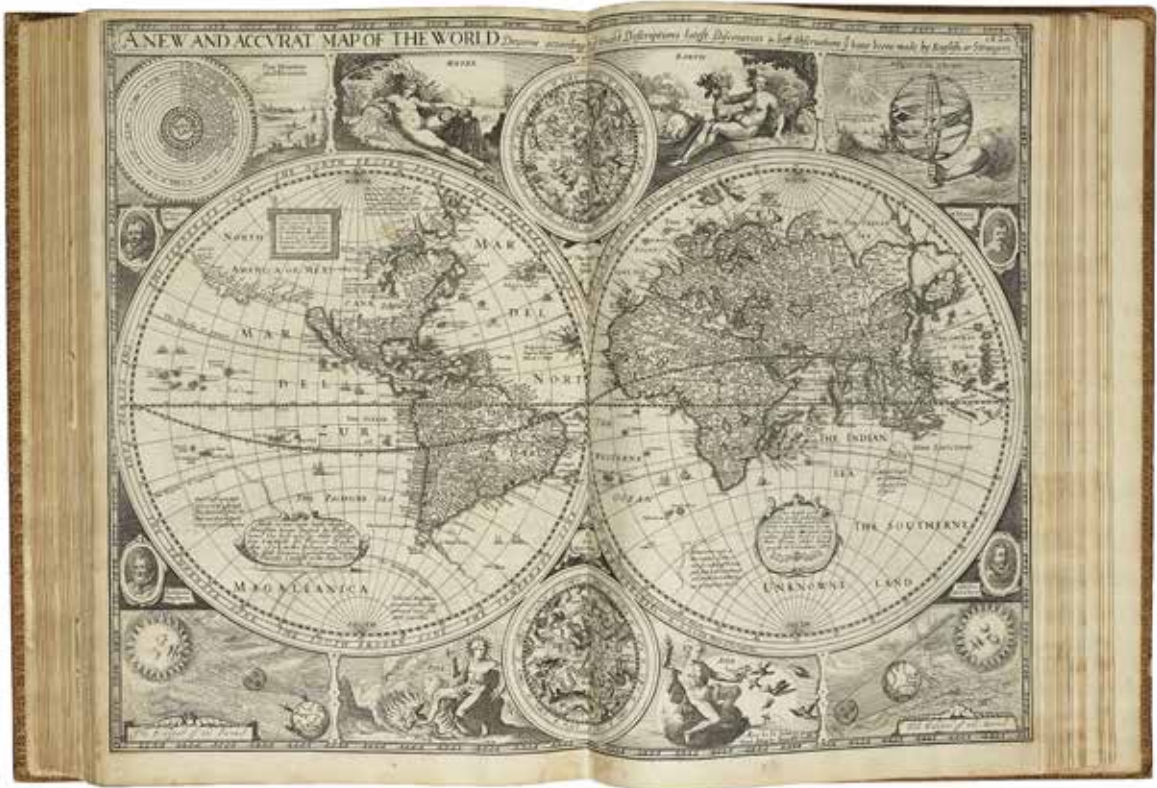


FINE BOOKS, ATLASES & MANUSCRIPTS

Wednesday 16 March 2016
Knightsbridge, London



Bonhams



226



92



37

FINE BOOKS, ATLASES AND MANUSCRIPTS

Wednesday 16 March 2016 at 1pm
Knightsbridge, London

BONHAMS

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EXPORT LICENCES

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

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

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

Buyers are encouraged to make contact with the Book Department's Stock Manager, Leor Cohen to discuss any collection, storage or shipping concerns.

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DENIS COLLINS (1948-2015)

Denis Collins was well-known as a collector of illustrated books, artist's books and fine bindings. He began with English colour-plate books, Thomas Rowlandson in particular, and then moved onto 20th century illustrators such as Dulac, Rackham, Nielsen, Harry Clarke and Heath Robinson, but reserved his greatest admiration for the French artists who used the pochoir process, and whose books "reached a degree of perfection – above all in the work of George Barbier – which has never been surpassed".

In the 1980s the revival in the fine press movement ignited his interest in this area, and Denis became a long-lasting patron of Susan Allix, who was commissioned to produce over a dozen 'designer bindings' for him, whilst also publishing a series of "artist's books of a brilliance and originality that is entirely their own". Denis also commissioned bindings from the likes of James Brockman, Mark Cockram, Derek Hood, Sangorski & Sutcliffe, Bayntun Riviere, the Chelsea Bindery and the Cottage Bindery.

"As for any deeper wellsprings that may underlie my collecting activities, I would comment only that, for me, owning rare and valuable books just makes life more enjoyable than it would be otherwise. What more need one say?" (quotes taken from Denis Collins's eponymous article in *A Modest Collection*. Private Libraries Association 1956-2006, 2007).



1



2



3



4

FINE BOOKS, ATLASES & MANUSCRIPTS

Wednesday 16 March 2015 at 1pm

The Collection of the late Denis Collins

SUSAN ALLIX: ARTIST'S BOOKS

1 • AR

ALLIX (SUSAN)

A Flora. Words about Flowers from Sixteen Authors, ARTIST'S PROOF COPY, FROM AN EDITION OF 26 COPIES SIGNED BY THE ARTIST, *illustrated throughout with elaborate hand-finished etchings, original watercolours, and hand-made paper, some with flower specimens woven in by Susan Allix, original purple goatskin by Susan Allix, with dark blue, dark violet and light grey goatskin onlays forming a flower shape, cut away at centre to reveal a painting of a poppy, grey veneer effect doublures, housed in felt-lined black cloth folding box, leather title labels on front and spine, folio (330 x 255mm.)*, Susan Allix, 1992

£800 - 1,200
€1,100 - 1,600

Provenance

"For Denis/ Better late than never!/ Warmest regards/ Susan/ 23 January 2003", inscription on fly-leaf.

2 • AR

ALLIX (SUSAN)

Blitz. Letters from London. Written by Evelyn Lister to her Sister Mildred, September & October 1940. Printed with aquatints & photographs, NUMBER 3 OF 15 COPIES, *illustrated with 5 photographs, 7 aquatints printed in black and brown with hand-coloring (from drawings made at demolition sites and in the underground), 2 linocuts and 4 facsimile extracts of the letters, original black goatskin and textured paper by Susan Allix, upper cover with onlaid paper, goatskin and metallic decoration, painted endpapers, prospectus loosely inserted, housed in grey cloth folding box, 4to (320 x 270mm.)*, Susan Allix, 2014

£700 - 900
€920 - 1,200

"In the summer of 2013 I was given a small collection of letters. The owner Mildred or 'Billie' as she was known, had recently died... they were written to her by her sister Evelyn, a young woman in her twenties working in Central London... [Evelyn] tells of the devastation to the city, the personal fear and the spirit of the people in difficulties around her as she survives in the centre of the nightly raids...

As it will never be possible to have this same experience, designing the book seemed sometimes similar to creating an historical novel... Certain pages are smoked and burnt. This was done after the printing and owing to the unpredictable nature of the process each copy is different. The smoke trails were made over a candle and the edge burning done with a Dunhill lighter (brought back into use because it doesn't over-heat) setting a small line at a time then extinguishing the flame" (Prospectus).

3 • AR

ALLIX (SUSAN)

Colours of Persia. Perceptions Accounts Comments Remarks & Descriptions From the Travel Writings of Arrian. Ibn Battuta. Sir John Chardin. Sir Robert Ker Porter, and others, NUMBER 4 OF 25 COPIES, *printed on hand-made paper, illustrated throughout with etched and linocut illustrations, cut-outs, decorative coloured papers etc., original blue and yellow goatskin by Susan Allix, covers with Persian-influenced designs of onlaid yellow and cream paper, housed in felt-lined chemise and blue cloth folding box, 4to (338 x 268mm.)*, Susan Allix, 2007

£1,000 - 1,500
€1,300 - 2,000

Provenance

"For Denis, with warmest regards, Susan/ 24 June 2008", inscription on front free endpaper. In the words of the author, the work was inspired by the colours and experiences of travelling in Iran and texts from travel writers over several centuries".

4 • AR

ALLIX (SUSAN)

Egyptian Green. Views from Egypt with the writing of Amelia Edwards, Herodotus, Catullus, Ancient Coffin Texts & Various other Descriptions, NUMBER 3 OF 24 COPIES SIGNED BY THE ARTIST, *etched plates by Susan Allix, some with hand-colouring and drawing, printed on various hand-made papers, original green goatskin by Susan Allix with small cutouts of various shapes exposing orange paper, upper cover with large paper panel containing etching of the goddess Hathor (lower cover panel blank), housed in felt-lined green cloth folding box with internal paper flaps, paper and cloth onlaid title label on upper cover and spine, 4to (328 x 265mm.), Susan Allix, 2005*

£600 - 800

€790 - 1,100

'The texts in Egyptian Green are mainly drawn from travellers visiting or writing about Egypt. The earliest is a spell written inside an ancient coffin; later writers include Plutarch and Catullus, also Leonhart Rauwolff, who noted in 1672 that the water of the Nile was "perfectly green", and Amelia Edwards on the precise colour of palm trees. There are two calligraphic pieces of Kufic script printed from the original blocks found in Cairo' (Susan Allix). See illustration at p.4.

5 • AR

ALLIX (SUSAN)

GRAY (THOMAS) Lines from Elegy Written in a Country Churchyard... with Etchings drawn in Sussex Churchyards, NUMBER 7 OF 20 COPIES SIGNED BY THE ARTIST, *17 etched illustrations (some coloured), original black goatskin by Susan Allix, inset glass panel on upper cover etched with a headstone below the word 'Elegy', oblong 8vo, Susan Allix, 1997--SPENSER (EDMUND) The Shepherd's Calendar, illustrations by Walter Crane (some full-page colour), specially bound for Denis Collins in pale green and blue goatskin by Susan Allix (2012), central panels with pattern of repeated short curved and straight lines, tan goatskin spine with green and blue onlays, floral free endpapers, folding cloth box with original covers and spine laid down, small 4to, Harper, 1898 (2)*

£600 - 800

€790 - 1,100

6 • AR

ALLIX (SUSAN)

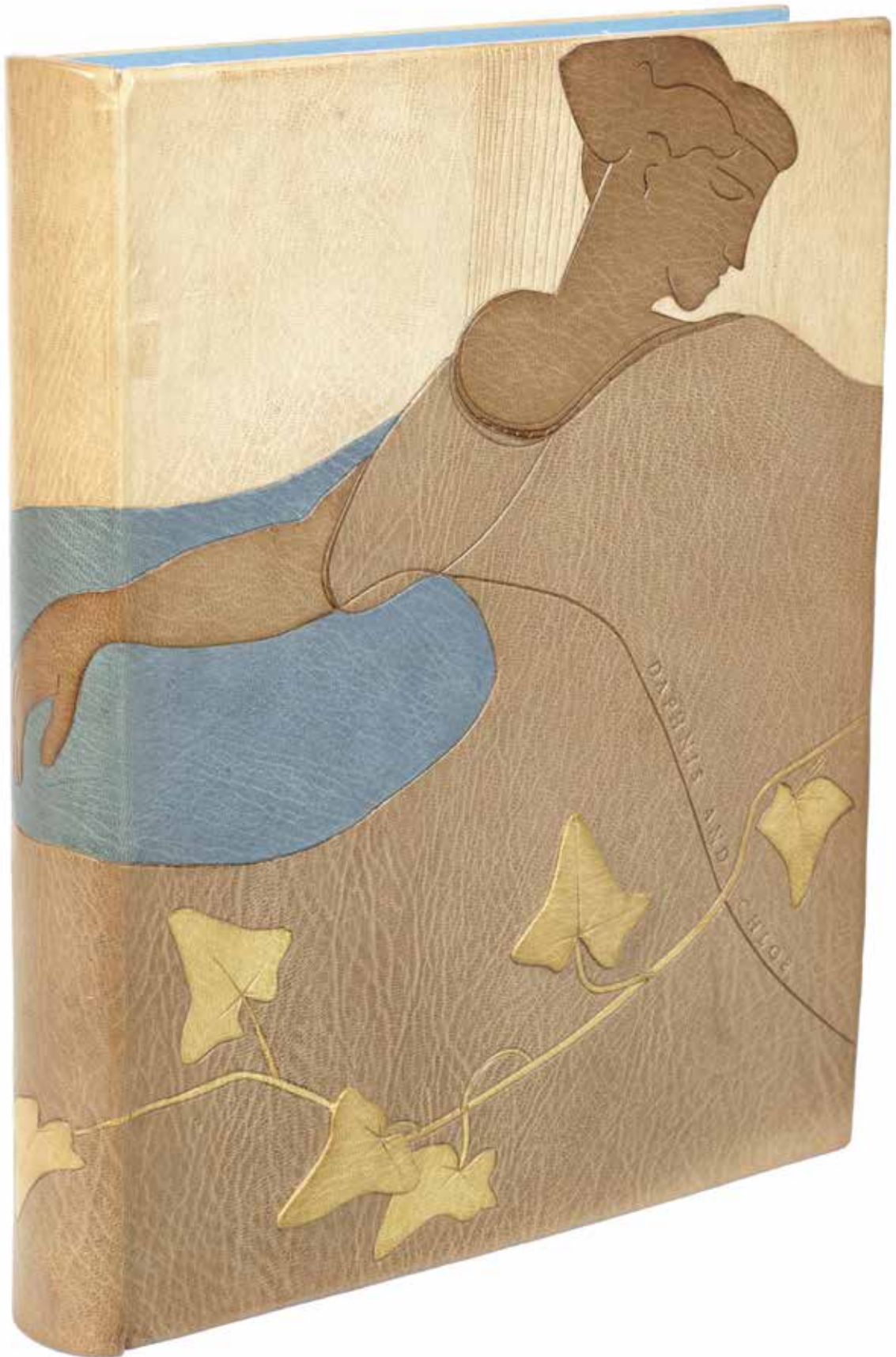
LONGUS. Daphnis and Chloe. Etchings by Susan Allix, NUMBER 28 OF 55 COPIES SIGNED BY THE AUTHOR, *etched frontispiece and 20 etchings in colour or sepia, hand-drawn chapter headings, illustrations and text printed on Velin D'Arches paper, original fawn, blue and natural goatskin by Susan Allix (signed at foot of rear pastedown), with an all-over design depicting Daphnis and Chloe against a sea background, with a leafy tendril of onlaid citron goatskin, ruled and titled in blind on upper cover, blue paper doublures and decorative free endpapers, housed in a felt-lined tan cloth folding box, leather title label on spine, 4to (292 x 227mm.), Willow Press, 1982*

£1,000 - 1,500

€1,300 - 2,000

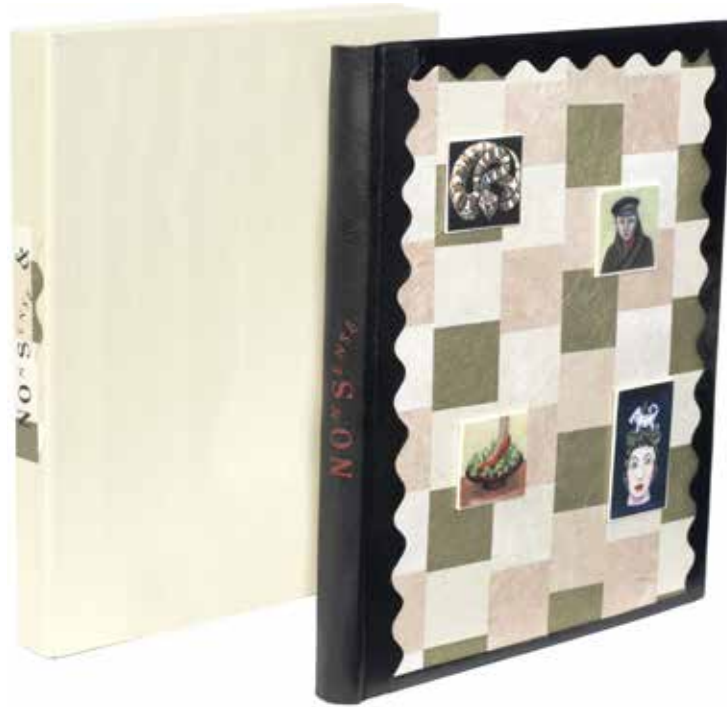
'A pastoral Greek romance of the 3rd century AD in a new translation by AM Burnett. The etchings are from drawings made in Greece, and the binding creates an atmosphere of the sea, landscape and figures in the story' (Susan Allix).

"For Denis, hoping you enjoy owning this as much as I enjoyed making it, Susan Allix/ 15th October 1982", inscription on half-title.





7



8

7 • AR

ALLIX (SUSAN)

Myths of the Greeks. Selected from Accounts by Hesiod, Homer, Apollodorus, Ovid and Others. With Prints by Susan Allix, NUMBER 2 OF 28 COPIES SIGNED BY THE AUTHOR, 35 prints including etchings, lino-cuts, photographs and digitally reproduced drawings, printed on mould made Somerset paper, original inlaid black and red goatskin by Susan Allix, white calfskin panel on upper cover with an onlaid soft-ground etching of a woman printed onto white goatskin, titled in random red letters on spine, hand-coloured red and black endpapers, illustrated prospectus loosely inserted, housed in felt-lined red cloth folding box, leather title labels on front and spine, folio (340 x 268mm.), Susan Allix, 2011

£1,000 - 1,500

€1,300 - 2,000

Susan Allix's most recent artist's book, for which she won the Judge's Choice award at the Oxford Fine Press Fair.

'These [portraits] are not of ancient Greek heads, freizes or draped figures, but people who characterise and might live in the stories, rescuing them from remoteness and relating them to a later time.. They represent a selection chosen from several hundred visual notes and drawings made over a number of years, sometimes with this book in mind... Of the 35 prints, 15 are etchings, 8 a combination of etching and block print and 2 are lino-cuts. A head of Zeus was made as a wire sculpture, photographed and printed then the sculpture was reworked as Zeus as an Eagle' (Prospectus).

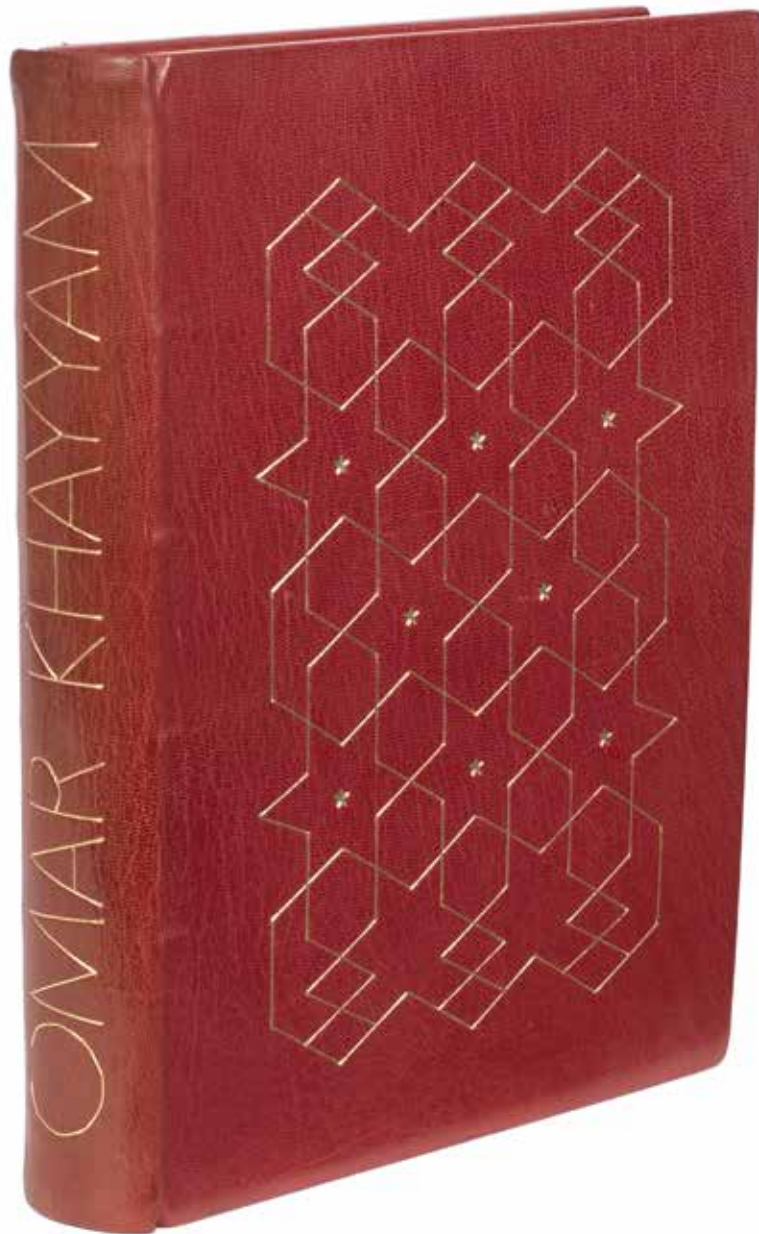
8 • AR

ALLIX (SUSAN)

Nonsense & Nonsense. A Collection of Verses and Extracts by Mr. M. Prior, Dr. S. Johnson, Mr E. Lear, Mr L. Carroll... with Logical or Nonsensical Typographic Arrangements and Visual Promptings, NUMBER 12 OF 24 COPIES, etched, linocut and block-printed illustrations on various untrimmed mould-made papers of different sizes, original black goatskin by Susan Allix, with coloured paper squares over boards and pictorial onlays (4 on upper cover and one on lower cover), housed in original folding cloth case with internal tissue guard, spine with onlaid title label, 4to (280 x 220mm.), Susan Allix, 2008

£600 - 800

€790 - 1,100



9

9 • AR

ALLIX (SUSAN)

Rubaiyat of Omar Khayyam. Rendered into English by Edward Fitzgerald... with Etchings by Susan Allix. Typography by Lewis Rouse Jones, NUMBER 3 OF 25 COPIES BOUND BY SUSAN ALLIX, *from an edition of 75 copies, 27 copper etched designs printed in various colours on thick paper, mostly geometric and abstract, many full-page, some double-page, with borders and vignettes, uncut in original red goatskin by Susan Allix, upper cover with gilt lattice-work design containing small stars, spine lettered in gilt, slipcase, 4to (260 x 190mm.), Susan Allix, 1973*

£2,000 - 3,000
€2,600 - 4,000

One of the 25 copies bound by Susan Allix; the remaining 50 copies were bound by Sangorski & Sutcliffe (for an example of one of these, see lot 26).

Provenance

"For Denis, with warmest regards, Susan Allix/ 15th September 1973", inscription on half-title.



10

10 • AR

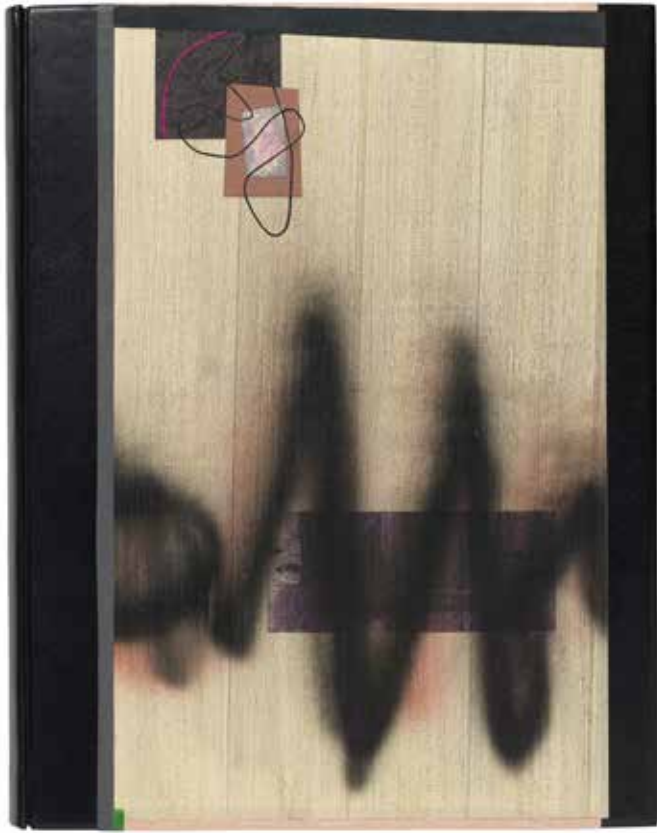
ALLIX (SUSAN)

The Golden Temple Mail to Bharatpur. Indian Encounters, NUMBER 7 OF 14 COPIES WITH ORIGINAL ETCHINGS, SIGNED BY THE ARTIST, *from an edition of 25 copies, 6 original coloured etchings (2 with added watercolour), original red, yellow and rose goatskin by Susan Allix, upper cover with black and gold decoration, yellow paper doublures and patterned orange free endpapers, suede-lined soft cloth folding box, decorative title labels on front and spine, 4to (257 x 203mm.), Susan Allix, 2001*

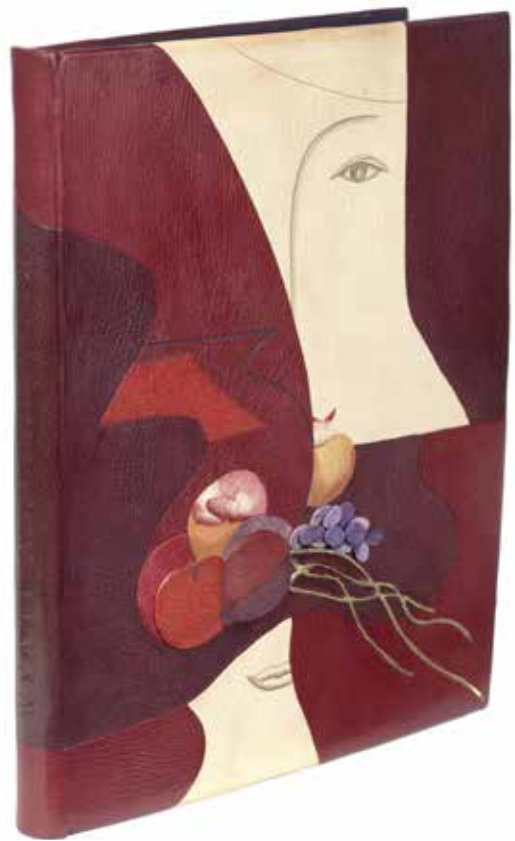
£1,000 - 1,500

€1,300 - 2,000

“In Udaipur, in Rajasthan, there is a long history of miniature painting, and today the artists still use the traditional methods. The stones used to provide the pigments are collected from the surrounding hills, ground by crushing on marble, and mixed with water and gum arabic... The paintings in this book use the Udaipur stones which have a soft or brittle quality but when they are ground and mixed with the medium they give out clear and beautiful colours... Copy number 1 has paintings, numbers 2 to 15 have original etchings based on the paintings, numbers xvi to xxv have reproductions” (Colophon).



