIBED BY FRY TO "Mary Hill with F. Fry's kind regards, Cotham, 1 Mo. 24 1863" on the presentation page before the title, additionally inscribed "Mary A. Curtis from Francis Fry" on front free endpaper, and signed by Fry ("Francis Fry, Cotham, Bristol, 3 Mo. 1862" at the end of the introduction (p.18), collates [2], 28, [8] with illustrations and facsimile leaves (one printed in colours), some interleaved with tissue guards, occasional light spotting, publisher's blind-stamped cloth, gilt lettered "Introduction to Fry's Tyndale's Testament" on upper cover, dampstaining to upper part of each cover, spine rubbed [cf. Herbert 1936], 8vo (188 x 125mm.), Bristol, Printed for the Editor, 1862

£600 - 800
 €690 - 920
 \$850 - 1,100

Rare presentation copy of the introduction by Francis Fry to his facsimile reprinting of the Tyndale New Testament, with specimen examples of the work including Tyndale's Address to the Reader, and the Epistle of Titus.

Provenance

Mary Hill, presentation inscription from Francis Fry, 1863; M.F. Bowser (and also "M.F. Allen"), Matlock, later inscription inside upper cover.



47

47 •

BRINSLEY (JOHN)

Ludus Literarius: or, The Grammar Schoole; Shewing how to Proceede from the First Entrance into Learning, to the Highest Perfection Required in the Grammar Schooles, with Ease, Certainty and Delight both to Masters and Schollars, FIRST EDITION, woodcut decorations, some dampstaining, first few leaves repaired in inner lower corner, hole in o4 with loss of a few letters, chip at foot of Bb4 just affecting catchword, last 3 or 4 gatherings with small worm trail occasionally affecting text, last 2 leaves with some old ink scribbles and smudges, modern brown polished morocco, gilt lettered spine with raised bands [ESTC S106596], small 4to (175 x 127mm.), [Humphrey Lownes] for Thomas Man, 1612

£1,500 - 2,000
 €1,700 - 2,300
 \$2,100 - 2,800

FIRST EDITION OF THIS FAMOUS MANUAL FOR COUNTRY SCHOOLMASTERS, complete copies of which have become scarce. It includes a detailed account of the curriculum of a school such as Shakespeare would have attended, with sections on orthography, grammar, prose and verse composition, and the translation of Latin, Greek and Hebrew.

John Brinsley, Curate at Kegworth, Leicestershire, in 1591, and at Ashby-de-la-Zouch, was in 1600 appointed master of Ashby School with the help of his benefactor the third Earl of Huntingdon. Two years earlier he had married Barbara Hall, sister of his pupil Dr. Joseph Hall, Bishop of Norwich, who contributed the commendatory preface. His other pupils included the astrologer William Lilly, who later wrote that "In the 18th year of my age [1619 or 1620] my master Brinsley was enforced from keeping school, being persecuted by the bishop's officers..."

Provenance

Austin Smith, gilt leather book label; Mary Priscilla Smith, book label.



48 •

CAMDEN (WILLIAM)

Britannia, Newly Translated into English: With Large Additions and Improvements... by Edmund Gibson, *engraved portrait frontispiece, 50 engraved double-page or folding maps, 8 engraved plates of coins, several illustrations in the text, frontispiece cut down and mounted, title laid down with small loss affecting a couple of letters of the imprint, light dampstain in outer margin of first approximately 100 pages (just affecting edges of a few maps), some diagrams coloured in yellow, a few maps hand-coloured in outline, Kent map with some loss to one edge, 2 others shaved at margin, modern calf antique, gilt morocco spine labels, slightly rubbed, a few surface abrasions* [ESTC R12882; Chubb CXIII], folio (395 x 240mm.), A. Swalle, A. & J. Churchill, 1695

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

with the set he has shown. I
you are as good as give me
without then my critical tendency
having got anything in the
appreciation - just as I should
care for one of your brown
ringlets - without entering on
the question whether brown hair
was as beautiful as golden
or black hair! So please send
me the book!

And now I shall go and
take a letter more with
Mr Venables about you. My
head being too dizzy for
much writing - you will write again
some time?

Yours faithfully
Jane W Carlyle

A book-shop

Dear Mrs de Winton
Geraldine has just told
me that you will call for
me on Monday - but call
sounds so unsatisfactory!
Will you be so very kind
as come to lunch on
Sunday at two, or any
hour you like? I wish
so much to see you again,
and on Monday you
might happen to come
when I have to be out.
It is the most extraordinary
thing, this that has happened

49

CARLYLE (JANE WELSH) AND GERALDINE JEWSBURY

Two autograph letters signed ("Jane W Carlyle" or "Jane Carlyle") to Mrs de Winton ("My dear Mrs de Winton" or "Dear Mrs de Winton"), the first declaring herself worried "...into a fever...", saying "... Harriet Martineau used to declare, and think herself very witty, that 'Jane Carlyle had eight influenzas every year'. This year I should say I have had sixteen..." going on to confide that she admitted to a friend (a Mr Venables) that she has done "...nothing of moment, except falling in love and at first sight - and with a woman! And then I fell to telling him about you... and when I had named you his face brightened with real interest...", regaling her with an amusing story of how she and Geraldine [Jewsbury] rushed about trying to find her a suitable headdress for Lady Combermere's party "...like a high wind. Throwing ourselves on our knees and tearing our hair (figuratively speaking) to one dressmaker after another... combining elegance with cheapness!", put out that she has not sent her a copy of her book ("...by leading ones life amidst book-making one gets to value the books given one as one would value a lock of the givers hair... Believe me, having seen you and fallen in love with you, I should prize any book of yours... just as I should care for your brown ringlets..."), proclaiming herself "too dizzy" for more writing, 7 pages, 8vo (180 x 110mm.), Addiscombe Farm, Croydon, 8th June [no year]; the second asking her to lunch ("...I wish so much to see you again... It is the most extraordinary thing... Are you perhaps - a witch?

That night when you went out of Geraldine's room I felt suddenly quite lost - more lost that your diamonds and had a good mind to cry!! I who am so long past the age of love at first sight... you have been going up and down thro' my head as if you had once for all got the run of it!), ending "...yours suddenly but surely...", 3 pages, 8vo (180 x 110mm.), "A book-shop", [probably May 1856]; with two autograph letters from Geraldine Jewsbury signed ("G.E. Jewsbury") to Mrs de Winton, congratulating her on the recovery of her diamonds and hoping they can get away to see her again perhaps in Wales ("...Mrs Carlyle begs me to say with her love that her husband had not yet made his arrangements about what he is going to do with himself this summer... Like all men he finds himself more comfortable with his wife beside him... we may perhaps accept it as a testimony that there was some reason why we were created... for men to make the most they can out of us for their own convenience..."), thanking on behalf of Jane Carlyle for her book and talking of American novels ("...in general a flavour that is indescribable but which is - disagreeable..."), 12 pages, 8vo (180 x 110mm.), the first no place, Wednesday 11 May [18]56, the second Oakly [sic] Street, Chelsea, 18 June [18]56

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

'FALLING IN LOVE AND AT FIRST SIGHT – AND WITH A WOMAN!'

Jane Welsh Carlyle's undisguised excitement at her first meeting with novelist Julia de Winton as demonstrated in these passionate letters is recorded in her journal for 15 May 1856: 'No other Party since except a little early tea-party at Geraldine's, where I met for the first time Madame de Winton, authoress of *Margaret and her Bridesmaids*. I have not for years seen a woman who so captivated me at first sight, or indeed at any number of sights. There is a charm of perfect naturalness about her that is irresistible. When she went out of the room, I felt quite lost, - like to cry! - I said to Geraldine when she returned from seeing her off, "What an adorable woman!" Geraldine burst out laughing, and said her (Madame de Winton's) remark on me had been, "I could adore that woman!"... I must see her again; tho', chi sa? [who knows?]' Three days later on 18 May they met for lunch: 'Mme. de Winton came to lunch here by invitation. Mr. C. being to spend the day at Addiscombe, I had "taken the liberty" of inviting her. Perhaps I shall go this Summer to visit her at her castle in Wales. She has asked Geraldine and me for a long visit. Geraldine came with her and staid all day' (ed. Alexander Carlyle, *New Letters and Memorials of Jane Welsh Carlyle*, London, 1893, vol.II). It was of note enough for her husband Thomas Carlyle to mention it in a letter to Lady Ashburton on 20 May, writing: 'That day I was absent Jane had some Honourable extremely fascinating Welsh Lady (whom she has fallen in love with) to lunch with her... (n.b. she is a Welshwoman this; six feet 2 in stature, and has great possessions, it wd seem, spiritual and other. Her name I do not remember, nor intend to;—n.b. further say nothing of this!)'.

The letters from Carlyle's intimate and most steadfast friend Geraldine Jewsbury in this collection are less emotional, focussing instead on her preoccupation with challenging the role of women in Victorian society. Her comment that women were just "for men to make the most they can out of us for their own convenience" in her letter reflects the ideas propounded in her novel, *Zoe*, published in 1845, the year she moved to Chelsea to be near Jane Carlyle. In a letter to Jane Carlyle, she told her '...that *Zoe* demands 'What are we sent into this world at all for? What ought we to do with our life?' (*Selections from the Letters*, 150) — and admitted that she had no answers...' and '...predicted that women of later generations would feel less pressure to depend on men for their sense of identity (*Selections from the Letters*, 347–9)' (Joanne Wilkes, *ODNB*).

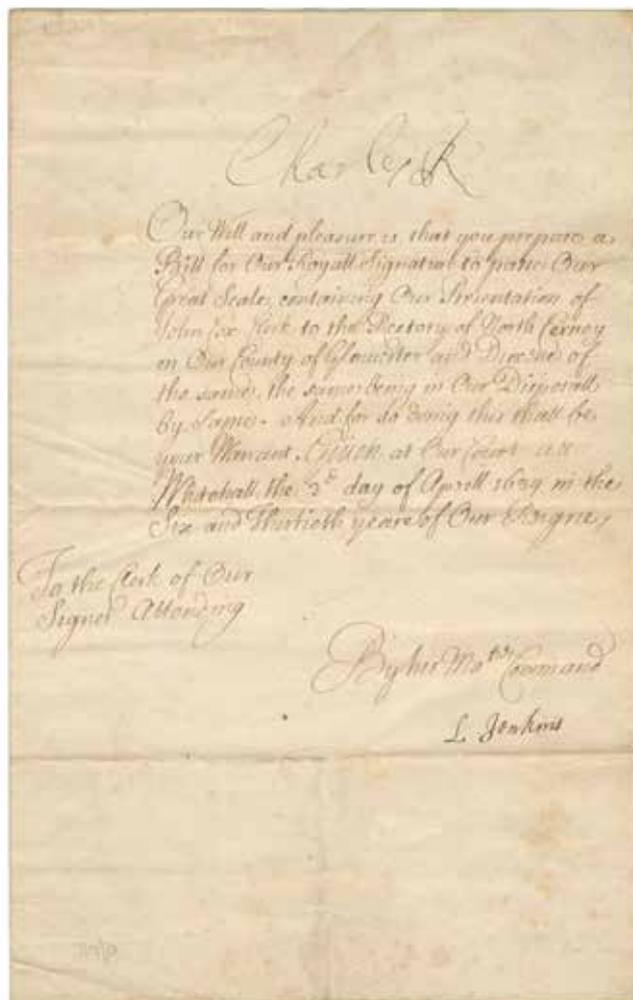
The object of Jane Carlyle's affection, Julia Cecilia de Winton (1812-1872) was the widow of Walter de Winton (1809-1840) of Maesllwch Castle, Glasbury in Radnorshire. She was to remarry in 1857, the year after her first meeting with Jane Carlyle, to William Richard Stretton, the second husband of her late mother-in-law Catherine Wilkins. Taking up writing children's books after the death of her first husband to support her family, she went on to write two autobiographies and many novels with titles such as *Woman's Devotion*, *Margaret and her Bridesmaids* and *The Valley of a Hundred Fires*. She was written of in admiring terms by fellow novelist Charlotte Younge in her appreciation of Victorian women novelists of 1897. These letters were recently discovered amongst papers from the de Winton family.

50

CHARLES II

Warrant signed ("Charles R" at head), to the Clerk of Our Signet Attending, requiring him to "...prepare a Bill for our Royall Signature so passe Our Great Seale, containing Our Presentation of John Cox Clerk to the Rectory of North Cerney in Our County of Gloucester..."; countersigned by "L. Jenkins" at foot, docketed "Presentation of John Cox to the Rectory of North Cerney" and dated "4th Aprill 1684", one page, blank integral leaf with docket, dust staining and browning especially at outer folds and where folded for filing, folio (296 x 190mm.), Whitehall, 3 April 1684

£600 - 800
€690 - 920
\$850 - 1,100



50

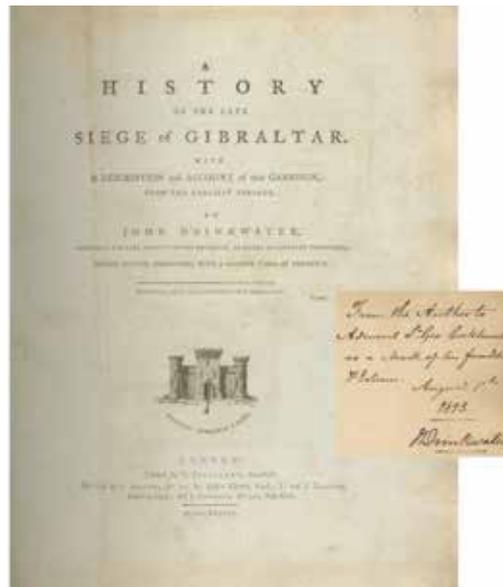
The living of North Cerney was a wealthy one and encouraged long incumbencies, there being only five rectors in the 200 years after 1533. John Cox was to remain rector there until 1731. (*Victoria County History of Gloucestershire*, vol. 7, see britishhistory online). Sir Leoline Jenkins countersigns our document in his capacity as Secretary of State: 'As a secretary of state Jenkins was neither an innovator nor a real policy maker, but his workman-like attitude to his heavy workload as secretary... meant that his industry was well used. North noted him as 'the most faithful drudge of a secretary that ever the Court had' (Lives, 1.301) (Alan Marshall, *ODNB*).

Provenance

Myers & Co., New Bond Street, London, purchased 5 August 1944 by Mr A. Croasdel for £7, 7s (photocopy of original receipt included in the lot).



52



53

51 •

COMENIUS (JOHANNES AMOS)

Orbis sensualium pictus... Visible World: Or, a Nomenclature, and Pictures of all the Chief Things that are in the World, and of Men's Employments, Therein... Translated into English by Charles Hoole... for the Use of Young Latin Scholars, *twelfth edition "corrected and enlarged"*, text in English & Latin, numerous woodcut illustrations, untrimmed in original grey boards, rubbed, preserved in purpose-made morocco solander box, 8vo, S. Leacroft, 1777; and another (2)

£500 - 700
 €580 - 810
 \$710 - 990

Charmingly illustrated book of instruction for children, first published in Latin in 1657, the first of its type, but here translated into English for the use of "Young Latin Scholars".

Provenance

"H.W.", and "Mary Wigley", early ink inscriptions on title and front free endpaper; Mary Priscilla Smith, bookplate.

52

DICKENS (CHARLES)

Autograph note in the third person, to Mrs Hawkins of Alesford Hall, Colchester, stating "Mr Charles Dickens regrets that an engagement in another part of the country prevents his having the honor of accepting the invitation for the 9th of August..."; with autograph envelope, 1 page, dust staining at folds, 8vo (180 x 110mm.), Gad's Hill Place, Higham by Rochester, "Friday Twentieth July 1860"

£600 - 800
 €690 - 920
 \$850 - 1,100

William Warwick Hawkins (1816-1868) of Alesford Hall, Essex, made his fortune in timber and was Conservative MP for Colchester from 1852-1857. This note to his wife is not published in the *Pilgrim* edition of Charles Dickens' letters.

Provenance

Alan Pryce-Jones (1908-2000); by descent to the author David Pryce-Jones.

53 •

DRINKWATER (JOHN)

A History of the Late Siege of Gibraltar. With a Description and Account of the Garrison, from the Earliest Periods, *second edition*, AUTHOR'S PRESENTATION COPY, inscribed "From the Author to Admiral Sr. George Cockburn KCB as a mark of his friendship & esteem. August 1st. J. Drinkwater" on the front free endpaper, 10 folding engraved plates and maps, some spotting and light off-setting, early nineteenth century vellum, sides ruled in blue ink, flat spine gilt tooled with red morocco lettering label, marbled edges, soiled, covers slightly bowed, 4to, J. Johnson, 1786

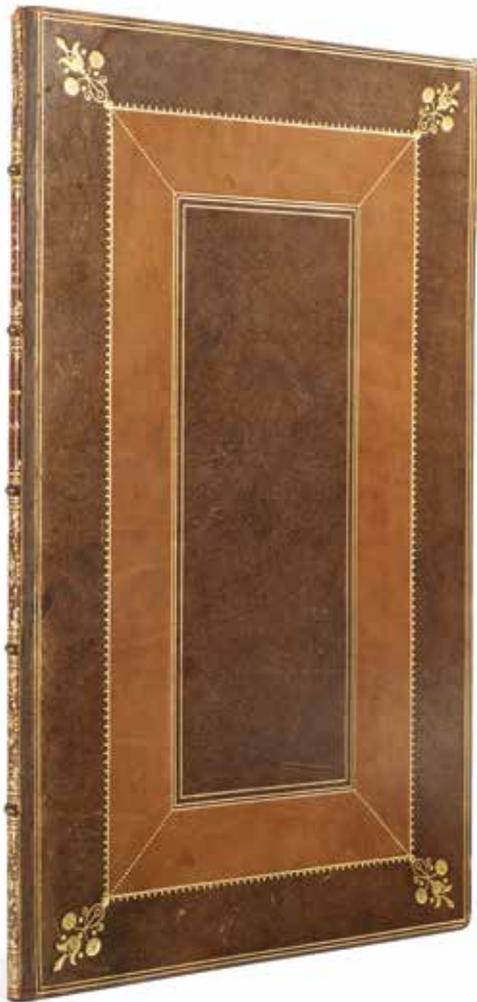
£600 - 800
 €690 - 920
 \$850 - 1,100

A FINE ASSOCIATION COPY, PRESENTED BY THE AUTHOR TO SIR GEORGE COCKBURN, ADMIRAL OF THE FLEET.

Having joined the 72nd regiment or Royal Manchester volunteers at the age of fifteen, Drinkwater was garrisoned in Gibraltar whilst it was besieged by the Franco-Spanish force from June 1779 until February 1783, after which he wrote his *History*, before returning to Gibraltar with the 2nd battalion of the 1st or Royal regiment. At the time of the inscription Drinkwater held the position of comptroller of army accounts, a role to which he had been appointed in 1811 and held until 1835. In August 1815, the month of the inscription, Cockburn was entrusted with the role of conveying Napoleon I aboard the HMS *Northumberland* to Saint Helena. Drinkwater's depth of feeling for Cockburn is further shown in the dedicating of the second edition of his *A Narrative of the Battle of St. Vincent; With Anecdotes of Nelson* (1840) to Cockburn, "not only as the associate and intimate friend of the gallant Nelson... [but also as a means of] manifesting my sincere and grateful recollection of many acts of friendship and kindness received at your hands".

Provenance

Sir George Cockburn (1772-1853), Admiral of the Fleet, with presentation inscription from the author; John Drinkwater (1882-1937), autograph inscription ("Inscribed by me. J.D. 1937") on bookplate of another earlier John Drinkwater, and with a postcard to Drinkwater from Philip Guedalla giving information on Sir George Cockburn loosely inserted; his daughter Penelope Ann and thence by descent.



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54 •

DRYDEN (JOHN) AND JOHN BLOW

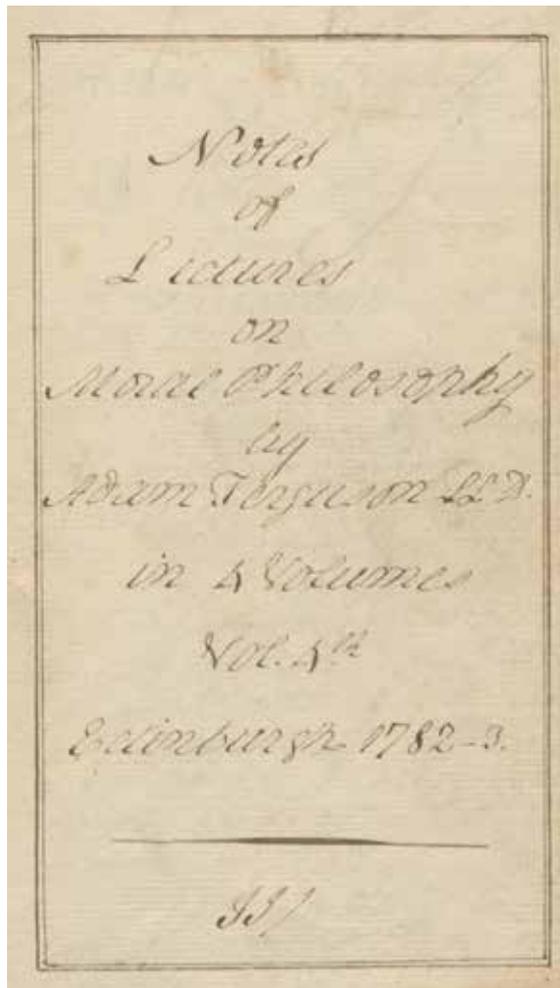
An Ode on the Death of Mr. Henry Purcell; Late Servant to His Majesty, and Organist of the Chapel Royal, and of St. Peter's Westminster, FIRST EDITION, title within woodcut black mourning border, type-set music throughout, dampstaining in lower gutter margin just touching text on occasions panelled calf gilt by Riviere, spine gilt in compartments, gilt dentelles, g.e., upper joint professionally repaired, small loss at head of spine [ESTC R227977; Macdonald 32a; RISM B 3302], folio (330 x 195mm.), J. Heptinstall, for Henry Playford, 1696

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

First edition of John Dryden's poem ("Mark how the Lark and Linnet sing...") in praise of Henry Purcell, with the setting to music by John Blow. It was reprinted, without the music, in Purcell's *Orpheus Britannicus* (1698).

Provenance

Thomas Wyatt Bagshawe, bookplate; J.O. Edwards, book label.



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55 •

FERGUSON (ADAM)

"Notes on Lectures on Moral Philosophy... Vol. 4th [of 4]. Edinburgh 1782-3", manuscript notebook, 340 pages (title within double rule border, verso blank, pp.1-337), written in brown ink in a neat eighteenth century hand, a few later pencil scribbles on pp.8-9 (including name "Thomas Loughlin" and "Dalkeith"), contemporary calf, gilt numeral "4" on spine, lacks upper cover, 8vo, [Edinburgh, c.1782-3]

£600 - 800
 €690 - 920
 \$850 - 1,100

A neatly presented contemporary manuscript copy (with slight variations) of the sixth and seventh parts of Adam Ferguson's *Institutes of Moral Philosophy. For the Use of Students in the College of Edinburgh* (1769, subsequently revised in 1773 and 1785). It is probable that this was written out by one of Ferguson's students at Edinburgh, where he held the chair of of moral philosophy and pneumatics from 1756 until his retirement in 1785 (when he was succeeded by his former student Dugald Stewart). Manuscript transcriptions of similarly titled works ("Notes of lectures on Moral Philosophy") by other Scottish Enlightenment authors such as James Mylne, Francis Hutcheson and William Cleghorn are listed as being held in libraries in Glasgow and Edinburgh.



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IRELAND - ARMY & MILITIA

Establishment book bearing the calligraphic title-page:

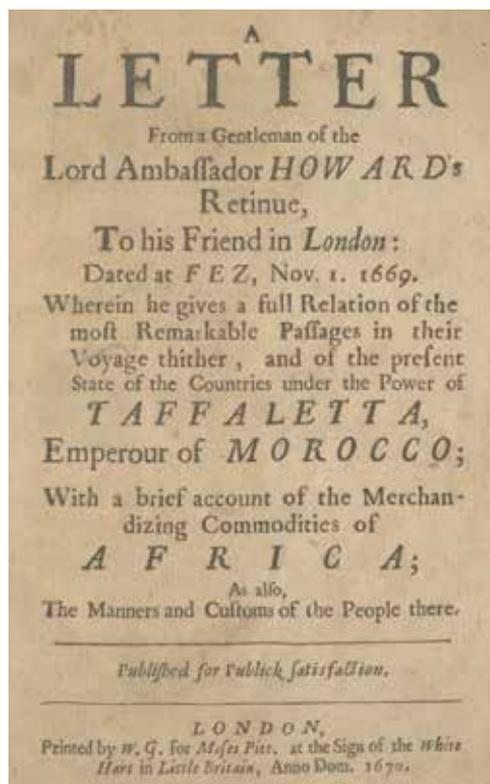
"Establishment of the kingdom of Ireland/ or a List containing all the Payments to be made for Civill & Military Affairs From the 25th day of March 1709 in the 8th Year of our Sovereign/ Lady Queen Anne's Reign", listing officers and ministers attending the state, courts of the Queen's Bench and Chancery, officers of the customs, payments for regiments broken down into troops and companies, persons in charge of the ordnance for each province, governors of garrisons, pay of named officers in "Brigadier Wolslys Regiment of Horse", "Brigadier Echlins Dragoons", "Earl of Droghedas Regiment of Foot", "Brigadier Zachary Tiffins Regiment", etc., *each section ending with a calligraphic signature page ("Signed/ Anne R")*, additional illuminated calligraphic title page in black ink, gilt and red depicting trumpeting angels and lions holding the crown, pages ruled in red, with calligraphic flourishes incorporating foliage, beasts, birds and male and female heads throughout, 43 numbered leaves, one blank, some pages excised from front and back, dust-staining, Dutch gilt patterned endpapers, contemporary panelled calf gilt, g.e., rubbed, folio (385 x 260mm.), 1709; with a printed Dublin City Militia commission warrant, with manuscript insertions, appointing Isaac Wills a 2nd Lieutenant in John Woofington's company commanded by Colonel William Ormsby, signed at foot by Joshua Dawson ("J. Dawson") in his capacity as Secretary to the Lords Justices of Ireland and at head by "Narcissus Armarh" as Lord Justice and others, tipped into front of volume, one page printed on a bifolium, two blindstamps, folio (330 x 210mm.), 14 April 1709

£1,500 - 2,500

€1,700 - 2,900

\$2,100 - 3,500

This attractive volume includes a printed commission appointing one Isaac Wills to the Dublin City Militia, also known as the City Guards. Among the signatories to the document is Narcissus Armagh (aka Narcissus Marsh) who was appointed Primate of Armagh in 1703,



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and served as one of the Lords Justices, officers who acted as governors in the absence of the Lord Lieutenant (at this time Thomas Wharton, 1st Marquess of Wharton). Another signatory, Joshua Dawson, was a civil servant and politician, famous for using his inside knowledge to buy and develop land in Dublin and for building Dawson Street, considered at the time to be the finest street in the city. He was to become Chief Secretary for Ireland a year after this document was signed. Isaac Wills was a master carpenter and architect who worked in collaboration with surveyors general William Robinson and Thomas Burgh. The buildings include Robinson's Marsh's Library, and St Mary's church; and Burgh's anatomy house and library at Trinity College, St Werburgh's Church, Steevens's Hospital and St. Ann's in Dawson Street.

57 •

L. (S.)

A Letter from a Gentleman of the Lord Ambassador Howard's Retinue, to his Friend in London: Dated at Fez, Nov. 1. 1669. Wherein he gives a Full Relation of the most Remarkable Passages in their Voyage thither, and of the Present State of the Countries under the Power of Taffaletta, Emperour of Morocco, with a Brief Account of the Merchandizing Commodities of Africa; as also the Manners and Customs of the People there, 36pp., woodcut headpiece and initials, staining to last page, later half calf [ESTC R5130], small 4to, W.G. for Moses Pitt, 1670--MONSON (WILLIAM) A True and Exact Account of the Wars with Spain, in the Reign of Q. Elizabeth... Being the Particulars of What Happened between the English and Spanish Fleets, from the Years 1585 to 1602. Shewing the Expeditions, Attempts, Fights, Designs, Escapes, Successes... Never Printed Before, modern red morocco-backed cloth [ESTC 2957], folio, W. Crooke, 1682 (2)

£500 - 700

€580 - 810

\$710 - 990

MOUNTAINE (WILLIAM)

The Seaman's Vade-Mecum, and Defensive War by Sea, 2 engravings of ship's rigging on single folded sheet, 2 folding plans (one with small hole), dampstain in upper margins, contemporary calf gilt [ESTC N21420, 3 copies only], 12mo, W. and J. Mount, 1747--VILVAIN (ROBERT) Enchiridium epigrammatum latino-anglicum. An Epitome of Essais, Englished out of Latin, woodcut arms on a1 verso, half-title, some worming to first 2 gatherings, light soiling and browning, ownership inscriptions of George Hoskins (1659), John Gorr[?], Robert Thompson (1738) and 'H.T.F.' (1914), contemporary calf, rebounded, small 8vo [ESTC R7278], R. Hodgkinson for the author, 1654--MACAULAY (KENNETH) The History of St. Kilda, Containing a Description of this Remarkable Island, half-title, engraved folding map, advertisement leaf, occasional light foxing, contemporary calf gilt, joints split, one repaired [ESTC T90614], 8vo, T. Becket and P. A. De Hondt, 1764--[REFUGÉ (EUSTACHE DE)] The Art of Complaisance or the Means to Oblige in Conversation, second edition, title softened and torn with slight loss at edges, contemporary sheep, old paper title label on spine [ESTC R35463], 12mo, John Starkey, 1677--ARCHENHOLZ (J.W. VON) A Picture of England: Containing a Description of the Laws, Customs and Manners of England, half-title, light browning, contemporary calf, joints split, slight chips to upper cover and spine [ESTC N20982], 8vo, Dublin, printed by P. Byrne, 1790 (5)

£600 - 800

€690 - 920

\$850 - 1,100

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PEPYS (SAMUEL)

Document signed ("SPepys"), directing Sir Stephen Fox, paymaster of his Majesty's forces to pay a gratuity to Judith Connelly, widow of Captain William Connelly "...according to the Quality her Husband served in at the tyme of his death...", countersigned by Anglesey, George Carteret, Henry Coventry and ; receipt for £123.5s "... granted mee by his Majestie in Consideration of my husbands being slaine at sea... Judith Connelly" on verso; docketed "Mrs Judith Connelly" etc., 2 pages, blank integral leaf with docket, worn and stained, dust staining at outer folds and where folded for filing, folio (292 x 190mm.), Whitehall, 17 December 1673

£800 - 1,200

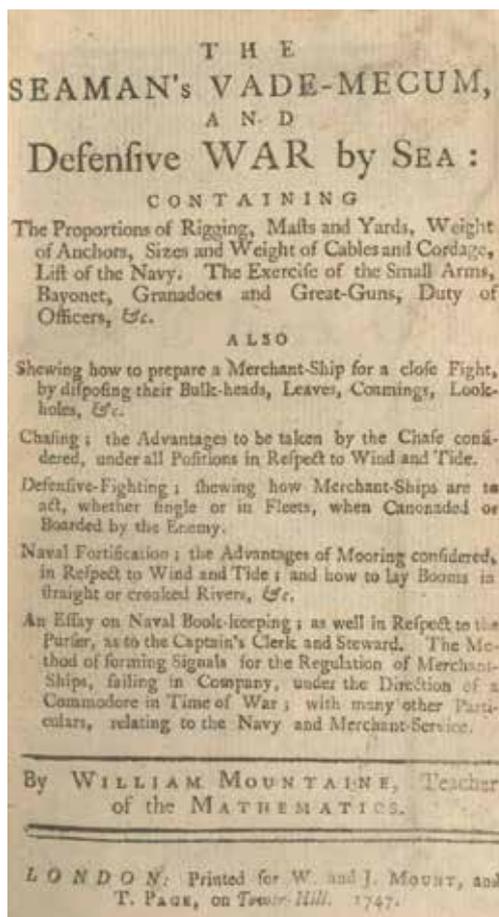
€920 - 1,400

\$1,100 - 1,700

'IN CONSIDERATION OF MY HUSBANDS BEING SLAINE AT SEA': Pepys authorises payment to the widow of a casualty of the Anglo-Dutch wars in his position as Secretary of the newly formed Admiralty commission. The Admiralty was formed by Charles II after the resignation of the duke of York as Lord High Admiral and, in January 1674 moved to Derby House, the Admiralty's first dedicated premises - 'Pepys thereby inaugurated an institution which only the matching dynamism of Mountbatten could terminate' (C.S. Knighton, ODNB).

Provenance

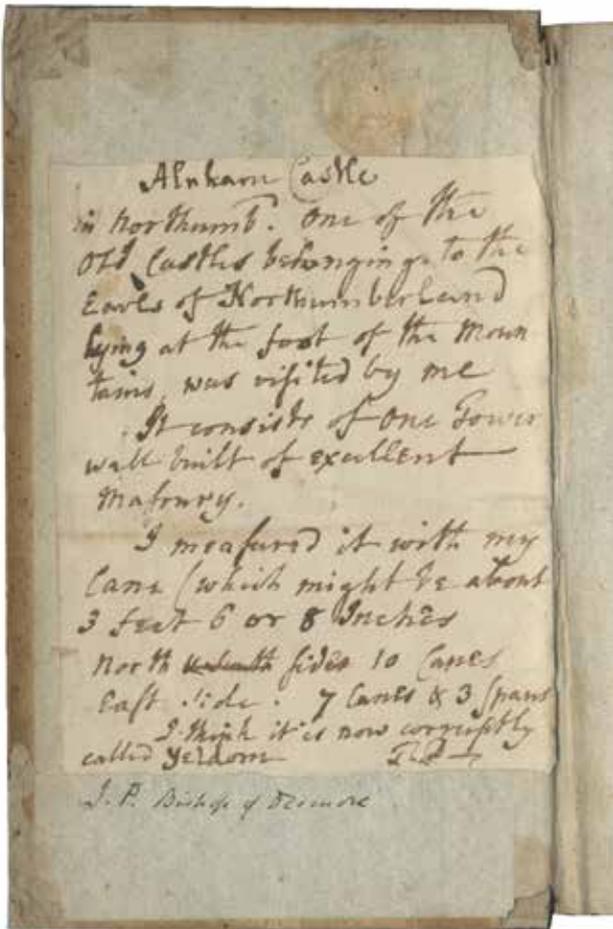
Myers & Co., New Bond Street, London, purchased 5 August 1944 by Mr A. Croasdell for £10.10s (original receipt included in the lot).



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PERCY (THOMAS)

Autograph note signed with initials ("Th.P.") on Alnham Castle in Northumberland ("...One of the old castles belonging to the Earls of Northumberland lying at the foot of the mountains was visited by me... I measured it with my cane which might be about 3 feet 6 or 8 inches... I think it is now corruptly called Yeldon..."), pasted down onto the inside front cover of *Reliques of Ancient English Poetry*, vol. I, published by J. G. Fleischer, 1790, with identifying inscription beneath ("T.P. Bishop of Dromore") in another hand; accompanied by loose notes on "The Old Ballad of Chevy-chase which is supposed to refer to the Battle of Piperdene", with the title "Original Notes... by Sir Thomas Percy..." in a later hand, comprising fragments of printed text pasted onto a printed signature of pages 1-16 of the *Reliques*, with notes and annotations by Percy and others, c.200 x 135mm.; and a bifolium of further notes discussing how the Battle of Otterburn could not have been the inspiration for the ballad of Chevychase as is generally supposed, docketed in a later hand "Memo on the Ballads copied from an unknown authority by Dr Thomas Percy" with another note in a different hand "Query was the above written by Mr Murthwayte/ see acct. of the attainder of Tho. 7th Earl", 3 pages, creased at folds, 4to (224 x 185mm.), late eighteenth/nineteenth centuries

£600 - 800
 €690 - 920
 \$850 - 1,100

THOMAS PERCY ON THE ORIGINS OF THE BALLAD OF CHEVY CHASE IN HIS RELIQUES

Whilst researching a history of the Dukes of Northumberland in the 1760's, Percy came across a manuscript of ballads (the Percy Folio, British Library Additional MS. 27879), which became his *Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and Other Pieces of Our Earlier Poets*, first published in 1765, and generally considered a landmark in European literature. One of the ballads in the *Reliques*, the ballad of Chevy Chase, was believed to have originated from an older ballad, the Battle of Otterburn. The bifolium of notes accompanying our volume, purportedly written by Percy, reveal that Percy believed that the ballad of Chevy Chase could not possibly relate to the battle of Otterburn as was supposed: "...it can scarce be conceived that the poet could mistake the names of both the Kings, who then reigned in the 2 kingdoms... The Battle of Otterburn was a National Quarrell... & from the whole context of the Ballad it is evident that Chevychase was a private Quarrell between 2 noblemen living on the Borders of the 2 Kingdoms..." he writes. Whilst the hand bears some favourable comparisons to another letter by Percy (sold in these rooms 18 June 2014, lot 153), it is not conclusive, and an annotation beneath also raises some doubts. Other notes give another opinion, that Chevy Chase was "supposed to be founded on the Battle of Pipperden", a resounding Scottish defeat of the English forces under the Earl of Northumberland. As chaplain and secretary to Lord Northumberland and tutor to his son, Percy had much opportunity to explore this history of the local area, as demonstrated by his note on Alnham Castle, and indeed wrote his own ballad poem on the Duke of Northumberland's Warkworth Castle in 1771.

61 •

WILLIAM OF ORANGE

"The Life and Glorious Actions of William the Third, King of England &c. Wrote in 1726", manuscript in ink on laid paper, 66 pages (title, dedication to Carteret, pp. 1-107), engraved portrait of William on front paste-down, upper fore-corner of title cut away and strengthened with fragment on an old list of expenses ("Sugar 0.0.4... Butter 0.2.3"), contemporary calf, rebacked in calf, 8vo, (?1726)

£500 - 700
 €580 - 810
 \$710 - 990

A manuscript history of King William III, probably copied from the printed version of the same title published in Dublin in 1726. This, like our manuscript, has a dedication to Lord Carteret, Lord Lieutenant of Ireland from 1724 to 1730, which was not of course present in the version of the book which first appeared, under a different title, in 1702. The 1726 version is rare, ESTC (T219072) citing the National Library of Ireland copy only, perhaps offering a reason as to the necessity of transcribing a manuscript copy in the period of Protestant Ascendency in the early years of the Georgian period.



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Property of the Descendants of Peter Bayne

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BAYNE COLLECTION – LITERATURE, SCIENCE & THE ARTS

Collection of over 100 autograph letters, postcards and cut signatures, assembled by author, journalist and editor Peter Bayne and his daughter Clotilda, including: writers such as Tennyson (correcting an assumption made by Bayne "...Lady Clare's first thoughts when she learns that she is not Lady Clare is for her lover... She is not calling her mother a beggar but herself..." with annotation by Bayne dated May 1890, and another note thanking him for "... your Days of Jezebel..."), Thomas Hardy (to Mrs Leslie Thomson thanking her for her letter, with autograph envelope), Matthew Arnold (two-page manuscript beginning "From the poetry of Wordsworth we experience two prime effects..." titled in another hand "Inscription", with printed proof, three letters and a note), William Bell Scott (manuscript poems "The Falling Leaf", "Left Alone" and "Morning", signed, on a bifolium, with another letter on the sale of his house in Chelsea), Anthony Trollope (two, regarding the publication of Baynes' article on Cobden), George Bernard Shaw (typed letter, signed, praising Clotilda Marson's husband), John Masefield (postcard and proof sheets of several poems with letter from Constance Masefield), Edmund Gosse, Samuel Smiles, Austin Dobson, Elihu Burritt; various editors including Richard H. Hutton, editor of the *Spectator* (3), W.J. Stead of the *Pall Mall Gazette*, Sidney Lee (*DNB*), William Blackwood (*Blackwood's Magazine*); Michael Faraday (note "with M Faradays Compliments"), Francis Darwin (son of Charles, refusing an invitation), psychiatrist George Henry Savage ("...I do not like the notion of secret remedies..."), physicians Hermann von Helmholtz and Sir Henry Thompson; artists Alma Tadema and Philip Burne-Jones (2), one regarding William Morris ("...when he was very vigorously working for the Society for the Preservation of Ancient Buildings... he made a rule that he would never put a window into an ancient church..."); other figures including Sir Frederick Roberts (in the third person, on the pacification of India and justifying British rule ("...to transform rebels & dacoits into peaceable subjects of Her Majesty the Queen... It has been necessary to protect the villagers from their own people..."), Millicent Fawcett (2), Philippa Garrett Fawcett, Ray

Strachey; various scholars, headmasters, bishops and clergy; with a small group of seven cut signatures, certificate granting Peter Bayne the Royal Victorian Order, Fourth Class, signed "George R.I." and "Elizabeth R", May 1937, four French valentines (two cut paper, two printed on fabric), etc., *usual dust staining and marks, many with remains of guard where previously attached to album leaf, 8vo and 4to*, nineteenth and early twentieth centuries

£2,000 - 4,000
 €2,300 - 4,600
 \$2,800 - 5,700

The present collection was assembled by Peter Bayne (1830-1896), prolific Scottish journalist and author. Initially wishing to enter the church, respiratory problems made preaching impossible, so he turned to writing. He contributed to magazines such as the *Edinburgh Magazine* and succeeded Hugh Miller as editor of *Witness* and later the ill-fated *Dial*, which proved to be a massive financial failure. For a short time he edited the *Weekly Review*, the organ of the English Presbyterian Church, and for over twenty years was a regular writer for the *Christian World*. Through his collected essays he enjoyed some success in Scotland and America and, addition to this, he was the author of several works of English history under the pseudonym Ellis Brandt. His many essays in literary criticism put him in correspondence with the great literary figures of the day such as Browning, Carlyle and Ruskin, who were keen to correct his errors and praise his writing in equal measure, as the following lots demonstrate.

After Bayne's death in 1896, the collection was inherited by his son Ronald (d.1922) whose widow, according to a note (a photocopy of which is included in this lot) passed it to his sister Clotilda Marson. When the letters were removed from the original album is not known but it has remained in the family until now.

way to England when a box containing the whole
M. S. - of which no duplicate had been made
at that time - was lost at Marseilles; and
only recovered, after a week's search by a
relative luckily staying there, and transmitted
from the cellar of "des Trois Empereurs" to Paris
whether we had proceeded without it - all the
author's concern during the journey being - to
my great indignation - for certain "embroidered
collars" which were lost along with the left
valued article, and without which; it was feared
the boy would cut a sorry figure in London.

But be assured that that smile could have been
milder and that walk leaped from "on far left"
occasion those impelled the Duchess May - so
complete was "Love's divine self-abnegation" in the
goal of the duty you have delighted to honor.
you will easily believe in the gratitude of
yours sincerely
Robert Browning.

that time - was lost at Marseilles: and only recovered after a week's search by a relative luckily staying there... all the author's concern during the journey being - to my great indignation - for certain "embroidered collars" which were lost... without which - it was feared - the boy would cut a sorry figure in London...", ending by referring to *Rhyme of the Duchess May* and *Bertha in the Lane* ("...so complete was "Love's self-abnegation" in the soul of the Lady you have been delighted to honor...") and assuring him of his gratitude, 3 pages on a bifolium, paper with 'Towood's Superfine' watermark, stationery blindstamped with crest, light dust staining on folds otherwise in clean, fresh condition, 8vo (180 x 115mm.), 19 Warwick Crescent, W., 10 March [18]81

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,300

'AURORA LEIGH WAS WRITTEN AMID INTERRUPTIONS FROM HER CHILD, AT PLAY OR AT WORK ABOUT THE ROOM': Robert Browning on the origin of Elizabeth Barrett Browning's sonnets, the difficulties of combining writing and motherhood and the near-loss of her manuscript.

This revealing letter derives from the collection of the Scottish journalist and author Peter Bayne who wrote several volumes of criticism on the great writers of the day. In 1881 he published a work on Elizabeth Barrett Browning, *Two great Englishwomen: Mrs Browning & Charlotte Bronte, with an essay on poetry, illustrated from Wordsworth, Burns and Byron* and, as was his wont, sent a copy to Robert Browning for his response.

Browning is clearly delighted with the book but responds to correct some small matters of fact and to offer some personal memories of his late wife. He reveals how she kept the sonnets she had written during their courtship secret from him until 1849, a few months after the birth of their son Pen in March that year and 'two or three years after the writer's marriage'. After some marital disagreement, she revealed them to him the following day in order to clear up some 'misunderstood remark which seemed to doubt the depth and sincerity of such feelings so exhibited in verse'. Overwhelmed by their 'beauty and power', he writes, he was instrumental in bringing them to publication and they were published as *Sonnets from the Portuguese* in the two-volume *Poems* of 1850.

Later in the letter he paints an evocative picture of family life and shows Elizabeth Barrett Browning attempting to continue her work but willingly putting it away to play with her much-loved child. Whilst he does not mention her by name, he depicts 'the writer', as he calls her, struggling to write her great novel-poem *Aurora Leigh*, itself partly an examination of the incompatibility of combining an artistic career with motherhood, with the distractions of a small child demanding (and it would seem getting) her attention: 'at a word from him, the book would be thrust under the chair-cushion'. What he also reveals is that the manuscript of *Aurora Leigh* was almost lost en route to London in July 1855, before it finally came to publication in the following November. To his 'great indignation', he writes fondly, she seemed unconcerned by the loss of the only copy of her manuscript and the furore surrounding its recovery, and was more worried that her beloved son should have the correct embroidered collars which were lost at the same time.

This letter is apparently unpublished. A note discovered with the letter written by Bayne's daughter Clotilda, reveals that she sent it to the *Times* for publication although the date of this, and whether it was indeed published, has not been ascertained.

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BROWNING (ROBERT)

Autograph letter signed ("Robert Browning") to Peter Bayne ("Dear Sir"), expressing grateful thanks for his book on Elizabeth Barrett Browning and correcting a few errors of fact, that there "...was no "father's parsonage": the father was the proprietor of considerable estates in Jamaica, and of "Hope End" in Herefordshire - where the childhood in question was passed: he was simply a gentleman of no profession whatever...", that "...The Sonnets" were only known to exist, and seen for the first time by the person to whom they were addressed, two or three years after the writer's marriage. The reticency came of some misunderstood remark which seemed to doubt the depth and sincerity of such feelings so exhibited in verse..." when "...the next morning the writer said "Do you know, I once wrote some verses to you?" This was at the Bagni di Lucca, after the birth of her child, a few months before. The poems were only printed at my urgent entreaty...", going on to say "...Aurora Leigh" was written amid interruptions from her child, at play or at work about the room: at a word from him, the book would be thrust under the chair-cushion. We were on our way to England when a box containing the whole m.s. - of which no duplicate had been made at

culiar glory of these times. This idea however, from
 that, I doubt, more than from any other source lies
 it comes, that the world (and best England) is the man
 of it) now brass, when we tried, to be such a bag of
 hypothetical importances, and more mendacious hel-
 -and mystery, - giving rise to Balaklava, and
 to other such dramatical things, which were all
 phenomena, from Dan to Beersheba, in these
 unhappy days. The issue of which, perhaps must
 mean more we thought, is not pleasant to me
 - complete just now! -
 But I did not mean to write a word
 of all this, - and will now draw little suddenly
 not without regret, and better resolution for the
 future. I very sincerely wish you well, and thank
 you for your goodness to me. Yours truly, T. Carlyle

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CARLYLE (THOMAS)

Three autograph letters signed ("T. Carlyle") to an unnamed recipient [Peter Bayne], the first thanking him for the book, assuring him "... there is nothing in your opinions or in your conduct which can be matter of offence to me..." and commenting "...The longer I live, the more I value pious silence, and that proof of truth which comes from acting it, instead of speaking it, or arguing about it...", regretting "... in my present state of hurry... it will not be well feasible to make your acquaintance..."; the second pronouncing on the value of silence ("...it often seems to me as if the very fountain of our woes lay even there, in this universal wagging of the tongue and pen which has fallen on the British People, and in a degree on all Peoples... nature silently rebukes and inexorably punishes them all; but in the fatal list there is none worth naming beside "incontinence of tongue"..."); and the last confirming he has received his book of essays and letter ("... If I ever again achieve the least leisure for pleasant reading... I will probably examine your... volume...") and wishing him much success, *9 pages, on two bifolium and a single leaf, dust staining and a few small tears, one old small loss where removed from album, remains of guard on two, 8vo (180 x 110mm.)*, Chelsea, 23 June 1855, 28 July 1855 and 15 April 1859

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

'I SINCERELY WISH YOU WELL, AND THANK YOU FOR YOUR GOODWILL TOWARD ME': CARLYLE'S 'DEXTROUS POLITENESS' TO A SCOTTISH CRITIC.

Despite being critical of Thomas Carlyle's religious views in his preface to the first edition of his *The Christian Life, Social and Individual*, published in 1855, Peter Bayne, then editor of *Witness*, sent him a copy of the book for his perusal. Whilst Carlyle's response is polite and indeed lengthy, he immediately sent the book and

Bayne's note to Jean Aitken for her amusement, with a covering note depicting a non-too-flattering portrait of Bayne and exhorting her to burn his letter after reading: '...Bayne has sent me his Book, with the enclosed Note; to both of which I make you very welcome... I send you the Letter too, in the chance you may get some kind of entertainment out of the affair. Bayne I guess to be some young Edinburgh Preacher (or the like), with great heart, and probably as yet little *stuff* on board: I do not dislike him, only judge he may have a good deal of *wind* just now upon his stomach; - and that if he had written *nothing*, it would have been still wiser for him. Silence about all this; and burn his Letter, poor fellow. I answered in a kind manner; but evaded (with dextrous politeness) to make an acquaintance just now! - *Burn the Letter*' (25 June 1855). By the time the second edition was published in 1859, Bayne had added a new preface, listing Carlyle's perceived shortcomings but also recognising the importance of Carlyle's contributions to Christian teaching. Again, despite another polite reply to Bayne, Carlyle has no intention of reading the book as promised in our letter and promptly sends it the same day to Charlotte Williams Wynn, enclosing the note '...there has an eloquent volume come to me this day, by a certain peter bayne: which i judge will suit you much better than me...' (see Duke University Press Carlyle Letters online).

By 1861, according to Ruskin's biographer Timothy Hilton, Bayne had become rather 'tiresome' and published a 'foolish pamphlet' entitled *Terrorism for Christ's Sake* in which he had tried to adjudicate between Carlyle and methodist preacher Charles Spurgeon. Since then Carlyle did his best to avoid him in public: '...in 1861 Carlyle had fled from a dinner with John James Ruskin when his critic suddenly arrived at the house...' (Hilton, T., *John Ruskin*, 2002, p.330). Our letters are not published in the 2002 edition of *The Collected Letters of Thomas & Jane Welsh Carlyle*.

Provenance

Peter Bayne (1830-1896), and thence by descent.



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65

DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens") to Peter Bayne Esq. ("Dear Sir"), thanking him for his letter and moving words ("...I am truly sensible of the confidence and regard it expresses towards myself..."), but regretting he can not accept the offer he proposes as he is fully occupied "...with as much work as I can cope with..." for the next twelve months ("...It is a rule of mine to do nothing that I cannot reasonably hope to do at my best... The consciousness of a new responsibility, however slight its demands upon my time, would disturb me, and I must leave the discharge of this office to other hands..."), marked "Private", 2 pages on a bifolium, dust-staining and marks, outer page discoloured where previously framed, remains of guard, 8vo (180 x 110mm.), Gad's Hill Place, Higham by Rochester, 21 November 1860

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

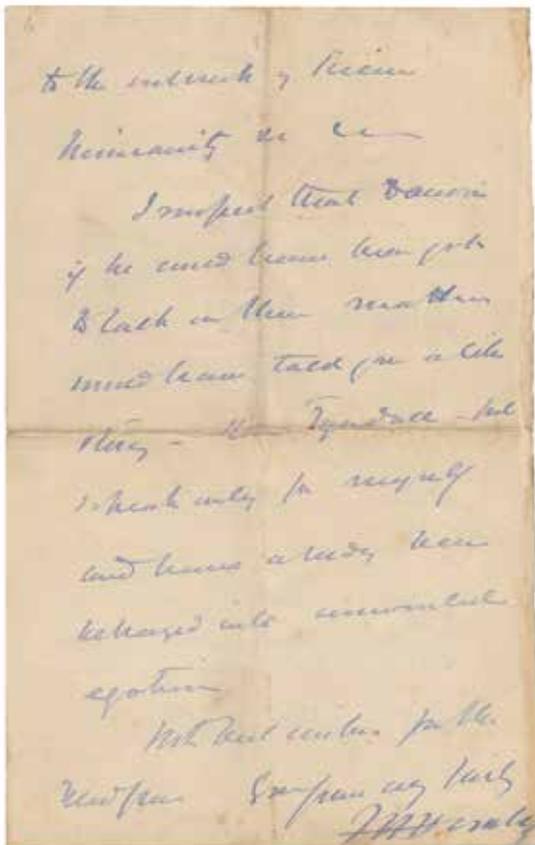
'FOR THE NEXT TWELVE MONTHS... AS MUCH WORK AS I CAN COPE WITH': DICKENS TAKEN UP WITH THE WRITING OF *GREAT EXPECTATIONS*.

At the time he received this letter Peter Bayne, a Scottish journalist and author, had just been appointed editor of *The Dial*, a new weekly newspaper planned for London, so it is likely that he had approached Dickens to become a contributor. The venture was not to be a success: 'Bayne not only struggled heroically to save the situation by editorial ability, but lost all his own property in the venture, and burdened himself with debts that crippled him for many years' (ODNB).

Dickens could rightly claim pressure of work as an excuse not to take on any more commitments. Since the autumn of 1860 he had been in the throes of writing *Great Expectations*, the first number appearing in *All the Year Round* on 1 December 1860. The weekly serial continued until August 1861 and was published in three volumes the following October. Earlier in the month he had undertaken a trip to Devon and Cornwall with Wilkie Collins, the result of which was the jointly-written short story set in Clovelly, *A Message from the Sea*, for the 1860 Christmas issue. Our letter is not published in the Pilgrim Edition of Charles Dickens' letters, neither is it published amongst the more recent letters online.

Provenance

Peter Bayne (1830-1896), and thence by descent.



66

66

HUXLEY (THOMAS HENRY)

Three autograph letters signed ("TH Huxley") to Peter Bayne ("Dear Sir" or "My dear Sir"), the first responding to Bayne's article on "Lord Selbourne's impertinences", going on to say "...Lord Selbourne may be great as a lawyer - but I speak from personal observation when I say that he is in other matters a man not only of little information but of small capacity and your criticisms of him are perfectly justified... I accept what people call 'materialism' as the only working hypothesis which is of any practical use. As a Physiologist I cannot see any alternative course...", and referring him to his "...forthcoming little book..." on Hume in "English Men of Letters", 4 pages, dust stained and creased particularly outer portion where folded, 8vo, Science Schools, South Kensington, 7 December 1878; the second talking of Hume, Luther and mentioning Darwin ("...my crisis began when I was a boy... and has not ended yet...and I see no way out of this fate but that of debauching oneself with work, which people admire as devotion to the interests of their humanity etc... I suspect that Darwin if he could have been got to talk on this matter would have told you a like story... but I speak only for myself and have already been [?] into unwanted egotism..."), 6 pages, dust staining and spotting, some wear at folds of single leaf and discolouration, remains of guard, 8vo (184 x 110mm.), Abbey Road, N.W., 30 December [date indistinct]; the third referring to his "Critiques & Addresses" of 1870

in which he "...took particular pains to advise England not to pitch the bible aside... in setting up a bridge lies the only way of access to the higher life..." , 4 pages, light dust staining and spotting, 8vo, Eastbourne, 24 July 1892

£600 - 800
€690 - 920
\$850 - 1,100

'DARWIN IF HE COULD HAVE BEEN GOT TO TALK ON THIS MATTER WOULD HAVE TOLD YOU A LIKE STORY': 'Darwin's Bulldog' on materialism, the church and philosophy.

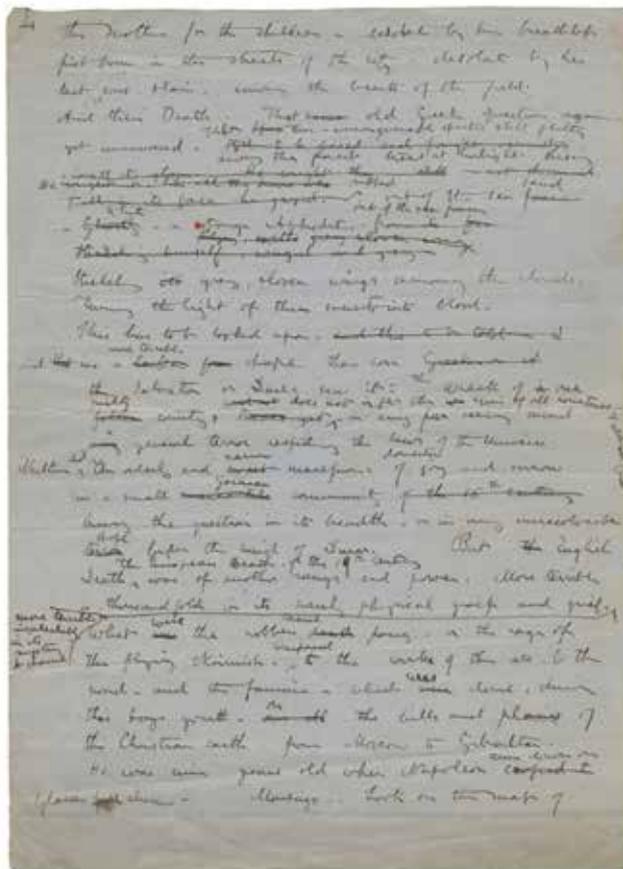
Huxley here responds favourably to one of Peter Bayne's many articles, this one apparently on Lord Selborne, a zealous churchman, an avid supporter of the state church and someone who 'published extensively on the hymnody, liturgy, and historic rights of his church (David Steele, ODNB). In this correspondence Huxley touches on the church, the ethics of work and his agnosticism (he himself coined the term and it is presumably the "crisis" he refers to here). His continued defence of Darwinism and evolution was inextricably linked in his mind with belief, morals and ethics and '...he was at the centre of the discussions as Victorians struggled with trying to reconcile the growing gulf between science and faith...' (Sherrie Lyons, *A Most Eminent Victorian: Thomas Henry Huxley* online). In the last letter he refers to his own *Critiques and Addresses* of 1873 in which he writes as a preface: 'The "Critiques and addresses" gathered together in this volume, like the "Lay sermons, addresses, and reviews," published three years ago, deal chiefly with educational, scientific, and philosophical subjects; and, in fact, indicate the high-water mark of the various tides of occupation by which I have been carried along since the beginning of the year 1870'. Later 'he extended the naturalistic critique in an unfinished book, 'The natural history of Christianity', to show how theology had appropriated society's ethical code' (Adrian Desmond, ODNB).

67

RUSKIN (JOHN)

Autograph manuscript leaf from Ruskin's work on Giorgione and Turner, *The Two Boyhoods*, vol.V, part 9, chapter 9, numbered 'L' and beginning "the mother for the children – desolate by the breathless first born in the streets of the city..." and ending "...He was nine years old when Napoleon came down on Marengo. Look on the map of..." , with many annotations and amendments, written on recto only, docketed on verso in another hand ("Ruskin's Ms"), 1 page, on blue lined paper with Britannia watermark, folded and creased with some dust staining, large 4to (272 x 195mm.), [undated]; with an incomplete autograph letter from Ruskin to Peter Bayne ("Dear Mr Bayne"), responding to an ongoing conversation about freedom and logic ("...Freedom is either of mind or body, that of the mind is infinitely the most precious of the two... You have puzzled yourself – not by looking at the subject from an opposite side – but by not looking at it from the top: – meditate on this..."), 4 pages on a bifolium, creased where folded for posting, slightly stained, remains of guard, 8vo (180 x 115mm.), [no place, no date]; and an autograph letter by Ruskin's father signed ("John James Ruskin") to Peter Bayne ("My dear Sir"), an angry letter complaining of the publication of a letter by his son in "...a penny paper called the Scotsman...", which has caused him great trouble ("...my Nerves got unstrung... they are lacerated by trifles & the incoherent & indecorous letter of my Son has given me a night of suffering & severe Biliious attack... he set up as a Teacher & moralist & the mischief one Letter light, flippant, indiscreet injudicious can do is incalculable...") and asking for the return of a letter published in *Witness*, 3 pages on a bifolium, with integral address panel, remains of red wax seal, creased where folded, some spotting, marks and dust staining, loss where seal opened not affecting text, remains of guard, 4to (240 x 200mm.), Schaffhausen, 31 July 1859

£600 - 800
€690 - 920
\$850 - 1,100



67

The controversial letters to which John James Ruskin refers would appear to be those mentioned by John Ruskin in a letter to Robert Browning and his wife on 11 December 1859 in which he writes 'I wrote three letters to one of the Edinburgh papers whose editor I knew concerning European—especially English political conduct... Two of them were printed—after much delay. The third was declared by the able editor unprintable—"it would lose him a hundred subscribers next morning."...The two that were printed bore some bold witness however, and I am glad to be able to refer to them—as fearless words—whether wise or unwise...'. They appeared in *The Daily Scotsman* on the 20 July under the heading 'Mr Ruskin and the Italian Question' and on 22 July headed 'Mr Ruskin on Foreign Politics' – they were apparently originally sent to *The Witness* whose editor was one Peter Bayne (see *The Brownings' Correspondence*, 27, 75-76). On the same day his father wrote to Bayne, Ruskin wrote, also from Schaffhausen, to Charles Eliot Norton on the 'dastardly conduct of England in this Italian War' (Ruskin Letters, p.311).

A note included in the lot confirms that a group of forty to fifty letters from the Ruskins to Bayne ("...there was a long continued but often interrupted friendship...") were sold by Bayne's granddaughter Eleanor. This would appear to be the group sold by Christie's on 19 November 1958, lot 162, and now held in the John Rylands Library in Manchester (GB 133 Eng.Ms 1245). The letters from John James date from just before ours (January to March 1859), those from John Ruskin cover a wider period from March 1855 to March 1887. Our letters are apparently unpublished.



SCIENCE AND MEDICINE

68

DARWIN, FARADAY & KELVIN

MAGUIRE (THOMAS HERBERT) Lithographed portraits with facsimile signatures of Charles Darwin, *half-length, seated facing left*, William Thomson, Lord Kelvin, *writing in a notebook*, and Michael Faraday, *standing, one hand on hip*, each signed and dated in the octagonal image by the artist ("T.H. Maguire 1849 [-1849, -1851]"), and each with a facsimile signature of the sitter in the margin below, Kelvin and Faraday portraits with foxing mainly in the margins; together with a lithographed self-portrait by Maguire, *octagonal format half-length profile, signed in the image, inscribed on reverse "T.H. Maguire by himself", undated, all mounted on card, framed and glazed, 385 x 306mm.*, [Ipswich, 1849-1951]

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,800

MAGUIRE'S SCARCE PORTRAIT OF DARWIN - FROM THE ARTIST'S STUDIO.

Thomas Herbert Maguire (1821–1895, artist and lithographer) produced these three scarce scientific portraits as part of a series titled *Portraits of the Honorary Members of the Ipswich Museum*. The 60 portraits were privately commissioned by George Ransome, FLS, to celebrate the foundation of the Ipswich Museum, and executed between 1847 and 1852, some from life and others from photographs as the Museum obtained fresh scientific sponsors. Copies of the lithographs were given to subscribing members of the Museum, and a bound portfolio of the series was presented to Prince

Albert. Maguire was later appointed lithographer ordinary to Her Majesty the Queen, and for a time had a studio in Osborne House on the Isle of Wight, where he executed many lithographic portraits of members of the Royal Family.

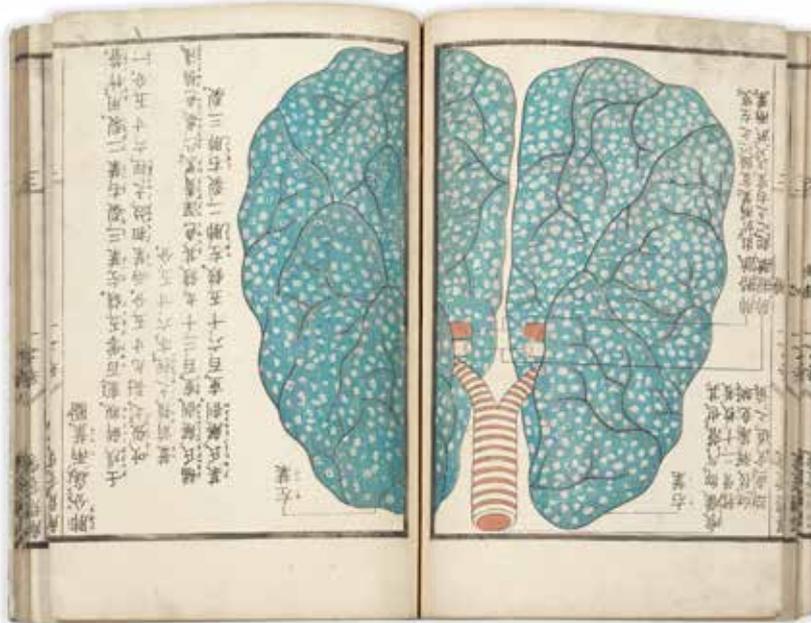
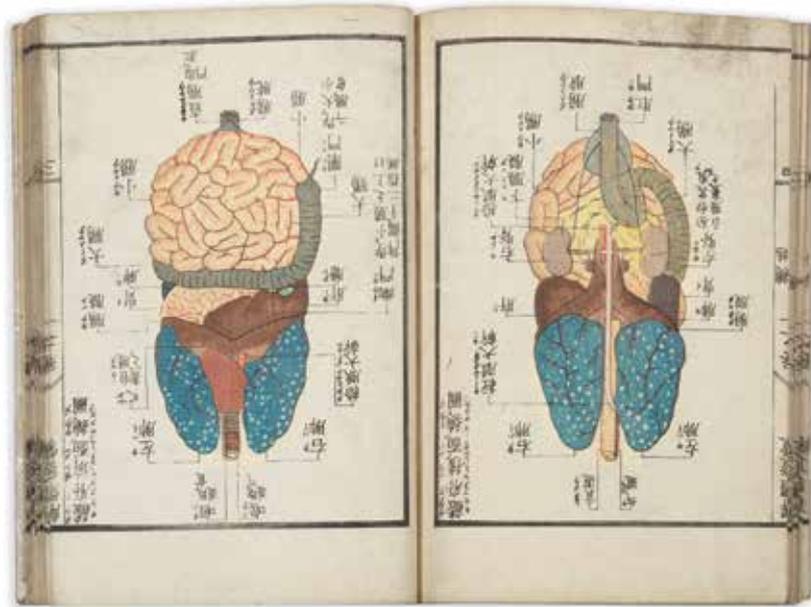
The series was published in 1852 by M. & N. Hanhart with their imprint added below the facsimile signatures. This imprint is found on the vast majority of the portraits present in the National Portrait Gallery, Wellcome Collection and British Museum, including those of our three sitters. The present examples are without imprints and have remained in the family, presumably being the artist's own copies or just possibly proofs.

The portrait of Darwin at the age of 40, at a time when he was struggling to come to terms with his father's death and the onset of his daughter Annie's scarlet fever, is one of the very few known portraits of him as a younger man, following Richmond's 1840 wedding portrait and a daguerreotype of 1842 taken with his son William. There are examples of the Maguire portrait in the British Museum and Wellcome Collection, but it is missing from the the National Portrait Gallery series. We have traced only one other print, again with the Hanhart imprint, sold at auction in 2019.

The artist's striking self-portrait, not issued with the Ipswich series, seems exceptionally rare and has not been traced anywhere.

Provenance

Thomas Henry Maguire; and thence by descent to the present owner.