11



12

11 • AR

ALLIX (SUSAN)

Through Closed Doors. 7 Paracausithyra. Theocritus Ovid Tibullus Plautius Horace Catullus Propertius with Photographs of Italian Doors and Accompanying Prints, NUMBER 7 OF 21 COPIES, *illustrated with 26 photographs (10 colour), 7 etchings, one linocut and one woodcut, all on various thick papers, some tipped-in or mounted, some with cut-outs and tissue guards, original black quarter goatskin by Susan Allix, the boards covered in Japanese wood veneer paper onlaid with coloured paper and reversed goatskin, illustrated prospectus loosely inserted, housed in felt-lined folding box with illustrated spine label, folio (382 x 298), Susan Allix, 2005*

£800 - 1,200
€1,100 - 1,600

Awarded the Gregynog Letterpress Prize 2005, for the finest book using traditional letterpress with metal type published in the preceding two years. In November 2005 Susan Allix wrote to Denis Collins saying "you may be pleased to know as you had some input into this book, it won the Gregynog prize - much to the astonishment of its maker".

12 • AR

ALLIX (SUSAN)

Tudor Poetry and the Renaissance. Sir Thomas Wyatt. Francesco Petrarca. Sonnets & Lyric Poems in English and Italian, NUMBER 6 OF 30 COPIES SIGNED BY THE ARTIST, *16 etchings (12 coloured), printed on Saunders 'Waterford' rag paper, original red goatskin by Susan Allix, with a face and fruits design of inlays and onlays in various reds, purple, mauve, cream and gold, title in blind on spine, decorative endpapers, housed in red velvet-lined folding cloth box, front with gilt picture frame surrounding perspex panel, additional red velvet outer wrapper, with grosgrain ribbon tie labelled 'Poems of Wyatt and Petrarch', folio (360 x 280mm.), Susan Allix, 1989*

£700 - 900
€920 - 1,200

Provenance

"For Denis, With warmest regards, Susan/ 15th November 1989", inscription on fly-leaf. This copy is with the additional red velvet protective wrap apparently issued with some of the first few copies.

SUSAN ALLIX: BINDINGS

13 • AR

ALBERTI (LEON BATTISTA)

On Painting. Translated from the original Italian, abridged and accompanied with etchings by Susan Allix, NUMBER 3 OF 22 COPIES SIGNED BY THE ARTIST, *illustrated throughout with etched prints and illustrations (21 coloured, 7 monochrome and one in blind), using various techniques including aquatint, drypoint, mezzotint and carborundum, together with watercolor and pencil, on various hand-made papers and with patterned tissue-guards, original cream goatskin by Susan Allix, upper cover tinted with a border of darker purple dye (extending to spine) and an abstract design of other lighter tints and various coloured goatskin onlays, textured endpapers, housed in suede-lined red cloth folding box, goatskin onlays on front and spine, folio (333 x 270mm.), Susan Allix, 1999*

£1,500 - 2,000

€2,000 - 2,600

"She pulls out a large book, this time an edition of Alberti's *On Painting*, and tells me that it took five or six years. Here she has retranslated Alberti's text from the Tuscan as well as making every element of the book. She refers me to an illustration that looks to me like a simple perspective study. This, she tells me, was created using the notoriously complex rules of perspective described by Alberti. 'While I was making it I kept on throwing it away. It wasn't right. Then suddenly it all resolved itself very quickly,' she says. 'The subject of perspective brings her onto the peculiarities of the book format. 'What is extraordinary about the book,' she begins, 'is how it can capture and describe space and time'" (Hugh Worthy, profiling Allix in the *Rare Book Review*).

Provenance

"For Denis, with warmest regards, Susan/ 11 April 2000", inscription on verso of front free endpaper.

14 • AR

AUSTEN (JOHN)

SHAKESPEARE (WILLIAM) Hamlet... with Decorations by John Austen, NUMBER 13 OF 60 COPIES SIGNED BY THE ARTIST AND WITH AN EXTRA TITLE-PAGE, *illustrations throughout by Austen (20 full-page), specially bound for Denis Collins by Susan Allix in black goatskins and other leathers of varying shades, upper cover with inset painted panel under glass and mounted branch-like attached metal strip, decorative endpapers, housed in felt-lined black cloth folding box, vellum and paper spine label, 4to (297 x 230mm.), Selwyn & Blount, [1922]*

£800 - 1,200

€1,100 - 1,600

Provenance

"Binding by Susan Allix for Denis Collins. Completed October 2010", inscription on front free endpaper.

15 • AR

BARBIER (GEORGE) & F.L. SCHMIED

LOÜYS (PIERRE) Les Chansons de Bilitis. Traduit du grec. Illustrations de G. Barbier gravées sur bois par F.L. Schmied, NUMBER 88 OF 125 COPIES SIGNED BY BARBIER AND WITH SCHMIED'S RED MONOGRAM STAMP, *from an edition of 133 copies, 42 coloured pochoir illustrations (19 full-page) by George Barbier, wood-engraved by F.-L. Schmied, text ornaments and decorations in various colours, specially bound for Denis Collins in pale turquoise and brown goatskin by Susan Allix, upper cover with inlaid oblong panel of emerald green, containing an onlaid female portrait in acrylic paint over leather, four recessed semi-circles cut at sides of covers with small onlaid scenes, maroon spine lettered in red, doubles of blue-green Thai paper, marbled free endpapers, publisher's illustrated wrappers bound in, letters from Susan Allix loosely inserted, housed in velvet-lined turquoise cloth folding box, leather title labels on front and spine, 4to (328 x 260mm.), Paris, Collection Pierre Corrad, 1922*

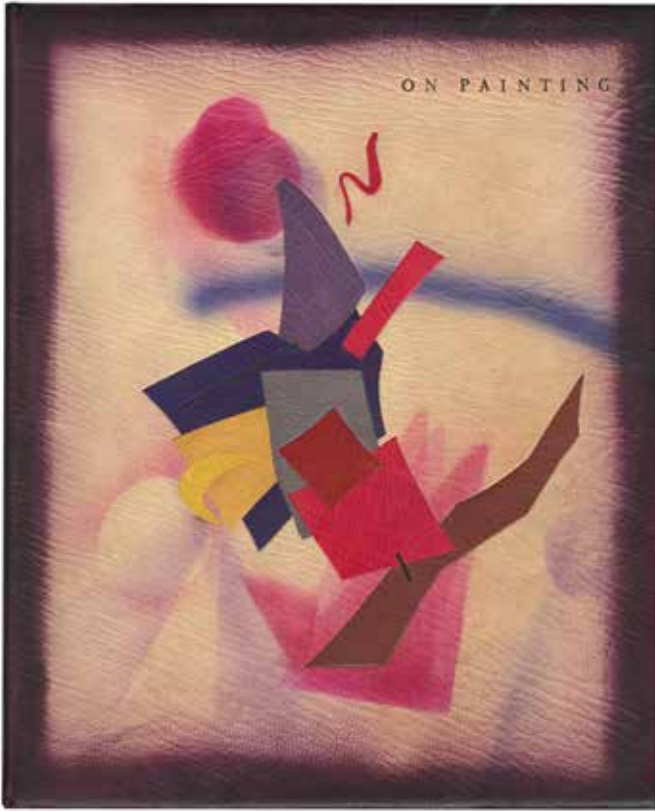
£2,000 - 3,000

€2,600 - 4,000

A fine collaboration between the two Art Deco masters, Schmied and Barbier, including some of the latter's best early work.

Provenance

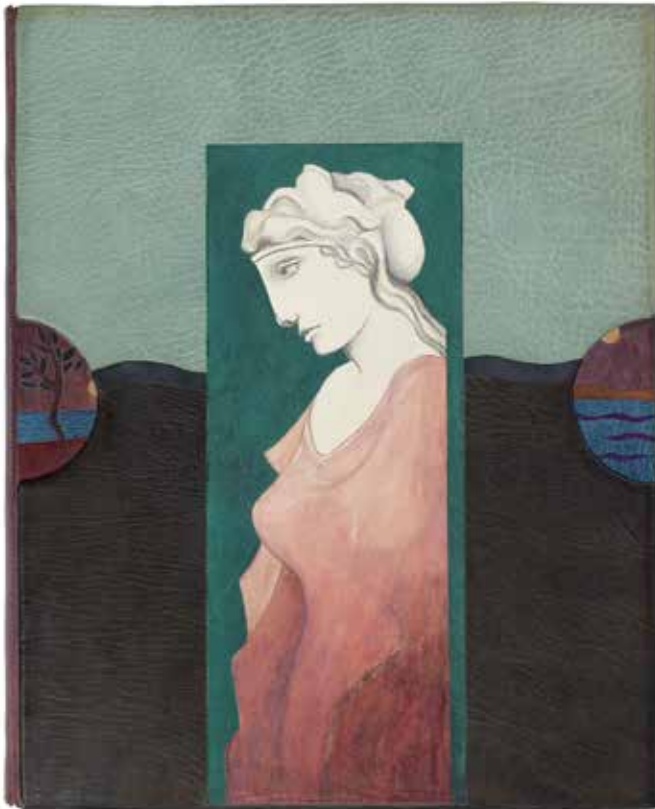
"For Denis/ A final Barbier binding?/ Best regards/ Susan/ 30th October 2000", inscription on fly-leaf.



13



14



15

LE VIEILLARD ET LES NYMPHES

UN VIEILLARD AVEUGLE HABITE LA MONTAGNE
 POUR AVOIR REGARDÉ LES NYMPHES, SES YEUX SONT
 MORTS, VOILA LONGTEMPS. ET DEPUIS, SON BONHEUR
 EST UN SOUVENIR LOINTAIN —

« OUI, JE LES AI VUES, M'A-T-IL DIT : HELOPSY-
 CHRIA, LIMNANTHIS; ELLES ÉTAIENT DEBOUT, PRÈS
 DU BORD, DANS L'ÉTANG VERT DE PHYSOS. L'EAU
 BRILLAIT PLUS HAUT QUE LEURS GENOUX —

15



16

16 • AR

BARBIER (GEORGE) & GEORGES LEPAPE

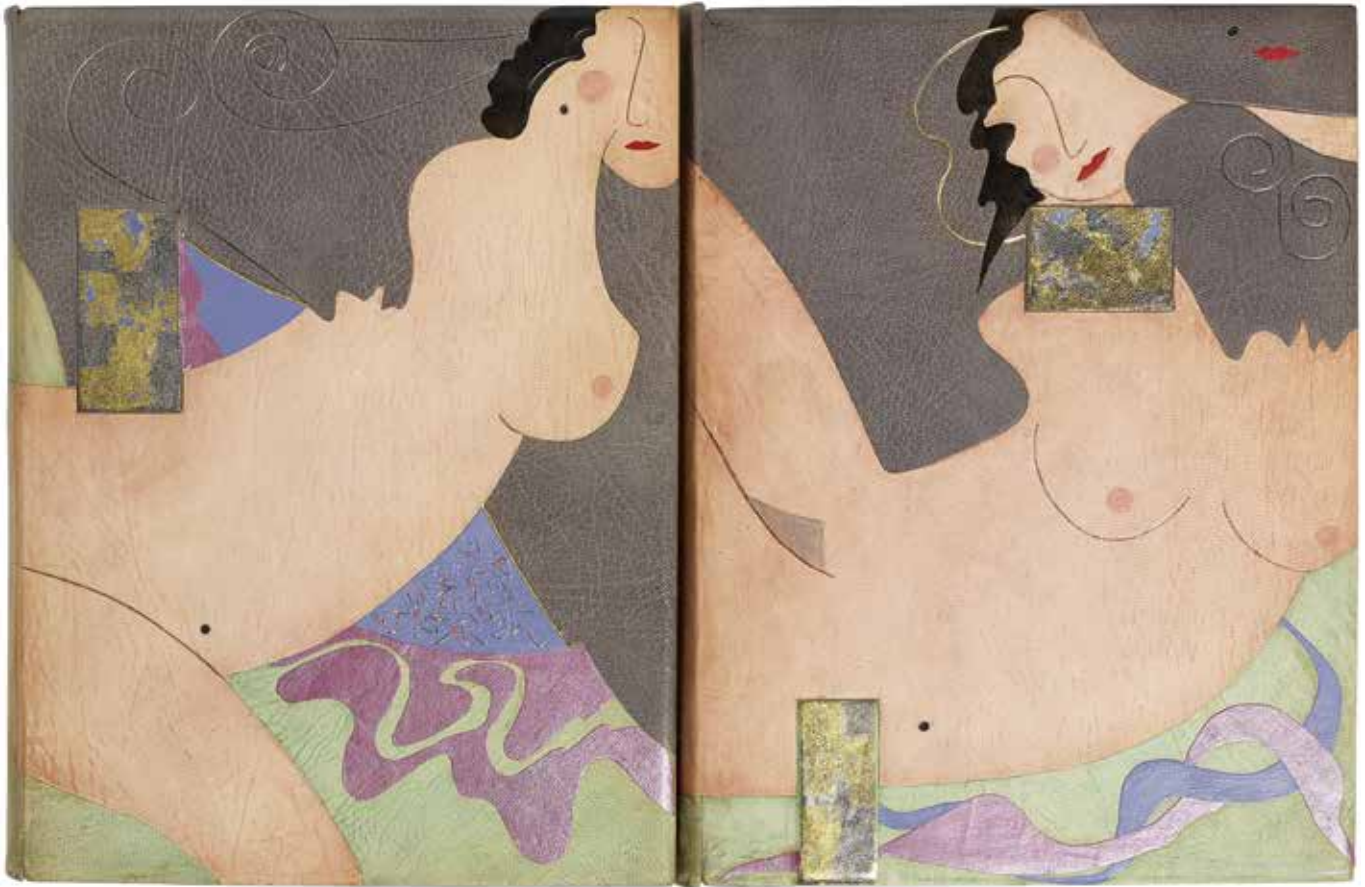
LOUÏS (PIERRE) Aphrodite. Mœurs antiques, 2 vol., NUMBER 97 OF 150 COPIES, *this being one of 125 copies on arches reserved for members of the Compagnie des Bibliophiles de l'Amérique Latine (le Docteur Florin's copy), 52 illustrations after Barbier and Lepape, engraved on wood by Pierre Bouchet, 8 full-page, printed in colour, some heightened with gold, silver, gouache and additional colour added by hand, initials and vignettes printed in gold throughout, publisher's illustrated wrappers titled in gilt, housed in a deep box specially made by Susan Allix for Denis Collins (printed label inside), with an all-over design made of multi-coloured goatskin and calf depicting Aphrodite and other classical figures, plants, urns etc., letter from Susan Allix to Denis Collins and a watercolour sketch loosely inserted, preserved in a cloth outer case, spine label and catch formed of onlaid goatskin, 4to, Paris, Les Bibliophiles de l'Amérique Latine, [1954]*

£1,500 - 2,000

€2,000 - 2,600

Provenance

"To Denis, with best wishes/ Une nouvelle robe pour Aphrodite!/ Susan Allix" inscription on half-title of volume 1.



17

17 • AR

BARBIER (GEORGE)

CHODERLOS DE LACLOS (PIERRE A.F.) *Les liaisons dangereuses*, 2 vol., NUMBER 36 OF 50 COPIES ON JAPON IMPERIALE, with an extra suite of plates, from an edition of 720 copies, half-title vignettes, decorative titles, 20 plates & 2 illustrations by Barbier, all pochoir coloured, the additional suite of uncoloured illustrations bound at the end of each volume, specially bound for Denis Collins by Susan Allix in grey goatskin, with a female nude design incorporating pink, blue, green and mauve inlays of goatskin with small metallic onlays and threadwork, original illustrated wrappers bound in, decorative free endpapers, unopened, housed in double-tray fleece-lined folding box, title labels on spine, with letters from Susan Allix and a binding design loosely inserted, 4to, Paris, Le Vasseur, [1934]

£1,500 - 2,000

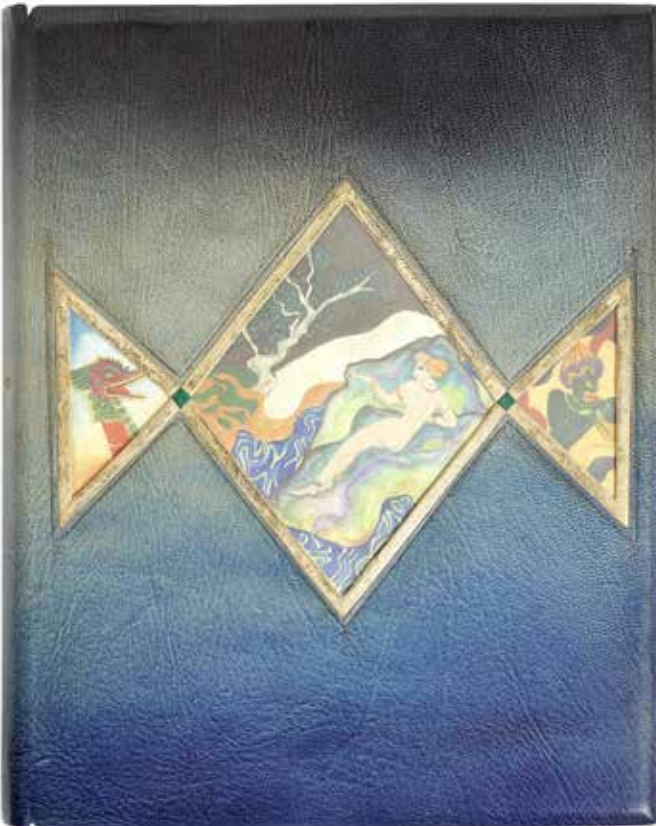
€2,000 - 2,600

Provenance

"A binding inspired by M. de Laclos rather than by M. Barbier! Best wishes/ Susan Allix/ 24th June 1997", inscription on verso of front free endpaper of volume 1.



18



19



20

18 • AR

CLARKE (HARRY)

POE (EDGAR ALLAN) Tales of Mystery and Imagination, *plates (some colour, mounted) and illustrations, specially bound for Denis Collins by Susan Allix in red, black and blue goatskin, creased to form drape effect, the upper cover with inset dagger and the skull of a quail under a brass-mounted glass case, edges stained, housed in black and red goatskin slipcase with panels cut to accommodate the dagger and skull, the other side with a raised platform extending out and surmounted by a plastic hand enclosed in a black lace glove, and holding a skull of a rabbit, 4to, [1923?]*

£1,000 - 1,500

€1,300 - 2,000

"The illustrator loved skulls; so I've been concentrating on them, with considerable help from the rest of my family who have obligingly been scouring Spanish hillsides over Christmas for rabbit skeletons. I've got one good skull (about 8cms. long), and I think this should be held by The Hand./ The Hand I found rising like Excalibur from an East End pavement. It is a small ladies' size, and it is (so I was told) a relic from the 50's from a place that made artificial hands... but it is new and hasn't belonged to a hand-less person... I hope these preparations meet with your approval - you did say you would like it slightly horrible" (letter from Susan Allix, loosely inserted).

Provenance

"For Denis/ Hoping that you enjoy owning the binding as much as I enjoyed making it!/ Best regards/ Susan. 12th February 1991", inscription on fly-leaf.

19 • AR

DULAC (EDMUND)

ROSENTHAL (LEONARD) The Kingdom of the Pearl. Illustrated by Edmund Dulac, NUMBER 73 OF 675 COPIES, *10 tipped-in colour plates, specially bound for Denis Collins by Susan Allix in blue and green dyed goatskin, with 4 inset gold-framed panels containing paintings under transparent vellum, gilt lettered spine, correspondence between Susan Allix and Denis Collins loosely inserted, housed in felt-lined blue cloth folding box, goatskin and cloth title label on spine, 4to (290 x 225mm.), Nisbet & Co., [1920]*

£600 - 800

€790 - 1,100

"For Denis,/ A new setting for the Pearl!/ Best Wishes/ Susan Allix/ 1 November 1994", inscription on fly-leaf.

20 • AR

EISENSCHITZ (WILLY)

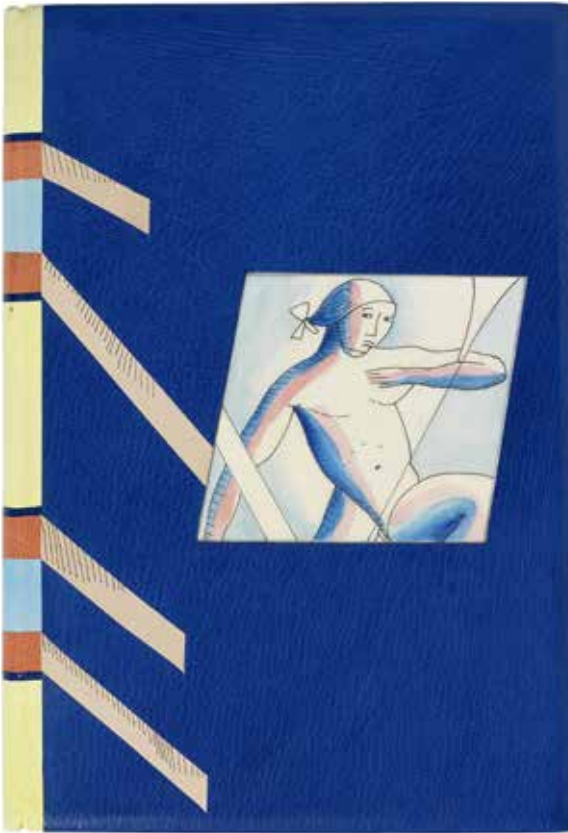
GIONO (JEAN) Entrée du printemps, suivi de mort du blé, NUMBER 97 OF 150 COPIES ON VÉLIN ANTIQUE, *20 etched illustrations by Willy Eisenschitz (10 full-page, coloured by hand), specially bound for Denis Collins in cream goatskin by Susan Allix, upper cover with relief and intaglio design depicting 2 figures, one carrying ears of golden wheat, patterned endpapers, housed in red cloth folding box with matching onlay on front and title labels on spine, 4to (330 x 245mm.), Paris, Philippe Gonin aux dépens des Amis de l'Artiste, 1938*

£500 - 700

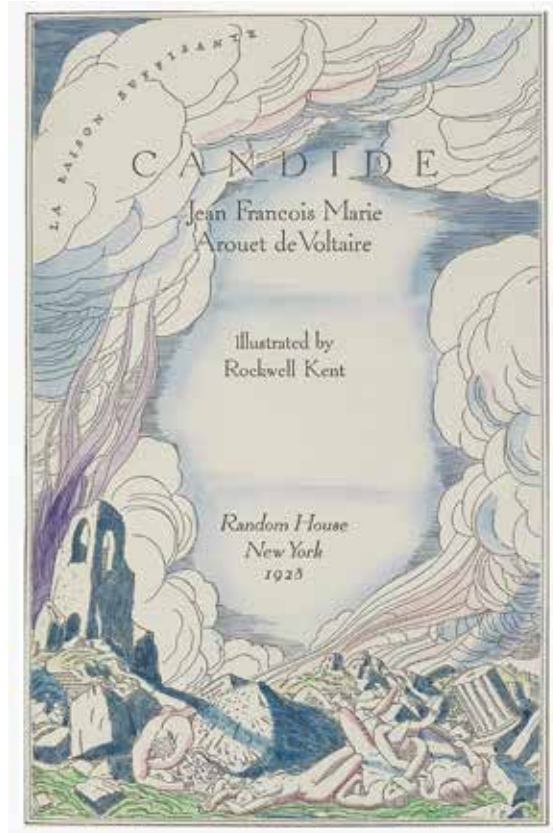
€660 - 920

Provenance

"For Denis,/ Best regards,/ Susan (Susan Allix, Book Artist, who designed & executed this binding)", inscription on fly-leaf.



21



21

21 • AR

KENT (ROCKWELL)

VOLTAIRE (JEAN-FRANÇOIS MARIE AROUET DE) *Candide*, illustrated by Rockwell Kent, NUMBER 37 OF 95 COPIES COLOURED IN THE ARTIST'S STUDIO, SIGNED BY KENT ON THE COLOPHON, from an edition of 1470 copies, printed on French rag paper by the Pynson Printers, hand-coloured wood-engravings throughout, comprising half-title vignette, illustrations on recto and verso of title and on colophon leaf (these last three full-page), vignettes at foot of most pages, and historiated initials, paragraph marks after human figures also designed by Kent, specially bound for Denis Collins by Susan Allix in blue goatskin with diagonal pink overlays, upper cover with inset pictorial panel (hand-painted figure on vellum, inspired by one of the paragraph marks), yellow, terracotta and light blue leather spine, decorative front free endpapers, letters from Susan Allix and sketch for the binding loosely inserted, housed in felt-lined blue cloth folding box, leather title label on spine, tall 8vo (280 x 185mm.), New York, Random House, 1928

£1,000 - 1,500

€1,300 - 2,000

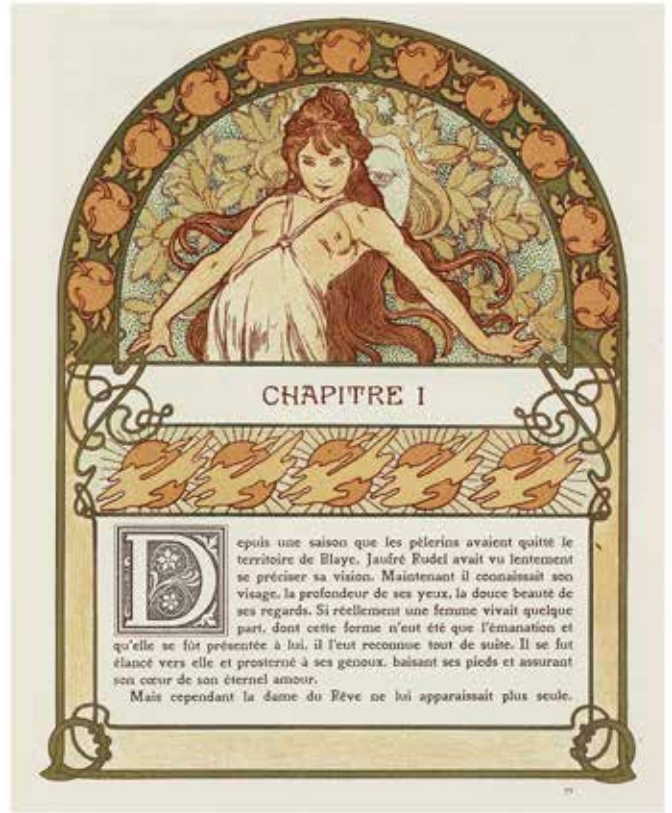
One of the 95 fine coloured copies - of the first book published under the Random House colophon.