69 •

KOKI (MITANI)

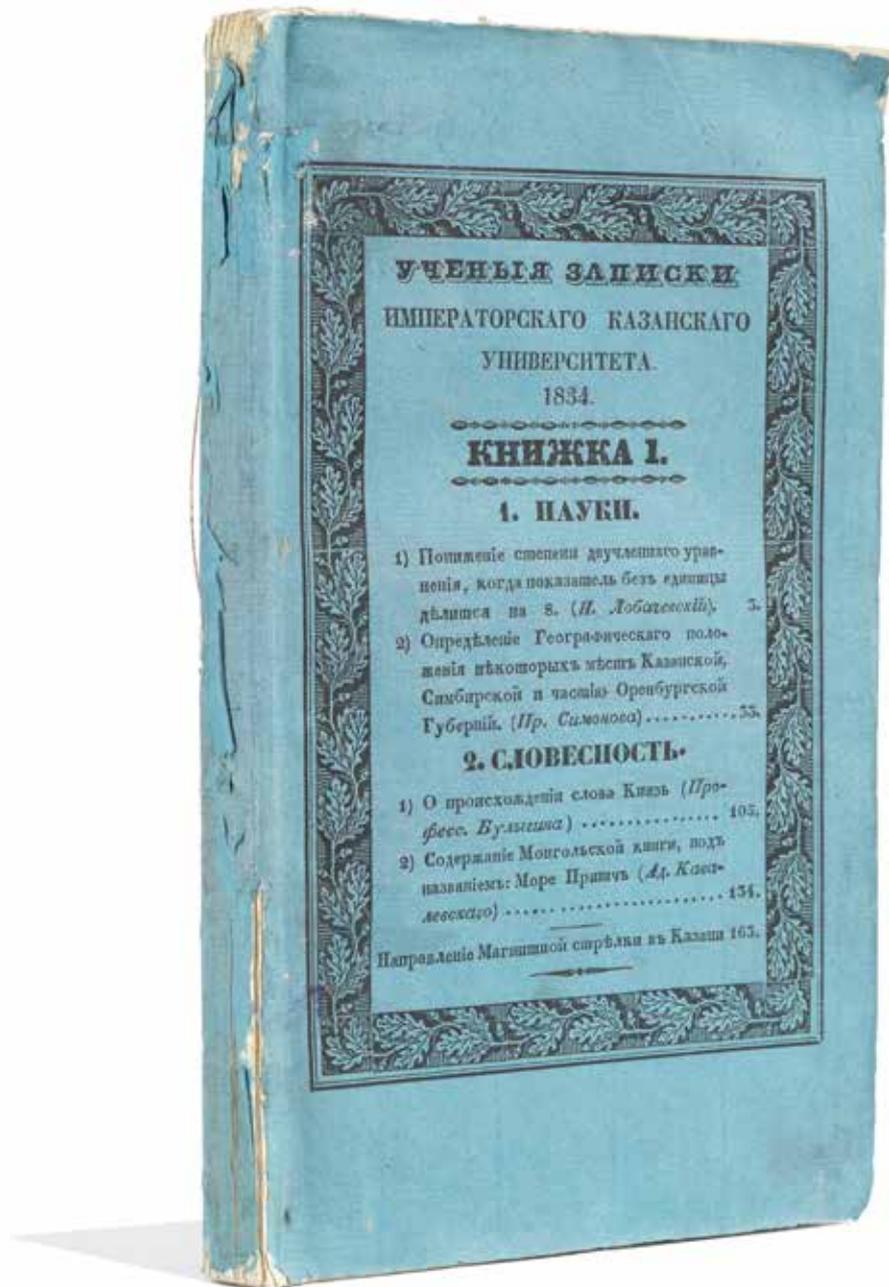
Kaitai Hatsumo [A New Work of Anatomy], 5 vol., in Japanese, 26 colour-printed illustrations (10 double-page, most full-page), occasional light dampstains or fingering marks, stitched in publisher's wrappers, printed label on each upper wrapper, soiled with some loss to all labels, together in original blue cloth portfolio case with bone fasteners, printed label on upper cover, some fading and rubbing, 8vo (255 x 180mm.), Osaka, 1813

£10,000 - 15,000

€12,000 - 17,000

\$14,000 - 21,000

FIRST EDITION OF THE FIRST COMPREHENSIVE JAPANESE ANATOMY, based upon observation and the dissection of a condemned prisoner some years earlier, and the first such work to be extensively illustrated in colour and in such detail. In this work Koki Mitani (1774-1823) sought to demonstrate the superiority of the new Western understanding of anatomy and physiology over the ancient traditions, including those practices introduced to Japan by the Dutch. The fine illustrations include the structures of the heart, stomach, kidneys with their blood supply, liver and internal organs, and the last volume is an appendix written by Konsei Minamoto, one of the author's pupils.



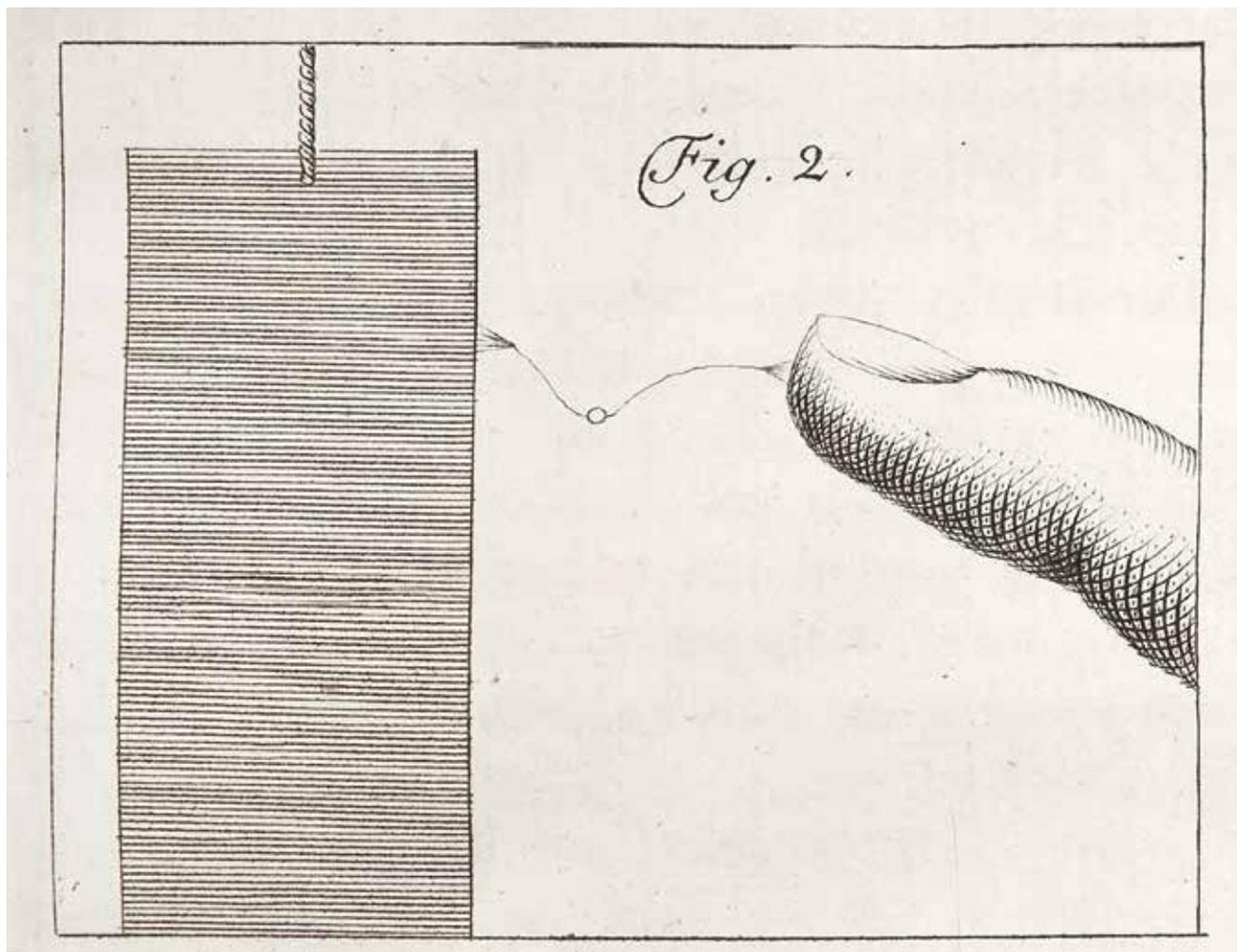
70 •

LOBACHEVSKY (NICKOLAI IVANOVICH)

Ponizhenie stepeni v dvuchlenom uravnenii kogda pokasatel bes edinitsy delitsia na 8, in Ucheniia Zapiski, izdavaemyia Imperatorskim Kazanskim Universitetom, FIRST EDITION, printed on laid paper, partially uncut in publisher's blue printed wrappers, one blank corner of lower cover torn away, spine worn with some losses, preserved in purpose-made solander box [Engel 5; Kagan 5], 8vo, Kazan, University Printer, 1834

£4,000 - 6,000
 €4,600 - 6,900
 \$5,700 - 8,500

Very rare first edition of the first appearance of an important paper on a method of approximating the roots of algebraic equations by the Russian mathematician Nikolai Ivanovich Lobachevsky (1792-1856), published in the first issue of the periodical of "Scientific Memoirs" founded by him. His work on the Non-Euclidean geometry and mathematics "for the most part paralleled that of other European mathematicians. It is, for example, worth noting that in his algebra Lobachevsky suggested a method for separating roots of equation by their repeated squaring, a method coincident with that suggested by Dandelin in 1826 and by Gräffe in 1837" (DSB). Lobachevsky also wrote the preface to this first issue of the periodical, outlining his aims and purpose for publishing it.



71 •

LOMONOSOV (MIKHAIL VASILIEVICH)

[Opera academica], a sammelband of 9 works, comprising: Panegyricus Elisabetae Augustae Russiarum Imperatrici, *title cut to size and mounted on binder's blank, lacks portrait*, [St. Petersburg, c.1751]; Oratio de utilitate chemiae in publico conventu, *first Latin edition translated from the Russian by Gregorio Kositzki*, St. Petersburg, Typis Academiae Scientiarum, [1752]; Oratio de meteoris vi electrica ortis, FIRST EDITION, 3 folding engraved plates, lacks 6 leaves (pp.47-58) and p.59 pasted to blank obscuring text, [St. Petersburg, 1753]; Panégirique de Pierre Le Grand prononcé dans la Séance publique de l'Académie Impériale des Sciences, le 25 Avril 1755, *first edition in French*, St. Petersburg, [1755]; Oratio de origine lucis sistens novam theoriam colorum, in conventu Academiae Scientiarum Imperialis Petropolitanae, *first edition in Latin, translated by Gregorio Kositzki* [OCLC 64032077, with 40pp., a variant calls for 59pp.], St. Petersburg, [1756]; Oratio de generatione metallorum a terrae motu, habita in solempni conventu quo Academia Scientiarum Imperialis, FIRST EDITION, St. Petersburg, [1757]; Meditationes de via navis in mari certius determinanda praelectae in publico conventu Academiae Scientiarum Imperialis Petropolitanae Die VIII. Mai, A.C. 1759, *collates* [2], 1-54, [57]-63, [1], *without leaf G4 (?blank), 3 folding engraved plates (shaved close, ith loss of a numeral on one plate)*, [St. Petersburg, 1759]; Meditationes de solido et fluido solemnibus sacris Augustissimi nominis serenissimae potentissimae magnae dominae ... Imperatricis Elisabetae Petri Magnai Filiae

Autocratoris omnium Rossarium... Die VI. Sept. MDCCLX, FIRST EDITION, *one folding engraved plate*, St. Petersburg, [1760]; Erscheinung der Venus vor der Sonne beobachtet bey der Kayserlichen Academie der Wissenschaften in St. Petersburg den 26. May 1761, *first edition in German, one folding engraved plate*, [St. Petersburg, 1761], *contemporary tree calf, red gilt morocco lettering spine label ("Lomonosow/Opera/Academica")*, *spine worn and dried with loss of gilt, small loss to headband, 4to*

£4,000 - 6,000

€4,600 - 6,900

\$5,700 - 8,500

SAMMELBAND OF NINE WORKS, ALL RARE, BY MIKHAIL LOMONOSOV (1711-1765), "the first great Russian scientist... [who] united in himself knowledge not only of every basic area of the science of his time but history, languages, poetry, literary prose, and art... Pushkin called him Russia's first university" (DSB). The works gathered in this volume appear to have been curated to reflect his range of interests, with treatises on chemistry, metallurgy, electricity, optics and astronomy, as well as panegyrics on Peter the Great, and Elizabeth, Empress of Russia, who had encouraged Lomonosov to establish Moscow University. OCLC records another copy of this sammelband volume held at Cornell University, lettered "Opera academica" on the spine, and with the note "one of twelve copies prepared for the author".

72 •

NEWTON (ISAAC)

Philosophiae naturalis principia mathematica... Editio secunda auctior et emendatior, PRESENTATION COPY FROM NEWTON TO HIS CHAMBER-FELLOW JOHN WICKINS, *inscribed in Wickins' hand* "Ex dono Authoris" on the front free endpaper, edited by Roger Cotes, folding engraved plate, numerous diagrams in text, contemporary calf, covers panelled with black central frame and foliate corner-pieces, rubbed, upper joint cracked and blackened reaching spine [Babson 12; Wallis 8], 4to, Cambridge, [Cornelius Crownfield at the University Press], 1713

£40,000 - 60,000

€46,000 - 69,000

\$57,000 - 85,000

THE CAMBRIDGE EDITION OF NEWTON'S *PRINCIPIA*, PRESENTED TO HIS AMANUENSIS AND COLLABORATOR AT TRINITY.

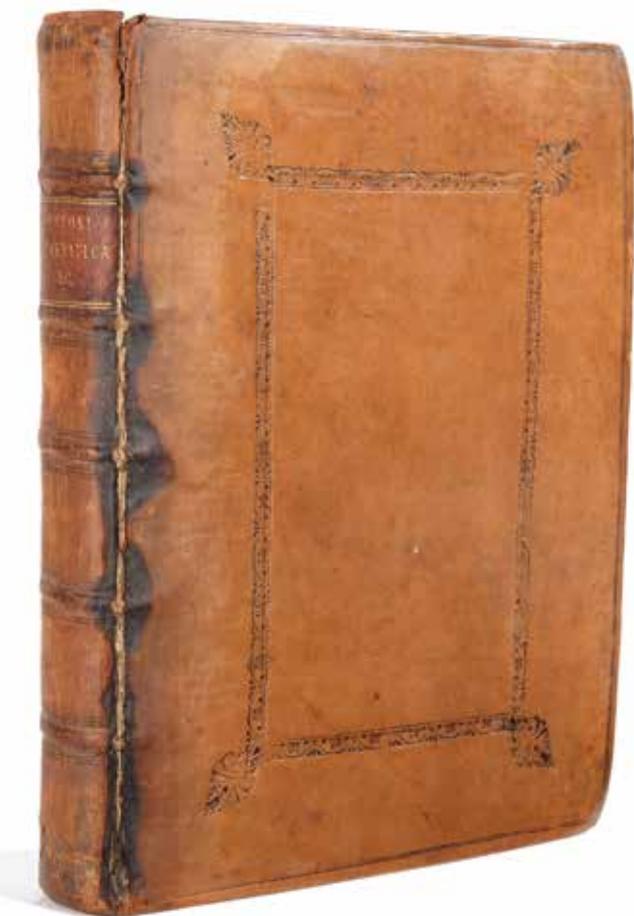
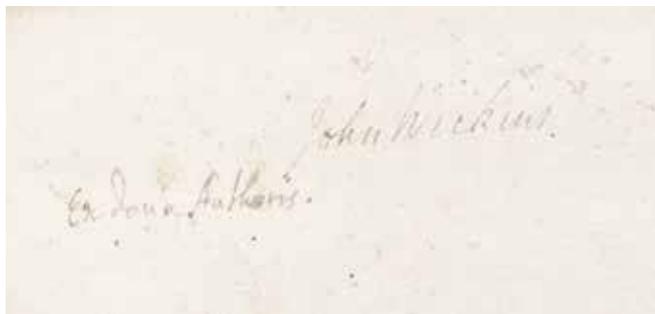
John Wickins was one of few significant friendships that Newton made at Trinity College, Cambridge. They shared chambers from 1665 until March 1683, when Wickins left to take up the living of Stoke Edith in Monmouthshire. According to Wickins' son Nicholas, "My father's intimacy with [Newton] came by mere accident. My father's first chamber-fellow being very disagreeable to him, he retired one day into the walks, where he found Mr. Newton solitary and dejected. Upon entering into discourse, they found their cause of retirement the same, and thereupon agreed to shake off their present disorderly companions and chum together, which they did as soon as conveniently they could, and so continued as long as my father staid at college..." (Brewster, D. *Memoirs of the Life, Writings, and Discoveries of Sir Isaac Newton*, Edinburgh, 1855, vol. 2, chapter XVI).

Wickins functioned as Newton's amanuensis, copying up his notes, turning their rooms into a laboratory and acting as his unpaid assistant, a task which was often arduous and dangerous. They worked together on Newton's third telescope (the so-called 'Newton-Wickins' telescope) built 1671-72, the telescope he had by him when he was writing the four Lucasian lectures which appeared in the 1704 *Opticks*, and in 1729 as the *Lectiones Opticae*. It has long been thought that after Wickins' move from Cambridge in 1683-4, their friendship came to an end (though Wickins and his son carried on administering a charitable fund provided by Newton). However, the present volume, and the related adjacent lot, suggest a much closer relationship, where Newton continued to recognise the contributions of his chamber-fellow some forty years later.

The following manuscripts form a comparison for the handwriting of Wickins: Cambridge Newton Ms Add. 3970, ff.460-6, and Newton Ms Add. 3970, ff.549-76; National Library of Israel Yahuda Ms. 23; Wickins' manuscript notebook sold in these rooms on 31 March 2021 (lot 73).

Provenance

John Wickins (d.1719), inscription "Ex dono Authoris" on front free endpaper; probably bequeathed to his son Nicholas Wickins (d.1733); Samuel Wickins (d.1766), ownership inscription on front pastedown; probably bequeathed to his nephew and heir-at-law Thomas Wickins (d.1800) of Stoke Edith; bequeathed to his son Thomas Wickins (1767-1842) of Bath, ownership inscription on flyleaf; probably bequeathed with the rest of his library to his friend John Williams (1794-1859), 2nd Baronet Williams of Bodelwyddan; thence to his daughter Margaret Maria Hay-Williams (1844-1930); thence by descent to the present owner.



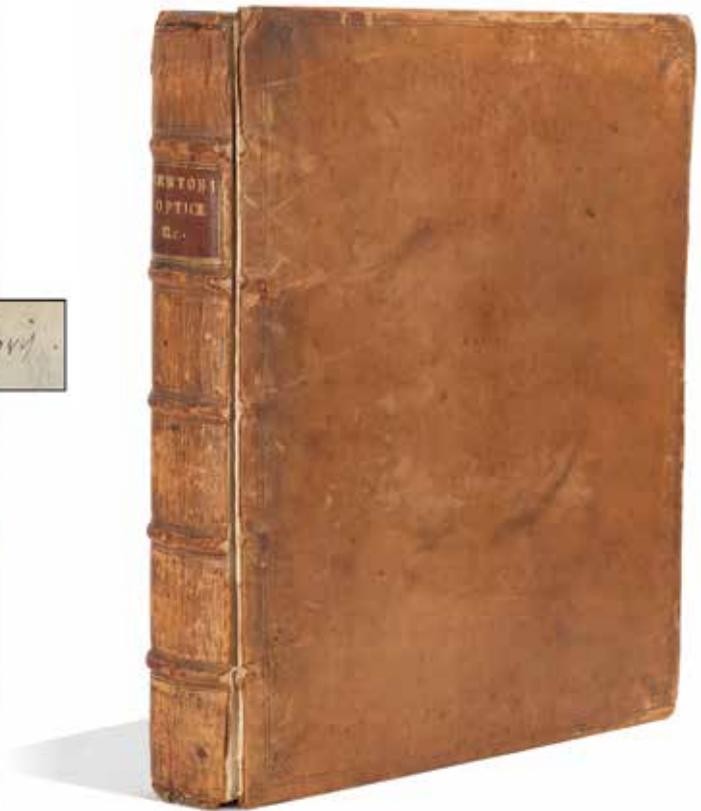
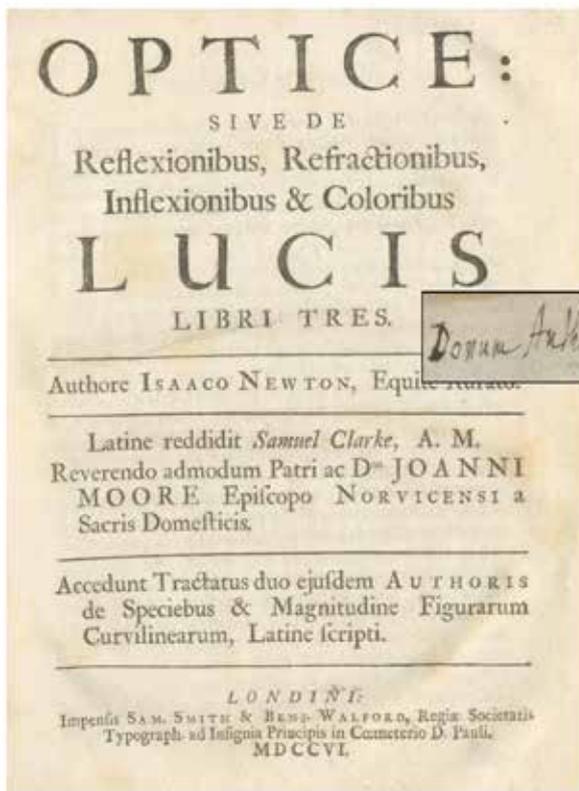
PHILOSOPHIÆ
NATURALIS
PRINCIPIA
MATHEMATICA.

AUCTORE
ISAACO NEWTONO,
EQUITE AURATO.

EDITIO SECUNDA AUCTIONIOR ET EMENDATIOR.



CANTABRIGIÆ, MDCCXIII.



73 •

NEWTON (ISAAC)

Optice; sive de reflexionibus, refractionibus, inflexionibus & coloribus lucis libri tres, PRESENTATION COPY FROM NEWTON TO HIS CHAMBER-FELLOW JOHN WICKINS, *inscribed in Wickins' hand "Donum Authoris" on the front pastedown, first Latin edition, 19 folding engraved diagrams, occasional early ink marginalia amending errata, and nineteenth century pencil marginalia supplying translations, contemporary calf, heavily rubbed, front free endpaper and upper cover detached [Babson 137; Wallis 179], 4to, Samuel Smith and Benjamin Walford, 1706*

£30,000 - 50,000

€35,000 - 58,000

\$42,000 - 71,000

The first Latin edition of *Opticks*, presented by Newton to the co-creator of his third reflecting telescope - the so-called 'Newton-Wickins' telescope. See note to previous lot for further details.

Provenance

John Wickins (d.1719), inscription "Donum Authoris" on front pastedown; probably bequeathed to his son Nicholas Wickins (d.1733); Samuel Wickins (d.1766), ownership inscription on front pastedown; probably bequeathed to his nephew and heir-at-law Thomas Wickins (d.1800) of Stoke Edith; bequeathed to his son Thomas Wickins (1767-1842) of Bath, ownership inscription on front free endpaper; probably bequeathed with the rest of his library to his friend John Williams (1794-1859), 2nd Baronet Williams of Bodelwyddan; thence to his daughter Margaret Maria Hay-Williams (1844-1930), probably her pencil notes on the front pastedown, mistakenly identifying the "Donum Authoris" as Newton's hand and commenting on his handwriting; thence by descent to the present owner.

74 •

ROYAL SOCIETY OF LONDON

Philosophical Transactions of the Royal Society of London. For the Year MDCCCL [-MDCCCXI], 11 vol. (nos. 91-101), numerous engraved plates (many folding), some plates cropped, contemporary uniform tree calf gilt, spines elaborately tooled with red and black gilt morocco labels, slightly rubbed with a few abrasions (one headband with small chip) but generally bright, 4to, Peter Elmsly [-G. and W. Nicol], Printers to the Royal Society, 1801-1811, sold as a periodical (11)

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,800

A finely bound run which includes the first appearance of Thomas Young's Bakerian Lecture 'On the Theory of Light and Colours' (volume 92, 1802), "an epoch-making contribution to the theory of lights in all its phases" (PMM 259). In this Young endorsed Huygen's wave theory of light, displacing Newton's corpuscular theory which had been favoured for most of the eighteenth century.

Each volume has approximately six to ten papers, ranging from 'An anatomical description of a male rhinoceros' by H. Leigh Thomas, and 'Account of an Elephant's Tusk, in which the Iron Head of a Spear was Found Embedded', to papers by William Wollaston on the chemical analysis of Calamines, Humphry Davy on the uses of astringent vegetables in tanning, Patrick Russell on poisonous snakes, Thomas Young on the cohesion of fluids, Nevil Maskelyne on the properties of a tangent, and William Herschel on the 'Quantity and velocity of the solar motion'.

Provenance

Sir Edward B. Baker, armorial bookplate; Peter Isaacs, bookplate.

75 •

SHORT (RICHARD)

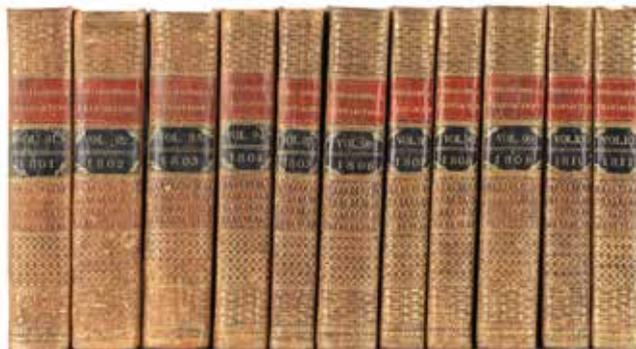
Peri psychroposias [*in Greek*], of Drinking Water, against our Novelists that Prescribed it in England... Whereunto is added Peri thermoposias [*in Greek*], of Warm Drink, contemporary blind-ruled sheep, rebacked, covers worn [ESTC R33813; Krivatsy 11072; Norman 1943] 8vo (145 x 192 mm.), John Crooke, 1656

£500 - 700
€580 - 810
\$710 - 990

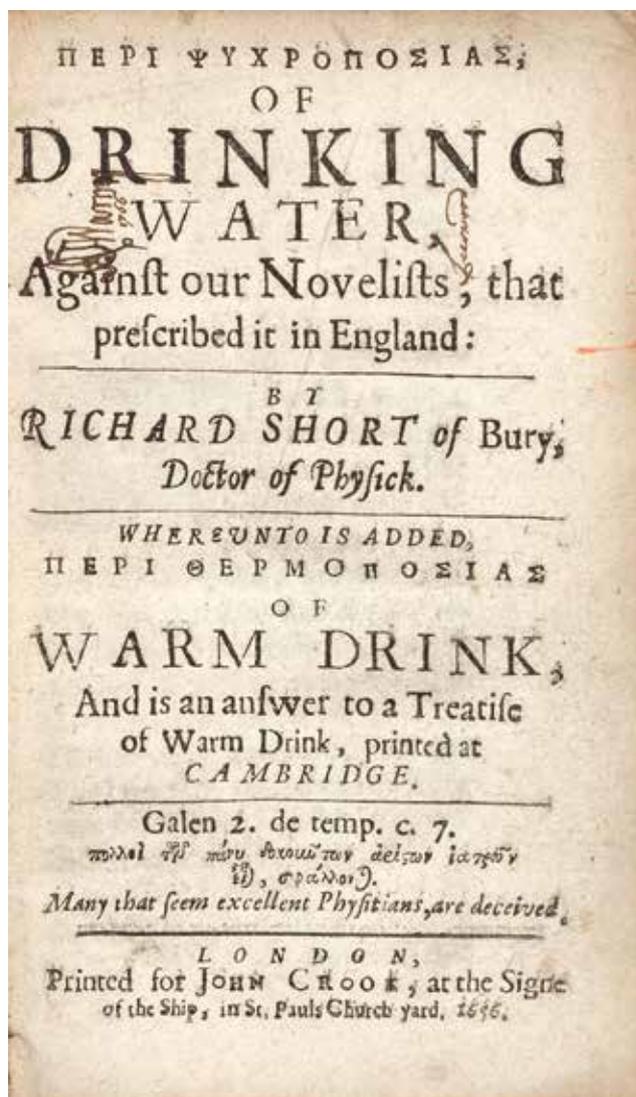
The Norman copy of this scarce work on the benefits of drinking cold as opposed to hot water, wine and beer.

Provenance

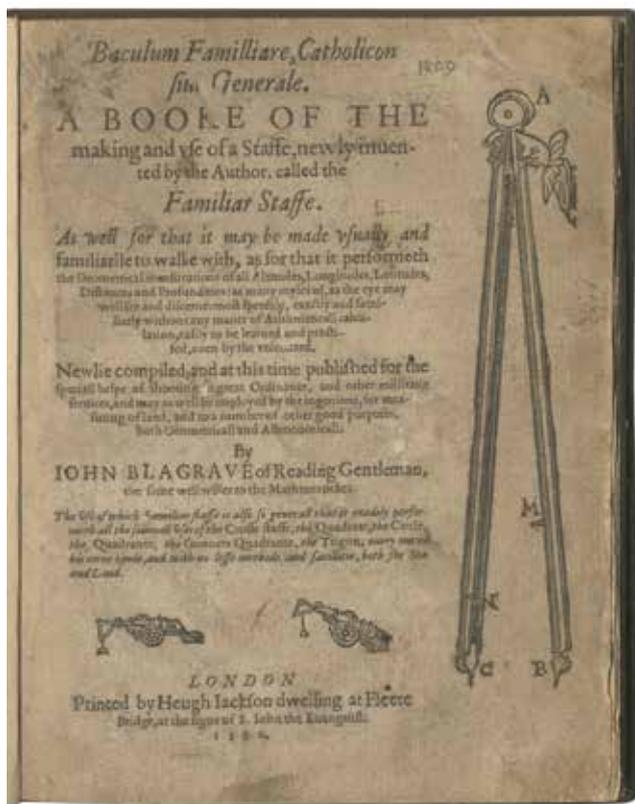
A.E. Waring of Lurwood, 1766, inscription, on title and occasional marginalia; 'A.L.S.', bookplate; H.F. Norman, book label; Sotheby's, Haskell F. Norman Library of Science and Medicine, 15 June 1998, lot 664.



74



75



76

AGRICULTURE, HUSBANDRY, FORESTRY AND SURVEYING

76 •

BLAGRAVE (JOHN)

Baculum Familiare, Catholicon sive Generale. A Booke of the Making and Use of a Staffe, Newly Invented by the Author, Called the Familiar Staffe, FIRST EDITION, *black letter, woodcut illustrations on title and several text leaves, woodcut initials and decorations, with final blank (K4), title soiled with small hole (filled touching 3 letters, and one corner repaired), a few short marginal repairs, one ornament shaved, modern cloth* [ESTC S102659], small 4to (184 x 140mm.), Printed by Heugh Jackson, 1590

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

First edition of a work by the practical mathematician John Blagrove (c.1561-1611), who practised as a land surveyor and designed and made scientific instruments, including an astrolabe, described in his *The Mathematical Jewel* (1585). Between 1589 and 1596 he enjoyed the patronage of Sir Francis Knolles, the dedicatee of *Baculum familiare* which describes a "familiare staffe", an early example of an elaborate universal instrument, which the author claimed "readily performeth all the severall uses of the Crosse Staff, the Quadrante, the Circle, the Quadrante, the Gunners Quadrante, [and] the Trigon", for use in surveying, ordnance and military practices.

Provenance

Lawes Agricultural Trust, stamp inside upper cover.

77 •

[BONNEFONS (NICOLAS DE)]

The French Gardiner: Instructing how to Cultivate all Sorts of Fruit-Trees, and Herbs for the Garden... Transplanted.. by John Evelyn, second edition in English, additional engraved title (neatly remargined) and 4 plates (one folding, tear at fold without loss), without blank A1, light soiling and a few very small rust holes, adhesion at inner edge of A4-5 affecting a few letters, contemporary mottled calf, rebacked, corners and lower edges worn [ESTC R12515; Henrey 146; Hunt 312; Keynes, Evelyn 8], 8vo, J.M. for John Croke, and are to be sold at his shop in Duck-Lane, 1669

£400 - 600
 €460 - 690
 \$570 - 850

Includes *The English Vineyard Vindicated* by Thomas Rose, with separate title-page and pagination, a work published separately three years earlier.

Provenance

A. Russell Pollock, Greenhill, book label dated 1857.

78 •

C[HURCHE] R[OOKE]

An Olde Thrift Newly Revived. Wherein is Declared the Manner of Planting, Preserving, and Husbanding Yong Trees of Divers Kindes for Timber and Fuell. And of Sowing Acornes, Chesnuts, Beech-mas, the Seedes of Elmes, Ashen-keys, &c... And Also the Use of a Small Portable Instrument for Measuring of Board, and the Solid Content and Height of any Tree Standing... Discoursed in Dialogue betweene a Surveyour, Woodward, Gentleman, and a Farmer, FIRST EDITION, *black letter, one folding woodcut plate of an instrument, several diagrams in the text, woodcut decorations and initials, without blank A1, shaved touching letters of running headline or side-notes on 18 pages, light soiling to title, twentieth century polished calf gilt, gilt morocco spine labels, g.e., one joint slightly rubbed* [ESTC S107648, listing 3 variants, this with wording "... odious to Farmers" of line 21 on D3r; Henrey 29; not in Goldsmiths or Kress], small 4to (175 x 132mm.), Printed by W.S. for Richard Moore, 1612

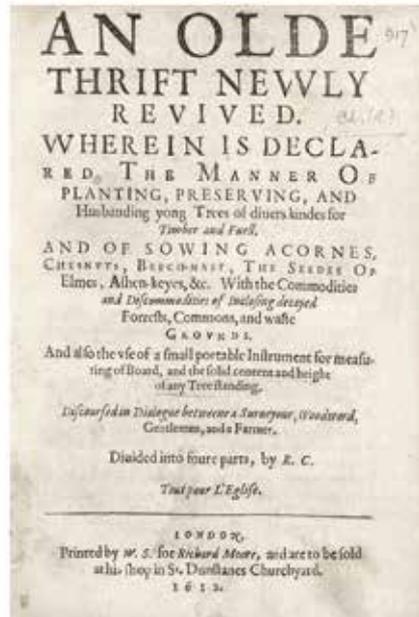
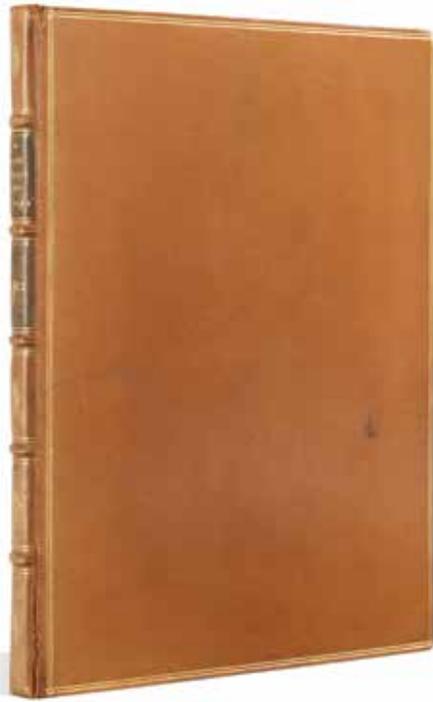
£3,500 - 4,500
 €4,000 - 5,200
 \$5,000 - 6,400

"... for doe we think that wood alone can beare the brunt to satisfie every mans chimney? assuredly no, except it were more plentifull" (Preface). Written in the form of a dialogue between a surveyor, woodsman, gentleman and farmer, the work debates the problem of the rapid disappearance of England's forests. The author, himself a surveyor, advocated the use of enclosures. The final part is devoted to a measuring instrument, usable by those with "any understanding in the science of Arithmeticke".

Provenance

Lawes Agricultural Trust, ownership inscription.

78



79 •

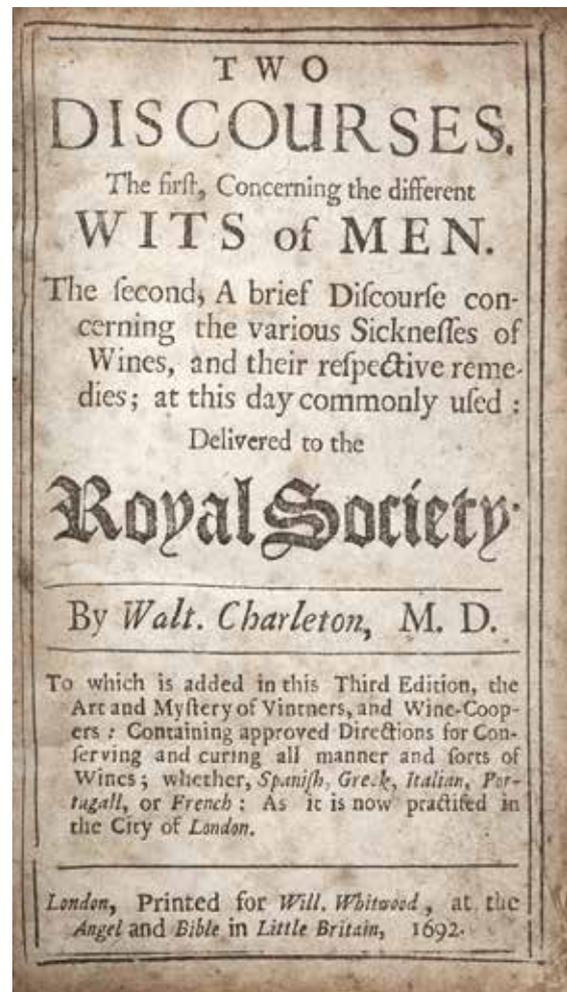
CHARLETON (WALTER)

Two Discourses. The First, Concerning the Different Wits of Men. The Second... Concerning the Various Sickneses of Wines, and their Respective Remedies... Some Observations Concerning the Ordering of Wines. By Dr. Merret... The Art and Mystery of Vintners and Wine-Coopers, 4 parts in 1 vol., *third edition, part titles, advertisement leaf, edges frayed, browning, occasional staining and some marginal worming, the last 3 leaves torn affecting text without loss, contemporary calf, corners worn, covers bowed, spine chipped at head and foot* [ESTC R32586; Gabler G15600; cf. Simon, *Bibliotheca Gastronomica* 335], 12mo, William Whitwood, 1692--HARTLIB (SAMUEL) His Legacy of Husbandry. Wherein are bequeathed to the Common-wealth of England, not onely Braband, and Flanders, but also many more Outlandish and Domestick Experiments and Secrets (of Gabriel Plats and others) never heretofore divulged in reference to Universal Husbandry, 3 parts in 1 vol., *third edition enlarged, title within typographical border, woodcut head and tail-pieces, light browning and soiling throughout, outer margin of title more heavily browned, dampstain to signature M, contemporary sheep, rebounded preserving most of original spine* [ESTC R3211; Fussell I, pp.43-44; Goldsmiths 1395], small 4to, J. M. for Richard Wodnothe, 1655 (2)

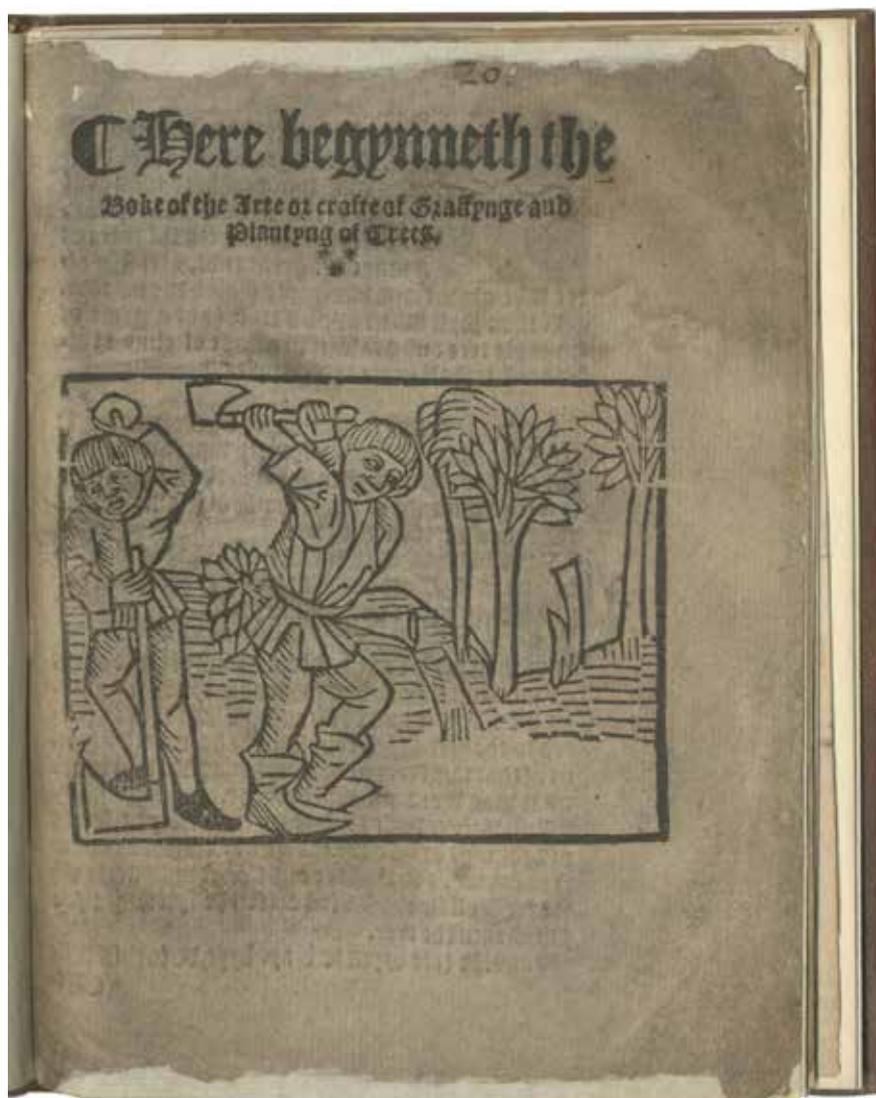
£600 - 800
 €690 - 920
 \$850 - 1,100

Third and rarest edition of Charleton's work on wits and wine. As a royalist the author was appointed physician to the exiled King Charles II, and continued in his office of after the Restoration. He was one of first elected fellows of the Royal Society in 1663 and influenced Locke greatly. *The Art and Mystery of Vintners and Wine-Coopers*, published as a separate work ten years earlier, is appended here for the first time.

The third edition of Hartlib's influential work was also greatly enlarged: "The Legacie deals with a large variety of subjects, among which are Saint Foine; Ploughs and Carriages; Digging, Setting and Howing; Smut and Mildew; Orchards; Hemp and Flax; Manuring; Bees; Silkworms... The reference to the cultivation of lucerne in England is stated by Miss Aslin to be the earliest extant" (Fussell).



79



80 •

COPLAND (WILLIAM, PUBLISHER)

Here begynmeth the Boke of the Arte or Crafte of Graffynge and Plantynge of Trees, 16pp., black letter, large woodcut vignette of two woodsmen hewing trees on the title, some soiling and marginal restorations throughout, early ink annotations (mostly marginal, 5 lines underlined), twentieth century morocco, gilt lettered on spine [ESTC 91551, citing this copy only], small 4to (190 x 140mm.), Imprinted at London in Lothbery over against S. Margarets church by me Wylyam Copland, [?1565]

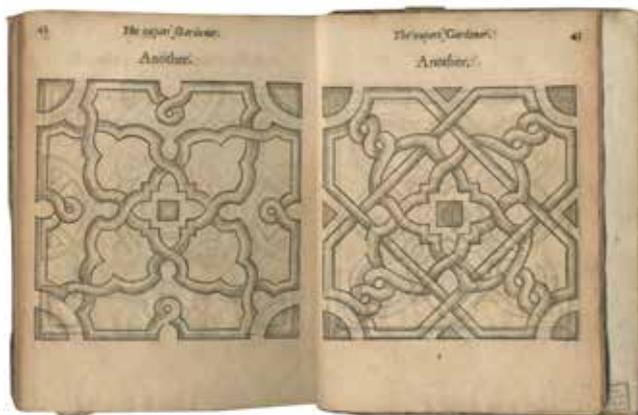
£10,000 - 15,000
 €12,000 - 17,000
 \$14,000 - 21,000

VERY RARE, ESTC citing only this copy, not listed on Worldcat, and no other copies traced as appearing at auction.

The treatise is devoted to the production and preservation of trees, and in particular the art of grafting. At the end are two short chapters concerning the four seasons and four elements, and "the fourme and measure to mete land by". It was published by William Copland, who because of "his connection with Robert Copland, and Robert's with Caxton's heir, Wynkyn de Worde... represents the fourth in a direct line of succession from England's first printer" (ODNB).

Provenance

Annotations in an early hand, including a note "To trye the quince" beside a passage "To have fruite without cores"; Rothamsted Experimental Station, stamp inside upper cover, with note of acquisition (1936). Purchased for £52.10.0 from Maggs Bros, their catalogue description pasted onto the front free paper, noting "This little piece is of excessive rarity. One copy is recorded in Pollard's "Hand-lists of English Printers" [1913] as in a Private Library, and there is a reference in a note in [Thomas] Dibdin's "Typographical Antiquities" ...".



81

81 •

COUNTRY-MAN'S RECREATIONS

The Country-mans Recreation, or the Art of Planting, Graffing, and Gardening, in three Bookes, 3 parts in 1, woodcut illustrations including knots and mazes, one leaf (E1) with tear repaired, some light dampstains and browning, later quarter with gilt morocco spine label, neatly rebounded [ESTC S108874; Fussell 1, pp.37-38; Henrey 47; Hunt 233], small 4to (175 x 130mm.), Printed by B. Allsop and T. Fawcett for Michael Young, 1640

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

The three books include a reprint of Leonard Mascall's *A Booke of the Art and Maner, Howe to Plante and Graffe all Sortes of Trees*, a reprint of Reginald Scot's *A Perfite Platforme of a Hoppe-Garden*, and a reissue of *The Expert Gardener* which includes advice on grafting, the layout of plots (with illustrations of maze and knot gardens), and "remedies to destroy snails, canker-wormes, moths, garden-fleas... and other Vermine".

Provenance

Lawes Agricultural Trust, stamp inside upper cover.

82 •

DIGGES (LEONARD)

A Booke Named Tectonicon, large woodcut illustration on title, 2 folding tables, woodcut illustrations, diagrams, initials and decorations, washed and pressed, first few leaves slightly frayed, small filled hole in a few leaves (last 2 with a couple of letters affected), fore-corners to approximately 5 leaves neatly repaired, twentieth century red crushed morocco gilt [ESTC S117154], small 4to (203 x 155mm.), Imprinted by Felix Kyngston, 1625

£3,500 - 4,500
 €4,000 - 5,200
 \$5,000 - 6,400



82

Scarce edition of Digges' successful treatise on land surveying, first published in 1556, in which he considered the measurement of land, the calculation of quantities, and the use of various instruments such as the carpenter's rule, the square, and a version of the cross-staff. He was also "at pains to correct common errors practised by those without an adequate grounding in mathematics; this theme of 'vulgar errors' became standard in many subsequent mathematical texts" (ODNB).

Provenance

Sir Roger Twysden (1597-1672), inscription dated 1638 on title. Twysden, educated at St. Paul's School, was an antiquary and politician. In 1629, on inheriting an estate at Roydon Hall in Kent he "set about improving his property, creating a park... and engaging in extensive planting of trees. He kept a book in which he wrote down detailed advice on prudent estate management, including the keeping of woods which he regarded as especially important" (ODNB). During the Civil War he was imprisoned by the Parliamentarians, and his estate sequestered, "and large quantities of the timber on his lands, of which he was so proud, were felled" (ODNB); Lawes Agricultural Trust, stamp and note of acquisition (1925) on front endpaper.



There is another sort of double vessel, which containeth foure Limbeckes, which bodie in within the bath, may be either of glasse or stone, and their heads of glasse holden thus fast, there is another flouding higher than the rest, and it leaseth out the vapour of boyling water, which stealeth vp on high vnto it through pipes, and this Limbeck maketh a better water than the other foure. All these vessels being well coupled and incorporated together, doe rest vpon the Caldron, or great brasse pan, being full of fire large and wide, and lined ouer within, and so close they freeze with another, as that there may see arise vapour breath out: in like manner, all these vnturnes and vessels be so well ordered and contrived, as that they may freeze as be for use bodie, face easily that the heads of cornic one shall be so, as that it may be taken from the bodie, and put to againe, when you haue any need to distill water: the fashion of it is such as is here to be seene.



83

83 •

[ESTIENNE (CHARLES)]

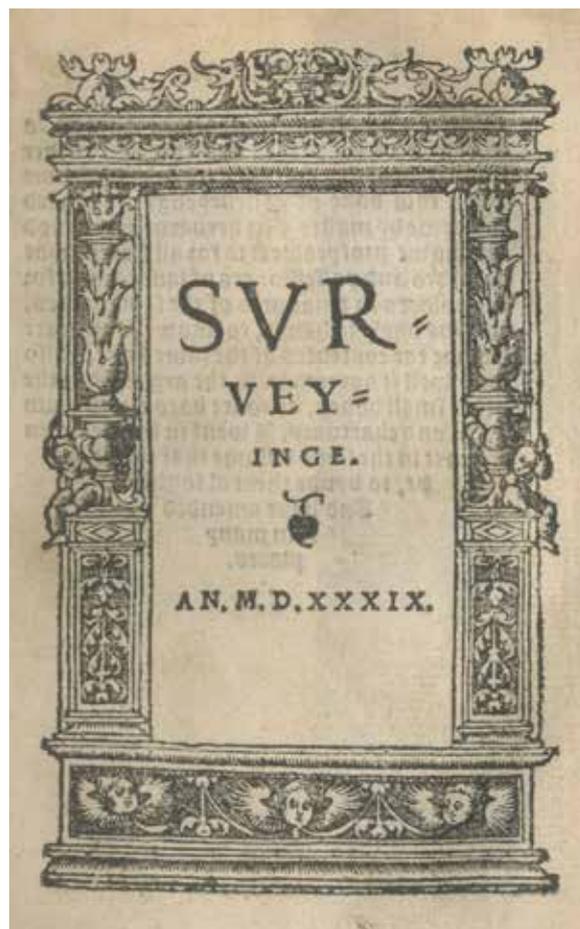
Maison Rustique, or the Country Farme... Translated into English by Richard Surfleet... Now Newly Reviewed, Corrected, and Augmented, with Divers Large Additions... and the Husbandrie of France, Italie, and Spaine, Reconciled and Made to Agree with Ours Here in England. By Gervase Markham, *third (first Markham) edition, woodcut device on title, woodcut illustrations in the text (some full-page), without initial and final blanks, very occasional foxing and soiling, first half of volume affected by worm trail which gradually reduces to a single hole, Yy3 with long tear slightly affecting text, this and Yy2 repaired in margin, twentieth century calf antique [ESTC S121357; Bitting p.146-147; Fussell p.13; Goldsmiths' 451; Hunt 202; Kress 353; Simon BG, 610 (note); Westwood & Satchell p.88], small folio, Adam Islip, for John Bill, 1616*

£300 - 500
 €350 - 580
 \$430 - 710

Markham's comprehensive revision of the text, with sections on bread-making, wine, cider, vegetables, herbs, animal husbandry, fish farming, hunting, falconry etc.

Provenance

Hilda Leyel and Lawrence Strangman, bookplates (the former's bookplate hidden below the pasted down endpaper). Lawrence Strangman was recently in the news following the discovery of a rare butterfly found preserved in the pages of a book he donated to Trinity Hall.



84

84 •

[FITZHERBERT (JOHN)]

Surveyinge, *black letter, title within woodcut architectural border, lacks colophon (H8), annotation in a contemporary hand in one margin, some dampstaining (mostly marginal, quite heavy to final few leaves), nineteenth century calf gilt, lettered in gilt on upper cover, slightly rubbed [ESTC S122123; Fussell I, p.7-8], 8vo (145 x 98mm.), [Thomas Berthelet], 1539*

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

Rare early edition of Fitzherbert's treatise on surveying, first published in 1523, addressed to "lordes and possessioners of lande" and their overseers with advice on laws relating to country estates.

Provenance

Francis Henry Cripps-Day (1864-1945), antiquary and lawyer, with extensive ink notes relating to this and other editions on front endpaper; Lawes Agricultural Trust, acquisition date 1932 inside upper cover.

85 •

[HAMILTON (THOMAS, EARL OF HADDINGTON)]

A Treatise on the Manner of Raising Forest Trees &c... to Which are Added, Two Memoirs; the One on Preserving and Repairing Forests; The Other on the Culture of Forests... both Translated from the French of M. De Buffon, FIRST EDITION, *engraved frontispiece, without final blank, light browning, pencil name and date added to title, contemporary calf, rebacked, 8vo*, Edinburgh, G. Hamilton and J. Balfour, 1761

£400 - 600
€460 - 690
\$570 - 850

First edition of an influential treatise on Scottish forestry, dedicated by the author Thomas Hamilton, sixth Earl of Haddington to his eight year old grandson Charles, the future eighth Earl who inherited the vast family estate of Tynninghame in East Lothian.

Provenance

Walter Frank Perkins (1865-1946, noted bibliophile and collector of books on agriculture), bookplate; Rothamsted Experimental Station, ink stamp inside upper cover.

86 •

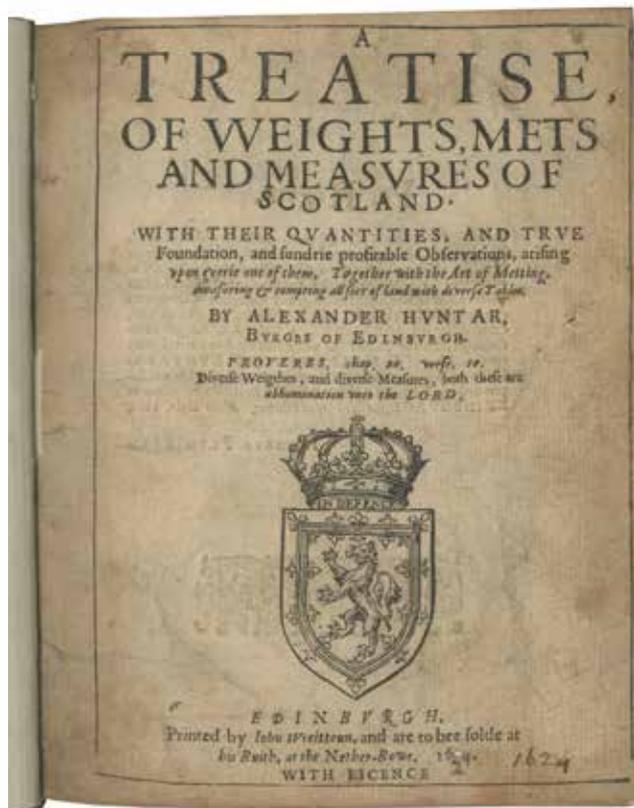
[HAYES (SAMUEL)]

A Practical Treatise on Planting, and Management of Woods and Coppices, FIRST EDITION, *engraved pictorial title-page, 4 engraved plates (one folding), engraved illustrations in the text, upper cover detached [Henrey 774]*, Dublin, William Sleater, 1794--*AGRICOLA, Pseud. of JAMES ANDERSON. Miscellaneous Observations on Planting and Training Timber-trees; Particularly Calculated for the Climate of Scotland, half-title [Henrey 409]*, Edinburgh, Charles Elliot, and Thomas Cadell, 1777--*BOUTCHER (WILLIAM, Nurseryman, at Comely-Garden, Edinburgh) A Treatise on Forest-Trees, third edition, one engraved plate [Henrey 479]*, Dublin, William Wilson, 1784--*MANWOOD (JOHN) Manwood's Treatise of the Forest Laws... Fourth Edition, Corrected and Enlarged. By William Nelson, rebacked in calf gilt with red morocco spine label, corners worn [Goldsmiths 5346]*, B. Lintott [and others], 1717, *contemporary calf--STEUART (HENRY) The Planter's Guide; or, a Practical Essay on the Best Method of Giving Immediate Effect to Wood, by the Removal of Large Trees and Underwood, second edition "Greatly improved and enlarged", engraved frontispiece after William Turner, advertisement note before half-title, contemporary boards, back cracked with contents in sections, lacks spine*, Edinburgh, John Murray, 1828, 8vo--*CORREA DE SERRA (JOSEPH) On a Submarine Forest, on the East Coast of England... From the Philosophical Transactions, SEPARATELY PRINTED EDITION, stitched, without wrappers, 4to*, [London, 1799] (6)

£600 - 800
€690 - 920
\$850 - 1,100

Provenance

Lawes Agricultural Trust, stamp on inner covers.



87

87 •

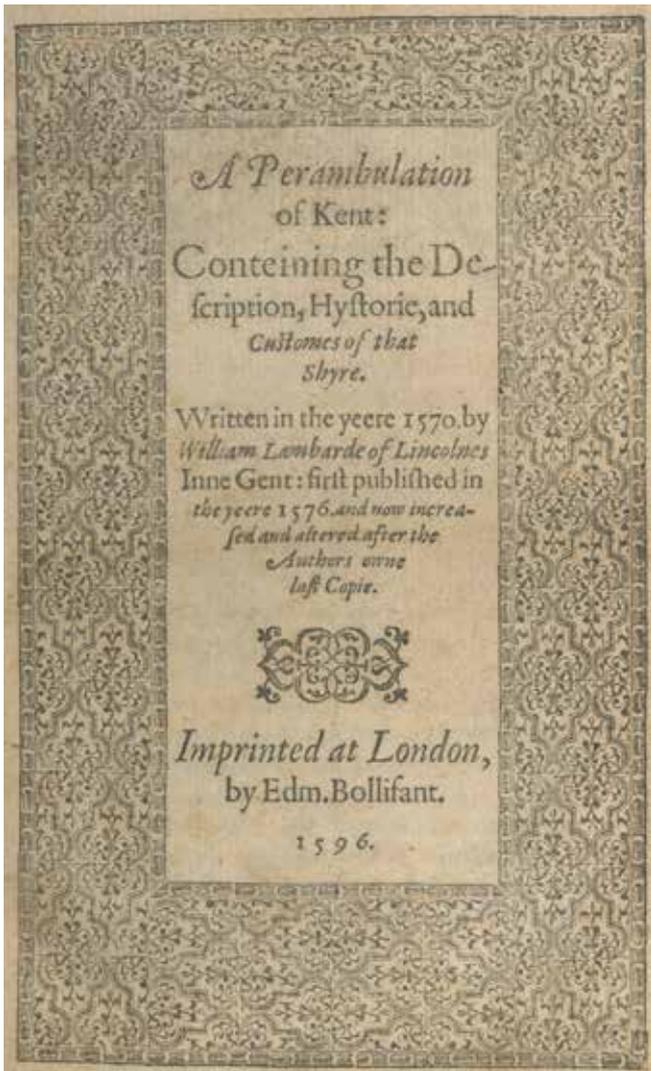
HUNTAR (WILLIAM)

A Treatise, of Weights, Mets and Measures of Scotland, FIRST EDITION, *with A1r catchword "sures", woodcut armorial device on title, woodcut decorations and initials, diagrams in the text, some marginal repairs, trimmed with some loss of ruled border of several pages, running headline on 5 pages, and fore-edge of 3 pages touching one column of figures to tables, small hole to title with loss of numeral "2" of date (with full date "1624" in ink beside), eighteenth century ink annotations on 2 blank pages with several ownership inscriptions in margins, light soiling, modern calf, gilt lettered on spine [ESTC S104307]*, small 4to (170 x 130mm.), Edinburgh, Printed by John Wreittoun, and are to be sold at his Buith, et the Nethy-Bowe, 1624

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

Provenance

Alexander and James Blackie, eighteenth century ink inscriptions in on several leaves; Rothamsted Experimental Station, stamp inside upper cover.



88

88 •

LAMBARDE (WILLIAM)

A Perambulation of Kent: Containing the Description, Hystorie, and Customes of that Shyre, *second edition, black letter, title within wide woodcut decorative border, folding woodcut map of the Beacons of Kent, woodcut map of the Heptarchy (shaved close at foot), a few marginal ink notes in an early hand, some minor worming to outer margin occasionally touching side-notes, light spotting, panelled calf gilt for H. Sotheran & Co., upper joint split [ESTC 108239], small 4to (190 x 135mm.), Edmund Bollifant, 1596*

£600 - 800
 €690 - 920
 \$850 - 1,100

“The earliest county history, based on wide and critical reading (partly informed by Lambarde’s protestant suspicion of monks and their works), it draws also on Domesday Book and on royal charters, and includes in its climatic, economic, social, religious, and historical survey a short investigation of the see of Canterbury” (ODNB). First published in 1576, this second edition was “increased and altered after the Authors owne last copie”.

Provenance

John Denne (1693-1767), Archdeacon of Rochester and antiquarian; Herbert N. Evans, ownership inscriptions; Edward Huth, Wykehurst Park, bookplate.

89 •

LANGLEY (BATTY)

A Sure Method of Improving Estates, by Plantation of Oak, Elm, Ash, Beech, and Other Timber-trees, Coppice-woods, &c., FIRST EDITION, *issue with pp.vii-xx correctly numbered, woodcut ornaments and end-pieces, contemporary sprinkled calf, head of spine chipped, joints a little rubbed [Fussell I, p.27; Goldsmiths 6587; Henrey 929; Hunt 473], 8vo, Francis Clay, and Daniel Browne, 1728*

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

“Our Nation will be entirely exhausted of building timber, before sixty years are ended” - Batty Langley (1696-1751), architect and horticulturalist, puts forwards his plans to halt deforestation, advising landowners on the planting a variety of trees “to the great advantage of themselves and their posterity after them”.

Provenance

Lawes Agricultural Trust, stamp inside upper cover.

90 •

[LANGLEY (BATTY)]

New Principles of Gardening: Or the Laying Out and Planting [of] Parterres, Groves, Wildernesses, Labyrinths... After a More Grand and Rural Manner... With Experimental Directions for Raising the Several Kinds of Fruit Trees, Forest-trees, Ever-greens and Flowering-shrubs Which Gardens Are Adorn'd], FIRST EDITION, *folding engraved frontispiece and 27 folding or double-page engraved plates (frontispiece laid down with some losses to image, several other short repairs), lacks title and pp.85/86 (both supplied in manuscript facsimile), contemporary panelled calf, rebaked retaining original gilt-tooled spine, slightly rubbed [Berlin Kat. 3414; Harris 462; Henrey 927], 4to (250 x 185mm.), [A. Bettesworth and J. Batley, 1728, but 1727]*

£300 - 500
 €350 - 580
 \$430 - 710

The *New Principles* is Batty Langley’s “most important contribution on the subject of gardening. It is the culmination of both his work at Twickenham Park for Thomas Vernon and his brief directions for ‘arti-natural’ design... [and as such] places him among the earliest exponents of the new style of irregular gardening” (Harris).

Provenance

F.H. Cripps-Day (1864-1932), ownership inscription; Rothamsted Experimental Station, stamp inside upper cover.

91 •

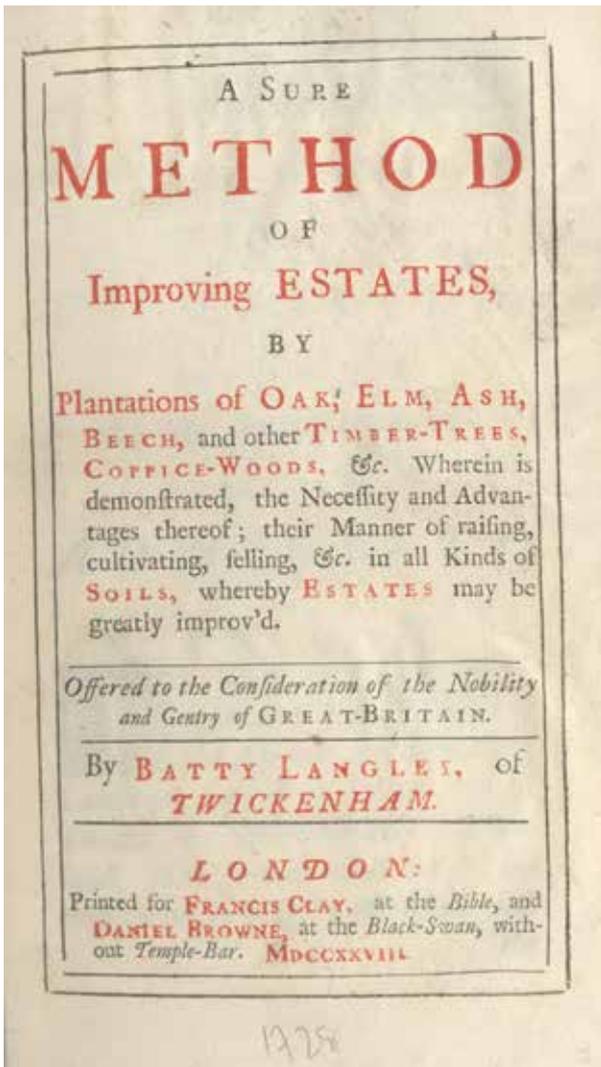
LANGLEY (BATTY)

The Landed Gentleman’s Useful Companion: or, a Sure and Easy Method of Improving Estates, *folding engraved plate, some dampstaining throughout, final leaf of text loose, pencil annotations in the margins, contemporary calf, sides with 2-line gilt rule border, rubbed, piece torn away exposing board to one corner of lower side [Kress 4563], 8vo, James Hodges, 1741*

£300 - 400
 €350 - 460
 \$430 - 570

Provenance

John Haden, early ownership inscription (“Ino. Haden”) on title and front free endpaper, this above price “4/-”; Lawes Agricultural Trust, stamp inside upper cover.



89

92 •

LEIGH (VALENTINE)

The Moste Profitable and Commendable Science, of Surveying of Lands, Tenementes, and Hereditamentes... Newly Imprinted and Corrected, fourth edition, black and roman letter, with blank A1, woodcut device on title, woodcut diagrams and initials, 2 folding tables (each on 2 conjoined sheets, short tears repaired, one resulting in minor loss to one word), stab-holes to inner margin, old ink number "X num 52" to front free endpaper and "G G. num: 50" on verso, light water-staining to a few leaves, nineteenth century half calf, rubbed [ESTC S108414; cf. Fussell I, p.7, first edition], small 4to (190 x 135mm.), John Windet, for Robert Dexter, 1592

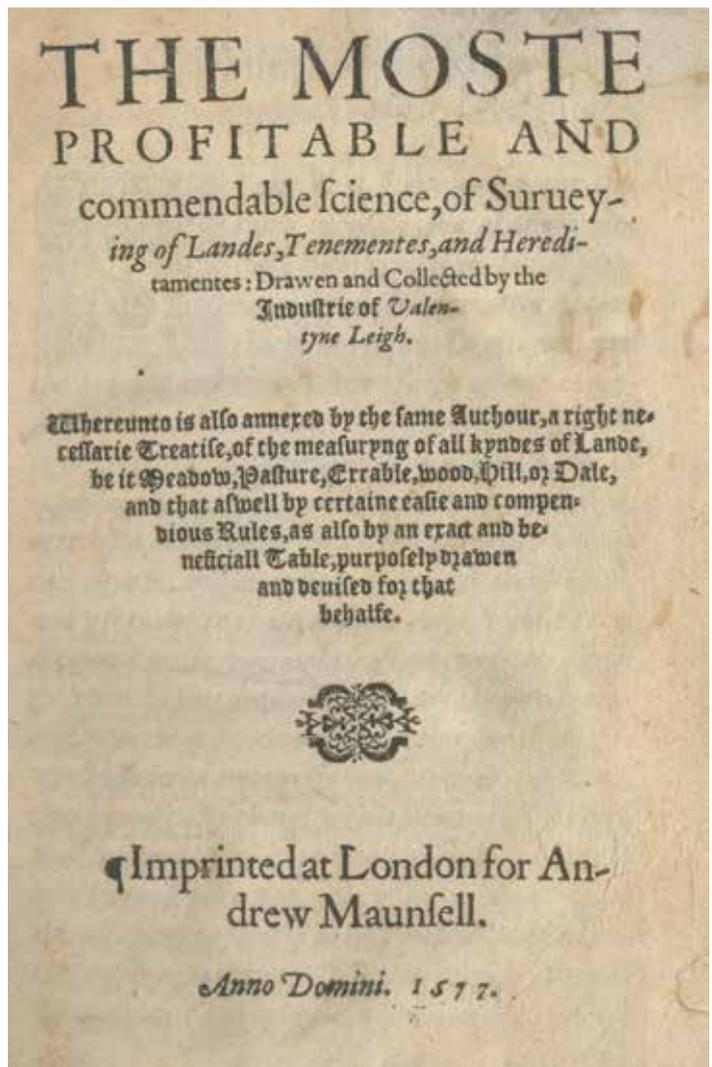
£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

Fourth edition - the first appeared in 1577 - of this practical, popular guide on surveying, praised by John Norden in *The Surveyors Dialogue*, 1610.

Provenance

Lawes Agricultural Trust, stamp inside upper cover, purchased 1925 from Bernard Quaritch.

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.



93

93 •

LEIGH (VALENTINE)

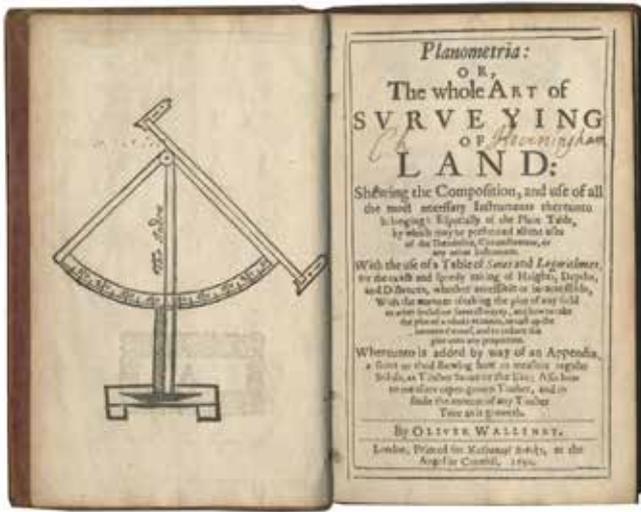
The Moste Profitable and Commendable Science, of Surveying of Landes, Tenementes, and Hereditamentes, FIRST EDITION, black letter, with blank A4, woodcut device on title, woodcut diagrams and initials, one folding letterpress table (on 2 sheets joined), lacking the other table (one sheet of which supplied in facsimile), title with light dampstain in upper margin obscuring early ownership inscription, and small paper flaw in lower margin, light spotting and toning, unidentified eighteenth century armorial bookplate inside upper cover, eighteenth century quarter sheep with marbled sides, worn, spine ends chipped [ESTC S106757; cf. Fussell I, p.7, variant imprint], small 4to (185 x 123mm.), Andrew Maunsell, 1577

£1,000 - 2,000
 €1,200 - 2,300
 \$1,400 - 2,800

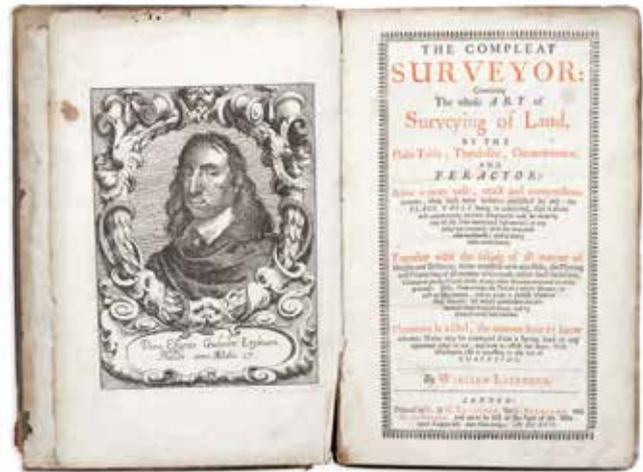
Scarce first edition of Valentine Leigh's treatise on the science of surveying, in which he offered both technical information on the science of surveying and measurements, and more general advice to landowners on the worth of their lands, and management of rents and fees.