Provenance

"Binding by Susan Allix for Denis Collins completed in February 2014/ S.A.", inscription on verso of front free endpaper.



22



22

22 • AR

MUCHA (ALPHONSE)

FLERS (ROBERT) *Ilseé, Princesse de Tripoli*. Lithographies de A. Mucha, LIMITED TO 252 COPIES, *this copy out-of-series, blindstamped and letterpress half-titles, 132 coloured lithographs by Mucha including title-page and 5 plates, some heightened in silver, 10 decorative initials, specially bound for Denis Collins in tan goatskin by Susan Allix, upper cover with white art nouveau-inspired lily design and other onlays of red grey, green and cream goatskin, spine titled in black on individual onlays, decorative endpapers, publisher's decorative wrappers preserved on separate volume of blank leaves, loosely inserted letter from Susan Allix with proposed binding design etc., housed in single felt-lined brown cloth folding box, goatskin title labels on front and spine, folio (325 x 240mm.)*, Paris, L'Édition d'Art, H. Piazza, 1897

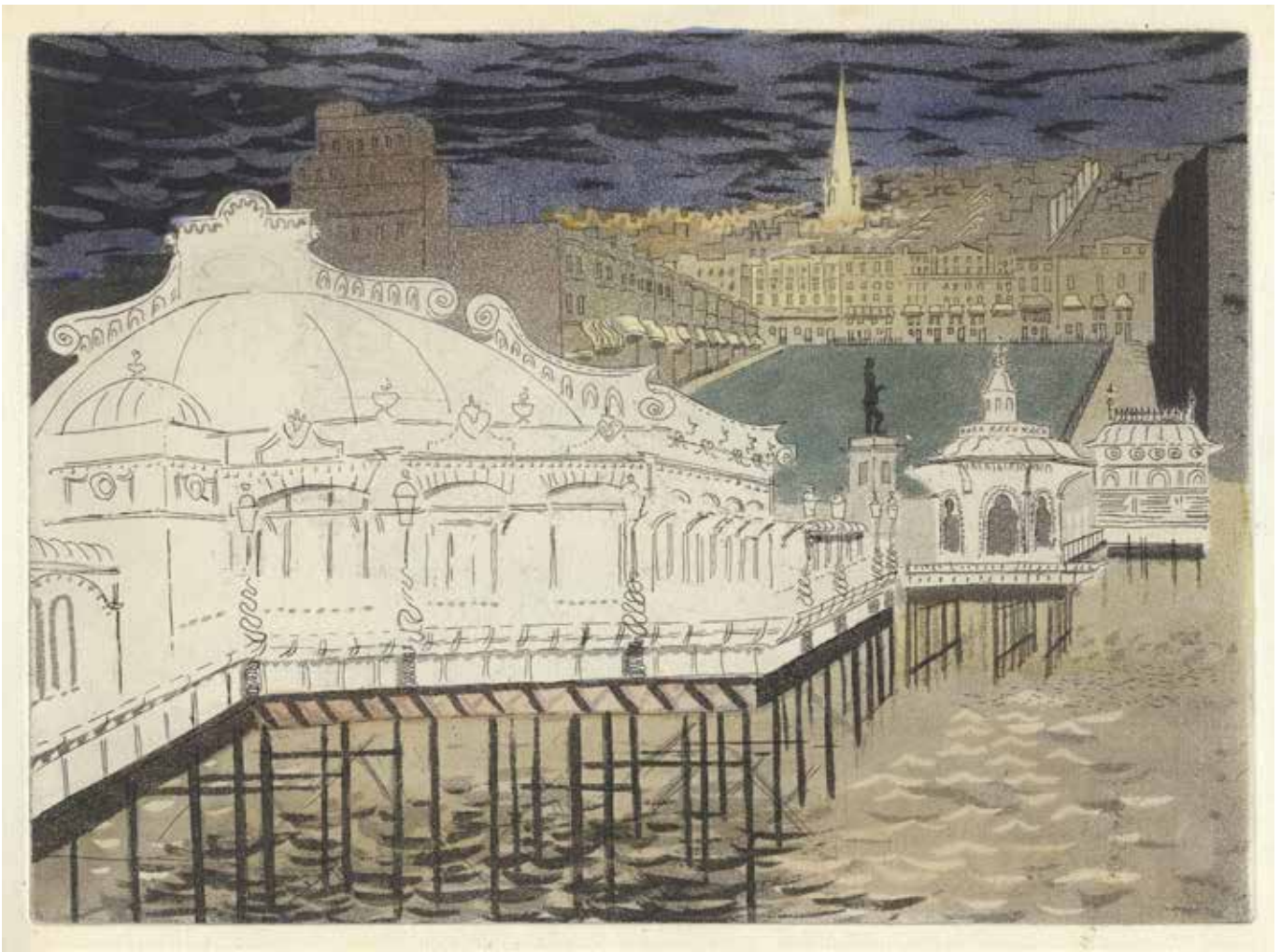
£2,000 - 3,000

€2,600 - 4,000

A FINELY BOUND COPY OF MUCHA'S ART-NOUVEAU MASTERPIECE. "I needed to see what was there instead of approaching it in a designer-binderish 'let's do an art-nouveau binding way'... I am enclosing a quick scan of a collage I did after throwing away the more complicated and formal efforts. It's made up of coloured leathers and parchment, maybe with some water-colour or drawing on it, using very much the interior colours and lily motif. Probably needs more texturing such as blind-stamped stars etc." (letter from Susan Allix to Denis Collins).

The story is based on Edmond Rostand's *La Princesse Loïtaine*, which was written for Sarah Bernhardt in 1895. By the time De Flers had completed the manuscript of his version, Mucha had only three months to prepare 134 coloured lithographs before the edition was due to go to print.

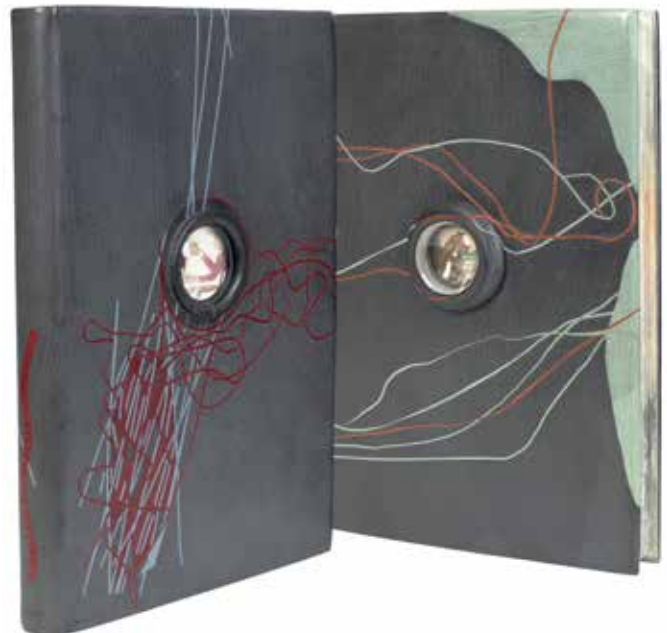
Mucha later wrote of the experience: 'We worked on four stones simultaneously. I did some of the drawings straight onto the stone. Other things, particularly the decorative edgings, I drew on tracing paper which was then passed on to the draughtsmen who continued the work with the colours I specified. I hardly had time to sketch out the motif for an ornament when they came and took it from my hands and got down to work on it' (Mucha Trust website).



23



24



25

23 • AR

PIPER (JOHN)

Brighton Aquatints. Twelve original aquatints of modern Brighton with short descriptions by the artist and an introduction by Lord Alfred Douglas, NUMBER 41 OF 55 COPIES SIGNED BY THE ARTIST, 12 aquatint plates HAND-COLOURED BY THE ARTIST, interleaved with archival glassine paper, text printed on blue paper, specially bound for Denis Collins by Susan Allix in white coated goatskin, painted with washes of turquoise, blue and green dye and printed with 4 aquatints by Susan Allix made from the prints in the book, slivers of grey onlays, blue goatskin spine lettered in black, light blue Mexican bark doublures and free endpapers with silver-blue circle design, original title label mounted on fly-leaf, correspondence from Susan Allix loosely inserted, housed in a double-tray grey cloth folding box, including a transparent display case for the book and the 4 zinc plates used for the cover illustrations, goatskin label on spine, oblong folio (254 x 385mm.), Curwen Press for Duckworth, 1939

£6,000 - 8,000

€7,900 - 11,000

"I accidentally transferred some printing to a spine lining... it gave me an idea for the B. Aquatints, which has now progressed far enough to tell you about. I have found some leather with a white coating - this means that unlike natural leather it should not fade to the colour of digestive biscuits. I got some samples and have been experimenting with printing an etching directly onto them... The intention is not to make another Piper in leather, but to make an introduction to the book that will essentially be a real binding" (letter from Susan Allix).

Provenance

"For Denis, Best Susan/ 29 October 2008", inscription on verso of front free endpaper.

24 • AR

TYNDALE (WALTER)

An Artist in Italy, tipped-in colour plates after the author, specially bound for Denis Collins by Susan Allix, upper cover with a 'perspective' medieval streetscape design in terracotta, navy, turquoise, beige, natural and grey goatskin, purplish black goatskin spine extending onto lower cover, headbands and stained edges continuing the cover design, pale orange goatskin doublures, with loosely inserted letters from Susan Allix and a couple of leather samples, housed in felt-lined black cloth folding box with goatskin and cloth onlaid title labels, 4to (275 x 210mm.), Hodder & Stoughton, [c.1913]

£600 - 800

€790 - 1,100

"To Denis, who also loves Italy, Best regards, Susan Allix/ 13th December 1995", inscription on front free endpaper.

25 • AR

WHISTLER (REX)

SWIFT (JONATHAN) Gulliver's Travels. Illustrated by Rex Whistler, 2 vol., NUMBER 4 OF 195 COPIES ON ON HAND-MADE PAPER, from an edition of 205 copies, engraved title vignettes, 12 hand-coloured plates, 5 maps and 8 head- and tail-pieces, specially bound for Denis Collins in grey goatskin by Susan Allix, with strips of onlaid red, light blue and light green leather, reducing and magnifying lens set into each front cover respectively, revealing 2 illustrations after Whistler mounted on fly-leaf below, spines titled on onlaid strips of red and light blue leather, painted edges, several letters from Susan Allix and 2 leather samples loosely inserted, house in 2 felt-lined black cloth folding boxes, leather title labels on spines, folio (358 x 250mm.), Cresset Press, 1930

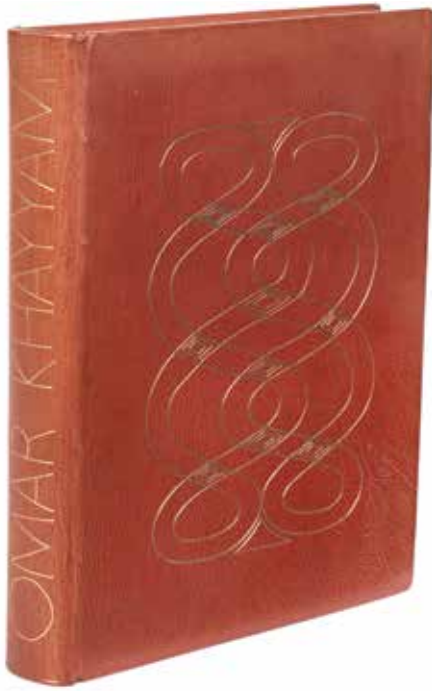
£2,000 - 3,000

€2,600 - 4,000

"A note to let you know how goes the magnification and minification... I thought to make the book and binding a unity, that part of one of Whistler's illustrations should be copied and then used as an end sheet, thereby being viewed through the lens on the cover. This image would then become smaller (or larger) as the book opened, and then disappear as the cover was lifted after a certain point, and the real sized picture would appear on the end-paper" (Susan Allix, letter to Denis Collins).

Provenance

"For Denis/ Two new perspectives on Gulliver!/ Best wishes/ Susan/ 8 June 2004", inscription on fly-leaf of volume 1.



26



27

Other Properties

26 •

ALLIX (SUSAN)

Rubaiyat of Omar Khayyam. Rendered into English by Edward Fitzgerald... with Etchings by Susan Allix. Typography by Lewis Rouse Jones, NUMBER 67 OF 75 COPIES SIGNED BY THE ARTIST, *this being one of 50 bound by Sangorski & Sutcliffe (cf. lot 9), 27 copper etched designs printed in various colours on thick paper, mostly geometric and abstract, many full-page, some double-page, with borders and vignettes, uncut in original terracotta goatskin by Sangorski & Sutcliffe, upper cover with gilt intertwining lattice design, spine lettered in gilt (very slightly faded), 4to, Susan Allix, 1973*

£800 - 1,200
€1,100 - 1,600

The Collection of the late Denis Collins

JAMES BROCKMAN

27 • AR

DULAC (EDMUND)

Tanglewood Tales by Nathaniel Hawthorne, NUMBER 300 OF 500 COPIES SIGNED BY THE ARTIST, *14 tipped-in colour plates, specially bound for Denis Collins by James Brockman (signed on front turn-in), full red goatskin with an abstract design on each cover composed of multi-coloured strips of onlaid goatskin, tooled with 3 shades of gold and palladium leaf, gilt lettered spine, housed in a black leather-backed folding box, with velvet lining and a separate compartment preserving the original half vellum covers, 4to (278 x 215mm.), Hodder & Stoughton, [1918]*

£1,000 - 1,500
€1,300 - 2,000

James Brockman began as an apprentice at Blackwells Bindery in Oxford, studied under Ivor Robinson and worked as an assistant to Sydney Cockerell, before setting up his own bindery in Oxford in 1976. He has been University of Wales Arts Fellow at the Gregynog Press and Bindery, President of both Designer Bookbinders and The Society of Bookbinders, and first visiting lecturer at the Institute of Fine Binding and Book Conservation at the University of Texas. His bindings are in collections at The British Library, The Victoria and Albert Museum, and in private and national collections worldwide.



29



28

MARK COCKRAM

28 • AR

DULAC (EDMUND)

SHAKESPEARE (WILLIAM) *The Tempest*, with Illustrations by Edmund Dulac, NUMBER 319 OF 500 COPIES SIGNED BY THE ARTIST, 40 tipped-in colour plates, specially bound in hand-painted pigskin by Mark Cockram for Denis Collins (signed on front paste-down), covers and spine with elaborate gilt overlaid decoration, felt-lined folding box, 4to (282 x 222mm.), Hodder & Stoughton, [1908]

£800 - 1,200

€1,100 - 1,600

Mark Cockram opened his first studio in Lincoln in 1992 and established 'Studio Five' in Barnes, London in 2003. Fellow of Designer Bookbinders since 2001, and a Brother of the distinguished Art Workers Guild, he has also been commissioned to bind works by Man Booker Prize finalists seven times. His work can be found in the British Library, the Grolier Club and the Victoria & Albert Museum.

29 • AR

LINDSAY (NORMAN)

ARISTOPHANES. *Lysistrata... Done Into English* by Jack Lindsay. Illustrations by Norman Lindsay, NUMBER 134 OF 725 COPIES SIGNED BY JACK LINDSAY, 4 plates and several text illustrations by Norman Lindsay, all hand-coloured "by RIN at Rye, N.Y., 1930" (note on colophon with small ink sketch signed 'RN'), specially bound for Denis Collins by Mark Cockram (signed on front paste-down), pictorial goatskin over linen boards, hand-dyed and decorated in gold, illustrated endpapers, housed in felt-lined blue cloth folding box, title label on spine, folio (390 x 280mm.), Fanfrolico Press, [1926]

£600 - 800

€790 - 1,100

"Bound in 2010, this is just one binding of Lysistrata that Mark Cockram has bound. Grabbing illustrations from the text for both the cover design, doublures and endpapers; Mark transforms them into a visual experience rarely seen on a book. The cover mimics that of a fresco painting. The book was bound in fair goat which was hand-dyed and the design was initially blind tooled onto the leather. Mark handcrafted 7 new tools for the book, which were modified throughout the tooling process. This binding is by far my most favorite from your portfolio.. " (Erin Fletcher, *Bookbinder of the Month: Mark Cockram*, Herringbone Bindery blog, 10 August 2014, with an interview and full account of the binding of *Lysistrata*).

"The design is based on one of the illustrations, which has been manipulated. I wanted to create an image that reflected the temper and passion of Lysistrata. The cold tooling and cold gold work enhance the vigour of the pose, whilst capturing the antique quality for which I was looking" (Mark Cockram, loosely inserted cutting).

DEREK HOOD

30 • AR

BOUCHER (LUCY)

Un Conte de Merlin. Manuscrit de Lucy Boucher imprimé sous forme d'incunable gravé, 'EXEMPLAIRE UNIQUE', of an edition of 2,500 copies, EXTRA-ILLUSTRATED WITH THE ORIGINAL ILLUMINATED MANUSCRIPT BY LUCY BOUCHER, along with the original pen, ink and bodycolour of the double-page illustration by Jean Gradassi, 4 original pen, ink and bodycolour illustrations by Lucy Boucher, and an additional suite of the text printed in red, limitation certificate signed by Joseph Pardo, artistic director of the publishers, the text reproduced in woodcut and watercolor stencil, specially bound for Denis Collins by Derek Hood (signed on front turn-in) in blue goatskin, covers with multi-coloured inlays to an abstract design with circles of dots, spine lettered in gilt, paste-downs decorated with the same pattern of dots, folding cloth box, folio (278 x 200mm.), Nice, Editions d'Art 'Le Chant des Spheres', 1966

£1,000 - 1,500

€1,300 - 2,000

A typically fine abstract binding by Derek Hood on this 'unique' copy, which incorporates the original illuminated manuscript and some of the original illustrations. Derek Hood is a Fellow of Designer Bookbinders and won awards in their 2004 and 2005 annual competitions. He worked as binder and designer for Sangorski & Sutcliffe in London and Bayntun Rivière in Bath, before setting up his own fine bookbinding business in 2010.

31 • AR

NIELSEN (KAY)

BROTHERS GRIMM. Hansel & Gretel and Other Stories by the Brothers Grimm. Illustrated by Kay Nielsen, NUMBER 202 OF 600 COPIES SIGNED BY THE ARTIST, 12 tipped-in colour plates, additional pencil portrait of the artist tipped-in on fly-leaf, specially bound for Denis Collins in black goatskin by Derek Hood (signed on front doublure), each cover with abstract design made of multi-coloured onlays and silhouetted figures at centre, ruled in gilt, round spine with gilt lettering, black leather doublures with gilt pointille design, decorative free endpapers, g.e., housed in felt-lined black and cream folding box, decorative title label on spine, 4to (295 x 230mm.), Hodder & Stoughton, [1925]

£1,500 - 2,000

€2,000 - 2,600

ILLUSTRATED BOOKS, PRIVATE PRESS & BINDINGS

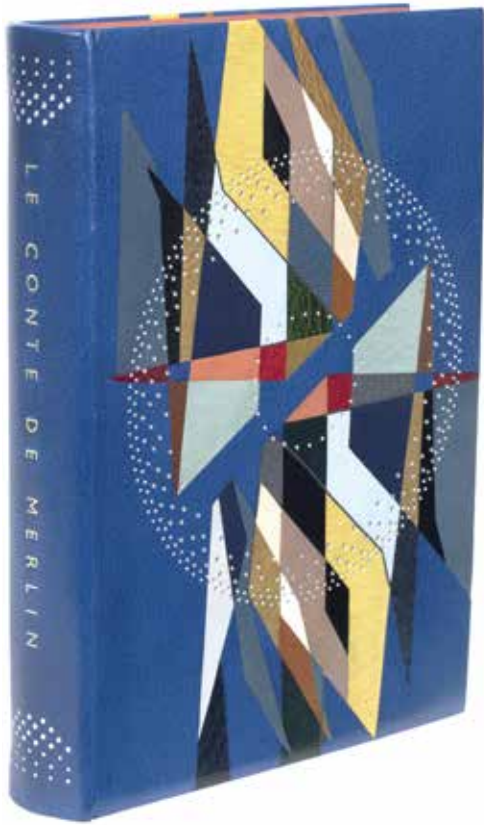
32 •

ALBANIS DE BEAUMONT (JEAN FRANCOIS)

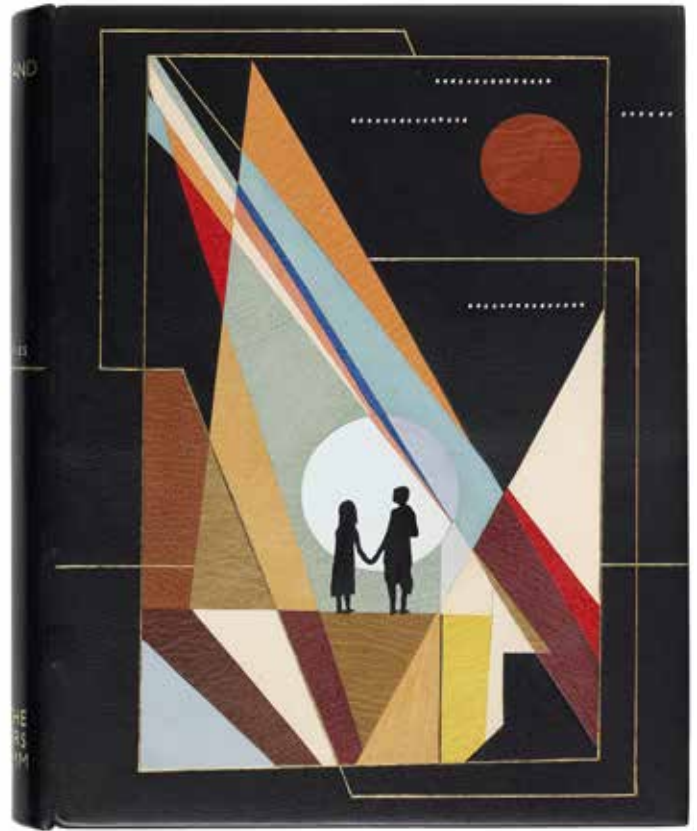
Select Views of the Antiquities and Harbours in the South of France, with Typographical and Historical Descriptions, additional engraved title with hand-coloured aquatint vignette, 12 hand-coloured aquatint plates, 2 engraved plans and one plate, gutter margin of one text leaf repaired, modern half red morocco over marbled boards, solander box [Abbey Travel 51, uncoloured copy], folio (400 x 270mm.), [no publisher], 1794--ALLAN (JOHN H.) A Pictorial Tour in the Mediterranean: including Malta, Dalmatia, Turkey, Asia Minor, Grecian Archipelago, Egypt, Nubia, Greece, Ionian Islands, Sicily, Italy and Spain, half-title, additional chromolithographed pictorial title, 40 tinted lithographed plates, publisher's cloth, neatly rebacked preserving most of original cloth [Abbey Travel 200; Atabey 15; Blackmer 24], folio (368 x 265mm.), Longman, 1843, FIRST EDITION (2)

£1,500 - 2,000

€2,000 - 2,600



30



31



32

33 •

ARDIZZONE (EDWARD)

GORHAM (MAURICE) *The Local*, 15 colour lithographed plates, publisher's pictorial boards, a little browned at top edge, original clear dust-jacket (defective but printed flaps present), Curwen Press, for Cassell, 1939; Back to the Local, dust-jacket repaired, 1949--LE FANU (SHERIDAN) In a Glass Darkly, 1929--CRABBE (GEORGE) *The Library*, publisher's pictorial boards, De La More Press, 1930--DE LA MARE (WALTER) Peacock Pie, dust-jacket, 1946, all with illustrations by Ardizzone, 8vo; This Year: Next Year, [illustrated] by Harold Jones, INSCRIBED TO DENIS COLLINS BY THE ILLUSTRATOR (*Christmas 1987*), colour illustrations, publisher's illustrated boards, dust-jacket, slipcase, Faber, 1937--[COLLODI (CARLO)] The "Pop-up" Pinocchio, 4 double-page pop-up colour illustrations by Harold Lentz, publisher's pictorial boards, dust-jacket repaired and chipped, New York, 1932, 4to, FIRST EDITIONS, unless otherwise stated publisher's cloth--GRAHAME (KENNETH) *The Wind in the Willows*, illustrations by E.H. Shepard, full vellum gilt for Denis Collins by the Cottage Bindery, covers with hand-painted vignettes after Shepard, folding box, 8vo, 1931; and 16 others (24)

£600 - 800

€790 - 1,100

The first work by Ardizzone, with illustrations of London public houses, is scarce due to stocks being destroyed in bombing raids during the War.