Provenance

Lawes Agricultural Trust, purchase acquisition note (1928) inside upper cover.



94



95

94 •

[LEYBOURN (WILLIAM)]

Planometria: or the Whole Art of Surveying of Land: Shewing the Composition, and Use of All the Most Necessary Instruments thereunto Belonging... by Oliver Wallinby, FIRST EDITION, first leaf bears signature mark "A" within ornamental border on recto and illustration on verso, woodcut illustrations and diagrams (with large diagram cut to size and laid down on C1 as instructed), mathematical calculations in an early hand to front free endpaper, contemporary sheep, rubbed, small loss to head of spine [ESTC R42121], 8vo, Printed for Nathanael Brooks, 1650

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

Rare first edition of Leybourn's influential treatise on surveying, published under the pseudonym Oliver Wallinby (an anagram of his name), which was enlarged and printed as *The Compleat Surveyor* three years later.

Provenance

Ch. Hevingham, ?eighteenth century inscription on title-page; Rothamsted Experimental Station, stamp inside upper cover.

95 •

LEYBOURN (WILLIAM)

The Compleat Surveyor: Containing the Whole Art of Surveying of Land, by the Plain Table, Theodolite, Circumferentor, and Peractor... With Whatsoever Else is Necessary to the Art of Surveying, engraved frontispiece portrait of the author (aged 27), title printed in red and black within typographic border, diagrams in the text, woodcut ornaments and decorative initials, small circular hole cut from margin of pp.57/58 touching printed rule border, a few small rustholes (touching letters on pp.52/54, and pp. 75/76), ink smudges on p.68, some spotting and a few small ink marks elsewhere, contemporary calf, worn with small losses at corners and foot of spine, upper hinge cracked [ESTC R20856], small folio (280 x 185mm.), R. & W. Leybourn, for E. Brewster, 1653

£1,000 - 2,000
 €1,200 - 2,300
 \$1,400 - 2,800

Scarce at auction, the expanded version of William Leybourn's influential treatise on surveying. First published anonymously as a pamphlet titled *Planometria, or, The Whole Art of Surveying of Land* in 1650, there were four further editions published in the author's lifetime. Leybourn (1626-1716) was subsequently "appointed one of the six surveyors to measure the damage caused by the Great Fire of London.... [and his] practice as a land surveyor continued and he mapped estates in London and many other English counties" (ODNB).

Provenance

Anthony Methwin, several ink inscriptions to endpapers and blank recto of frontispiece, one dated 1669; Lawes Agricultural Trust, stamp inside upper cover.

96 •

N[ORDEN] (J[OHN])

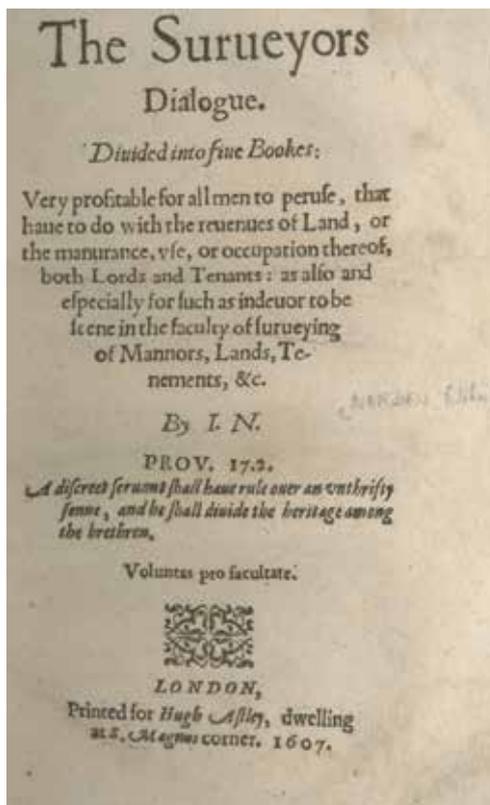
The Surveyors Dialogue... Very Profitable for All Men to Peruse, that Have to Do with Revenues of Land, or the Manurance, Use, or Occupation Thereof, Both Lords and Tenants, FIRST EDITION, *initial blank with signature-mark "A" (with several early ink scribbles, laid down), woodcut ornament on title, several diagrams in the text, without final 2 blanks, good margins, a few small neat marginal repairs, modern red morocco, early vellum covers and spine bound in at end* [ESTC S113314; Kress 279], small 4to (190 x 138mm.), Printed [by Simon Stafford] for Hugh Astley, 1607

£3,500 - 4,500
€4,000 - 5,200
\$5,000 - 6,400

First edition of the first English surveying publication of the seventeenth century, "important because of Norden's clear account of the operation of the court of survey and because of his efforts to reconcile the differences between surveyor and tenant" (A.W. Richeson, *English Land Measuring to 1800*, 1966).

Provenance

Lawes Agricultural Library, stamp inside upper cover.



96

97 •

PLAT (HUGH)

The Garden of Eden: or, An accurate Description of all Flowers and Fruits now Growing in England... as well in Seeds and Herbs, as the Secret Ordering of Trees and Plants, 2 parts in 1 vol., sixth edition, *woodcut initials, some light soiling and edge staining to first few leaves, contemporary speckled sheep, upper joint with split at top and small adjacent hole* [ESTC R31801; Fussell pp.15-16; Henrey 299; Hunt 340], 8vo, William and John Leake, 1675

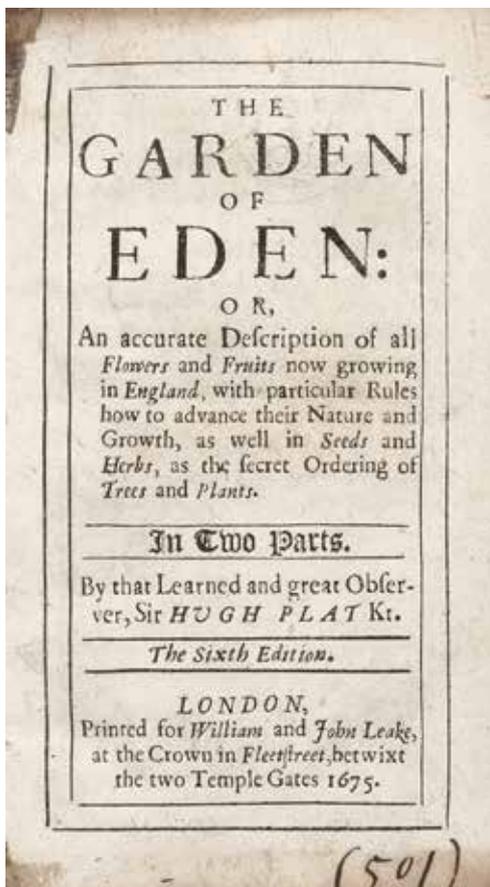
£400 - 600
€460 - 690
\$570 - 850

First complete edition. Originally published in 1608 as *Floraes Paradise beautified and adorned with sundry sortes of delicate Fruits and Flowers*, it was first issued as *The Garden of Eden* in 1653, with some omissions and rearrangements, by Charles Bellingham. Further editions followed, along with a second part in 1660, but the present "sixth edition", the last, was the first to combine the two parts.

The work includes advice on the growing of trees, flowers and fruit, and wine making using what would now be termed biodynamic principles ("Gather your grapes at the full of the moon"). Plat's many experiments were conducted at his rented houses in Bethnal Green (Bishop's Hall and Kirby's Castle), although he was also known to have undertaken research at estates such as Sir Thomas Heneage's at Copped Hall, Epping.

Provenance

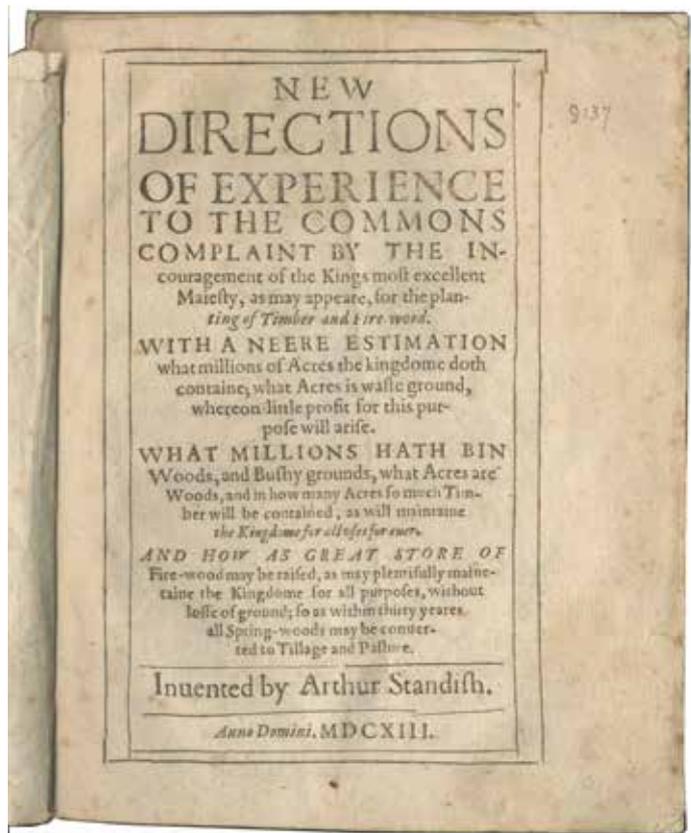
Earls of Macclesfield, South Library bookplate and small blindstamp on title-page.



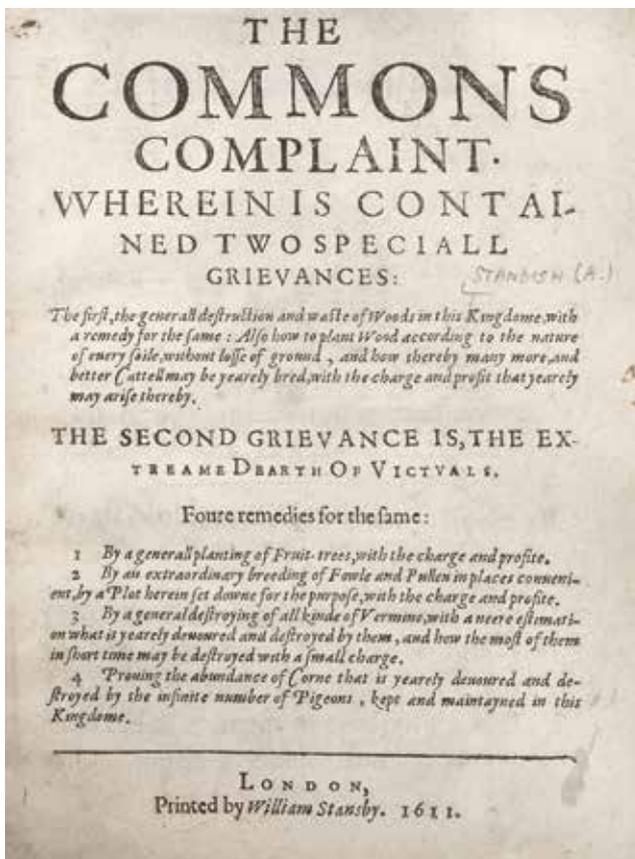
97



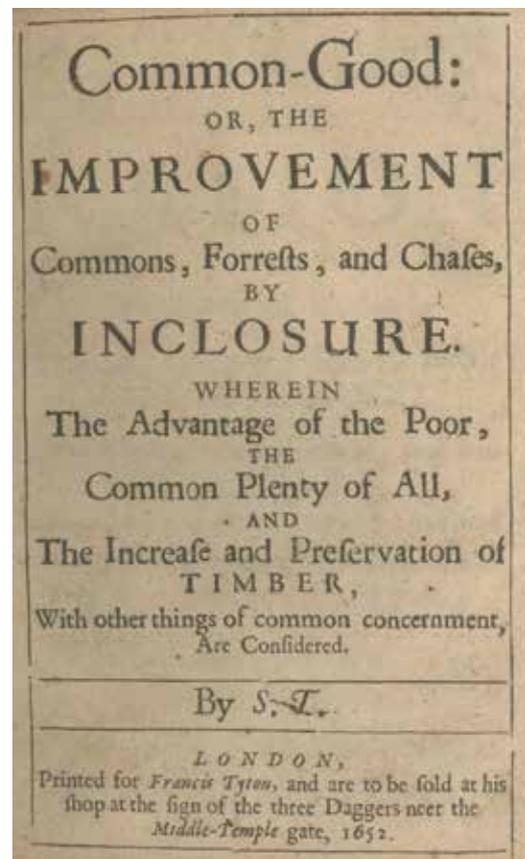
98



99



100



101

98 •

RATHBORNE (AARON)

The Surveyor in Four Bookes, FIRST EDITION, engraved allegorical title-page, 2 engraved portraits (that of the author cut to size and mounted as frontispiece; the other of Prince Charles, Prince of Wales), woodcut illustrations and diagrams in the text, woodcut ornaments and decorative initials, without final 2 blanks, occasional light marginal water-staining, a few spots and marks, later calf, spine gilt in compartments, joints slightly weakened [ESTC S116149; Fussell I, pp.22-23], small folio (270 x 180mm.), W. Stansby for W. Burre, 1616

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,800

First edition of Rathborne's *The Surveyor*, an "influential textbook addressed the practical everyday needs of surveyors more realistically than had been done hitherto" (ODNB), and written in the vernacular. Rathborne placed surveying firmly among the mathematical sciences, drawing on the latest teaching given at Gresham College, notably Henry Briggs's lectures on logarithms.

99 •

STANDISH (ARTHUR)

New Directions of Experience to the Commons Complaint... for the Planting of Timber and Fire-wood, title within double-rule border, woodcut royal arms on dedication, woodcut initials, head- and tail-pieces, some light spotting, stitched in original paper wrappers (light creases, small loss to one corner of upper cover), preserved in cloth solander box [ESTC S95384; Fussell 1, p.33; Henrey 356; Kress 325], small 4to (180 x 148mm.), [N. Okes], 1613

£1,000 - 2,000
€1,200 - 2,300
\$1,400 - 2,800

"One of the first treatises to be published in this country entirely devoted to forestry" (Henry), in which the author's main concerns were "the destruction of woods, leading to high fuel and food prices... His remedies for fuel shortages were the planting of more trees, and, to increase food supplies, the planting of fruit trees, the destruction of vermin, the breeding of wildfowl and poultry, and the reduction of doves, since pigeons consumed much grain" (ODNB). In conclusion Standish expresses his hope "that if seacoales shall decay, good take-heed come not to late".

100 •

[STANDISH (ARTHUR)]

The Commons Complaint. Wherein Is Contained Two Special Grievances. The First, the Generall Destruction and Waste of Woods in the Kingdome with a Remedy for the Same... The Second Grievance Is, the Extreme Dearth of Victuals, FIRST EDITION, one folding woodcut plate, woodcut royal arms on dedication leaf, initials and ornaments throughout, shaved touching ornament on dedication and 5 running headings (and pagination numeral of pp.15-16), twentieth century polished mottled calf gilt, red morocco spine labels, g.e. [ESTC S117779; Fussell I, p.33; Henrey 352], small 4to (175 x 133mm.), William Stansby, 1611

£1,000 - 2,000
€1,200 - 2,300
\$1,400 - 2,800

"One of the first treatises to be published in this country entirely devoted to forestry" (Henry). Following a popular revolt in the midlands neighbourhood in which he lived, in 1607 Standish set out to look "for measures to reduce discontent among the common people,... [by undertaking] a four-year journey through the kingdom in search of answers. The resulting essay, *The Commons Complaint*, was personally approved by James I" (ODNB). Central to his concerns was the destruction of woods, leading to high fuel and food prices, and he established himself as a pioneering advocate of the replenishment of the forests through increased planting of trees, especially of fruit trees.

Provenance

Lawes Agricultural Trust, stamp inside covers.

101 •

T[AYLOR] (SILVANUS)

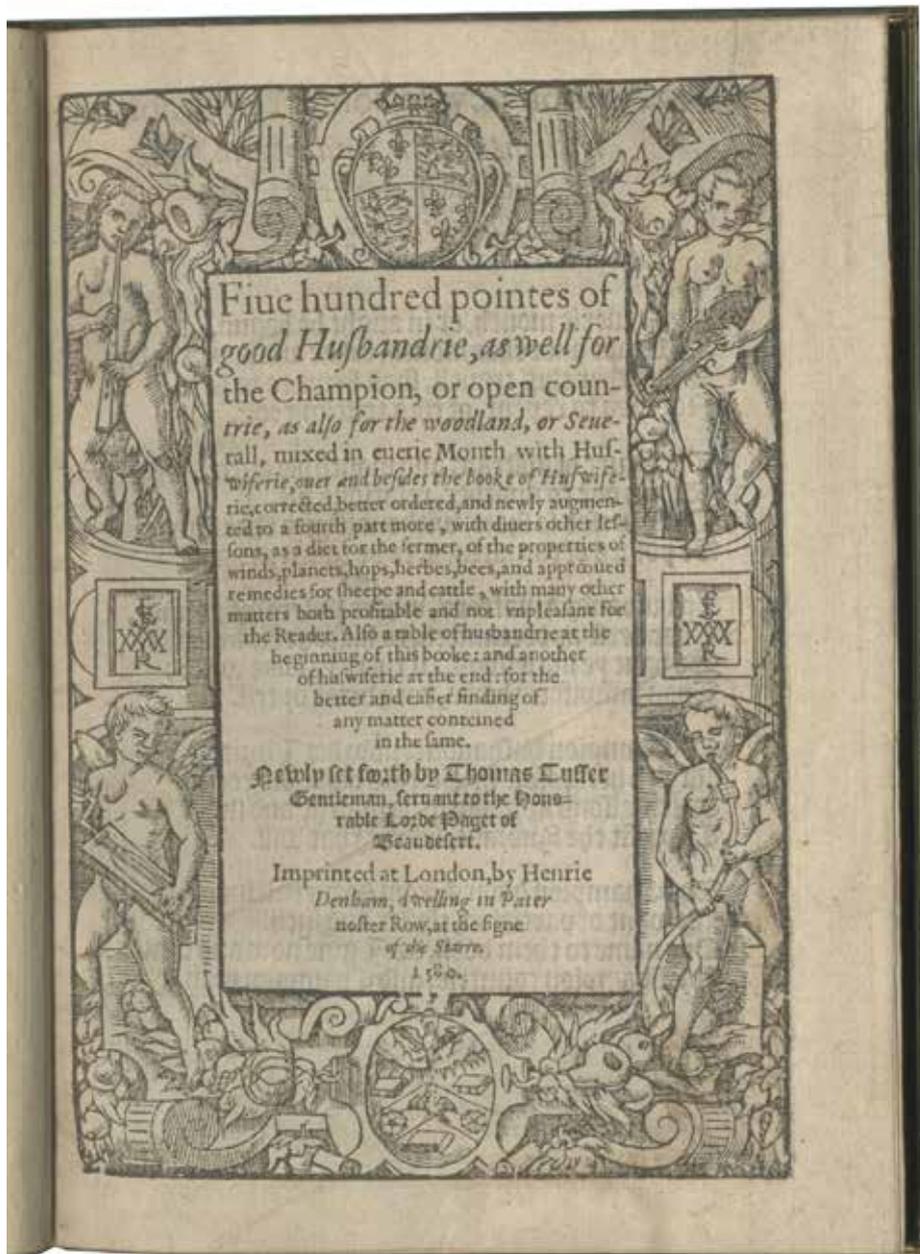
Common-good: or, the Improvement of Commons, Forrests, and Chases, by Inclosure. Wherein the Advantage of the Poor, the Common Plenty of All, and the Increase and Preservation of Timber... Are Considered, FIRST EDITION, title within one-line rule border, light dampstain to final 2 leaves, modern half calf over marbled boards, gilt morocco spine label [ESTC R203768; Goldsmiths 1248; Kress 860], small 4to (182 x 134mm.), Francis Tyton, 1652

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

RARE, only this copy traced at auction in the past fifty years. A plea to reduce the impact of rapid deforestation in England, in which Taylor argues for a programme of planting on the 30,000 acres of Dean, Windsor and the New Forests. The author "acknowledged that as it stood it was actually cheaper to get timber from New England than transport it 10-15 miles in England, but suggested this supply would soon be logged out" (P. Warde, *The Invention of Sustainability: Nature and Destiny, c.1500-1900*, 2018).

Provenance

Donald McDonald, author of *Agricultural writers from Sir Walter of Henley to Arthur Young, 1200-1800* (1908), bookplate; Lawes Agricultural Trust, stamp on endpapers.



102 •

TUSSER (THOMAS)

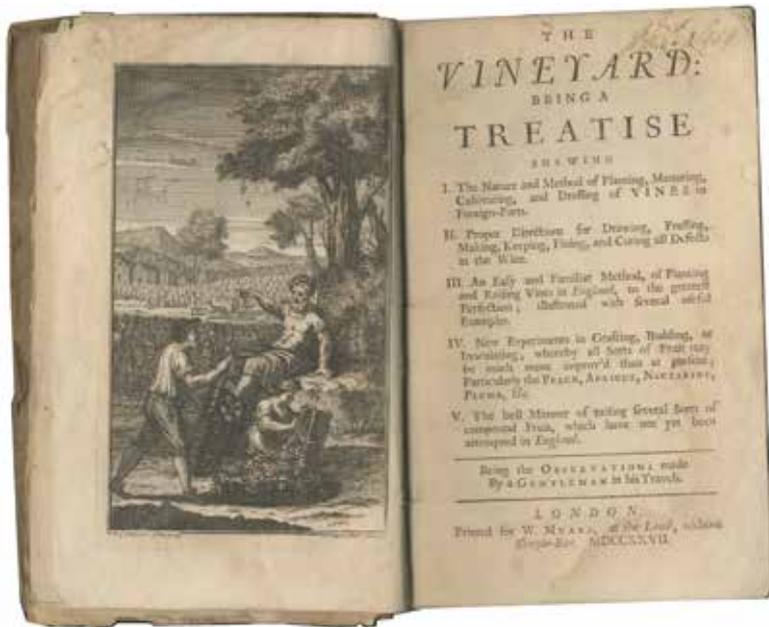
Five Hundred Pointes of Good Husbandrie, as Well for the Champion or Open Countrie, as Also for the Woodland... Newly Set Forth, *black letter, title within wide allegorical woodcut border, large woodcut printer's device on final leaf, without A1 (blank except for signature), 2 small paperflaws to leaf N4 with very small loss of text, early ink finger-pointers in several margins, nineteenth century green morocco gilt, sides with 3-line fillet border, floral cornerpieces and central Huth arms, spine elaborately tooled, g.e.* [ESTC S118718; Fussell I, pp.8-9], small 4to (185 x 135mm.), Imprinted at London, by Henrie Denham, 1580

Tusser's enormously popular manual in verse on farming and husbandry was first published in 1557, and subsequently expanded and augmented until the author's death in 1580, with this including his final amendments. At its core is a calendar of information and advice about the farming year, with sections on the role of the country wife; it was also "the biggest-selling book of poetry of the reign of Elizabeth I" (ODNB).

Provenance

Henry Huth (bibliophile, 1815-1878), gilt morocco bookplate, and arms on covers; Lawes Agricultural Trust, stamp inside upper cover.

£7,000 - 9,000
 €8,100 - 10,000
 \$9,900 - 13,000



103

103 •

WINE

[J.(S.)] *The Vineyard: Being a Treatise Shewing I. The Nature and Method of Planting, Manuring, Cultivating and Dressing of Vines in Foreign-parts. II Proper Directions for Drawing, Pressing.. and Curing all Defects in the Wine. III. An Easy and Familiar Method of Planting and Raising Vines in England, to the Greatest Perfection... Being Observations Made by a Gentleman in his Travels, FIRST EDITION, engraved frontispiece after R. Cooper, one woodcut illustration in the text, woodcut endpiece on final leaf, dampstain to lower fore-corner of the opening few leaves and upper fore-corner of the last few, small hole to frontispiece, final leaf with a 9 holes touching letters, endpapers loose, early ink annotation ("Marbled leath.r on back cutt edge") on blank recto of frontispiece, contemporary calf-backed boards (with losses to spine and much of the marbled papers on sides) [Henrey 870; Kress 3727; Simon BG 1580; cf. Bitting p.616, second edition, 1732], 8vo, W. Mears, 1727*

£600 - 800
 €690 - 920
 \$850 - 1,100

An important treatise on all aspects of viticulture, including the first detailed description in English of wine making in Champagne, and in which the author refutes the long-held notion that "the raising of vines, to any tolerable perfection in England, was altogether impracticable...[arguing instead] that vine-yards are easily reconcileable to the temper and soil of our climate".

Provenance

Hen[ry] Balguy, early ownership inscription on title, with a correction to the text (relating to a quote from Homer's *Odyssey*) on p.179. Possibly Henry Balguy (1674-1737), of Derwent Hall in Derbyshire.



104

104 •

WINE AND CIDER

[WARD (EDWARD, 'Ned')] *The Delights of the Bottle: or, the Compleat Vintner. With the Humours or Bubble Upstarts. Stingy Wranglers. Dinner Spungers. Jill Tiplers. Beef Beggars. Cook Teasers... A Merry Poem. To which is added, A South-Sea Song upon the late Bubbles, FIRST EDITION, engraved frontispiece of Bacchus by James Sympson, modern red morocco-backed cloth, spine titled in gilt [ESTC N28611], W. Downing, 1720--PHILIPS (JOHN) *Cyder. A Poem, FIRST EDITION, issue with the errata corrected, half-title, engraved frontispiece (shaved at top), woodcut initials and head-pieces, disbound [ESTC T78745; Rothschild 1534], Jacob Tonson, 1708, 8vo (2)**

£600 - 800
 €690 - 920
 \$850 - 1,100

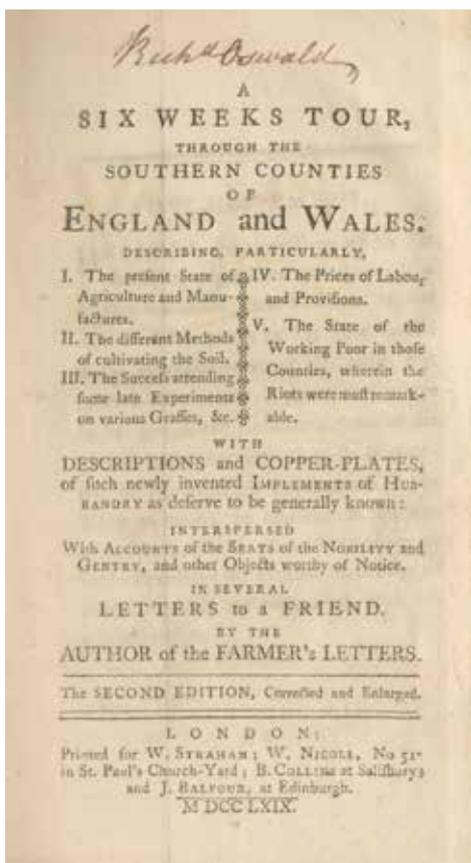
First edition of Ward's satirical description of his London tavern and its patrons, along with John Philips's ode aimed at teaching the reader "not only how to produce superior cider but also how to enjoy this 'homebrew' in an atmosphere of rural conviviality" (Susanne Schmid & Barbara Schmid-Haberkamp, *Drink in the Eighteenth and Nineteenth Centuries*, 2014).

105 •

WYLD (SAMUEL)

*The Practical Surveyor, or, the Art of Land-Measuring, Made Easy, FIRST EDITION, engraved folding frontispiece and 5 plates (one with short tear), some spotting, contemporary calf, rebounded in calf gilt, upper cover near detached, J. Hooke and J. Sisson, 1725; idem, second edition "Corrected and enlarged by a careful hand", engraved folding frontispiece and 6 plates (2 shaved touching lettering), light dampstaining to frontispiece, contemporary panelled calf, red morocco spine label, joints weakened, H. Lintot, [1730?]; idem, fourth edition, engraved folding frontispiece and 6 plates, contemporary calf, worn, joints weakened, W. Johnston, 1760--DAVIS (WILLIAM) *A Treatise on Land Surveying, fifth edition, engraved frontispiece portrait, 9 folding engraved plates, some off-setting and spotting, contemporary half calf over marbled boards, joints weakened, Anne Davis, 1813, 8vo (4)**

£300 - 500
 €350 - 580
 \$430 - 710



106

106 •

YOUNG (ARTHUR)

A Six Weeks Tour, through the Southern Counties of England and Wales, *second edition, folding engraved frontispiece* [ESTC T139688], W. Strahan, W. Nicoll, 1769; The Farmer's Guide in Hiring and Stocking Farms, 2 vol., *10 engraved plates (some folding), last few leaves in volume 1 misbound, bookplate of Wauchope of Edmonstone* [ESTC T56260], W. Strahan, W. Nicoll, 1770; Rural Oeconomy: or, Essays on the Practical Parts of Husbandry, *half-title* [ESTC T131650], T. Becket, 1770; The Farmer's Letters to the People of England, *contemporary half calf, spine worn, joints weak* [ESTC T55591 (mentioning "plates" presumably in error); Kress 6511; Goldsmiths' 10293], W. Nicoll, 1767; The Farmer's Kalendar, *some browning of margins, joints split, spine worn* [ESTC T121921], Robinson & Roberts, 1771--[DICKSON (ADAM)] A Treatise of Agriculture, 2 *folding engraved plates, occasional foxing and marginal browning, upper cover near detached, bookplate of Charles Pierrepont* [ESTC T72210], Edinburgh, A. Donaldson & J. Reid, for the author, 1762--CURTIS (WILLIAM) Practical Observations on the British Grasses, *sixth edition, hand-coloured engraved folding frontispiece and 7 plates, contemporary cloth-backed boards, upper joint cracked*, Sherwood, Jones, 1824--SLADE (HARRY POOL) A Short Practical Treatise on Dew Ponds, *folding lithographed frontispiece and 2 folding diagrams*, E. & F.N. Spon, 1877; DENTON (J. BAILEY) The Storage of Water, E. & F.N. Spon, 1874, 2 works in 1 vol., *modern cloth-backed boards*--HUTTON (T.) Farmer's Companion and Complete Ready Reckoner, *lacking front fly-leaf with adverts, original sheep wallet-style binding, small 8vo*, Hamilton, Adams, 1888, FIRST EDITIONS, unless otherwise stated 8vo (10)

£600 - 800
 €690 - 920
 \$850 - 1,100



107

107 •

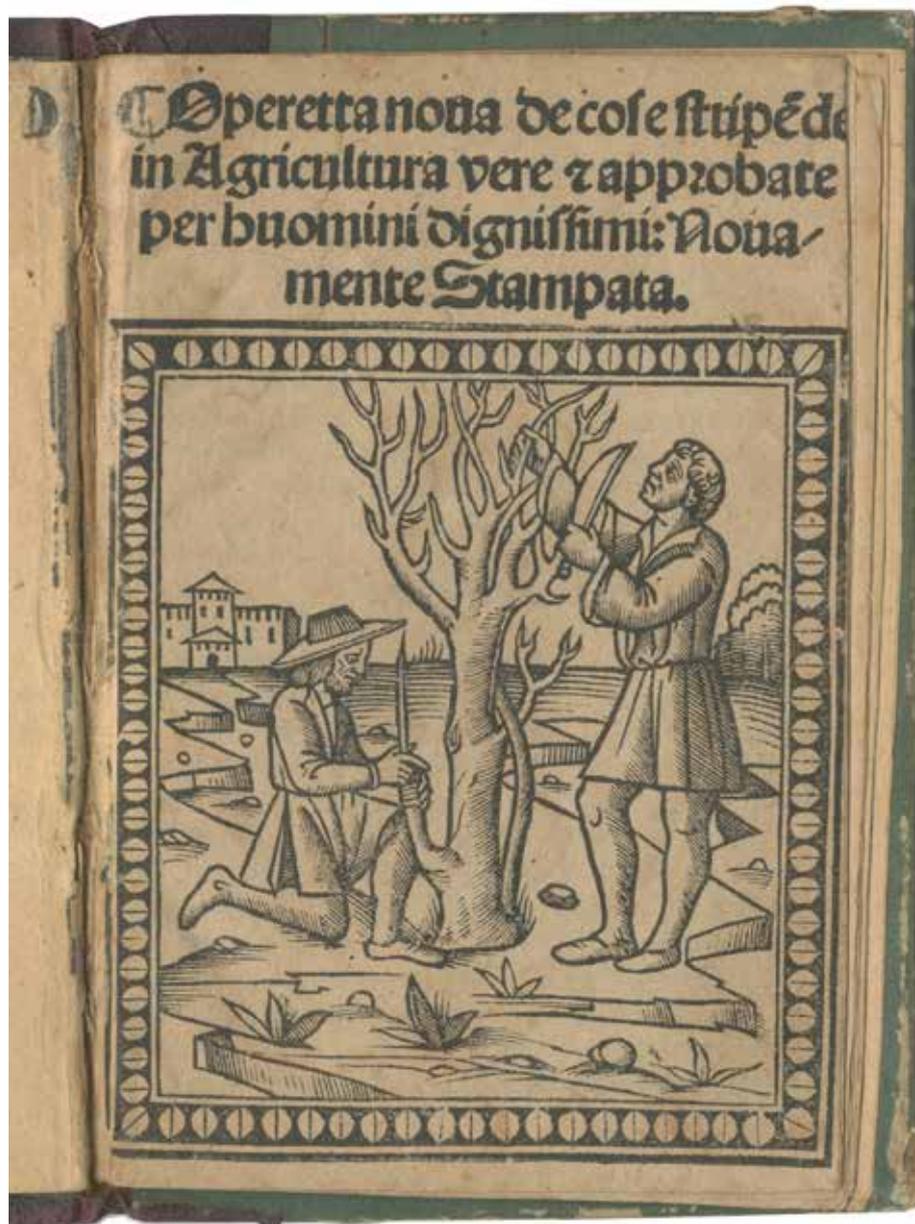
YOUNG (MISS S.A.)

Studies of Trees, With and Without Foliage, FIRST EDITION, *drop-head title above list of subscribers, 12 lithographed plates of trees printed by Hullmandel after S.A. Young, 11 of which proofs on India Paper, plate 12 hand-coloured not on India, publisher's printed wrappers with title and publisher's details on upper cover, some soiling, neatly re-backed with new spine to match, preserved in purpose-made morocco-backed solander box by J. & S. Brockman, folio (555 x 400mm.)*, Edinburgh, Abraham Thomson, [and others], 1834

£600 - 800
 €690 - 920
 \$850 - 1,100

Rare series of views of magnificent trees. "The Sketches contained in this Work were drawn from Nature during a short residence near Clifton, chiefly to beguile the tediousness of a lingering indisposition". Most of the trees were in the park of Kings Weston, a John Vanburgh designed house near Bristol, with others at nearby Shirehampton. Little is known of the artist, but the list of subscribers (and lead publisher) suggest she was probably from Scotland, but with connections to the Channel Islands, with many members of the de Saumarez, Dobree and other Guernsey families listed. Other subscribers are local to Bristol, but also included is Darwin Galton, the brother of Francis Galton, and grandson of Erasmus Darwin.

Copies with proofs on India paper cost £2.2s, while "common" copies were priced at £1.6s.



108 •

ZOPPINO (NICCOLO, PUBLISHER)

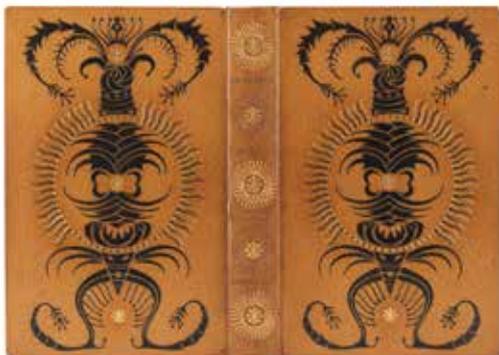
Operetta nova de cose stupende in agricultura vere, 8pp., large woodcut illustration of two men pruning a tree on title-page, fore-edge shaved touching one letter of title and border of vignette, nineteenth century boards, rebacked in morocco, rubbed [EDIT 16; CNCE 66505; not in Adams], 8vo (138 x 95mm.), [Venice, Niccolò Zoppino, c.1520]

£2,000 - 4,000
 €2,300 - 4,600
 \$2,800 - 5,700

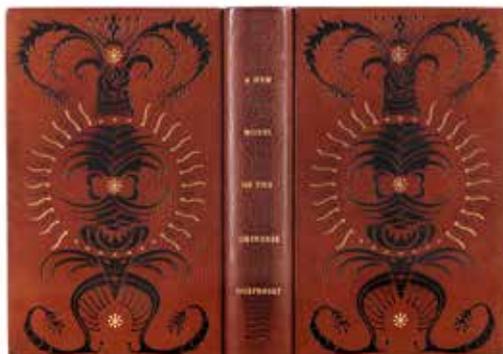
Very rare handbook on agriculture, with EDIT 16 only recording one copy. Advice is given on a most varied number of topics ranging from keeping roses fresh to fertilising fruit plants with goat's milk, and methods of ripening figs.

Provenance

J. Charles Barnel, bookplate; Lawes Agricultural Trust, stamp with acquisition date (1921) inside upper cover.



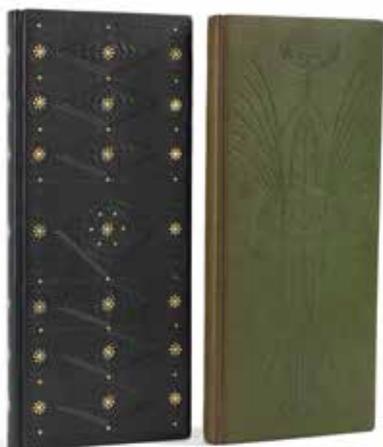
109



109



110



111

THE REMAINING BOOKBINDINGS OF PHILIP SMITH (1928-2018)

Sold on behalf of his executors

109 •

SMITH (PHILIP)

OUSPENSKY (P.D.) *A New Model of the Universe, Principles of the Psychological Method in its Application to Problems of Science, Religion, and Art*, bound by Philip Smith in red-brown crushed morocco, covers with large inlaid gilt and black symmetrical crustacean design, spine with gilt lettering and blind wavy lines, 1948; *In Search of the Miraculous*, bound in tan morocco with the same design on covers, spine lettered in blind with gilt and blind sun motifs, turn-ins blind-tooled, 1950, both g.e., rear turn ins with binder's blindstamped monogram dated 1952 and 1952-3, housed in red and black cloth slipcases respectively, 8vo, Routledge & Kegan Paul (2)

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

110 •

SMITH (PHILIP)

MILTON (JOHN) *Complete Poetry & Selected Prose...* edited by E.H. Visiak, bound by Philip Smith in turquoise crushed morocco, front cover with a blind-tooled floral pattern emanating from a vase-shaped ivory leather onlay, the rear cover tooled in blind to the same design, gilt dots on covers and on blind-tooled and gilt lettered spine, binder's monogram stamp dated 1952 on rear turn-in, spine slightly darkened, cloth slipcase, Nonesuch Press, 1952--Pair of blank books titled 'Homes' and 'Homo sapiens' on spine, bound in black and brown half morocco respectively, the sides with gilt stars at edges and main panels showing a house in a whirlpool and a silhouette of a male figure seen from behind, morocco turn-ins with dots and stars, decorated endpapers, top and fore-edges with drawings of houses and figures, manuscript binder's notes tipped-in at end of first volume, housed in single box with pull-off lid and leather label stamped '698', small 4to (173 x 139mm.), [n.d.] (3)

£600 - 800
€690 - 920
\$850 - 1,100

111 •

SMITH (PHILIP)

Partially used exercise book for binding notes, c. 150 leaves, some page headings, index and a bibliography supplied by the binder in ink but otherwise blank, bound by Philip Smith as a student binding exercise, full black goatskin with gilt and blind geometrical design centred with a star of David within a Greek motto, 1953; together with another similar format exercise book, c. 150 leaves, blank apart from 7 leaves with 2 essays in the binder's hand (lectures by J. G. Bennett entitled 'Who is Man?' and 'Man's Task & His Reward'), bound by Philip Smith in olive green morocco, upper cover with blind-tooled figure of a stylised angel and Alpha & Omega symbols, lower cover with a design of smaller angels in a row, spine faded, 1954, both tall slim folio (335 x 145mm.) (2)

£400 - 600
€460 - 690
\$570 - 850



112 (part)

112 •

SMITH (PHILIP)

The Order for the Administration of The Lord's Supper or Holy Communion, bound by Philip Smith in cream pigskin, covers with figurative totem pole design incorporating Biblical imagery, stamped in gilt, black and pink with circular purple and black onlays at top, spine lettered in gilt ('Altar Book' interspersed with dots), edges gilt (or purple if spread), orange cloth slipcase, tall 8vo, Oxford University Press, [c.1959]; idem, another copy, bound to the same design but "Unfinished 1950s. Started R.C.A." (label on bag), with some of the gilt incomplete, and the circular onlays untrimmed and loose; idem, 3 copies of the smaller 8vo edition, all bound c.1959-1960 in cream pigskin with Biblical motifs, one with all over design of a figurative angel, the other two with purple onlays; The Holy Bible, Newly Translated... by MGR Ronald A. Knox, 5 vol., bound in black morocco-backed patterned cloth, covers with printed titles, spines with red morocco onlaid cross gilt, patterned endpapers, volume 1 with binder's monogram stamp dated 1953 at rear, volumes 2-4 signed and dated, slight soiling, 8vo (10)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

113 •

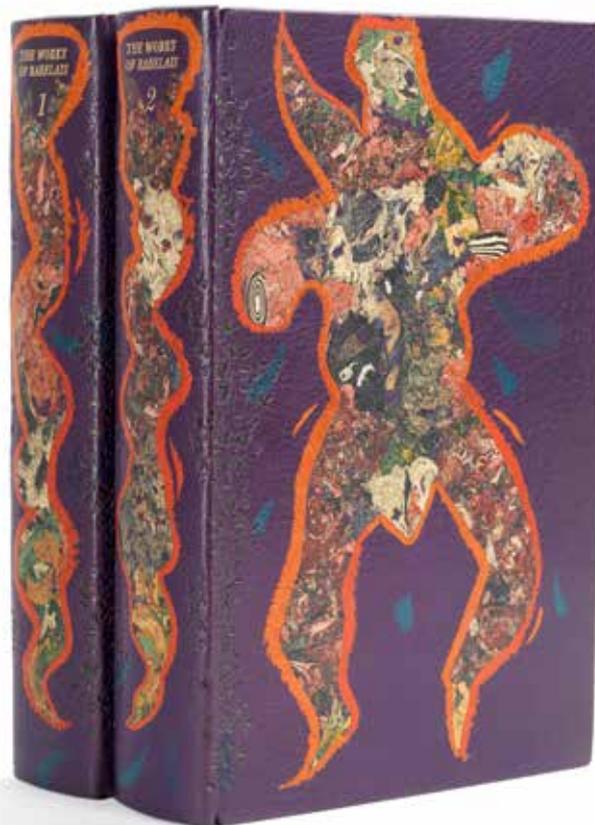
SMITH (PHILIP)

RABELAIS (FRANÇOIS) The Complete Works of Doctor François Rabelais... Rendered into English By Sir Thomas Urquhart and Peter Motteux with... many illustrations by Frank C. Papé, 2 vol., limited to 4,300 copies, plates and illustrations, bound by Philip Smith in purple goatskin, covers and spine with abstract design of onlaid maril edged with feathered orange paint, gilt lettered spines, purple velour pastedowns with leather label blindstamped 'CRSmith 1969' at rear, housed in single purple cloth solander box with 2 compartments, 8vo (235 x 150mm.), John Lane, 1927

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,800



113



114



114



115

114 •

SMITH (PHILIP)

MEYERSON (SIMON) *Fungus and Curmudgeonly*, the first play of a quartet... designed, illustrated and produced by Natalia d'Arbeloff, NUMBER 2 OF 10 COPIES FOR DESIGNER BOOKBINDERS, from an overall edition of 50 copies signed by the author and illustrator, etched illustrations (some double-page), calligraphic text by Sally Johnson printed in red and black, typed 'Artist's Notes' signed by Philip Smith tipped-in at rear, blindstamped black buckram, patterned endpapers, housed in a specially designed sculpted black morocco box created in 1983-1984 by Philip Smith, with brown and grey onlays and maril, removeable side and top panel which detaches to reveal felt-lined slots for the cassette, Sony cassette recorder and printed instruction booklet, the top with leather-covered head and shoulder sculpted figures representing an audience, the front with circular cut out of a waste pipe leaking sewage and showing the cassette speaker behind, the rear with typewriter ribbon case whose cap pulls off to reveal a landscape in maril, binder's blindstamp on ribbon cap and detachable flap, book 313 x 135mm., overall structure 380 x 160mm., Natalia d'Arbeloff Press, 1980

£1,500 - 3,000

€1,700 - 3,500

\$2,100 - 4,300

115 •

SMITH (PHILIP)

D'ARBELOFF (NATALIA) *For a Song*, LIMITED TO 15 COPIES, this being one of 4 copies in black and brown inks on *Rives d'Arches*, inscribed in pencil "This is No. 2/ N. d'Arbeloff/ (Bound by Philip Smith)", 7 etchings in brown and black, the poems etched in white on grey background, bound by Philip Smith in brown goatskin (signed and dated 2002 at rear), sides with pressed relief design of onlaid maril and emulsified maril, open spine with triple red goatskin yokes, the title stamped in central darker red yoke, housed in purple felt pouch, small 4to (168 x 170mm.), NdA Press, 1980--[SMITH (PHILIP)] *A Book of Visual and Verbal Contemplations*, manuscript in ink, comprising marbled paper leaves inscribed with quotations in the binder's hand, original sculpted brown goatskin with continuous landscape in relief, brown felt pouch, 16mo (108 x 71mm.), [after 1988] (2)

£600 - 800

€690 - 920

\$850 - 1,100

SMITH (PHILIP)

PHILLIPS (TOM, *translator and illustrator*) *The Divine Comedy of Dante Alighieri. Inferno. A Verse Translation by Tom Phillips with Images & Commentary, bound in 3 vol., NUMBER 3 OF THE "SPECIAL COPIES FOR FINE BINDING HC 1-17", SIGNED BY THE ARTIST ON THE COLOPHON, from an overall edition of 185 copies, 140 plates comprising etchings, lithographs, screenprints and mixed media, each initialled by the artist, binder's notes tipped-in at rear of each volume, bound by Philip Smith in full black, black and red, and 2 shades of red goatskin respectively, the covers and spines with overall designs of impasto modelling in various colours using emulsified maril layers and leather onlays with the application of acrylic paint, coloured rough-trimmed edges and press stud leather clasps to match the binding, the three volumes joining to make a large book wall when mounted vertically, the front covers forming an image of a tall grotesque male figure with inset figures and scenes, the rear covers forming a last judgement vertical triptych, housed in a three-part UV perspex case, folio (each volume 425 x 325mm., overall dimensions when assembled in perspex case 1345 x 380mm.), Talfourd Press, 1983; together with a large wooden cabinet base, with compartments for storing the volumes and/or the packaging (the back of the cabinet door with printed instructions for storage and assembly), and a stained oak trellised tower made by Adrian Jones to Philip Smith's design for an alternative method of display*

£6,000 - 8,000
€6,900 - 9,200
\$8,500 - 11,000

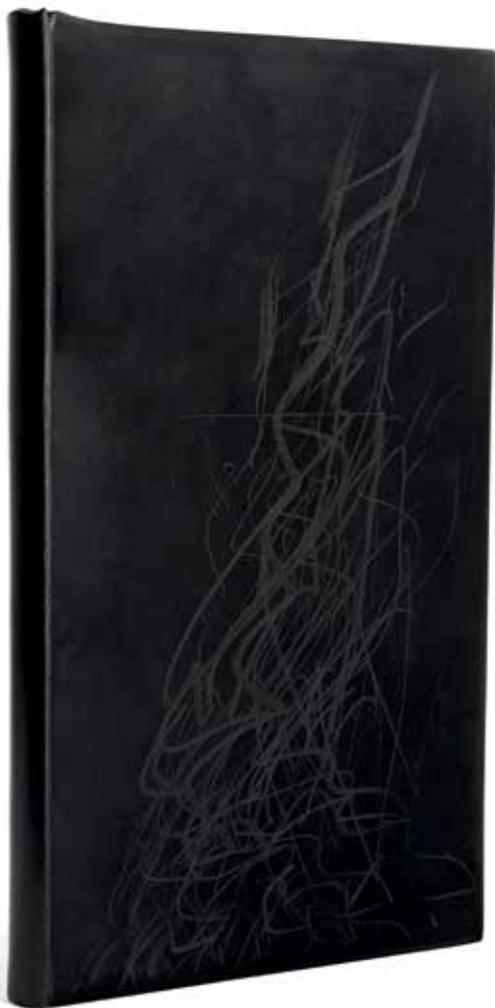
"A RARE SYNTHESIS OF TWO WORKING, LIVING GENIUSES": PHILIP SMITH'S SPECTACULAR TRIPTYCH DESIGN ON ONE OF THE MOST IMPORTANT ARTIST'S BOOKS OF THE TWENTIETH CENTURY.

Philip Smith first developed the concept of the "book wall" in the late 1960s, with images on each volume flowing on to the covers of the adjacent books, but at the same time forming integral individual images. His versions of *Lord of the Rings* are the best known examples: in 1973, he and Tolkien were invited at the Craftsman's Art Exhibition to present a set to the Duke of Edinburgh, and in 2003 a monumental wall of 21 volumes was sold at auction for £130,000. The design for the Dante tower structure was drawn up in 1984, but work on the first volume was only begun properly in 1991. Three years later it was completed and exhibited at the British Library. The remaining two volumes were designed in 1999 and completed a year later. The work can be displayed in three separate volumes, or erected vertically to form a contiguous tower using an elaborate three-part perspex case (all parts and instructions supplied).

"It is to my mind a rare synthesis of two working, living geniuses giving visual form to a remarkable poem... This extraordinary work is unique in vision and skill... I believe their like will never be equalled" (Timothy C. Ely, in 'Designer Bookbinders newsletter', no. 185, Spring 2019). For his illustration and for providing a new translation of the *Inferno*, Phillips received the Frances Williams Memorial Prize in 1983, the *LA Times* writing "there is no doubt that Tom Phillips has captured Dante for our time".

Exhibited: British Library 1994; Designer Bookbinding 2000-2001.





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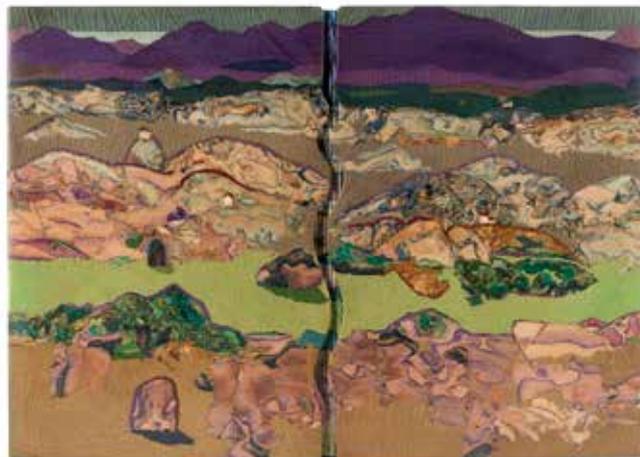
117 •

SMITH (PHILIP)

'The Imperfect-white Book' [or 'Black Monolith'], approximately 120 blank leaves of thick black paper, binder's printed notes tipped-in at rear, signed and dated in ink, bound by Philip Smith in smooth black calf with incised abstract multi-linear monolith design on covers, top edges flush with book block rising to a shaped headband and cap, rounded spine, black suede paste-downs, tall folio (450 x 255mm.), March 1984

£600 - 800
 €690 - 920
 \$850 - 1,100

"This work represents a current pre-occupation with the concept of a holistic Universe where all the opposites are integrated in non-dualistic spectrum gradients, e.g. brain: mind; mind: consciousness; consciousness: Self; good: evil; etc. The book cannot be taken without its 'imaginary' title and the conceptual notation implied as black text on the black paper of the book".



119

118 •

SMITH (PHILIP)

[Book Wall] Contemplations, 9 vol., each volume containing 52 brightly-coloured marbled paper leaves, some with literary and philosophical autograph quotations added in black ink by Philip Smith, original acrylic-painted boards with open spines, each volume joining to form 2 different overall images front (a book opening to reveal a landscape) and rear (a tall open spine with tapes), contained in a compartmentalised perspex case with supports to form a standing book wall, cardboard box and packaging, volumes each 103 x 71mm., overall structure c.370 x 260mm., 1987

£3,000 - 5,000
 €3,500 - 5,800
 \$4,300 - 7,100

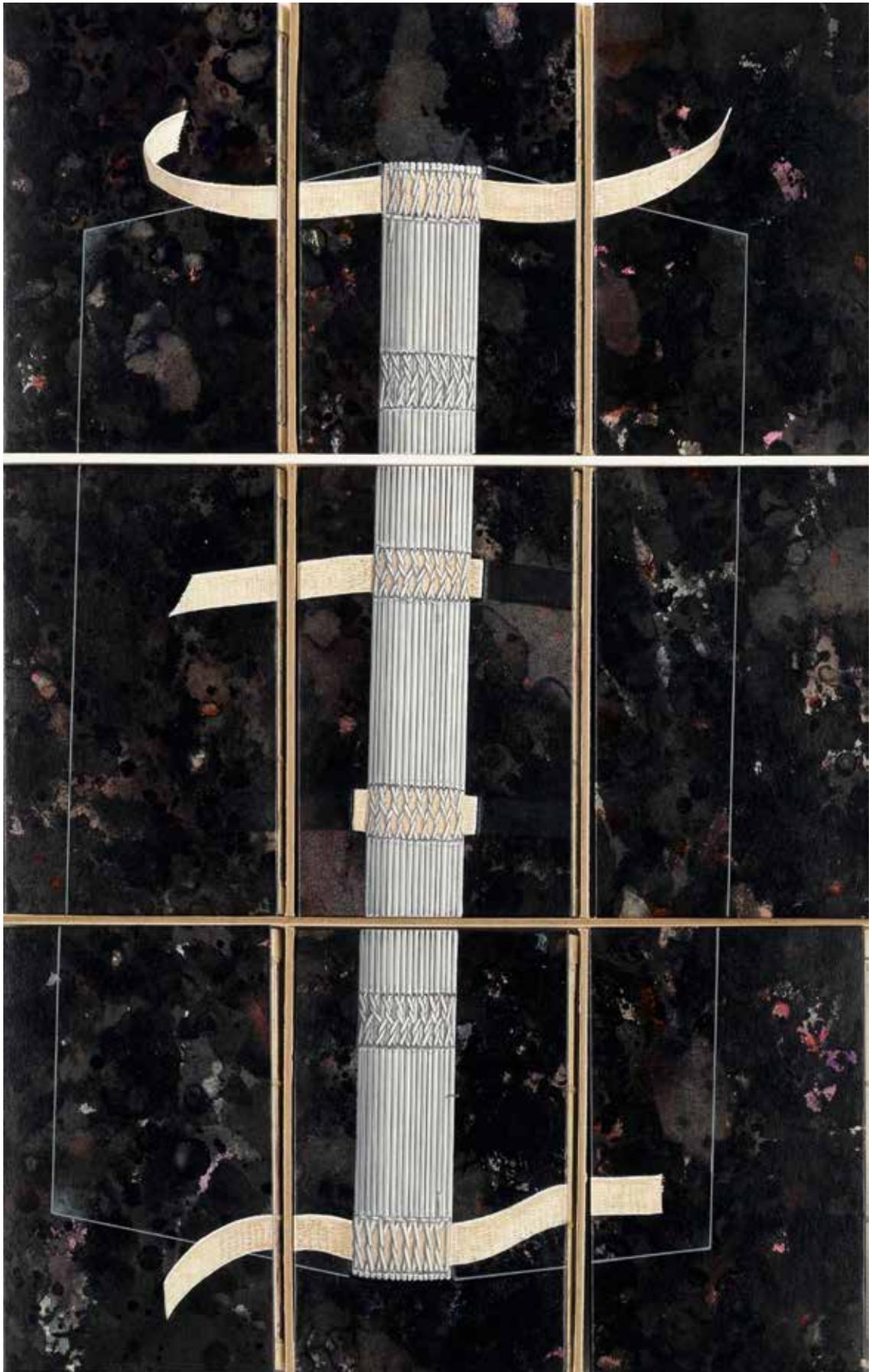
119 •

SMITH (PHILIP)

Le Labourd. A la découverte d'une province du Pays Basque, number 155 of 350 copies, bound by Philip Smith in patented 'lap-back' style (signed and dated 1993 on rear pastedown), the sides in varying shades of green, purple and brown goatskin with maril onlays and undulating inner edges, forming an all-over landscape design continued on the painted lap-back spine, the fore-edges painted with visible design in the style of the sides, along with 2 hidden seascapes visible when viewed at an angle, Maker's Notes tipped-in at rear, preserved in purple felt pouch and cloth bag, 4to (278 x 200mm.), Ciboure, Cercle de Reliure d'Art de Ciboure, 1992

£1,500 - 2,000
 €1,700 - 2,300
 \$2,100 - 2,800

Exhibited: Prix de la Communauté Européenne de la Reliure d'Art, Le Cercle de Reliure d'Art de Ciboure, France, October 1993.





120

120 •

SMITH (PHILIP)

[Lap-back binding], first finished prototype, blank paper leaves with 6 pages of binder's typed notes tipped-in at beginning, inscribed at rear 'This first model made in Nov-Dec 1992, Philip Smith', bound in morocco with multi-coloured design including maril and painted onlays and above a textured triangular panel with an embossed female figure, open lap-back spine painted red, 177 x 145mm., 1992; together with an unfinished Lap-back model (covers unadorned), a 1979 prototype for a small single-hinge perspex binding ('See-Hear' design with eye and ear illustration on front), a box of finishing tools, a small tin containing 'Handle tools cut by Philip Smith' and a brass embossing plate (quantity)

£600 - 800
 €690 - 920
 \$850 - 1,100

Philip Smith's first completed model using his patented Lap-Back binding style. "The idea was that the boards could be used to protect the spine rather than have a spine lining or covering as in the conventional historic precedents".

121 •

SMITH (PHILIP)

VON RABENAU (KONRAD) Deutsche Bucheinbande der Renaissance um Jakob Krause Hofbuchbinder des Kurfürsten August I. von Sachsen, text volume with 6 colour plates (but without the separately issued plates), bound by Philip Smith in black, yellow and red goatskin (with his dated blindstamp on front pastedown and signed and dated in ink at rear), the covers with elaborate maril onlays, exposed yellow spine with triple red goatskin yokes, lettered 'Jakob Krause' at top, maker's notes tipped-in at rear, housed in purple felt pouch with velcro fasteners, small folio (300 x 215mm.), Brussels, Bibliotheca Wittrockiana, 1994

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

A catalogue on the Renaissance bookbinder Jakob Krause bound by a master designer binder.

Exhibited: Meister der Einbandkunst, Berlin, 1995 ("Set book: specially made for exhibition... This has a unique structure with leather/vellum yokes, and a quarter-joint hinge. A special gusset enables flat opening of boards", typed label on protective plastic bag).

122 •

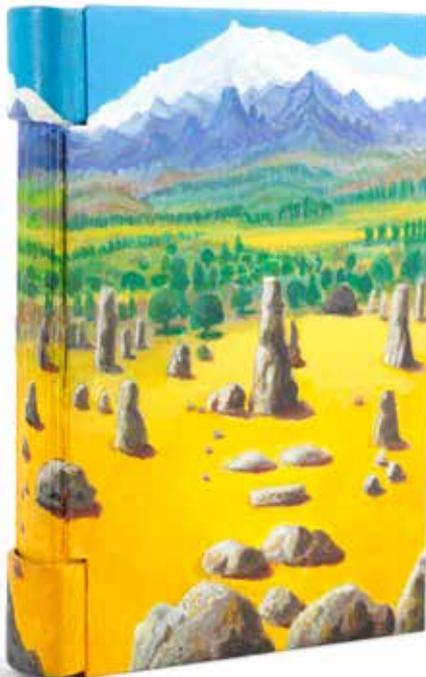
SMITH (PHILIP)

'Non-Duality, As It Is' as seen by 'Philip Smith', 19 photographic colour plates of bindings by Philip Smith with printed descriptions on reverse, interspersed with the binder's printed text, acrylic-painted boards with all-over design of a brightly-coloured continuous landscape with rocks, trees and mountains, open spine with double goatskin yokes, top edges blue, Maker's Notes tipped-in at end, housed in felt-lined blue cloth solander box with title label on front, 16mo (152 x 110mm.), 'written out in this form at Yatton Keynell, October 2006'

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700



121



122



123



124

123 •

SMITH (PHILIP)

The Works of Philip Smith, 4 vol., 90 photographic colour plates of bindings by Philip Smith with printed descriptions on reverse, interspersed with the binder's printed text, acrylic-painted boards with all-over design showing a silhouetted figure in a brightly-coloured landscape, gradually passing through a doorway and vanishing, double yoke open spines, Maker's Notes of Visual Metaphors tipped-in at end of each volume, housed in sewn green felt pouches with velcro fastenings, 16mo (153 x 119mm.), 2006

£2,000 - 4,000
 €2,300 - 4,600
 \$2,800 - 5,700

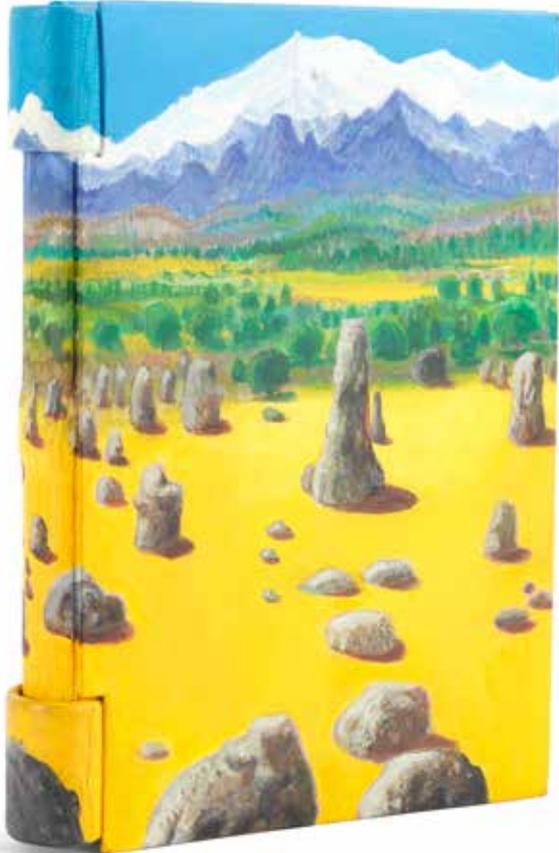
FOUR VOLUMES WITH HAND-PAINTED LANDSCAPES WHICH JOIN TO FORM A PANORAMIC BOOK STRUCTURE: "The images show a character who imagines he has to pass through a 'doorway' to become enlightened (i.e. that he has to practise some exercise or other) little realising that he, Consciousness, AS the apparent seeker, is already enlightened and awake" (Maker's Notes).

124 •

SMITH (PHILIP)

A Book of Colour and Sayings, with a Credo. P.S., manuscript in black ink interspersed with brightly-coloured marbled paper leaves, Maker's Notes tipped-in at rear, bound in dark green morocco covered with onlays and maril showing figures in relief, exposed spine with triple green morocco yokes; Non-Duality, As It Is. As seen by 'Philip Smith', printed text interleaved with marbled papers, turquoise morocco with maril onlays showing figures in high relief, triple yoke open spine, 'written out in this form at Yatton Keynell, February 2007', each in chamois leather pouch; Time and Colour with a Credo, 1996; Time and Colour with 'Consciousness'. A Credo of 1998, manuscripts in black ink interspersed with marbled paper leaves, Maker's Notes at rear, bound in black morocco with small onlaid fragments of metal, exposed multi-coloured spines with double yokes, preserved in purple and green felt pouches, square 32mo (c.80 x 90mm.) (4)

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100



125



126

125 •

SMITH (PHILIP)

'Non-Duality, As It Is' as seen by 'Philip Smith', 17 photographic colour plates of bindings by Philip Smith with printed descriptions on reverse, interspersed with the binder's printed text, acrylic-painted boards with all-over design of a brightly-coloured continuous landscape with rocks, trees and mountains, open spine with double goatskin yokes, top edges blue, Maker's Notes tipped-in at end, signed and dated 2009 in ink on rear paste-down, housed in felt-lined blue cloth solander box with title label on front, 16mo (152 x 110mm.), 'written out in this form at Yatton Keynell, October 2006' [2009]

£800 - 1,200

€920 - 1,400

\$1,100 - 1,700

126 • AR

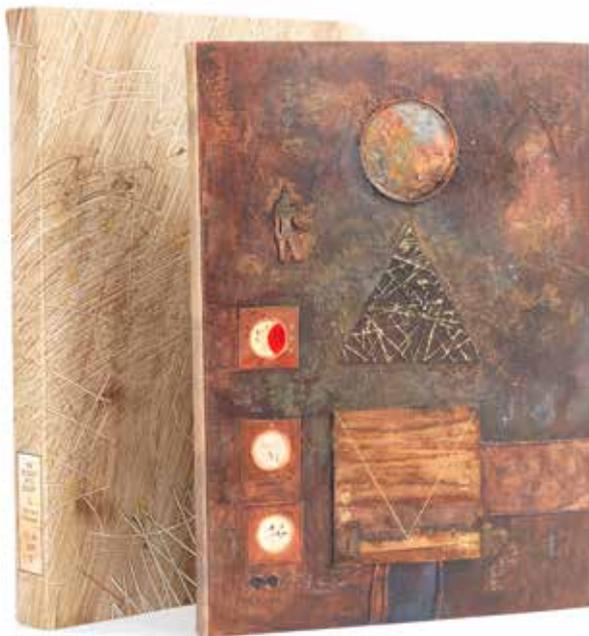
JONES (TREVOR)

MEYERSON (TREVOR) Fungus and Curmudgeonly, the first play of a quartet... designed, illustrated and produced by Natalia d'Arbeloff, bound in 2 vol., NUMBER 3 OF 10 COPIES FOR DESIGNER BOOKBINDERS, from an overall edition of 50 copies signed by the author and illustrator, etched illustrations (some double-page), calligraphic text by Sally Johnson printed in red and black, the text and illustrations bound separately by Trevor Jones, the covers in tan and distressed foil pigskin with central canvas panels and pigskin labels, exposed spines painted silver with cloth bands, similar cloth tapes with press stud fasteners which join the 2 volumes together, the covers in turn join to a single canvas bridging spine with zip fasteners stitched into black morocco strips which also fasten the spine to the pigskin box housing the Sony Walkman, with cassette and headphones which can be attached to the spine, and binder's notes and sketch for suggested display, housed in thick cloth-lined striped solander box with leather label lettered in blind, canvas and press stud fasteners, box overall 330 x 285mm., Natalia d'Arbeloff Press, 1980

£800 - 1,200

€920 - 1,400

\$1,100 - 1,700



128

Trevor Jones (1931-2012) trained first at Harrow School of Art and then went on to Hornsey College of Art where he studied bookbinding under Arthur Johnson. In 1955 he became one of the founding members of the Guild of Contemporary Bookbinders (now Designer Bookbinders). Jones was a highly innovative binder, interested in the structure of the book, new technologies and the use of unusual materials as in the present example.



127

127 •

ELY (TIMOTHY C.)

Missing Diagrams, ORIGINAL ARTIST'S MANUSCRIPT BOOK, 14 hand-made pink paper leaves, illustrated throughout in ink and mixed media with multi-coloured imaginary maps and charts, indecipherable hieroglyphics, "cribriform" glyphs, diagrams, symbols and graphs, mathematical formulae, notations and other imagery, signed in pencil by the artist on the title-page, original two-tone pigskin decorated with diagrams and symbols, each cover with central sunken textured panel containing painted particles of soil from Philip Smith's garden and 3 large raised squares with onlaid symbolic shapes, hand-painted endpapers and fly-leaves, housed in linen tray with hand-painted illustration and illustrated cloth slipcase, large 4to (322 x 300mm.), 1989

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

Timothy C. Ely (born 9 February 1949), American painter, graphic artist and master bookbinder, is renowned for creating and binding unique artist's books as multi-sensory objects. Often, as here, they are annotated with his own "cribriform" glyphs.

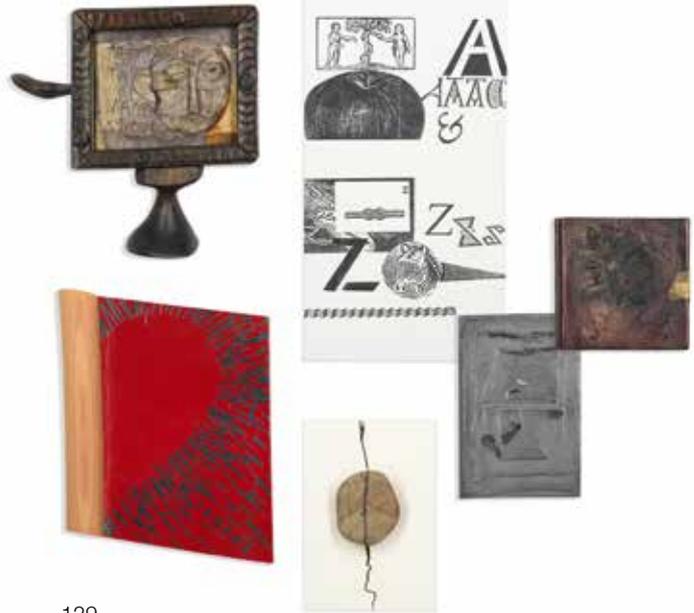
128 •

ELY (TIMOTHY C.)