34 •

ASHENDENE PRESS

[LONGUS] *Les amours pastorales de Daphnis et Chloe*. Traduction de Messire J. Amyot, ONE OF 290 COPIES on paper, from an edition of 310 copies, printed in red and black, initials hand-coloured in blue by Graily Hewitt, 26 wood-engraved illustrations by Gwen Raverat, occasional light spots, uncut in publisher's half vellum gilt, slipcase [*Hornby 39*], 4to, 1933

£700 - 900

€920 - 1,200

35 •

AUSTEN (JOHN)

DOUGLAS (NORMAN) *South Wind*. Edition illustrated by John Austen, LIMITED TO 40 COPIES WITH AN ORIGINAL PEN AND INK DRAWING, SIGNED BY THE AUTHOR AND ARTIST, *this copy unnumbered*, colour illustrations (many full-page), unopened, contemporary red half morocco, spines gilt, t.e.g., 8vo, Chicago, Peacock Press for Argus Books, 1929--LONGUS. *Daphnis & Chloe*, with Decorations by John Austen, NUMBER 7 OF 100 LARGE PAPER COPIES, with an extra suite of the mounted colour plates in separate folder, publisher's vellum-backed cloth, t.e.g., spine slightly stained, slipcase, 4to, Geoffrey Bles, 1925--WALTON (IZAAK) *The Compleat Angler...* with Illustrations by James Thorpe, NUMBER 26 OF 250 COPIES SIGNED BY THE ARTIST, tipped-in colour plates, full green and black pictorial morocco gilt (in style of the original front cover), gilt lettered spine, t.e.g., 4to, Hodder & Stoughton, [1925]--WHARTON (EDITH) *Italian Villas and their Gardens*, plates (some colour) by Maxfield Parrish, publisher's pictorial cloth gilt, FINE COPY, large 8vo, New York, Century Co., 1905--BARTON (ROSE) *Familiar London*, NUMBER 89 OF 300 COPIES SIGNED BY THE ARTIST, 1904--MENPES (DOROTHY AND MORTIMER) *Paris*, NUMBER 82 OF 500 COPIES, 1909, colour plates, publisher's decorative vellum gilt, A. & C. Black (7)

£700 - 900

€920 - 1,200

36 •

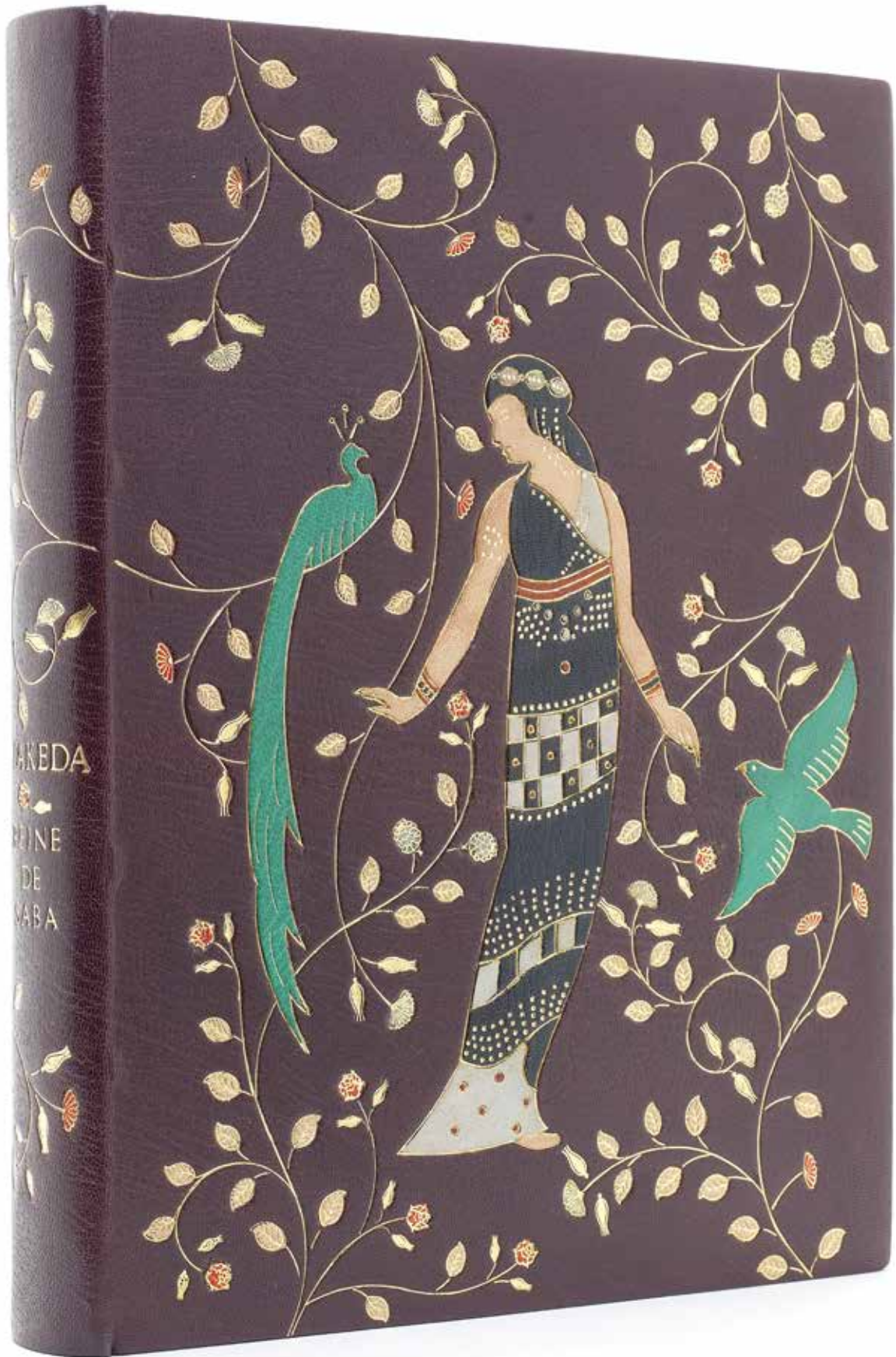
BALFOUR (RONALD)

Rubaiyat of Omar Khayyam, NUMBER 94 OF 100 COPIES SIGNED BY THE ARTIST, 38 tipped-in plates (some colour) and 38 tail-pieces by Balfour, light spotting to endpapers, publisher's pale green buckram, upper cover and spine lettered in gilt, t.e.g., others uncut, spine a little faded and soiled, 4to, Constable, 1920

£400 - 600

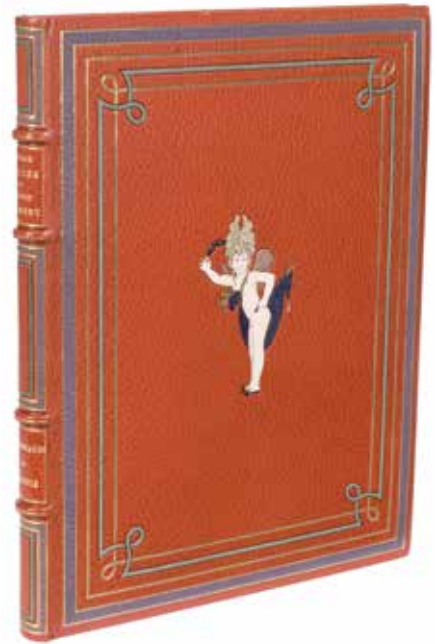
€530 - 790

"His sole major work according to a recent feature in *Book & Magazine Collector*... really splendid examples of the post-Beardsley style, owing far more to Aubrey's flourishes and details than to the usual Arabian exoticism found in other Omar Khayyam adaptations... I love the profusion of peacocks and winged figures" (John Coulthard, 2009, online resource).





37



37



39

37 •

BARBIER (GEORGE) & F.L. SCHMIED

FLAMENT (ALBERT) Personnages de comédie... gravures sur bois de Schmied, NUMBER 121 OF 150 COPIES SIGNED BY THE ARTIST *in pencil*, with an ORIGINAL WATERCOLOUR BY BARBIER mounted on fly-leaf, illustrated throughout with coloured wood-engravings by F.-L. Schmied after George Barbier, comprising half-title illustration (limitation on verso), Harlequin vignette on title, 12 full- and 2 half-page plates, 22 four-line initials and decorative devices in the text, many heightened in silver and gold, tail-piece depicting cupid, the calligraphic text and plates surrounded by decorative frame, full orange goatskin by Emile Maylander (signed on front turn-in), the upper cover with a masked cupid figure based on the tail-piece, both covers with strapwork and line border of purple and green goatskin with gilt fillets, intertwined at corners, similar decoration on gilt lettered spine, free endpapers and doublures (these within orange and green goatskin borders) of green, black and blue patterned cloth designed by the artist, morocco bookplates of Laurent Meus and Denis Collins on marbled fly-leaves, publisher's marbled front wrapper (heightened in gilt and with repeat of half-title illustration by Barbier) bound in, g.e., brown goatskin-backed and edged marbled chemise and matching slipcase [Carteret IV: 157; Ritchie 11], folio (365 x 278mm.), Paris, Meynial, [1922]

£5,000 - 7,000

€6,600 - 9,200

A finely bound copy of one of the great Art Deco collaborative book projects, embellished with an original watercolour by Barbier ('Don Juan aux enfers', signed "George Barbier 1921"), not included in the book but an appropriately theatrical subject.

Provenance

Laurent Meus (bibliophile, financier, founder and President of Petrofina), morocco bookplate along with that of Denis Collins; purchased by the latter at Sotheby's, 3 May 1997, lot 3; watercolour purchased at Christies, South Kensington, 3 December 2003, note by Denis Collins on the mount recording its purchase.

38 •

BARBIER (GEORGE)

LE ROUX (HUGUES) Makeda, Reine de Saba. Chronique éthiopienne. Traduite pour la première fois du "gheez" en français..., LIMITED TO 100 COPIES, *this an out-of-series copy marked "offert"*, 6 coloured pochoir plates and one head-piece by Barbier, 6 plates by M. Engueda-Work, head- and tail-pieces by Popineau, specially bound for Denis Collins in burgundy goatskin by Sangorski & Sutcliffe (signed on doublure), tooled all-over with gilt and coloured floral tendrils, upper cover with figure of Makeda in black, cream and grey onlays tooled in gilt, and 2 birds (one a bird of paradise) in green, tendril design extending onto burgundy doublures, silk-gilt free endpapers, g.e., publisher's printed wrappers bound in, housed in velvet-lined white cloth folding box, gilt leather title label on spine, 4to (320 x 236mm.), Paris, Manzi, 1914

£2,000 - 3,000

€2,600 - 4,000

See illustration at page 37.

39 •

BARBIER (GEORGE)

VERLAINE (PAUL) Fetes galantes, ONE OF 800 COPIES ON PAPIER VELIN, *title and 22 coloured pochoir plates by Barbier, specially bound by Sangorski & Sutcliffe for Denis Collins (signed on front turn-in) in full blue goatskin with an all-over gilt 'firework' design of curved lines and pointillé, original illustrated wrappers bound in, decorative endpapers, t.e.g., felt-lined folding box, 4to (300 x 230mm.)*, Paris, H. Piazza, 1928

£1,000 - 1,500

€1,300 - 2,000

40 •

BARBIER (GEORGE)

La Guirlande des Mois. Première année 1917 [-cinquième année 1921], 5 vol. [all published], *title vignettes, 31 coloured pochoir plates and other illustrations in the text by Barbier, publisher's pictorial silk, decorated endpapers, g.e., pictorial dust-jackets and slipcases, preserved in additional marbled slipcases, 1917 with front hinge split, 4 jackets with spines browned, one slipcase torn, 12mo*, Paris, Meynial, [1916-1920]--GAUTIER (THEOPHILE) *Le Roman de la Momie, one of 834 copies on Rives, from an edition of 1,091 copies, coloured frontispiece and illustrations by Gasperini after Barbier, publisher's wrappers with a colour design after Barbier, small 4to*, Paris, A. & G. Mornay, 1929--Les Artistes du Livre: George Barbier, *one of 700 copies, facsimile letter, portrait of Barbier, 10 plates and other illustrations after Barbier (7 colour), with duplicates of portrait and 7 plates (5 colour), loose in publisher's printed wrappers, 4to*, Paris, Henry Babou, 1929--LE GALLIENNE (RICHARD) *The Romance of Perfume, colour plates after Barbier, brochure in pocket at rear, publisher's boards with design by Barbier, spine browned, slipcase, 8vo*, New York & Paris, Richard Hudnut, 1928--NOURY (JEAN) *Heures galantes, one of 500 copies, 5 round coloured pochoir illustrations by G.-P. Guinegault (one on front wrapper), unsewn as issued in publisher's wrappers, folio*, [Paris, Galerie Lutetia, [c.1925]; and 2 other modern works relating to Barbier (12)

£1,000 - 1,500

€1,300 - 2,000

41 •

BAWDEN (EDWARD)

CAROLINO (PEDRO) *English As She is Spoke, NUMBER 18 OF 200 COPIES, chromolithographed illustrations by Edward Bawden, original pictorial buckram after Bawden*, Lion and Unicorn Press, 1960--GREENWOOD (JEREMY) *Edward Bawden: Editioned Prints, LIMITED TO 55 SPECIAL COPIES, this out-of-series, from an edition of 505 copies, illustrations (many colour), original morocco-backed patterned boards, slipcase*, Woodbridge, Wood Lea Press, 2005, *oblong folio*--RAVILIOUS (ERIC) *Submarine Dream. Lithographs and Letters, NUMBER 131 OF 225 COPIES signed by the editor Brian Webb, from an edition of 375 copies, full-page colour illustrations, original morocco-backed decorative boards, large square 4to*, Camberwell Press, 1996; and another (4)

£500 - 700

€660 - 920

42 •

BEARDSLEY (AUBREY)

MALORY (THOMAS) [Le Morte Darthur], 3 vol. in 2, LIMITED TO 1500 COPIES, *photogravure frontispieces, plates, illustrations and decorations by Beardsley, modern slipcase*, J.M. Dent, 1893-1894--BEARDSLEY (AUBREY) *Under the Hill and Other Essays, frontispiece and 16 plates by Beardsley, label "from the Library of John Lane of the Bodley Head" on front free endpaper*, Bodley Head, 1904--POPE (AUBREY) *The Rape of the Lock, 9 plates by Beardsley, light spotting*, Leonard Smithers, 1896--JONSON (BEN) *Volpone: or the Foxe, frontispiece and decorative initials by Beardsley*, Leonard Smithers, 1898, *publishers' decorative cloth gilt (all designed by Beardsley), t.e.g., 4to*; and a facsimile edition of *The Lysistrata of Aristophanes* (6)

£600 - 800

€790 - 1,100

43 •

BERQUE (JEAN)

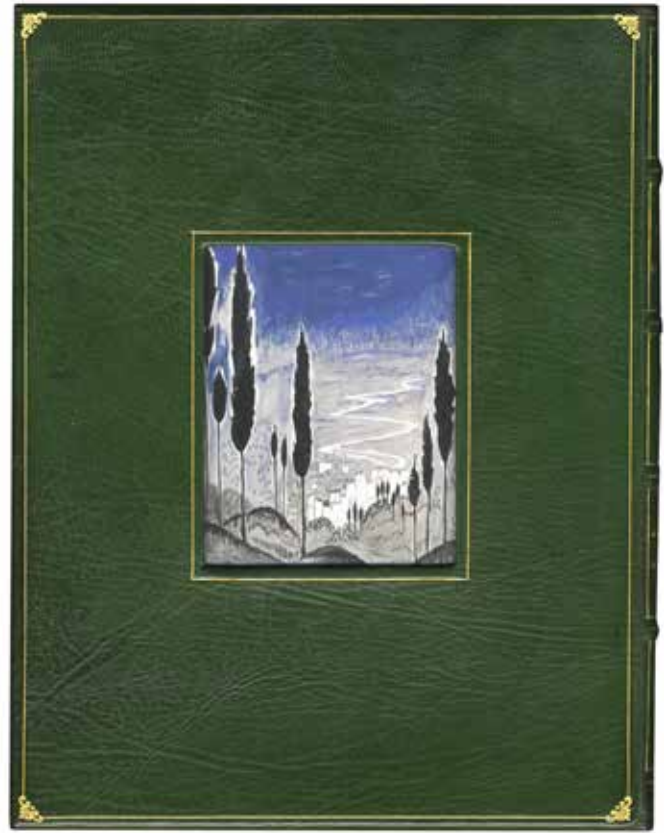
Le Cantique des Cantiques du roi Salomon, NUMBER 31 OF 119 COPIES ON 'VELIN DE HOLLANDE', *signed by the publishers, presentation inscription from the artist pasted onto dedication leaf ("A Maître Zelther, Bibliophile distingué, ami des artistes... hommage de Jean Berque")*, woodcut illustrations by Berque throughout, *printed in colours (some full-page, some hand-finished by the artist), specially bound for Denis Collins in dark green goatskin gilt by the Cottage Bindery, WITH 2 ORIGINAL WATERCOLOURS BY BERQUE in sunken panels on upper and lower cover (the latter watercolour being for the illustration on page 18), gilt panelled spine with fleur-de-lys tools and raised bands with pointillé, housed in green cloth folding box, leather title label on spine, 4to (320 x 245mm.)*, Lausanne & Paris, Gonin Frères, 1933

£600 - 800

€790 - 1,100



40



43



44



46

44 •

BONE (MUIRHEAD AND GERTRUDE)

Old Spain, 3 vol.. (including portfolio), ONE OF 265 COPIES SIGNED BY THE AUTHOR AND ARTIST, WITH 2 ORIGINAL DRYPOINT ETCHINGS, 2 vignettes on titles and 120 full-page plates after Muirhead Bone, original pigskin, gilt-lettered spines, t.e.g., the drypoint etchings (each signed in pencil, loose as issued in window-mounts) in matching pigskin-backed portfolio, spine bands slightly rubbed, folio (520 x 355mm.), Macmillan, 1936 (3)

£700 - 900

€920 - 1,200

The two original drypoint etchings are 'Jubilee Year, Santiago de Compostela', and 'Dancing on the Apostle's Day, Santiago'. See illustration on preceding page.

45 •

BOURNE (JOHN C.)

Drawings of the London and Birmingham Railway, with An Historical and Descriptive Account by John Britton. Inscribed to the Directors and Engineers of the Company, FIRST EDITION, *hand-coloured lithographed title and 34 lithographed views on 29 sheets, 2 engraved maps on one sheet, lacking 7 leaves of text (supplied in good facsimile), publisher's cloth gilt, rebounded in morocco, gilt-lettered spine [Abbey Scenery 398; Haskell 1238; Ottley 6465], folio (548 x 365mm.)*, R. Ackermann & Co., 1839

£1,000 - 1,500

€1,300 - 2,000

One of the most important visual records of the great age of Railway construction, illustrated with "the finest type of lithographed illustration" (Abbey).

46 •

BOYS (THOMAS SHOTTER)

Picturesque Architecture in Paris, Ghent, Antwerp, Rouen Drawn from Nature, FIRST EDITION, 26 chromolithographed plates (including pictorial title), lithographed dedication leaf, occasional spotting, light dampstain in upper fore-corner of title and first plate, contemporary red half morocco gilt, preserving publisher's cloth covers, housed in folding cloth box [Abbey Travel 33; Tooley 105], folio (534 x 362mm.), Printed by C. Hullmandel, for Thomas Boys, 1839

£1,000 - 1,500

€1,300 - 2,000

"A very beautiful book ... Apart from the brilliance, sensitivity and technical mastery of the drawing on stone there is the great, and often underestimated, technical and artistic achievement of Hullmandel in making possible the transmission of such drawings, and in developing the cool, transparent, graduated tints, subtle in colouring, on which the unique effect of the book depends" (Abbey). See illustration on preceding page.

47 •

BRANGWYN (FRANK) AND YOSHIJIRO URUSHIBARA

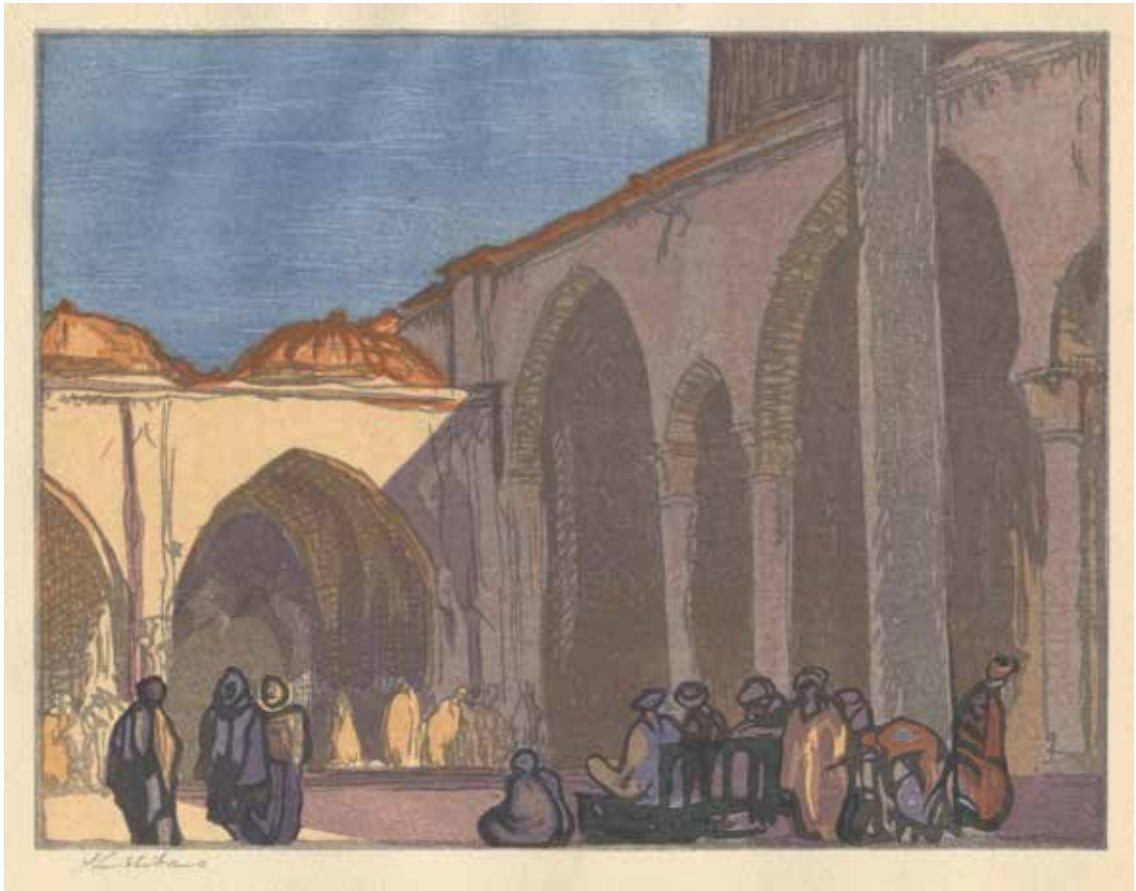
Ten Woodcuts. Cut and Printed in Colour by Yoshijiro Urushibara after Designs by Frank Brangwyn, with an Introduction by Laurence Binyon, NUMBER 32 OF 270 COPIES, 10 tipped-in coloured woodcuts (7 signed in pencil), uncut in publisher's buckram-backed illustrated boards, 4to, Curwen Press, 1924

£1,000 - 1,500

€1,300 - 2,000



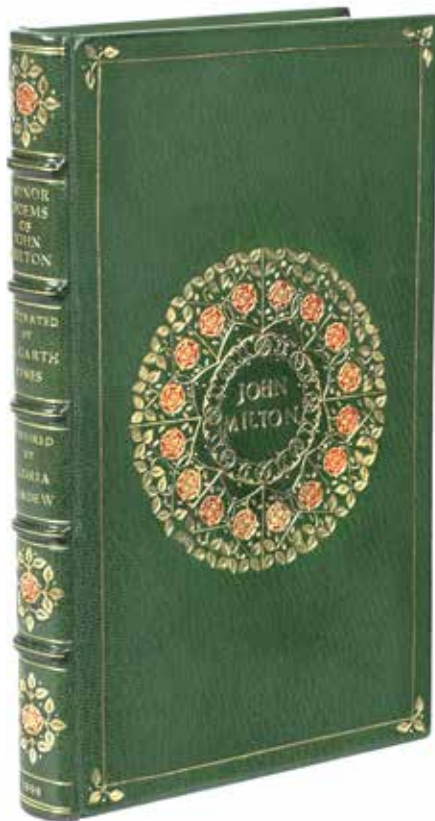
45



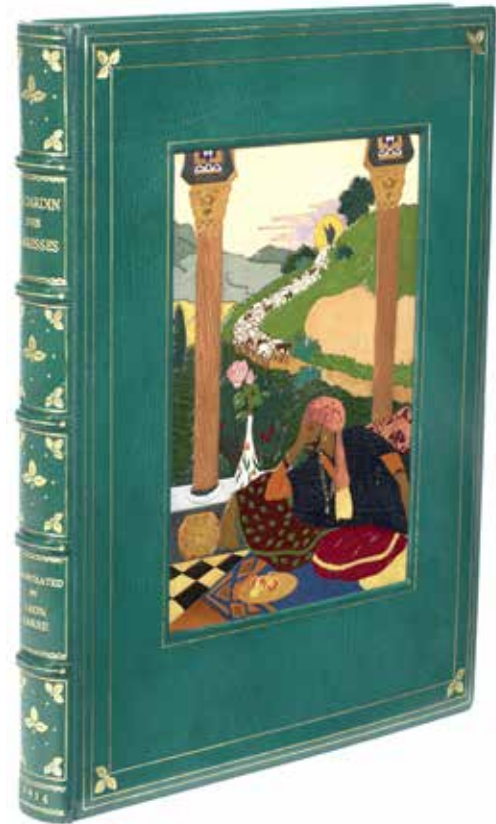
47



48



49



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48 •

BURY (THOMAS TALBOT)

Coloured Views on the Liverpool and Manchester Railway, With Plates of the Coaches, Machines, &c. from Drawings Made on the Spot, FIRST EDITION, 13 hand-coloured aquatint plates by S.G. Hughes and H. Pyall after T. Bury, plates watermarked "J. Whatman, 1831", specially bound for Denis Collins by Temple Bookbinders in black morocco, the upper cover gilt-blocked with a map of the Railway, housed with a facsimile edition in folding cloth box preserving old gilt morocco lettering label on front [Abbey Life 400; Tooley 120], 4to (338 x 272mm.), R. Ackermann, 1831

£800 - 1,200

€1,100 - 1,600

49 •

CARDEW (GLORIA)

MILTON (JOHN) The Minor Poems. Illustrations by A. Garth Jones, bound for Denis Collins in green morocco by Sangorski & Sutcliffe (signed on front turn-in, covers with ornate circular centrepiece of gilt leafy tendrils and red flowers, gilt panelled spine with matching motifs, g.e., George Bell, 1893--DENNIS (JOHN, editor) English Lyrics from Spenser to Milton. Illustrations by Robert Anning Bell, later cloth-backed boards, George Bell, 1898, EACH LIMITED TO 100 COPIES ON JAPANESE VELLUM and with the illustrations HAND-COLOURED BY GLORIA CARDEW (her label on front free endpaper/limitation leaf), publisher's illustrated wrappers bound in, 8vo--SHAKESPEARE (WILLIAM) The Tempest... Decorated by Robert Anning Bell, NUMBER 94 OF 174 COPIES SIGNED BY THE ARTIST on manuscript limitation leaf, illustrations throughout (some full-page), publisher's pictorial vellum gilt, one silk tie (of 4), 4to, Freemantle & Co., 1901, the first and last in folding cloth boxes (3)

£600 - 800

€790 - 1,100

The first two works are hand-coloured by Glora Cardew, and bear her small printed label. Denis Collins contributed an article on Cardew's role as a colourist to *IBIS* Journal 5, 2014. See also lot 67 for another example of her work.

50 •

CARRÉ (LÉON)

TOUSSAINT (FRANZ) Le Jardin des caresses. Traduit de l'Arabe. Illustrations de Léon Carré, NUMBER 261 OF 400 COPIES ON VELIN, from an edition of 500 copies, 2 chromolithographed titles and 10 plates, borders and text decorations throughout, specially bound for Denis Collins in green morocco gilt by the Chelsea Bindery (signed on front turn-in), upper cover with Arabian Nights style pictorial panel of multi-coloured inlays, gilt panelled spine decorated with leaf tools, raised bands, publisher's wrappers bound in, g.e., red velvet-lined folding box with transparent panel cut to reveal cover design, 4to, Paris, H. Piazza, 1914

£800 - 1,200

€1,100 - 1,600

51 •

CHAUCER (GEOFFREY)

The Works, 2 vol. [Facsimile reprint of the Kelmscott Chaucer; Companion Volume... by Duncan Robinson], LIMITED TO 515 COPIES, illustrated throughout, text printed in red and black, companion volume containing 85 tipped-in reproductions of Burne-Jones' original pencil drawings for the woodcuts, uncut in publisher's oatmeal cloth printed by Liberty using William Morris's 'Larkspur' design, fine in original wooden slipcase, folio, Basilisk Press, 1978

£800 - 1,000

€1,100 - 1,300

52 •

CIRCLE PRESS

FISHER (ROY) and RONALD KING, *illustrator*. The Left-handed Punch, NUMBER 2 OF 15 SPECIALLY BOUND COPIES, *from an edition of 80 copies signed by the poet, inscribed to Denis Collins by Ronald King, screen-printed colour illustrations, some captioned in pencil including 10 MOVEABLE PUPPET DESIGNS and one print additionally signed in pencil by the artist, photocopies of letters exchanged between artist and poet inserted as intended, from prospectus with repeat of one of the moveable designs loosely inserted, original red goatskin with raised striped bands by Nancy Southworth & Claire Van Vliet, upper cover with panel cut-out to reveal title on first leaf, spine with pattern of black threads sewn through holes, housed in black cloth folding box, leather title label on spine, folio (375 x 283mm.), Guildford, Circle Press, 1986*

£600 - 800

€790 - 1,100

THE ONLY SPECIALLY-BOUND COPY TRACED OF THIS FINE FIFTH COLLABORATION BETWEEN ARTIST AND POET. A modern take on the Punch and Judy drama, the book is divided into six scenes plus an epilogue, and is made up of ten 4-page French-folded sections, each with an articulated puppet design. Numbers 1-15 of the 80 copies were 'reserved to be custom-bound in striped leather', the remainder were left unbound and issued within folders and a striped cloth slipcase. A pencil note on an endleaf of our copy confirms that "this is one of the bindings designed and executed by Nancy Southworth & Claire Van Vliet February 1988". It is not known how many were completed by them, but in either state the work seems unusually scarce, no copies appearing in auction records.

'The Left-Handed Punch (1986) and Anansi Company (1992) are the two most elaborate books Roy and I worked on. The Punch is my favourite of all the books I've done; it holds together better than Anansi and has more dimensions. Punch's moveable puppets, on-stage descriptions, the large chunks of the original Cruikshank version of the text, and the drawn Victorian tableaux scenes (spoofs of famous drawings and paintings) all fit together easily, and the photo montages and collages are relieved by the inclusion of the poet's (Roy's) handwriting to strong effect' (Ronald King).

53 •

CLARKE (HARRY)

GOETHE (JOHANN WOLFGANG VON) Faust, NUMBER 892 OF 1,000 COPIES SIGNED BY THE ARTIST, *of the American issue, plates (8 colour) and illustrations, uncut in publisher's parchment-backed, t.e.g., dust-jacket chipped at head of spine*, New York, Dingwall Rock Limited, [1925]--ANDERSEN (HANS CHRISTIAN) Fairy Tales, [1916]--POE (EDGAR ALLAN) Tales of Mystery and Imagination, 1919--PERRAULT (CHARLES) The Fairy Tales, 1922, George Harrap, 4to--SWINBURNE (ALGERNON CHARLES) Selected Poems, 8vo, John Lane, 1928, *publisher's pictorial or decorative cloth, the last 3 with dust-jackets*--BOWE (NICOLA GORDON) Harry Clarke: His Graphic Art, *illustrations, original cloth gilt, 4to*, Mountrath, Dolmen Press, 1983; The Life and Work of Harry Clarke, *colour plates, illustrations, black morocco by Sangorski & Sutcliffe, upper cover with sunken panel containing pen and ink portrait of Clarke by E.M. Stephenson, 4to*, Dublin, Irish Academic Press, 1989, *both inscribed to Denis Collins ("who has shown such good appreciation of Clarke's work"), slipcases (7)*

£600 - 800

€790 - 1,100

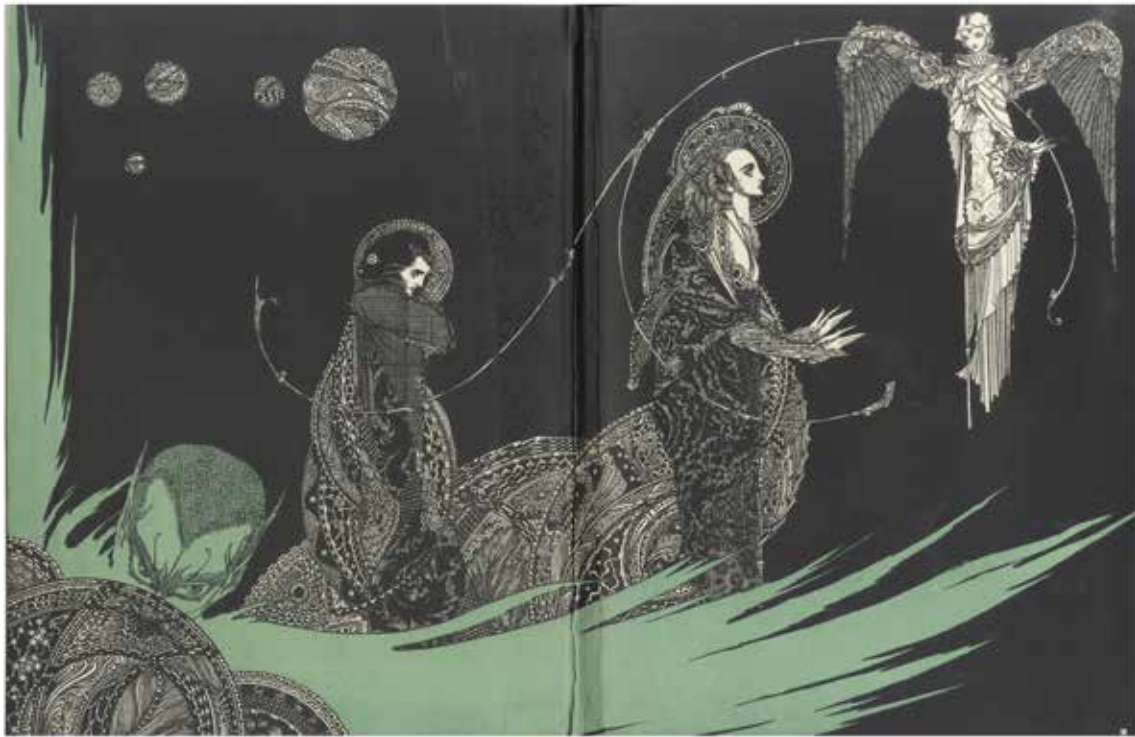
54 •

CLARKE (HARRY)

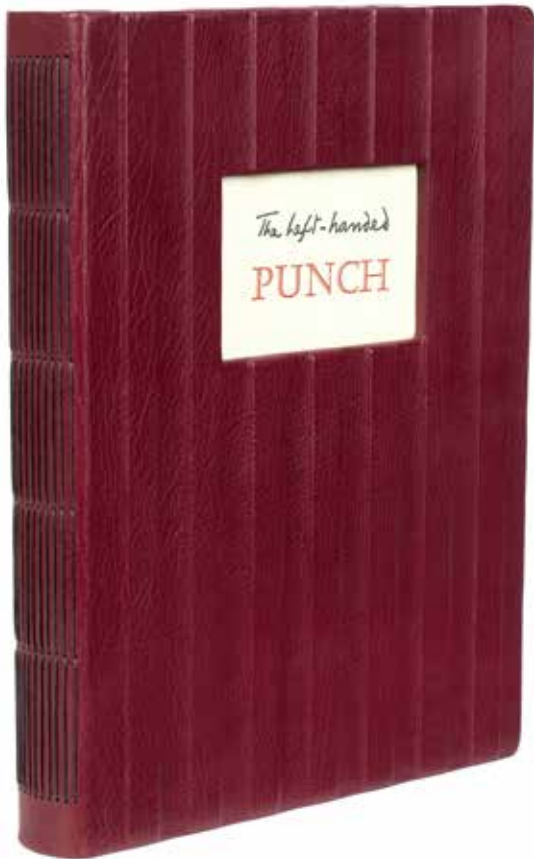
WALTERS (LETTICE D'OYLEY, *editor*) The Years at the Spring. An Anthology of Recent Poetry, NUMBER 109 OF 250 COPIES SIGNED BY THE ILLUSTRATOR, *24 plates (12 coloured), and illustrations in the text by Harry Clarke, publisher's pictorial vellum gilt, t.e.g., 4to*, George G. Harrap, 1920

£800 - 1,200

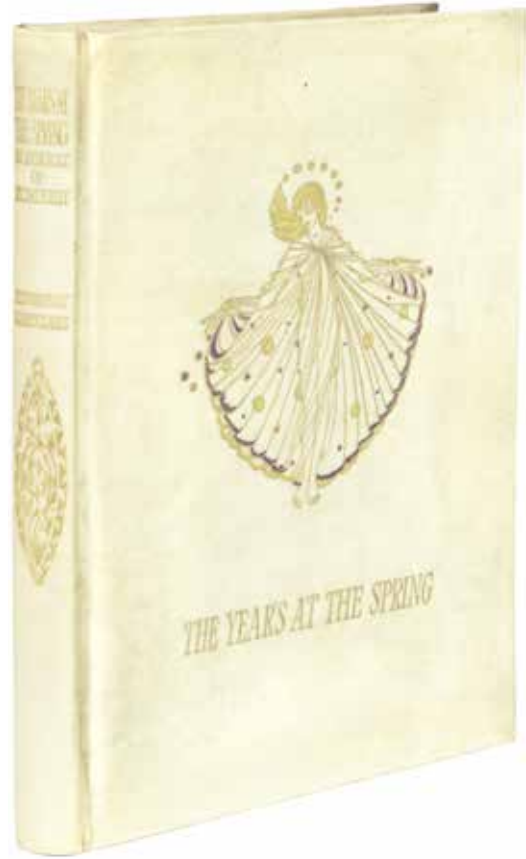
€1,100 - 1,600



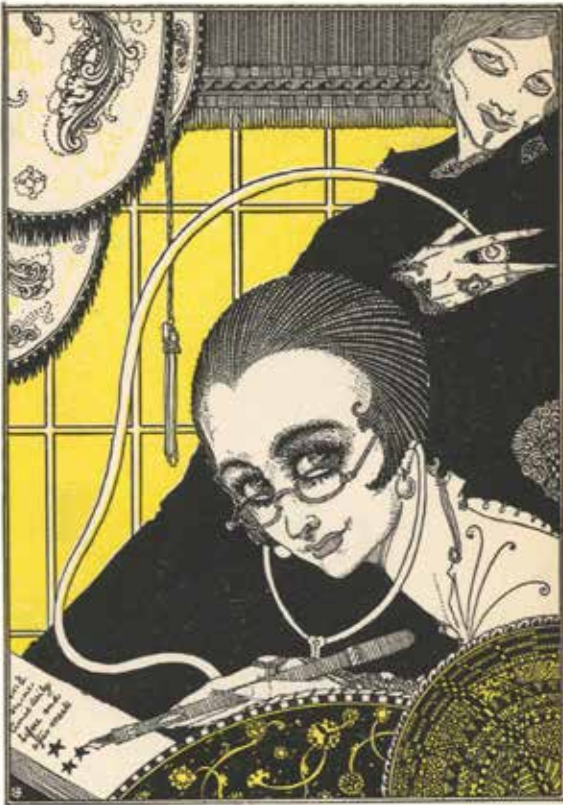
53



52



54



55



59

55 •

CLARKE (HARRY)

WARREN (GEOFFREY C.) Elixir of Life {Usige Beatha} Being a Slight Account of the Romantic Rise to Fame of a Great House, 9 illustrations by Harry Clarke printed in black, white and yellow (5 full-page), original cloth-backed light pale boards, printed title label on upper cover, one or two damp stains, spine slightly frayed, 8vo, Dublin, John Jameson & Son Limited, 1925

£800 - 1,200
€1,100 - 1,600

One of the rarest and most collectable works to have been illustrated by Harry Clarke. It was the second of two promotional souvenir booklets issued by John Jameson & Sons, the Irish Whiskey distillers, the first being *Irish Whiskey: A History of a Great House*, published the year before. Copies are particularly scarce in the original boards.

56 •

DOYLE (RICHARD)

ALLINGHAM (WILLIAM) In Fairyland. A Series of Pictures from the Elf-World, FIRST EDITION, 2 ORIGINAL PENCIL SKETCHES OF ELVES BY DOYLE pasted-in on half-title, 16 wood-engraved plates printed in colours by Richard Doyle, half-title laid down, publisher's green pictorial cloth gilt, folio (380 x 273mm.), Longmans, 1870

£700 - 900
€920 - 1,200



57

57 •

DULAC (EDMUND)

Fairy-Book. Fairy Tales of the Allied Nations, NUMBER 25 OF 350 COPIES SIGNED BY THE ARTIST, 15 tipped-in colour plates by Dulac, slight browning towards page edges and to endpapers, uncut in publisher's pictorial cloth gilt, [1916]--POE (EDGAR ALLAN) The Bells and Other Poems, NUMBER 239 OF 750 COPIES, 28 tipped-in colour plates by Dulac with captioned tissue guards, illustrations (slight offsetting onto facing page), free endpapers browned, publisher's decorative vellum gilt, t.e.g., others uncut, new silk ties, [1912], 4to, Hodder & Stoughton (2)

£600 - 800
€790 - 1,100

58 •

DULAC (EDMUND)

Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald, publisher's decorative buckram gilt, fine in glassine dust-jacket (slightly chipped) and original pictorial box, [1909]; Lyrics Pathetic and Humorous from A to Z, publisher's pictorial cloth-backed boards, Frederick Warne, 1908; Princess Badoura. A Tale from the Arabian Nights... by Laurence Housman, [1913]; My Days with the Fairies [by] Mrs. Rodolph Stawell, [c.1920]; Picture-Book for the French Red Cross, [c.1916], the last 3 publisher's decorative cloth or buckram, dust-jackets, Hodder & Stoughton; Treasure Island by Robert Louis Stevenson, full pictorial vellum gilt for Denis Collins by Geoffrey Bayntun, folding box, Ernest Benn; The Golden Cockerel. From the Tale by Alexander Pushkin, SIGNED BY THE ARTIST, [1950]; The Marriage of Cupid and Psyche. Re-told by Walter Pater from the "The Golden Ass" of Lucius Apuleius, SIGNED BY THE ARTIST, 1951; The Masque of Comus... by John Milton... Airs by Henry Lawes, 1954, the last 3 limited to 1500 copies, original bindings and slipcases, the second with brass cockerel on upper cover and chemise; New York, Limited Editions Club; Gods and Mortals in Love by Hugh Ross Williamson, all with colour plates or illustrations by Dulac (10)

£700 - 900
€920 - 1,200

59 •

DULAC (EDMUND)

Stories from The Arabian Nights... Translated by Laurence Housman, NUMBER 42 OF 350 COPIES SIGNED BY THE ARTIST, this a publisher's file copy with ink stamp and reference numbers on limitation leaf, 50 tipped-in colour plates by Dulac (one coming loose), captioned tissue guards, some light spotting to guards, publisher's pictorial vellum gilt, t.e.g., new silk ties, [1907]; Sinbad the Sailor & Other Stories from the Arabian Nights, LIMITED TO 500 COPIES SIGNED BY THE ARTIST, this copy out-of-series, 23 tipped-in colour plates by Dulac with captioned tissue guards, text and plates within decorative borders, slight browning towards page edges and to preliminary leaves and endpapers, publisher's pictorial vellum gilt, t.e.g., others uncut, green silk ties, slight soiling, [1914], 4to, Hodder and Stoughton (2)

£1,000 - 1,500
€1,300 - 2,000



60

60 •

[EGERTON (MICHAEL)]

Airy Nothings; or, Scraps and Naughts, and Odd-cum-Shorts; In a Circumbendibus Hop, Step, and Jump, by Olio Rigmaroll, FIRST EDITION, 23 hand-coloured aquatint plates by G. Hunt after Egerton, later half calf, original printed label on front paste-down [Abbey Life 290; Colas 938], Pyall and Hunt, 1825--The Dance of Death; Painted by H. Holbein, and Engraved by W. Hollar, 33 hand-coloured plates (one folding), ownership inscription of John Richard Churchill Sabine (1814) on title, contemporary half calf, rebacked, John Harding, 1804--JOHNSON (SAMUEL) Rasselas, half-title, 4 hand-coloured plates, and vignette after R. Smirke, red straight-grained morocco gilt by Stewart Kidd of Cincinnati, g.e., solander box, William Miller, 1805, 4to--TURNER (THOMAS) Narrative of a Journey, Associated with a Fly, from Gloucester to Aberystwith, and From Aberystwith through North Wales. July 31st to September 8th 1827, FIRST EDITION, inscribed "With the author's compliments" on front free endpaper, engraved frontispiece and 11 plates, some spotting, modern half calf, 8vo, For Private Distribution, 1840; and 3 others (7)

£700 - 900

€920 - 1,200

61 •

ERAGNY PRESS

BACON (FRANCIS) Of Gardens, LIMITED TO 226 COPIES, printed in red, green and black in Vale type, wood-engraved frontispiece, border and initials designed by Lucien Pissarro and engraved by Esther Pissarro, publisher's patterned boards, Hacon & Ricketts, 1902--MORRIS (WILLIAM) The Defence of Guenevere and Other Poems. Illustrated by Jessie M. King, plates and illustrations throughout, publisher's pictorial cloth gilt, FINE COPY, John Lane, 1904--BARLOW (JANE) The End of Elfintown... Illustrated by Laurence Housman, pictorial title and illustrations (mostly full-page), publisher's decorative cloth gilt, WITH THE RARE DUST-JACKET (frayed, spine darkened and torn), Macmillan, 1894--ANDERSEN (HANS CHRISTIAN) Fairy Tales and Legend. Illustrated by Rex Whistler, SIGNED BY THE ARTIST on half-title, publisher's decorative cloth gilt, g.e., Cobden-Sanderson Ltd., 1935--CONRAD (JOSEPH) The Secret Agent. A Simple Tale, FIRST EDITION, publisher's cloth, new endpapers, Methuen, 1907, 8vo; and 13 others, including 7 others illustrated by Housman (18)

£600 - 800

€790 - 1,100

62 •

EROTICA

BALLIVET (SUZANNE) Initiation amoureuse, NUMBER 168 OF 200 COPIES, 10 hand-coloured engraved plates and 15 hand-coloured engraved illustrations, modern red morocco with central black panel, original wrappers bound in, 4to, Buenos Aires, Pour les amis de l'artiste, 1943 [but Paris, Georges Guillot, 1950]--ARETINO (PIETRO) Les sonnets luxurieux... dessins de Jules Romain, NUMBER 149 OF 340 COPIES 'sur vélin de cuve des Papeteries d'Arches', from an edition of 500 copies, text in Italian and French, frontispiece and 32 plates (16 collotype), blue crushed morocco by Sangorski & Sutcliffe, g.e., 1904--FORBERG (FRIEDRICH KARL) Manuel d'érotologie classique (De figuris veneris), NUMBER 269 OF 340 COPIES on 'vélin d'Arches', from an edition of 500 copies, frontispiece and 19 collotype plates, modern crushed brown morocco gilt, t.e.g., 1906, the last 2 oblong 4to, Paris, [Charles Hirsch], all in slipcases or folding boxes (3)

£600 - 800

€790 - 1,100

63 •

EROTICA

PAVIS (GEORGES) La Dame à deux. Les cents nouvelles nouvelles... Exemplaire unique calligraphié et illustré par G. Pavis, manuscript on paper, 16 leaves, comprising title in red within decorative floral border, half-title and 14 leaves written on recto only, each with one or two watercolour illustrations, text written in brown ink, specially bound for Denis Collins in black and red goatskin by Martin Frost (inscribed on fly-leaf), upper cover with central panel depicting one female and 2 male pairs of hands in multi-coloured leather onlays, lower cover with gilt tooled rear view of a woman holding 2 men's hands, housed in velvet lined black cloth folding box, titled in gilt on front, 4to, [1940s?]-GAUTIER (THÉOPHILE) Fortunio, one of 350 copies on Rives, from a edition of 392 copies, 16 coloured etched plates by Gerda Wegener, crushed purple half morocco, 4to, Paris, Briffaut, [1934]--BRANTÔME (PIERRE DE BOURDELLE, Sieur de) Les Vies des dames galantes, 2 vol., one of 1250 copies, text illustrations and coloured pochoir plates by Jacques Touchet, full pigskin, upper covers with triple gilt rule borders and central gilt design of birds on a fountain, gilt panelled spines with raised bands and bird, bow and arrow and floral tools, t.e.g., publisher's illustrated wrappers bound in, housed in double-tray velvet-lined brown cloth folding box, leather title label on spine, 4to, Paris, Éditions de la Belle Étoile, [1938]; and 3 others (6)

£600 - 800

€790 - 1,100

"Binding designed and executed by Martin Frost of Worthing for Denis Collins. Completed November 2013", inscription on the fly-leaf of the Pavis manuscript.

64 •

EROTICA

RUSSELL (DAVID) The Secret Carnival [Pop-Up Book], NUMBER 11 OF 20 DE LUXE COPIES, SIGNED BY THE ARTIST AND WITH AN ORIGINAL WATERCOLOUR, from an overall edition of 320 copies, inscribed to Denis Collins, 6 double-page hand-coloured plates with movable parts and "pop-ups", publisher's pictorial red cloth, the original watercolour (202 x 300mm.) mounted as issued on inside front cover of solander box, 4to, Hobart & Maclean, 1988

£600 - 800

€790 - 1,100

One of 20 de luxe copies of this erotic pop-up book illustrating decadent goings-on at the Venice Carnival. The original watercolour depicts a gondolier and a bewigged gentleman engaged with three naked women on the side of a canal.



SOLOMON (to the dancer): How comely is thy stepping
in the sandals, O Prince's daughter!
The junctions of thy thighs are like a chain
wrought by a cunning craftsman.

36

66



67

65 •

FITZGERALD (F. SCOTT)

The Great Gatsby, FIRST EDITION, FIRST PRINTING, with 'chatter' for 'echolalia' on p.60, 'northern' for 'southern' on p.119, 'sick in tired' for 'sickantired' on p.205, and 'Union Street station' for 'Union Station' on p.211, some spotting to title, facsimile of original dust-jacket bound in, modern leather gilt [Bruccoli A11.1.a; Connolly, *The Modern Movement*, 48], New York, Scribner's, 1925--ORWELL (GEORGE) *Animal Farm*, red morocco by the Cottage Bindery, upper cover with pig design in grey and cream leather, folding box, 1945--HIGHSMITH (PATRICIA) *Strangers on a Train*, 1950; *The Talented Mr Ripley*, 1957, the last 2 with author's signature mounted on title--JAMES (M.R.) *Collected Ghost Stories*, first collected edition, black morocco by Bayntun Riviere, 1931--WAUGH (EVELYN) *Vile Bodies*, 1930; *Decline and Fall*, revised edition, author's signature mounted on title, 1962--CHESTERTON (G.K.) *The Innocence of Father Brown*, 1911, unless otherwise stated FIRST EDITIONS, modern leather of various colours, all but *Animal Farm* with gilt covers and panelled spines, *Strangers on a Train*, M.R. James and both Waugh titles also with gilt-blocked design on upper cover; and 8 others in gilt leather bindings (16)

£1,000 - 1,500

€1,300 - 2,000

66 •

GILL (ERIC, ILLUSTRATOR)

The Song of Songs, NUMBER 188 OF 750 COPIES, printed in red and black, wood-engraved illustrations by Eric Gill, publisher's white buckram, dust-jacket (repaired with loss of upper inside flap and small piece at lower margin of upper cover), 4to, Golden Cockerel Press, 1925; *The Passion of Our Lord According to Matthew*, [LIMITED TO 300 COPIES], wood-engravings by Eric Gill, publisher's blue cloth, dust-jacket (soiled with a few small tears), 8vo, Faber & Faber, 1934--RICKETTS (CHARLES) *The Parables from the Gospels*, [LIMITED TO 300 COPIES], 10 wood-engraved illustrations by Ricketts, light brown, prospectus loosely inserted, original limp vellum, yapp edges, cloth folding box, Vale Press, 1903; APULEIUS (LUCIUS) *De Cupidinis et Psyche amoribus fabula anilis*, [LIMITED TO 310 COPIES], 5 wood-engravings by Charles Ricketts, first page with decorative border and initial, original linen-backed boards, folio, Vale Press, 1901 (4)

£1,000 - 1,500

€1,300 - 2,000



68

67 •

GUILD OF WOMEN BINDERS

KEATS (JOHN) *Poems*, NUMBER 34 OF 125 COPIES ON JAPANESE VELLUM, plates and illustrations by Robert Anning Bell, all hand-coloured by Gloria Cardew (with her signature on colophon at end), brown goatskin gilt by Mary Downing of the Guild of Women Binders (stamped in gilt on front free endpaper, and with printed label "The cover of this book was designed and worked by me Mary Downing"), the covers each elaborately modelled before a design of four exotic fish forming a central cartouche (boldly lettered "Keats" on the upper cover; a design of a seaweed on the lower), the spine with raised bands and in six compartments incorporating the author's name, seaweed and a fish, the whole gold-tooled with dots "in the Chiswick style", morocco doublures with blindstamped decoration of flowers in corners, thick vellum free endpapers, g.e., 8vo, George Bell, 1897

£600 - 800
 €790 - 1,100

A fine example of a modelled and gold-tooled goatskin binding made by Mary Downing, for the Guild of Women Binders. For a similar style binding (on Browning's *Poems*) by Downing see illustration in Tidcombe, *Women Bookbinders 1880-1920*, 1996, p.97. The illustrations are all hand-coloured by Gloria Cardew, whose agent was Guild founder Frank Karslake, and whilst not a binder herself was often employed to colour books by members of the Guild. See lot 49 for further examples of her work.