The Flight into Egypt. The Third Magnitude, ORIGINAL ARTIST'S MANUSCRIPT BOOK, 20 hand-made paper leaves, illustrated in watercolour and mixed media throughout with Egyptian scenes and images, imaginary maps and charts, indecipherable hieroglyphics, "cribriform" glyphs, diagrams, symbols and graphs, mathematical formulae, notations and other imagery, signed dated in pencil by the artist on the title-page, original sheep-backed rough textured boards, decorated with onlaid pyramid, figure of Anubis, and other geometrical symbols and objects, fore-edges untrimmed, top and bottom edges marbled, orange painted endpapers, housed in original decorative cloth solander box with wood-effect internal panels, title label on spine, folio (428 x 309mm.), 2009

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

"Probably my best ever work" (Timothy Ely), this volume specially made for Philip Smith.



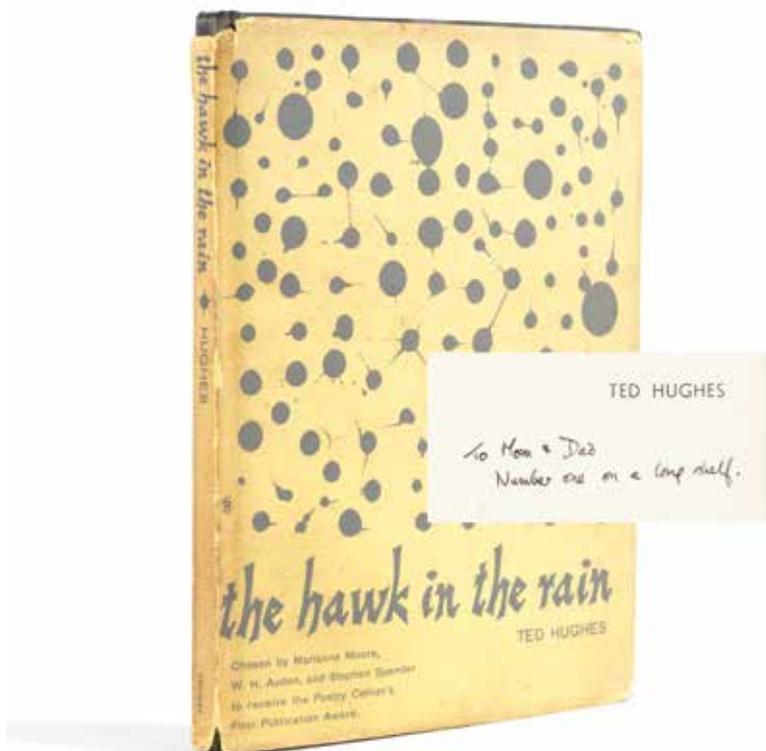
129

129 •

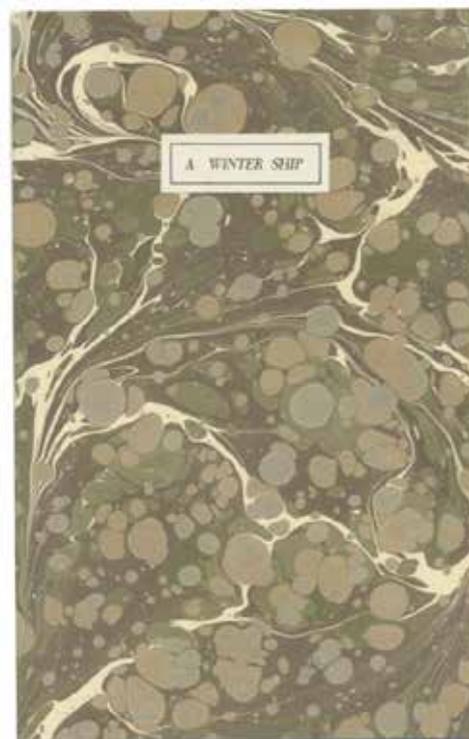
DOGGETT (SUE)

[A Book of Symbols], 27 woodblock symbols on Japanese tissue leaves, inscribed 'Printed designed bound by Sue Doggett 1992' on last leaf, original burgundy morocco with onlaid symbols and texturing, gold coloured clip fastener, black cloth solander box, 107 x 107mm., 1992--HADLAC (JIRI) Trak Tat O Manekyneeh, multi-coloured pen and ink calligraphy and drawings, bound in stitched and sculpted leather re-using an old glove, set into a wooden frame on a stand with fastener, 1986--KYLE (HEDI) Alphabet flag book, NUMBER 50 OF 65 COPIES, bound concertina style, opening out to reveal 27 card leaves in 3 rows, each illustrating a letter of the alphabet in colour and on reverse in black and white, final leaf illustrating the whole alphabet signed and dated in pencil, illustrated white boards printed in black, 315 x 165mm., 1990--CINCERA (JAN) Rez Laserem, 48 blank leaves, titled, signed and dated at rear, cream boards with laser cut incision penetrating book block, with laser-burned pebble to be placed on top, typed label 'Story of a Laser cut interrupted by a Pebble', in a folding cardboard box, 1988; OSBORNE (KEVIN) Tropos, one of 100 specially bound and signed copies, rhomboid-shaped book, folding Japanese-style, illustrated throughout in colour, incorporating text, with circular cut-out hole through page block revealing a blue perspex round bead on rear pastedown, green foil-printed red wrappers, slotted into wooden dowl spine, 205 x 170mm., Arlington, Virginia, Osbornbook, 1988; and 2 others by Mary Horstschulz and Ronald King (7)

£400 - 600
 €460 - 690
 \$570 - 850



130



131

SYLVIA PLATH AND TED HUGHES

The Property of Frieda Hughes

130 •

HUGHES (TED)

The Hawk in the Rain, first American edition, AUTHOR'S PRESENTATION COPY TO HIS PARENTS, inscribed "To Mom & Dad/Number one on a long shelf." on the title-page, half-title, contents working loose, some spotting and foxing, publisher's cloth, dampstains on sides, yellow dust-jacket (price-clipped, upper cover and spine soiled with small losses at corners) [Sagar/Tabor A1b], 8vo, New York, Harper & Brothers, [1957]

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

THE FIRST AMERICAN EDITION OF TED HUGHES' FIRST BOOK, INSCRIBED TO HIS PARENTS. The American edition was published in a print run of 750 copies, five days after the English edition had appeared. *The Hawk in the Rain* had won the First Publication Award in a competition conducted by the Poetry Centre of the Young Men's and Young Women's Association of New York, and judged by the poets Stephen Spender, W.H. Auden, and Marianne Moore. The book was very well received, with W.S. Merwin writing in the *New York Times* (6 October) that its publication allowed him to "acclaim an exciting new writer".

Provenance

Gifted by Ted Hughes to his parents; by descent to Olwyn Hughes, Ted's sister; Frieda Hughes, Ted's daughter.

131 •

[PLATH (SYLVIA)]

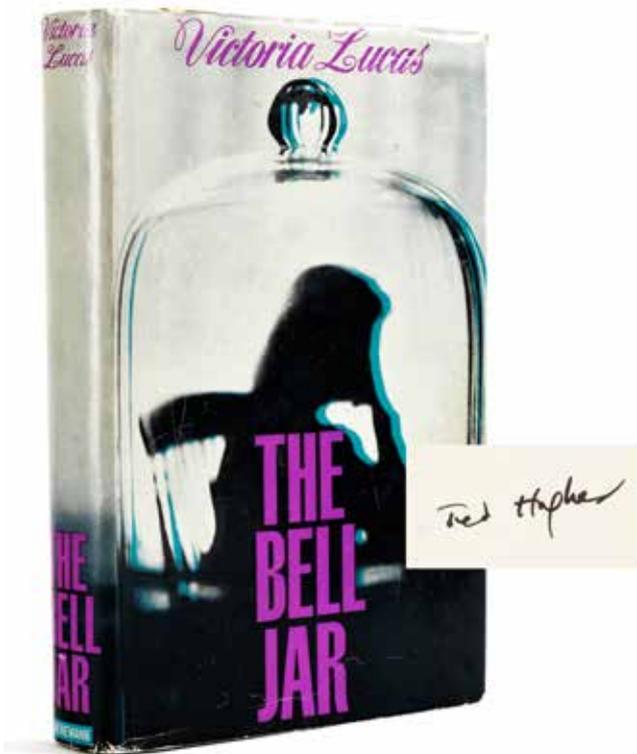
A Winter Ship, FIRST EDITION, ONE OF APPROXIMATELY 60 COPIES, title within an ornamental border, stitched in original stiff card with marbled wrappers, title printed in black on label pasted on upper cover [Tabor A1], 8vo, Edinburgh, Tragara Press, 1960

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

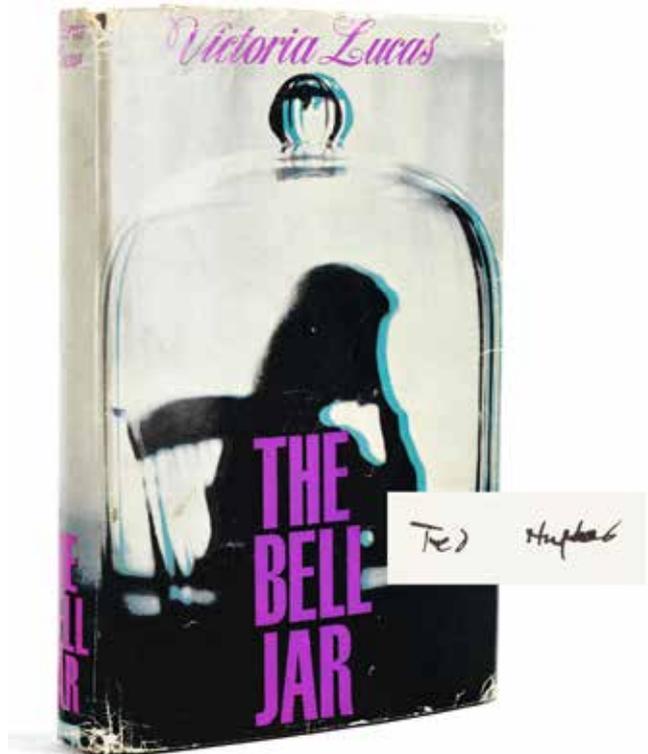
THE FIRST EDITION OF SYLVIA PLATH'S FIRST SEPARATELY PRINTED POEM. Alan Anderson, the owner of the Tragara Press, has stated that approximately 60 copies were printed. Plath was extremely pleased with the result, writing to Anderson on 23 July 1960 "The pamphlets are absolutely beautiful. Ted and I are delighted with them, and especially with the handsome way you make up your covered booklets" (*The Letters*, Vol.II, edited by Steinberg and Kukil, 2018).

Provenance

Sylvia Plath and Ted Hughes; by descent to Olwyn Hughes; Frieda Hughes.



132



133

132 •

[PLATH (SYLVIA)]

The Bell Jar by Victoria Lucas, FIRST EDITION, SIGNED BY TED HUGHES on the front free endpaper, some light spotting, mostly to fore-edge, publisher's black cloth, gilt lettered on spine, pictorial dust-jacket (light soiling, slightly worn at extremities) [Tabor A4a.1], 8vo, Heinemann, [1963]

£4,000 - 6,000
 €4,600 - 6,900
 \$5,700 - 8,500

A FINE ASSOCIATION COPY, SIGNED BY TED HUGHES, OF THE FIRST EDITION OF SYLVIA PLATH'S ONLY NOVEL. According to the publishers, only "a token quantity" of the book was printed (Tabor, *Sylvia Plath. An Analytical Bibliography*, 1987).

Provenance

Ted Hughes, ownership inscription; by descent to Olwyn Hughes, Ted's sister; Frieda Hughes, Ted's daughter.

133 •

[PLATH (SYLVIA)]

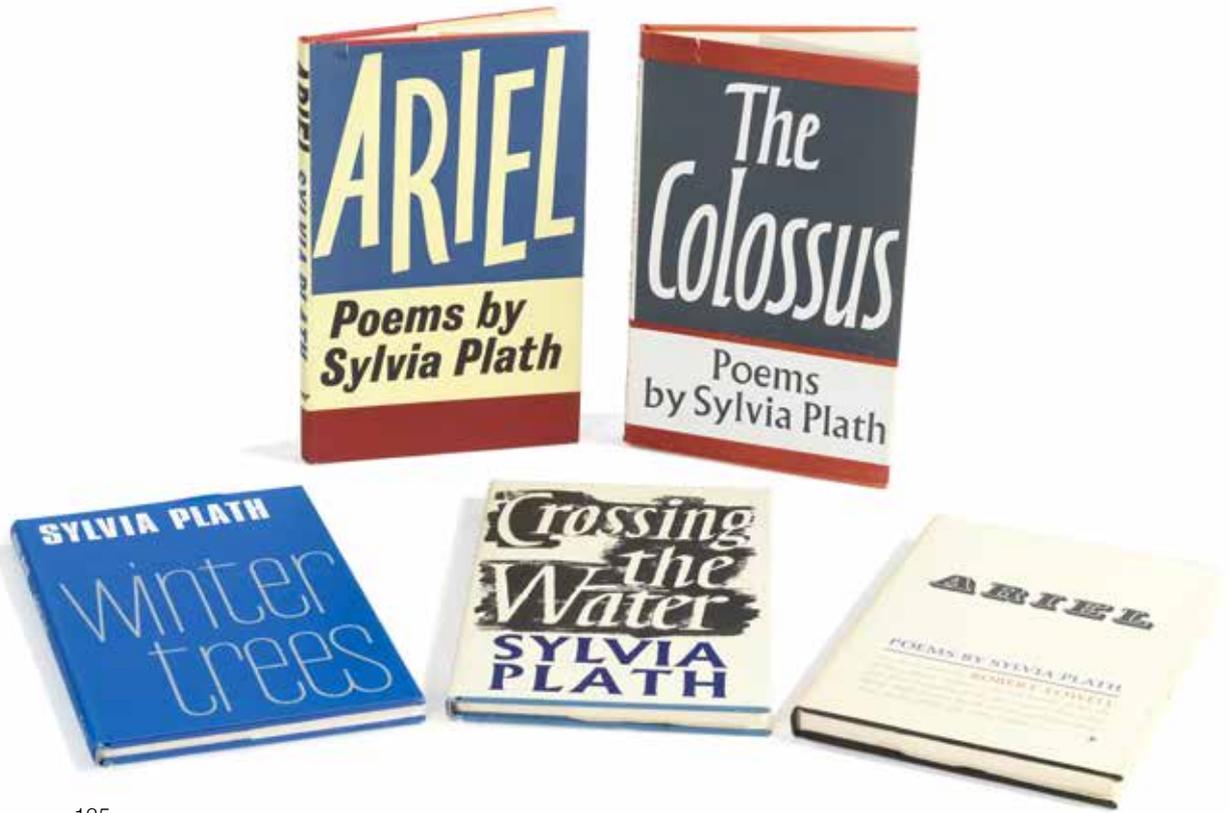
The Bell Jar by Victoria Lucas, FIRST EDITION, SIGNED BY TED HUGHES on the front free endpaper, some light spotting, mostly to fore-edge, publisher's black cloth, gilt lettered on spine, pictorial dust-jacket (light soiling, slightly creased and frayed at corners and extremities of spine) [Tabor A4a.1], 8vo, Heinemann, [1963]

£4,000 - 6,000
 €4,600 - 6,900
 \$5,700 - 8,500

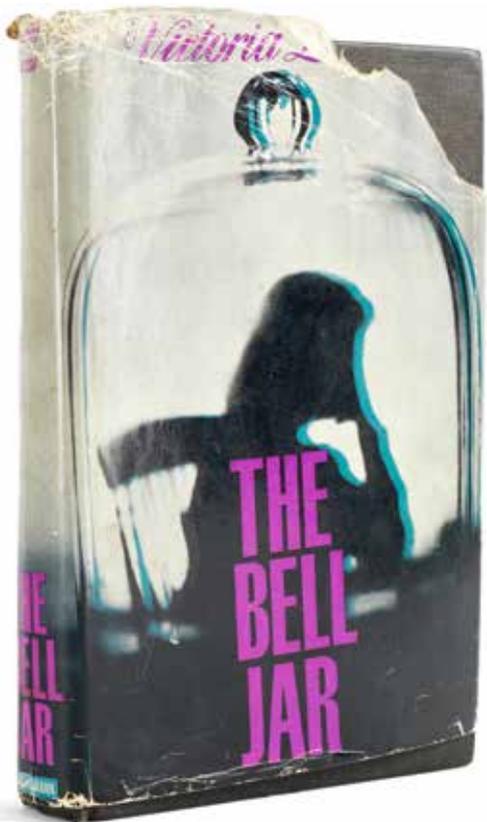
A FINE ASSOCIATION COPY, SIGNED BY TED HUGHES, OF THE FIRST EDITION OF SYLVIA PLATH'S ONLY NOVEL. According to the publishers, only "a token quantity" of the book was printed (Tabor, *Sylvia Plath. An Analytical Bibliography*, 1987).

Provenance

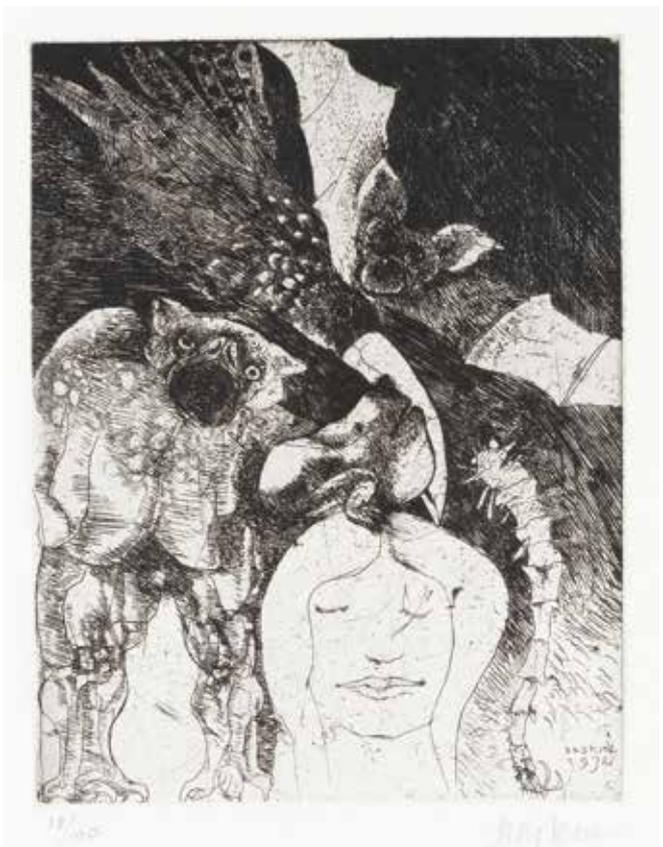
Ted Hughes, ownership inscription; by descent to Olwyn Hughes, Ted's sister; Frieda Hughes, Ted's daughter.



135



134



136

134 •

[PLATH (SYLVIA)]

The Bell Jar by Victoria Lucas, FIRST EDITION, INSCRIBED WITH A POEM BY FRIEDA HUGHES relating to this copy of the book on front free endpaper, small piece neatly cut away from upper margin of front free endpaper with ink note by Frieda on the half-title [see footnote], pencil annotation ("Mrs. Prourthy") by Ted Hughes in the upper margin of p.5, publisher's black cloth, gilt lettered on spine, pictorial dust-jacket (upper fore-corner of upper cover and half of inner flap with blurb torn away, the inside cover illustrated by Frieda) [Tabor A4a.1], 8vo, Heinemann, [1963]

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

THE FIRST EDITION OF THE ONLY NOVEL BY SYLVIA PLATH, WITH AN EVOCATIVE POETIC INSCRIPTION BY HER DAUGHTER FRIEDA.

It is annotated with a note and poem by the author's daughter Frieda Hughes, which suggests that this copy at one time had the autograph ownership inscription of Sylvia. On the half-title she has written "Somewhere there is a square of paper with my mother's signature on it that fits exactly here. FH.", and on the front free endpaper she has written out a copy of her poem "The Signature". It begins "One for you, one for me/The books are being/Divided between us...", with the second stanza reading "Each book is opened, and there/She has written her name. A mother/For you, a mother for me/And suddenly, a small square/Cut from the page corner where/Her ink had dried". The poem was published in Hughes' *The Stonepicker* (Bloodaxe, 2001). Ted Hughes has written "Mrs Prourthy" at the head of one page, presumably a reference to Olive Prouty, the woman who sponsored Plath at Smith College, and is thought to have been the person on whom the character of Philomena Guinea is based in *The Bell Jar*.

Provenance

?Sylvia Plath, and Ted Hughes, one pencil note in his hand; Frieda Hughes, their daughter.

135 •

[PLATH (SYLVIA)]

Ariel, FIRST EDITION, publisher's cloth, dust-jacket designed by Berthold Wolpe, VERY FINE COPY [Tabor A5a], Faber and Faber, 1965; idem, FIRST AMERICAN EDITION, introduction by Robert Lowell, publisher's cloth, dust-jacket (light toning to spine, very small snick to fore-edge of upper cover) [Tabor A5b], New York, Harper & Row, [1966]; and 3 others, including fine copies of the first editions of *Winter Trees* and *Crossing the Water* (5)

£400 - 600
€460 - 690
\$570 - 850

"In these poems, written in the last months of her life and often rushed out at a rate of two or three a day, Sylvia Plath becomes herself, becomes something imaginary, newly, wildly and subtly created..." (Robert Lowell, introduction to the American edition).



137

136 •

[PLATH (SYLVIA)]

Pursuit. With an Etching & Drawings by Leonard Baskin, NUMBER 18 OF 100 COPIES, etched plate by Baskin signed and numbered, original green morocco by Zaehnsdorf, t.e.g., slipcase [Tabor A17], 1973; Lyonesse. Poems, ONE OF 90 COPIES BOUND IN FULL CALF, from an overall edition of 400 copies, this copy number 50, full calf, gilt, t.e.g., slipcase [Tabor A13], 1971; Crystal Gazer and Other Poems, ONE OF 80 COPIES BOUND IN FULL LEATHER from an overall edition of 400, this copy number 23), one plate after Plath, full blue morocco gilt by Zaehnsdorf, spine age solled, with light abrasions at lower joint, slipcase (non-matching, worn at spine) [Tabor A9], 1917; Dialogue Over the Ouija Board, NUMBER 90 OF 140 COPIES, frontispiece by Leonard Baskin, publisher's limp vellum, slipcase [Tabor A25], 1981, 4to and 8vo, The Rainbow Press (4)

£600 - 800
€690 - 920
\$850 - 1,100

The four titles by Sylvia Plath published by The Rainbow Press.

Provenance

Ted and Olwyn Hughes, of the Rainbow Press; Frieda Hughes, Ted's daughter.

137 •

[PLATH (SYLVIA)]

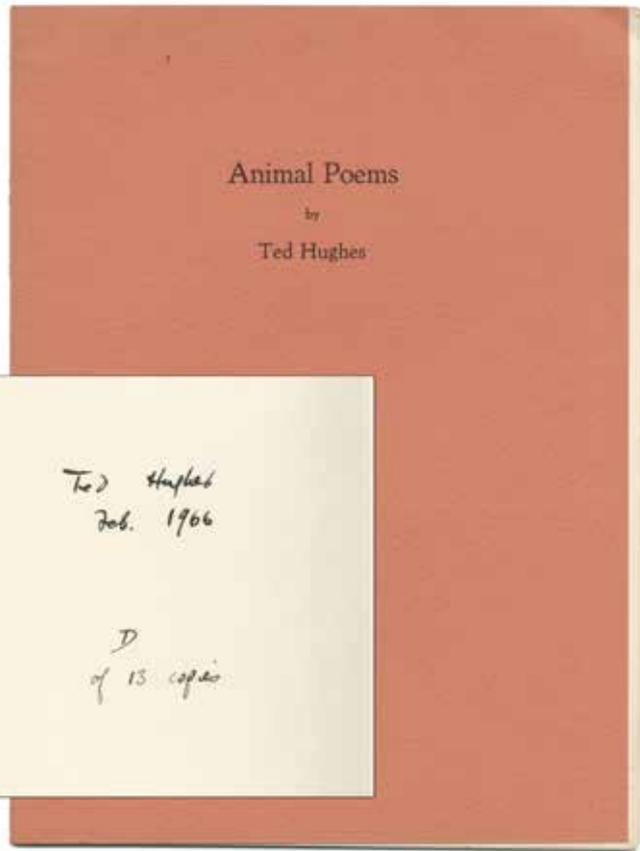
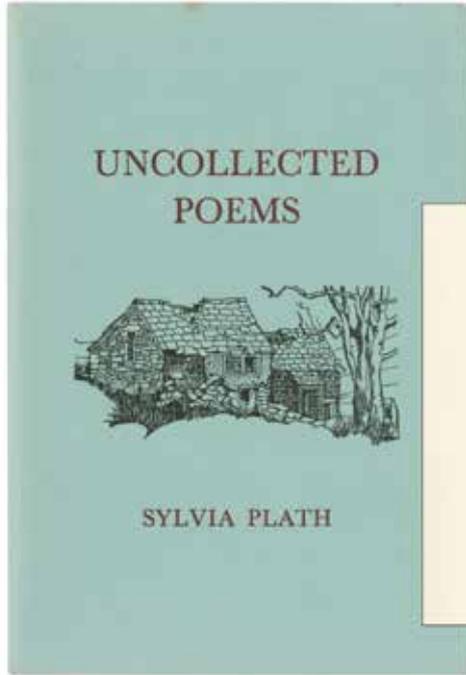
Smith Review. Spring 53, including 3 poems ("Mad Girl's Love Song" etc.) by Plath, light dampstain to upper cover [Tabor C33], Smith Review, 1952--Mademoiselle. College Issue, including Plath's prize-winning story "Sunday at the Mintons" and photo of her [Tabor C26], New York, August 1952; Mademoiselle, includes an illustrated article about Sylvia and Ted, New York, January 1959, ANNOTATED BY PLATH'S MOTHER AURELIA ON THE UPPER COVERS, publisher's pictorial wrappers, 4to; and 10 copies of *American Poetry Now*, edited by Sylvia Plath, 1961 (13)

£300 - 400
€350 - 460
\$430 - 570

Copies of *Mademoiselle* and *Smith Review* with early appearances of Sylvia Plath in print, each annotated on the cover by her mother Aurelia.

Provenance

Aurelia Plath, Sylvia's mother; gifted to Frieda Hughes, Sylvia's daughter.



138

138 •

PLATH (SYLVIA)

Uncollected Poems, 9 copies, FIRST EDITION, LIMITED TO 150 COPIES, THESE COPIES SPECIALLY INSCRIBED AND LETTERED BY TED HUGHES ("Ted Hughes, Feb. 1966. D [or other letter] of 13 copies) inside upper cover, facsimile of the manuscript of "Half-Moon" (i.e. "Thalidomide") printed on pink paper, publisher's stiff wrappers, dust-jacket printed with a drawing of "Wuthering Heights" by Plath on the upper cover, a couple with a few light spots [cf. Tabor A6], 8vo, Turret Books, 1965 [but 1966]--HUGHES (TED) Animal Poems, 4 copies, FIRST EDITION, LIMITED TO 100 COPIES, 2 COPIES SIGNED BY THE AUTHOR "Ted Hughes, 25th Sept. 1971" on the front free endpaper, ink smudge on one page of one of the signed copies, contents loose in original printed salmon-pink textured wrappers [Sagar/Tabor A13], small 4to, [Creditor, Richard Gilbertson, 1967]; and a copy of Plath's *The Magic Mirror*, Embers Handpress, 1989, THIS COPY SIGNED BY TED HUGHES (14)

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

Nine copies from thirteen special "lettered" copies (from "D" to "L") signed by Ted Hughes of Plath's *Uncollected Poem*. There is no mention of these copies in Stephen Tabor's Plath bibliography. According to the blurb these twelve poems in the collection "represent an intermediate stage in Sylvia Plath's development as a poet... [a] connecting link between the poems to be found in the *The Colossus*... and those in her posthumous volume, *Ariel*". Hughes's *Animal Poems* were published in an edition of 100 copies, but the Sagar/Tabor bibliography suggests that some of the proposed edition were never printed.

139 •

PLATH (SYLVIA)

The Bell Jar, ink notes inside lower cover [Tabor A4.a3], Faber, [1966]; idem, first American edition, numerous passages marked in margin, a few underlined, notes on lower endpapers [Tabor A4b], Harper & Row, [1971]; *The Colossus*, several pages cut out (but present), with corrections to the text, lower cover stained and scuffed, Faber, [1972]; *Ariel*, first American edition, annotated with numerals on index leaf, dust-jacket very soiled [Tabor A5b], [1966]; *Crossing the Water*, first American edition, annotated with numerals on index leaf, dust-jacket soiled [Tabor A11b], [1971], New York, Harper & Row--BUNDTZEN (LYNDA K.) Plath's Incarnations. *Woman and the Creative Process*, several passages marked in pencil or green pen in margins, with a few comments in the margins ("strange affirmation, savage & desperate...". "Did she!", "No", etc.), Ann Arbor, University of Michigan Press, 1983, ALL ANNOTATED BY OLWYN HUGHES, unless otherwise mentioned publisher's cloth, dust-jackets, 8vo; and approximately 70 others by, or about or relating to Plath, a few annotations by Olwyn Hughes in three, including the biographies by Anne Stevenson and Linda Wagner-Martin (c.76)

£400 - 600
 €460 - 690
 \$570 - 850

A collection of works by, or references about Sylvia Plath, several of which have been annotated by her sister-in-law Olwyn Hughes. The two women only met only six occasions, with the last of these resulting in an argument, for which "it was in no small measure as self-justification and atonement that she [Olwyn] spent the next 50 years reading Plath, talking about her, loathing the feminists who made a martyr of her, and correcting what she perceived as biographical misreadings of her brother's ill-starred first marriage" (Jonathan Bate, *Guardian* obituary, 5 January 2016).



140 •

[PLATH (SYLVIA)]

A Winter Ship, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, ONE OF APPROXIMATELY 60 COPIES, *title within an ornamental border, stitched in original stiff card with marbled wrappers, title printed in black on label pasted on upper cover [Tabor A1]*, Edinburgh, Tragara Press, 1960; Three Women. A Monologue for Three Voices, *second (first published) edition, NUMBER 167 OF 180 COPIES, frontispiece by Stanislaw Gliwa, publisher's pictorial cloth gilt [Tabor A3b.1], 1968; Ariel, publisher's cloth, dust-jacket (very small tear at lower margin of upper cover, but otherwise very good) [Tabor A5a], [1965]; Uncollected Poems, [LIMITED TO 150 COPIES], THIS COPY "M OF 13 COPIES" SIGNED BY TED HUGHES inside upper cover, a few light spots to covers [Tabor A6, not mentioning this "lettered" limited variant], Turret Books, 1965 [but 1966]; Wreath for a Bridal, LIMITED TO 100 COPIES, *this number 13 [Tabor A7]*, Frensham, Sceptre Press, 1970; Crystal Gazer and Other Poems, NUMBER 105 OF 400 COPIES, *publisher's quarter cloth, slipcase [Tabor 9]*, Rainbow Press, 1971; Fiesta Melons, LIMITED TO 150 COPIES, *this numbered "8/30", publisher's cloth, dust-jacket [Tabor A10]*, Exeter, Rougemont Press, 1971; Crossing the Water, *publisher's cloth, dust-jacket [Tabor A11]*, Faber, 1971; Lyonnesse. Poems, ONE OF 90 COPIES BOUND IN FULL CALF, *from an overall edition of 300, this copy number 35, publisher's calf gilt, slipcase [Tabor A13]*, Rainbow Press, 1971; Million Dollar Month, NUMBER 49 OF 150 COPIES, *[Tabor A14]*, Frensham, Sceptre Press, [1971];*

Winter Trees, *publisher's cloth, dust-jacket [Tabor A15]*, Faber, 1971; Child, LIMITED TO 325 COPIES, *this copy not numbered [Tabor A16]*, Exeter, Rougemont Press, [1971]; Pursuit, NUMBER 22 OF 100 COPIES, WITH ORIGINAL ETCHING SIGNED BY LEONARD BASKIN, *4 full-page illustrations by Baskin, full morocco by Zaehnsdorf, t.e.g., slipcase [Tabor A17]*, Rainbow Press, 1973; Two Poems, NUMBER 68 OF 75 "ESPECIAL" COPIES, *from an overall edition of 300 [Tabor A22]*, Knotting, Martin Booth at Sceptre Press, 1980; Two Uncollected Poems, NUMBER 4 OF 450 COPIES, *[Tabor A23]*, Anvil Press, 1980; A Day in June. An Uncollected Short Story, NUMBER 162 OF 160 COPIES, *[Tabor A24]*, Ely, Embers Handpress, 1981; A Dialogue Over a Ouija Board, NUMBER 127 OF 140 COPIES, *illustration by Leonard Baskin, publisher's limp vellum, slipcase [Tabor A25]*, Rainbow Press, 1981; The Green Rock, NUMBER 11 OF 160 COPIES *[Tabor A28]*, Ely, Embers Handpress, 1982; The Magic Mirror, NUMBER 127 OF 226 COPIES, *a few light spots, publisher's cloth-backed boards, dust-jacket, Rhiwagor, Embers Handpress, 1989, unless otherwise stated publisher's stiff wrappers (with additional dust-jacket where required), FIRST EDITIONS, FINE COPIES, 8vo and 4to; and 3 others relating to Plath (22)*

£2,000 - 3,000
 €2,300 - 3,500
 \$2,800 - 4,300



141 •

[PLATH (SYLVIA)]

A Winter Ship, FIRST EDITION, 22 COPIES OF THE APPROXIMATELY 60 PRINTED, *title within an ornamental border, stitched in original stiff card with marbled wrappers, title printed in black on label pasted on upper cover [Tabor A1], 8vo, Edinburgh, Tragara Press, 1960 (22)*

£8,000 - 12,000

€9,200 - 14,000

\$11,000 - 17,000

A COLLECTION OF TWENTY-TWO COPIES OF THE FIRST EDITION OF SYLVIA PLATH'S FIRST SEPARATELY PRINTED POEM.

Alan Anderson, the owner of the Tragara Press, has stated that approximately 60 copies were printed. Plath was extremely pleased

with the result, writing to Anderson on 23 July 1960 "The pamphlets are absolutely beautiful. Ted and I are delighted with them, and especially with the handsome way you make up your covered booklets" (*The Letters*, Vol.II, edited by Steinberg and Kukil, 2018). The poem was printed at the expense of Anderson, with the entire print run sent to Hughes and Plath who, writing to her mother (14 December 1960) mentioned she had been sending Christmas cards "and in many enclosed my poem about a 'Winter Ship'".

The lot consists of approximately one third of all the copies printed, which have been retained by Sylvia Plath's family since publication.

Provenance

Sylvia Plath and Ted Hughes; by descent to Olwyn Hughes; Frieda Hughes.



142 •

PLATH (SYLVIA)

Ariel, 20 copies, FIRST EDITIONS, publisher's cloth, dust-jacket designed by Berthold Wolpe, FINE COPIES (2 spines slightly faded and toned, short tear to extremity of 5 spines, short tear to upper cover of 3, but generally all bright) [Tabor A5a], 8vo, Faber and Faber, 1965; and 48 others by Plath, including first editions in good dust-jackets of "Crossing the Water", 1971 (13 copies, and 3 American firsts, Tabor A11a/b); "Winter Trees", 1971 (18 copies, and 8 American firsts, light blue smudge on lower covers off-set from upper covers of UK edition, spines slightly frayed to American editions, Tabor A15a/b), a first American edition of "Ariel", smudge on upper wrapper [Tabor A5b], 1966 (68)

£2,000 - 3,000
 €2,300 - 3,500
 \$2,800 - 4,300

A COLLECTION INCLUDING TWENTY COPIES OF THE FIRST EDITION OF *ARIEL*, all retained since publication by family of Ted Hughes and his sister Olwyn.

"'Ariel' by Sylvia, is in a class apart. She truly became the most phenomenal genius just before she died. In English there is nothing quite so direct & naked & radiant - yet complicated & mysterious at the same time" (Ted Hughes, letter to János Csokits, 21 April 1967).



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143 •

PLATH (SYLVIA)

Dialogue Over a Ouija Board. A Verse Dialogue, 13 COPIES, LIMITED TO 140 COPIES, each numbered on the colophon, frontispiece by Leonard Baskin, printed in black and blue, title-page lettering by Sebastian Carter, publisher's limp vellum gilt, slipcase (some blue, some brown) covered with the same paper as the endpapers [Tabor A25], large 8vo, The Rainbow Press, 1981 (13)

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

The remaining stock of Plath's verse dialogue which Olwyn Hughes decided to print "as it is so odd and mannered and seemed to me made for the typeface used" (quoted in Stephen Tabor, *Sylvia Plath. An Analytical Bibliography*, 1987). Designed and printed by Sebastian Carter at the Rampart Lions Press it was hand-set in F. Warde's Arrighi-Vienza type, and typifies the care taken by the Hugheses in the high quality production of the books they published through The Rainbow Press.

Provenance

Ted and Olwyn Hughes, founders of The Rainbow Press; Frieda Hughes, Ted's daughter.

144 •

RAINBOW PRESS - HUGHES, PLATH, ETC.

The remaining stock of several Rainbow Press publications, from the collection of Ted and Olwyn Hughes, including: PLATH (SYLVIA) *Lyonnesse. Poems*, 29 copies, LIMITED TO 400 COPIES, INCLUDING 6 COPIES OF THE SPECIAL LIMITATION OF 90 COPIES BOUND IN FULL CALF, of these one copy unnumbered, the others publisher's cloth, all but 8 in original slipcases [Tabor A13], 1971; Pursuit, NUMBER 100 OF 100 COPIES, lacks the etching by Baskin, illustrations by Baskin, publisher's full morocco, t.e.g., slipcase [Tabor

A17], [1973]; Dialogue Over a Ouija Board, 2 copies, LIMITED TO 160 COPIES, these number 136 and 140, publisher's limp vellum gilt, slipcase [Tabor A25], 1981; Crystal Gazer and Other Poems, 25 copies, LIMITED TO 300 COPIES in quarter buckram, from an overall edition of 400, frontispiece after Sylvia Plath, publisher's quarter buckram over handmade Japanese boards, slipcase [Tabor A9], 1971--HUGHES (TED) Moortown Elegies, 2 copies, LIMITED TO 175 COPIES SIGNED BY THE AUTHOR, one plate by Leonard Baskin, publisher's limp vellum gilt, blocked with an illustration of a bull on upper cover, slipcase, 1978; GUNN (THOM) Mandrakes, 7 copies, LIMITED TO 150 COPIES SIGNED BY THE AUTHOR, illustrations by Leonard Baskin, publisher's vellum-backed cloth, slipcase, [1973]--FAINLIGHT (RUTH), TED HUGHES AND ALAN SILLITOE. Poems, 7 copies, LIMITED TO 200 COPIES, SIGNED BY THE AUTHORS, except one out-of-series copy signed by Hughes only, publisher's green pictorial calf gilt, slipcase, [1971], 8vo and 4to, The Rainbow Press; and a collection of disbound proof sheets of *Crystal Gazer*, *Remains of Elmet*, *Dialogue Over a Ouija Board*, and miscellaneous other materials, including a loose stack of 50 copies of the print by Sylvia Plath as the frontispiece to *Crystal Gazer* (collection)

£3,000 - 5,000
 €3,500 - 5,800
 \$4,300 - 7,100

The Rainbow Press was a small press established by Ted Hughes and his sister, Olwyn, in 1971 with the publication of Sylvia Plath's *Crystal Gazer*. Both siblings were very involved in the production throughout the process, from choosing of the texts, the choice of handmade papers, the printer (notably Sebastian Carter of the Rampant Lion Press), and binder.

Provenance

Ted and Olwyn Hughes; Frieda Hughes, Ted's daughter.



145 •

PLATH (SYLVIA)

The remaining stock of twelve works by Sylvia Plath previously retained by Ted Hughes, comprising: *Three Women*, 9 copies, *second (first published) edition*, LIMITED TO 180 COPIES, these numbered "167" to "175", introduction by Douglas Cleverdon, frontispiece by Stanislawa Glivy, publisher's pictorial cloth gilt, original plastic dust-wrapper [Tabor A3b.1], Turret Books, 1968; *Wreath for a Bridal*, 7 copies, LIMITED TO 100 COPIES, these numbered "14", "21" to "25", and one marked by Ted Hughes "[copy] D of 5 unnumbered", all but the last mentioned in plain tissue dust-wrapper [Tabor A7], Frensham, Sceptre Press, [1970]; *Fiesta Melons*, 14 copies, LIMITED TO 150 COPIES, these all numbered as if limited to 30 copies (i.e. 4/30), illustrations by Sylvia Plath, publisher's cloth, dust-jackets (one with short tear to upper cover, light fading to a few) [Tabor A10], Exeter, Rougemont Press, 1971; *Million Dollar Month*, 8 copies, LIMITED TO 150 NUMBERED COPIES, [Tabor A14], Frensham, Sceptre Press, [1971]; *Child*, 26 copies, LIMITED TO 325 COPIES, some of these unnumbered, occasional uneven fading to dust-jackets [Tabor A16], Exeter, Rougemont Press, 1971; *Two Poems*, 48 copies (including 4 "especial" copies), LIMITED TO 300 COPIES, [Tabor A22, mentioning that "Ted and Olwyn Hughes took numbers 51-60 and 201-250"), Knotting, Sceptre

Press, 1980; *Two Uncollected Poems*, 22 copies, LIMITED TO 450 COPIES, [Tabor A23], Anvil Press Poetry, 1980; *A Day in June*, 23 copies, LIMITED TO 160 COPIES, [Tabor A24], 1981; *The Green Rock*, 24 copies, LIMITED TO 160 COPIES, [Tabor A28], 1982; *The Magic Mirror*, 10 copies, LIMITED TO 226 COPIES, OF WHICH 2 SIGNED BY TED HUGHES (these from the 26 "lettered" copies "reserved by the Press"), publisher's cloth, dust-jackets (7 with some uneven discolouring or dusting), 1989, Ely [or Rhiwagor], Embers Handpress; *To Eva Descending the Stair*, 6 copies, SIGNED BY THE ILLUSTRATOR, colour lithographed illustration by Ralph Steadman, single folded sheet with dust-jacket (missing from 2 copies), Steam Press, [1974], unless otherwise mentioned publisher's stiff wrappers with dust-jackets if where printed, 8vo and 4to; and 14 copies of *American Poetry Now... edited by Sylvia Plath*, [1961] (c. 211)

£3,000 - 5,000

€3,500 - 5,800

\$4,300 - 7,100

Provenance

Ted Hughes; Frieda Hughes, Ted's daughter.



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146 •

HUGHES (TED)

Moortown Elegies, NUMBER 8 OF 175 COPIES, SIGNED BY THE AUTHOR, one full-page illustration by Leonard Baskin, prospectus loosely inserted, original vellum by Zaehnsdorf, gilt-blocked illustration of a bull by Hughes on upper cover, slipcase, 1978; Ada and the Sacred Nine, NUMBER 80 OF 200 COPIES, SIGNED BY THE AUTHOR frontispiece by Leonard Baskin, publisher's blue calf, slipcase, 1978; T.S. Eliot: A Tribute, LIMITED TO 250 COPIES, SIGNED BY THE AUTHOR, publisher's wrappers, Faber, 1987; Animal Poems, LIMITED TO 100 COPIES (this possibly a proof copy, not signed on colophon), SIGNED AND DATED BY THE AUTHOR ("Sept. 25 1971") on the front free endpaper, contents loose and unstitched in publisher's salmon pink wrappers, [Crediton, Richard Gilbertson, 1967]; Remains of Elmet, AUTHOR'S PRESENTATION COPY INSCRIBED "For Orlando Johnson greetings from Ted Hughes, 10th Sept. 1979" on the half-title, photographs by Fay Goodwin, publisher's wrappers, some dampstaining, Faber, 1979; Henry Williamson. A Tribute by Ted Hughes, NUMBER 10 OF 200 COPIES SIGNED BY THE AUTHOR, frontispiece portrait, publisher's wrappers, 1979--FAAS (EKBERT) Ted Hughes: The Unaccommodated Universe. With Selected Critical Writings by Ted Hughes, ONE OF 294 COPIES SIGNED BY THE AUTHOR, this copy number 108, publisher's cloth, Santa Barbara, Blacksparrow Press, 1980-FAINLIGHT (RUTH), TED HUGHES AND ALAN SILLITOE. Poems, NUMBER 269 OF 300 COPIES, SIGNED BY THE AUTHORS, publisher's pictorial green calf gilt, slipcase, 1971--PLATH (SYLVIA) Fiesta Melons, LIMITED TO 300 COPIES, introduction by Ted Hughes, publisher's cloth, dust-jacket, Exeter, Rougemont Press, 1971--Westminster Abbey, Service of Thanksgiving for the Life and Works of Ted Hughes, OM, OBE 1930-1999. Thursday 13 May 1999, printed in black and green, publisher's wrappers, Printed by Barnard & Westwood, [1999], unless otherwise mentioned printed for the Rainbow Press, 8vo and 4to; and approximately 140 others mostly written by or about Ted Hughes (c.150)

£600 - 800
 €690 - 920
 \$850 - 1,100

Provenance

Olwyn Hughes, Ted's sister and literary agent; Frieda Hughes, Ted's daughter.

147 •

HUGHES (TED)

Moortown Elegies, LIMITED TO 175 COPIES, SIGNED AND NUMBERED BY THE AUTHOR, prospectus loosely inserted, one full-page illustration by Leonard Baskin, original vellum by Zaehnsdorf, gilt-blocked illustration of a bull by Ted Hughes on upper cover, slipcase [Sagar/Taber 57a], small folio, Printed by Will Carter at the Rampant Lion Press, for The Rainbow Press, 1978; and 44 further copies of the same, ALL SIGNED BY HUGHES (45)

£3,000 - 5,000
 €3,500 - 5,800
 \$4,300 - 7,100

The remaining stock of Hughes' *Moortown Elegies*, comprising 45 of the 175 signed copies published by The Rainbow Press, the joint enterprise of Ted and his sister Olwyn. "Olwyn played the major role in the Rainbow Press publications. She chose the printer and binder for each edition and mostly chose the paper on which it was to be printed... Ted enjoyed being involved in the making of the books and had enormous creative force and energy. He watched over the Press productions and provided much of the material from his own writings" (Ann Skea, *Ted Hughes and Small Press Publication*, online).

Of *Moortown Elegies* John Carey wrote "It grips your heart, and your intestines, like a vice from the first page. [Hughes] makes language as physical as a bruise, and these poems beauty and tenderness blend in violence" (review in *Sunday Times*).

Provenance

Ted Hughes and Olwyn Hughes; Frieda Hughes, Ted's daughter.



148

MODERN LITERATURE

The Property of a Collector

148 •

BAGNOLD (ENID)

The Squire, AUTHOR'S OWN COPY, INSCRIBED *"Men build their own lives: but No girl knows her journey - Enid Bagnold"*, dust-jacket (soiled with small losses at corners), 1938; Two Plays, AUTHOR'S OWN COPY, INSCRIBED *"My Own Copy E.J., March 21 [19]51, London"* on front free endpaper and on upper cover of dust-jacket, [1951]; The Chalk Garden, AUTHOR'S OWN COPY INSCRIBED *"My first copy. Enid Bagnold, Rottingdean. August 22 - 1956"* on front free endpaper, and EXTENSIVELY ANNOTATED throughout Act I, a note by her recorded that this copy was *"used for the French translation..."*, dust-jacket, [1956]; Alice and Thomas and Jane, COPY BELONGING TO THE AUTHOR'S FATHER, ONE OF THE DEDICATEES, with ownership inscription *"Colonel A.H. Bagnold, Warren Wood, Shooters Hill, S.E.18"* on front free endpaper, pictorial dust-jacket (a few small marginal tears), 1930; The Loved and the Envied, first American edition, AUTHOR'S PRESENTATION COPY, inscribed *"To Mr & Mrs. Sanderson from the Author Enid Bagnold, Jan. 1951"*, dust-jacket, New York, Doubleday, 1951; Four Plays, AUTHOR'S PRESENTATION COPY, inscribed *"Dear Billie with deep gratitude & love from Enid (Have a look at 'Call Me Jacky' - I might be badgering you again if you could stand it)"*, Boston, Little, Brown, [1970]; Letters to Frank Harris, & Other Friends, LIMITED TO 400 COPIES SIGNED BY THE AUTHOR, this copy marked *"Advance copy 6th May 1980 (for the author)"* on the colophon, and with an additional inscription on the title-page to Enid from the printers, John and Rose Randle, 5 plates, slipcase, The Whittington press, [1980]; Serena Blandish or the Difficulty of Getting Married. By a Lady of Quality, THE AUTHOR'S OWN COPY, WITH AUTOGRAPH CORRECTIONS in ink and pencil on approximately 10 pages, inscribed *"Corrected Copy for America... Feb. 192[?5], E.J[ones, Bagnold's married name]"* on the upper cover, and *"Enid Jones"* on front free endpaper, labels on cover age soiled, 1924, unless

otherwise stated William Heinemann, 8vo; and 3 others, 2 inscribed by Bagnold, one a paperback edition in French of 'Serena Blandish', limited to 100 copies *"sur Alfa special des Papeteries du Marais"*, with long inscription to Bagnold (*"Lady Jones"*) from the publisher (11)

£700 - 900
 €810 - 1,000
 \$990 - 1,300

'NO GIRL KNOWS HER JOURNEY' - The author's copies of some of her own books, all signed, and two of which are annotated in preparation for new editions.

Provenance

Purchased by the vendor from the sale of the remaining contents of North End House, Rottingdean... The Property of Lady Jones, C.B.E. (Miss Enid Bagnold), Christie's, 16 October 1980.

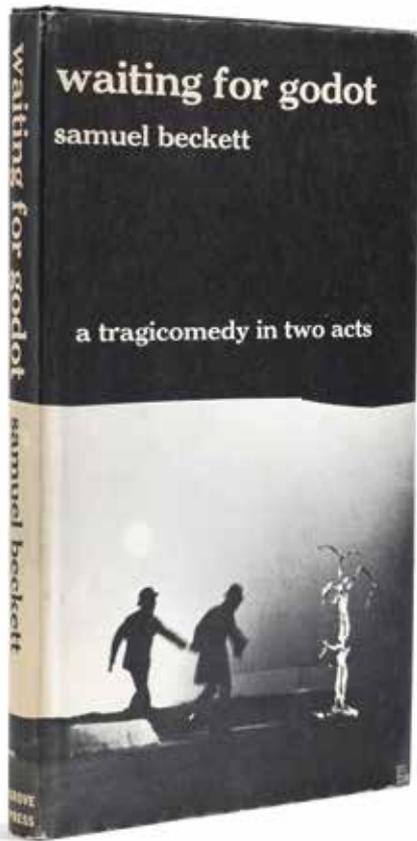
149 •

BECKETT (SAMUEL)

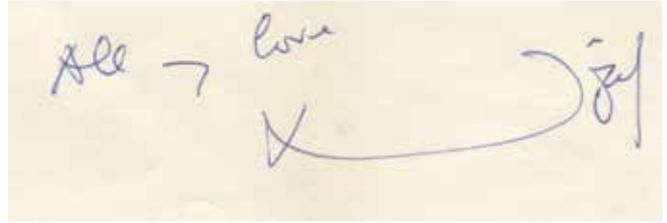
Waiting for Godot. Tragicomedy in 2 Acts, first edition in English, 2 leaves of photographs, publisher's black cloth, lettering in silver and gold italics on spine, scarlet endpapers, pictorial dust-jacket (slightly dulled on spine), 8vo, New York, Grove Press, [1954]

£600 - 800
 €690 - 920
 \$850 - 1,100

See illustration overleaf



149



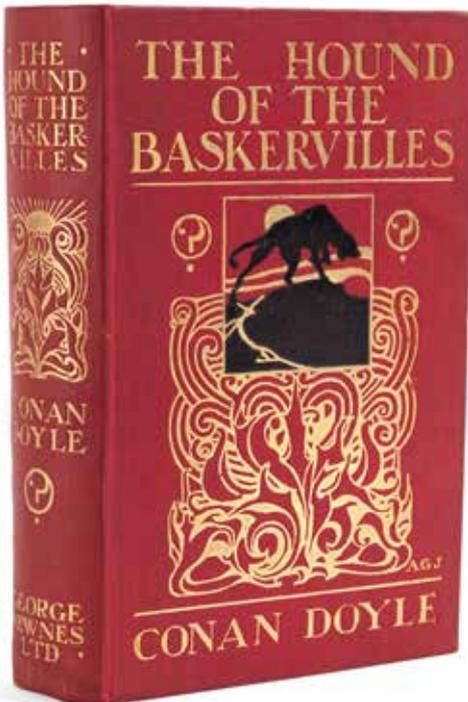
150

150 •

COWARD (NOEL)

Pomp and Circumstance, 3-PAGE AUTOGRAPH LETTER TO ENID BAGNOLD *loosely inserted within envelope taped to front free endpaper, ownership inscription of Enid Bagnold ("Enid Jones 1960") on front free endpaper, Heinemann, 1960--GIELGUD (JOHN) An Actor and His Time, AUTHOR'S PRESENTATION COPY, inscribed "Dearest Enid [Bagnold]. A poor thing, but mine own! Much love as ever, John, 1975 [sic]", Sidgwick & Jackson, [1979]--MOSLEY (DIANA) A Life of Contrasts. The Autobiography, AUTHOR'S PRESENTATION COPY, inscribed "To Doris, best wishes from Diana Mosley", WITH OSWALD MOSLEY'S SIGNATURE beneath on the title, 4pp. "Foyles Luncheons" table plan with list of invitees for lunch in honour of Mosley, 12 May 1977 loosely inserted, Hamish Hamilton, 1977, FIRST EDITIONS, publisher's cloth, dust-jackets, 8vo; together with 3 volumes of Leonard Woolf's autobiography with the ownership signature of Enid Bagnold and 2 TYPED LETTERS FROM THE AUTHOR (signed "Leonard") to Bagnold ("Dear Enid") taped in at front (6)*

£400 - 600
 €460 - 690
 \$570 - 850



151

"IN FACT DEAR ENID DON'T, AS LADY CHATTERLY'S LOVER MIGHT HAVE SAID, ALLOW YOURSELF TO BE BUGGERED ABOUT!" - a long letter full of advice on the art of writing plays written to Enid Bagnold, author and playwright. He notes that the "theatre is, always has been, and always must be, a circumscribed formula", advises that she should concentrate on the third act ("In the ideal play the last act is the strongest... get the last act set in your mind or on paper before you begin the first act"), praises Bagnold's "lovely gift of words... [but] what you need is a Sergeant-Major quality", and tells her to ignore the advice of "actors and managers and directors [as] they are not dramatists... Oh dear how pompous and bossy I am becoming but you did ask for it and you know how much I love and admire your richness".

The letters from Leonard Woolf, both from 1967, include a discussion on new buildings at Rodmell ("I deplore the pullulation of building everywhere which turns the country and its villages into a vast suburb"), and praise for a letter sent by Bagnold to the *Times* in which she attacks the Royal Horticultural Society for having no female members on the council.



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151 •

DOYLE (ARTHUR CONAN)

The Hound of the Baskervilles. Another Adventure of Sherlock Holmes, FIRST EDITION, FIRST ISSUE, with 'you' for 'your' on page 13, line 3, 16 plates by Sidney Paget (2 loose), publisher's red pictorial cloth gilt, thin vertical light dampstain on lower cover, light dampstain at foot of spine but generally bright [De Waal 87], 8vo, George Newnes, 1902

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

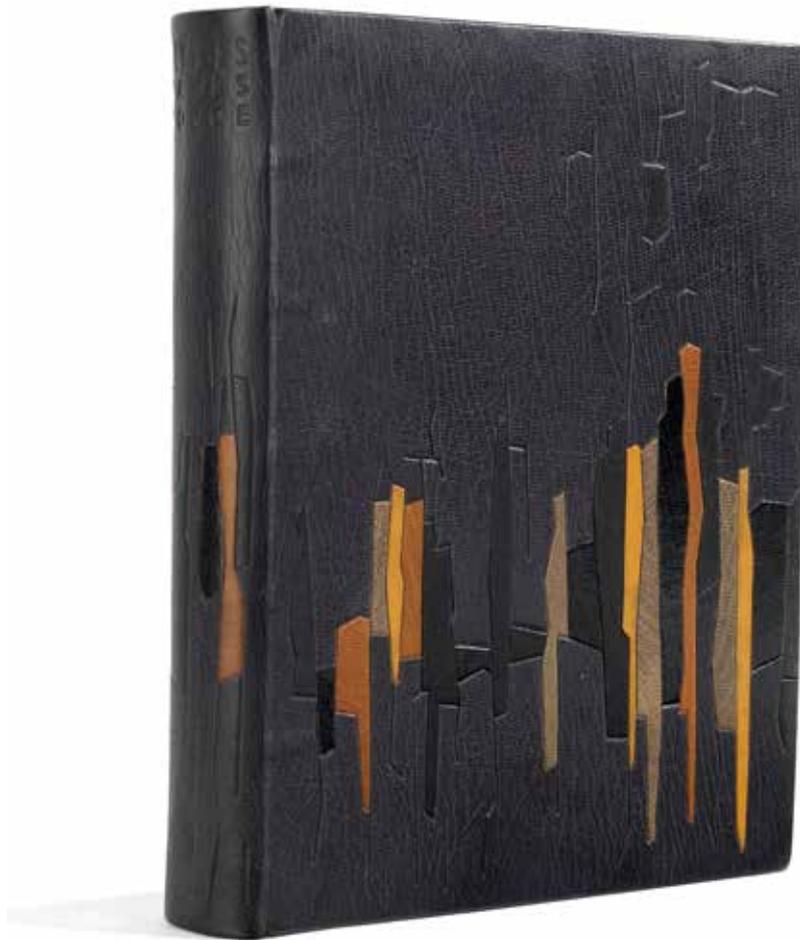
152 •

GRAVES (ROBERT)

Good-bye to All That, second impression without the Sassoon poems on pp.341-2, jacket with some loss to spine and age soiled, Jonathan Cape, [1929]--WELLS (H.G.) The Croquet Player, jacket price-clipped, Chatto & Windus, 1936--ORWELL (GEORGE) The English People, Collins, 1947; England Your England and Other Essays, Secker & Warburg, [1953]--AUDEN (W.H.) and LOUIS MACNEICE. Letters from Iceland, [1937]--LARKIN (PHILIP) The Whitsun Weddings, 1964; High Windows, jacket price-clipped,

1974, Faber--GREENE (GRAHAM) British Dramatists, Collins, 1932, FIRST EDITIONS--BURY (ADRIAN) Shadow of Eros. A Biographical... Study of the Life and Works of Sir Alfred Gilbert, NUMBER 53 OF 53 SPECIALLY BOUND COPIES SIGNED BY THE AUTHOR, full morocco gilt, jacket soiled with small losses to spine, Dropmore Press, 1952, ALL WITH DUST-JACKETS (occasional toning or slight rubbing at extremities)--HUXLEY (ALDOUS) Brave New World, FIRST EDITION, circular cup stain on upper cover, Chatto & Windus, 1932--GAUTIER (THEOPHILE) Mademoiselle De Maupin, LIMITED TO 500 COPIES, engraved plates by John Buckland Wright, original quarter vellum by Sangorski & Sutcliffe, 1938--STEWART (CECIL) Topiary, LIMITED TO 500 COPIES, illustrations by Peter Barker-Mill, publisher's half buckram over patterned boards, [1954], Golden Cockerel Press--WELLINGTON. A Selection from the Private Correspondence of the First Duke of Wellington, printed in red and black, publisher's cloth, Dropmore Press, for The Roxburghe Club, 1952, unless otherwise mentioned publisher's cloth, 8vo and 4to (13)

£400 - 600
 €460 - 690
 \$570 - 850



153 •

JOYCE (JAMES)

Ulysses, ninth printing, AUTHOR'S PRESENTATION COPY TO H.G. WELLS, INSCRIBED "To H.G. Wells respectfully James Joyce, 5 November 1928 Paris" on the front free endpaper, bound in full black goatskin BY SALLY LOU SMITH (gilt-stamped "SLS" at rear and on spine of case), the covers and spine tooled in blind with black, brown, grey, ochre and yellow onlays to an abstract design of "Dublin at night", inside covers tooled in gilt with abstract design, yellow and grey Japanese endpapers, g.e., preserved in felt-lined quarter black morocco solander box by Sally Lou Smith, 4to, Paris, Shakespeare and Company, 1927

£20,000 - 30,000
 €23,000 - 35,000
 \$28,000 - 42,000

ULYSSES INSCRIBED BY JAMES JOYCE TO H.G. WELLS - IN A SALLY LOU SMITH DESIGNER BINDING.

A fine association copy linking two of the great twentieth century writers. H.G. Wells was an important early advocate of Joyce, writing a highly favourable review of his first book *A Portrait of the Artist as a Young Man*, and describing it as "a book to buy and read and lock up, but it is not a book to miss. Its claim to be literature is as good as the claim of the last book of Gulliver's Travels... No single book has ever shown how different they [English and Irish sensibilities] are, as completely as this most memorable novel" (*The New Republic*, 10 March 1917).

This copy was inscribed for Wells on 5 November 1928. Later that month, on 23 November, Wells wrote to Joyce that "I have enormous respect for your genius dating from your earliest books and I feel now a great personal liking for you but you and I are set upon absolutely different courses... [but] You have turned your back on common men — on their elementary needs and their restricted time and intelligence, and you have elaborated. What is the result? Vast riddles. Your last two works have been more amusing and exciting to write than they will ever be to read... Who the hell is this Joyce who demands so many waking hours of the few thousand I have still to live", signing off with obvious warmth that "I can't follow your banner any more than you can follow mine. But the world is wide and there is room for both of us to be wrong". In 1928 sections of what was to become *Finnegan's Wake* were published under the title *Work in Progress*, and it has been assumed that Wells' letter to Joyce was written in response to a request for his public support of this work. The surfacing of the present inscribed copy suggests that Wells's comments were perhaps also incorporating his thoughts on *Ulysses*.

The fine designer binding was made in 1981 by Sally Lou Smith (1925-2007), who, commenting on her inspiration for the design, stated that "The idea gradually formed that my view of the book ["Ulysses"] was the city: Dublin: Dublin at night".

Provenance

H.G. Wells; purchased by the vendor at the auction of the remaining contents of North End House, Rottingdean, East Sussex. The Property of Lady Jones C.B.E. (Miss Enid Bagnold), Christie's, 16 October 1980.

ULYSSES

by

JAMES JOYCE

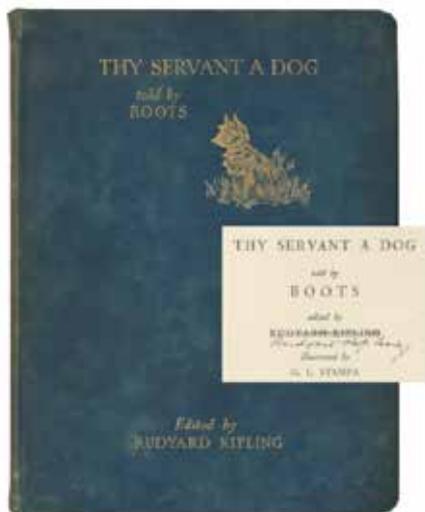
To H.G. Wells
Unofficially
5th November 1928
Paris

SHAKESPEARE AND COMPANY

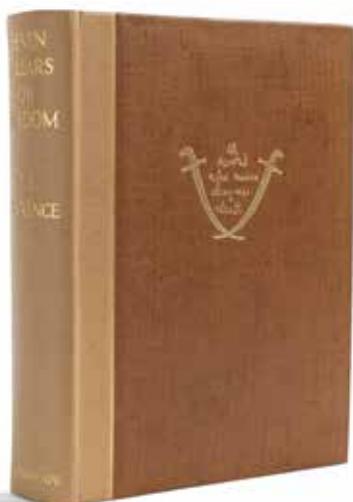
12, RUE DE L'ODÉON, 12

PARIS

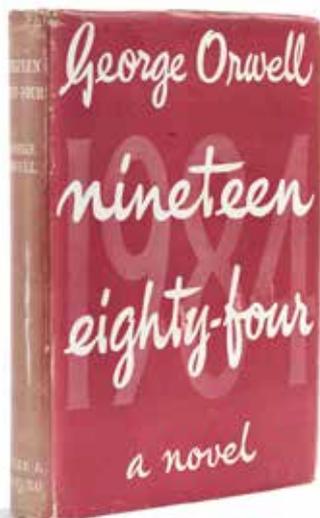
1927



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155



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154 •

KIPLING (RUDYARD)

Thy Servant A Dog, SIGNED BY THE AUTHOR *below struck-out printed name on the title-page, with note in another hand "Presented to Clarence Winchester who published this story in Cassell's Magazine" on verso of the half-title, publisher's limp pictorial morocco gilt, g.e., Macmillan, 1930--HUXLEY (ALDOUS) Selected Poems, SIGNED BY THE AUTHOR on the half-title, publisher's parchment-backed decorative boards, spine lettered in gilt, Oxford, Blackwell, 1926--BENSON (A.C.) Rambles and Reflections, with an AUTOGRAPH LETTER tipped-in on half-title along with a picture of Benson, thanking a Miss Christmas for her "generous letter", 1 page, dated 23 April 1907, bookplate of May Christmas, John Murray, [1926]--MASEFIELD (JOHN) The Collected Poems, SIGNED BY THE AUTHOR on the half-title, publisher's decorative morocco, t.e.g., Heinemann, 1923--FOWLES (JOHN) Mantissa, FIRST EDITION, SIGNED BY THE AUTHOR on the title-page, dust-jacket, Jonathan Cape, 1982--BELL (J.J.) The Whale Hunters and Other Stories, AUTHOR'S PRESENTATION COPY, inscribed "Clarence Winchester [editor of "The Argosy"] with regards of J.J. Bell, 1929" on the frontispiece, with 2 autograph letters signed by Bell to Winchester, one of which asks that Winchester accept this book, dated in June and August 1929, ownership label of Winchester inside upper cover, Thomas Nelson, [1929]--GOUDGE (ELIZABETH) The Dean's Watch, INSCRIBED BY THE POET ELIZABETH JENNINGS, "For Mummy wishing you a very happy Christmas from Elizabeth, Oxford Christmas 1960" on the front free endpaper, dust-jacket (price clipped), Hodder and Stoughton, 1960--FITZGERALD (PENELOPE) The Bookshop, SIGNED BY THE AUTHOR with date "August 1995" on the title, with loosely inserted ticket to a Fitzgerald literary event from the same month, publisher's wrappers, Flamingo, [1989], unless otherwise mentioned in publisher's cloth, 8vo; and 3 others, including a copy of George Bernard Shaw's *Back to Methuselah* with an autograph letter signed by Shaw's wife ("C.T. Shaw", ie. Charlotte Townsend), on paper headed "10 Adelphi Terrace" and dated 24 June 1921, sending the book to a Mr. Munro; and a programme to 'Poets in Place' signed by Christopher Fry, Robert Gittings, Leslie Norris and Ted Walker (11)*

£400 - 600
 €460 - 690
 \$570 - 850

Inscribed books by Rudyard Kipling, A.C. Benson, Aldous Huxley, John Fowles, and others.

155 •

LAWRENCE (T.E.)

Seven Pillars of Wisdom, NUMBER 742 OF 750 COPIES, photographic portrait frontispiece and 53 plates and illustrations (4 colour), 4 folding maps, uncut in publisher's pigskin-backed buckram gilt, t.e.g., original plain dust-jacket (toned, a few short tears and small loss to spine) BRIGHT FRESH COPY [O'Brien A041], 4to, Jonathan Cape, [1935]

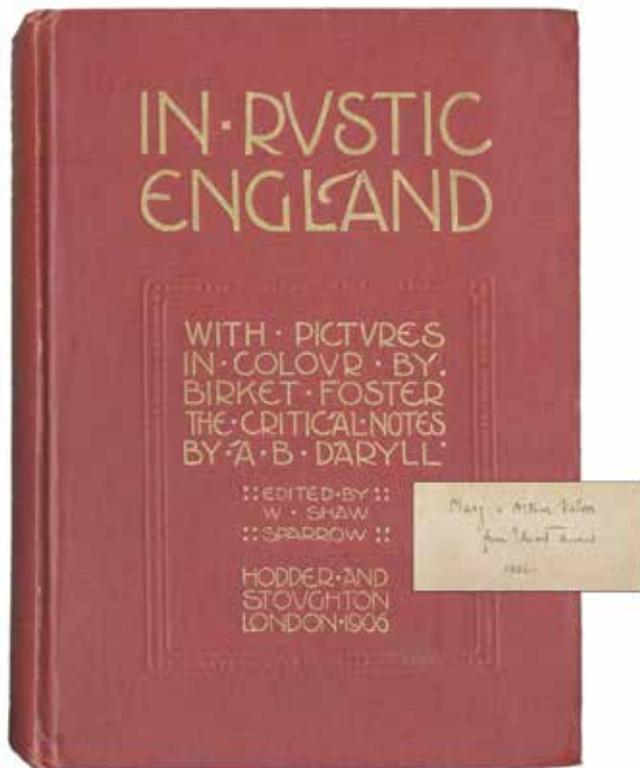
£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

156 •

ORWELL (GEORGE)

Nineteen Eighty-four, FIRST EDITION, half-title, publisher's light green cloth, red lettering on spine (slightly faded), publisher's red dust-jacket designed by Michael Kennard (slightly rubbed or frayed at extremities, spine faded, old tape repair on verso of spine ends and corners, short tear to edge of lower cover) [Fenwick A12a], 8vo, Secker & Warburg, 1949

£1,500 - 2,000
 €1,700 - 2,300
 \$2,100 - 2,800



157

157 •

[THOMAS (EDWARD)]

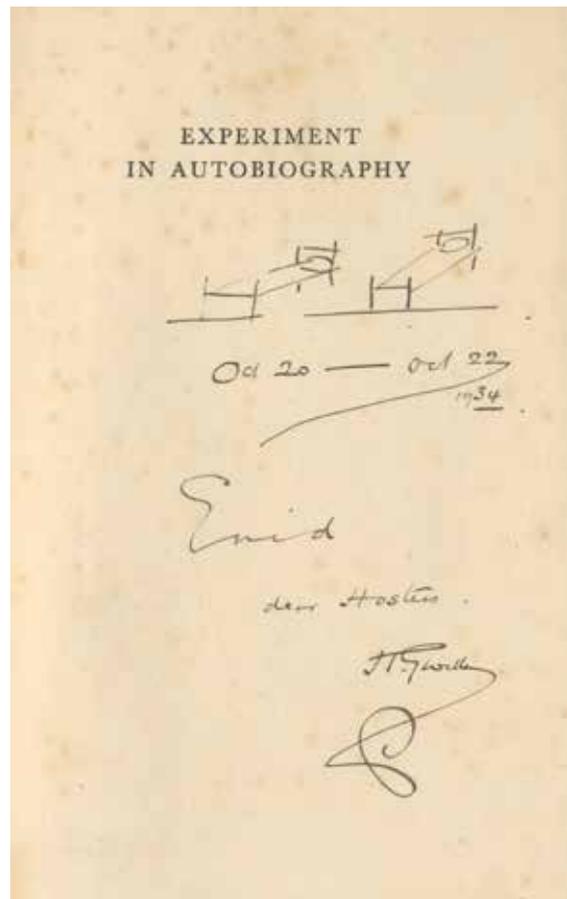
BIRKET FOSTER (MYLES) *In Rustic England*... edited by W. Shaw Sparrow, INSCRIBED BY EDWARD THOMAS TO HIS SISTER-IN-LAW, "Mary & Arthur Valon from Edward Thomas 1906" on the front free endpaper, 25 tipped-in colour plates, light spotting, publisher's cloth, small 4to, Hodder & Stoughton, 1906--THOMAS (EDWARD) *Poems*, FIRST EDITION, frontispiece portrait photogravure, publisher's grey boards, printed label on spine (abrasions affecting several letters), a few scattered stains on lower cover [Eckert pp.242-244], 8vo, Selwyn & Blount; and a copy of the first edition in dust-jacket of *A Witness Tree* (1943) by Robert Frost, to whom *Poems* was dedicated (3)

£300 - 400

€350 - 460

\$430 - 570

Edward Thomas, in his role at literary critic for *The Daily Chronicle*, wrote a review of *In Rustic England*, published on 20 December 1906, inscribing this copy of the book to Mary Valon, sister of his wife Helen, and her husband. In the same year Thomas published his book *The Heart of England. Poems*, published six months after his death at Arras, was Thomas's first regularly published book of poetry, this being one of 525 copies printed for distribution in England.



158

158 •

WELLS (H.G.)

Experiment in Autobiography. Discoveries and Conclusions of a Very Ordinary Brain (Since 1866), 2 vol., AUTHOR'S PRESENTATION COPY TO ENID BAGNOLD, INSCRIBED WITH AN INK SKETCH "Oct 20-Oct 22, 1934. Enid dear Hostess H.G. Wells", the sketch, of two single beds, on the half-title of volume 1, photographic plates, many illustrations (mostly caricatures by Wells), publisher's cloth, spines faded, 8vo, Victor Gollancz, 1934

£1,500 - 2,000

€1,700 - 2,300

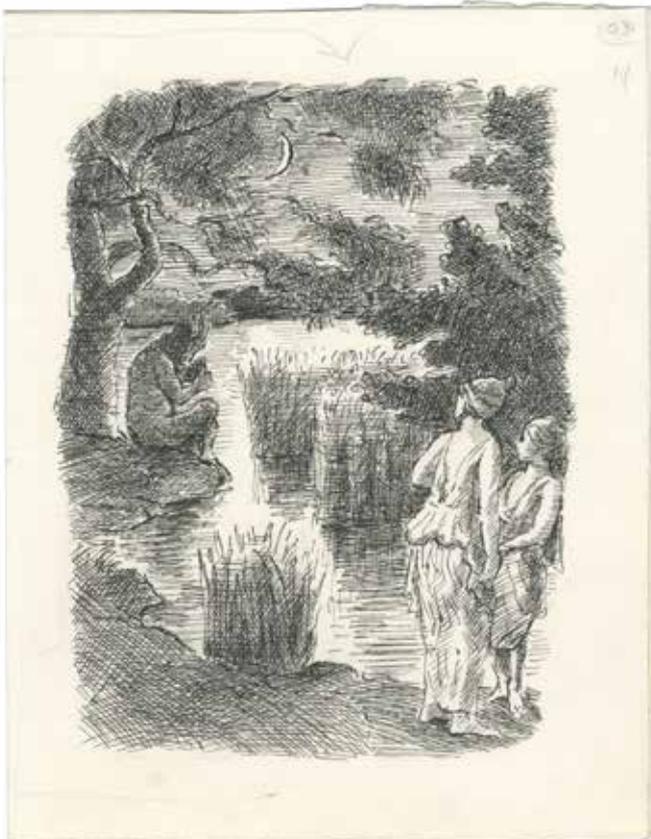
\$2,100 - 2,800

PRESENTATION COPY TO ENID BAGNOLD, AUTHOR OF *NATIONAL VELVET*, INSCRIBED WITH A SKETCH IN THE YEAR OF PUBLICATION.

The inscription was written during a stay made by Wells, in the company of his Russian lover Moura Budberg, at Bagnold's home at North End House, Rottingdean in October 1934. The characteristic sketch depicts two single beds, perhaps a reference to the chaste accommodation provided on this occasion by Bagnold (at this time married), or an oblique reference to a much earlier meeting between the two, when Wells had tried unsuccessfully to seduce Enid. Although some twenty years his junior, and already the lover of the notorious Frank Harris, she was at this time a great admirer of Wells' *Ann Veronica* (1909), a study of the liberated "New Woman". She recalled that Wells "explained to me that I was just his type. I had thought I was... But looking back and telling it again on paper makes me a little tender to that greedy little boy" (Bagnold, *Autobiography* (from 1889), 1969, p.131/32).



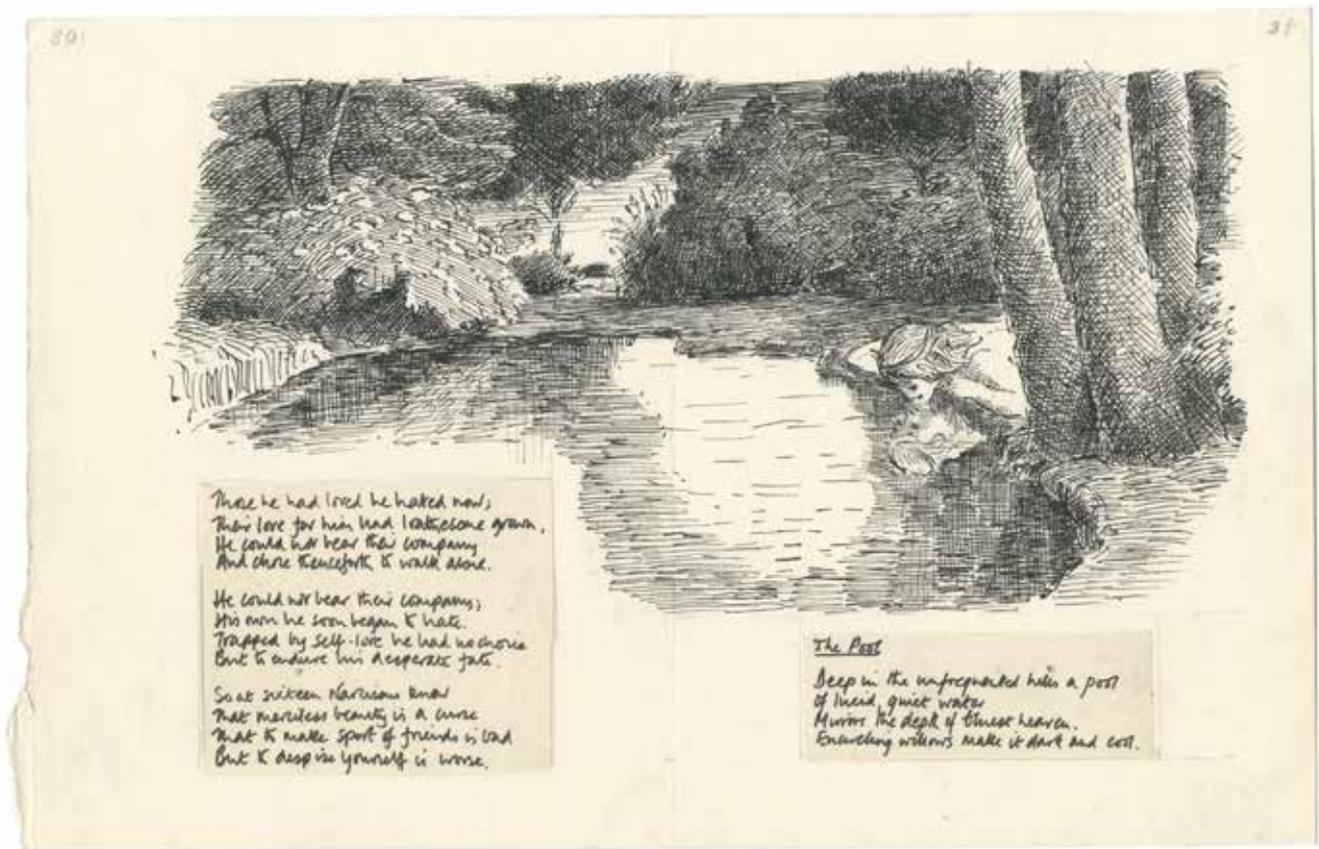
159



160



160



160

**MODERN LITERATURE, ILLUSTRATION,
 ART AND HISTORY**

159 AR

ARDIZZONE (EDWARD)

Ladies at the Door, pen and ink, on paper, signed with initials (lower right), 140 x 163mm.

£600 - 800
 €690 - 920
 \$850 - 1,100

This pen and ink study is a sketch for 'Ladies of the Town Waiting to Go into Court' pen and wash, in the Portsmouth City Museums collection. (See Edward Adizzone catalogue produced for Scottish Arts Council touring exhibition 1980, catalogue number 56.)

160 AR

ARDIZZONE (EDWARD)

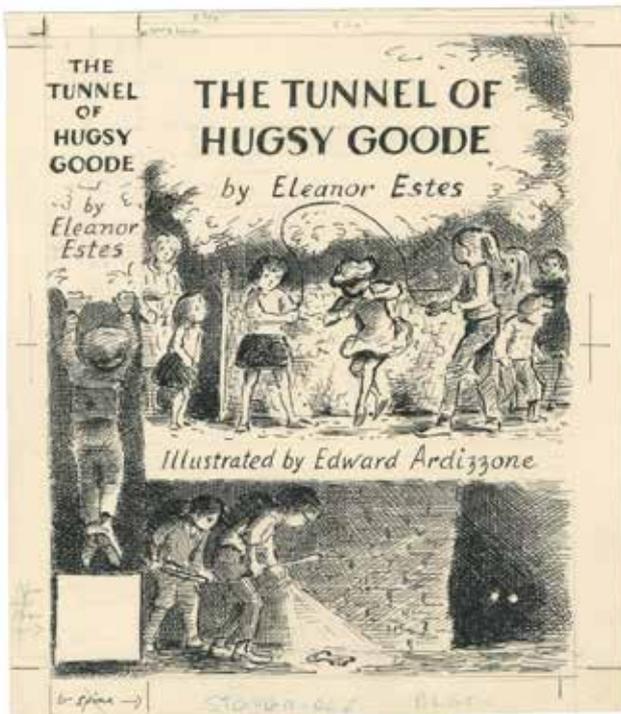
The original artwork by Edward Ardizzone for "Arcadian Ballads" with text by James Reeves, comprising 17 pen and ink illustrations (5 double page, approx. 150 x 330mm.; 5 full-page, approx. 250 x 190mm.; 7 smaller), one large pencil sketch, the original hand-written texts by Reeves, and 2 printed texts pasted onto the sheets next to the smaller drawings and double-page illustrations, or on separate sheets, some pencil proofing annotations and pagination numerals, together 28 sheets (of which 24 double-page, approximately 6 with text only, others half-sheet), full sheet 250 x 395mm., [1977]

£4,000 - 6,000
 €4,600 - 6,900
 \$5,700 - 8,500

A COMPLETE MOCK-UP WITH SEVENTEEN ORIGINAL PEN AND INK ILLUSTRATIONS BY ARDIZZONE OF *ARCADIAN BALLADS*, with hand-written texts by the the author, James Reeves. It was first published as a limited edition by The Whittington Press in 1977; a trade edition followed in 1978. Ardizzone did not produce cover artwork for either edition, the first having a patterned cloth binding, the dust-jacket to the second using a detail of Ardizzone's illustration of Narcissus staring at his reflection in a pool. Reeves' poems are adapted from stories told by Ovid in his *Metamorphoses*, including tales of Echo and Narcissus, Pyramus and Thisbe, Pan and Syrinx, Arachne, and Callisto.

Provenance

Edward Ardizzone, and by descent to the present owner.



161 AR

ARDIZZONE (EDWARD)

The complete original artwork by Ardizzone for "The Tunnel of Hugsy Goode" by Eleanor Estes, 28 pen and ink illustrations (including upper cover/spine artwork), captions, chapter and pagination details, and proof annotations and sizing notes in pencil (some blue pencil), one per sheet on thick paper ("Schoellerschamer"); one photocopy sheet of the map, with corrections for text pasted on and proof note in blue pencil; 2 sheets of inked acetate overlay sheets for the colour printing ("Pink" and "Green") of the cover, sheets 240 x 210mm., [1972]

£7,000 - 10,000

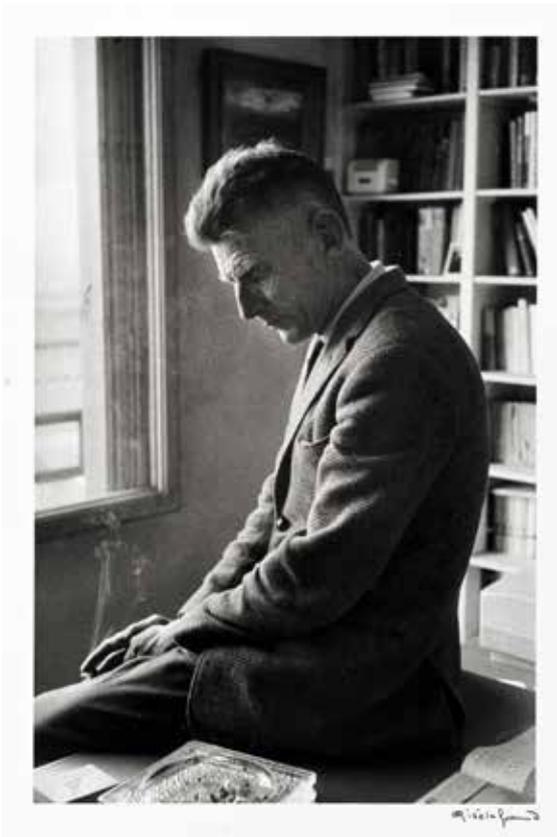
€8,100 - 12,000

\$9,900 - 14,000

THE COMPLETE ARTWORK BY EDWARD ARDIZZONE FOR *THE TUNNEL OF HUGSY GOODE* BY ELEANOR ESTES. Ardizzone enjoyed a successful collaboration with the American author Eleanor Estes (1906-1988), a winner of the Newbery Medal, illustrating five of her books, from *Pinky Pie* (1959) to *Hugsy Goode* (1972). The lively illustrations of ordinary boys and girls thrust into unlikely adventures are reminiscent of Ardizzone's work for his series of "Tim" books. One sheet is annotated with an enquiry from Eleanor, "Should we ask E.A. to do over, or would it mean almost an entire new picture? Or could we change a bit?".

Provenance

Edward Ardizzone, and by descent to the present owner.



162

162

BECKETT (SAMUEL)

FREUND (GISÈLE) Samuel Beckett seated, smoking, *gelatin silver print*, signed by the photographer beneath image, photographer's stamp on verso, image 308 x 200mm., sheet 410 x 305mm., 1964 [printed in 1970s]

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

163 •

BECKETT (SAMUEL)

How Is It. Translated from the French by the Author, SIGNED BY THE AUTHOR on the colophon, 16-pages, uncut on one sheet folded, 8vo, John Calder, 1964

£400 - 600
 €460 - 690
 \$570 - 850

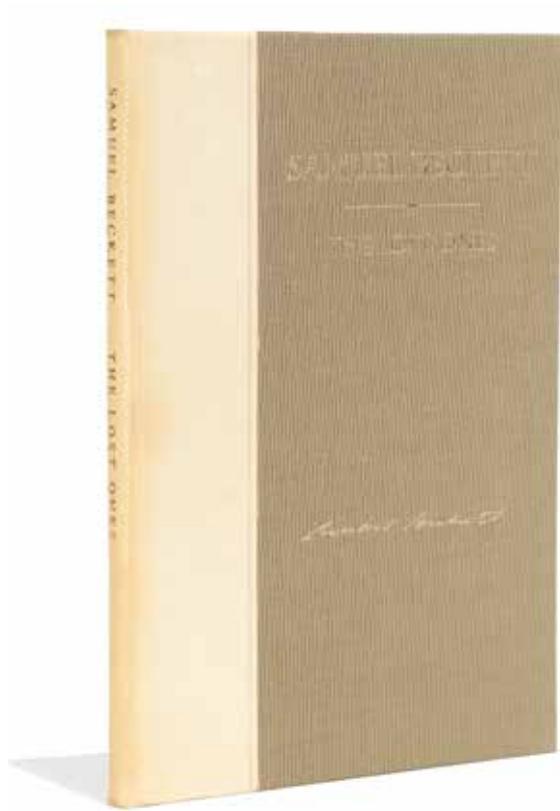
Uncut specimen sheet for the edition of 100 copies printed by Calder.

164 •

BECKETT (SAMUEL)

The Lost Ones, LIMITED TO 100 COPIES SIGNED BY THE AUTHOR, this copy unnumbered, publisher's quarter morocco gilt, g.e., spine slightly dulled, slipcase, 8vo, Calder & Boyars, 1972

£600 - 800
 €690 - 920
 \$850 - 1,100



164



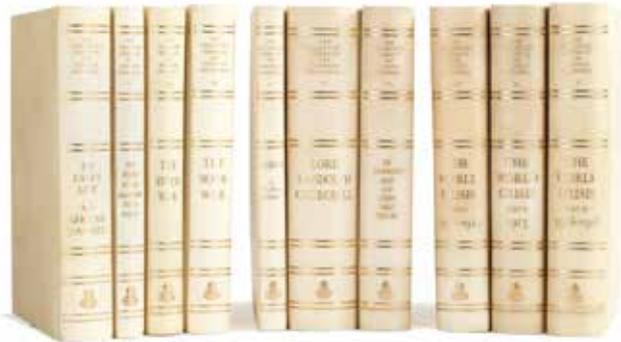
165

165 AR

BLAKE (QUENTIN)

Charlie and Willy Wonka, pen and ink, on paper, tipped onto window mount, framed and glazed, sheet 143 x 183mm., [undated]

£600 - 800
 €690 - 920
 \$850 - 1,100



167 (part)



168

166 •

CHURCHILL (WINSTON S.)

The People's Rights, FIRST EDITION, FIRST DAILY NEWS ISSUE, with page 71 misnumbered "1", one appendix and index at end, toned throughout (as usual), upper fore-corner of first and last few leaves turned (some with loss), short marginal tears with some loss to blank lower margin of final leaf, publisher's yellow wrappers with photographic portrait of Churchill on the front, spine worn with some slight losses, lacks rear wrapper, piece of old envelope partially obscuring text on inner front wrapper [Cohen A31.4.a; Woods A16], 8vo, Hodder & Stoughton, London and Manchester, The Daily News, [1910]

£300 - 500
 €350 - 580
 \$430 - 710

THE RARE 'DAILY NEWS ISSUE', with the revised Manchester imprint on the front wrapper, one of several published by Hodder and Stoughton in conjunction with regional newspapers. The *Daily News* was founded in 1846 by Charles Dickens, the newspaper's first editor before he handed the reigns over to John Forster. It was conceived as a radical rival to the right-wing *Morning Chronicle*, and in 1901, Quaker chocolate manufacturer George Cadbury bought the newspaper in order to campaign for old age pensions and against sweatshop labour. From 1906, it also became prominent in its support for women's suffrage.

Provenance

National League of Young Liberals, stamped in ink across front wrapper.

167 •

CHURCHILL (WINSTON S.)

The Works, 34 vol. (without 'Collected Essays'), Centenary Limited Edition, numerous plates and maps, publisher's vellum, gilt lettered on spines, g.e., some slight toning variation as usual, green gilt-blocked slipcases, 8vo, Hamlyn, [1973-1976]; sold with a large pictorial promotional poster for the set

£1,200 - 1,800
 €1,400 - 2,100
 \$1,700 - 2,600

168 •

CHURCHILL (WINSTON)

Shall We Commit Suicide?, first separate edition, second issue, 12pp., title within double rule border and with small device in centre, stapled as issued in self-wrappers, with a loosely inserted compliments slip printed on blue paper, FINE COPY [Cohen A74.2; Woods A33], 205 x 90mm., Reprinted from Nash's Pall Mall Magazine of September 24, 1924 [1924]

£400 - 600
 €460 - 690
 \$570 - 850

"The following article on what may be expected in the event of a new war comes with authority from an Englishman who for many years has been actively identified with the war machinery of the British Empire" (Introduction). This ominously prophetic article first appeared in Nash's Pall Mall Magazine before being published in the U.S. as this stand-alone pamphlet. In it Churchill envisages a future world at risk from chemical and bacteriological warfare, and warns of the proliferation of weapons of mass destruction ("Might not a bomb no bigger than an orange be found to possess secret power to destroy a whole block of buildings nay, to blast a township at a stroke?").

The compliments slip included here is presumably a rare survival. It is signed in print by Raymond B. Fosdick of the Rockefeller Foundation ("Your opinion on this leaflet would be appreciated.... If you would like some extra copies for distribution among your friends, I should be glad to supply them").

169 •

CHURCHILL (WINSTON)

Liberals' Part in Rebuilding Britain. Mr. Churchill Speaks at the N.L.C., 4pp., drop-head title, 2 photographic illustrations, marked 'A3.' in ink top right, a couple of passages/ words emphasized or underlined in blue crayon or black ink, slight creasing at edges, pin-holes in upper margins, preserved in crushed brown morocco-backed case with folding flaps and gilt lettered spine [Cohen A184/1; Woods A96(a)], Liberal Publication Department, [1943]; [Yalta Conference] Mr. Churchill's Speech in the House of Commons 27th February 1945 and Crimean Conference Debate.. (Reproduced from the Times), Swedish (English language) printing, 32pp. including blanks, stapled in self-wrappers [Cohen A199.3], Stockholm, I. Haeggström, 1945; [CHURCHILL (WINSTON) and FRANKLIN D. ROOSEVELT]. The Atlantic Charter. The Full Text of the Joint Declaration..., New Zealand edition, 16pp. including blanks, stapled in publisher's wrappers, title printed in red and black, slight soiling [Cohen A151.2], Christchurch [etc.], Whitcombe & Tombs, [1941], 8vo (3)

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

Three scarce pamphlets, including the particularly rare one containing Churchill's speech of 22 July 1943 at the National Liberal Club, given at the unveiling of a recently restored portrait which had been damaged by a German bomb. Cohen did not locate a copy, and no others have been traced by us, or by the late Mark Weber, through whose hands this copy has passed.

170 •

CHURCHILL (WINSTON)

Liberal Party Publications. Pamphlets and Leaflets for 1903 [-1904, -1907, -1908, -1910, -1912, -1914, 2 copies], 7 bound volumes containing numerous pamphlets, articles and speeches, original roan-backed green cloth, spines gilt (3 worn or chipped), 8vo, Liberal Publication Department, 1904-1915--Conference of Prime Ministers and Representatives of the United Kingdom, the Dominions, and India, Held in June, July, and August, 1921. Summary of Proceedings and Document, 69-page Parliamentary Paper, including 'Statement by Mr. Churchill on the Colonies, etc.', British Library of Political Science withdrawn stamp, unbound and stitched as issued [not in Cohen or Woods], folio, HMSO, 1921 (8)

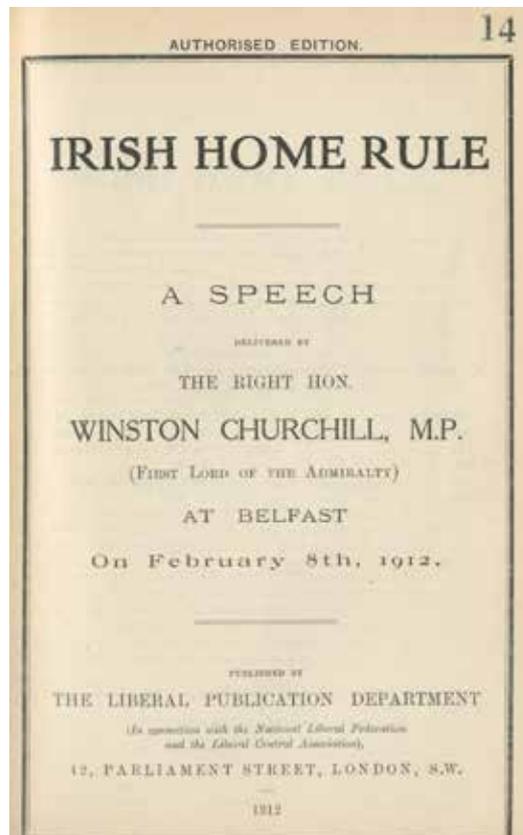
£400 - 600
€460 - 690
\$570 - 850

Unusually good set of bound Liberal Party pamphlets (wanting the volume for 1915-1918), containing contributions from Churchill, Asquith, Lloyd George, Campbell-Bannerman and others.

The Churchill contributions are titled or relate to: Brodrick's Army Scheme (1903); The Aliens Bill; The Issues at Stake (1904), National Demonstration in Favour of Land & Housing Reform (1907); Liberalism and Socialism (1908); Churchill on the Peers (1910); Irish Home Rule; The Liberal Government and Naval Policy (1912); The Tories and the Army (1914).



169



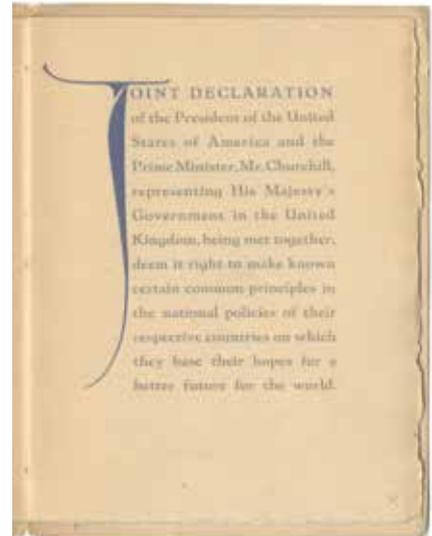
170



172



173



174

171 •

CHURCHILL (WINSTON)

Shall We Commit Suicide?, *first separate edition, 12pp., unrecorded issue with variant title border and without printer's name on p.12, stapled as issued in self-wrappers, some soiling, corner crease with very small chip to front wrapper, joint split at top* [cf. Cohen A74; Woods A33], 207 x 95mm., Reprinted from Nash's Pall Mall Magazine of September 24, 1924 [?New York, Eilert printing Co., 1924]--[GIBB (ALEX DEWER)] With Winston Churchill at the Front, By Captain X [Capt. Alex Dewer Gibb], *frontispiece portrait of Churchill, some foxing to first few pages, publisher's pictorial wrappers, soiled, scratch to upper cover, spine chipped at foot (lettering unaffected), small 8vo*, London & Glasgow, Gowans & Gray, 1924--KEYNES (JOHN MAYNARD) The Economic Consequences of Mr. Churchill, *FIRST EDITION, publisher's printed wrappers, darkened, spine and one corner reinforced, 2 chips to lower cover, 8vo*, Leonard and Virginia Woolf at the Hogarth Press, 1925--CHURCHILL (WINSTON) A Speech by The Prime Minister The Right Honourable Winston Churchill in the House of Commons August 20th, 1940, *FIRST EDITION, 2 copies, 16pp., one copy in publisher's buff wrappers and on unwatermarked paper, and the other in light bluish grey wrappers on watermarked paper, some foxing, especially to the second* [cf. Cohen A131.1; Woods A60(a)], 8vo, [Baynard Press], 1940--The Pilgrims. Speeches at the Dinner to Celebrate the Bi-Centenary of the Birth of George Washington, Tuesday, 12th July, 1932, *19 pages (Churchill's speech occupying 4), original stiff wrappers* [Cohen D63], [1932]; together with the table plan for the dinner (16pp., *stiff wrappers*) and menu (4pp., *on card*), both printed in blue (8)

£600 - 800
 €690 - 920
 \$850 - 1,100

172 •

CHURCHILL (WINSTON)

Beating the Invader. A Message from the Prime Minister, *2-page leaflet, 4 copies, all Cohen's first or second issue, creases where formerly folded, one unusually good condition, the others with slight creases, chips or staining at edges* [Cohen B76.1-2; Woods A69], [1941]--If the Invader Comes. What To Do - And How to Do It, *2-page leaflet, 8 copies, some browning and fold creases, 2 chipped*

at edges, one with hole affecting text and tear, [1940], 4to (c.275 x 208mm.), Ministry of Information in Co-operation with the War Office and the Ministry of Home Security--After the Raid, *6-page folding leaflet, 15 x 245mm. when opened*, Ministry of Home Security London Region Edition, December 1940 (13)

£700 - 1,000
 €810 - 1,200
 \$990 - 1,400

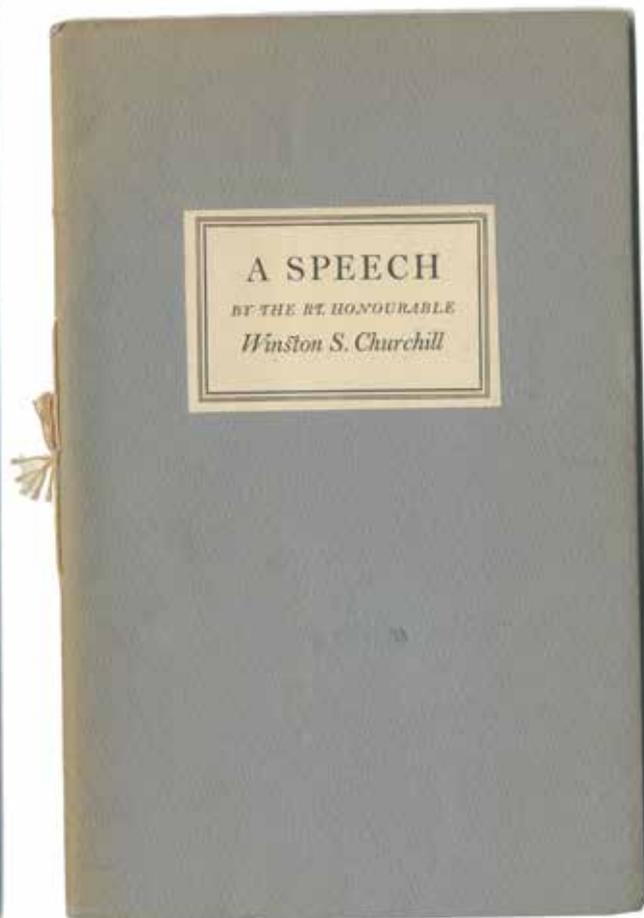
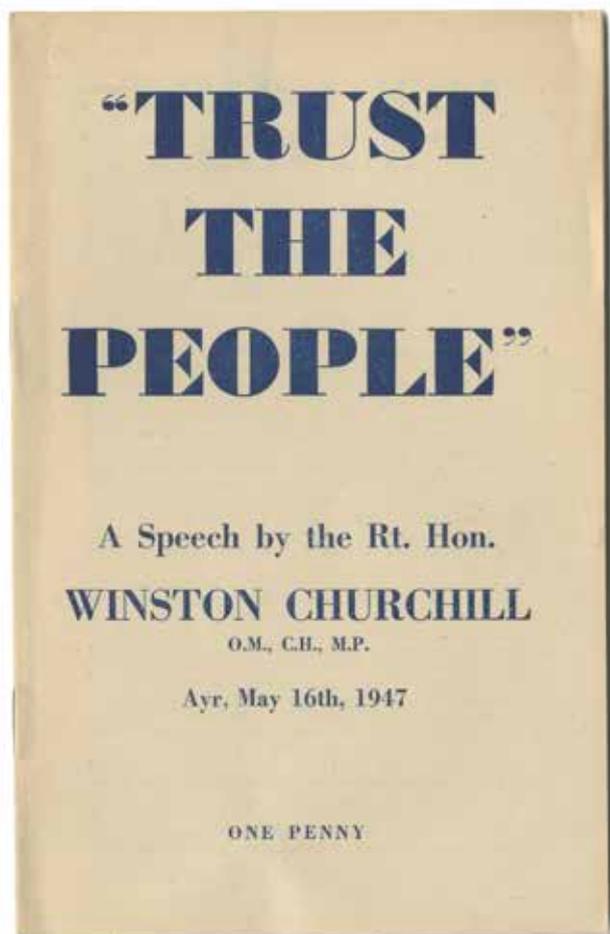
Two hitherto scarce wartime leaflets, issued in 1941 and 1940, the first with a lengthy introduction by Churchill and instructions to the public as to what to do in the event of an invasion. This group of leaflets came to light following a previous consignment earlier this year (see our sale on 31 March 2021, lot 116).

173 •

CHURCHILL (WINSTON)

General Election 1950. Woodford Parliamentary Division (Comprising Chigwell Urban District and the Borough of Wanstead & Woodford)... Election Address, *4-page pamphlet, printed portrait after a photograph by Vivienne, Churchill's facsimile signature at end dated 1 February 1950, creasing and rubbing, 248 x 187mm.*, Woodford, Frederick J. Mummery, Snaresbrook House, 1950--Ceremonial to be Observed at the Funeral of the Right Honourable Sir Winston Leonard Spencer-Churchill... 30th January 1965, *small folio, 2 copies*; The Order of Service for the Funeral... at the Cathedral Church of St. Paul in the City of London, *8vo, stapled in matching original printed wrappers with wide purple blocked border*, HMSO, 1965; State Funeral... The Earl Marshall Has it in Command from The Queen to Invite Mr John L. Hunt M.P. [name supplied in manuscript] to be Present at the Cathedral Church of St. Paul..., *printed invitation to Churchill's funeral, 1 page, on foolscap mourning paper, slight creasing*, [1965] (5)

£600 - 800
 €690 - 920
 \$850 - 1,100



175

174 •

CHURCHILL (WINSTON) AND FRANKLIN D. ROOSEVELT

Atlantic Charter [August 12th 1941], NUMBER 3 OF 100 COPIES, printed on *Simili Japon paper in grey and blue with initial flourish and rubrications, sewn with silk thread in publisher's wrappers [not in Cohen or Woods], 16mo, [Utrecht], The Busy Bee, [1944]*

£600 - 800
 €690 - 920
 \$850 - 1,100

A very good copy of this rare and finely printed edition, not seen by Cohen or Woods, and only one copy appearing in auction records (1989).

"*The Atlantic Charter*, a joint declaration of the President of the United States and the Prime Minister of Great Britain, first published August 12th 1941, has been printed in secret in the office of the Busy Bee, somewhere in occupied Holland, this being the third volume of the series *Documents Humains*. The edition has been limited to 100 copies on *Simili Japon paper*. 3 [in ink]" (colophon).

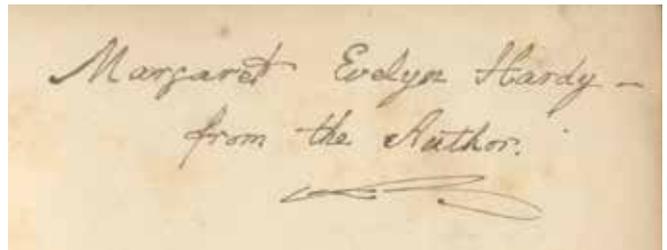
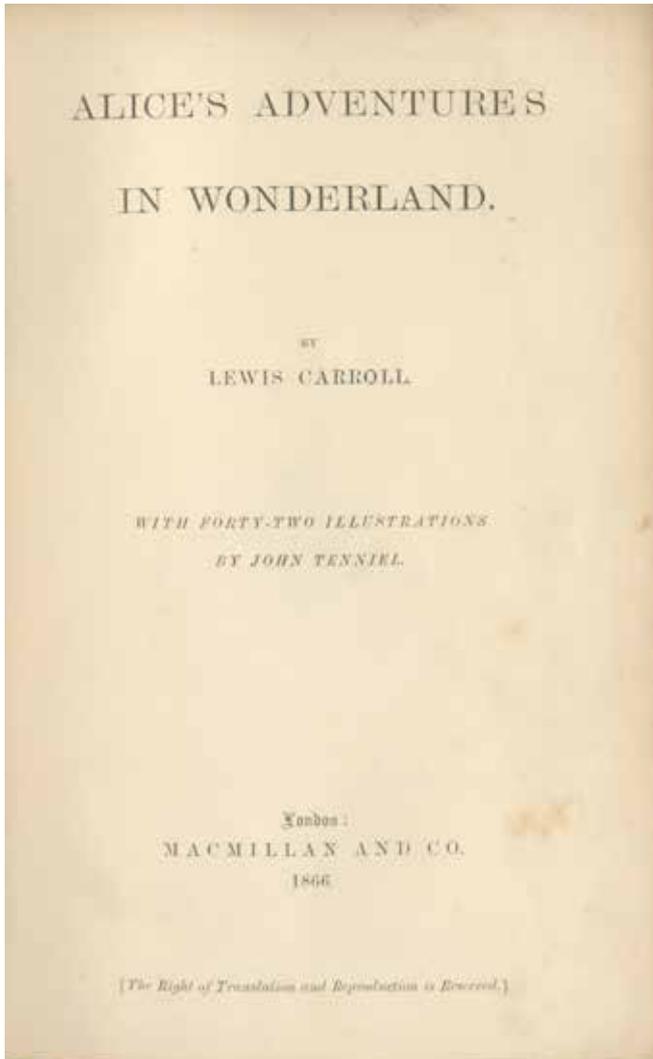
The Busy Bee, or *De Bezige Bij*, began life during the Second World War and quickly became a remarkably successful clandestine publishing house, issuing broadsides and helping to raise funds to aid Jewish children to escape from the Nazis. The *Atlantic Charter* was its first official publication, and despite the circumstances, the printing would have been worthy of any fine private press.

175 •

CHURCHILL (WINSTON)

A Speech before the Parliament of England on 11th November 1942, limited to 400 copies, stitched in publisher's light blue wrappers, printed paper label, slight fading at edges [Cohen A177; Woods A89/1], Kingsport, Tennessee, 1943; Allies Now in their Stride... January 27, 1940 at Manchester, 8pp. stapled in self-wrappers, rust marks, [Cohen A116; Woods A49], [Ministry of Information, 1940]; A Speech... in the House of Commons. August 20th, 1940, 19pp., on unwatermarked paper, publisher's buff wrappers, slightly creased [cf. Cohen A131.1; Woods A60(a)], Baynard Press, 1940]; Speech in the House of Commons 2nd of August 1944. Increasing Supremacy of the Allies. The Turkish Break with Germany, 2 copies; Speech in the House of Commons 28th of September 1944. Achievements of United Nations Great Powers' Part in World Peace Plan. War Survey, 2 copies, the last 2 speeches Swedish printings, 20pp. each, integral wrappers, edges browned [Cohen A195.2 & A196.2], Stockholm, 1944; "Trust the People". A Speech... Ayr, May 16th, 1947, 16pp., text and wrappers printed in blue [Cohen A234; Woods A119], Conservative Central Office, [1947], 8vo (8)

£700 - 1,000
 €810 - 1,200
 \$990 - 1,400



176 •

DODGSON (CHARLES LUTWIDGE) 'LEWIS CARROLL'

Alice's Adventures in Wonderland, SECOND (FIRST PUBLISHED) EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED to "Margaret Evelyn Hardy - from the Author" in black ink on the half-title, frontispiece and 41 illustrations by John Tenniel, small piece torn away from pp.25/26, short tear in margin of 7 leaves (of which 5 repaired with archival tape), final leaf with ragged tear touching some letters repaired and long crease, approximately 7 leaves with light fold crease in corner, occasional light spotting and handling marks, later red calf gilt, g.e., worn at extremities, small losses at spine ends [Handbook 46], 8vo, Macmillan, 1866 [1865]

£20,000 - 30,000
 €23,000 - 35,000
 \$28,000 - 42,000

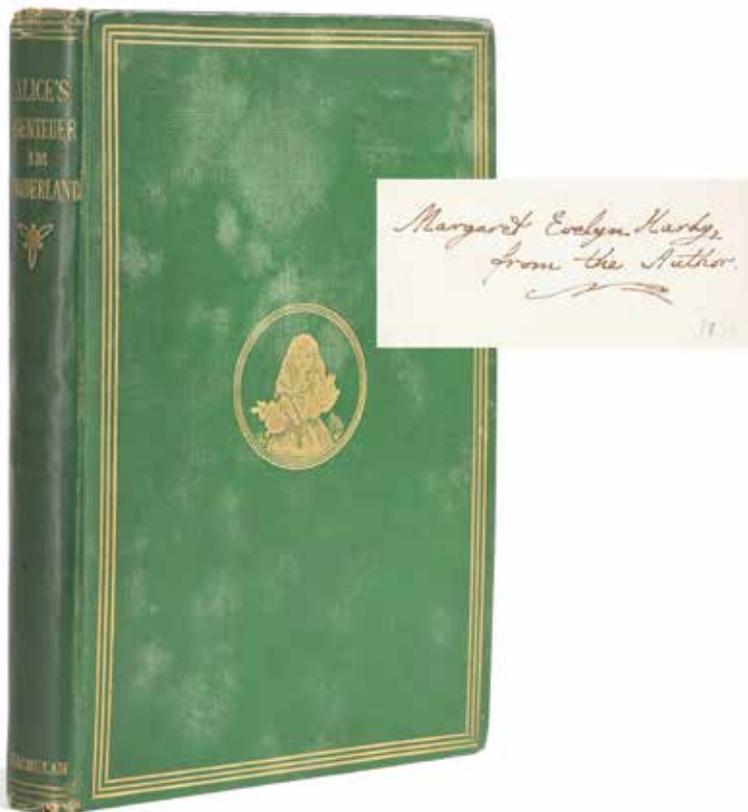
AUTHOR'S PRESENTATION COPY OF THE FIRST PUBLISHED EDITION OF ALICE, inscribed to Margaret Evelyn Hardy, the daughter of Gathorne-Gathorne Hardy, 1st Earl of Cranbrook.

Gathorne-Hardy had come into the orbit of Dodgson's Oxford circle in 1865, the year in which *Alice* was published, when he stood as the Conservative parliamentary candidate in the election for the Oxford University constituency, a seat he won by defeating William Ewart Gladstone. Dodgson records his signing of a voting paper for the election in his diary (10 July 1865) and, prompted by that election, wrote *Dynamics of a Parti-cle* (1865), a satirical pamphlet masquerading as a mathematical treatise.

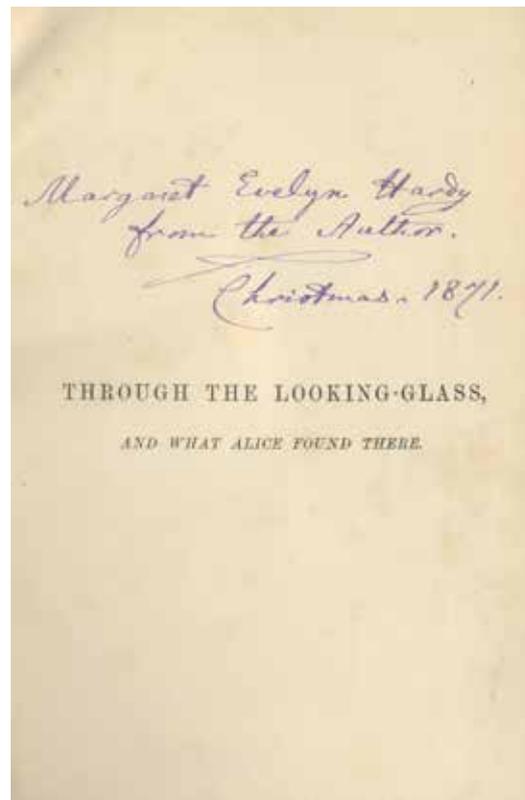
In 1867, newly promoted to the role of Home-Secretary, Gathorne-Hardy visited Oriel College, Oxford, and Dodgson took the opportunity of inviting him to Christ Church to have his photograph taken. Dodgson noted in his diary on 10 June 1867 "...I succeeded in taking two pictures of him, neither of them, I fear, particularly successful". However, a friendship was forged. Later that month, Gathorne-Hardy wrote to Dodgson that "My little girl's names are Margaret Evelyn, and I am sure she would dearly treasure Alice in English and French, but has no right to tax you for both." A correspondence between the two men ensued, Dodgson later meeting Mrs. Hardy and the family, and evidently [see following 2 lots] continuing to send copies of his books to the young Margaret Evelyn.

Provenance

Margaret Evelyn Gathorne-Hardy (1858-1943), presentation inscription from the author.



177



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177 •

DODGSON (CHARLES LUTWIDGE) 'LEWIS CARROLL'

Alice's Abenteuer im Wunderland, first edition in German, translated by Antonie Zimmermann, AUTHOR'S PRESENTATION COPY, INSCRIBED to "Margaret Evelyn Hardy from the Author" in brown ink on the half-title, frontispiece and illustrations by John Tenniel, light soiling and fingering, small dampstain at margin of a few leaves, small pencil date "1871" added on title, brown endpapers, publisher's (variant) green pictorial cloth gilt, g.e., Burn & Co. binder's ticket on rear pastedown, some abrasions and bubbling to sides, hinges cracked [Handbook 71], 8vo, Macmillan, 1869

£3,000 - 4,000
 €3,500 - 4,600
 \$4,300 - 5,700

PRESENTATION COPY OF THE FIRST EDITION, FIRST ISSUE IN GERMAN OF *ALICE IN WONDERLAND*, inscribed to one of Dodgson's young female readers. The German edition was the first foreign language edition of *Alice* to appear. "The reproductions of the woodcuts in this German edition are excellent" (Madan and Williams).

Provenance

Margaret Evelyn Gathorne-Hardy (1858-1943), presentation inscription from the author. See lot 176 for details of their relationship.

178 •

DODGSON (CHARLES LUTWIDGE) 'LEWIS CARROLL'

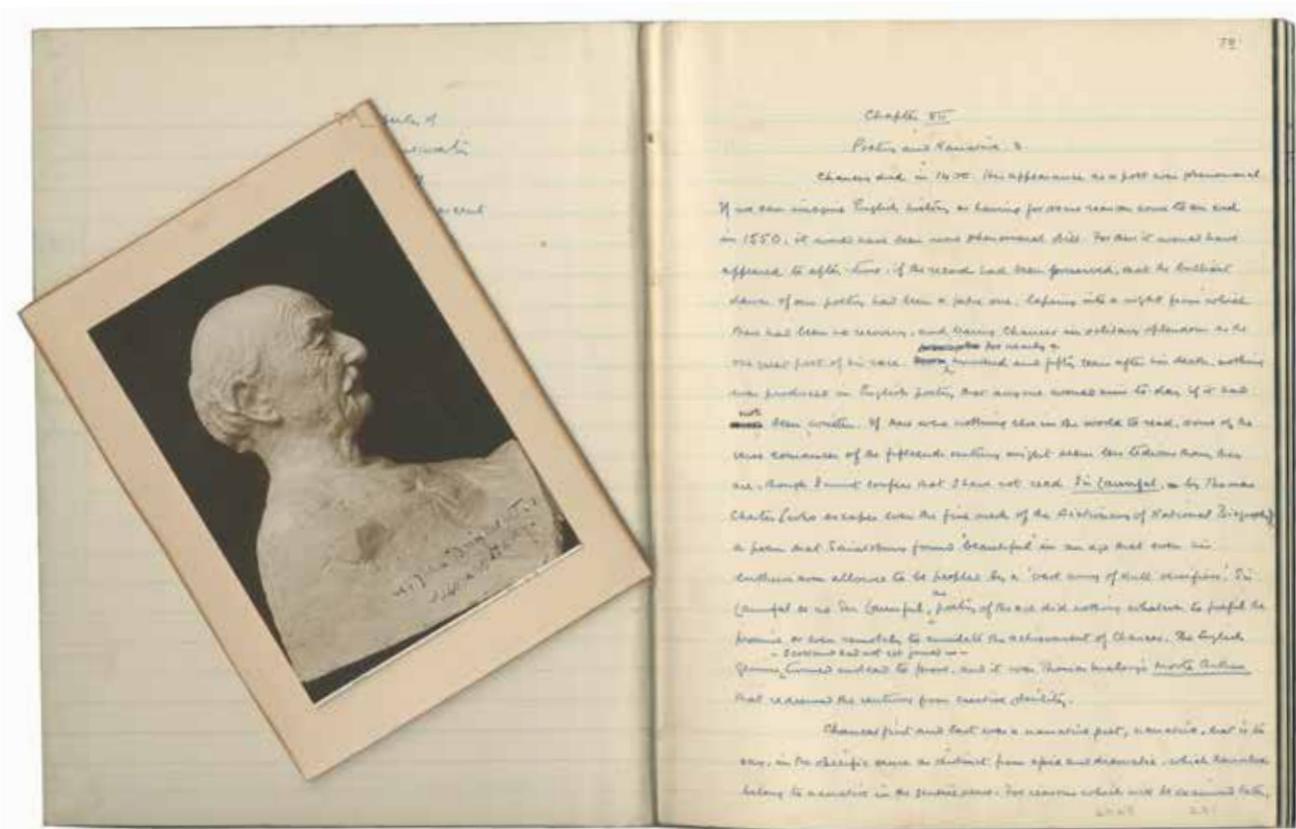
Through the Looking-glass, and What Alice Found There, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED to "Margaret Evelyn Hardy from the Author. Christmas 1871" in purple ink on the half-title, illustrations by John Tenniel, lacks the final 2 leaves (advertisement and printer's details), tear without loss to pp.29/30, pencil scribble in 2 margin, later red calf gilt, g.e. [Handbook 84], 8vo, Macmillan, 1872 [1871]

£3,000 - 4,000
 €3,500 - 4,600
 \$4,300 - 5,700

PRESENTATION COPY INSCRIBED BY DODGSON IN PURPLE INK - IN THE MONTH OF PUBLICATION - to one of his young female readers. Although the date on the title-page is 1872 the book was issued in December 1871, Dodgson himself receiving his copy on the 6th of the month.

Provenance

Margaret Evelyn Gathorne-Hardy (1858-1943), presentation inscription from the author. See lot 176 for details of their relationship.



179 •

DRINKWATER (JOHN)

HARDY (THOMAS) Photographic postcard of a plaster bust of Hardy depicted in profile, inscribed in ink on the image ("To John Drinkwater:/ Thomas Hardy"), postcard 122 x 85mm.; with the remaining papers from the collection of John Drinkwater, including the unfinished manuscript for *English Poetry* written in two manuscript notebooks both with ownership inscriptions ("The Property of John Drinkwater/North Hall/Mortimer Crescent..."), with chapters on "The Nature and Function of Poetry", "Poetry and Prose", "Elizabethan Lyric", "Poetry and Narrative" etc., with annotations and corrections by the author, written on verso only, 120 numbered leaves in two volumes, 4to (225 x 170mm.); two manuscript notebooks with ownership inscriptions ("The Property of John Drinkwater..."), the first volume entitled "Being the Third Book of an Autobiography/ by/ John Drinkwater" (unfinished), written on verso only, 67 numbered leaves, folio (322 x 200mm.); drawings including sketch by Edwin Lutyens of two horses signed and inscribed to Ann Penelope Drinkwater, January [19]37, tipped into a menu inscribed "Penny Darling/ At this dinner I got Sir Edwin Lutyens to/ draw a special little drawing for you. Daddy." and miniature watercolour painting by Abigail Brown Tompkins; various typed notes and essays by Drinkwater; pamphlets and privately printed material, several with John Drinkwater's ownership inscription; collection of printed menus some annotated, including menu for 'Dinner of Welcome for the Indian Cricket Team', 27 April 1939 signed by various English captains and the All India cricket team such as C.B. Fry, Douglas Jardine, Syed Wazir Ali and others; quantity of theatre programmes, many for Drinkwater's own productions including *Bird in Hand*, *A Man's House* and his translation of Mussolini's *Napoleon: The Hundred Days*; other printed ephemera and personal papers including passports, driving licence etc., family indentures, press cuttings, and much else, early 20th century (quantity)

£1,000 - 1,500
 £1,200 - 1,700
 \$1,400 - 2,100

'BEING THE THIRD BOOK OF AN AUTOBIOGRAPHY': the manuscript for the third volume of Drinkwater's autobiography intended to accompany the two volumes already published, *Inheritance* of 1931 and *Discovery* of 1932. Dated "Begun Pepys House/ August 2nd 1933/ J.D.", it tantalisingly stops mid-sentence ("...I realised anew how good a poet Blunden is himself. Vita Sackville West...").

The collection also includes Drinkwater's unfinished manuscript (dated "3.ix.35") for what was to be *English Poetry: An Unfinished History*, published posthumously by Methuen in 1938: 'When a Poet writes poetry he can scarcely fail to interest. And the author of this posthumous volume was not only a poet but no mean critic too. As a result, his approach to English Poetry is not a work of merely casual interest: it is illuminating. No one could fail to be enriched and delighted by its discriminating enthusiasms, its happy quotations, and the no less happy judgements, discoveries, definitions and phrases which it gives us... This premature ending is deeply regretted. But, fortunately for us, the first five chapters are devoted to general and personal observations, and are so full of references to the intervening and modern periods that we can genuinely claim to have here a fair impression of Drinkwater's view of the whole panorama of English Poetry' (routledge.com).

Provenance

John Drinkwater (1882-1937); his daughter Penelope Ann and thence by descent.



180 •

DRINKWATER (JOHN)

Remaining books from the library of John Drinkwater, including 105 volumes of his own works, either with his ownership inscription (often dated), or a presentation inscription (to his second wife Daisy - sometimes addressed as "David" - or daughter Penny), with approximately 60 other copies of his works (about 20 signed by Daisy), and 10 books inscribed to him by other authors (including John Buchan, Arnold Bennett and Galsworthy - see footnote), some with additional notes and annotations, a few with loosely inserted letters and photographs, some with Drinkwater's gilt morocco bookplate, others with "J.D." stamp, publisher's bindings, several in dust-jackets, variable rubbing or wear, mostly 8vo, a few 4to, [c.1914-1935] (quantity)

£1,000 - 2,000

€1,200 - 2,300

\$1,400 - 2,800

UPWARDS OF 100 NOVELS, PLAYS, ESSAYS AND WORKS WRITTEN, EDITED OR WITH CONTRIBUTIONS BY JOHN DRINKWATER, ALL EITHER WITH HIS OWNERSHIP INSCRIPTION, or presentation copies to his wife or daughter, several the dedication copies.

Includes: *Cotswold Characters* (1921), WITH 5 PROOF WOODCUTS BY PAUL NASH captioned in pencil, JD noting "Inserted are proofs of the cuts, inscribed by P.N."; *Abraham Lincoln. A Play* (1919), with a tipped-in envelope containing "LEAVES FROM THE DINNER TABLE OF PRESIDENT LINCOLN, at the Great Sanitary Fair in Philadelphia, June 16th 1864" written by "Ella Virginia J.P. 1872" with note by JD "These were given to me when I was in the U.S.A."; *The Collected Poems* in 2 vol. (1931), inscribed by JD "a copy of the large paper edition, specially bound by S. & S. Inserted is a copy of the frontispiece, coloured by Albert Rutherston" [also inscribed "J.D. from A.R.. Dec. 1923"]; *Preludes 1921-1922* (1922), LIMITED

TO 125 COPIES, inscribed "No. 3, and my own copy... September 1922; Claud Lovat Fraser (1923), LIMITED TO 450 COPIES, signed by Drinkwater and Albert Rutherston; *A Book for Bookmen* (1926), ONE OF 50 COPIES, WITH AN ALS FROM T.S.WISE (the dedicatee) tipped-in, also another copy with 2 further ALS from Wise ("What a brick you are..."); *Charles James Fox* (1928), inscribed "To David, the dearest Lady that I know. This book about Charles, whom must have been a very dear gentleman. With love from her Jonathan, Pepys House, September 1928"; *A Man's House* (1934), inscribed to his daughter Penny "... this play was produced at Malvern on July 23rd, three days before your fifth birthday...", with jacket and wraparound band; another copy inscribed to his wife "wishing her luck with our play... Malvern, 23. vii. 34"; *Laying the Devil* (1933), inscribed "Daisy darling, thank you for believing in this play, and for helping me by believing in it... Shaftsbury Theatre, 2.VII.33"; *Garibaldi* (1936), inscribed "For My David, this first copy of the new play... 6.vi.36"; Robert Burns. A Play (1925), THE DEDICATEE'S COPY, inscribed "Daisy Drinkwater from her Jonathan, New York, November 24th 1925"; *More About Me. Poems for a Child* (1929), DEDICATEE'S COPY, inscribed "My darling little [Penelope Ann, JD's daughter, printed] from her loving father who made the rhyme, Brampton October 28th 1929".

Books inscribed by their author to Drinkwater include: Arnold Bennett, *Riceman Steps*, with additional note by Drinkwater "Given to me by Bennett on the evening that I read 'Robert Burns' to him. J.D.", 1923; John Galsworthy, *The Dark Flower*, 1913; Charles Morgan. *Sparkenbroke*, 1936; Ramsay Macdonald, *At Home and Abroad*, 1936; Amelia Defries. *Rebirth*, the dedication copy, 1928.; John Buchan, *The Manor of Elsfeld*, 1931.

Provenance

John Drinkwater (1882-1937); his daughter Penelope Ann and thence by descent.



181

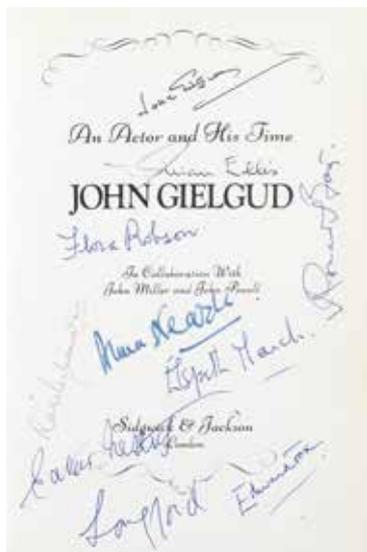
181 •

ELIOT (T.S.)

Murder in the Cathedral, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO E. MCKNIGHT KAUFFER, inscribed "for E. McKnight Kauffer by T.S. Eliot 11.vi.[1935]" on the front free endpaper, light spotting to endpapers, publisher's blue cloth, gilt lettered on spine, spine faded and rubbed at extremities, 8vo, Faber and Faber, [1935]

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

First edition, inscribed in the month of publication by Eliot to his close friend, the American-born artist Edward McKnight Kauffer (1890-1954). Best known for his posters designed for London Underground, Kauffer supplied the cover artwork to Eliot's *Journey of the Magi* (1927), *Marina* (1930) and *Triumphal March* (1931), and of him Eliot wrote he "did something for modern art with the public and something for the public with modern art" (British Library website).



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182 •

GIELGUD (JOHN)

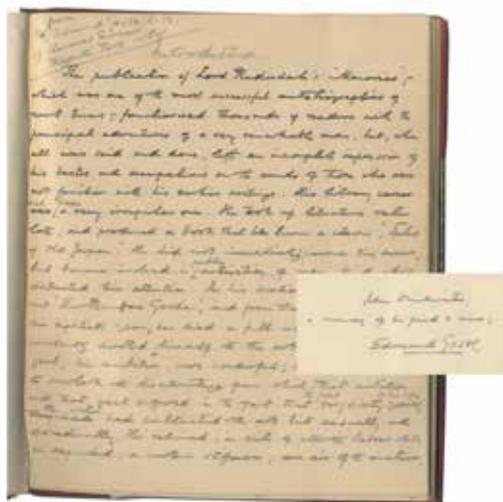
An Actor and His Time, FIRST EDITION, SIGNED BY GIELGUD, THE DEDICATEE RALPH RICHARDSON, AND OTHER ACTORS, all on the title-page, and inscribed "Love from Christina [Foyle]" on the dedication leaf, photographic plates, publisher's cloth, dust-jacket, 8vo, Sidgwick & Jackson, [1979]

£600 - 800
 €690 - 920
 \$850 - 1,100

A copy of Gielgud's autobiography signed by Gielgud and fellow theatrical acting greats Ralph Richardson, Flora Robson, Anna Neagle, Elspeth March, Kathleen Nesbitt and Edward Fox, along with composer Vivian Ellis, the publisher Lord Longford, and Christina Foyle, organiser of the legendary "Foyles Literary Luncheons".

Provenance

Jeanne Heal (1917-2010), actress and author, inscribed "with Love from Christina [Foyle]", and with accompanying typed letter signed from Christina Foyle inviting her to attend a "luncheon we are giving to Sir John Gielgud to mark the publication of his book... on Tuesday, 20th November, [1979]".



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183 •

GOSE (EDMUND)

Manuscript of his "Introduction" to "Further Memories... by Lord Redesdale", 22 leaves (written on recto only), blue ink on lined paper, numerous corrections in same hand, bound with the 16-page printed version of the same, 2 autograph letters signed by Lord Redesdale ("Redesdale") to Drinkwater thanking him for sending a copy of his "delightful book" and another saying he "shall read it with interest and pleasure" (together 3 pages, 1 May, and 3 June 1915), contemporary red half morocco over marbled boards, rubbed, 4to (220 x 180mm.), [August 1917]

£600 - 800
 €690 - 920
 \$850 - 1,100

“JOHN DRINKWATER, IN MEMORY OF HIS FRIEND & MINE; EDMUND GOSSE, XMAS 1917” - A 22-page manuscript essay on Algernon B.F. Mitford, first Baron Redesdale by Gosse, “one of the most prolific and powerful writers of his time” (*ODNB*). Headed “Introduction” with “from Edmund Gosse C.B., 17 Hanover Terrace, Regent’s Park, NW” the manuscript has many corrections and revisions. It was published as the introduction to Lord Redesdale’s *Further Memories* (1917), published the year after Redesdale’s death. Gosse, author of *Fathers and Sons* (1907), later contributed the article on Redesdale for the *ODNB*. Perhaps best remembered today as the grandfather of the “Mitford Girls”, Redesdale was in his lifetime a diplomat and successful author, notably for his classic *Tales of Old Japan* (1871), but “far from being the pillar of the establishment Bloomsbury abhorred, [he] had in fact been involved in the Wise forgeries and had been a secret homosexual” (*ODNB*). A copy of his *Life of Swinburne* (1912) inscribed to Drinkwater is held at Princeton University.

Provenance

John Drinkwater (1882-1937), given to him by Edmund Gosse, with the latter’s inscription “John Drinkwater in memory of his friend & mine; Edmund Gosse, Xmas 1917”; Drinkwater’s bookplate and pencil note; his daughter Penelope Ann and thence by descent.



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HUGHES (TED) AND LEONARD BASKIN

“In the Black Chapel...” poster by Baskin with a poem by Hughes, LIMITED TO 150 COPIES SIGNED BY BOTH THE POET AND ARTIST, this numbered 87, framed and glazed, 775 x 500mm., Victoria and Albert Museum, 1979

£500 - 700
 €580 - 810
 \$710 - 990

Limited edition poster published on the occasion of the exhibition “Illustrations to Ted Hughes Poems” held at the V. & A. Museum, September-October 1979.



185

185 AR

KAR (IDA)

George Braque seated in his studio, 303 x 350mm., [1961]; Marc Chagall, 390 x 310mm., [1954], gelatin silver prints, SIGNED BY THE PHOTOGRAPHER (lower right), [printed later] (2)

£500 - 700
 €580 - 810
 \$710 - 990

186 AR

KAR (IDA)

Noel Coward, light crease upper left, 303 x 390mm., [1957]; Raymond Chandler, 388 x 278mm., [early 1950s]; Julian and Aldous Huxley, 194 x 245mm., [1959], gelatin silver prints, SIGNED BY THE PHOTOGRAPHER in white pen (lower right), with photographer’s name and address stamp, and sitters identified in pen on verso (3)

£500 - 700
 €580 - 810
 \$710 - 990



186

MACNEICE (LOUIS)

Blind Fireworks, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, INSCRIBED by the author with the dedicatee's full name "Giovanna Marie Thérèse Babette Miriam Ezra" below the printed dedication to her, signed by the author at end of the Foreword, first issue binding of cream canvas boards, Victor Gollancz, 1929--THOMAS (DYLAN) New Poems, first printing in book form, publisher's boards, dust-jacket, Norfolk, Conn., New Directions, The Poets of the Year, 1943--LAWRENCE (D.H) Pansies, limited to 500 copies, portrait, original wrappers, Privately Printed, 1929--HERBERT (A.P) Poor Poems and Rotten Rhymes, original printed wrappers, solander box with bookplate of Mary Priscilla Smith, Winchester, P. & G. Wells, Booksellers to Winchester College, 1910, 8vo; and approximately 17 others (quantity)

£500 - 700

€580 - 810

\$710 - 990

188

MONTESQUIOU (ROBERT DE)

Series of autograph letters, notes and cards to Baron Eugène Fould and his wife Mitzi Springer ("Cher Monsieur", "Cher Monsieur et Ami", "Chère Madame", "Chers Amis" where addressed), the five letters signed variously "Comte Robert de Montesquiou", "Robert de Montesquiou", "R.M." or "Cte. R. de M.", discussing arrangements to meet and meals, a recent event which left him full of regret (at "actes non accomplis et des paroles non dites, bien plutôt que de gestes déplorés et des propos incosidéérés") and leading to observations on a piece of turquoise jewellery and the merits of ties, referring to a kind gesture ("qui me touche avant tout et charme plus encore"), discussing the "singulier symbolisme" of a 'mysterious object' in conjunction with the 13th of the month and Saturn; in the letter to Mitzi he begins "Qu'aurait dit la graphologie, de les belles oriflammes qui accompagnent vos paroles écrites" and again thanks her for some act of generosity; together with an autograph postcard sent from Engadine, Switzerland (dated March 1909), two cryptic initialled autograph notes, and three autograph visiting cards, the letters 12 pages in total, on Montesquiou's notepaper with winged bat motif (one embossed in silver), with envelope inscribed by Mitzi "Lettres de Robert de Montesquiou à Eugène et à moi", 8vo and oblong 4to, "Neuilly" or "Pavillon des Muses", December 1908-1909

£600 - 800

€690 - 920

\$850 - 1,100

An intriguing group of letters from Robert de Montesquiou, Symbolist poet, essayist, art collector, flamboyant Parisian aesthete, friend and correspondent of Proust, and the inspiration for the latter's Baron de Charlus.

Provenance

Baron Eugène Fould (1876–1929) and his wife Mitzi Springer; their daughter Therese Fould-Springer (1908-1953); and thence by descent to the author David Pryce-Jones.

189

MOORE (HENRY)

Autograph letter signed ("Henry Moore") to art dealer and collector George Dix ("Dear George"), sorry to hear he had already returned home, thanking him for showing his drawing to Monroe Wheeler and for asking Curt Valentin to help with the framing, apologising for not putting his name down for one of "...the small bronzes I showed at the Berkeley Galleries... the one you mention of the man & woman

holding the child aloft is no longer available – in fact there were six copies done of each of the bronzes (& one further of each for the Tate Gallery...)... [William] Ohly now tells me there are two or three left over because of a mistake... I'm sending you a photograph of two of the family groups... [included in the lot]... I have done a larger version of the child aloft... Valentin I think will take 2 out of the edition of 3... but it will be priced considerably higher than the Berkeley Galleries small one, I'm afraid... I've done no new drawings for a long time now – I'm doing sculpture again - & am just about to start on a ton & a half, block of stone, carving it into a large reclining figure..."), 2 pages, in clean fresh condition, 8vo (180 x 113mm.), Hoglands, Much Hadham, 6 October 1945; with two photographs of "The Family/ 1944" and "Family Group/ 1944"; autograph envelope from Moore to Dix; and a one-page typed letter from James John Sweeney of The Museum of Modern Art, New York, to George Dix declining his offer to exhibit a small bronze of 'The Family' at the forthcoming exhibition of Moore's works, dated 2 December 1946

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

'AM JUST ABOUT TO START ON A TON & A HALF BLOCK OF STONE, CARVING IT INTO A LARGE RECLINING FIGURE': Henry Moore writes to his American dealer at the beginning of his International success and embarks on one of his major sculptural works.

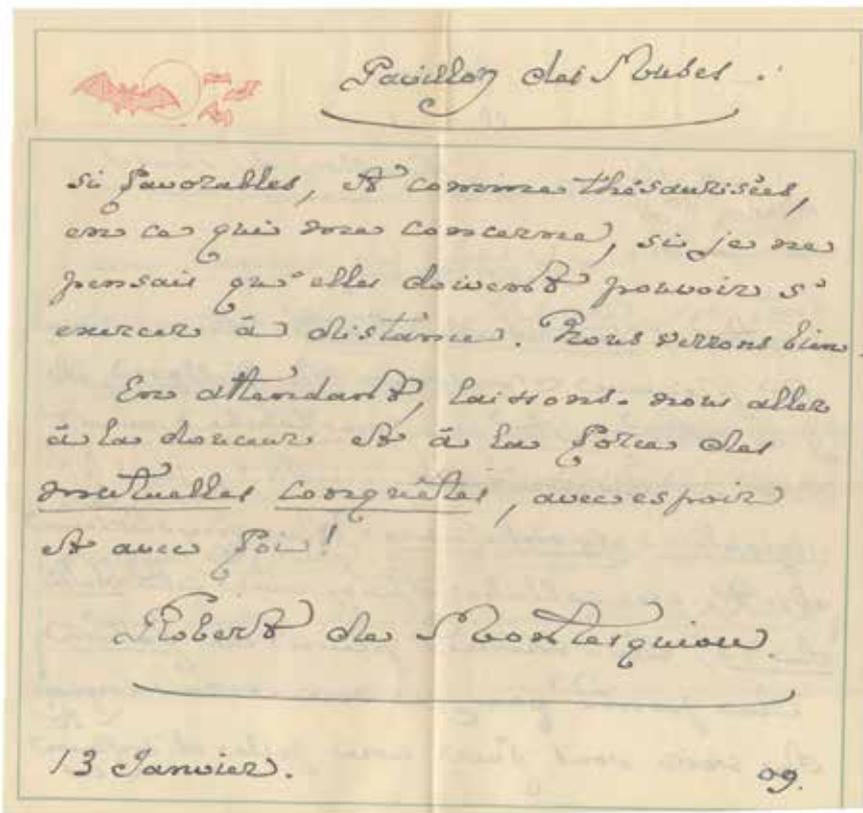
George Dix (1912-1999), the recipient of our letter, was a well-established New York art dealer and had met Henry Moore and other artists such as John Piper, Ben Nicholson, Keith Vaughan and John Minton whilst stationed in England during the war. As these letters demonstrate, he did much to champion British art in America and was well placed to show Moore's artworks and publications (such as his shelter notebooks and Eddy Sackville-West's *The Rescue*, for which Moore provided the illustrations) to the likes of publisher and curator Monroe Wheeler and Curt Valentin of the Bucholz Gallery. His papers from his time at Durlacher Bros between 1946 and 1967 are held at the Beinecke Library, Yale University (Gen. Mss. 403).