68 •

HAMILTON (WILLIAM)

Campi Phlegraei. Observations on the Volcanos of the Two Sicilies, 3 parts in 1 vol., facsimile of 1786 edition and the 1779 supplement, colour plates, text in parallel columns of English and French, EXTRA-ILLUSTRATED WITH 4 HAND-COLOURED ETCHED PLATES BY PIETRO FABRIS FROM THE ORIGINAL EDITION, each inserted before the relevant facsimile plate and measuring c.215 x 350mm., publisher's leather-backed marbled boards, gilt lettered spine, folio, [no publisher, c.1990?]

£700 - 900
 €920 - 1,200

FOUR FINE ORIGINAL HAND-COLOURED ETCHINGS OF VESUVIUS BY PIETRO FABRIS.

Sir William Hamilton trained Fabris, a local artist, to meet his exacting requirements, and supervised the colouring of the remarkable plates, four of which are inserted here: 'Representation of a thick Stratum of Lava, that ran into the sea from Mount Vesuvius in the terrible Eruption of 1631' (Plate VIII); 'Section of a part of the cone of the Mountain of Somma' (Plate XV); 'View taken from the bottom of the Crater of Monte Nuovo' (Plate XXVII); 'Interior view of one of the deepest hollow ways cut by the torrents of rain water, on the flanks of Mount Vesuvius' (Plate XXXIX).

HAMMETT (DASHIELL)

The Maltese Falcon, LIMITED TO 400 COPIES, plates, original leather-backed cloth with onlaid black leather falcon design on each cover, slipcase with leather spine label, 4to, San Francisco, Arion Press, 1983--WARD (LYND) Mad Man's Drum: A Novel in Woodcuts, NUMBER 270 OF 309 COPIES SIGNED BY THE AUTHOR, full-page woodcuts throughout, publisher's black cloth with title label on spine and illustrated label on front cover, t.e.g., slipcase, 8vo, New York, Jonathan Cape and Harrison Smith, [1930]--WILSON (EDWARD A., *illustrator*) The Book of Edward A. Wilson, INSCRIBED BY THE ARTIST AND WITH A SIGNED LITHOGRAPH in folder at rear, plates (some colour), publisher's boards, dust-jacket, New York, Heritage Press, 1945; Iron Men & Wooden Ships. Deep Sea Shanties, NUMBER 1457 OF 200 COPIES, plates (mostly colour), publisher's parchment-backed pictorial boards gilt, spine browned, slipcase with illustrated pictorial label, Garden City, Doubleday, 1924, 4to; and 27 others, mostly American imprints including 15 specially bound Scribner's limited editions illustrated by N.C. Wyeth, in slipcases, and 3 Limited Editions Club titles (*Treasure Island* and *The Rime of the Ancient Mariner*, illustrated by Edward A. Wilson, and *A Midsummer Night's Dream*, by Arthur Rackham) (31)

£800 - 1,200
€1,100 - 1,600

INKY PARROT PRESS

SCOTT (PAMELA) An Alphabet of Circus Skills, NUMBER I OF 12 SPECIALLY BOUND COPIES, from an edition of 98 copies signed by the artist, illustrations (some colour), original pictorial boards, housed in decorative folding box with a hand-painted CIRCUS PEEP-SHOW incorporated into the lid, hinged with ribbon, 8vo (box 4to), 1995--VOLTAIRE (FRANÇOIS MARIE AROUET DE) *Candide*. Illustrated by Wilton Priestner, NUMBER IV OF XXV HAND-COLOURED COPIES, from an edition of 385 copies signed by the artist, inscribed to Denis Collins and accompanied by a LARGE ORIGINAL WATERCOLOUR by Priestner based on the penultimate illustration (470 x 590mm., specially commissioned by Denis Collins, signed in pencil and dated 1989), 1985--BENNETT (ARNOLD) *Buried Alive...* Illustrated with Pen Drawings by Moira Stephenson, NUMBER XX OF XXXV HAND-COLOURED COPIES, from an edition of 385 copies signed by the artist, inscribed to Denis Collins on dedication page and with a separate ORIGINAL PEN AND INK DRAWING by Stephenson (design for the slipcase, 303 x 395mm.), 4to, 1987--HARRISON (MICHAEL) *Writers and Artists of the Dorset Coast*, NUMBER III of XXIV COPIES with an additional suite of plates, from an edition of 152 copies signed by the author and artist, linocuts by Alan Richards, illustrations, Pleomorphic Parrot Press, 2006; *A Choice of Churches with Literary Connections from Cornwall and Devon*, NUMBER X of XXXVI HAND-COLOURED COPIES WITH AN ADDITIONAL SUITE OF PLATES, from an edition of 326 copies signed by the author and artist, illustrations by Alan Richards, Treparrot Press, 2000--BROWN (CHRISTOPHER) An Anamorphic Alphabet, NUMBER XXXII OF XXXVI HAND-COLOURED COPIES WITH AN ADDITIONAL SUITE OF PLATES, from an edition of 136 copies signed by the artist, Previous Parrot Press, 1999, all but the first original morocco-backed pictorial boards, additional plates signed or initialled in pencil and loose as issued in wrapper, slipcases, folio; and 8 others including 5 of the special copies, Inky Parrot Press etc. (16)

£500 - 700
€660 - 920

JONES (DAVID)

The Chester Play of the Deluge, NUMBER 252 of 275 COPIES, wood-engraved illustrations by David Jones, publisher's buckram, dust-jacket (faded at edges, one or two tears without loss at edges), 4to, Golden Cockerel Press, 1927--COLERIDGE (SAMUEL TAYLOR) *The Rime of the Ancient Mariner*, LIMITED TO 460 COPIES, this an unnumbered presentation copy, inscribed by the book's printer (Ernest Ingham) to his parents, and signed by Douglas Cleverdon, with a loosely inserted letter from the latter to Raymond Lister, bookplate of Pamela & Raymond Lister, 10 wood-engraved illustrations by David Jones, original buckram-backed boards, 4to, Bristol, Douglas Cleverdon, 1929--The Apocrypha According to the Authorized Version, NUMBER 355 OF 450 COPIES, from an edition of 480 copies, wood-engraved plates Blair Hughes-Stanton, Stephen Gooden, Eric Kennington, Eric Ravilious, John Nash and others, original vellum, hinges cracking, folio, Cresset Press, 1929--AESOP. *Fables*. Translated by Sir Roger L'Estrange, NUMBER 347 OF 525 COPIES SIGNED BY THE ARTIST, engraved plates and wood-engraved initials throughout, publisher's gilt tooled vellum, slipcase, large 8vo, Harrap, 1936--WADSWORTH (EDWARD) and BERNARD WINDELER. *Sailing-Ships and Barges of the Western Mediterranean and Adriatic Seas*, NUMBER 92 OF 450 COPIES, engraved title, map, head- & tail-pieces and 17 plates by Edward Wadsworth, most delicately hand-coloured, publisher's linen-backed pictorial cloth gilt, slipcase with paper label (worn), small folio, Printed at the Curwen Press for Etchells & Macdonald, 1926--BENNETT (ARNOLD) *Elsie and the Child*. Drawings by E. McKnight Kauffer, NUMBER 506 OF 650 COPIES, from an edition of 750 copies, coloured pochoir illustrations (7 full-page), publisher's cloth, original glassine wrappers and slipcase (both defective), 4to, Cassell, 1929; and 10 others (16)

£800 - 1,200
€1,100 - 1,600



70



71



72

72 •

JONES (PAUL)

Flora Magnifica; Flora Superba, LIMITED TO 406 AND 506 COPIES SIGNED BY THE ARTIST, *text by Wilfrid Blunt, colour plates by Jones, original half vellum by Zaehnsdorf, gilt lettered spines, slipcases, folio* Tryon Gallery, 1971-1976--AMAMUCHASTEGUI (AXEL) Some Birds and Mammals of South America... text by Carlos S. Andrade, 1966; Some Birds and Mammals of North America... text by Les Line, 1971; Some Birds and Mammals of Africa... text by Hilary Hook, 1979, THE FIRST LIMITED TO 250 COPIES, THE OTHERS TO 505 COPIES, SIGNED BY THE ARTIST, *colour plates by Amuchastegui, original blue quarter morocco by Zaehnsdorf, slipcases, folio* Curwen Press for the Tryon Gallery--THORNTON (ROBERT JOHN) The Temple of Flora. The Complete Plates, 33 *colour plates loose as issued in folder, accompanying text in pictorial wrappers, both housed in pictorial folding box, square folio*, Cologne, Taschen, [2008]; and another (7)

£800 - 1,200
€1,100 - 1,600

See illustration on preceding page.

73 •

KENNEDY (RICHARD)

The Mirror & the Eye: Rubaiyat of Omar Khayyam translated by Iftikhar Azmi & illustrated by Richard Kennedy, NUMBER XII OF XX SPECIALLY-BOUND COPIES, *hand-coloured by Sylvia Stokeld and with one of the line blocks used in printing the illustrations, from an edition of 126 copies signed by the translator and artist, inscribed to Denis Collins by the artist on title, original russet goatskin with gilt pot design, t.e.g., others uncut, marbled endpapers by Colleen Gryspeerdt, line block loose in velvet-lined cloth folder, together in original folding cloth box, morocco label on spine, folio*, Andoversford, Whittington Press, 1984--PISSARRO (LUCIEN) Wood Engravings, NUMBER 38 OF 175 SETS *with an accompanying booklet on Pissarro's wood-blocks by David Chambers, 29 wood-engravings printed by Chambers and Iain Bain, mounted on 20 sheets, loose as issued, text in printed wrappers, together in folding cloth box, leather spine label, 4to*, Oxford, Ashmolean Museum, 1981--POWERS (ALAN) The Marches. A Picturesque Tour. Eight Lithographs with Sonnets by Peter Levi, NUMBER 34 OF 75 COPIES *in solander boxes, from an edition of 150 copies signed by the artist and poet, 8 large lithographs (6 colour) by Powers, each numbered, captioned and signed in pencil by the artist, loose as issued with prospectus in decorative folding box, folio*, Merivale Editions, 1989--CHAUDHURI (K.N.) From the Atlantic to the Arabian Sea. A Polyphonic Essay on History, NUMBER 64 OF 200 COPIES, *from an edition of 250 copies signed by the author, photographic plates, original vellum-backed boards, slipcase, folio*, Florence, Schifanoia, 1995; and another (5)

£500 - 700
€660 - 920

74 •

KING (JESSIE M.)

KIPLING (RUDYARD) L'habitation forcée, NUMBER 192 OF 500 COPIES, *from a edition of 550 copies, hand-coloured title vignette and 28 pochoir illustrations by Jessie M. King, later half goatskin over patterned boards, velvet-lined cloth box, 4to*, Paris, Editions René Kieffer, 1921--LEGRAND (EDY) Macao & Cosmage ou l'expérience du bonheur, *publisher's pictorial limp boards, spine repaired*, Paris, Nouvelle Revue Française, [1919]; Voyages & glorieuses découvertes des grands navigateurs & explorateurs français, *publisher's pictorial boards*, Paris, Tolmer, [1921], *both with coloured pochoir illustrations*--BRUNHOFF (JEAN DE) Histoire de Babar, FIRST EDITION, Paris, Jardin des Modes, 1931; Barbar the King, Methuen, 1936, *colour illustrations, publisher's cloth-backed pictorial boards*--HARRIS (JOEL CHANDLER) Uncle Remus or the Story of Mr. Fox and Brer Rabbit, 12 *colour plates by Harry Rowntree, illustrations by René Bull, publisher's pictorial cloth, dust-jacket*, Raithby, Lawrence, [1939], *folio*; and 6 others (12)

£600 - 800
€790 - 1,100

75 •

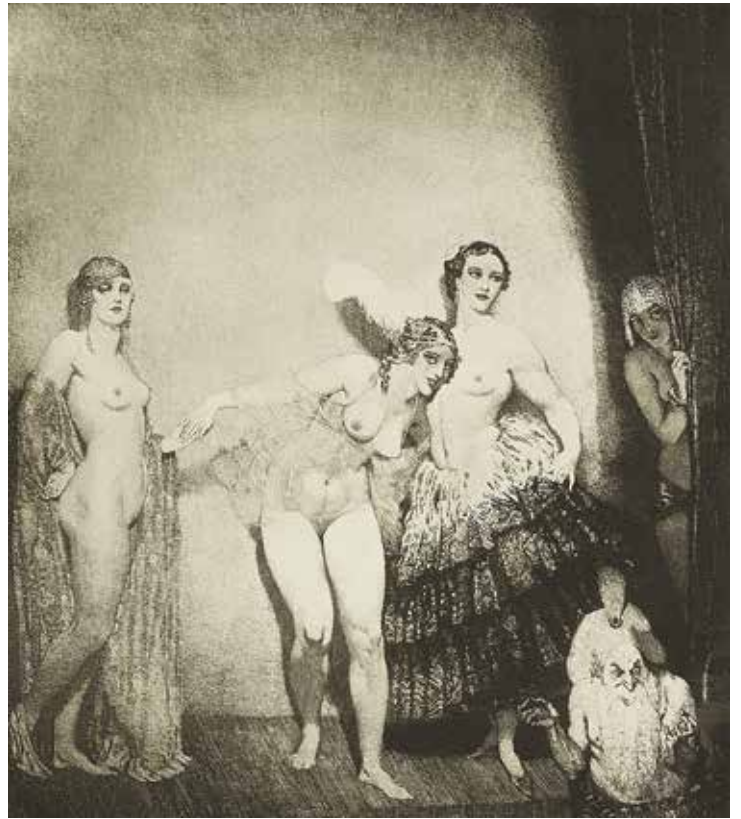
LEWIS (JOHN FREDERICK)

Sketches and Drawings of the Alhambra, made During a Residence in Granada in the Years 1833-4, FIRST EDITION, *hand-coloured lithographed title with vignette, dedication leaf to the Duke of Wellington, 25 hand-coloured lithographed plates by Lewis, J.D. Harding, R.J. Lane and A. Gauci after J. Lewis, one plate working loose, some light dampstaining, very short repair to margin of dedication leaf, modern half morocco, folio [Abbey Travel 148], folio (544 x 360mm.)*, Hodgson, Boys & Graves, [1835]

£1,500 - 2,000
€2,000 - 2,600



75



76

76 •

LINDSAY (NORMAN)

The Etchings, LIMITED TO 129 COPIES SIGNED BY THE ARTIST, *this copy out-of-series, 45 plates with printed tissue guards, a few inner margins neatly strengthened, publisher's blue buckram, folio (375 x 295mm.)*, Constable, 1927--PETRONIUS ARBITER. The Satyricon... with One Hundred illustrations by Norman Lindsay, ONE OF 265 COPIES SIGNED BY THE ARTIST, *this copy out-of-series, 100 plates, specially bound by Peter Rowntree of York in brown goatskin over wooden boards, upper cover with black leather lettering ('Petronius') and figure of a satyr urinating over the city Rome outlined in gilt, black leather spine lettered 'Satyricon' in brown, reversed leather doublures, front one with reversed gilt outline of Rome on red goatskin, front free endpaper creased, housed in felt-lined quarter leather folding box, spine lettered in gilt, folio (312 x 250mm.)*, Privately Printed by Ralph Straus, 1910 (2)

£1,000 - 1,500

€1,300 - 2,000

77 •

LONDON TRADES

[CRAIG (WILLIAM MARSHALL)] Description of the Plates Representing the Itinerant Traders of London, in their Ordinary Costume, *31 hand-coloured etched plates, modern half morocco [Abbey Life 271]*, [Richard Phillips, 1804]--SMITH (JOHN THOMAS) Vagabondiana; or, Anecdotes of Mendicant Wanderers through the Streets of London, *title printed in red and black, engraved frontispiece on india-proof paper, 32 engraved plates, occasional light spotting, Fasque bookplate, contemporary half blue morocco gilt, for the Proprietors, 1817, 4to (2)*

£500 - 800

€660 - 1,100

78 •

LOUTHERBOURG (PHILIP JAMES DE)

The Romantic and Picturesque Scenery of England and Wales, from Drawings Made Expressly for this Undertaking, FIRST EDITION, 18 hand-coloured aquatint plates by William Pickett after de Louthembourg, specially bound for Denis Collins in blue morocco by Sangorski & Sutcliffe, upper cover with inlaid original watercolour view of Coalbrook Dale, Shropshire (after de Louthembourg) and portrait roundel of the author by Martin Frost, t.e.g., preserved in purpose-made velvetine-lined solander box [Abbey Scenery 9], folio (455 x 322mm.), Robert Bowyer, 1805 [text watermarked "J. Whatman 1801"]

£700 - 900

€920 - 1,200

79 •

LUBBOCK (JOSEPH G.)

Perceptions of the Earth, NUMBER 5 OF 70 COPIES, large 4to, 1977; From the Snows to the Seas, NUMBER 80 OF 95 COPIES, folio, 1986; Landscapes of the Spirit, NUMBER 62 OF 65 COPIES, 4to, 1994, ALL SIGNED BY THE ARTIST, the first 2 inscribed to Denis Collins, colour-printed engraved plates finished by hand (some double-page or folding), original decorative morocco or morocco-backed silk gilt by George Perceval of Leicester, t.e.g., others uncut, transparent wrappers and decorative slipcases, Rampant Lions Press, Cambridge, for Bertram Rota (3)

£500 - 700

€660 - 920

80 •

NASH (PAUL)

BROWNE (THOMAS) Urne Buriall and the Garden of Cyrus... Edited with an Introduction by John Carter, LIMITED TO 215 COPIES, this copy unnumbered, printed on J. Barcham Green's handmade paper, 32 coloured pochoir plates and illustrations by Paul Nash, original vellum from a design by Paul Nash by Sangorski & Sutcliffe, with brown morocco onlays and gilt-blocked quincunx on sides, g.e., original fleece-lined buckram slipcase, 4to, [Curwen Press] for Cassell, 1932

£2,000 - 3,000

€2,600 - 4,000

A FINE COPY. Printed by the Curwen Press using the pochoir technique to reproduce Paul Nash's most celebrated book illustrations, *Urne Buriall* "is one of the loveliest achievements of contemporary art" (Herbert Read).

81 •

NICHOLSON (WILLIAM)

London Types, special edition printed on Japanese vellum, text by W.E. Henley, 12 colour plates by Nicholson, publisher's pictorial white cloth, 4to, 1898; An Almanac of Twelve Sports... Words by Rudyard Kipling, 12 colour plates by Nicholson, publisher's cloth-backed pictorial boards, 4to, 1898; Characters of Romance, 16 colour plates (2 duplicate plates), loose as issued in publisher's portfolio, large folio, 1900, William Heinemann (3)

£600 - 800

€790 - 1,100

82 •

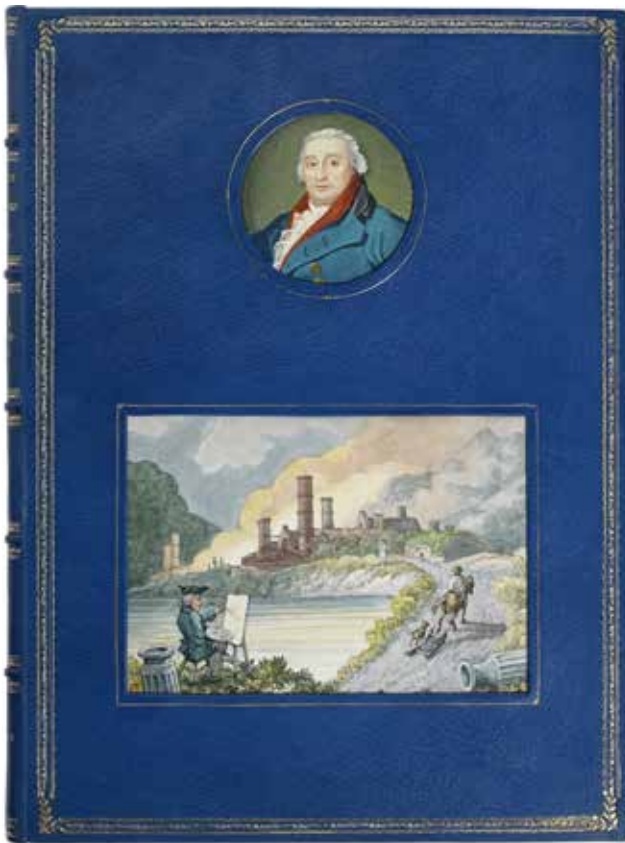
NIELSEN (KAY)

[ASBJORNSEN (P.C.) and J. I. MOE] A l'Est du soleil et a l'ouest de la lune. Contes anciens du Nord. Recueillis par Edmond Pillon, NUMBER 350 OF 1500 COPIES, 24 mounted colour plates, illustrations and border decorations, specially bound for Denis Collins in dark blue goatskin by Sangorski & Sutcliffe (signed on front turn-in), upper cover with an elaborate design of a prince and princess on horseback, clouds and flowers (which extend onto the spine and lower cover), the design composed of variously-coloured goatskin onlays with gilt outlines, tooled in gilt and with gilt dots and flourishes, publisher's illustrated wrappers bound in, t.e.g., housed in felt-lined white cloth box, with colour illustration mounted on front, 4to (298 x 224mm.), Paris, H. Piazza, [1919]

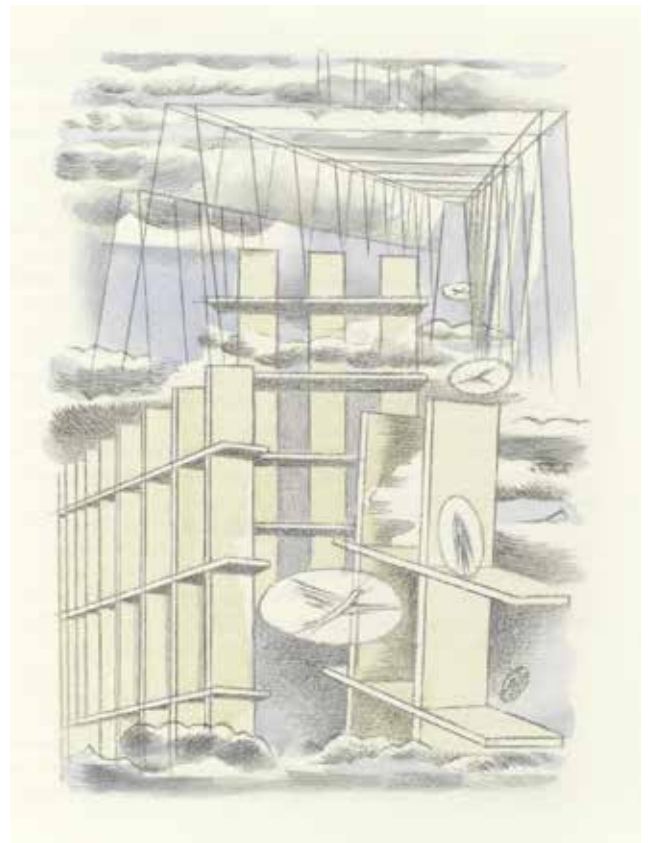
£1,500 - 2,000

€2,000 - 2,600

The illustration mounted on the front of the box is 'The Lad in the Bear's Skin and the King of Arabia's Daughter'. This was included in the English and American editions of *East of the Sun and West of the Moon*, but not in the French edition, which was issued with 24 plates rather than 25.



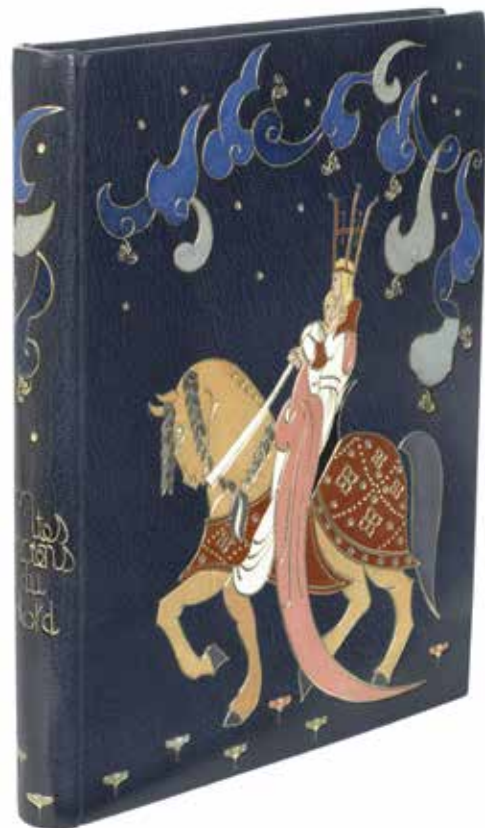
78



80



81



82



84

83 •

NIELSEN (KAY)

QUILLER-COUCH (ARTHUR) *In Powder and Crinolene. Old Fairy Tales Retold* by Sir Arthur Quiller-Couch. Illustrated by Kay Nielsen, NUMBER 14 OF 500 COPIES SIGNED BY THE ARTIST, 26 tipped-in colour plates with captioned tissue guards, illustrations, Leicester Square Galleries illustrated invitation to a Nielsen private view mounted on fly-leaf, specially bound for Denis Collins in black morocco by Bayntun Riviere (signed on front turn-in), covers and spine stamped in gilt in imitation of the original binding, decorative endpapers, t.e.g., original illustrated wrappers bound in, housed in felt-lined white cloth box, leather title label on spine, 4to (305 x 245mm.), Hodder & Stoughton, [1913]

£1,000 - 1,500

€1,300 - 2,000

84 •

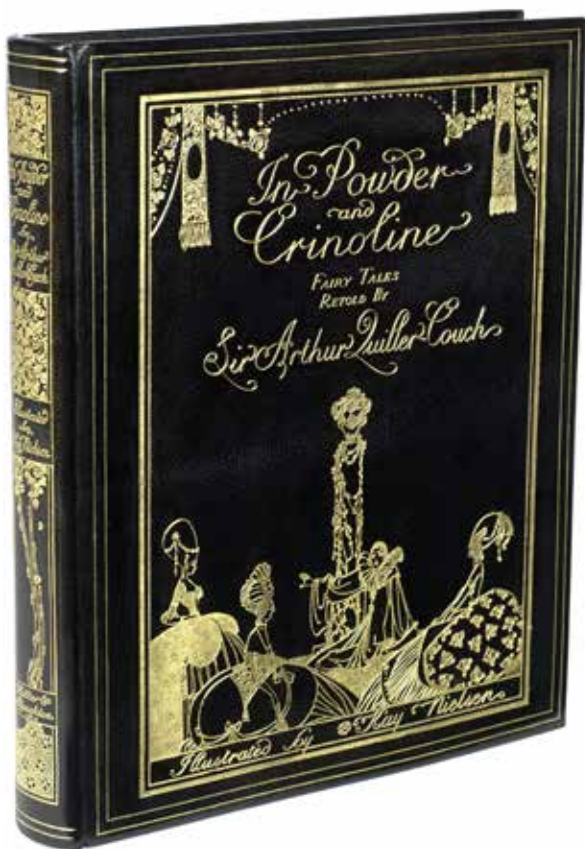
[PAPWORTH (JOHN BUONAROTTI)]

Select Views of London; With Historical and Descriptive Sketches of Some of the Most Interesting of its Public Buildings, FIRST EDITION, WITH AN ORIGINAL WATERCOLOUR BY GEORGE SIDNEY SHEPHERD pasted in on front free endpaper, 76 hand-coloured aquatint or engraved plates (5 folding), tissue guards, crushed red morocco gilt by Zaehnsdorf, g.e., upper joint repaired [Abbey, Scenery 217; Tooley 361], large 8vo, R. Ackermann, 1816

£2,000 - 3,000

€2,600 - 4,000

The original watercolour by George Sidney Shepherd (1784-1862) is of The Russell Institution in Great Coram Street, plate 75 in *Select Views of London*.



83



86

85 •

PRIVATE PRESS

REES (IOAN BOWEN) *The Mountains of Wales*, NUMBER 239 OF 255 COPIES, *from an edition of 275 copies, tipped-in colour plates, original quarter vellum, slipcase*, Gwasg Gregynog, 1987--*The Book of Jonah...* with Engravings on Wood by David Jones, NUMBER 46 OF 300 COPIES, *from an edition of 410 copies, original cloth-backed boards*, Clover Hill Editions, Douglas Cleverdon, 1979--CARROLL (LEWIS) *The Hunting of the Snark...* Illustrated by Harold Jones, NUMBER 54 OF 750 COPIES SIGNED BY THE ARTIST, *inscribed to Denis Collins, full-page illustrations, original cloth gilt, slipcase*, Whittington Press, 1975; *The Hunting of the Snark...* Illustrated by John Vernon Lord, NUMBER XII OF XXXVI COPIES *with 3 additional signed and numbered hand-coloured prints in separate folder, from an edition of 220 copies, original leather-backed pictorial boards, slipcase*, Artists' Choice Editions, 2006--O'CONNOR (JOHN) *The English Scene*, NUMBER 73 OF 200 COPIES, *full-page wood-engravings (some printed in colour), original pictorial half cloth, slipcase*, Whittington Press, 2004--Rubaiyyat of Omar Khayyam. Translated by Robert Graves and Omar Ali-Shah. Illustrated by Owen Legg, NUMBER 7 OF 45 COPIES SIGNED BY THE ARTIST, *inscribed to Denis Collins, full-page linocuts, original blue and black goatskin with silver crescent moon, slipcase*, Woodcraft Press, 1980, *tall 8vo and 4to*; and 18 others, Private Press and Limited Editions (24)

£600 - 800

€790 - 1,100

86 •

RACKHAM (ARTHUR)

EVANS (CHARLES) *Cinderella*, NUMBER 831 OF 850 COPIES SIGNED BY RACKHAM, *tipped-in colour frontispiece and numerous illustrations by Rackham, publisher's cloth-backed boards, t.e.g., dust-jacket*, FINE COPY, 1919; *Mother Goose. The Old Nursery Rhymes*, NUMBER 99 OF 1100 COPIES SIGNED BY RACKHAM, *13 tipped-in colour plates, and illustrations by Rackham, publisher's white buckram gilt, t.e.g., slipcase*, 1913, 4to, Heinemann (2)

£1,000 - 1,500

€1,300 - 2,000

87 •

RACKHAM (ARTHUR)

BARRIE (J.M.) Peter Pan in Kensington Gardens, AUTOGRAPH LETTER SIGNED BY RACKHAM *window-mounted on front free endpaper, 50 tipped-in colour plates, specially bound for Denis Collins in pictorial vellum gilt by the Chelsea Bindery, after the original design, g.e., ties*, Hodder & Stoughton, 1906--GRIMM (J.L. & W.C.) The Fairy Tales, *40 tipped-in colour plates, publisher's red pictorial cloth gilt, one or two nicks to spine*, Constable, 1909--SHAKESPEARE (WILLIAM) A Midsummer-Night's Dream, *40 tipped-in colour plates, occasional foxing, endpapers dampstained, publisher's pictorial beige cloth gilt, dust-jacket dampstained, repaired and with one or two tears*, Heinemann, 1908--EVANS (C.S.) The Sleeping Beauty, *colour and silhouette illustrations including one mounted plate, publisher's pictorial cloth-backed boards, dust-jacket (spine faded)*, Heinemann, 1920, *first Rackham editions, 4to*; and another (5)

£600 - 800

€790 - 1,100

The first work With a 2-page letter from Rackham's dated 12 June 1912, thanking the secretary of the Société Nationale des Beaux-Arts for informing him that he had been elected Associate ("a distinction I value most highly") following his stay in Paris, where a large collection of his works filled a special room of their salon.

88 •

ROBERTS (DAVID)

Picturesque Sketches in Spain Taken During the Years 1832 & 1833, FIRST EDITION, *26 hand-coloured lithographed plates (including pictorial title), lithographed dedication leaf, advertisement at end, modern half morocco preserving original sides [Abbey Travel 152], folio (550 x 360mm.)*, Hodgson & Graves, 1837

£2,000 - 3,000

€2,600 - 4,000

David Roberts' first published set of views, for which he was paid £350. Abbey quotes John Ruskin as saying that Roberts was "like a kind of grey mirror; he gave the greatness and richness of things, and such height and space... as one saw to be true... the minute knowledge and acute sensation throw us back into ourselves; haunting us to the examination of points and enjoyments of moments... the splendour of the aisles of Seville or the strength of the towers of Granada...".

89 •

ROBINSON (WILLIAM HEATH)

Bill the Minder, NUMBER 190 OF 380 COPIES SIGNED BY THE ARTIST, *16 tipped-in colour plates, illustrations, uncut in publisher's pictorial vellum gilt, t.e.g., ties renewed*, 1912--ANDERSEN (HANS CHRISTIAN) Fairy Tales, ORIGINAL SKETCH OF A BIRD (*signed "Yours sincerely W. Heath Robinson"*) *mounted on half-title, 16 tipped-in colour plates, illustrations (some full-page), some light spotting, publisher's pictorial cloth gilt, fine in red cloth folding box*, 1913--SHAKESPEARE (WILLIAM) A Midsummer-Night's Dream, *12 tipped-in colour plates, illustrations (some full-page), publisher's pictorial cloth gilt*, 1914, Constable--RABELAIS (FRANCOIS) The Works, *illustrations (many full-page), publisher's white decorative cloth gilt*, Grant Richards, 1904, *all illustrated by Heath Robinson, 4to* (5)

£800 - 1,200

€1,100 - 1,600

90 •

ROBINSON (WILLIAM HEATH)

POE (EDGAR ALLAN) The Poems, [ONE OF 75 COPIES ON JAPANESE VELLUM], PRESENTATION COPY FROM A.J.A. SYMONS TO HAROLD HOBDDAY, *inscribed "August 1931/ Reparations payment/ H.H.J.H./ AJAS" on front free endpaper, illustrations (some full-page), publisher's beige canvas, binding designs for ordinary edition bound in [Beare 17b], 8vo*, George Bell, 1900--ROBINSON (WILLIAM HEATH) The Adventures of Uncle Lubin, *colour frontispiece, illustrations (many full-page), publisher's pictorial cloth, neatly recased, spine partially worn as usual, small 4to*, Grant Richards, 1902; Peter Quip in Search of a Friend, *illustrations (8 full-page colour), publisher's pictorial boards, rebaked, corners repaired*, S.W. Partridge, [1922]--CARSE (ROLAND) All the Monarchs of Merry England (William I to Edward VII), *single volume edition, 40 colour plates, publisher's pictorial roan gilt, some restoration to spine [VERY RARE, this edition not in Beare, edition and binding traced only in a list of Unwin publications]*, T. Fisher Unwin, [c.1907], FIRST EDITIONS, *illustrations by Robinson, 4to*--BEARE (GEOFFREY C.) The Illustrations of W. Heath Robinson. A Commentary and Bibliography, NUMBER 2 OF 5 SPECIALLY BOUND COPIES, *signed by the author and by Oliver Robinson, and inscribed to Denis Collins, green quarter morocco by the author, slipcase, 8vo*, Werner Shaw, 1983; and 5 others illustrated by Robinson (10)

£800 - 1,200

€1,100 - 1,600



89



88



92



93



91

91

ROWLANDSON (THOMAS)

Original sketch of 'The Poll', pencil on paper, pasted into a copy of 'The Amorous Illustrations of Thomas Rowlandson' (1969), image 165 x 220mm.

£400 - 600

€530 - 790

'The Poll', published as an etching on 12 April 1784, depicts the Duchess of Devonshire and the Duchess of Buckinghamshire seated at either end of a see-saw, the fulcrum shaped to resemble a phallus.

Provenance

Christie's, British Art on Paper, including Original Book Illustrations, 13 June 2002, lot 67.

92 •

ROWLANDSON (THOMAS)

Tegg's Complete Collection of Caricatures Relative to Mrs Clarke and the Circumstances Arising from the Investigation of the Conduct of His Royal Highness the Duke of York Before the House of Commons 1809, engraved frontispiece by Bate, 54 hand-coloured engraved plates after Rowlandson (including pictorial title), 2 additional hand-coloured engraved portraits of Mrs Clarke, and a letterpress broadside "Royal Chronicle of Cuckoldum" tipped-in, one plate with newspaper cuttings pasted on verso, specially bound for Denis Collins by Jill Prole, blue morocco, red morocco lettering label on upper cover, oblong folio (270 x 405mm.), Thomas Tegg, 1809

£2,000 - 3,000

€2,600 - 4,000

Fine series of caricatures depicting the major events in the scandal caused by Mary Anne Clarke's affair with Frederick, Duke of York during which she used "her influence with him for the acquisition of commissions and preferments... The matter came to public attention in 1809 when Colonel Gwyllym Lloyd Wardle [one of Clarke's other lovers] raised the subject in the House of Commons and brought eight charges against the duke for the misuse of military patronage" (ODNB).

93 •

ROWLANDSON (THOMAS)

WIGSTEAD (HENRY) An Excursion to Brighthelmstone, Made in the Year 1789, FIRST EDITION, double-press letterpress title (with vignette of Prince of Wales' feathers), 8 double-page sepia aquatint plates "from views taken on the road, to, and from that place" by Alken after Rowlandson, modern half calf [Abbey Scenery 54; Prideaux, p.356], folio, G.G.J. and J. Robinson, 1790

£800 - 1,200

€1,100 - 1,600



94



VIEW of the CHURCH and VILLAGE of S. CUE, CORNWALL.
Pub. April 17th 1792. by J. Rowlandson Sc: J. James P. Mather

95

94 •

ROWLANDSON (THOMAS)

[COMBE (WILLIAM)] *Journal of Sentimental Travels in the Southern Provinces of France*, FIRST EDITION, WITH AN ORIGINAL PEN AND INK SKETCH BY ROWLANDSON, 18 hand-coloured aquatint plates after Rowlandson, the original sketch on paper, mounted on fly-leaf, 118 x 197mm., without the advertisements, red half morocco gilt by Riviere, t.e.g. [Abbey Travel 89; Tooley 89], 8vo, R. Ackermann, 1821

£800 - 1,200

€1,100 - 1,600

ROWLANDSON'S ORIGINAL PEN AND INK SKETCH is for 'Rural happiness at Caverac', plate 8 in *Journal of Sentimental Travels*, p.73.

Provenance

Christie's South Kensington, 23 March 2005, lot 21.

95 •

ROWLANDSON (THOMAS)

Etchings of Landscapes from Scenes in Cornwall, 16 hand-coloured etched plates by and after Rowlandson, some signed in the plate, some without caption or imprint, no text, original light pink wrappers with gilt-stamped blue paper label on upper wrapper, some loss to spine, preserved in cloth portfolio [Abbey Scenery 105], oblong 4to, [c.1813]

£600 - 800

€790 - 1,100

96 •

ROWLANDSON (THOMAS)

Chesterfield Travestie; or School for Modern Manners, half-title, 10 hand-coloured engraved plates (2 folding), publisher's boards, rebacked, slipcase, Thomas Tegg, 1808--[ENGELBACH (LEWIS)] Naples and the Campagna Felice. In a Series of Letters Addressed to a Friend in England, in 1802, FIRST EDITION, 16 hand-coloured aquatint plates by Rowlandson, 2 hand-coloured maps, publisher's cloth [Abbey Travel 166], R. Ackermann, 1815--[PAPWORTH (JOHN BUONAROTTI) and others] Poetical Sketches of Scarborough, FIRST EDITION, 21 hand-coloured engraved plates by J. Green after Rowlandson, some off-setting, bookplate of Henry Mussenden Leathes, contemporary calf, rebacked [Abbey Scenery 297], R. Ackermann, 1813--GOLDSMITH (OLIVER) The Vicar of Wakefield, 24 hand-coloured aquatint plates by Rowlandson, contemporary half calf, upper joint repaired [Tooley 436], R. Ackermann, 1817, 8vo (4)

£700 - 900

€920 - 1,200

97 •

ROWLANDSON (THOMAS)

Miseries of Human Life, 50 hand-coloured engraved plates after Rowlandson, specially bound for Denis Collins by Bayntun Riviere in blue morocco, upper cover a series of six scenes after Rowlandson gilt-blocked within wide gilt border, g.e. preserved in solander box [Abbey Life 317], 4to, R. Ackermann, 1808 [watermarked 1823 and 1824]

£700 - 900

€920 - 1,200

This copy includes the rare "Pall Mall" plate, which Abbey notes is in most copies replaced with "The Chiropodist" plate.

98 •

ROWLANDSON (THOMAS)

The Comforts of Bath, second edition, 12 hand-coloured engraved plates by Rowlandson, specially bound for Denis Collins by the Chelsea Bindery, blue morocco with white leather circular title panel, solander box with blue morocco lettering label [cf. Abbey Scenery 40], oblong folio (230 x 290mm.), Bath, Robert Walker, 1857

£800 - 1,000

€1,100 - 1,300

See illustration overleaf.



98



99

99 •

ROWLANDSON (THOMAS)

[COMBE (WILLIAM)] *The Tour of Doctor Syntax in Search of the Picturesque; [-Consolation; -a Wife]*, 3 vol., WITH AN ORIGINAL INK AND WASH SKETCH BY ROWLANDSON bound into volume 1, 78 hand-coloured aquatint plates, purple crushed morocco gilt by Sangorski & Sutcliffe, inner gilt dentelles, t.e.g. [Tooley 427-429], R. Ackermann, [1812-1821]; *The History of Johnny Quae Genus, the Little Foundling of the Late Doctor Syntax: A Poem*, FIRST EDITION, 24 hand-coloured aquatint plates, red crushed morocco gilt by Wood of London [Tooley 413], R. Ackermann, 1822, 8vo (4)

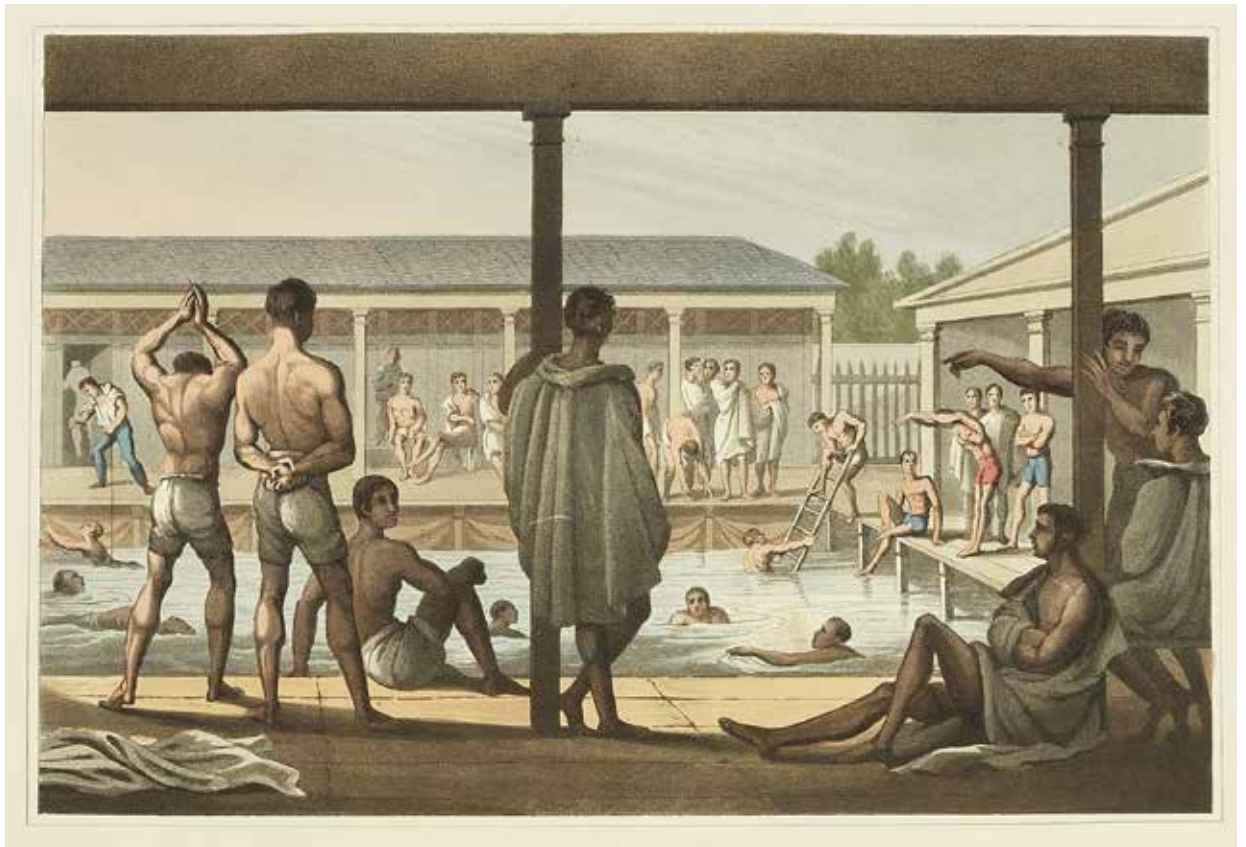
£1,000 - 1,500

€1,300 - 2,000

THE ORIGINAL INK AND WASH SKETCH BY ROWLANDSON is captioned 'St. Michael's Mount, Cornwall' on the verso and depicts Doctor Syntax at work sketching the Mount from the beach below.

Provenance

Original Rowlandson sketch Christie's, South Kensington, British and Continental Watercolours and Drawings, 3 May 2001, lot 81.



100

100 •

SAMS (WILLIAM)

A Tour Through Paris, 21 hand-coloured aquatint plates, modern red half morocco [Abbey Travel 114; Colas 2898; Lipperheide 1187], folio (365 x 265mm.), William Sams, [c.1828]

£800 - 1,200

€1,100 - 1,600

101 •

SHANTY BAY PRESS

Circus. Five Poems..., NUMBER 8 OF 60 COPIES, SIGNED BY THE ARTIST AND PRINTER, coloured pochoir vignette on title and on colophon, 6 full-page coloured pochoir plates, 5 large 2-colour woodcut illustrations, all by Walter Bachinski, publisher's half cloth, original slipcase, folio, Ontario, Shanty Bay Press, 2002

£700 - 900

€920 - 1,200

102 •

SIME (SIDNEY H.)

SKEETERS (PAUL W.) Sidney H. Sime, [introduction by Ray Bradbury], NUMBER 75 OF 200 COPIES, signed by Skeeters and Bradbury, with an ORIGINAL PENCIL AND WATERCOLOUR BY SIME pasted in on fly-leaf, publisher's cloth, dust-jacket, folio, Pasadena, Ward Ritchie Press, 1978--DUNSANY (EDWARD PLUNKETT, Lord) Time and the Gods, NUMBER 88 OF 250 COPIES, 10 plates by S.H. Sime; The Chronicles of Rodriguez. NUMBER 334 OF 500 COPIES, frontispiece by S.H. Sime, BOTH SIGNED BY THE AUTHOR AND WITH PLATES SIGNED BY THE ARTIST, publisher's quarter parchment, dust-jackets, 4to, Putnam's, 1922; and 7 others (10)

£500 - 700

€660 - 920

The watercolour is an imaginary landscape signed "S.H. Sime" lower left and measuring 175 x 247mm.

103 •

STEADMAN (RALPH) AND BRIAN O'NOLAN

The Poor Mouth (An Béal Bocht) A Bad Story about the Hard Life. Edited by Miles na Gopaleen (Flann o'Brien)... Illustrated by Ralph Steadman, NUMBER 44 OF 130 COPIES SIGNED BY THE ARTIST IN PENCIL, ORIGINAL SIGNED ETCHING (44/150) *loosely inserted, illustrations, unopened in publisher's coarse-grain oatmeal cloth*, Bernard Jacobson & Hart-Davis, MacGibbon, 1973--STEPHENS (JAMES) The Crock of Gold, LIMITED TO 525 COPIES SIGNED BY THE AUTHOR, *12 colour plates and other illustrations by Thomas Mackenzie, uncut and unopened in publisher's parchment-backed cloth, dust-jacket*, Macmillan, 1926--YEATS (JACK B.) Life in the West of Ireland, *tipped-in plates (some colour), publisher's cloth with gilt centrepiece, dust-jacket*, Dublin and London, Maunsell, 1912, *4to*--YEATS (W.B.) Irish Folk Tales, illustrated by Rowel Friers, LIMITED EDITION, *inscribed by the artist to Denis Collins with a small ink sketch ("...apart from my personal copies no other tome has been signed. RF. 9/12/91")*, publisher's cloth gilt, slipcase, large 8vo, Avon, Connecticut, Limited Editions Club, 1973; The Poems... illustrated by Robin Jacques, LIMITED EDITION, *inscribed to Denis Collins by the artist, publisher's quarter leather, slipcase, tall 8vo*, New York, Limited Editions Club, 1970--MALTON (JAMES) Dublin Views in Colour... by Maurice Craig, NUMBER 121 OF 125 COPIES, *signed by the editor, 29 plates (27 colour), original quarter morocco gilt, slipcase, oblong 4to*, Dublin, Dolmen Press, 1981--BIRMINGHAM (G.A.) Irishmen All, *12 tipped-in colour plates by Jack B. Yeats, publisher's reversed leather with yapp edges (tear to head of spine)*, 8vo, T.N. Foulis, 1913; and another (8)

£700 - 900

€920 - 1,200

104 •

TACQ (CHRISTINE)

The Monkeys' Dream, NUMBER 41 OF 50 COPIES, *this one of 30 in a slipcase, etched illustrations throughout, original Japanese-style illustrated cloth, prospectus loosely inserted, oblong folio*, Printed at the Rocket Press, 1991; Walking Through Trees. An anthology for those born later, NUMBER 16 OF 55 COPIES, *this one of 30 in a slipcase, 7 full-page etched and collagraph illustrations with colour printed overlays, 4 smaller etchings, original decorative linen, large folio*, 2004; A Printess & the P. With the Real Princess by Hans Andersen, NUMBER 12 OF 25 COPIES, *20 relief prints (7 double-page printed in colour), publisher's patterned linen, folio*, Thame, P's & Q's Press, 2014, *slipcasses*; A Memorable Fancy. William Blake. The Marriage of Heaven and Hell, NUMBER 8 OF 60 COPIES, *woodcuts by Jose San Martin, etchings by Christine Tacq, loosely inserted prospectus and folder of 4 etchings signed by Tacq in pencil, titles and all text in English and French, original cloth with copper strip on upper cover, matching folding cloth box*, Paris, Azul Éditions, and Thame, P's & Q's Press, 2007, ALL SIGNED BY THE ARTIST (4)

£500 - 700

€660 - 920

105 •

TIMLIN (WILLIAM)

The Ship that Sailed to Mars, FIRST EDITION, *calligraphic text and 48 coloured plates after Timlin, text and plates mounted recto only as issued, some creases and wear to inner upper corners of a few mounts, front free endpaper splitting from title, publisher's vellum-backed boards, gilt-tooled spine, dust-jacket (tear at upper joint without loss, chipped at extremities of spine just touching letters)*, 4to, George G. Harrap, [1923]

£700 - 900

€920 - 1,200

106 •

TOULOUSE-LAUTREC (HENRI DE)

Elles, NUMBER 933 OF 1250 COPIES, *introduction by Michel Melot, 12 tipped-in colour plates, additional 'presentation' plate loosely inserted with original buyer's certificate, publisher's quarter cloth, slipcase, large folio*, Toulouse-Lautrec Circle, 1969--A Leaf from a Fifteenth Century Flemish Book of Hours with an Introductory Essay by H.C. Schultz, LIMITED TO 125 COPIES WITH AN ILLUMINATED LEAF ON VELLUM (*21 lines, written in brown ink, 3 historiated initials, wide side borders of flowers, leaves and moths on a gold background*), *original cloth-backed boards, slipcase, 8vo*, San Francisco, Grabhorn Press, 1938--SALAMAN (MALCOLM C.) French Colour-Prints of the XVIII Century, *50 mounted colour plates, red crushed morocco gilt by Bumpus*, Heinemann, 1913--WHISTLER (REX) The Königsmark Drawings, *tipped-in plates (some colour), order form loosely inserted, slipcase*, Richards Press, 1952--KAUFFER (E. MCKNIGHT) The Art of the Poster, Cecil Palmer, 1924, *publisher's cloth, dust-jackets (the latter worn)*--BARTES (ROLAND) Erté (Romain de Tirtoff), ONE OF 1500 COPIES *bound in silk, tipped-in colour plates, publisher's pictorial silk gilt, slipcase*, Parma, Franco Maria Ricci, 1972, *folio*; and 17 others, Art, Illustration, Photography etc. (23)

£800 - 1,200

€1,100 - 1,600



103



105



106



107

107 •

WEGENER (GERDA)

CASANOVA DE SEINGALT (GIACOMO) Une aventure d'amour à Venise... aquarelles originales de Gerda Wegener gravées sur bois par G. Aubert et à l'eau-forte en couleurs par André Lambert, ONE OF 25 COPIES ON JAPON IMPERIALE, number 29 of an edition of 500 copies, wood-engraved illustrations and 10 etched plates with aquatint printed in colours (including 2 rejected plates), with a second suite of the etchings in black and yellow bound at end, and a separate suite of the wood-engravings (loose in original wrappers with prospectus), red goatskin gilt by the Cottage Bindery, upper cover with a female figure in coloured onlays, housed in red cloth double-tray folding box, lined with velvet, 4to (275 x 205mm.), Paris, Briffaut, 1927

£700 - 900

€920 - 1,200

Gerda Wegener (1885-1940) was a Danish fashion illustrator and painter of lesbian erotica, noted for her decorative and slightly decadent style. She lived most of her adult life in Paris, and represented France in the world exhibition in Paris in 1925. She was married to the artist Einar Wegener, better known as Lili Elbe, who often posed as model for her erotic motives and became one of the first-ever documented recipients of sex reassignment surgery. Their story is the subject of the recent film *The Danish Girl*. See illustration on preceding page.