Dix must have purchased at least one of the series of family groups shown at the Berkeley Galleries in London, as he offered *The Family* to James Johnson Sweeney, curator at MOMA, for inclusion in what was the largest show for a living British artist in America. The 1946 show was to be a breakthrough exhibition for Moore who firmly believed that this recognition was instrumental in his future International success (see Pauline Rose, *Launching Moore's International Career: Henry Moore at the Museum of Modern Art, New York 1946*, tate.org.uk).

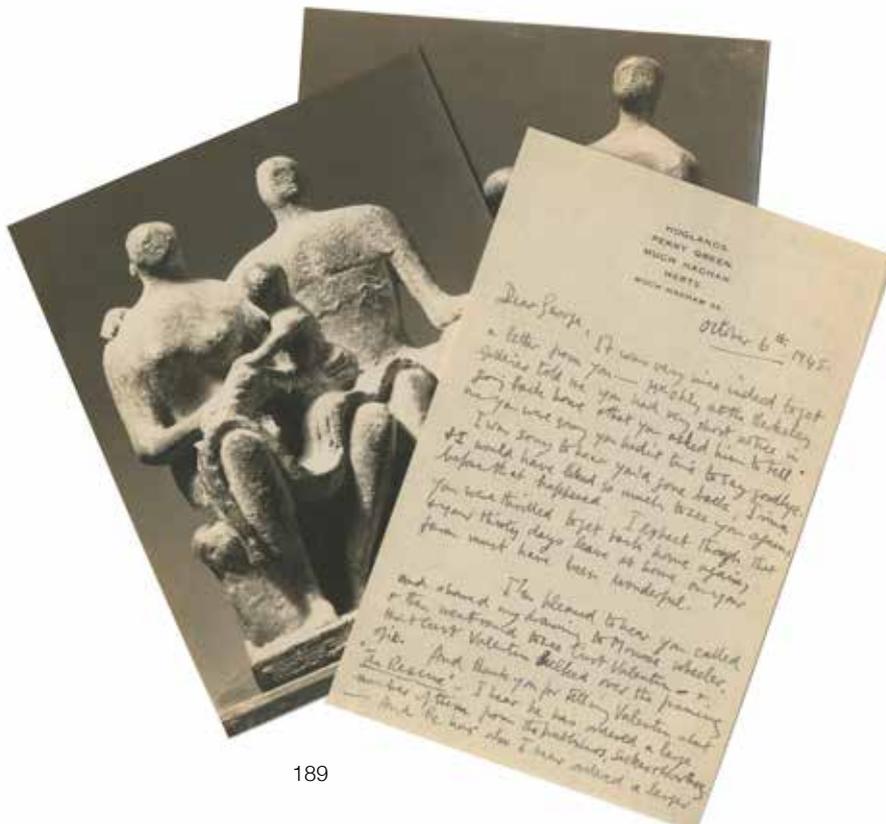
At the time of writing, Moore was working on two major reclining figures, one in elmwood and the other in Hornton stone, likely to be his "ton & a half block of stone" mentioned here, which he transformed into a memorial to his friend Christopher Martin, head of the Arts Department at Dartington Hall in Devon (Henry Moore Foundation catalogue LH 262). Commissioned by Dorothy and Leonard Elmhirst, creators of the Dartington community, it remains in situ and has been described as 'perhaps the most serene and elegiac piece of Moore's entire career' (Roger Berthoud, *The Life of Henry Moore*, 2003).

Provenance

George Dix (1912-1999); given by him to the author David Pryce-Jones after clearing out possessions left at the house of his father Alan Pryce-Jones in London.



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189



Hymne à la mer

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PHOTO BOOK - CLERGUE (LUCIEN)

DUAULT (ALAIN) *Hymne à la mer*, NUMBER 14 OF 20 COPIES with one of the photographs signed with the monogram of the photographer, signed by the author on the colophon, and presented in a plexiglass case, from an overall edition of 35 copies, 3 GELATIN SILVER PRINTS BY LUCIEN CLERGUE, the images (180 x 243mm.) mounted as issued, text printed in blue and black, the whole arranged on 10 sheets, loose as issued in plexiglass show case, approximaely 290 x 310 x 40mm., Editions le Renard Pâle, [2009]

£500 - 700
 €580 - 810
 \$710 - 990

LIMITED EDITION PHOTOBOOK. Includes three photographs by Lucien Clergue: Antigua; Craquelure, Camargue; Plage de Camargue.

191

POLITICS - MARGARET THATCHER'S CABINET, 1981

The Conservative Cabinet of Prime Minister Margaret Thatcher, at No. 10 Downing Street, *colour photograph*, SIGNED BY THATCHER AND ALL THE CABINET MINISTERS (including Whitelaw, Tebbit, Lamont, Howe, Hailsham, Heseltine, etc.) beneath the image on the mount, corners of mount slightly bumped, image 290 x 385, mount 460 x 530mm., [14 December 1981]; together with official group portrait of Margaret Thatcher's first Cabinet of 1979, and those led by Harold Wilson, and Jim Callaghan (4)

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

Official photograph of Mrs Thatcher's Cabinet in December 1981, reflecting the changes made by her reshuffle made that September, signed by all the members including Thatcher, Tebbit, Whitelaw, etc.



191

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PROUST (MARCEL)

Six autograph letters signed ("Marcel Proust"), five to Thérèse Fould née Ephrussi ("Chère madame" or "Madame") and one to her husband Léon Fould ("Cher Monsieur"), all written on mourning paper, three of the letters to Thérèse discussing his recuperation and desire to leave Paris, against his doctor's advice, for a trip to the mountains or the sea ("Vous je suppose que vous irez à Chantilly... mais Fontainebleau m'a autrefois si mal réussi que je crains a priori les forets. J'ai pourtant très bien respiré à Vallière"), thanking her for her great kindness, apologising that another bout of flu has prevented him from going out, and mentioning a conversation with her son, Proust's friend Eugène (who, despite a misunderstanding over an invitation "a été délicieux d'esprit et de gentillesse"), which, along with a decision to pop out for half an hour ("Malheureusement cette sortie m'a réussi aussi mal que possible"), meant it was to late to visit her; the other two letters to Thérèse, presumably following the death of her other son Robert, sending his heart-felt condolences ("La pensée de votre douleur m'affole, me martyrise. Je ne pense a vous qu'avec un effroi anxieux"), hoping that God will also give Eugène, his sister Elisabeth and Monsieur Fould "la force de résister a cette immense angoisse", and asking Thérèse to encourage Eugène to write to him; the letter to Monsieur Fould (dated "Mardi soir"), thanking him for his visit and kindness, asking him to send his apologies to Thérèse ("en ce moment je suis bien incapable d'ecrire"), hoping that the Ephrussi family are coping ("Madame Marie... le pauvre Ignace Ephrussi... Charles Ephrussi lui aussi a perdu sa mère"), and hoping that Robert "est maintenant tout à fait rétabli", 20 pages, on bifolia, one on thinner paper, a few creases, 8vo, no place or date [Paris, 1905?]

£8,000 - 12,000
 €9,200 - 14,000
 \$11,000 - 17,000



192

UNPUBLISHED LETTERS FROM PROUST AT A TIME OF LOSS FOR THE AUTHOR AND HIS CLOSE FRIENDS. In this group of six letters from Thérèse and Leon Fould, the author shows himself to be consumed with grief and concern for the health and wellbeing of his friends, whilst also displaying his usual tendencies for hypochondria and perhaps a form of agoraphobia.

Thérèse Bacha Prascovie Fould (1851-1911), née Ephrussi ran a thriving literary salon which Proust frequented from around the turn of the century. A well-known figure, she had sat for Renoir in 1880 and the resulting portrait was sold at auction last year for just under £500,000. Proust corresponded regularly with her, and the library at Royaumont has a copy of the author's first published work, the 1904 translation of Ruskin's *The Bible of Amiens*, which he inscribed to "Madame Léon Fould. Respectueux hommage d'un ami".

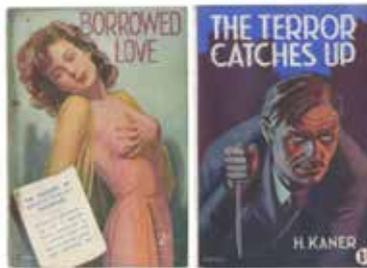
Thérèse's marriage to Léon Fould (1839-1924) was one of several unions between well known banking dynasties of the period. Léon had lived through the Commune in the revolutionary Paris of 1870, and the couple had three children including Eugene, who became

a close friend of Proust, and Robert, who died in October 1905, a month after the author's own mother, at the tender age of 22. This period of shared grief tightened the bonds between them, and either or both of the deaths would account for the use of mourning paper.

Thérèse was the half-sister of Charles Ephrussi, who was a well-known art historian, collector and editor (1849-1905), and one of the inspirations for the character of Swann. Like Thérèse, he was painted by Renoir, appearing as the man in the top hat talking to Proust in *Le déjeuner des canotiers*.

Provenance

Thérèse Fould (1851-1911), née Ephrussi; her son Eugène Fould (1876-1929) and his wife Mitzi Springer; their daughter Therese Fould-Springer (1908-1953); and thence by descent to the author David Pryce-Jones. Eugène and Mitzi Fould-Springer presented 20 of their Proust letters to the Bibliotheque Nationale, but retained the present series, which remain unpublished in Philip Kolb, *Correspondance de Marcel Proust*.



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PULP FICTION - H.W. PERL AND REGINALDE HEADE

A collection of approximately 84 works with covers designed by H.W. Perl, and 24 by Reginald Heade, *pictorial wrappers* (except 2 Hyman Kaner titles cloth-bound in jackets), some creases or small abrasions, 8vo; and 20 others (c.128)

£400 - 600

€460 - 690

\$570 - 850

An extensive collection of works with cover artwork by H.W. Perl (1897-1952), the most prolific and distinctive of the pulp illustrators in the 1930s and 40s, challenged towards the end of his career by Reginald Heade, "the most collected of post-war paperback artists... whose beautifully rendered dames graced the books of many companies... [his] strength was the boudoir..." (Steve Holland, *The Mushroom Jungle*, 1993). His work is included on works by Paul Reville (the earliest published by Gramol in 1931), H. Kaner, Earl Ellison, Wesley Smith, Ramon Lacroix, John Russel Fearn, Henri Lamonte, Paul Reville, and numerous others.

194 •

PULP FICTION - "FRENCH LOW-LIFE", AND ROMANCE

LAVELLE (MARC) Paris After Dark, Edwin Self, [c.1953]; REVILLE (PAUL) Enslaved, [1930]; Downfall, [c.1930], Gramol; Possession, 2 copies, *variant covers*, [c.1950]; Three Girls, [c.1950]; Conquest, [c.1930]--LAMONTE (HENRI) Abandoned, [c.1950]; Proud Passion, [c.1950]; Whirlwind of Desire, [c.1950], Phoenix--ROYER (LOUIS-CHARLES) Les Ensorcelles, *creases to one corner of jacket*, Editions de Paris, [1946]; The Harem, [1950]--DUPRES (HENRI) Lost Love, [c.1946]; Desperate Love, [c.1946]--LEHANE-WILLIS (MARION) Painted Woman, [1949]--LAROCQUE (JEAN) A Life of Pleasure, [c.1949], Camden Publishing--L'ARNAUD (D.) Death Preferred, [c.1948]; Sandra, [c.1948], Glasgow, M.C. Publishing--LAFORGUE (EDWIN) Crimes Passionel, [c.1951]; Paris Model, [c.1951]--MONTESSE (RUY DU) Passionate Puritan, Archer, [c.1951]--DELMARNE (GEORGES LOUIS) Les Filles de Soir, [c.1953]; Mademoiselle de Paris, [c.1953]--LAVELLE (MARC) Dame Without Shame, [c.1953], Edwin Self--MORAC (JULES-JEAN) Playing with Fire, [1953]; My Life is My Own, [1953], Harborough--LAVAL (MAURICE) Desire Me, [1953]; My Lovers, [1953]--DUVAL (HENRI) Pick-Up Love, [1948]--LAMOUR (ANDRE) Fallen, [1948]; Too Passionate, [1948]; Passionate Interlude, [1947]; Pin-Up for Michael, [1948], Curzon; Shameless, [c.1953]; Desirable, [c.1950]; Nightfall, [c.1950]; Flame of Desire, [c.1953]; Bought Love, [c.1953], Gaywood or Kaye, *publisher's pictorial wrappers, occasional small creases, 8vo*; and approximately 150 others by supposedly foreign authors, *all pictorial wrappers* (c.180)

£800 - 1,200

€920 - 1,400

\$1,100 - 1,700

Many of the "French" authors writing of romance, low-life and street walkers were instead actually English, hailing from the London suburbs rather than the streets of Paris.

195 •

PULP FICTION - "WHITE SLAVERY", SCIENCE FICTION, ETC

DUPRES (H.) White Slaves of Two Cities, Federation Press, [1924]--WILLIS (W.N.) The White Slaves of London, Stanley Paul, [1912]; White Slave Market, *some loss to blank area of half-title*, [c.1949]; White Slaves in a Piccadilly Flat, [c.1949]; Western Men With Eastern Morals, [c.1950], Camden Publishing--LACROIX (RAMON) White Slave Traffic, [c.1952]; GRIFF. The City of Lost Women, [c.1954]--SARTO (BEN) Pinday and the "White Slaver", [c.1952]--MAYFAIR (MARINA) White Cargo, [c/1952], Modern Fiction Ltd.--GREY (ELEANOR) Sold!, [c.1950]--BATES (H.L.) The Auction of Souls, [c.1954], Phoenix Press--LESTRANGE (PAUL) Blonde Slaves, *one gathering loose*, Clifford Lewis, [c.1946]--KING (JOHN) Shuna and the Lost Tribe, [1951]; Shuna. White Queen of the Jungle, *cover designs by Reginald Heade*, Harborough--FEARN (JOHN RUSSELL) Goddess of Mars, Hamilton, [1950]--GRIDBAN (VOLSTED) The Genial Dinosaur, [1954]--STATTEN (VARGO) The Eclipse Express, *bookseller's stamp on p.5, small loss to spine* [1952], Scion, *all publisher's pictorial wrappers, some small creases, etc.*, 8vo; and 35 others, miscellaneous Pulp, including 16 "White Slave" related (c.52)

£400 - 600
€460 - 690
\$570 - 850

196 •

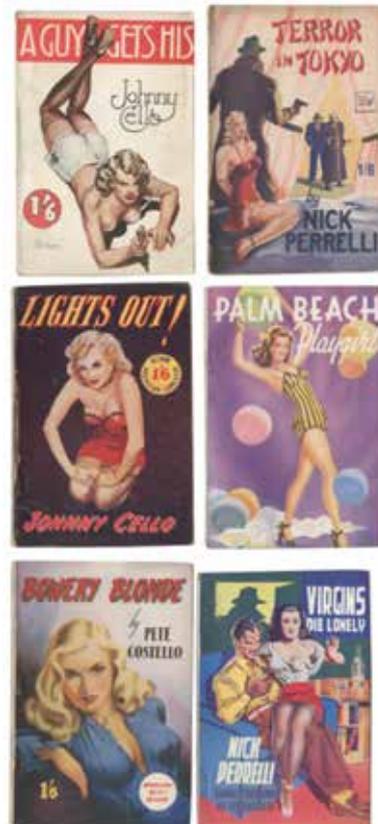
PULP FICTION - CRIME

PERRELLI (NICK, *pseud.* of George Herbert Dawson) Terror in Tokyo, [1950]; The Body Ran Home, *very short tear lower margin of upper cover*, [1951], *each with "Printed in England" stamp on title, and "35c." stamp on upper cover*; Virgins Die Lonely, [1950]; Virgin's Vendetta, [1950], Bolton, Tempest; She Sure Slipped, [1952]; A Dame Doles Death, [1953]--BARONI (NICK), *Pseud.* of FREDERICK TOM FODEN [and others]. Red Doll, [c.1951]; Shapely Lady, [c.1951]; Pay Off, [c.1951]; Don't Mind Stella, [c.1951]; High Heels and Scanties, [c.1951]; Easy Curves, [c.1951], Curtis Warren Ltd--CELLO (JOHNNY) A Guy Gets His, [1951]; Lights Out, [1952], Scion--COSTELLO (PETE) Bowery Blonde, [c.1951]; Call Girl, [c.1951]; Redheads Spell Danger, [c.1952]; Dames Die Hard, [c.1952]; Murder in Mink, [c.1953]--BARNATO (BART) Broadway Siren, [c.1951]; Dames Play Dumb, [c.1951]; Bigtime Payoff, [c.1953], Edwin Self--ANGELO (TONY), *Pseud.* of THOMAS WEBB. Sinner's Shroud, [1950] MORELLI (SPIKE), *Pseud.* of WILLIAM NEWTON. You'll Never Get Me, [1950]; Coffin for Cutie, [1950], *stamped "Printed In England" on title and £35c." on upper cover*, Stoke, Archer; This Way for Hell, [1952]; Death for a Doll, [1952], New York, Leisure Library--BORELLI (CASS) I will Kill, Scion, [1953]--ROSA (VICKI) Palm Beach Playgirl, Bush, 1948, *mostly first editions, publisher's pictorial wrappers (some by designed Heade, and Ferrari), a few with light creases, 8vo*; and 44 others by "Italian American" authors, including Perrelli, Cello, Costello, Baroni, etc. (c.74)

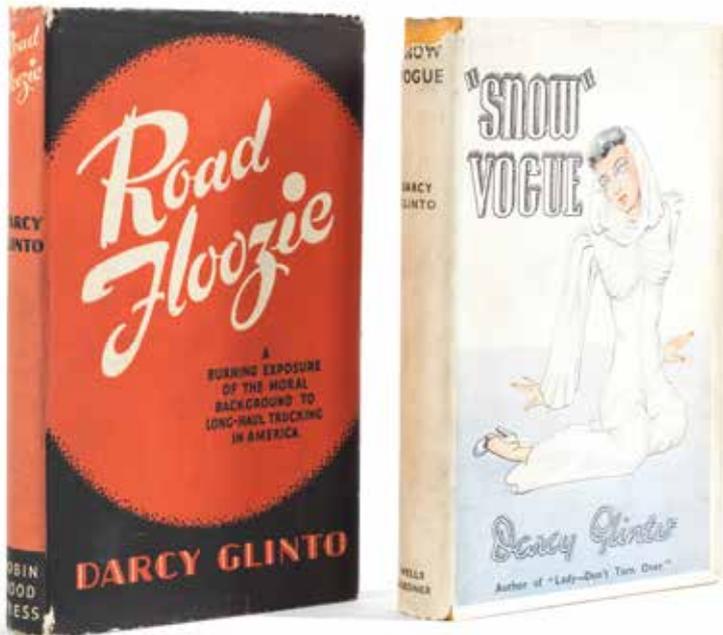
£700 - 900
€810 - 1,000
\$990 - 1,300



195



196



197

197 •

PULP FICTION - CRIME

GLINTO (DARCY), Pseud. of HAROLD ERNEST KELLY. Snow Vogue, FIRST EDITION, loss at head of dust-jacket spine affecting the word "Snow", Wells Gardner, Darton & Co., [1941]; Road Floozie, 1950; "... One More Nice White Body", rodent damage to lower part of spine (similar to dust-jacket), jacket price-clipped, 1952; "You Took Me... Keep Me", library labels, and perforated stamp on 2 pages, small tears to jacket with label on spine, 1941 [but 1952]; Curtains for Carrie, 1953, publisher's cloth, pictorial dust-jackets, 8vo, all but the first mentioned Robin Hood Press; and 3 others by Darcy Glinto, dust-jacketed hardbacks (8)

£400 - 600
 €460 - 690
 \$570 - 850

The rare first edition hardback with dust-jacket of Glinto's classic of drug peddling, glossed as "Opium! Cocaine!! Dope!!!. Fiendish Drug-Orgies Shock America" on a later paperback edition.

198 •

PULP FICTION - CRIME

GLINTO (DARCY), Pseud. of HAROLD ERNEST KELLY. Lady - Don't Turn Over, [November 1940]; No Mortgage on a Coffin, [January 1941]; Snow Vogue, [1941]; Road Floozie, date stamp "24 Nov. 1941" on first leaf, [1941], Wells, Gardner, Darton, & Co.; Curtains for Carrie, 1947; Mannequin Moll, 1948; No Come-back for Connie, [1948]; Straight-Up Girl, slight rusting to staples, [1949]; "... One More Nice White Body", small loss at blank extremities of spine, 1950, Robin Hood Press, FIRST EDITIONS, the first three mentioned publisher's stiff wrappers with pictorial dust-jackets, the others publisher's wrappers, 8vo; and 24 others by Darcy Glinto, including the early Robin Hood Press issues of the Wells, Gardner titles (c.31)

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

A fine run of Darcy Glinto works, including the first editions of his first four books, including Lady - Don't Turn Over and Snow Vogue for which he and the publishers was prosecuted for obscenity at the Old Bailey in 1942, resulting in a fine of £200.



198

PULP FICTION - CRIME

RENIN (PAUL), *Pseud. of RICHARD GOYNE*. Gilded Women, [c.1928]; Love, [c.1929]; One Night, [c.1929]; Glamour [A Sequel to 'The Seventh Night'], *upper cover detached with small loss at corners*, [c.1929]; Mad Marriage, *small loss to 2 corners of upper wrapper*, [c.1932], Fiction Features; The Siren, *small loss to one corner of lower wrapper*, Federation Press, [c.1927]; The Woman in the Case, 4 versions, [c.1950]; Man Mad, 3 versions, [c.1943-1950]; Desire, 3 versions, [c.1940-1950]; By Repute, 2 versions, [c.1950]; Suzanne de Paris, 2 versions, [c.1950-1952]; Unwarned, [c.1949], Phoenix Press; Life, Gerald G. Swan, [1940]; "Night Birds", [c.1946]; She Who Hesitates, [c.1947]; Heads! I Marry You, [c.1947]; Scandal, [c.1948]; When a Woman Loves, [c.1948]; Dangerous Moments, [c.1946]; East and West, [c.1947]; Enticed, [c.1945], R. & L. Locker; Sex, Ohio, Kaywin, [1953]; Girl Bride, *half-title part adhered to inner upper cover*, Leicester, Thorpe & Porter, [1950s], *publisher's pictorial wrappers (by H.W. Perl, Philip Simmonds, Reginald Heade, and others), a few creases, etc., 8vo*; and 127 others by Paul Renin, *all in pictorial wrappers* (c.149)

£800 - 1,200

€920 - 1,400

\$1,100 - 1,700

"The feeling, prevalent during the thirties and exploited during the fifties, was that the French-flavour of a novel would guarantee sales, and to this end Britain enjoyed the works of a number of French authors... but it was more likely that the works were by British authors such as Richard Goyne, the author behind the highly popular Paul Renin" (Steve Holland, *The Mushroom Jungle. A History of Postwar Paperback Publishing*, 1993). In 1931 the owners of Gramol, the publisher of the early Renin titles, were prosecuted and imprisoned for six months for obscenity. Rather than halt the flow of "Renin" titles this appears to have led to an increased output. The success of these "erotic" works by Goyne (1902-1957), the son of a vicar, was also driven by the cover artwork (without exception featuring a "sensuous" woman) by H.W. Perl and others.

PULP FICTION - CRIME

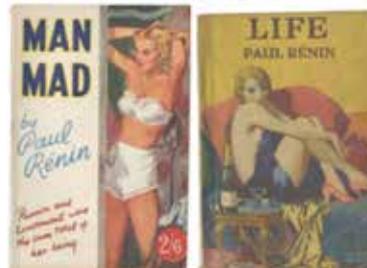
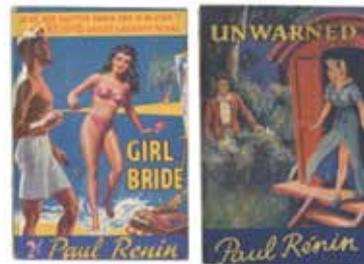
SARTO (BEN), *Pseud. of FRANK DUBREZ FAWCETT [and others]*. She Ruled with a Rod, [c.1945]; Miss Otis Comes to Piccadilly, *very small hole to upper cover*, [c.1943]; Rebecca of the Snatch, [c.1949]; Duchess of Dope, [c.1945]; "Jews" Pellegrini, [1949]; "Soho Spiv", [1949]; Miss Otis Has a Daughter, [c.1949]; There's Always a Dame, [c.1949]; Queen of Crook's Harem, [1949]; Pinday and the "White Slaver", [c.1949]; "Dames Can Be Poison", [c.1949]; I'll Get By, [c.1949]; The Oldest Profession, [c.1952]; Beech on the Boulevard, [c.1952]; Gorilla's Moll, [c.1953]; City of Sin, [c.1952]; Baby Moll, [c.1953]; Floozie Takes Lawman, [c.1952], **FIRST EDITIONS**, *publisher's pictorial wrappers (many signed by H.W. Perl), a few creases or light soiling, 8vo*, Modern Fiction; and 64 others by Ben Sarto (c.82)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

An almost complete set of the works of "Ben Sarto", one of the most influential of the British crime fiction writers in the 1940s. During a court trial relating to copyright between the publisher Modern Fiction Ltd and F.D. Fawcett (who wrote the early Sarto titles) in 1949, the author said for his third book he had been inspired by "news about kidnapping in American papers and it occurred to him to use that as the particular crime to be attacked, [and] that the title "Rebecca of the Snatch Racket" came to him in a flash...". *Rebecca* is one of the many rarities in this collection, with no copies recorded in any library collections.



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PULP FICTION - CRIME

GRIFF, *Pseud. of* ERNEST MCKEAG, F.L. FAWCETT [and others]. Rackets Incorporated, *biro "X" and "1/8" across upper cover*, [1949]; Only Mugs Die Young, [1949]; Dope is For Dopes, [1949]; Rub-Out Speciality, *biro marks just touching one letter on upper cover*, [1949]; From Opium Hall to Opium Drive, *upper cover with small loss lower right corner and see-through tape repair at 2 margins in side, lower cover with some tape repairs*, [1950]; Trading with Bodies, *issue with 160pp.*, [c.1950]; Stiffs Can't Squeal, *2 small losses to upper cover*, [c.1950]; Hell Bomb Floozies, *one corner of upper cover and spine chipped*, [1951]; I Spit on Your Grave, [c.1951]; Goodbye To-Morrow, [1952]; That Room in Camden Town, [1952]; Dead Bones Don't Tell Tales, [1953]; Caribbean Cutie, [1953]; Cage of Corruption, [1953]; The Silver Key, [1953]; Main Street Morgue, [1953], ?FIRST EDITIONS, *publisher's pictorial wrappers, a few creases or small snicks*, 8vo, Modern Fiction Ltd; and 17 others by "Griff" (c.34)

£400 - 600

€460 - 690

\$570 - 850

"Griff" was, according to the the biographical details put out by the publisher Modern Fiction Ltd, the pseudonym of an American "journalist of international repute who shines a searchlight on the basest motives of mankind - murder, gang war, vice!". In fact the author of the earliest titles issued under the "Griff" name was Ernest McKeag (1896-1974), son of an insurance salesman from Newcastle, and already a prolific author in the pulp field, most notably for the "French" low-life tales he wrote as Roland Vane.

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PULP FICTION - CRIME

KARTA (NAT), *Pseud. of* JOHN WATSON [and others]. Los Angeles Be Damned, [c.1951]; A Dame Called Desire, [c.1950]; The Tigress Bites, [c.1951]; To Good for the Poor, [c.1950]; Turn off the Heat, [c.1951]; The Body's Mine, [c.1951]; The Foolish Virgin, [c.1950]; The Hot Rod, [c.1952]; A Guy Named Judas, [c.1952], Glasgow, Muir-Watson; Brother Rat, [1952]; Pay-Off, [c.1952]; Jealousy, [c.1953]; The Concrete Nymph, [c.1954], Scion--ZOR (HYMAN) Passion's For Noon, [c.1950]; Call Me a Million, [c.1950]; No Shame on Jansy, [c.1950]; Lady Be Bad, [c.1950], Glasgow, Muir-Watson; Shadow of Sin, [c.1953]; Black Orchid, [c.1953]; It's a Sin, [1953]--VOGEL (HANS), *Pseud. of* DAIL AMBLER [and others]. Shameless, [c.1951]; Love From Las Vegas, [c.1951]; The Bad Woman, *one blank corner cut away from lower cover*, [c.1951], Glasgow, Muir-Watson; Jittery Dame, *35c. price label pasted on upper cover* [1953]; What Comes Next, [c.1953], Scion, *publisher's pictorial wrappers, a few creases, small marks*, 8vo; and others including works by Nat Karta, Hyman Zoré, and Hans Vogel (c.54)

£600 - 800

€690 - 920

\$850 - 1,100

Hard-boiled faux American crime thrillers by Nat Karta, Hyman Zore, and Hans Vogel, "authors" first published by the Glasgow imprint of Muir-Watson. It was founded in 1949 by John Watson, a journalist on the Glasgow Herald. In 1952, disillusioned by formula and also wary of threat of prosecution under the obscenity laws, he sold the rights to the three authors' names to Scion, who commissioned established pulp writers such as Victor Norwood, John Russell Fearn and Dail Ambler to continue the successful output.

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PULP FICTION - CRIME

CAPELLI (ACE), *Pseud. of* STEPHEN FRANCES, NORMAN LAZENBY [and others]. The Big Time, [c.1950]; Chicago Pay-Off, [c.1951]; Time to Kill, [c.1952]; Sister Move Over, [c.1952], Kaye Publications; Woman Trap, [c.1952]; Dames Like Dough, [c.1952]; Baby, You're Better Dead, [c.1952]; The Set Up, [c.1952]; Dames are Dynamite, [c.1952]; Get Me Headquarters, [c.1952]; Don't Die Too Soon, [c.1952], Gaywood Press--BOCCA (AL), *Pseud. of* BEVIS WINTER. No Dice!, [1951]; She Was No Lady, [c.1951]; A Dame Ain't Safe, [c.1951]; It's Your Funeral, [c.1951]; The Long Sleep, [c.1951], Scion; The Slick and the Dead, Milestone, [1953]--GRECCO (JOHNNY), *Pseud. of* GEOFFREY PARDOE. Manhattan Massacre, [c.1952], Bernard Kaye; Mexico Deadline, [c.1952]; A Date With...?, [c.1952]; A Sucker for Dames, [c.1952]; Million Dollar Snatch!, [c.1953], Gaywood Press, *publisher's pictorial wrappers, some creases or small tears*, 8vo; and others by Capelli, Bocca, and Grecco (c.59)

£600 - 800

€690 - 920

\$850 - 1,100

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PULP FICTION - CRIME

STORME (MICHAEL), *Pseud. of* GEORGE HERBERT DAWSON. Make Mine a Virgin, [1949]; Make Mine Dangerous, [1949]; Make Mine a Corpse, [1950], Make Mine Beautiful, [1949]; Satan Buys a Wreath, [1950], Stoke, Archer; Unlucky Virgin, *first American edition, extreme tip of one upper cover corner torn away*, Cleveland, Kaywin, [1951]; Hot Dames on Cold Slabs, *first American edition*, New York, Leisure Library, [1952]; Elvira Digs a Grave, [1952]; Chicago Terror, [1952]; Make Mine a Redhead, [1952], Harborough--ANGEL (ROSS), *Pseud. of* DONALD CRESSWELL. Dead Easy, [c.1951]; Smile Baby, Smile, [c.1951]; Over My Dead Body, [c.1951]; One-Way Trip, *"2/6d." price tab pasted on upper cover*, [c.1953]; Dames Don't Dictate, [c.1952]; So Long, Johnny!, [c.1952], Scion--MARKHAM (STEVE) Alcatraz Breakout, [c.1950]; Dames Can't Wait, [c.1950]; It's Not Easy to Die, [c.1950]; The Hideout, [c.1950]; The Maltese Mob, [c.1950]; Date in Detroit, [c.1950], Art Publicity; Cornered, [c.1951]; New Orleans Wildcat, [c.1951]; I'll Take Blondel!, [c.1951], Gaywood; Dames Spell Trouble, Kaye Publications, [c.1953]--SHANNON (BRAD) The Big Snatch, [c.150]; Fall Guy, [c.1951]; The Lady's for Killing, *short tear to upper cover*, [c.1950]; Blues for My Baby, [1950]; So Many Dead, [c.1950]; The Countless Steps, [1952]--LUGAR (HANS) You Don't Say, *Bolton Book Exchange stamp on upper cover*, [1951]; Handle with Care, [1952] Midnight Sister, *short tear to upper cover*, [1953]--DRAYTON (RICKY) Stick or Bust!, [1953]--HANSEN (FRANK) I'll Get By, [1953]; Lady Be Bad, [1953], Scion *publisher's pictorial wrappers by Heade, Ferrari, Gomez, Roger Davis, J. Pollock, and others, occasional light creases or light markings*, 8vo; and 62 others by mentioned authors, R.C. Finney, and Christ Wheatley (c.100)

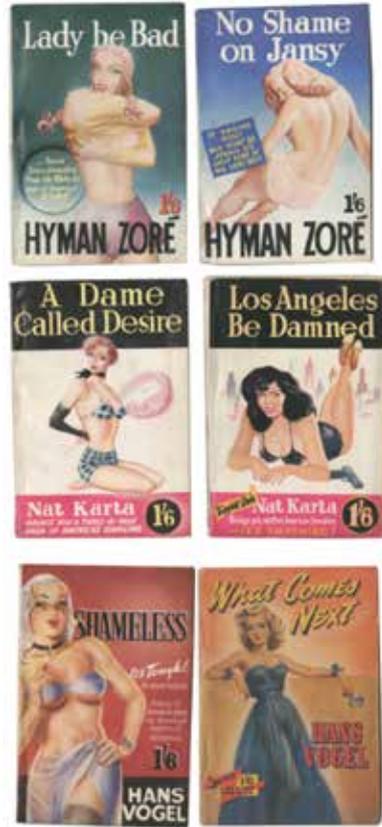
£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100



201



202



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PULP FICTION - CRIME

CARSON (BART), *Pseud. of WILLIAM MACONACHIE*. Champagne and Choppers!, [1951]; Lady Behind Bars, [1951]; Curves Mean Danger, [1950]; No Dice - Sister!, [1950], Hamilton--DIAMOND (BRETT) A Coffin for Clara, [c.1952]; Lady Watch Out!, [c.1952], John Spencer--SPENCER (HANK) Bad-Luck Cutie, [1953]; Vice Squad, [1954]; Necks of Sinners, [1954], Modern Fiction Ltd.--MACEY (CLARK) You Can't Kill the Dead, [c.1953]; Million Dollar Dames, [c.1953]; Baby, You're Grief, [c.1953]--DRAYTON (RICKY) I Don't Die Easy, [1952] Hells Belles, [1953], Scion--BOGAR (JEFF), *Pseud. of RONALD WILLS THOMAS*. Lady - Pass My Gat!, [1950]; Sucker Bait!, [1950]; Duet for a Corpse!, [1950]; Bullets for My Blondel!, [1950]; Hill-Billy in High Heels, [1951]; Road to Las Vegas, [1951], Hamilton--LINTON (DUKE) Dames Die Too!, [c.1950]; Too Late For Death, [c.1950]; Enough Rope, [1952]; That Dame Sal, [1952]; Give Me the Low Down, *small hole in upper cover*, [1952]; Was She Poison?, [1953]; Killer Bait, [1953]--SPADE (DANNY), *Pseud. of DAIL AMBLER*. The Dame Plays Rough, [c.1950]; Move Fast, Brother!, [c.1951]; H-Jack!, [1952]--SCHWARZ (BRUNO) Lady View the Body, [c.1951], Scion--MARLOWE (REX) Hell Hath No Fury, [c.1950]; Bullets Speak Louder, [1950]; Carla Packs a Rod, [c.1950]; Big Time Girl, [c.1953], John Spencer, *publisher's pictorial wrappers, a few with small creases, 8vo*; and 74 others by the named authors, and other fifties crime writers (c.109)

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

206 •

PULP FICTION - CRIME, LOW-LIFE AND "ROMANCE"

ELLISON (EARL) Blondes Aren't So Dumb!, [c.1952]; Paid in Full, [c.1952]; A Mink for Miss Marchant, [c.1952]; Framed, [c.1952]; Corrupt City, [c.1932]; Rita Makes a Killing, [c.1952]; John Spencer--FOSTER (GEORGE C.) The Oldest Profession, Selwyn & Blount, [c.1925]; Swan Song for Paula, [c.1950]; Angels Bruise Easy, [c.1950]--CALLAHAN (ROD) Killers Don't Care, [1950]; No Dahlias for the Damned, [1950]--VINCENT (SLIM) Floosie on the Run, [c.1950], Manchester, World Distributors--RIGAN (BRAD) Drop Dead-Sucker, Ken Publishing, [1953]--GORDON (ARTHUR) Dangerous Twilight, Gordon Martin, [1946]--VINCENT (SLIM) Dames Are No Dice, Archer, [1950]--ROGAN (DON) Gunmen Die Hard, [c.1953]; Dames Take to Crime, [c.1953]--SPENCER (HANK) Vice Squad, [c.1950], Modern Fiction--COBURN (SAMMY) You Can't Die Here, [1950]; Don't Tempt Me!, [c.1952]; Brunettes Are No Better, [1952], Scion--VERNER (GERALD) The Embankment Murder, Modern Publishing Co., [c.1951]--PERRELLI (NICK) The Body Ran Home, Bolton, Tempest, [1951]--PEREIRA (RAOUL) Hellcats of Prohibition, Hamilton, [1951]--SCOTT-MONCRIEFF (DAVID) Not for the Squeamish, Background Books, [1948]--ELLIOTT (WILLIAM J.) Gunning in England, *publisher's cloth, dust-jacket*, Gerald Swan, [1946], *all but the last publisher's pictorial wrappers, occasional small creases, 8vo*; and approximately 280 others, mostly pulp fiction in pictorial wrappers from 1940s to late 1950s (c.300)

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

207 •

PULP FICTION - DRUGS

CRAIG (JONATHAN) "Junkie!". The Life and Loves of a Drug Addict, New York, Falcon, [1952]--KELLAN (JIM) Honey, Drop That Weed, *bookseller's stamp on title*, Gannet Press, [c.1953]--DAVID (KIRK) Now We Are Free, Curtis Warren, [c.1951]--HULBURD (DAVID) H Is for Heroin, New York, Popular Library, [1954]--DEMEXICO (N.R.) Marijuana Girl, [Canada, c.1960]--ROBERTS (LUKE) Reefer Club, New York, Universal, 1953--IRISH (WILLIAM) Marihuana, New York, Dell, [c.1951]--QUANDT (ALBERT L.) Dream Club, *second printing*, New York, Original Novels Inc. [1952], *publisher's pictorial wrappers, a few small creases, 8vo*; and 4 others, drugs (12)

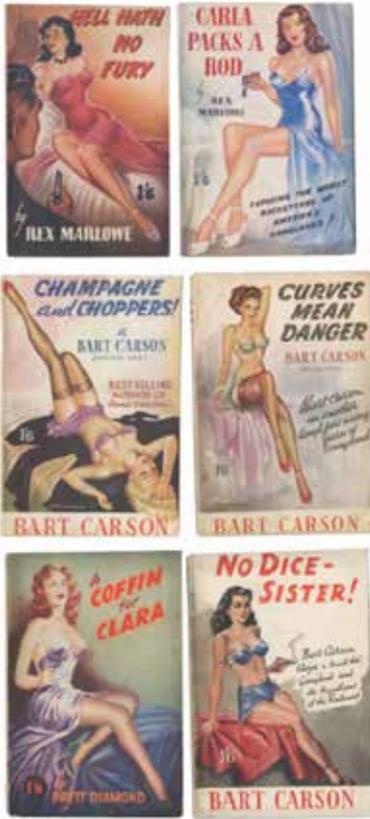
£300 - 400
€350 - 460
\$430 - 570

208 •

PULP FICTION - LOW-LIFE AND "ROMANCE"

VANE (ROLAND), *Pseud. of ERNEST LIONEL MCKEAG*. Night Haunts of Paris, [1926]; Passion's Plaything, [1926], *small losses to covers*, Federation Press; Passionate Youth, Gramol, [c.1926]; Wanton Wife, [1949]; The Devil's Play-Ground, [1949]; Woman With a Past, [1949]; Sin-Stained, [1950]; Ladies of the Red Lamp, [1950]; This Thing Called "Sin", [1950]; Willing Sinner, [1950]; Amorous Adventures, [1950]; Archer; Pick-up Girl, New York, Leisure Library, [1952]; Vice Rackets of Soho, Cleveland, Kaywin, [1951]--VANE (BRETT) Lovelies for Sale, [1950]; Always a Dame, [1950]; Smart Hussy, [c.1950]; Miss Pinki Pays Off, [c.1951]; Redheads Fall Hard, [c.1951]; Good Time Lips, [c.1952]; Call Me Miranda, [1953]; Nobody's Dame, [c.1953]--STANDISH (WALTER) Just Like a Dame, [c.1950]; Club Hostess, [c.1951]; I Like My Women Tough, [c.1950]; Send Me a Mink, [c.1951]; Don't Sell Me Cheap!, [1952]; No Time to Wait!, [1952]; The Devil is a Skirt!, [1953], Curtis Brown--MADISON (RICK) Look out for Louella, John Spencer, [1952]--TRENTON (TIM) Dirge for a Doll, Gaywood, [c.1952]--USHER (GRAY) Double Snatch, [c.1952]--GORDON (SPIKE), *Pseud. of JOHN RUSSELL* FEARN. Don't Tempt the Hangman, [c.1953]; The Big Fix, [c.1953]--BROWN (BETH) Wives and Men, [c.1941]; For Men Only, [c.1941], Jarrolds--CLARKE (DONALD HENDERSON) Impatient Virgin, John Long, [c.1945], *publisher's pictorial wrappers, some small creases, etc., 8vo*; and approximately 170 others, pulp romance, crime, etc., *mostly pictorial wrappers, mostly 1940s-50s* (c.200)

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700



205



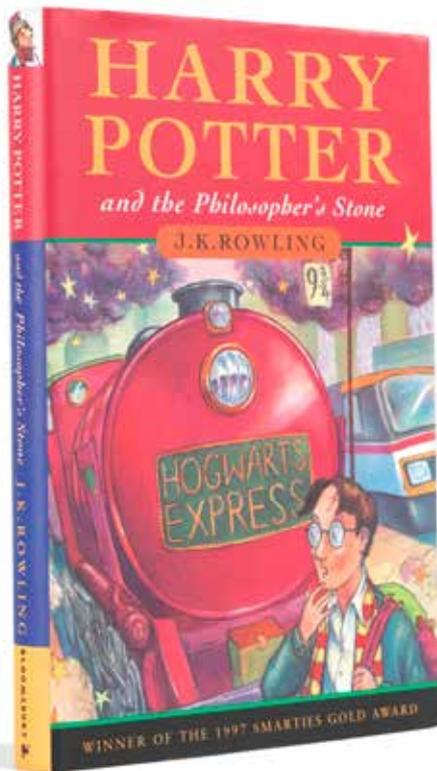
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ROWLING (J.K.)

Harry Potter and the Philosopher's Stone, FIRST EDITION, THIRD PRINTING, with number line 10 down to 3, publisher's pictorial boards, mint in original dust-jacket (this with the slightest of creasing at top of spine, and lower cover with some very slight scratches/scuffs visible only under certain light), 8vo, Bloomsbury, 1998

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

A fine copy of the third printing of *The Philosopher's Stone*, the first to be issued with a dust-jacket.

210 •

ROWLING (J.K.)

Harry Potter and the Chamber of Secrets, FIRST EDITION, FIRST PRINTING, with the number sequence 10 through to 1 on the verso of title, publisher's pictorial boards (very slightly bumped at extremities of spine, small indentation near fore-edge of lower cover), pictorial dust-jacket (very light creases at spine ends), 8vo, Bloomsbury, [1998]

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

211

ROYALTY - EDWARD, DUKE OF WINDSOR

Three typed letters signed ("Edward") to Major-General John Marriott, C.V.O., D.S.O., M.C., at Guards' Division Headquarters, the first thanking him for the haunch of venison ("a valuable addition to our meager rations... which we shared last night in company with Max Beaverbrook, Harold Balfour and Arthur Forbes... I have not forgotten your invitation to pay you a visit at your headquarters in Gottesberg"); the second discussing the relative merits of three potential valets ("that almost extinct profession") suggested by Marriott; the third outlining why he can not visit him in Germany to interview the candidates ("Long experience having taught me the advisability of seeking the approval of higher authority where the Army is concerned, I mentioned the project to the King the last time I was in London") and regretting that "the security problem and general economic conditions in Germany oblige the discouragement of distinguished visitors", 3 pages, light dust staining at folds, 4to (242 x 10mm.) and smaller, 24 Boulevard Suchet, 8 December, 27 December 1945 and 24 January 1946; with a handwritten note on a printed calling card ("I hope you will enjoy Villavieja's book as much as we have - Edward")

£400 - 600

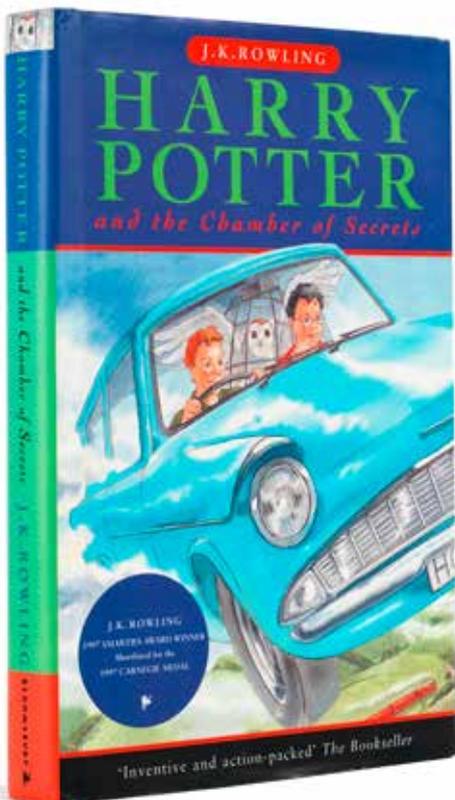
€460 - 690

\$570 - 850

EXILED DUKE IN SEARCH OF A VALET. The recipient of these letters, Major-General John Charles Oakes Marriott (1895-1978), enjoyed a distinguished military career in both world wars and, at the time of this correspondence, had just been appointed General Officer Commanding of the Guards Division in Germany, a post he retained until 1947. Bearing in mind the Duke of Windsor's controversial visit with Hitler before the war it is unsurprising that his request to visit Germany even to interview potential staff met with disapproval at the palace. Back in their Paris home near the Bois de Boulogne, the Windsors led an extravagant 'quasi-royal' lifestyle well beyond their means, so their request to find a suitable valet from amongst Marriott's Guardsmen seems particularly apposite.

Provenance

Adrian Pryce-Jones (1919-1968); by descent to his nephew the author David Pryce-Jones.



210



212

212

SCHULZ (CHARLES)

Original four-panel *Peanuts* comic strip, featuring Sally Brown writing a report on Charles Dickens, pen and ink on paper, light blue pencil and spot of white correcting fluid to three letters, signed "Schulz" far right panel and dated "4-8" in third panel with "1983 United Feature Syndicate, Inc." label pasted above, light overall toning, mounted, framed and glazed, image to view 150 x 555mm., [1983]

£3,000 - 5,000
 €3,500 - 5,800
 \$4,300 - 7,100

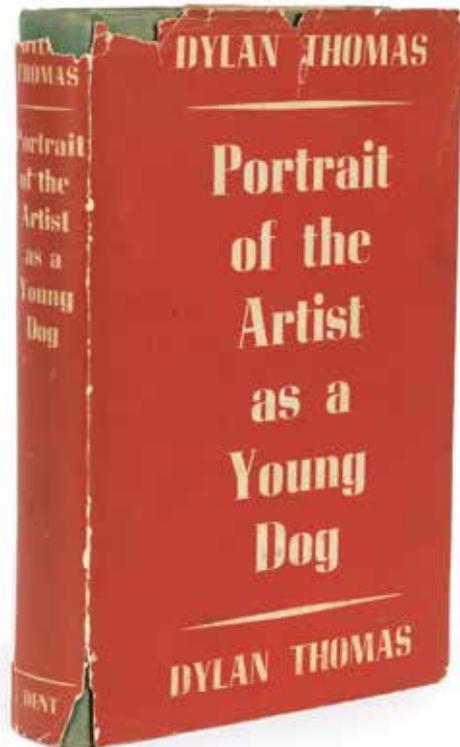
The strip depicts Sally Brown, Charlie's little sister, writing a report on Dickens: "I did not know Charles Dickens personally... If I had known him personally, I would not be here now and would not be writing this report". In the third panel Sally re-reads her report, in the fourth she tosses the scrunpled up paper over her shoulder.

213 •

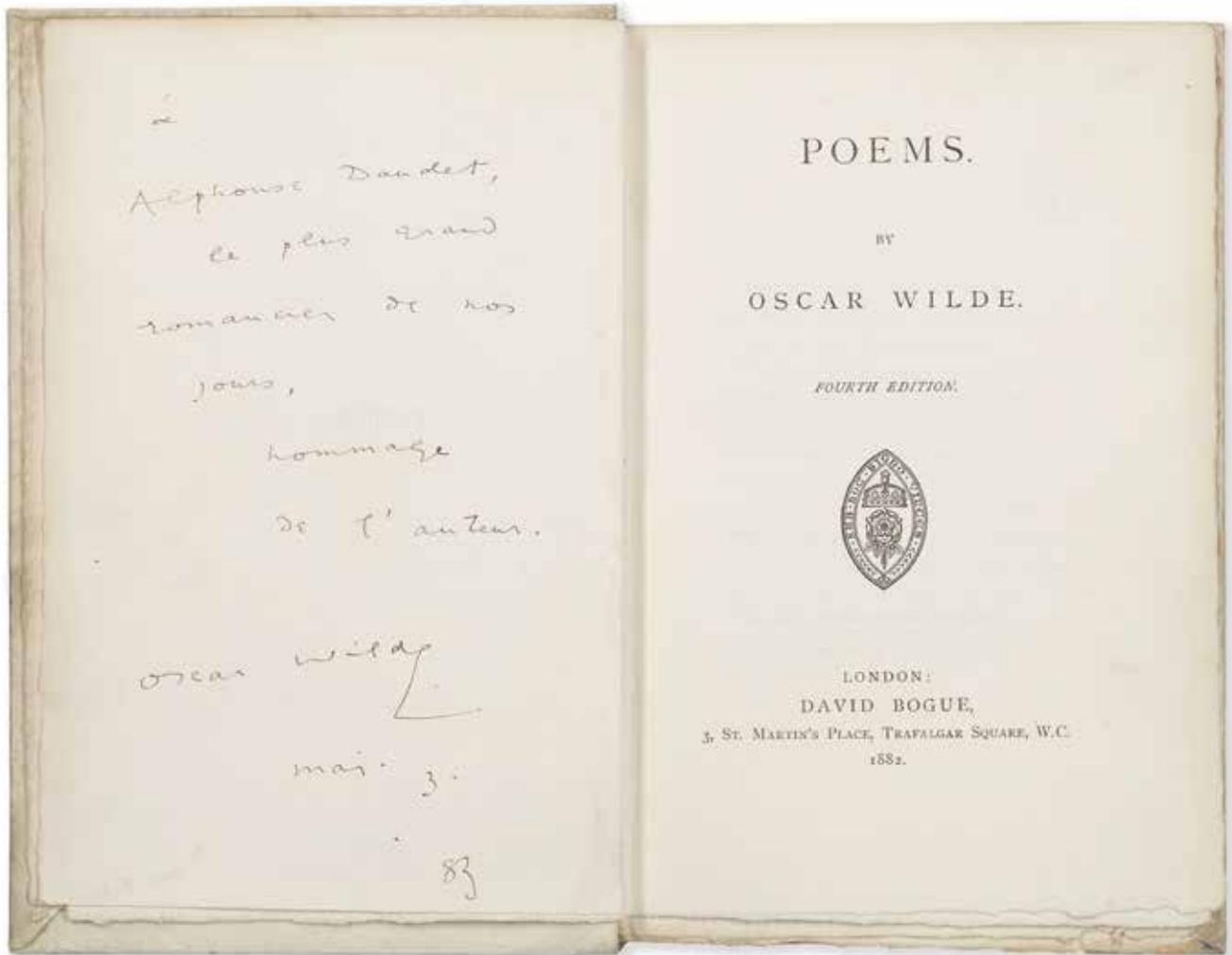
THOMAS (DYLAN)

Portrait of the Artist as a Young Dog, FIRST EDITION, SIGNED BY THE AUTHOR on the title-page, faded early ownership inscription (dated 1941) on front free endpaper, publisher's green cloth, silver lettering on spine (slight fading at extremities), dust-jacket (2 tears, some losses to upper cover and extremities of spine including most of the word "Dylan" at head, spotting to lower cover, lower joint torn and with loss at corners of folds), preserved in modern drop-back box, gilt morocco lettering label on spine, 8vo, Dent, [1940]

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700



213



214 •

WILDE (OSCAR)

Poems... Fourth Edition, [ONE OF 250 COPIES], AUTHOR'S PRESENTATION COPY TO ALPHONSE DAUDET, *inscribed "à Alphonse Daudet le plus grand romancier des nos jours, hommage de l'auteur. Oscar Wilde Mai 3 [18]83"* on the verso of the half-title, printed on Van Gelder paper, publisher's white parchment gilt, t.e.g., others untrimmed [Mason 307], 8vo, David Bogue, 1882

£18,000 - 25,000

€21,000 - 29,000

\$25,000 - 35,000

'À ALPHONSE DAUDET LE PLUS GRAND ROMANCIER DE NOS AGES' - A fine presentation copy inscribed by Wilde to Daudet whilst he was living in Paris. Wilde arrived in the city in January 1883 having "furnished himself as usual with letters of introduction from and friends and with copies of his *Poems*" (Richard Ellmann, *Oscar Wilde*,

1987). At once taken up by Parisian society, with fashionable artist Jacques-Emile Blanche painting a picture of a young woman reading Wilde's *Poems*, Wilde remained in the city until the middle of May. Two days after he inscribed this book, on 5 May, he was dining with Edmond de Goncourt.

It is probable that Wilde was introduced to Daudet by Robert Harborough Sherard ("young, blond and idolatrous... [and] *beau laid*" according to Ellmann), who was a close companion to Wilde throughout his five-month stay in Paris. Sherard was to become Wilde's first biographer (*Oscar Wilde: The Story of an Unhappy Friendship*, 1902) and also wrote a biography of Daudet (*Alphonse Daudet: a Biographical and Critical Study*, 1894). Thirteen years after the book was inscribed, on the evening that Wilde was found guilty of gross indecency (25 May 1895), Sherard dined with Daudet who he claimed was "pleased with the verdict and displays no sympathy for a fellow writer" (see Harold Bloom, *Oscar Wilde*, 2008).

215 •

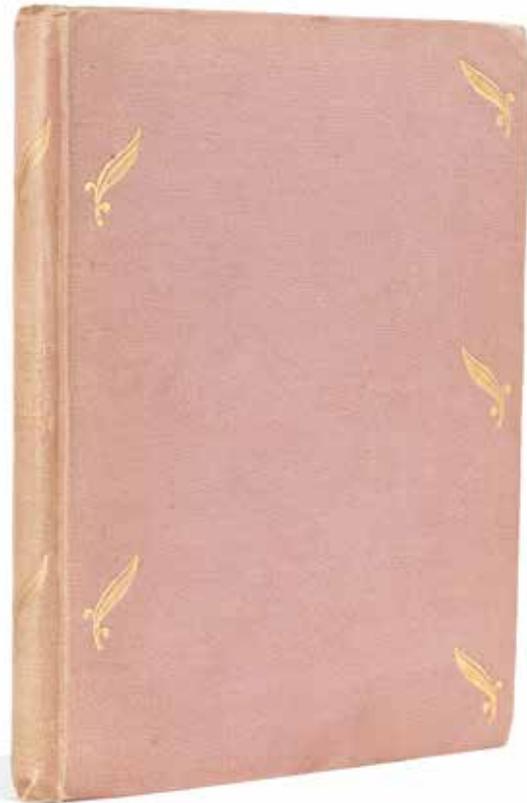
WILDE (OSCAR)

The Importance of Being Earnest. A Trivial Comedy for Serious People, FIRST EDITION, LIMITED TO 1000 COPIES, *this copy unnumbered, publisher's lilac cloth gilt designed by Charles Shannon [Mason 381], small 4to, Leonard Smithers and Co., 1899*

£600 - 800
€690 - 920
\$850 - 1,100

Provenance

Ex-libris depicting two scenes of the figure of death, in one roped to a mountaineer, the other seated with a man beside a table on which stands a microscope, the lower part of the plate worn away.



215

216 •

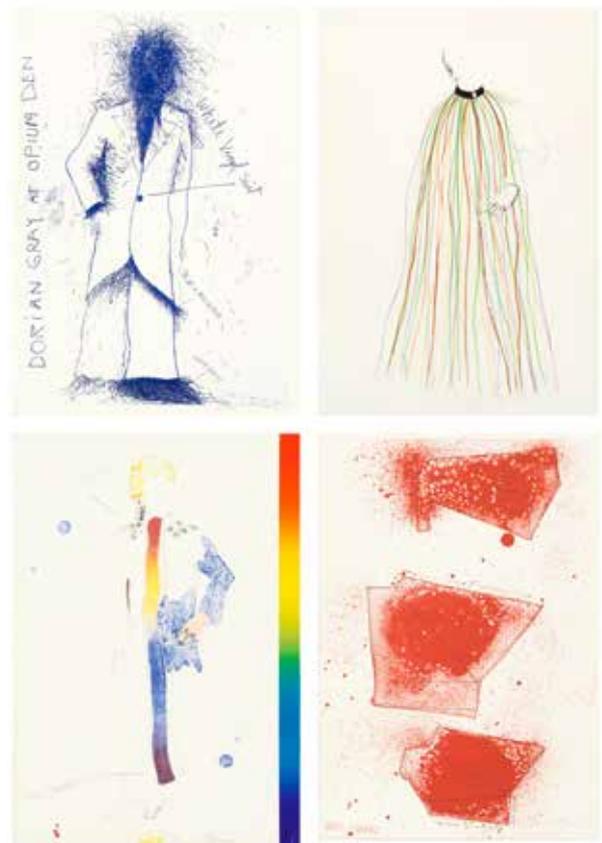
WILDE (OSCAR) - JIM DINE

The Picture of Dorian Gray. A Working Script for the Stage from the Novel... with Original Images & Notes on the Text by Jim Dine, 2 vol., ONE OF 15 ARTIST'S PROOFS FROM THE 115 COPIES OF EDITION C, *and an overall edition of 565 copies, signed "Jim Dine A/P" on the colophon and INSCRIBED TO ONE OF THE DEDICATEES ("for Michael & Sara [White] with love J.D. London 1969")*, 12 original lithographed plates, with an additional SUITE OF 6 LITHOGRAPHS AND 4 ETCHINGS SIGNED BY THE ILLUSTRATOR *loose as issued, one ("Hose Lamp") slightly toned at edges, de luxe red calf binding by Rudolph Rieser of Cologne, screenprinted with snakeskin pattern on all surfaces, the suite of ten additional plates in a separate chemise, the whole enclosed in a velvet-lined box cut away on upper cover to reveal a large sculpted-leather heart "dripping blood" (after a design by Dine, signed "Jim Dine A/P 1968" on paper slip pasted on verso), some abrasion to lower cover with chemise and upper cover adhered together, box somewhat faded with extremities rubbed [A Century of Artist's Books, p.71; From Manet to Hockney 142], folio (455 x 310mm.), Petersburg Press, 1968*

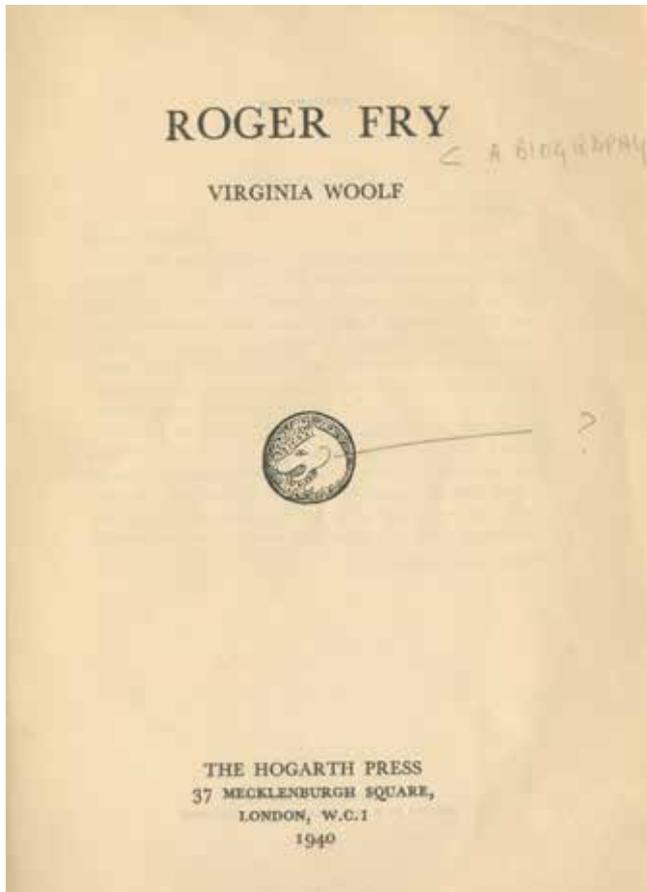
£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,300

This copy belongs to Edition C, one of 115 copies "bound in leather, with a heart built up on the upper cover", and an extra suite of 10 prints, each signed by Dine. Editions A and B were issued in 225 copies, each with fewer prints. The inscription to Michael and Sara White appears above the acknowledgements on reverse of the title-page, one of the facsimile ink notes alongside Michael's name intriguingly reading "for having great class at a lousy moment".

The portfolio includes lithographs of costume and prop designs for a London stage adaptation of the novel, along with an annotated copy of the script. "The original setting of the novel was late Victorian London. The stage version—developed by Dine, Michael Kidd, and Michael White—was set in London in 1967's Summer of Love. The play was never performed because James Fox, the lead actor, found the costumes to be obscene. His refusal to be involved forced the cancellation of the whole production" (Toledo Museum of Art, website).



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WOOLF (VIRGINIA)

Roger Fry, UNCORRECTED PROOF COPY, WITH PENCIL CORRECTIONS in an unidentified hand on approximately 24 pages including the title-page, plain brown wrappers, lettered in ink on the spine, frayed at extremities, 8vo, The Hogarth Press, 1940

£600 - 800
€690 - 920
\$850 - 1,100

Rare proof copy of the last book Virginia Woolf saw into print before her death. The pencil corrections mostly relate to punctuation, spelling misprints (such as the addition of the accent to "Cézanne", the artist Fry championed and introduced to England in his celebrated Post-Impressionist exhibition of 1910), but also the important introduction of the words "A Biography" on the title-page.

Provenance

Julian Fry (Roger Fry's son), and thence by descent.



218

218

WORLD WAR I

Papers of Captain Duncan Warrand (1877-1946) of the 2nd Seaforth Highlanders, comprising:

i) Series of some 72 letters and 8 postcards from Duncan Warrand, the majority to his sister Carrie ("Dearest C", "D.C."), three to his brother Redmond ("Dear Redmond"), long, detailed letters written from the trenches and latterly from his billet in Rouen, including one seven-page letter written on Christmas Day 1914, describing the famous truce ("...Later on Wednesday night there was much shouting and singing in the German lines... Last night no sniping took place... The Germans lit fires and just sang on. So some of our sergeants and men went up to their lines returning with boxes of cigars! They have no drink... The officer who spoke to our Sgt was an American German, recalled in the war, who was heartily sick of it. He said they would not fire today... it may be partly due to the thick mist which was surely sent by Providence to give us a peaceful Xmas... Our opponents are Saxons and Bavarians and have so far proved themselves gentlemen. About 11 o'clock this morning I went outside the lines and we were all busy mending wire entanglements... We were right out in the field and could see the Germans walking about just as we were... And how lovely it was this morning! The star in the East so bright & clear... picked a bit of ivy... off a tree to commemorate this extraordinary Xmas of peace in war... At this point Sgt Smith looked in to say that a large number of Germans were walking about on our left and talking freely with our men and what was to be done... Tall men in grey coats fraternising with the men... what Bishops & Clergy could not do, the troops have done for themselves..."); other letters much concerned with asking for supplies ("...Please send me a box of cigarettes as the ones here are 'orrid... 'Bromo'!... some soup tablets for dissolving in hot water... shirts, khaki hoesetops, cardigans... safety matches... shortbread, plum pudding etc... everything to be packed in oiled canvas... candles are difficult to come by... Colgate toothpaste... I wonder if mince pies would travel in a tin box?... a bottle of Worcester Sauce..."); reporting on troop movements as far as the censor allows ("...seems no harm in saying we are now in Belgium and not far from (2 miles south) of Messines...") and on 18 December 1914 includes a drawing of their position ("...without mentioning any names..."); with vivid descriptions of the horrors of war ("...continued action throughout the night... The trenches are awful, knee deep in mud... higher up the road there is destruction on all sides, houses in ruin, large shell holes and broken trees... I saw a hand and arm today just outside, who knows what unfortunate man it belonged to..."); the constant threat of being fired upon ("...planted shells all around us... They made a horrid whizzy noise when they really mean business... One falling bullet just grazed my ear yesterday..."); conditions in the trenches ("...It has rained incessantly... the trenches are ghastly... this place is called 'The Piggeries'... we are nearly all crawling - it's disgusting but a fact..."); news of mutual friends ("...I hear Patrick Grant was shot in the jaw..."), family news and talk of home ("...I wish the dogs could come out here..."), suggesting "...you might

keep these rotten letters... my collection of letters to you are the best diary I can keep..."; the majority with envelopes, c.230pp., *dust-staining, some small tears and other signs of wear, mostly 8vo (210 x 134mm.)*, 2nd Seaforth Highlanders, British Expeditionary Force, Grand Hôtel de la Poste, Rouen, 6 January 1914 to 20 January 1917

ii) Five pocket diaries 1914-1918, containing intermittent entries in pen and ink on the weather and various engagements, accounts and other notes (2 April 1917 noting "Brigadeer General F.J. de Gex Base Cdnt has died suddenly of heart failure while sitting in the lounge after lunch at the Hotel des Postes. A very good man."; 26 March 1918 "The great German attack causes anxiety"; 11 November 1918 "Guns fired to announce armistice signed. Crowds begin at once... have to walk through Trafalgar Square. Pouring rain. Cheerful crowds..."), *call, worn, four c.150 x 95mm., one 100 x 70mm.*; with another notebook including lists and brief entries for 11 August to 18 November 1914 regarding training, drills etc.

iii) Various papers including: hand drawn and annotated map of the trenches south of the river Douve, depicting troop positions, annotated "Issued in Trenches/ 1914. DW", purple, red and blue pencil, *200 x 320mm.*; carbon copy of 'Standing Order re Trenches', *5 pages, lined paper torn from notebook, 8vo (196 x 145mm.)*, dated 23 January 1915; with various ephemera such as photographs including one of his sister Carrie, mimeographed concert programmes 1917-18, trench whistle engraved with *Aldershot Stores/Aldershot/Patent* on original? cord; two printed folding maps, linen backed, one of Belgium, depicting the area around Ypres, the other of St Yves with trench positions marked as of 14 November 1915, (*440 x 575mm.*), in an envelope annotated "This is not the map I had in the trenches, but shows very clearly the position we held at Seaforth Farm", etc.

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,300

'THIS EXTRAORDINARY XMAS OF PEACE IN WAR'.

The men of the 2nd Seaforth Highlanders were engaged in several important actions on the Western Front including the Battle of Messines in 1914, the second Battle of Ypres in 1915 and Passchendaele in 1917. These letters illustrate one soldier's experience in the trenches during 1914 into 1915 including the famous Christmas Truce of that year. They paint an evocative picture: "...On Wednesday we were shelled by "Little Willie", a most elusive and persistent piece of small artillery... Then they sent about 25 large howitzer shells right over... a big hole in the ground about the size of a large dog basket... They are at it now, like continuous thunderclaps... The officers and men's dugouts are just little caves made into the sides of the trenches about 6ft by 5ft... The floor is covered in deep straw... One can see the Germans now and again moving about in their trenches at dawn and dusk. They snipe us and we snipe them... I have not changed my socks since Tuesday or had my shirt off... I hope they may run short of shells soon... When this poor country will recover goodness knows... I feel like a rabbit going to ground by day and walking about at night... Yesterday (17th) we were ordered to fire at the trenches ahead... By afternoon their guns replied... The noise was deafening... We lost only 3 men, all by rifle fire... I was plastered in mud from head to foot... We are standing by...".

Warrand returned to Rouen in the spring of 1915 to take up the duties of a staff officer, billeted in the Grand Hôtel de la Poste and later with a French widow and her family. Part of his duties involved sorting out the personal effects of those killed in action – in one of his final letters he reflects "...I often wonder if anything matters: foolish young souls pass through here full of spirits & then their belongings come back a few days afterwards – white label with blue stripe & that means they have done with life here...". This collection has been retained in the family until now.

219

WORLD WAR I - ROYAL FLYING CORPS

Two autograph letters from Jim Davison of the Royal Flying Corps signed ("Jim Davison"), to Captain Duncan Warrand, 2nd Seaforth Highlanders ("My dear Warrand"), the first reporting that due to the fine weather there has been a lot of flying and describing a dog-fight with a German plane ("...Had a bit of a dust-up with a couple of Huns the other day. One dived on me from behind... The first that we knew was getting the machine all shot up; one or two through the cushion the pilot was sitting on & the tail and fuselage all shot up. By the time I had got the gun the Hun was too far overhead to give a fair shot. Had a very bad gun-mounting or could have got him... the other a bit higher up waiting till [I] had emptied the gun & all ready to dive... We turned round pretty quick towards him & the Hun followed us round... & then turned off & joined his pal... I didn't fire as we should likely want all our ammunition as we had the shoot to finish & they would be pretty certain to attack again. So I shouted across to the pilot to ask if he was alright... he shut off the engine to hear what I was saying & then it wouldn't start again... when we got down we found the old bus was badly shot about... Flying is a topping game but it is a better summer amusement than winter one..."), with envelope, *4 pages, light dust staining, 8vo (180 x 140mm.)*, [no place], 18 February [19]17; the second complaining of his "...rotten job which what they called Artillery Intelligence Officer which meant scratching away in a book and looking carefully at all photographs... with absolutely nil results...", pleased to be flying again with new machines ("...6 Huns came after us but we just turned away home... I wasn't wanting any scrap against 6 of them..."), with envelope, *4 pages, light dust staining, 8vo (180 x 140mm.)*, [no place], 15 May [19]17; with another from "Jimmy" reporting on casualties and news of the Seaforths from the Front ("...at what cost we gained the ground... on 2nd May we had a gas attack, & it cost us many men... It's all too ghastly, old chap! & it makes me mad to think that our old country is still fast asleep. I hope America will be drawn in... everyone feels the strain of this campaign..."), *7 pages, 8vo (150 x 102mm.)*, with envelope, [no place], 10 June [19]15 (3)

£400 - 600
€460 - 690
\$570 - 850

'FLYING IS A TOPPING GAME': a young pilot in the newly formed Royal Flying Corps describes an encounter with the enemy over France.

The Royal Flying Corps, founded only in 1912, was initially responsible for the manning and operation of observation balloons on the Western Front, and was later involved in air support, aerial reconnaissance, and artillery observation. At the time our correspondent was writing, casualty rates were particularly high for new pilots, with their involvement in the Battle of Arras known as 'Bloody April'.

Provenance

Captain Duncan Warrand and thence by descent.



220

WORLD WAR II - PRISONER OF WAR DIARY

An archive of diaries, photographs, printed and manuscript ephemera, and medals relating to Naval Lieut.-Commander W.J.M. Ankers' five year internment in German prisoner of war camps, including four manuscript diaries (approximately 300pp., a few diagrams, contemporary limp fabric, small 4to), a photograph album (approximately 60 images), a small bundle of documents and letters (official and personal), and naval medals, [c.1940-1945] (collection)

£600 - 800
 €690 - 920
 \$850 - 1,100

"INFORMATION HAS BEEN RECEIVED THAT YOUR HUSBAND... LIEUTENANT COMMANDER WILLIAM JOHN MUNRO ANKERS RNR IS A PRISONER OF WAR IN GERMANY CAMP IS OFLAG IX A": the telegram announcing the internment of Ankers, sent a week after confirmation that H.M.S. *Vandyck*, on which Ankers served, had been sunk. He was taken to Oflag IX at Spangenberg (30 May-11 March 1941), before transfer to Stalag 10.B (Marlag) Sandbostel (12 March 1941-15 Dec. 1942), and finally Marlag und Milag Nord (16 Dec. 1942-4 May 1945).

Anker's entries are very full, with information on books read (Daphne du Maurier to Charles Darwin), food eaten ("blood sausage, potatoes"), fluctuating weight (May 1940 181lbs/13 stone, August 1943 151.5lbs/10 stone 80 pounds), films, plays and lectures seen ("Blithe Spirit. I thoroughly enjoyed it"; "Talk on racing pigeons by Drummond"), etc. Several pages are stamped "Stalag XB 27 gepruft", indicating the diaries had been read by the guards.

The photographs include scenes aboard H.M.S. *Vandyck* (a British troop carrier sunk by Luftwaffe dive bombers off Andenes, near Harstad during the evacuation of the port, with the loss of seven men) and several of Sandborstal camp, including the groups of the ship's crew, the funeral of an airman, and a theatrical performance and barracks. Also included are the medals given to Ankers (1894-1970, born in Liverpool) for his service in both World Wars, and his discharge papers.



221

TABLE OF POEMS CONTAINED
IN THIS BOOK.

The Song of Moses and the Children of
Israel. *Exodus, xv.* page 4
The Song of Moses to the Congregation
of Israel. *Deuteronomy, xxxii.* page 8
The Blessing wherewith Moses blessed
Israel. *Deuteronomy, xxxiii.* page 15
The Song of Deborah & Barak, the son
of Abinoam. *Judges, v.* page 24
Hannah's Prayer. *I. Samuel, ii.* page 30
The Lament of David over Saul & Iona-
than, his son. *II. Samuel, i.* page 33
The Song of David. *II. Sam. xxii.* p. 35
The Psalm of Thanksgiving of David.
I. Chronicles, xvi. page 43
Tobit's Prayer of Rejoicing. page 48
Judeth's Song of Thanksgiving. p. 52
Song of the Three Holy Children. p. 57

222

THE MARY SMITH COLLECTION OF PRIVATE PRESS, FINE BINDINGS AND ILLUSTRATED BOOKS

A fine private collection put together over a period of many years, with an emphasis on special bindings and fine condition. Nearly all of the books bear the bookplate of 'Mary Priscilla Smith'

221 •

ADAMS (RICHARD)

Watership Down. Illustrated by John Lawrence, number 21 of 250 specially bound copies, signed by the author on the title-page and with an original signed watercolour by John Lawrence on the fly-leaf, illustrations (some colour), original crushed green pictorial morocco gilt by Sangorski & Sutcliffe, gilt panelled spine (very slightly faded), marbled board slipcase, 8vo, Paradine, 1976

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

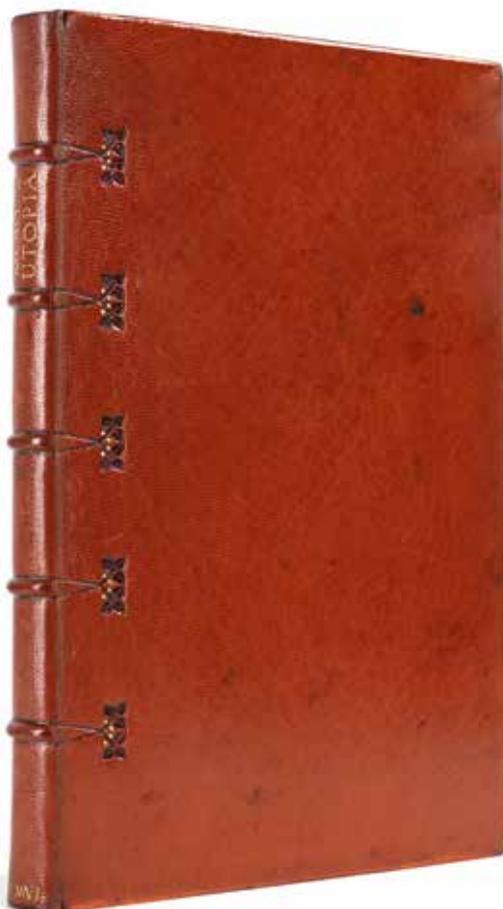
222 •

ASHENDENE PRESS

A Book of Songs and Poems from the Old Testament and the Apocrypha, ONE OF 25 COPIES ON VELLUM, from an overall edition limited to 175, printed using Subiaco type in red and black by St John and Cicely Hornby with the help of Meysey Turton and E. Faulkner, initials supplied in gold and blue by Graily Hewitt, gilt lettered spine, fine and untrimmed in original limp stained brown vellum, housed in tan cloth solander box, 8vo, Chelsea, Ashendene Press, 1904

£6,000 - 8,000
€6,900 - 9,200
\$8,500 - 11,000

A FINE COPY PRINTED ON VELLUM. One of the few Ashendene publications with Graily Hewitt's hand-painted initials in gold, described by Colin Franklin as "one of the most charming works" produced by the Press (*The Private Presses* p.61).



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223 •

ASHENDENE PRESS

MORE (THOMAS) *A Fruteful and Pleasaunt Worke of the Beste State of a Publique Weale, and of the Newe Yle called Utopia ... translated into Englyshe by Raphe Robynson.. Anno MDLI, ONE OF 20 COPIES ON VELLUM, from an overall edition of 120, printed 'in Subiaco type by St John Hornby, with the help of Meysey Turton and G. Faulkner', the chapter headings and printed marginalia in red, shoulder notes in black, the initial capitals (six-line down to two-line) in red designed by Eric Gill, original brown morocco over wooden boards by W.H. Smith bindery (signed on rear turn-in), spine compartments lettered and dated in gilt, with repeated foliate decoration in blind and gilt extending from bands onto sides, slight waterstain to upper cover, soft brown cloth slipcase, small folio, Chelsea, Ashendene Press, 1906*

£5,000 - 7,000
 €5,800 - 8,100
 \$7,100 - 9,900

LIMITED TO 20 COPIES ON VELLUM: "This is a splendid *Utopia*, with red side-notes, initials and chapter titles, a contrast with the Kelmscott version. On a page of this size the Ashendene Subiaco is very readable and so well within the capabilities of the Press as to prepare the way for larger endeavours" (Colin Franklin, *Ashendene Press* p.237). Sydney Cockerell and Emery Walker received complimentary copies, the first considering it as the best book Hornby had done, whilst Franklin considered the paper copies "a poor relation, imperfectly inked. It is of course a noble book in either form, on vellum the red especially memorable".

224 •

ASHENDENE PRESS

The Wisdom of Jesus the Son of Sirach Commonly Called Ecclesiasticus, *one of 328 copies on paper, printed in red and black with initials supplied by hand in blue and green by Graily Hewitt and assistants, untrimmed in original orange-stained vellum by Douglas Cockerell at the W.H. Smith bindery, silk ties, fine in marbled paper slipcase, 4to, Chelsea, Ashendene Press, 1932*

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

'In my humble judgement it is one of the most satisfactory of the books of the Press' (Hornby 38).

225 •

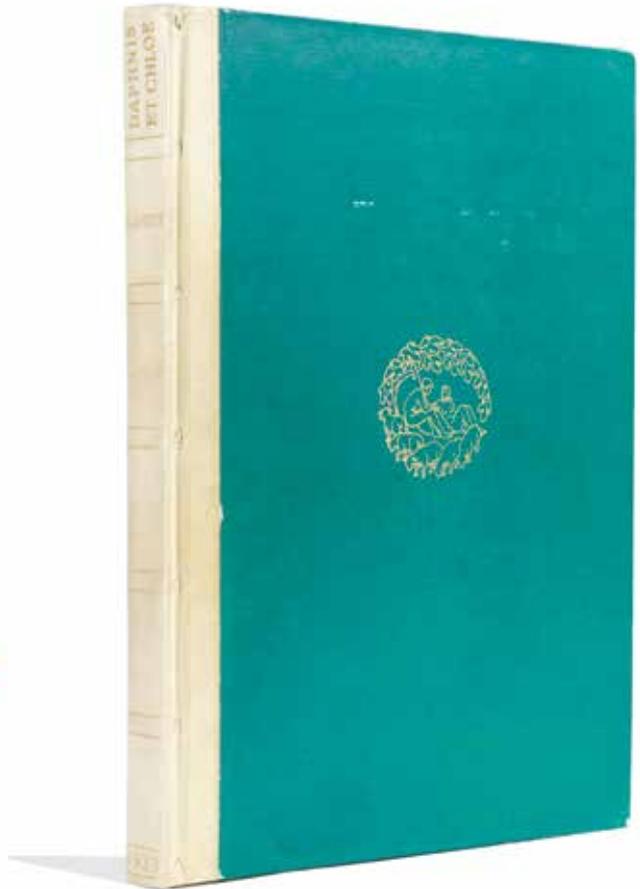
ASHENDENE PRESS

[LONGUS] *Les Amours pastorales de Daphnis et Chloe. Traduction de Messire J. Aymot..., one of 290 copies on paper, from an overall edition limited to 310, printed by C.H. St. John Hornby in red and black with initials and paragraph marks supplied in blue at Graily Hewitt's atelier, wood-engraved illustrations by Gwendolen Raverat (some full-page), untrimmed in original vellum-backed turquoise boards by W.H. Smith & Son (gilt stamped at rear), gilt vignette on upper cover and lettering on spine, fine in decorative slipcase with some tears at edges, 4to, Ashendene Press, 1933*

£600 - 800
 €690 - 920
 \$850 - 1,100



224



225

226 •

BINDING - DELRUE

CLARE (JOHN) *The Hue & Cry. A Tale of the Times*, number 124 of 125 copies, signed by Nicholas Parry, illustrated and printed by Nicholas and Mary Parry, full-page illustrations (some colour), specially bound in full orange morocco by Delrue (signed on front turn-in), covers with inlaid multi-coloured balloon and landscape design, darker orange buckram slipcase, large 8vo, Market Drayton, Tern Press, 1990

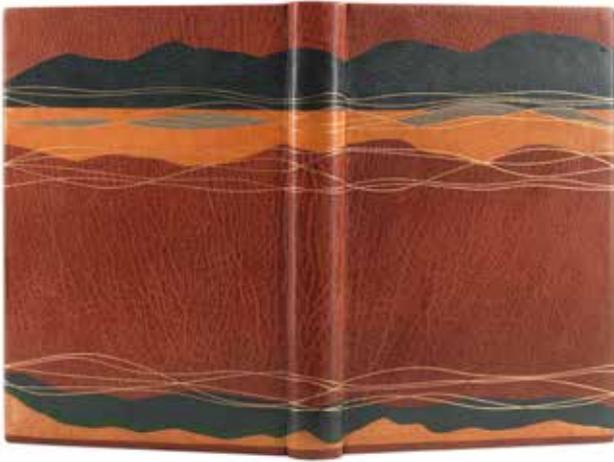
£600 - 800

€690 - 920

\$850 - 1,100



226



227

227 • AR

BINDING - DELRUE

HARROP (DOROTHY A.) *A History of the Gregynog Press*, limited edition, illustrations, bound in brown crushed morocco by Delrue (signed at front), with landscape design extending onto spine and lower cover composed of wavy gilt lines over green, grey and tan leather onlays, g.e., large 8vo, Private Libraries Association, 1980

£600 - 800
 €690 - 920
 \$850 - 1,100

228 • AR

BINDING - DELRUE

THOMAS (DYLAN) *Under Milk Wood...* lithographs by Ceri Richards, specially bound in full morocco by Paul Delrue (inscription dated 1984 on fly-leaf), with a design made of multi-coloured morocco inlays extending across the covers and spine, representing a coastal landscape with a bird and three figures, one hovering over the village, morocco turn-ins, hand-painted edges, marbled paper slipcase, 8vo, Folio Society, 1972

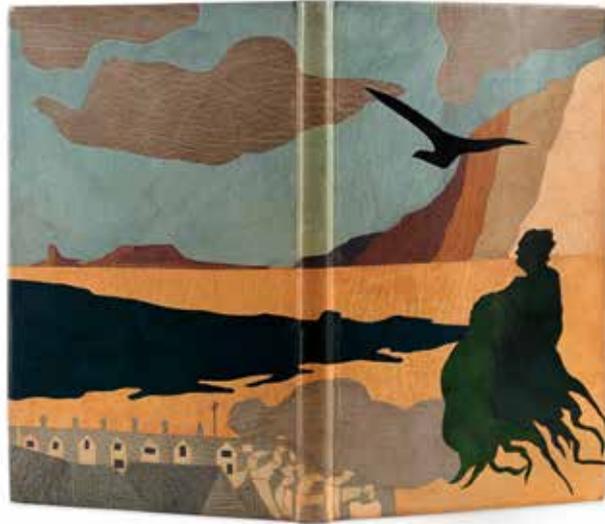
£400 - 600
 €460 - 690
 \$570 - 850

229 • AR

BINDING - DELRUE

YOUNG (PERCY M.) *Elgar O.M. A Study of a Musician*, plates, bound in olive green crushed morocco by Paul Delrue (inscription dated 1973 on fly-leaf), covers with all-over design of small inlaid red flying birds and 'Elgar' in large onlaid letters of stained leather, russet morocco paste-downs with quotations from Elgar in blind, g.e., housed in green cloth solander box, spine lettered in gilt on leather label, 8vo, Book Club Edition, 1973--*Bestiary*, being an English Version of the Bodleian Library, Oxford M.S. Bodley 764 with all the original miniatures reproduced in facsimile, translated and introduced by Richard Barber, colour illustrations, red morocco by D. Gatley, with an inlaid design of a rhinoceros spanning both covers, gilt lettering on the upper cover, the "B" on a blue morocco onlay, t.e.g., blue cloth solander box, small folio, Folio Society, 1992--LAWRENCE (T.E.) *The Mint*, olive green morocco with design of inlaid small panels in khaki, white and brown leather, those on low cover in dark brown and joining to form a single larger panel, gilt-lettered spine, slipcase, 4to, Jonathan Cape, 1955 (3)

£600 - 800
 €690 - 920
 \$850 - 1,100



228



229

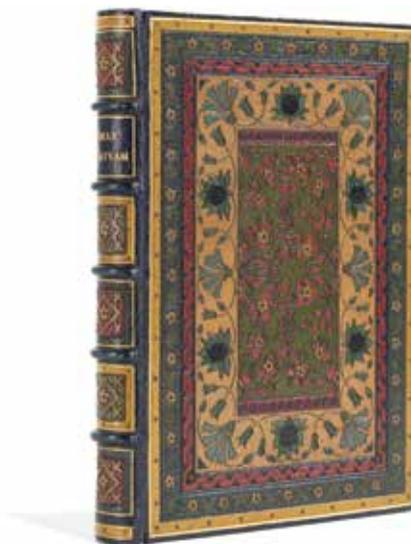
230 •

BINDING

Rubaiyat of Omar Khayyam, decorative title and text borders throughout, mounted colour plates, finely bound in dark purple inlaid morocco [by 'Carter'], upper cover elaborately panelled with all-over floral design of multi-coloured inlaid leather, lower cover with repeated outer borders enclosing central undecorated purple morocco panel, spine in 6 compartments with raised bands, one compartment lettered in gilt, the others with floral inlaid leather design, morocco turn-ins, with an original pencil sketch for the binding inserted, small 8vo (162 x 120mm.), George G. Harrap, [c.1910]

£600 - 800
€690 - 920
\$850 - 1,100

A loosely inserted typed note states that the binding is by Carter, who was the binder of some of the miniature books in the Library of the Queen's Doll's House. These were mostly supplied by the likes of Sangorski & Sutcliffe and Zaehnsdorf, for whom Carter might have worked.



230

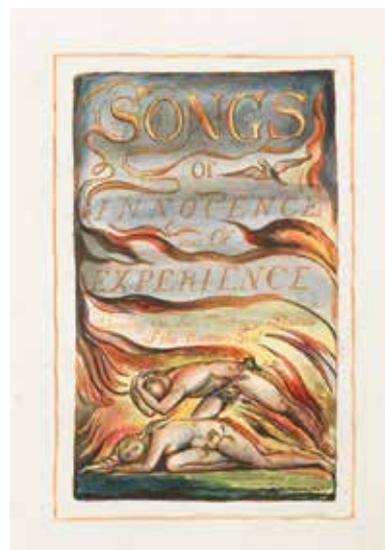
231 •

BLAKE (WILLIAM)

Songs of Innocence; Songs of Experience, 2 parts in 1 vol., WILLIAM MUIR'S PROOF COPY of the facsimile edition published for him by Quaritch, 54 lithographed plates each hand-coloured by Muir, several with trial tracings pasted in margins, Muir's manuscript notes, 2 autograph letters signed by Bernard Quaritch to Muir, Quaritch's 4-page 1888 prospectus for works by Blake and Muir, and other ephemera bound in, original front part wrappers with gilt titles in manuscript, and marked in pencil "Mr Muir's Master Copy", bound into contemporary limp boards with blue paper spine and title label, preserved in cloth chemise and crushed blue half morocco slipcase with gilt panelled spine, 4to, 1885

£1,000 - 2,000
€1,200 - 2,300
\$1,400 - 2,800

William Muir's 'master copy' of the hand-coloured facsimile of the Beckford copy, which was published in an edition of 100 by Quaritch, with associated material bound in.



231

232 •

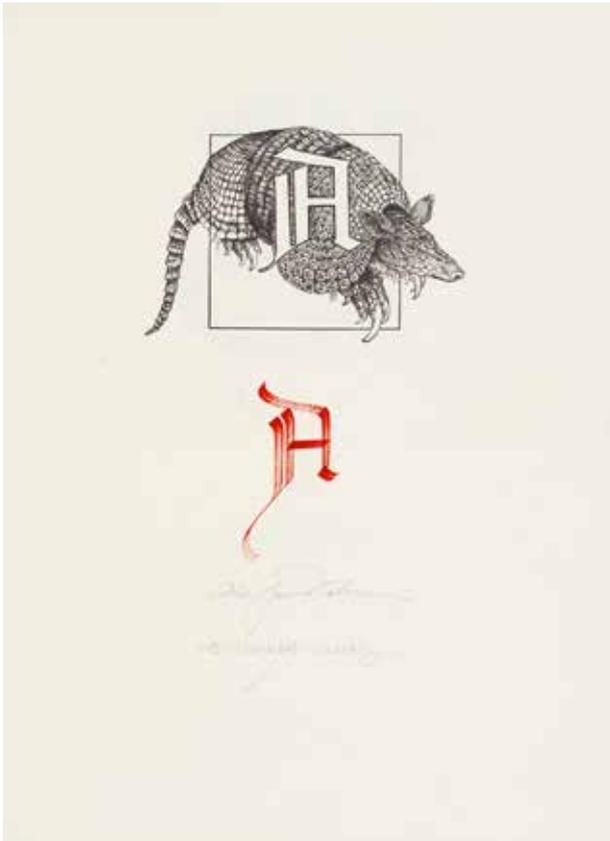
BURNE-JONES (EDWARD)

The Flower Book. Reproductions of Thirty Eight Watercolour Designs, number 81 of 300 copies, 38 coloured plates by Burne-Jones, text printed in red and green, 4-page facsimile of his list of flower names bound at front, title repaired and laid down, final leaf browned on reverse, red half calf by Bayntun, gilt lettered spine, t.e.g., 4to (322 x 238mm.), Henry Piazza & Co. for the Fine Art Society, 1905

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,300



232



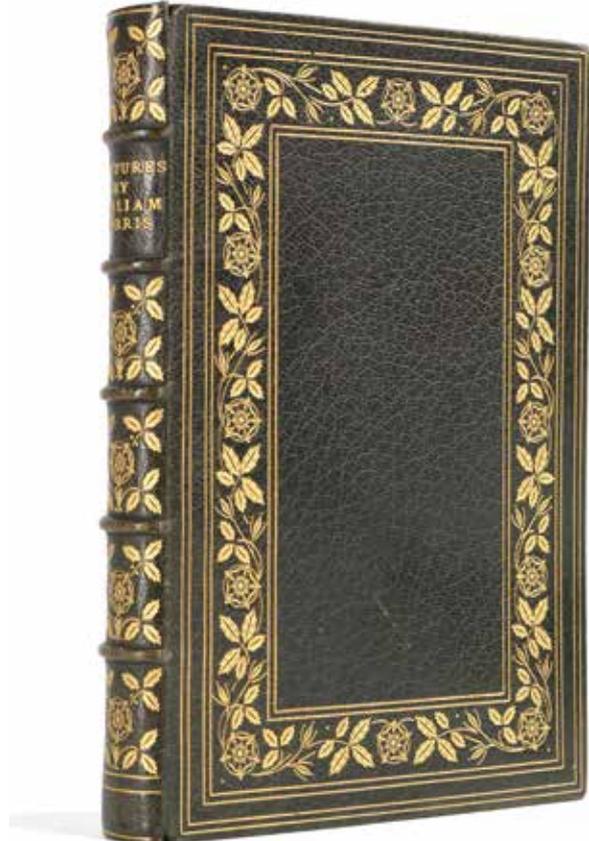
233

233 •

CHELONIIDAE PRESS

BLOCK (LAURIE, *compiler*) *An Odd Bestiary; or, a Compendium of Instructive and Entertaining Descriptions of Animals...* Arranged as an Abecedarium. Designed and Illustrated by Alan James Robinson, NUMBER XLV of 50 SPECIALLY BOUND COPIES, with an additional suite of the 52 illustrations by Alan James Robinson, each signed in pencil, the alphabet series of 26 with a calligraphic letter in red ink added by Betse Curtis (these also signed by her in pencil), from an edition limited to 300 copies, 26 wood-engravings and 26 smaller initial linecuts, original red morocco by David Bourbeau at Thistle Bindery, upper cover with blind-ruled panel enclosing a turtle vignette lettered 'ABC', the additional suite loose in red morocco-backed linen chemise and housed with text in matching solander box, folio (343 x 250mm.), Easthampton, Cheloniidae Press, 1982

£600 - 800
 €690 - 920
 \$850 - 1,100



234

234 •

CHISWICK PRESS - FLORENCE PAGET

MORRIS (WILLIAM) *An Address Delivered...* at the Distribution of Prizes to Students of the Birmingham Municipal School of Art, 1898; *Art and the Beauty of the Earth*, 1898; *Some Hints on Pattern Designing*, 1899; *Architecture and History*, and *Westminster Abbey*, 1900; *Art and Its Producers*, and the *Arts & Crafts of Today*, 1901, 5 works in 1 vol., bound in green crushed morocco by Florence Paget (signed 'F.P. 1907' in gilt at rear), sides with wide borders of three gilt double rules containing flowering vines and tulips with 12 open flowers, spine with five raised bands and six compartments, one lettered in gilt, the other five with similar gilt motif as covers, binding edges with a single gilt fillet rule, green morocco gilt turn-ins with further rules and flowers at corners, g.e., 8vo, Chiswick Press

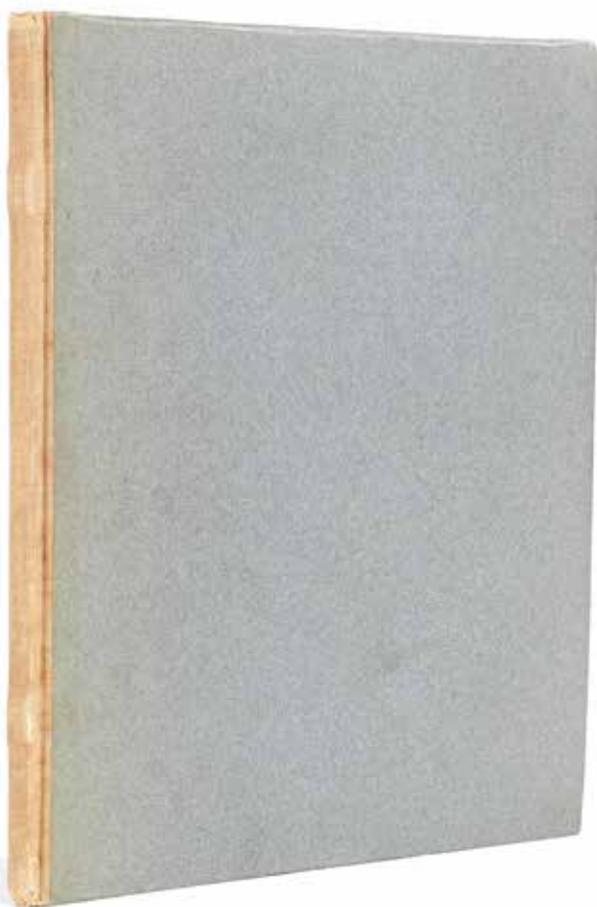
£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

A FINE ARTS AND CRAFTS BINDING BY FLORENCE PAGET.

Paget was a pupil of Douglas Cockerell, and exhibited at the Arts and Crafts Exhibition Society in 1899. In 1902 she was chosen to bind the copy of the *Form and Order of Service* which King Edward VII used at his Coronation, and which is in the Royal Collection. According to Sarah Prideaux in *Modern Bookbindings*, she did "good honest work of a comparatively simple nature", and Marianne Tidcombe refers to Paget's "tastefully designed gold-tooled bindings", illustrating an example of her work on a Vale Press volume (Marianne Tidcombe, *Women Bookbinders*, 1996, pp.162-63).

Provenance

Helen of Greece and Denmark, bookplate as Queen Helen the Queen Mother of Roumania.



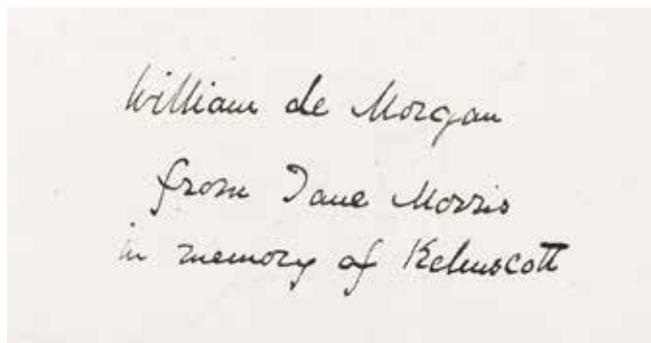
235

235 •

CHISWICK PRESS

[MORRIS (WILLIAM) and EIRIKR MAGNUSSON, *translators*]. *The Story of Gunnlaug the Worm-Tongue and Raven the Skald*. Even as Ari Thirgilson the Learned/the Priest/hath Told it, LIMITED TO 75 COPIES, THIS A PRESENTATION COPY TO WILLIAM DE MORGAN, inscribed "from Jane Morris in memory of Kelmscott" on front free endpaper, printed in Gothic letter, light offsetting from first and last pages onto facing blank, untrimmed in original holland-backed boards, slight wear to spine ends, housed in red morocco-backed slipcase with gilt-lettered spine, 4to, Chiswick Press for William Morris, 1891

£3,000 - 5,000
 €3,500 - 5,800
 \$4,300 - 7,100



235

'IN MEMORY OF KELMSCOTT': PRESENTATION COPY TO WILLIAM DE MORGAN, TOUCHINGLY INSCRIBED BY JANE MORRIS.

The Story of Gunnlaug the Worm-Tongue was translated from the Icelandic by Eiríkr Magnússon and William Morris. In addition to translating it, Morris also designed a new typeface which he thought suitable for the tone of the work. However, after a small print run, he abandoned the idea as the typeface was proving so hard to read. He also left spaces at the beginning of each chapter for the intended initial letters, but on the whole these were never supplied.

Provenance

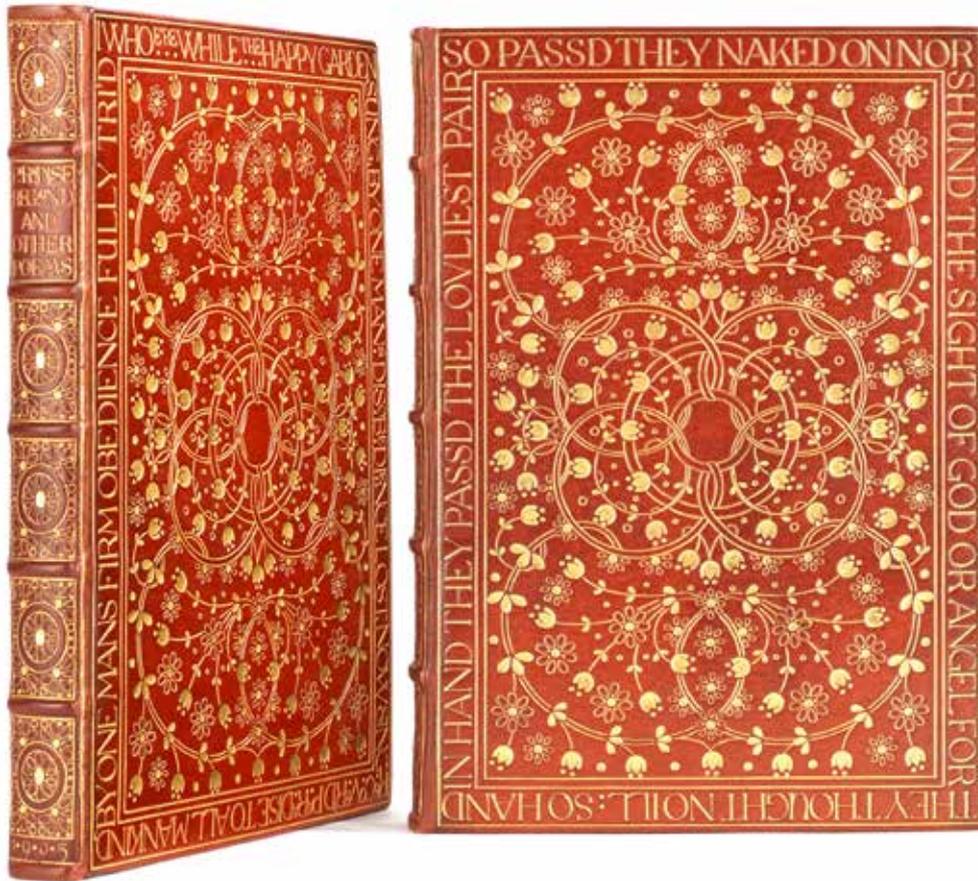
William de Morgan, inscribed to him by Jane Morris; C.G. Stirling, ownership inscription on front paste-down. Stirling was the husband of A.M.W. Stirling (1865-1965), author, sister of the painter Evelyn De Morgan, and founder of the De Morgan Centre for the Study of 19th Century Art and Society in Wandsworth.

236 •

CUALA PRESS

YEATS (W.B.) *Reflections...* Transcribed and Edited by Curtis Bradford from the Journals, number 311 of 500 copies, 1970--SYNGE (JOHN M.) *Some Letters to Lady Gregory* and W.B. Yeats Selected by Ann Saddlemyer, number 426 of 500 copies, 8vo, 1971--YEATS (J. B.) *Letters from Bedford Park: A Selection from the Correspondence*, number 295 of 500 copies, 8vo, 1972--MILLER (LIAM) *A Brief Account of the Cuala Press Formerly The Dun Emer Press* Founded by Elizabeth Corbet Yeats in MCMIII, *stitched in original wrappers*, 8vo, 1971; The Dun Emer later Cuala Press. With a List of Books, Broad-sides and Other Pieces Printed at the Press. With a Preface by Michael B. Yeats, number 70 of 250 copies, original blue cloth with pictorial label, large 8vo, Dolmen Press for the Cuala Press, 1973, all printed in red and black, original linen-backed boards unless stated otherwise, Dublin, Cuala Press (5)

£300 - 500
 €350 - 580
 \$430 - 710



238

237 •

DOVES PRESS

COBDEN-SANDERSON (T.J.) *The Ideal Book or Book Beautiful. A Tract on Calligraphy Printing and Illustration & on the Book Beautiful as a Whole, limited to 300 copies on paper, printed by Cobden-Sanderson and Emery Walker, bookplate of Henry Guppy, fine in original limp vellum by the Doves Bindery (signed at rear), gilt lettered spine, 1900; Catalogue Raisonné of Books Printed and published at the Doves Press No. 1 The Terrace Hammersmith, limited to 300 copies, all on paper, printed in red and black, fine in original linen-backed boards, May 1908; Notes on a Passage in Shelley's Ode to liberty, 6pp., limited to about 300 copies on paper, later morocco-backed marbled boards, gilt lettered spine, original stiff wrappers bound in, 1914--Pervigilium Veneris, limited to 150 copies on paper, printed in red and black, Brooklyn Library label, original limp vellum by the Doves Bindery, gilt lettered spine, covers slightly crinkled, 1910, 8vo, Hammersmith, Doves Press (4)*

£600 - 800
 €690 - 920
 \$850 - 1,100

238 •

DOVES PRESS

MILTON (JOHN) *Paradise Lost; Paradise Regain'd, together 2 vol., each limited to 300 copies on paper, from editions limited to 325, marginal glosses and portions of text printed in red, hand-painted initials in red and blue by Edward Johnston and Graily Hewitt, a little very light foxing at edges of first and last few leaves, bound in richly decorated tawny morocco gilt by THE DOVES PRESS BINDERY (signed on rear turn-ins 'The Doves Bindery 19 C-S 06 [-08]'), sides*

with an all-over interweaving floral pattern within an outer border containing quotations from the text, gilt tooled and lettered spines with repeated floral tool, morocco turn-ins with gilt trefoil in corners, g.e., very skilfully rebacked retaining the original spines, preserved in red velvet-lined morocco solander box with volume separator, 4to, Hammersmith, Doves Press, 1902-1905

£8,000 - 12,000
 €9,200 - 14,000
 \$11,000 - 17,000

A 'BREATH-taking MASTERPIECE' IN A FINE DOVES PRESS BINDING.

"Johnston's red initial letters, often lying outside the text area to the Left, were quite unconventional and they can still carry the force of invention. Mr. Ronald Briggs wrote recently of Johnston's opening to the first book of the Doves Press 'Paradise Lost': 'The elements of this masterpiece are utterly simple and purely typographic, but the first glimpse of it as the page is turned is breathtaking'... The book in which the initials are drawn rather than printed give special pleasure; and of them one thinks first of 'Paradise Lost' where each book of the Poem, apart from the complex opening Mr. Briggs mentioned, has drawn initials" (Colin Franklin, *The Private Presses*, p.107).

The present volumes were bound in 1906 and 1908 respectively, presumably on commission or for a private collector. Although signed 'C-S', the bindings are likely to have been finished by Charles McLeish, their intricate designs showing the influence of William Morris and contrasting with the simplicity of the typography.



239

239 •

DOVES PRESS

The English Bible, Containing the Old Testament & the New Translated Out of the Original Tongues by Special Command of His Majesty King James the First 5 vol., ONE OF 500 COPIES ON PAPER, PRESENTATION COPY FROM EMERY WALKER TO PHILIP WEBB, inscribed in each volume "to Philip Webb/ from Emery Walker/ June 13. 1903 [-Oct. 15 1904 (volumes 2-3); Sept. 16 1905 (volumes 4-5)]" and in volume 1 only "from Emery Walker given to me/ Wilfrid Scawen Blunt in memory/ of Philip Webb. June 1915", printed by T.J. Cobden-Sanderson and Emery Walker with initials by Edward Johnston printed in red, untrimmed in original limp vellum by the Doves Bindery, gilt lettered spines, some slight soiling and discolouration as usual, a little browning to bottom edges, cream cloth slipcases, Hammersmith, Doves Press, 1903-1905

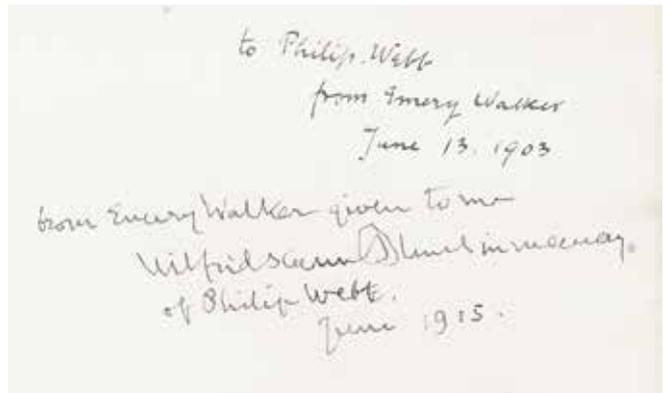
£7,000 - 10,000
 €8,100 - 12,000
 \$9,900 - 14,000

FINE ASSOCIATION COPY OF THE DOVES PRESS BIBLE - EACH VOLUME INSCRIBED ON COMPLETION BY EMERY WALKER TO 'THE FATHER OF ARTS AND CRAFTS ARCHITECTURE', PHILIP WEBB.

The English Bible is the only folio printed by Cobden Sanderson and Emery Walker at the Doves Press. Described by Colin Franklin as the Press's "magnum opus" (*The Private Presses*), it was printed using the font designed by Walker, the matrices, punches and type of which were later infamously thrown into the Thames from Hammersmith Bridge by Cobden-Sanderson, following the bitter dispute between the two printers. Walker had very close ties with Philip Webb, his house in Chiswick still containing furniture and glass by Webb, who had been a partner in Morris & Co. along with William Morris, Burne-Jones and Dante Gabriel Rossetti.

Provenance

Philip Webb, inscribed to him by Emery Walker on fly-leaf of each volume; Wilfrid Scawen Blunt, inscription below Emery Walker's on fly-leaf of volume 1.



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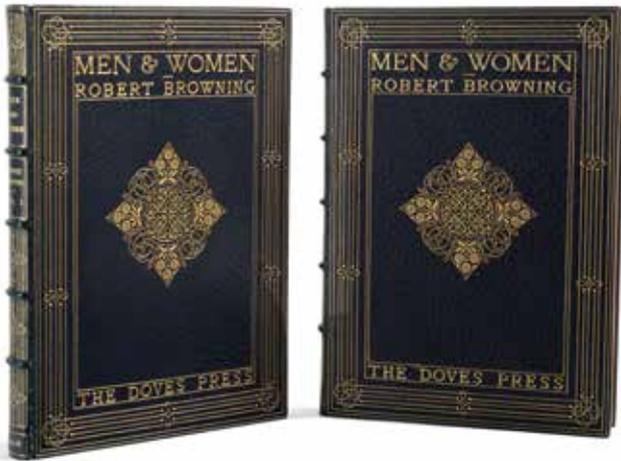
DOVES PRESS

MILTON (JOHN) *Areopagitica*; a Speech... for the Liberty of Unlicenc'd Printing, to the Parliament [sic] of England, one of 300 copies on paper, from an edition limited to 325, printed by T. J. Cobden-Sanderson and Emery Walker, untrimmed in original limp vellum by the Doves Bindery (signed at rear), gilt lettered spine, covers slightly bowed, 4to, Hammersmith, Doves Press, 1907

£600 - 800
 €690 - 920
 \$850 - 1,100

Provenance

John Francis Neylan, bookplate.



241

241 •

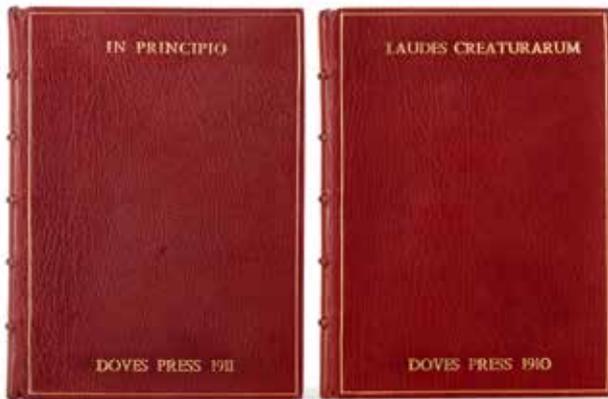
DOVES PRESS

BROWNING (ROBERT) *Men and Women*, 2 vol., one of 250 copies on paper, from an overall edition limited to 263, printed in red and black and with calligraphic inscriptions in red ink on each limitation leaf reading "Flourished by Edward Johnston May 1908 [-Nov. 1908]", the flourishes in red, green and blue, in a FINE BINDING BY SANGORSKI & SUTCLIFFE of dark blue crushed morocco (signed on front turn-ins 'Bound by Sangorski & Sutcliffe for the Torch Press'), sides with central gilt arabesques containing small onlays of green and red morocco, within wide ornamental rule and dotted borders, gilt-lettered on upper covers, spines richly gilt with raised bands, brown morocco gilt doublures with wide dark blue turn-ins repeating the external border design, red silk lined endpapers, g.e., housed in blue buckram solander box, 4to (231 x 163mm.), Hammersmith, Doves Press, 1908

£3,000 - 5,000

€3,500 - 5,800

\$4,300 - 7,100



242

ONE OF THE MOST OUTSTANDING DOVES PRESS PUBLICATIONS IN A FINE SANGORSKI BINDING. The volumes were printed by T.J. Cobden-Sanderson in collaboration with Emery Walker, but it is Edward Johnston's flourishes that help to set it apart. Johnston taught calligraphy at the London County Council Central School of Arts and Crafts and the Royal College of Arts, counting Eric Gill, Graily Hewitt, Anna Simons and Jan van Krimpen amongst his pupils.

242 •

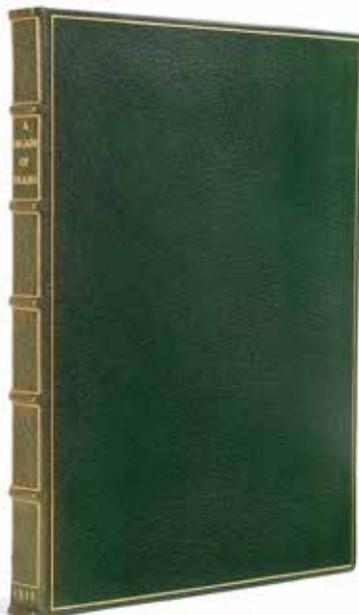
DOVES PRESS

[FRANCIS OF ASSISI] *Laudes creaturarum*, 1910--[Bible, King James version] *In principio*, 1911, limited to 250 and 200 copies respectively, printed in red and black, uniformly bound in red morocco by Henry Sotheran, sides with gilt rule border and lettering on upper cover, raised spine bands, turn-ins gilt, t.e.g., 12mo, Hammersmith, Doves Press (2)

£600 - 800

€690 - 920

\$850 - 1,100



243

243 •

DOVES PRESS

WORDSWORTH (WILLIAM) *A Decade of Years. Poems... 1798-1807*, one of 200 copies on paper, from an edition limited to 212, printed by T.J. Cobden Sanderson in red and black, green crushed morocco at the Doves Press Bindery (signed "19 C-S 15" in gilt on rear turn-in), sides with single gilt rule border, spine with gilt ruled compartments within 7 raised bands, lettered in gilt, g.e., morocco turn-ins gilt, spine slightly faded but otherwise fine and bright, small 4to, Hammersmith, Doves Press, 1911

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

244 •

DOVES PRESS

WORDSWORTH (WILLIAM) *A Decade of Years. Poems... 1798-1807, one of 200 copies on paper, from an edition limited to 212, printed by T.J. Cobden Sanderson in red and black, with loosely inserted printed bifolium 'Wordsworth's Cosmic Poetry... 28 December 1914', red cloth slipcase, 1911--*CARLYLE (THOMAS) *Sartor Resartus: The Life & Opinions of Herr Teufelsdröckh, one of 300 copies on paper, from an edition limited to 315, printed in red and black with initials designed by Edward Johnston in red, slight cockling of endpapers, 1907, both untrimmed in original limp vellum by the Doves Bindery, spines titled in gilt, 4to, Hammersmith, Doves Press (2)*

£600 - 800
€690 - 920
\$850 - 1,100

Provenance

First work, D.L. James, bookplate.



244

245 •

DOVES PRESS

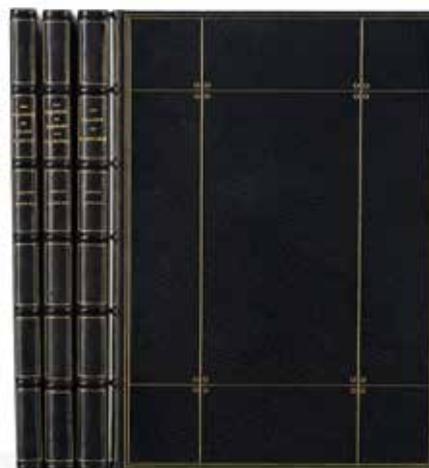
SHAKESPEARE (WILLIAM) *The Tragedie of Anthony & Cleopatra, 1912; The Tragedie of Julius Caesar, 1913; The Tragedy of Coriolanus, 1914; Lucrece, 1915, together 4 vol., limited to 215, 200, 200 and 175 copies on paper respectively, printed in red and black throughout by T.J. Cobden-Sanderson, uniformly bound in black morocco gilt by Sangorski & Sutcliffe (signed on front turn-in), double gilt rule borders on sides with simple lattice design and 4 small circles at intersections, spines gilt in compartments with 7 raised bands, gilt lettered in 2 compartments, morocco turn-ins, t.e.g., others untrimmed, 4to, Hammersmith, Doves Press, 1912-1915*

£2,000 - 4,000
€2,300 - 4,600
\$2,800 - 5,700

Attractive set of four Shakespeare titles printed by Cobden-Sanderson at the Doves Press.

Provenance

Austin Smith, gilt blue morocco label.



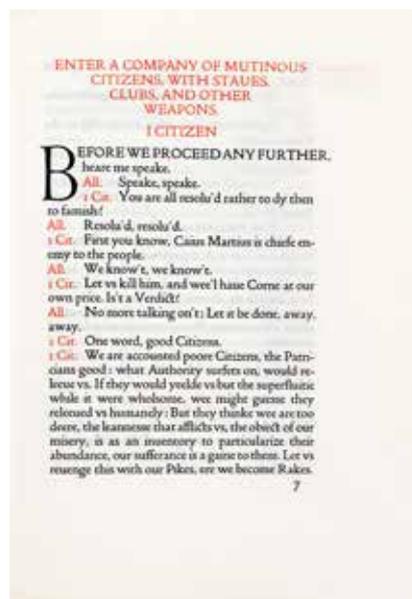
245

246 •

DOVES PRESS

SHAKESPEARE (WILLIAM) *The Tragedy of Coriolanus, ONE OF 15 COPIES ON VELLUM, from an edition limited to 215, printed in red and black by T.J. Cobden-Sanderson, slight rippling to first few leaves, bound in original limp vellum at the Doves Bindery (stamped at rear), gilt lettered spine, covers a little bowed and slight crease to spine, 4to, Hammersmith, Doves Press, 1914*

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,300



246

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



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250

247 •

GILL (ERIC)

Art & Love, number 183 of 260 copies signed by the artist, 6 full-page engravings, original black buckram, slim 8vo, Golden Cockerel Press for Douglas Cleverdon, Bristol, 1927; Clothes. An Essay upon the Nature and Significance of the Natural and Artificial Integuments Worn by Men and Women, number 125 of 160 special copies signed by the Gill on colophon, 10 wood- engravings, original pigskin-backed marbled boards, t.e.g., Jonathan Cape, 1931; Clothing Without Cloth. An Essay on the Nude, number 237 of 500 copies, 4 full-page wood- engravings, original red buckram, gilt lettered with 'GCP' on upper cover, and title on spine (this slightly faded), t.e.g., 8vo, Waltham Saint Lawrence, Golden Cockerel Press, 1931 (3)

£500 - 700

€580 - 810

\$710 - 990

248 •

GOLDEN COCKEREL PRESS

COPPARD (A.E.) Clorinda Walks in Heaven, NUMBER 19 OF 20 COPIES SIGNED BY THE AUTHOR, from an edition limited to 690, INSCRIBED on the front free endpaper "For J.R.T. Morris/ With best wishes/ A.E. Coppard", and with a quatrain by Thomas Hardy in Coppard's hand below, untrimmed in original linen-backed boards with paper spine label, some browning to spine ends, 1922; Adam & Eve & Pinch Me, FIRST EDITION, one of 340 copies in orange boards from an edition limited to 550, first gathering slightly loose, stain to upper cover, spine faded, slipcase, 1921, 8vo, Waltham St. Lawrence, Golden Cockerel Press (2)

£400 - 600

€460 - 690

\$570 - 850

The rare first and fourth books produced by the fledgling Golden Cockerel Press, and the first two books of stories published by Coppard.

249 •

GOLDEN COCKEREL PRESS - DAVID JONES

SWIFT (JONATHAN) Travels into Several Remote Nations of the World, 2 vol., NUMBER 26 OF 30 COPIES on hand-made paper and SIGNED BY THE ARTIST, from an overall edition of 450, wood- engraved maps, illustrations and initials by David Jones, many hand- coloured, slight browning of endpapers, untrimmed in original cream buckram, gilt lettered spines, cover of volume 2 slightly bubbled near spine, 4to, Waltham St. Lawrence, Golden Cockerel Press, 1925

£2,000 - 3,000

€2,300 - 3,500

\$2,800 - 4,300

The first book to be illustrated by David Jones for the Golden Cockerel Press.

Provenance

Geoffrey Ecroyd (1935-1961), bookplates.

250 •

GOLDEN COCKEREL PRESS - ERIC GILL

The Song of Songs. Called by Many the Canticle of Canticles, number 448 of 750 copies, wood- engraved illustrations by Gill (one full-page), title vignette and some initials in red, 4to, 1925--MATHERS (E. POWYS) Procreant Hymn, number 100 of 200 copies, 5 wood- engraved plates by Gill, 1926, both untrimmed in original cream cloth--Glue and Lacquer. Four Cautionary Tales Translated from the Chinese by Harold Acton & Lee Yi-hsieh, number 240 of 350 copies, 5 engraved plates by Denis Tegetmeier after Gill, untrimmed in original blue morocco-backed yellow cloth, upper cover with gilt calligraphy, gilt lettered spine (slightly faded), 4to, Waltham St. Lawrence, Golden Cockerel Press (3)

£600 - 800

€690 - 920

\$850 - 1,100

Provenance

Second work, A.M. Cohn, Cruikshank bibliographer, bookplate; 'Downsland Court, Ditchling, Sussex', printed label.



251

251 •

GOLDEN COCKEREL PRESS - DAVID JONES

The Chester Play of the Deluge. Edited by J. Isaacs, with Engravings on Wood by David Jones, *number 271 of 275 copies, this with an additional SET OF PROOF WOODCUTS, EACH SIGNED AND DATED BY THE ARTIST in pencil, on Japan paper, loosely window mounted, the book with 10 large wood-engravings, untrimmed in original buckram, slight dampstaining to covers, housed along with the mounted proofs in a single custom-made red cloth solander box, book 315 x 242mm., proofs c.320 x 260mm. (window 182 x 152mm.), box 362 x 300mm., Waltham St. Lawrence, Golden Cockerel Press, 1927*

£6,000 - 8,000
 €6,900 - 9,200
 \$8,500 - 11,000

WITH A COMPLETE SET OF SIGNED PROOFS FOR DAVID JONES'S FINEST WORK AS A WOOD ENGRAVER.

252 •

GOLDEN COCKEREL PRESS

WALPOLE (HUGH) The Apple Trees, *number 361 of 500 copies, signed by the author on the dedication, and with his Brackenbury label, wood-engravings by Lynton Lamb, 1932--DUNSANY (Lord) Lord Adrian, number 17 of 325 copies, wood-engravings by Robert*

Gibbings, 1933--Sermons by Artists. Paul Nash, David Low, Robert Gibbings, Eric Kennington, Leon Underwood, Stanley Spencer, Edmund Sullivan, Roger Fry, Will Dyson, Percy Smith, number 41 of 300 copies, frontispiece, Golden Cockerel Press bookplate, 1934--CALDER-MARSHALL (ARTHUR) A Crime Against Cania, number 159 of 250 copies, signed by the author, wood-engraved illustrations by Blair Hughes-Stanton, 1935, all untrimmed in morocco-backed decorative boards--MILLER (PATRICK) Ana the Runner, number 90 of 150 copies signed by the author; wood-engravings by Clifford Webb, original morocco-backed cloth, 1937--CALDERON (V.G.) The Lottery Ticket, number 100 of 100 copies, wood-engravings by Dorothea Braby, original sheepskin-backed cloth gilt, stain to spine, [1945]--HERIZ (DE PATRICK) La Belle O'Morphi. A Brief Biography... with Illustrations by Francois Boucher, number 27 of 100 specially bound copies, original blue morocco and red cloth, upper cover with large gilt cockerel design, slim 8vo, slipcase, [1947]--GRAY (THOMAS) Elegy Written in a Country Church-yard, wood-engravings by Gwenda Morgan, number 47 of 80 specially bound copies, original green morocco with gilt stamped design on covers, 1946; and 14 others, all Golden Cockerel Press (22)

£600 - 800
 €690 - 920
 \$850 - 1,100



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GOLDEN COCKEREL PRESS - ROBERT GIBBINGS

The Voyage of the Bounty's Launch as Related in William Bligh's Despatch... Wood-engravings by Robert Gibbings, *number 7 of 300 copies, wood-engraved frontispiece and illustrations, original brown and cream diagonal 'sail-type' binding, 1934*; CHASE (OWEN) and others. Narratives of the Wreck of the Whale-Ship Essex of Nantucket which was Destroyed by a Whale... Engravings on Wood by Robert Gibbings, *number 28 of 275 copies, wood-engraved illustrations and maps, original yellow and green wave pattern cloth, 1935, gilt lettered spines, t.e.g., others untrimmed, folio, Golden Cockerel Press (2)*

£400 - 600

€460 - 690

\$570 - 850

254 •

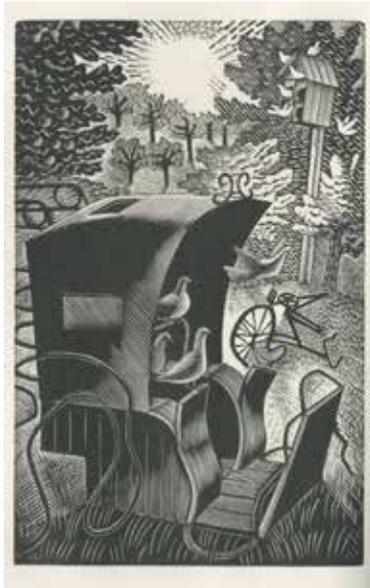
GOLDEN COCKEREL PRESS - ERIC RAVILIOUS

STRONG (L.A.G.) The Hansom Cab and the Pigeons. Being Random Reflections upon the Silver Jubilee of King George V, *number 16 of 212 copies signed by the author, from edition limited to 1,212, wood-engraved frontispiece and illustrations by Eric Ravilious, untrimmed in original blue morocco-backed marbled boards, t.e.g., spine sunned, 8vo, 1935*--SMITH (AARON) The Atrocities of the Pirates; Being a Faithful Narrative of the Unparalleled Sufferings by the Author during his Captivity among the Pirates of Cuba, *number 152 of 500 copies, wood-engraved frontispiece and illustrations by Ravilious, untrimmed in original cloth-backed boards, t.e.g., small 8vo, 1929, Golden Cockerel Press (2)*

£400 - 600

€460 - 690

\$570 - 850



254

255 •

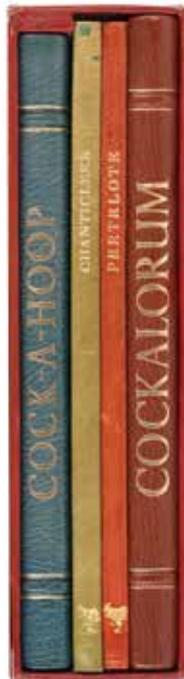
GOLDEN COCKEREL PRESS

SANDFORD (CHRISTOPHER) and others. Chanticleer [-Pertelote; Cockalorum; Cock-a-Hoop]: A Bibliography of the Golden Cockerel Press 1921-1936 [-1961], together 4 vol., *each limited to 200, 250 or 300 copies signed by Christopher Sandford and other contributors, illustrations, untrimmed in original green, red, brown or blue morocco-backed patterned cloth by Sangorski & Sutcliffe, t.e.g., one spine a little faded, housed in single red morocco-edged watered silk fitted slipcase, 8vo, Golden Cockerel Press, 1936-1943-[1949-1976]*

£400 - 600

€460 - 690

\$570 - 850



255

256 •

GOLDEN COCKEREL PRESS - ROBERT GIBBINGS

MILTON (JOHN) Paradise Lost. A Poem... the Text of the First Edition Prepared for Press by J. Isaacs, *number 138 of 196 copies on paper, from an overall edition limited to 200, wood-engraved title-page printed in red and black by Robert Gibbings, 30 wood-engraved illustrations by Mary Groom, untrimmed in original black half pigskin by Zaehnsdorf with marbled paper sides by Sydney Cockerell, spine gilt, t.e.g., slight rubbing to sides, buckram slipcase (rubbed and soiled), folio, Golden Cockerel Press, 1937*

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,800

257 •

GOLDEN COCKEREL PRESS - JOHN BUCKLAND WRIGHT

GAUTIER (THEOPHILE) *Mademoiselle de Maupin*. Translated by R. & E. Powys Mathers. Engravings by John Buckland Wright, NUMBER 11 OF 50 SPECIALLY BOUND COPIES, with 4 additional plates, from an overall edition limited to 500, title printed in blue and black, 12 copper-engraved plates by John Buckland Wright, original vellum by Sangorski & Sutcliffe, spine with gilt lettering and small cockerel, t.e.g., others uncut, a little faint soiling, 4to, Golden Cockerel Press, 1938

£800 - 1,200
€920 - 1,400
\$1,100 - 1,700

Provenance

John Herbert Bankes, bookplate.

258 •

GOLDEN COCKEREL PRESS

SWINBURNE (ALGERNON CHARLES) *Lucretia Borgia: The Chronicle of Tebaldeo Tebaldei...* Engravings by Reynolds Stone, NUMBER 14 OF 30 SPECIALLY BOUND COPIES, with the additional facsimile of Swinburne's manuscript of the *Treatise of Noble Morals*, wood-engraved illustrations, original pigskin with gilt design on upper cover, gilt lettered spine, t.e.g., slipcase, folio, 1942--QUENNELL (NANCY) *A Lovers Progress. Seventeenth Century Lyrics*, number 70 of 250 copies, title printed in gilt and black, initials in red throughout, original pigskin-backed yellow buckram, gilt lettered spine, t.e.g., folio, 1938--BROWNE (THOMAS) *The Garden of Cyrus*, limited to 115 copies, original holland-backed boards, slightly stained, 4to, 1923--WHITFIELD (CHRISTOPHER) *Together and Alone...* with Engravings by John O'Connor, number 5 of 100 specially bound copies, signed by the author and artist, wood-engraved illustrations, original white morocco-backed boards by Sangorski & Sutcliffe, slight staining, 8vo, 1945--AESOP. *The Fables...* Translated by Sir Roger L'Estrange, number 201 of 350 copies, wood-engraved illustrations by Celia M. Fiennes, original buckram backed boards, 8vo, 1926, Golden Cockerel Press (5)

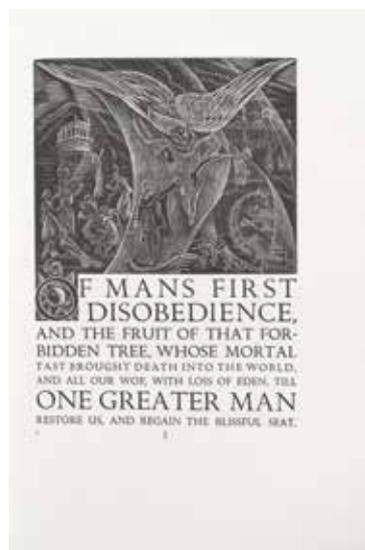
£500 - 700
€580 - 810
\$710 - 990

259 •

GOLDEN COCKEREL PRESS

SPARRMAN (ANDERS) *A Voyage Round the World with Captain James Cook in HMS Resolution*. Introduction & Notes by Owen Rutter. Wood-Engravings by Peter Barker-Mill, NUMBER 9 OF 50 SPECIALLY BOUND COPIES, from an edition limited to 350, illustrations (some full-page), original cream morocco by Sangorski & Sutcliffe, gilt device on upper cover, gilt lettered spine with small cockerel at foot, t.e.g., others uncut, slight soiling to upper cover, slipcase, small folio, Golden Cockerel Press, 1944

£500 - 700
€580 - 810
\$710 - 990



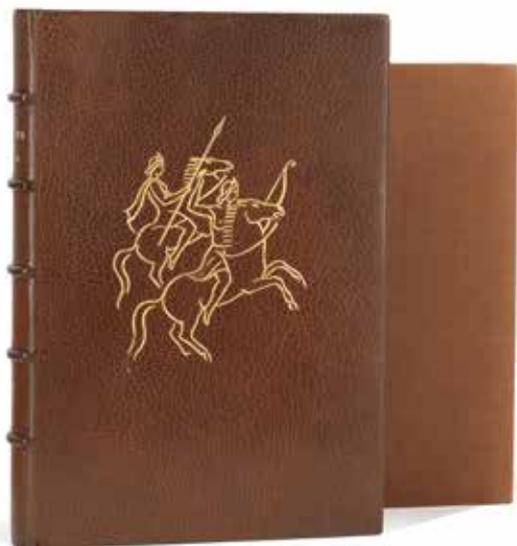
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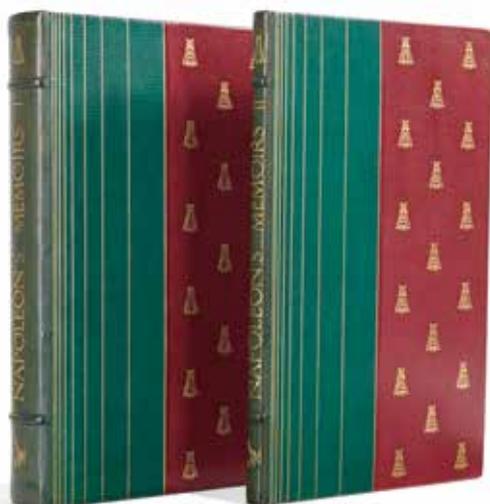
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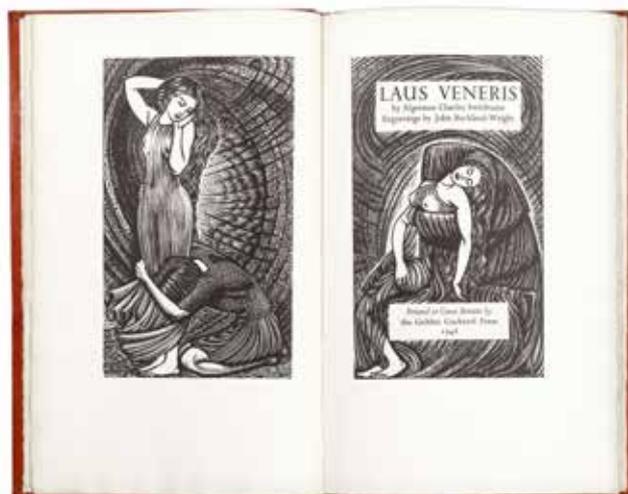
259



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260



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260 •

GOLDEN COCKEREL PRESS - JOHN BUCKLAND WRIGHT
 NAPOLEON I. Memoirs... Edited by Somerset de Chair, 2 vol.,
 NUMBER 35 OF 50 SPECIALLY BOUND COPIES, from an overall
 edition limited to 500, signed by the editor, title-page vignette by
 John Buckland Wright, portrait, untrimmed in original two-tone
 morocco by Sangorski & Sutcliffe, left-hand green panels with 9
 vertical gilt rules, right-hand dark red panels with gilt Napoleonic
 bees, gilt lettered spines with bee and cockerel tools and 2 raised
 bands, morocco turn-ins and map endpapers (slightly browned at
 edges), t.e.g., folio, Golden Cockerel Press, 1945

£1,000 - 1,500
 €1,200 - 1,700
 \$1,400 - 2,100

261 •

GOLDEN COCKEREL PRESS - JOHN BUCKLAND WRIGHT
 SWINBURNE (ALGERNON CHARLES) Laus Veneris... Engravings
 by John Buckland Wright, NUMBER 39 OF 100 SPECIALLY BOUND
 COPIES WITH AN EXTRA ENGRAVING, from an overall edition
 limited to 750, 12 wood-engraved illustrations (some full-page),
 original russet morocco, upper cover with gilt figures of woman and
 kneeling man by JBW on central black morocco panel, spine lettered
 in gilt on black morocco label, t.e.g., others uncut, a few light spots
 on covers, tall 8vo, Golden Cockerel Press, 1948

£400 - 600
 €460 - 690
 \$570 - 850

262 •

GOLDEN COCKEREL PRESS - CLIFFORD WEBB

BANNET (IVOR) The Amazons. A Novel... Engravings by Clifford Webb, NUMBER 68 OF 80 SPECIALLY BOUND COPIES, signed by the author and illustrator, wood-engraved title vignette and full-page illustrations by Clifford Webb, untrimmed in original brown crushed morocco by Sangorski & Sutcliffe, gilt blocked illustration on covers, spine with raised bands, slipcase, folio, 1948--The First Crusade.... Translated... by Somerset de Chair, NUMBER 75 OF 100 SPECIALLY BOUND COPIES, signed by the translator, wood-engraved title vignette and full-page illustrations by Webb, original vellum by Sangorski & Sutcliffe, gilt blocked illustration on covers, t.e.g., slipcase, folio, 1945---SOMERSET (DE CHAIR) The Story of a Lifetime, number 39 of 100 copies signed by the author, wood-engraved title vignette and full-page illustrations by Webb, untrimmed in original white sheepskin by Sangorski & Sutcliffe, gilt design on upper cover, slight soiling, slipcase, folio, 1954--WELLS (H.G.) The Country of the Blind 1939, number 175 of 280 copies, wood-engraved title vignette and illustrations (some full-page) by Webb, original orange vellum-backed brown cloth by Sangorski & Sutcliffe, 4to, [1949], Golden Cockerel Press (4)

£600 - 800
€690 - 920
\$850 - 1,100

263 •

GOLDEN COCKEREL PRESS - MARK SEVERIN

Homeric Hymn to Aphrodite. A New Translation by F.L.. Lucas... with Ten Engravings by Mark Severin, NUMBER 3 OF 100 SPECIALLY BOUND COPIES, from an edition limited to 750, title printed in red and black, text in English and greek, wood-engraved frontispiece, title, 10 illustrations and press-device by Mark Severin, Henry Sothern label at on front paste-down and pencil description on rear free endpaper, some light browning of flyleaves, untrimmed in original crushed red morocco gilt by Sangorski and Sutcliffe, sides with gilt designs after Severin, spine lettered in gilt with 2 raised bands and small cockerels, morocco turn-ins gilt, t.e.g., a little dark staining to covers but still fine, folio, Golden Cockerel Press, 1948

£400 - 600
€460 - 690
\$570 - 850

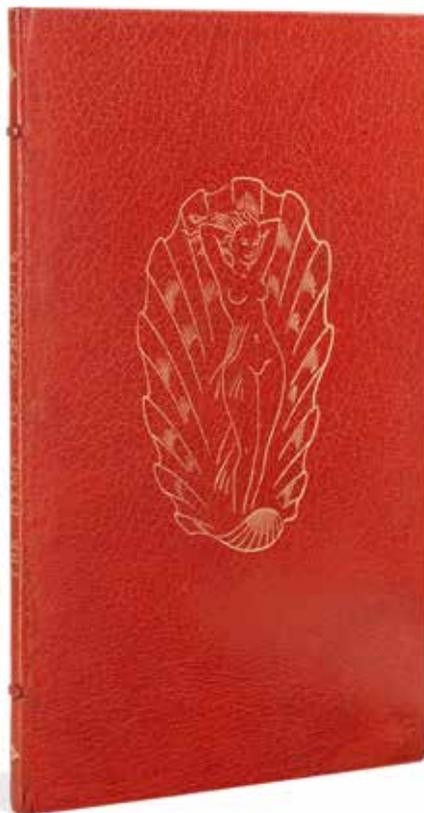
264 •

GOLDEN COCKEREL PRESS - JOHN BUCKLAND WRIGHT

CABELL (JAMES BRANCH) Jurgen. A Comedy of Justice... with Wood Engravings by John Buckland Wright, NUMBER 17 OF 100 SPECIALLY BOUND COPIES WITH AN EXTRA ILLUSTRATION, wood-engraved frontispiece, title-page and 15 plates, untrimmed in original red morocco by Sangorski & Sutcliffe, sides with large inlaid purple morocco panel containing gilt blocked figure after Buckland Wright, gilt lettered spine with small cockerel within raised bands, t.e.g., morocco turn-ins, spine slightly faded and with small water stain, red buckram slipcase, large 8vo, Golden Cockerel Press, 1949

£400 - 600
€460 - 690
\$570 - 850

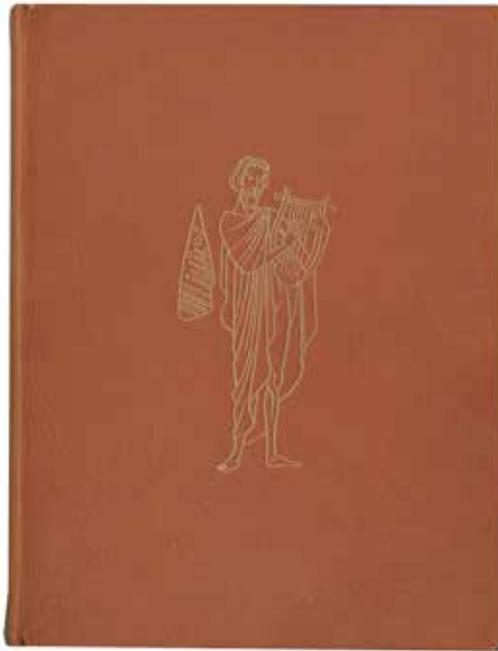
"I was delighted with the result. It was just what I wanted for this fond, lush, fantastic tale" (Christopher Sandford, *Cock-a-Hoop*, no. 182), writing of the Sangorski binding.



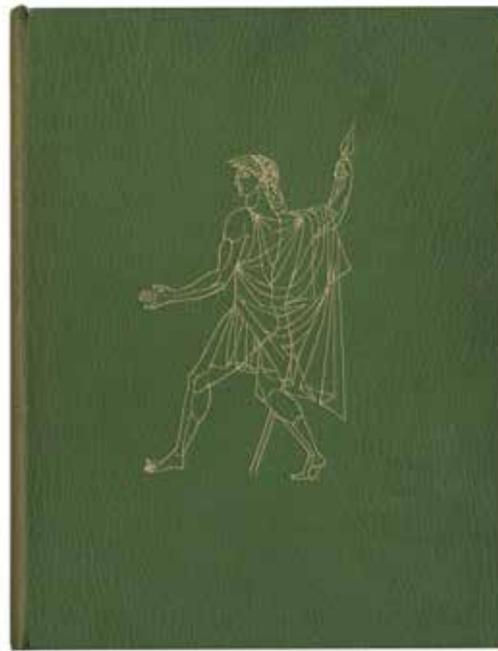
263



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GOLDEN COCKEREL PRESS

DE CHAIR (SOMERSET) Julius Caesar's Commentaries... Engravings by Clifford Webb, NUMBER 5 OF 70 SPECIALLY BOUND COPIES, signed by the editor and artist, from an edition limited to 320, wood-engraved frontispiece and illustrations by Clifford Webb, slight browning at edges of first and last few leaves, original dark red crushed morocco gilt by Sangorski & Sutcliffe, gilt emblem on covers, t.e.g., small folio, 1951; The Golden Carpet, NUMBER 17 OF 30 SPECIALLY BOUND COPIES, portrait, 1943; The Silver Crescent, NUMBER 12 OF 30 SPECIALLY BOUND COPIES, plates, original prospectus tipped-in on front map endpaper, 1943, the last 2 from editions limited to 500 copies, signed by the author and bound in original full green and blue (respectively) crushed morocco by Sangorski & Sutcliffe--LAWRENCE (T.E.) Men in Print, number 307 of 500 copies, leather book label of Austin Smith, original blue morocco-backed cloth by Sangorski & Sutcliffe, 1940, 4to, all t.e.g., others uncut, spines very slightly faded, all but the first in slipcases, Golden Cockerel Press (4)

£600 - 800

€690 - 920

\$850 - 1,100

266 •

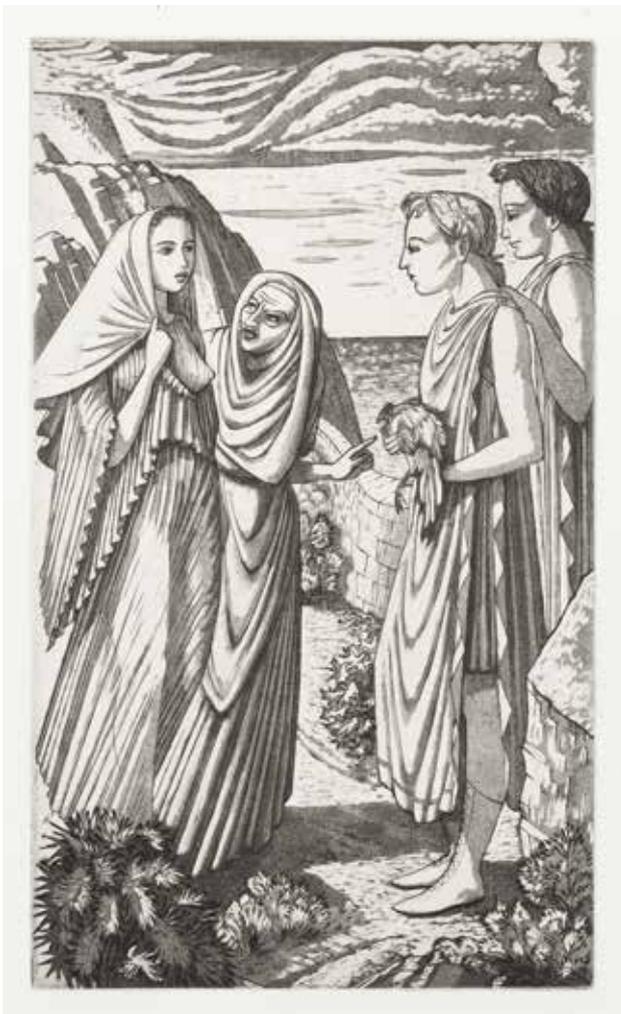
GOLDEN COCKEREL PRESS - JOHN BUCKLAND WRIGHT

HARTNOLL (PHYLLIS) The Grecian Enchanted... With Eight Aquatints by John Buckland-Wright, NUMBER 36 OF 60 SPECIALLY BOUND COPIES with a duplicate set of illustrations loose in pocket at rear, from an edition limited to 360 copies signed by the author and artist, title printed in pink and green with vignette and decorative border, 7 collotype plates after aquatints by John Buckland-Wright, 8 additional aquatint plates loose in pocket at end (title and 7 plates, without the unused plate referred to on the colophon), untrimmed in original grey and salmon morocco by Sangorski & Sutcliffe, upper cover with JBW fighting cock design in gilt, spine with 4 raised band, gilt lettering and cockerel motifs, t.e.g., light blue cloth slipcase (worn at corners), small folio, Golden Cockerel Press, 1952

£700 - 1,000

€810 - 1,200

\$990 - 1,400



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267 •

GOLDEN COCKEREL PRESS - DOROTHEA BRABY

Sir Gawain and the Green Knight. A Prose Translation... by Gwyn Jones. With Six Engravings in Colour by Dorothea Braby, *number 33 of 360 copies, colour title vignette and 5 full-page illustrations, FINELY BOUND by Sangorski & Sutcliffe in black silk brocade with an elaborate all over curling floral design in gold, red, blue, green, pink and brown, spine with long onlaid green morocco label titled in gilt, t.e.g., others untrimmed, buckram slipcase, folio*, Golden Cockerel Press, 1952

£600 - 800
€690 - 920
\$850 - 1,100

268 •

GOLDEN COCKEREL PRESS - GEOFFREY WALES

NELSON (HORATIO) Letters from the Leeward Islands... Edited by Geoffrey Rawson... Engravings by Geoffrey Wales, NUMBER 40 OF 60 SPECIALLY BOUND COPIES, *from an edition limited to 300, original navy, cream and red morocco morocco by Sangorski & Sutcliffe, large gilt flag and canon emblem on sides, spine with gilt lettering and cockerel motifs, t.e.g., others uncut, slipcase, folio*, Golden Cockerel Press, 1953

£400 - 600
€460 - 690
\$570 - 850

269 •

GOLDEN COCKEREL PRESS - MARK SEVERIN

Apollonius of Tyre. Historia... Line-Engravings by Mark Severin, NUMBER 30 OF 75 SPECIALLY BOUND COPIES, *with a separate extra suite of the engravings (one not present in the book), engraved title-page vignette and 5 plates, original orange morocco with gilt blocked figures on covers, t.e.g., 4to, 1956--XENOPHON. The Ephesian Story... with Illustrations by Eric Fraser, NUMBER 20 OF 75 SPECIALLY BOUND COPIES with a separate extra suite of the illustrations (one not present in the book), collotype title vignette and 5 plates, original green morocco with gilt blocked figures on covers, 4to, 1957--MILLER (PATRICK) Woman in Detail. A Scientific Survey... Drawings by Mark Severin, NUMBER 42 OF 100 SPECIALLY BOUND COPIES with an extra suite of the illustrations in pocket at rear, signed by the author and artist on colophon, original blue morocco-backed boards, 8vo, 1947, Golden Cockerel Press; and another illustrated by Mark Severin (4)*

£500 - 700
€580 - 810
\$710 - 990

270 •

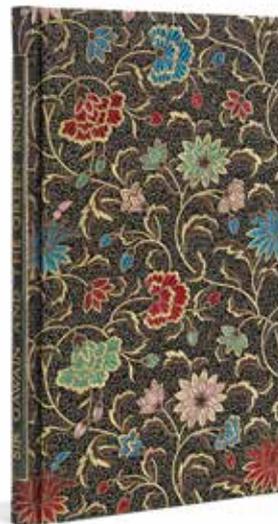
GOLDEN COCKEREL PRESS - LAVINIA BLYTHE

DRYDEN (JOHN) Songs and Poems... Chosen and Introduced by Gwynne Jones. Drawings by Lavinia Blythe, NUMBER 2 OF 100 SPECIALLY BOUND COPIES, *with a duplicate set of the 16 illustrations, from an edition limited to 500 copies, illustration on title and 8 colour plates each with an illustration on reverse, original green and russet morocco with gilt illustration on covers, gilt lettered spine with 4 raised bands and 2 small gilt cockerels, some slight marks to upper cover, plates in separate paper folder, single green cloth slipcase, folio*, Golden Cockerel Press, 1957

£400 - 600
€460 - 690
\$570 - 850

Provenance

Micheline & Mervyn Parkhouse, gilt leather bookplate.



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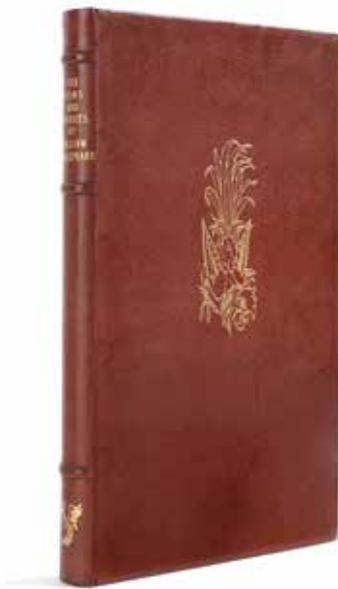
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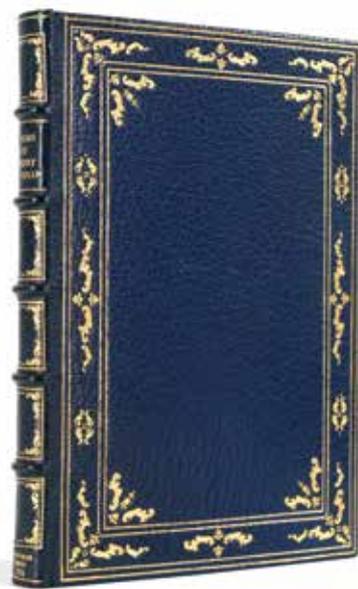
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GOLDEN COCKEREL PRESS - J. YUNGE BATEMAN

OVID. *The Metamorphoses...* With Drawings by J. Yunge Bateman, NUMBER 2 OF 75 SPECIALLY BOUND COPIES, with an additional suite of 14 plates (3 not printed in the book), from an edition limited to 200 copies, frontispiece, title vignette and 10 illustrations by Bateman, tan morocco by Mansell, sides with gilt design on red morocco oval onlays, gilt lettering and small cockerel motifs on spine (slight darkening to spine ends, one small mark to upper cover), t.e.g., others uncut, loose illustrations in red cloth folder matching the slipcase, folio, Golden Cockerel Press, 1958

£500 - 700
 €580 - 810
 \$710 - 990

Provenance

Micheline & Mervyn Parkhouse, green morocco bookplate.

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GOLDEN COCKEREL PRESS

SHAKESPEARE (WILLIAM) *The Poems & Sonnets...* Edited by Gwyn Jones, NUMBER 1 OF 100 SPECIALLY BOUND COPIES, from an edition limited to 470, title in maroon and black with wood-engraved vignette of cockerel by John Buckland Wright in yellow, initials by Eric Gill in maroon, decorations by Buckland Wright, original brown crushed morocco by Hiscox (gilt stamped on front turn-in), gilt cockerel device on front cover and at foot of gilt-lettered spine, with 3 raised bands, t.e.g., slipcase, folio, Golden Cockerel Press, 1960

£700 - 1,000
 €810 - 1,200
 \$990 - 1,400

273 •

GOLDEN COCKEREL PRESS

GHOSE (SUDHIN N.) *Folk Tales and Fairy Stories from India*, NUMBER 90 OF 100 SPECIALLY BOUND COPIES, wood-engraved illustrations printed on black (some full-page) by Shrimati E. Carlile, original brown morocco by E. W. Hiscox, gilt blocked illustration on upper cover, gilt lettered spine with cockerel device, orange cloth slipcase, folio, 1961--KOMENSKY (JOHN) *The Labyrinth of the World and the Paradise of the Heart*, NUMBER 42 OF 70 SPECIALLY BOUND COPIES, illustrations by Dorothea Braby, original white morocco by Sangorski & Sutcliffe, inlaid red morocco panels on sides with figurative designs in gilt, gilt lettered spine with raised bands, t.e.g., slight soiling, slipcase, large 8vo, 1950--MONCRIF (F.-A. P. de) *Les Chats...* Translated by Reginald Bretnor, NUMBER 7 OF 100 SPECIALLY BOUND COPIES, plates after Coypel originals, original dark blue and red morocco by Hiscox, circular gilt vignette on upper cover, t.e.g., slipcase, tall 8vo, 1961--STEWART (CECIL) *Topiary...* with Colour Engravings by Peter Barker-Mill, NUMBER 46 OF 100 SPECIALLY BOUND COPIES, original russet half morocco with decorative cover panels, t.e.g, 4to, 1961, Golden Cockerel Press (4)

£500 - 700

€580 - 810

\$710 - 990

274 •

GRAHAME (KENNETH)

The Wind in the Willows... Illustrated by E. H. Shepard, number 110 of 250 copies signed by the artist, colour illustrations by Shepard, original green morocco gilt by Zaehnsdorf, upper cover with gilt blocked illustration of Toad and friends, gilt lettered spine with raised bands, g.e., pictorial slipcase, 8vo, Methuen, 1971

£800 - 1,200

€920 - 1,400

\$1,100 - 1,700

275 •

GREGYNOG PRESS - BINDING

VAUGHAN (HENRY) *Poems*, number 166 of 500 copies, initials in red, wood-engraved illustrations by Robert Ashwin Maynard and Horace Walter Bray, specially bound in crushed blue morocco by Carl Hanson at the National Library of Wales (signed in gilt at rear), sides with ornamental gilt borders, gilt panelled spine with similar tools and raised bands, blue morocco turn-ins, t.e.g., others uncut, 8vo, Newtown, Gregynog Press, 1924

£500 - 700

€580 - 810

\$710 - 990

BOUND BY THE FIRST HEAD OF THE NATIONAL LIBRARY OF WALES BINDERY. Carl August Hanson (1872-1961) was born in Oslo and came to London in 1898 to seek work as a bookbinder. He found a post at Zaehnsdorf in Shaftsbury Avenue, and three years later he moved to Riviere and Sons in Regent Street, where he stayed for 10 years. The move to the recently opened National Library of Wales came in 1911, when they urgently needed an experienced craftsman to repair and rebind many of the rare manuscripts and books in the collections donated by Sir John Williams.



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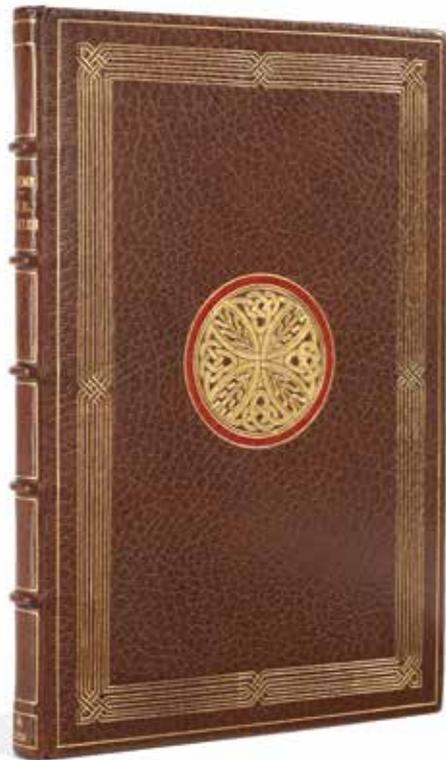
GREGYNOG PRESS

THOMAS (EDWARD) *Chosen Essays*, NUMBER 11 OF 33 SPECIALLY BOUND COPIES, from an edition limited to 350, wood-engraved illustrations by R.A. Maynard and H.W. Bray, untrimmed in original blue morocco by the Gregynog Press Bindery (signed in gilt at rear), sides with trellis and concentric square design in gilt and black, spine with gilt ruled compartments and raised bands, morocco turn-ins gilt, t.e.g., housed in felt-lined blue buckram solander box, 4to, Newtown, Gregynog Press, 1926

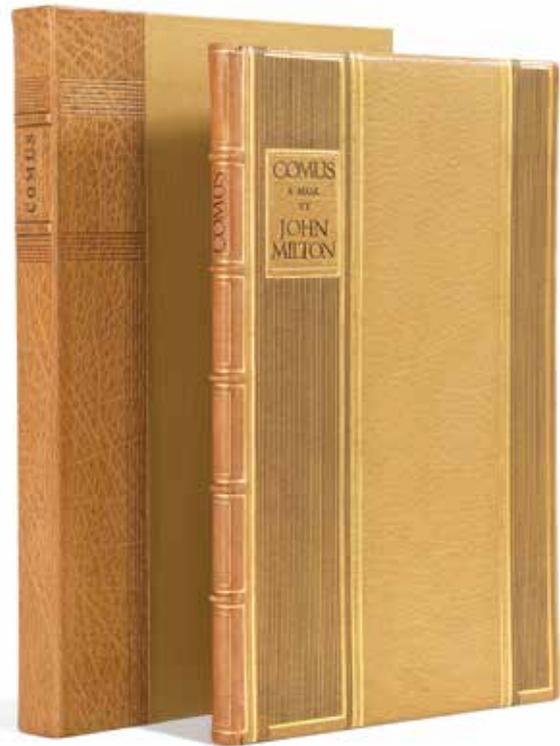
£3,000 - 5,000

€3,500 - 5,800

\$4,300 - 7,100



277



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GREGYNOG PRESS - BINDING

DAVIES (W.H.) *Selected Poems...* Arranged by Edward Garnett, number 150 of 310 copies on Japanese vellum, wood-engraved portrait by R.A. Maynard after Augustus John, specially bound in brown crushed morocco by Carl Hanson at the National Library of Wales (signed in gilt at rear), covers with gilt rule and strapwork border enclosing decorative gilt round centrepiece with inlaid red morocco border, gilt panelled and lettered spine with raised bands, morocco turn-ins, t.e.g., others uncut, 8vo, Newtown, Gregynog Press, 1928

£600 - 800
 €690 - 920
 \$850 - 1,100

BOUND BY CARL HANSON, THE FIRST HEAD OF THE NATIONAL LIBRARY OF WALES BINDERY. See lot 275 for another Hanson binding.

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GREGYNOG PRESS

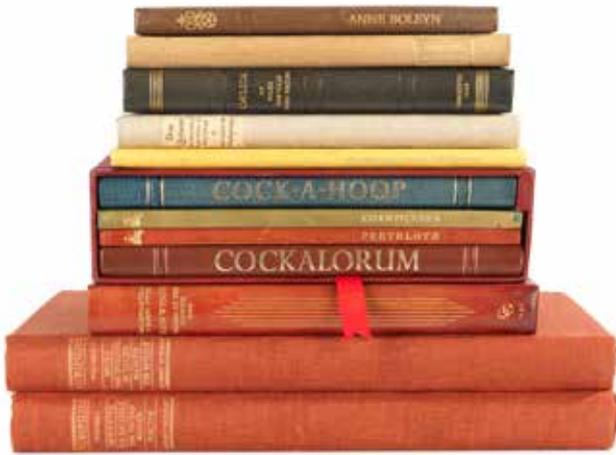
MILTON (JOHN) *Comus. A Mask*, NUMBER 18 OF 25 SPECIALLY BOUND COPIES, INSCRIBED BY THE DAVIES SISTERS TO LASCELLES ABERCROMBIE on the front free endpaper ("To Professor Lascelles Abercrombie to remind him of the Second Festival of Music & Poetry at Gregynog. June 15-18. 1934. From Gwendoline P. Davies/ Margaret S. Davies"), from an edition limited to 250, printed on japanese vellum, wood-engraved frontispiece, title-vignette and 6 illustrations of characters by Blair Hughes-Stanton (all

but one full-page), original dun-coloured morocco after a design by Hughes-Stanton, bound by George Fisher at the Gregynog Bindery (signed with the three names on front and rear turn-ins), covers with wide side panels consisting of multiple gilt and blind rules, one containing blind lettered title panel, spine gilt in compartments with raised bands, matching morocco turn-ins, t.e.g., housed in sympathetically designed brown morocco-backed solander box by Delrue (signed on inside), decorated with blind rules, spine with 2 bands and titled in blind, small folio, Newtown, Gregynog Press, 1931; together with a solander box containing a selection of 1930s Gregynog Festival Programmes and Orders of Service (including those for 1933 and 1934) (2)

£3,000 - 5,000
 €3,500 - 5,800
 \$4,300 - 7,100

FINE SPECIALLY BOUND COPY, INSCRIBED BY 'THE LADIES OF GREGYNOG' IN MEMORY OF THE FESTIVAL OF 1934.

Founded by the Davies sisters in 1933, the Gregynog Festival is Wales' oldest classical music festival. In its second year, with Lascelles Abercrombie as guest, excerpts from *The Apostles*, *The Dream of Gerontius* and *Nimrod* were performed to mark the death of Elgar the previous February, whilst the programme for the event noted that "contributions in aid of the unemployed will be accepted at the door". The Press was to go on to publish Abercrombie's *Lyrics and Unfinished Poems* in 1940, a copy of the prospectus for which is included in the lot.



280

279 •

GREGYNOG PRESS

XENOPHON. *Cyruropaedia: The Institution and Life of Cyrus... Eight Bookes Treating of Noble Education, Of Princely Exercizes, Military Discipline...*, translated... by Philemon Holland, *number 99 of 150 copies, title-page and side-notes printed in red and black, floriated wood-engraved initials by Lloyd Haberly, hand-coloured in red and green, some light foxing to last few leaves, untrimmed in original dark green morocco gilt, covers decorated with onlaid centre- and cornerpieces in red and light green morocco, outlined in gilt and blocked with Persian-style design, spine gilt with raised bands, t.e.g., folio*, Newtown, Gregynog Press, 1936

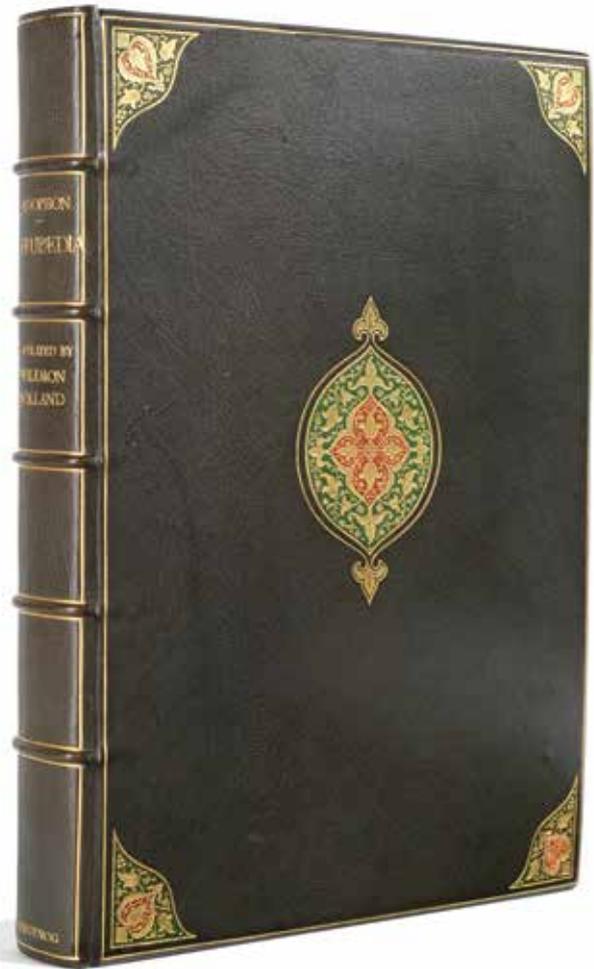
£600 - 800
 €690 - 920
 \$850 - 1,100

280 •

GREGYNOG PRESS

WYNNE (ELLIS) *Gweledigaethu y bardd cwsc: Visions of the Sleeping Bard*, *number 60 of 175 copies, text in Welsh and English, wood-engraved frontispiece by Blair Hughes-Stanton, original red morocco-backed patterned cloth by the Gregynog Bindery, 4to*, 1940--EURIPIDES. *The Plays*, translated by Gilbert Murray, 2 vol., *number 366 of 500 copies, titles in terracotta and black, wood-engraved illustrations by R.A. Maynard and Horace Walter Bray after Greek vase paintings, original russet linen, gilt, uncut, folio*, 1931--HABERLY (LOYD) *Anne Boleyn and Other Poems*, *number 122 of 17 copies, printed in red and black with title-page and initials in red and green, original brown morocco with gilt device on upper cover, small 4to*, 1934--GREVILLE (FULKE, Baron BROOKE) *Caelica*, edited by Una Ellis-Fermor, *number 157 of 225 copies, original dark green morocco-backed striped boards gilt, 8vo*, 1936--OMAR KHAYYAM. [Rubaiyat in Welsh] *Penillion...* gan John Morris-Jones, *number 37 of 285 copies, printed in blue and black, 10 wood-engravings by R.A. Maynard, original two-tone buckram, 4to* 1928, Newtown, Gregynog Press; and 2 others, by Christina Rossetti and Salvador de Madariaga (8)

£600 - 800
 €690 - 920
 \$850 - 1,100



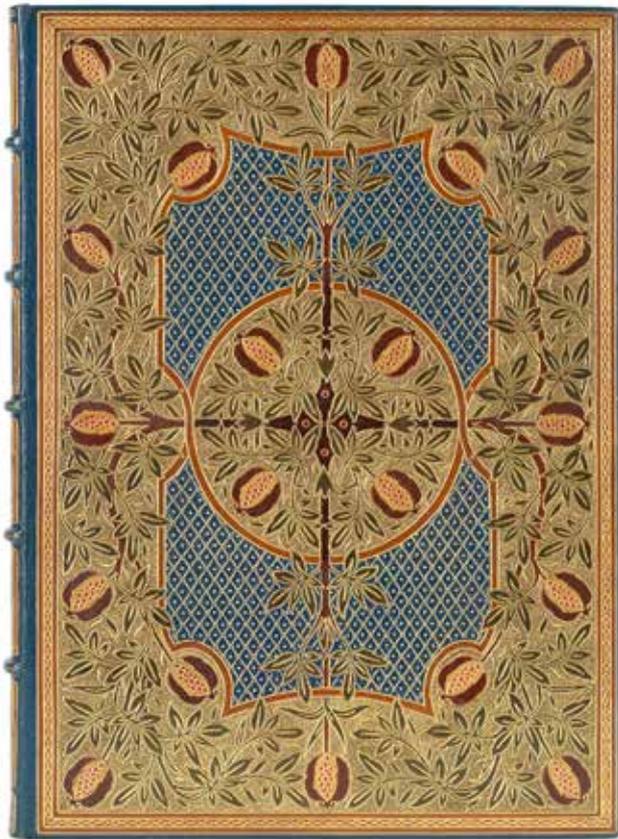
279

281 •

HUGHES (TED)

The Burning of the Brothel, *number 16 of 75 copies signed by the author, publisher's printed wrappers, 4to*, Turret Books, 1966; *A Few Crows*, *number 145 of 150 copies, full-page illustrations by Reiner Burger, dust-jacket, small 4to*, Exeter, Rougemont Press, 1970; *Orts*, *number 157 of 200 copies signed by the author, frontispiece by Leonard Baskin, untrimmed in original calf by Zaehnsdorf, spine slightly faded, slipcase, small 4to*, Rainbow Press, 1978; *Under the North Star... Drawings by Leonard Baskin, signed by the author on title, colour illustrations, dust-jacket, folio*, Faber, 1981; *Rain-Charm for the Duchy; The Unicorn*, 2 vol., *each number 89 of 250 copies signed by the author, housed in single slipcase, small folio*, Faber, 1992; *Tales from Ovid*, *number 283 of 300 copies signed by the author, slipcase*, 1997; *Eclipse*, *number 99 of 250 copies*, 1976; *A Solstice*, *number 137 of 350 copies*, 1978, 8vo, Knotting, Sceptre Press, *all in publisher's bindings* (8)

£600 - 800
 €690 - 920
 \$850 - 1,100



283

282

KELMSCOTT PRESS

[The Recuyell of the Historyes of Troye], 4-page specimen on a single bifolium, printed in red and black, including the first page of the book with decorative initial, second page with initial, and colophon with press-mark, untrimmed as issued, folio (285 x 208mm.), Hammersmith, Kelmscott Press, 1892

£600 - 800
 €690 - 920
 \$850 - 1,100

283 •

KELMSCOTT PRESS - BINDING

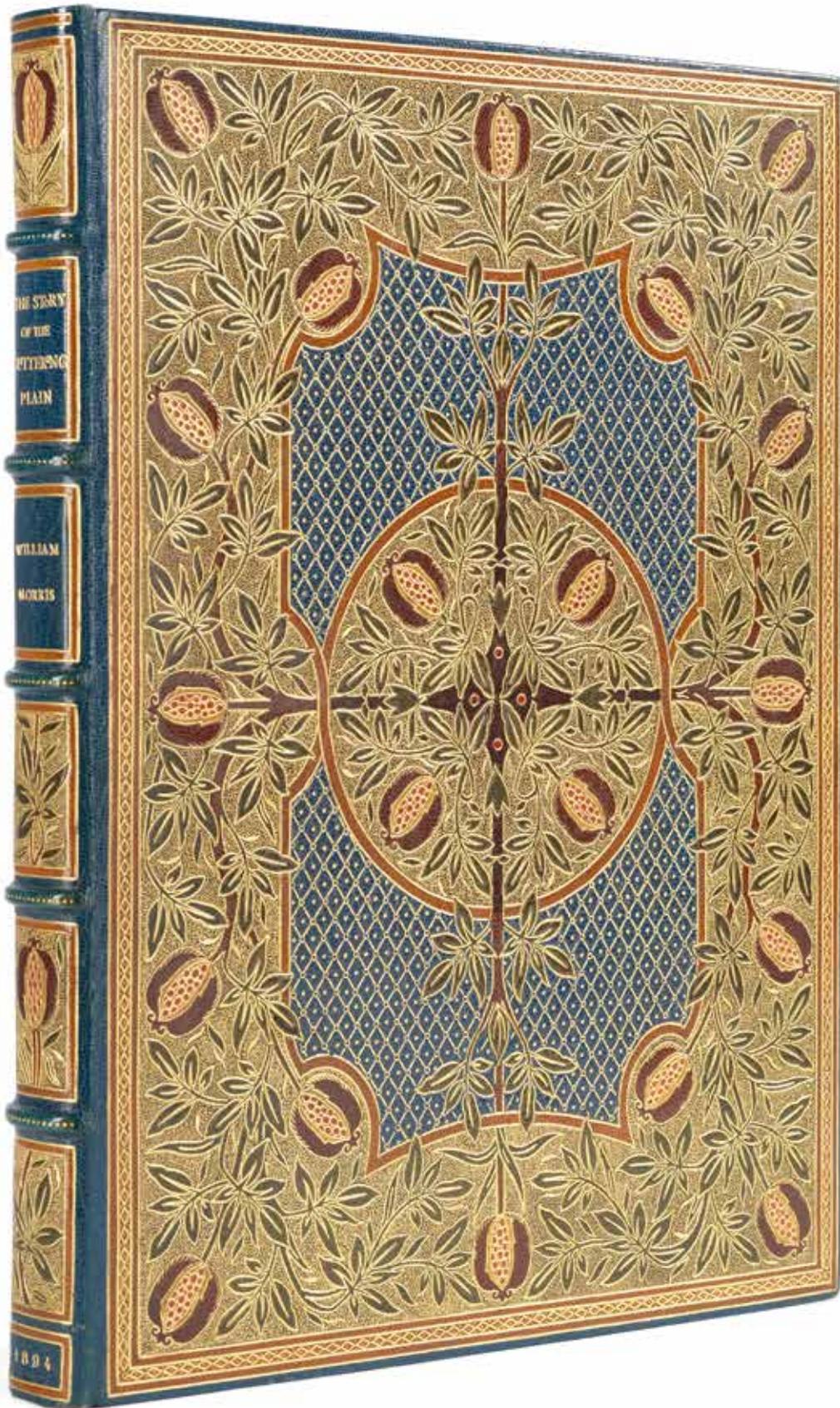
MORRIS (WILLIAM) *The Story of the Glittering Plain or the Land of Living Men*, one of 250 copies on paper, printed in Troy type in red and black, 23 wood-engraved illustrations by A. Leverett after Walter Crane, wood-engraved title, borders, half borders, ornaments and initial letters after Morris, ELABORATE INLAID BLUE MOROCCO BINDING by Riviere & Son (signed on front turn-in), probably by De Sauty, sides with elaborate gilt mosaic-style tooling enclosed by very wide borders and circular centrepieces with pomegranate and foliage design composed of maroon, red, tan and green inlays and pointille, spine in 6 compartments, 4 gilt lettered and the others with similar pomegranate and foliage inlaid design, green watered silk endpapers, blue and tan morocco gilt turn-ins with pomegranates at corners and ornate borders. t.e.g., others uncut, preserved in silk and felt-lined black straight-grained morocco fitted case (gilt ruled, rubbed at extremities), 4to (294 x 216mm.), Hammersmith, Kelmscott Press, 1894

£10,000 - 15,000
 €12,000 - 17,000
 \$14,000 - 21,000

A MAGNIFICENTLY SUMPTUOUS RIVIERE BINDING, PROBABLY FINISHED BY ALFRED DE SAUTY.

The Story of the Glittering Plain, in many ways a precursor to *Brave New World* and modern-day fantasy literature, was first published by the Press two years earlier, in 1892. Walter Crane had been commissioned to produce the illustrations for that edition, but took so long that Morris became impatient and published it without the intended wood-engravings. Crane did finally complete his illustrations, and Morris published the present edition, which was to be the artist's only work for Kelmscott.

Alfred De Sauty (1870-1949) was the subject of an essay by Marianne Tidcombe entitled 'The Mysterious Mr. De Sauty', published in *For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot* (2000), pp.329-336. She notes that "the first non-trade bookbinder, T. J. Cobden-Sanderson, emerged in the 1880's... he was followed by hundreds of women, but only two male binders of any significance: Douglas Cockerell and Alfred De Sauty". Inspired by seeing illustrations of the bindings of Cobden-Sanderson in an issue of *The Studio*, he soon found work at the Hampstead Bindery and Guild of Women Binders, and may also have trained under P. A. Savoldelli at Riviere. De Sauty was responsible for some of the best designs of the two binderies, and carried out all the stages of the craft himself, from sewing to the designing and exceptionally delicate tooling of the covers. The present example bears similarities to another in the Catalogue of the Broxbourne Library (no.110), and to others where the use of pointille is prominent.





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284 •

KELMSCOTT PRESS

MORRIS (WILLIAM) and A.J. WYATT, *translators*. The Tale of Beowulf, one of 300 copies on Perch paper, from an edition limited to 308, printed in red and black with text in Troy type and glossary etc. in Chaucer type, wood-engraved title, facing page with full woodcut border, decorative page borders throughout and large initials, designed by Morris, without Note to Reader slip, untrimmed in original limp vellum with khaki-coloured silk ties, gilt lettered spine, covers slightly soiled and bowed (as usual), 4to, Hammersmith, Kelmscott Press, 1895

£3,000 - 5,000

€3,500 - 5,800

\$4,300 - 7,100

'The first and the best poem of the English race, [with] no author but the people' (William Morris). The work was one of Morris's favourites and the translation - "done out of the Old English tongue by William Morris & A.J. Wyatt" - took over two years.

285 •

KELMSCOTT, MORRIS AND BURNE-JONES

MORRIS (WILLIAM) The Art and Craft of Printing: A Note...on his Aims in Founding the Kelmscott Press, limited to 210 copies, printed in red and black, illustrations, untrimmed in original holland-backed boards, slightly soiled, 8vo, New Rochelle, Elston Press, 1902--BURNE-JONES (EDWARD) The Beginning of the World. Twenty-Five Pictures..., edited by Georgina Burne-Jones, wood-engraved illustrations, publisher's green holland-backed boards, folio, Chiswick Press for Longmans, Green, 1902--MORRIS (MAY) William Morris. Artist Writer Socialist, 2 vol., portrait, fine and untrimmed in publisher's holland-backed boards, 8vo, Oxford, Basil Blackwell, 1936--MORRIS (WILLIAM) Under an Elm-Tree; or, Thoughts in the Country-Side, 16pp., unopened, stitched and unbound as issued, 16mo, Aberdeen, James Leatham, 1891; A Book of Verse, number 245 of 300 copies, facsimile of the illuminated manuscript, with separate pamphlet of 'Notes', original cloth gilt, housed in cloth solander box, 4to, Scholar Press, 1980--WALSDORF (JOHN J.) William Morris in Private Press and Limited Editions: A Descriptive Bibliography of Books by and about William Morris 1891-1981, illustrations, publisher's cloth-backed boards, slipcase, 8vo, Phoenix, Arizona, The Oryx Press, 1983; and 4 others (11)

£600 - 800

€690 - 920

\$850 - 1,100

286 •

MACMILLAN (HAROLD)

[Memoirs], 6 vol., FIRST EDITIONS, comprising: Winds of Change 1914-1939, signed by the author on the title-page, and with a 2-page autograph letter to Councillor Cocker tipped-in, along with a typed letter from Macmillan's office to Austin D. Smith, 1966; The Blast of War 1939-1945, 1967; Tides of Fortune 1945-1955, 1969; Riding the Storm 1956-1959, 1971; Pointing the Way 1959-1961, 1972; At the End of the Day 1961-1963, 1973, maps and illustrations, uniformly bound in red crushed morocco by Bayntun, sides with gilt rule border and emblem on upper covers, spines gilt with raised bands, morocco turn-ins gilt, t.e.g., 8vo, Macmillan, 1966-1973

£700 - 1,000

€810 - 1,200

\$990 - 1,400

FINE COMPLETE SET OF MACMILLAN'S MEMOIRS. The first volume is signed by the author and includes a letter from him to Councillor (later Sir) William Cocker, of Accrington, written in 1949 to thank him for a gift ("I am writing to you with the pen - which is really a beauty"), and saying that whilst they share a common belief in individual enterprise, "we have not forgotten the people from whom we have sprung".

Provenance

Sir William Wiggins Cocker, bookplates and tipped-in letter to him from Macmillan (see also lot 298); Austin D. Smith, typed letter to him from Macmillan's office returning the first volume, duly signed.

287 •

MILNE (A.A.)

When We Were Very Young, 1924; Winnie-the-Pooh, 1926; Now We Are Six, 1927; The House at Pooh Corner, 1928, FIRST EDITIONS, illustrations by E.H. Shepard, the last three with pictorial endpapers (Now We Are Six with its bookplate on front free endpaper), publisher's pictorial cloth gilt, t.e.g., the first 2 with spine ends slightly bumped, preserved in cloth-covered chemises in single slipcase with book-effect morocco spines (blue, green, red and pink, with repeated gilt Pooh tool), 8vo, Methuen, 1924-1928 (4)

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,800

288 •

MILNE (A.A.)

Winnie-the-Pooh... Illustrated by E. H. Shepard, number 65 of 300 copies signed by the artist, colour illustrations by Shepard, original blue morocco gilt by Zaehnsdorf, upper cover with gilt blocked illustration of Pooh and Christopher Robin, gilt lettered spine with raised bands, original slipcase with same gilt design, 8vo, Methuen, 1973

£500 - 700
€580 - 810
\$710 - 990

289 •

NONESUCH PRESS

Dante Alighieri. La Divina Commedia or the Divine Vision of Dante Alighieri in Italian & English, translated by H.F. Cary, number 633 of 1475 copies, printed in Monotype Blado, text in Italian and English, double-page plates after drawings by Sandro Botticelli, endpapers a little browned and some foxing to fore-edges, original vellum stained orange, gilt, t.e.g., others uncut, with only slight fading to spine and bowing of covers, folio, Nonesuch Press, 1928

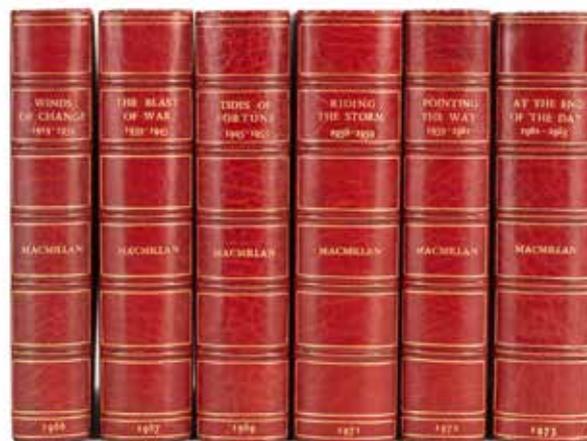
£400 - 600
€460 - 690
\$570 - 850

290 •

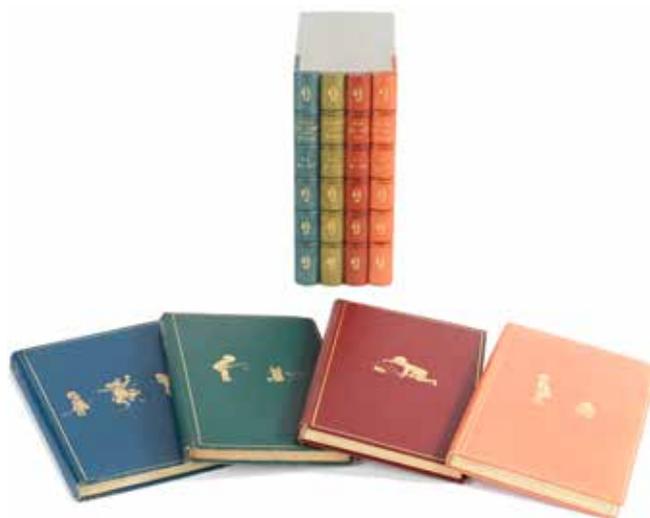
POGANY (WILLY)

Rubáiyát of Omar Khayyám... with Illustrations by Willy Pogany, number 252 of 750 copies for England, signed by the artist and with additional etched frontispiece signed in pencil, 12 tipped-in colour plates, untrimmed in full terracotta morocco gilt by Leighton-Straker, t.e.g., spine slightly faded, slipcase, 4to, George G. Harrap, 1930--DODGSON (C.L.) 'Lewis Carroll'. Alice's Adventures in Wonderland, colour plates after Rackham, full red calf, double gilt rule borders and gilt blocked rabbit illustration on upper cover, gilt panelled spine with gilt tooling and morocco labels, inner gilt dentelles, g.e., 8vo, Heinemann, 1948--[BARHAM (RICHARD HARRIS)] The Ingoldsby Legends, colour plates and text illustrations after Rackham, green calf gilt by Bayntun-Riviere, gilt panelled spine, g.e., spine slightly faded, 8vo, J.M. Dent, 1930--The Gentleman's Magazine, vol. 11-14, volume 14 ex-library with dampstaining, worming and repairs, bound by Paul Delrue in crimson crushed morocco-backed cloth, gilt lettered tan morocco spine labels, 8vo, 1741-1744 (7)

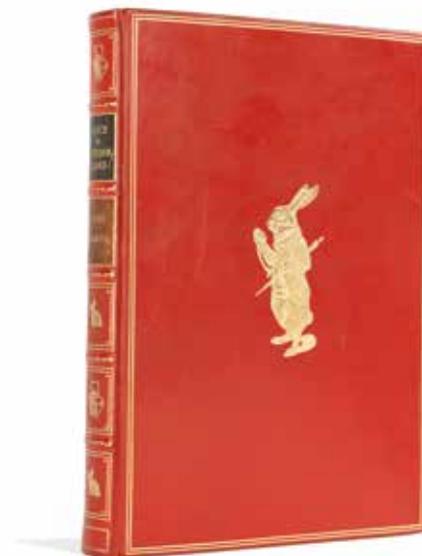
£600 - 800
€690 - 920
\$850 - 1,100



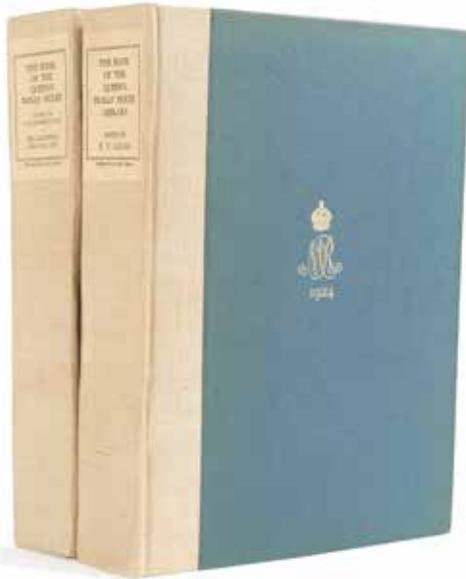
286



287



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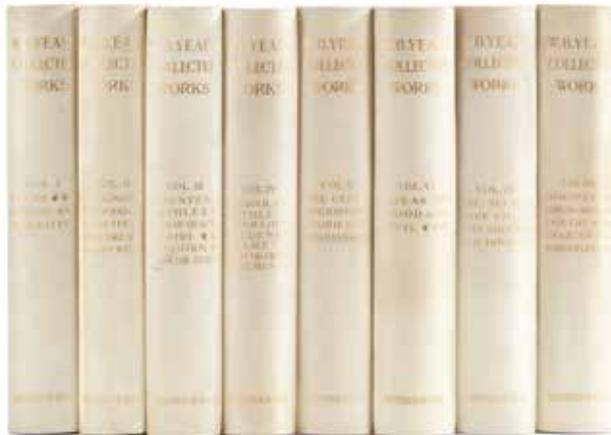
291

291 •

QUEEN MARY'S DOLLS' HOUSE

BENSON (A.E), LAWRENCE WEAVER and E.V. LUCAS, *editors*. The Book of the Queen's Dolls' House [-Library], 2 vol., LIMITED TO 1500 COPIES, INSCRIBED BY QUEEN MARY TO HELEN OF GREECE AND DENMARK on the front free endpaper of volume 1 ("For dear Sitta from Aunt Mary, Christmas 1933"), and with a loosely inserted portrait card signed "Aunt Mary 1948", 92 plates (some colour), duplicate paper spine labels tipped in at end of each volume, untrimmed in publisher's linen-backed boards with Mary's crowned gilt monogram on upper covers, paper spine labels, front hinge weak, 4to, Methuen, 1924--PESEL (LOUISA F.) Stitches from Old English [-Eastern] Embroideries, Portfolio nos. 1-2 (of 3), THE DEDICATEE HELEN OF GREECE AND DENMARK'S COPIES, plates loose as issued in publisher's printed wrappers, housed in specially made vellum and parchment portfolios with silk ties, upper covers with title lettering and Royal emblems in gilt, Portfolio No. 1 additionally lettered 'Dedicated to Her Majesty the Queen by Gracious Permission', upper cover bowed, preserved in single slipcase, 8vo, Percy Lund, Humphries & Co., [1912-1913] (4)

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700



292

AN UNUSUALLY FINE PRESENTATION COPY, INSCRIBED BY QUEEN MARY TO HER YOUNG COUSIN, Helen of Greece and Denmark (1896-1982). Helen went on to be known as Queen Helen The Queen Mother of Roumania during the second reign of her son Michael I, which lasted from 1940 to 1947, and her nickname "Sitta" is said to have derived from the mispronunciation of "sister" by one of the young children.

The Library volume finds its way into Conan Doyle literature through the inclusion of a new Sherlock Holmes parody by Conan Doyle, *How Watson Learned the Trick*, in which Dr Watson attempts to deduce facts about his friend in order to demonstrate that anyone can do what Holmes does, and gets everything wrong. The 34-page miniature manuscript was sent in by the author for inclusion in the Dolls' House.

Provenance

First work, Queen Mary, inscription dated 1933 presenting the set to Helen of Greece and Denmark; the latter's bookplate (as Queen Mother of Roumania) in each volume; "given to Mary [Smith?] by Queen Helen. August 1981". Second work, Helen of Greece and Denmark (the dedicatee of Portfolio No. 2), bookplate as above and letter from the publisher sending the portfolio.

292 •

SHAKESPEARE HEAD PRESS

YEATS (WILLIAM BUTLER) The Collected Works in Verse and Prose, 8 vol., limited to 250 sets, frontispiece portraits by John S. Sargent, Charles Shannon, A. Mancini, J.B. Yeats, original vellum-backed grey cloth, gilt-lettered spines, t.e.g., others uncut, 8vo, Shakespeare Head Press for Chapman and Hall, 1908

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,700

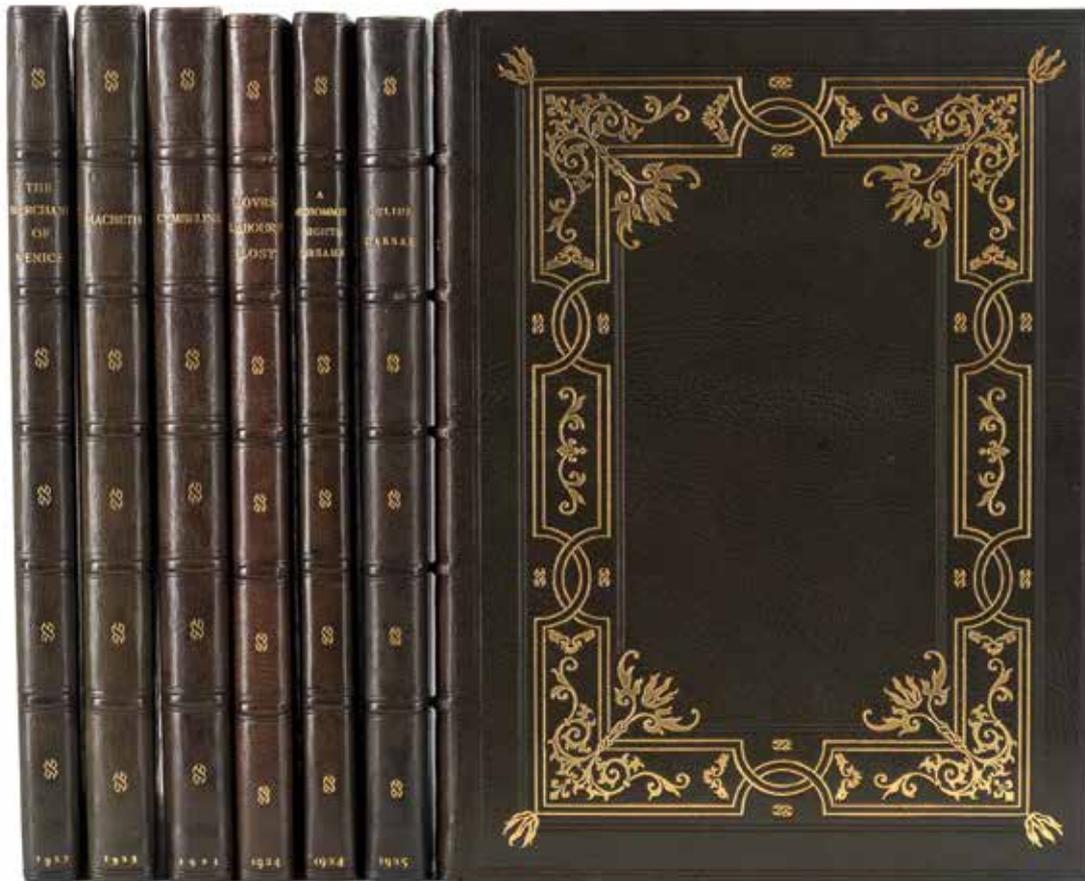
Fine set of the first edition of Yeats's collected works, published under the author's supervision, being one of approximately 250 sets bound in quarter vellum with the Chapman & Hall imprint on the spines.

Provenance

Nancy Astor, with Cliveden shelf label in each volume.



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293 •

SHAKESPEARE HEAD PRESS

SHAKESPEARE (WILLIAM) *The Players' Shakespeare...* Newly printed from the First Folio of 1623, 7 vol. (all published), ONE OF 106 SIGNED SETS printed on Batchelor's Kelmescott paper, this being number 11 of 100 copies for sale, from an overall edition limited to 606 copies, each volume signed by the editor Harley Granville-Barker, the art editor Albert Rutherston, and the volume's illustrator (Rutherston, Norman Wilkinson, Charles Ricketts, Thomas Lowinsky, Paul Nash (2) and Ernst Stern), 42 colotype plates and 99 woodcuts in the text, original brown oasis morocco by Riviere (first 3) or Zaehnsdorf (other 4), sides tooled in gilt with a 'Grolieresque-style' border containing dolphins, fleurs-de-lys, scrolls spines with gilt titles and small motifs within raised bands, t.e.g., others uncut, folio, Shakespeare Head Press for Ernest Benn, [1923-1927]

£3,000 - 5,000

€3,500 - 5,800

\$4,300 - 7,100

A FINE ATTRACTIVE SET, EACH VOLUME SIGNED BY ITS ILLUSTRATOR. The set comprises:

- i) *Cymbeline*, illustrations by Albert Rutherston, 1923
- ii) *The Merchant of Venice*, illustrations by Thomas Lowinsky, 1923
- iii) *Macbeth*, illustrations by Charles Ricketts, 1923
- iv) *Loves Labour's Lost*, illustrations by Norman Wilkinson, 1924
- v) *A Midsommer Nights Dreame*, illustrations by Paul Nash, 1924
- vi) *Julius Caesar*, illustrations by Ernst Stern, 1925
- vii) *King Lear*, illustrations by Paul Nash, 1927

Provenance

John Herbert Bankes, bookplates.

294 •

SHAKESPEARE HEAD PRESS

FROISSART (JEAN) *Cronycles*. Translated out of the French by Sir John Burchier Lord Berners, 2 vol. in 8, number 280 of 320 copies on paper, hand-coloured woodcut coats-of-arms on titles and in margins throughout, maps hand-coloured in outline, blue half morocco gilt by Bayntun, gilt panelled spines with gilt knight and shield motifs, raised bands dotted in gilt, t.e.g., spines slightly faded, housed in single cloth slipcase, 8vo, Oxford, Printed at the Shakespeare Head Press of Stratford-upon-Avon, for Basil Blackwell, 1927-1928

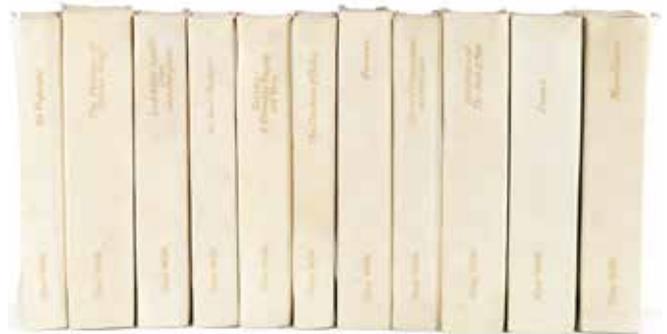
£600 - 800

€690 - 920

\$850 - 1,100



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295 •

SHAKESPEARE HEAD PRESS

CHAUCER (GEOFFREY) *The Works*, edited by A.W. Pollard, 8 vol., number 59 of 375 copies, printed in red, blue and black, hand-coloured wood-engraved illustrations (many in margins) redrawn by Lynton Lamb and others from old manuscripts and woodcuts, wood-engraved lettering for titles, headings and initials designed by Joscelyne Gaskin, untrimmed in original holland-backed boards, spines with one or two marks and browning to some labels, 4to, Oxford, printed at the Shakespeare Head Press in Stratford-upon-Avon for Basil Blackwell, 1928-1929

£400 - 600

€460 - 690

\$570 - 850

296 •

WILDE (OSCAR)

The Works, 14 vol., ONE OF 80 SETS ON JAPANESE VELLUM, from an overall edition limited to 1,080, publisher's limp vellum, upper covers with gilt design after Charles Ricketts consisting of italic title lettering between two medallions depicting a flying dove, and below a third medallion showing a star rising above the waters, flat spines gilt-lettered in italic, yapp edges, t.e.g., others uncut, a little light soiling, some slight crinkling or bowing as usual, but unusually good, 8vo, Methuen & Co., 1908

£6,000 - 8,000

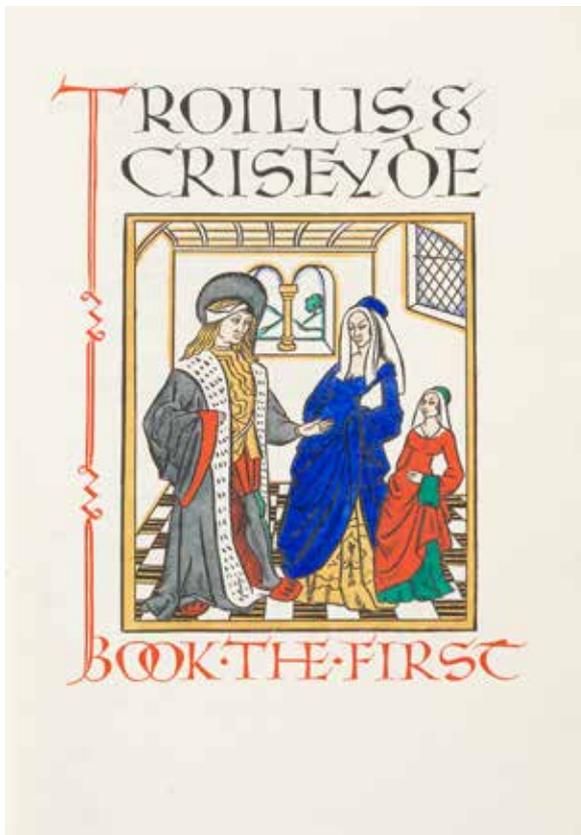
€6,900 - 9,200

\$8,500 - 11,000

FINE SET OF THE DELUXE ISSUE OF THE FIRST COLLECTED EDITION OF WILDE. "The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here published for the first time" (Mason).

Provenance

John Herbert Bankes, bookplates.



295

297 •

VARIOUS PRESSES

FAIRLESS (MICHAEL) *The Roadmender*, NUMBER 4 OF 15 COPIES ON VELLUM, from an edition limited to 1025, title-page in blue and black, original limp vellum, silk ties, 8vo, Riccardi Press, 1920--GOLDSMITH (OLIVER) *The Vicar of Wakefield*, number 63 of 360 copies, printed on Kelmscott handmade paper in red and black, wood-engraved initials and full borders to 3 pages, portrait frontispiece of Goldsmith signed by H.G. Webb, untrimmed in original vellum, spine slightly faded, Chiswick, Caradoc Press, 1903--RONSARD (PIERRE DE) *Choix de Sonnets*, limited to 226 copies, printed in red and black, wood-engraved frontispiece, border and initials designed by Lucien Pissarro and engraved by him and Esther Pissarro, endpapers browned, original floral patterned-paper boards, soiled, tear to upper joint, 8vo, Eragny Press for Hacon & Ricketts, 1902--MANSFIELD (KATHERINE) *The Garden Party* and other stories, limited edition, colour lithograph illustrations by Marie Laurencin (some full-page), original cloth, uncut, fore-edge lightly spotted, dust-jacket stained and nicked, tall 8vo, Officina Bodoni for Verona Press, 1939--PRUDEN (DUNSTAN) *Silversmithing...*, [limited to 500 copies], illustrations and diagrams by Philip Hagreen, later vellum with vellum ties, 8vo, Ditchling, St Dominic's Press, 1933; and 8 others, Nonesuch Press (13)

£600 - 800

€690 - 920

\$850 - 1,100

298 •

VARIOUS PRESSES

HASSALL (W.O.) *The Holkham Bible Picture Book*, NUMBER 83 OF 100 SIGNED AND SPECIALLY BOUND COPIES, plates, untrimmed in original red morocco by W.H. Smith, covers with blind blocked illustrations, gilt lettered spine with raised bands, t.e.g., slipcase, folio, Dropmore Press, 1954--North West Regional Savings Committee. Illuminated address in appreciation of Sir William Cocker as Chairman, 2pp. on card, bound in green morocco gilt folder, watered silk paste-downs, 4to, March 1969--FLINT (WILLIAM RUSSELL) *In Pursuit*, NUMBER 7 OF 150 SPECIALLY BOUND COPIES, signed by Francis Russell Flint, illustrations (some colour), original blue leather gilt, slipcase, folio, Medici Society, 1971--HERRICK (ROBERT) *One Hundred and Eleven Poems. Selected, Arranged and Illustrated by Sir William Russell Flint*, NUMBER 2 OF 105 SPECIALLY BOUND COPIES with a set of 8 additional plates in separate sleeve, signed by the artist on the colophon, original sheepskin gilt by Sangorski & Sutcliffe, spine darkened, slipcase, small folio, Golden Cockerel Press, 1955--WHITMAN (WALT) *There Was a Child Went Forth*. Wood Engravings by Gillian Tyler, number 73 of 100 numbered copies on Nideggen, signed by the artist, original parchment-backed marbled boards, slipcase, large 4to, Northampton, Gehenna Press, 1968--ANACREON. *Five Odes...* by Thomas Moore.. Etchings by Nicholas Parry, number 8 of 75 copies signed by the artist, original linen-backed boards, square 4to, Market Drayton, Tern Press, 1985; and 6 others (12)

£600 - 800

€690 - 920

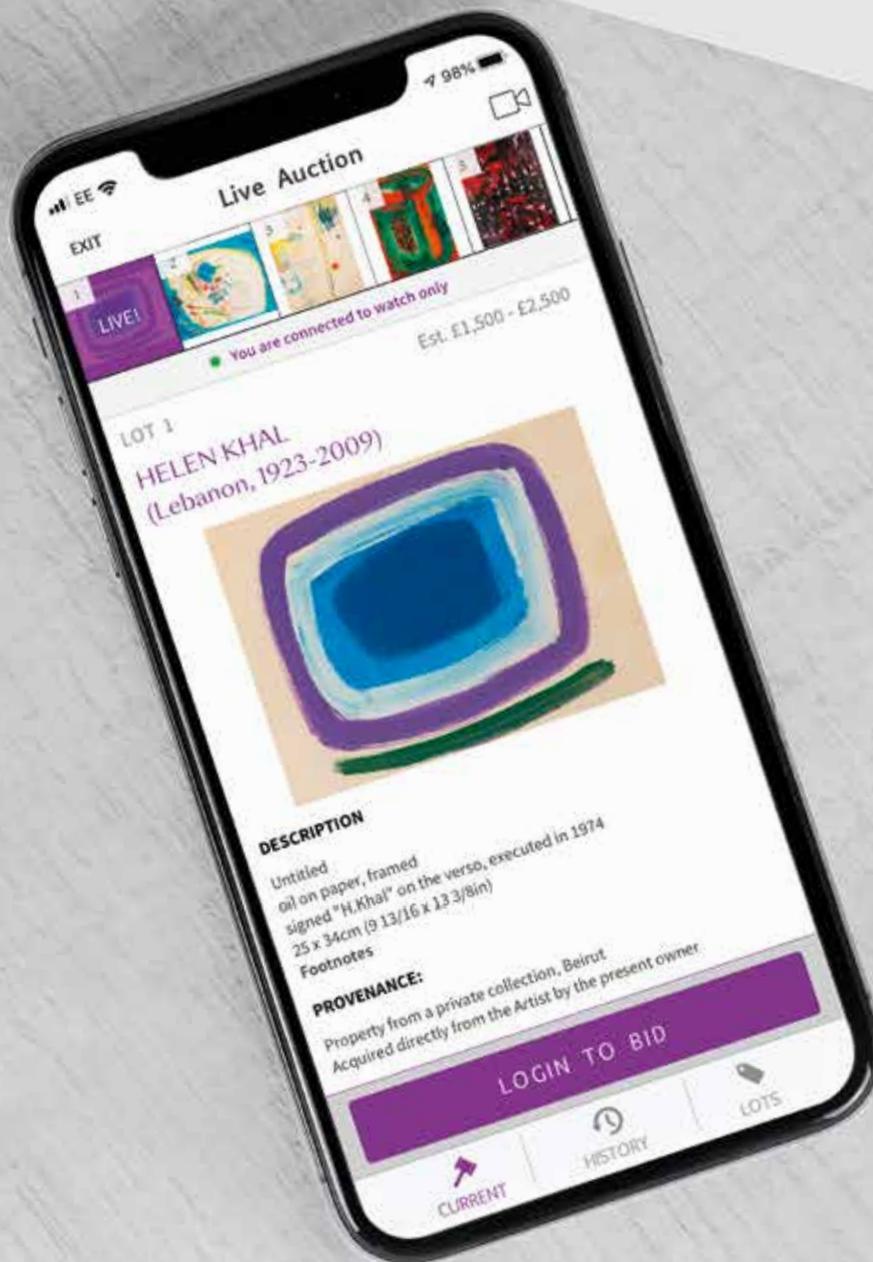
\$850 - 1,100

Provenance

First two works, Sir William Wiggins Cocker, bookplate (see lot 286 for a note concerning Cocker). Fourth work, Micheline & Mervyn Parkhouse, leather bookplate.

Bonhams

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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, historical 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 duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

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 in 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.

Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

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% of the Hammer Price on the first £10,000; plus
25% of the Hammer Price from £10,001 and up to £450,000; plus
20% of the Hammer Price from £450,001 and up to £4,500,000; plus
14.5% of the Hammer Price above £4,500,000

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

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle 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 licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

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

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years

to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we 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 repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

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

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

CB – Château bottled

DB – Domaine bottled

EstB – Estate bottled

BB – Bordeaux bottled

BE – Belgian bottled

FB – French bottled

GB – German bottled

OB – Oporto bottled

UK – United Kingdom bottled

owc – original wooden case

iwc – individual wooden case

oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

a successful Sale or a financial loss if unsuccessful.

- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from 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 made by 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 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 this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *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 your 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 [AF], 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 records of your due diligence 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 on your behalf.
- #### 5 STORING THE LOT
- We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 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 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 you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *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 in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

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

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

10.4 Nothing set out below 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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

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

communication to ensure that it is received in a legible form within any applicable time period.

- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"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 *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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

"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"/>
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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, Manuscripts and Photographs	Sale date: 24 June 2021
Sale no. 26773	Sale venue: Knightsbridge

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

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)	
Please answer all questions below	
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"/>

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.	
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.

PHILOSOPHIÆ
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PRINCIPIA
MATHEMATICA.

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ISAACO NEWTONO,
EQUITE AURATO.

EDITIO SECUNDA AUCTIONIOR ET EMENDATIO.



John Wickham
Ex Dono Autharis.

CANTABRIGIÆ, MDCCXIII.

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