108 •

WEGENER (GERDA)

Les Delassements d'Eros, suite of 12 coloured pochoir plates in circular or oval format, with the artist's 'loup noir' signature, printed on 'vêlin filigranné' watermarked 'MBM J Perrigot arches', specially bound for Denis Collins by the Chelsea Bindery in black morocco, upper cover with circular red morocco panel lettered in gilt, housed in velvet-lined folding cloth box with morocco title label, oblong 4to (188 x 250mm.), Paris, [1921]

£800 - 1,200

€1,100 - 1,600

The rare second edition of this fine suite of erotic pochoir plates, first issued in 1917 on Whatman paper, and sometimes found with Louis Perceau's *Douze sonnets lascifs* which were commissioned to accompany the plates in 1925.

109 •

WILDE (OSCAR)

Salome. A Tragedy in One Act: Translated from the French... [by Lord Alfred Douglas]. Pictured by by Aubrey Beardsley, first English edition, ONE OF 500 COPIES PRINTED FOR SALE IN ENGLAND, frontispiece, pictorial title-page and list of illustrations, 9 plates and tailpiece, all by Aubrey Beardsley, 16pp. publisher's catalogue dated January 1894 at end, specially bound for Denis Collins by Sangorski & Sutcliffe (signed on front turn-in) in black goatskin, each cover with gilt blocked design based on two drawings suppressed from the edition ('John and Salome' and 'Toilette of Salome'), gilt-lettered spine, black and gold floral endpapers, housed in blue cloth folding box preserving cloth cover panels with gilt designs by Beardsley [Mason 351], 8vo, Elkin Matthews and John Lane, 1894; The Ballad of Reading Gaol... with Woodcuts by Frank Masereel, NUMBER 42 OF 450 COPIES, 37 woodcuts by Masereel (7 full-page), specially bound for Denis Collins by the Cottage Bindery in black goatskin, upper cover with gilt design of 'Prisoner C33' in imitation of the frontispiece, slipcase, tall 8vo, Methuen, 1924 [amended to 1925 on inserted slip] (2)

£1,000 - 1,500

€1,300 - 2,000

110 •

WILDE (OSCAR)

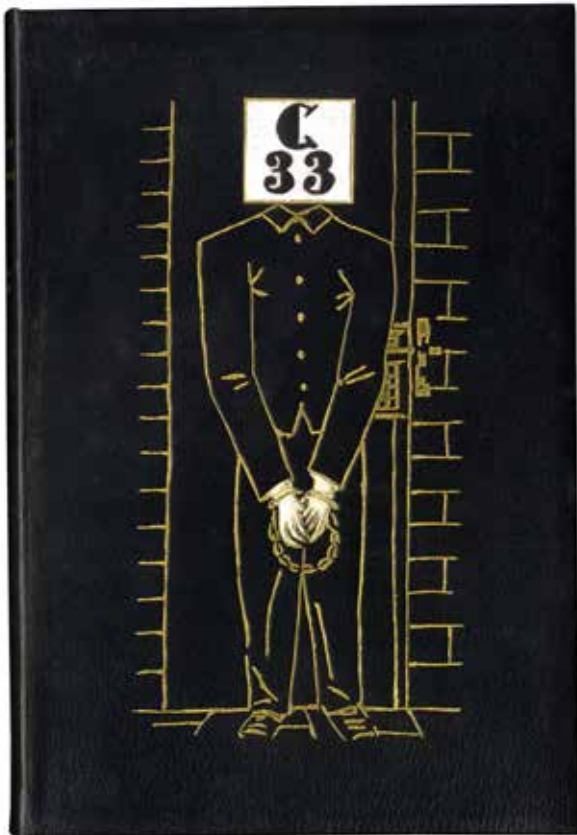
The Happy Prince and Other Tales... illustrated by Charles Robinson, NUMBER 200 OF 260 COPIES SIGNED BY THE ARTIST, mounted colour plates and other illustrations, publisher's pictorial parchment gilt, spine browned, Duckworth, 1913; The Sphinx, LIMITED TO 1,000 COPIES, 12 pochoir plates and 13 large initials by Alastair, publisher's pictorial buckram gilt, Bodley Head, 1920--ROSS (ROBERT) Forty-Three Drawings by Alastair, NUMBER 11 OF 500 COPIES, plates (some colour), publisher's pictorial buckram gilt, Bodley head, 1914--LACLOS (P. CHODERLOS DE) Les Liaisons dangereuses, 2 vol., LIMITED TO 1000 COPIES, colour plates by Alastair, original cloth, Paris, Black Sun Press, 1929, 4to; and 2 others (7)

£600 - 800

€790 - 1,100



108



109



110



112



111

111 •

WOODWARD (GEORGE M.)

Eccentric Excursions or Literary & Pictorial Sketches of Countenance, Character & Country in Different Parts of England and South Wales, FIRST EDITION, 100 hand-coloured etched plates by Isaac Cruikshank after Woodward (3 folding and laid down, a few short repaired tears), modern crushed morocco gilt by Sangorski & Sutcliffe, t.e.g. [Rosenbach 207], 4to, Allen & West, 1796

£1,000 - 1,500

€1,300 - 2,000

“Of Woodward’s books, the first and most celebrated was *Eccentric Excursions*, published in 1796 with 100 plates engraved by Isaac Cruikshank after his designs. Woodward’s text describes an idiosyncratic ramble round the country and reveals an engaging personality” (ODNB).

Other Properties

112

BORGES (JORGE LUIS)

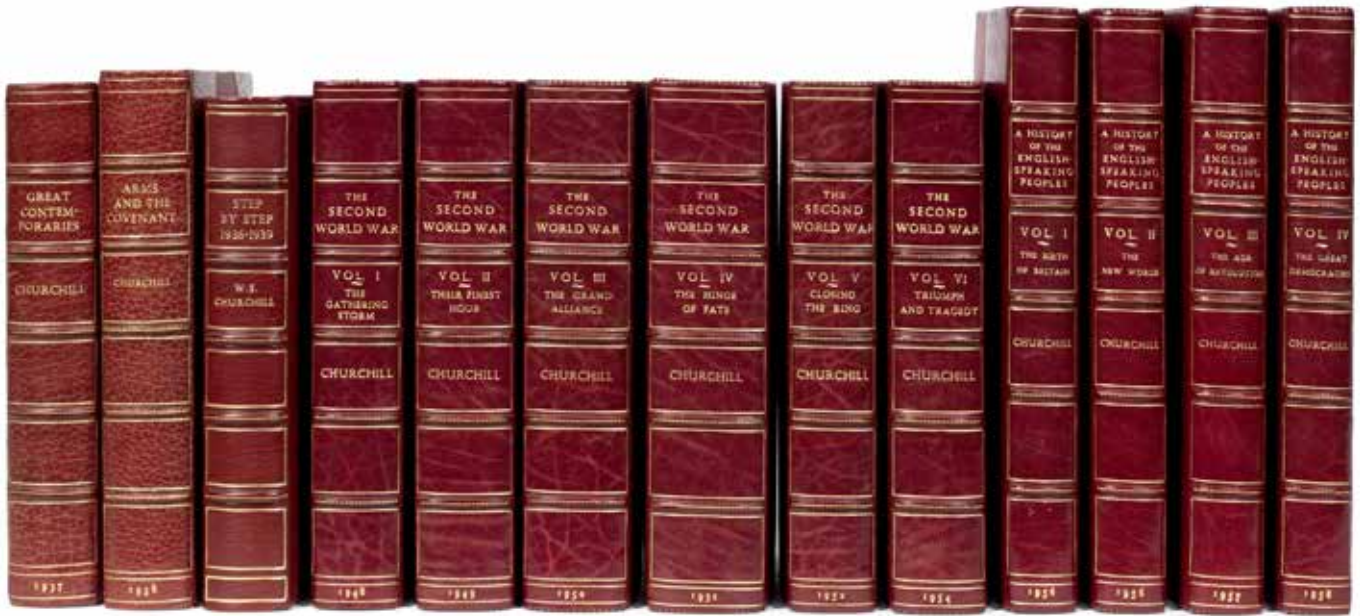
Autograph manuscript, signed (“Jorge Luis Borges”), of his Prologue to Ray Bradbury’s *Martian Chronicles*, headed “PRÓLOGO” and opening: “En el segundo siglo de nuestra era, Luciano de Samosata compuso una *Historia verídica*, que encierra, entre otras maravillas, una descripción de los selenitas...” [“In the second century of our era, Lucian of Samosata composed a *True History* that includes, among other marvels, a description of the Selenites, who (according to the truthful historian) card and spin metals and glass, remove and replace their eyes, and drink air-juice or squeezed air; at the beginning of the sixteenth century, Ludovico Ariosto imagined a hero who discovers on the moon all that has been lost on earth, the tears and sighs of loves, the time wasted on games, the fruitless attempts and the unfulfilled desires; in the seventeenth century, Kepler wrote a *Somnium Astronomicum* that purports to be a transcription of a book read in a dream, whose pages reveal at great length the appearance and habits of the lunar snakes, which take shelter in deep caves during the heat of the day and venture out at nightfall. Between the first and second of these imaginary voyages there is one thousand three hundred years, and between the second and the third a hundred; the first two are, nevertheless, free and capricious inventions, and the third is dulled by an urge for verisimilitude. The reason is clear...”; translation by Eliot Weinberger]; and, through the evocation of John Wilkins and his universal language, Archytas the Pythagorean and his wooden dove, Macbeth and Raskolnikov, and other Borgesian tropes, pondering the nature of North American science fiction and Bradbury’s *Martian Chronicles* in particular [“...Ray Bradbury has chosen to (without, perhaps, attempting to do so, and through the secret inspiration of his genius) an elegiac tone... Other authors stamp a future date, and we don’t believe them, for we know that is merely a literary convention; Bradbury writes “2004,” and we feel the gravitation, the fatigue, the vast and shifting accumulation of the past – Shakespeare’s “dark backward and abysm of Time.” As the Renaissance observed, through the words of Giordano Bruno and Bacon, we are the true ancients, not the people of Genesis or Homer. What has this man from Illinois created – I ask myself, closing the pages of his book – that his episodes of the conquest of another planet fill me with such terror and solitude?...”], 3 leaves written on one side only, on squared paper perforated at the left-hand edge and with two ring-binder holes in the left margin, paper-clip stains, first leaf with some old smudging and light dust-staining, 4to, 1955

£10,000 - 15,000

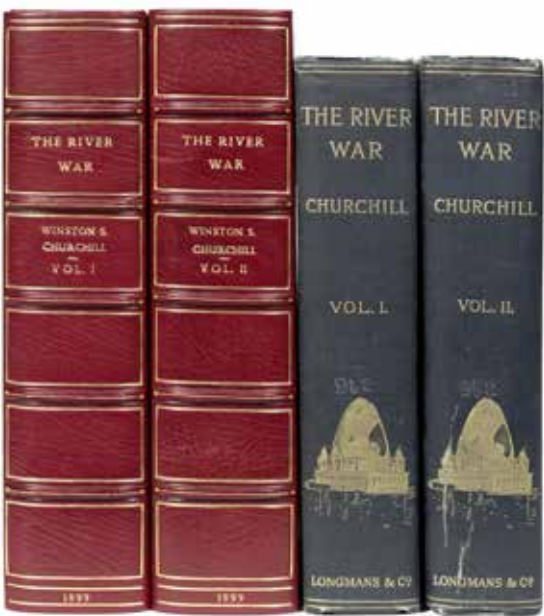
€13,000 - 20,000

‘WE ARE THE TRUE ANCIENTS, NOT THE PEOPLE OF GENESIS OR HOMER. WHAT HAS THIS MAN FROM ILLINOIS CREATED... THAT HIS EPISODES OF THE CONQUEST OF ANOTHER PLANET FILL ME WITH SUCH TERROR AND SOLITUDE?’ – Jorge Luis Borges’s celebrated Prologue to Ray Bradbury’s *Martian Chronicles*, first published as the prologue to the Spanish translation, *Crónicas marcianas. Prólogo de J. L. B.*, Buenos Aires, Ediciones Minotauro (1955). Weinberger’s English translation is printed in the selected edition of Borges’s non-fiction, *The Total Library: Non-Fiction 1922-1986* (2000).

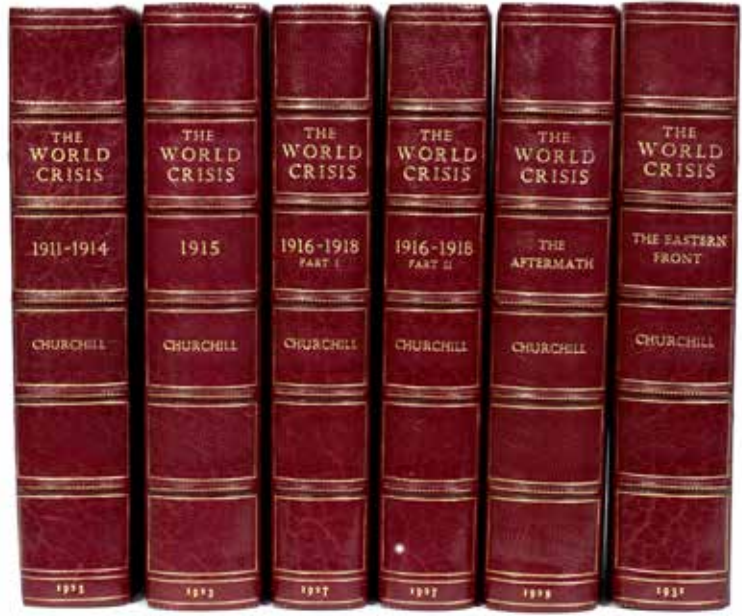
The manuscript belongs to the family of the late Francisco (‘Paco’) Porrúa, the publisher who gave the world Cortázar’s *Rayuela* and García Márquez’s *One Hundred Years of Solitude*. He was also founder of Ediciones Minotauro, pioneering publishers of science fiction; being responsible for practically all aspects of the press, including finance, sales, and even graphics and layout. In the case of authors such as Tolkien, Ballard and Bradbury, he also acted as his own translator, although under a pseudonym. His translation of Bradbury’s *Martian Chronicles*, with Borges’s prologue, was the press’s first publication; for which Porrúa used his mother’s maiden name, Francisco Abelenda.



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113



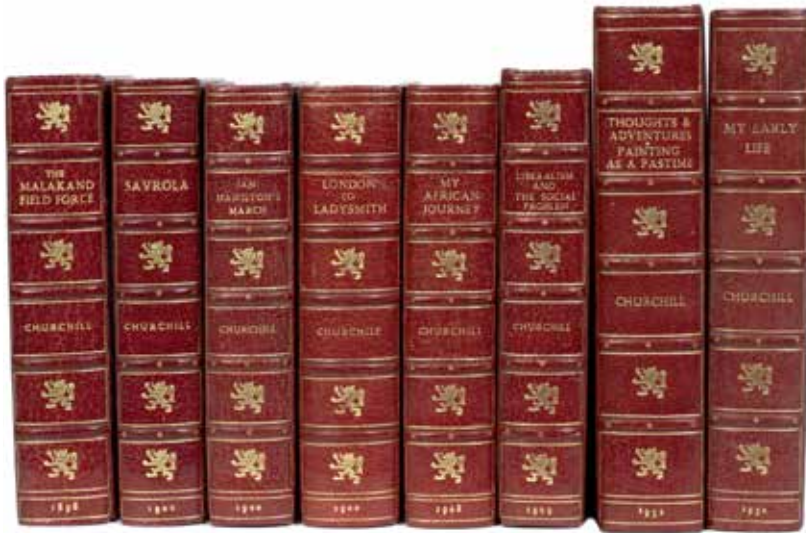
114

113 •
CHURCHILL (WINSTON)

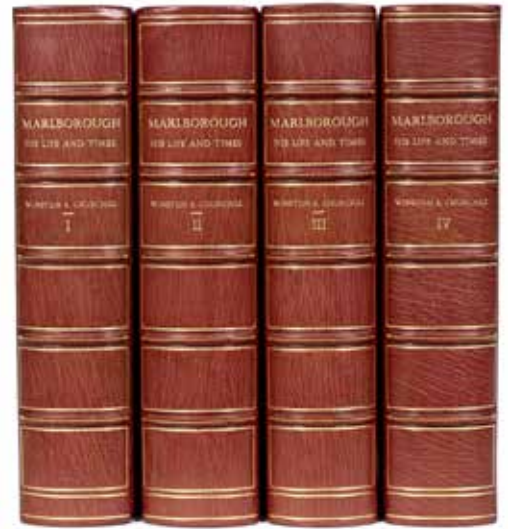
The River War. An Historical Account of the Reconquest of the Soudan. Edited by Col. F. Rhodes. Illustrated by Angus McNeill, Seaforth Highlanders, 2 vol., FIRST EDITION, FIRST IMPRESSION, half-titles, 7 photogravure portraits including 2 frontispieces, 24 maps (20 folding), illustrations in the text, publisher's dark blue pictorial cloth gilt, spines slightly frayed and with old shelf marks partially visible, 2 score marks to spine of one volume, new black endpapers, each volume separately housed in a gilt red morocco-backed solander box by Asprey, 8vo, Longmans, Green & Co., 1899

£700 - 900
 €920 - 1,200

A handsomely boxed set of the first impression of Churchill's second book. This copy has page 459 of volume 2 in the second state, with the missing inverted comma inserted after the word 'Gazette'.



116



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114 •

CHURCHILL (WINSTON)

The World Crisis, 5 vol. in 6, FIRST EDITIONS, *half-titles, plates and maps (some folding), red crushed half morocco gilt by Bayntun, spines in 6 compartments with raised bands, t.e.g., 8vo*, Thornton Butterworth, 1923-1929

£800 - 1,200
€1,100 - 1,600

115 •

CHURCHILL (WINSTON)

Great Contemporaries, Thornton Butterworth, 1937; Arms and the Covenant, George Harrap, 1938; Step by Step, 1936-1939, Thornton Butterworth, 1939; The Second World War, 6 vol., *first English editions, plates and maps, some folding*, 1948-1954; The History of the English-Speaking Peoples, 4 vol., 1955-1958, Cassell & Co., FIRST EDITIONS, *half-titles, red crushed half morocco gilt by Bayntun (the first 2 not quite uniform, 'Step by Step' in matching full morocco by Asprey), spines in 6 compartments with raised bands, t.e.g., 8vo* (13)

£1,000 - 1,500
€1,300 - 2,000

116 •

CHURCHILL (WINSTON)

The Story of the Malakand Field Force, *portrait frontispiece, 2 folding colour maps, four plans, 32-page publisher's catalogue at end*, 1898; Savrola, *second state with verso of title page blank, half-title*, 1900; Ian Hamilton's March, *half-title, portrait frontispiece, folding colour map*, 1900; London to Ladysmith via Pretoria, *half-title, 3 folding maps*, 1900; Longmans, Green; My African Journey, *plates and maps, 16-page publisher's catalogue at end*, 1908; Liberalism and the Social Problem, 1909; Hodder & Stoughton; My Early Life, 1930; Thoughts and Adventures, 1932, Thornton Butterworth, FIRST EDITIONS, *half-titles, uniformly bound in full red crushed morocco gilt by Bayntun Riviere (signed on turn-ins), upper covers with facsimile Churchill signature, gilt panelled spines with raised bands and rampant lion tool, morocco turn-ins with floral cornerpieces, morocco turn-ins with floral cornerpieces, g.e., 8vo* (8)

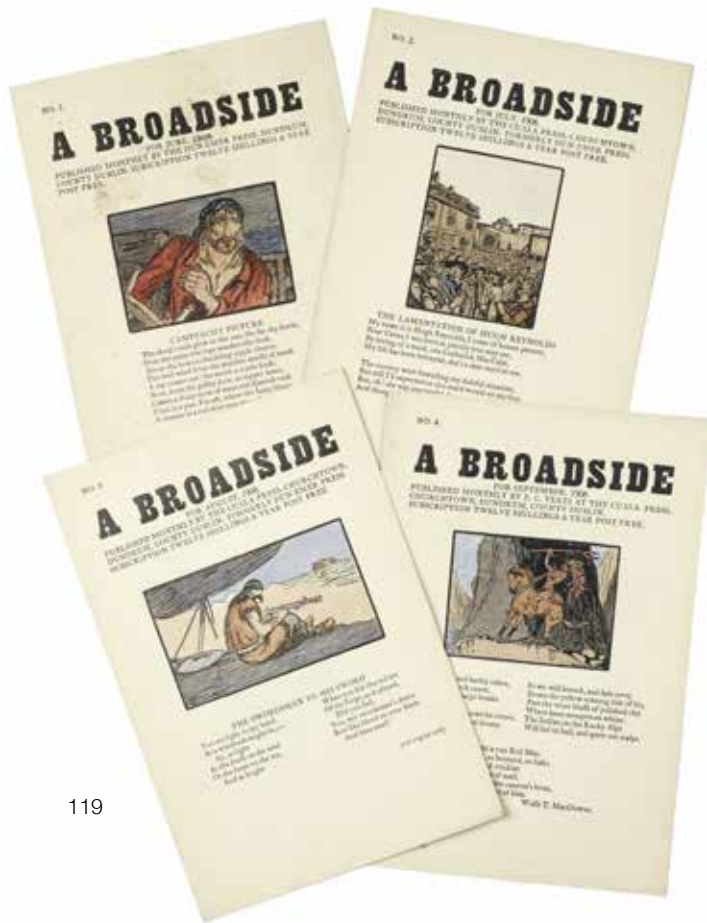
£1,000 - 1,500
€1,300 - 2,000

117 •

CHURCHILL (WINSTON)

Marlborough His Life and Times, 4 vol., FIRST EDITION, *half-titles, plates and maps, red crushed half morocco gilt, gilt panelled spines with raised bands, t.e.g., 8vo*, George G. Harrap, [1933-1938]

£600 - 800
€790 - 1,100



119

118 •

COLLECTION - CHURCHILL, ROOSEVELT AND MATISSE

Two albums containing presentation signatures of Winston Churchill ("WSChurchill"), Franklin D. Roosevelt, Dwight D. Eisenhower, Henri Matisse, J.L. Baird, and many others, including prime ministers, statesmen, authors and painters; with a set of signed cards by delegates to the first meeting of the United Nations (at the Westminster Central Hall in January 1946), mounted in two albums, covers stamped 'Photographs', black grained cloth, oblong 4to, [c.1936-1946]

£600 - 800
 €790 - 1,100

119 •

CUALA PRESS - JACK B. YEATS

A Broadside, Series 1-7, comprising nos. 1-84 [Complete Set], LIMITED TO 300 COPIES, 252 woodcut illustrations (168 hand-coloured) by Jack B. Yeats, light soiling to first leaf of first issue, within 2 publisher's blue cloth portfolios, colour-printed pictorial label on upper covers, worn, one tie lacking, small folio, Dundrum, Co. Dublin, Dun Emer [-Cuala Press], June 1908-May 1915

£2,000 - 3,000
 €2,600 - 4,000

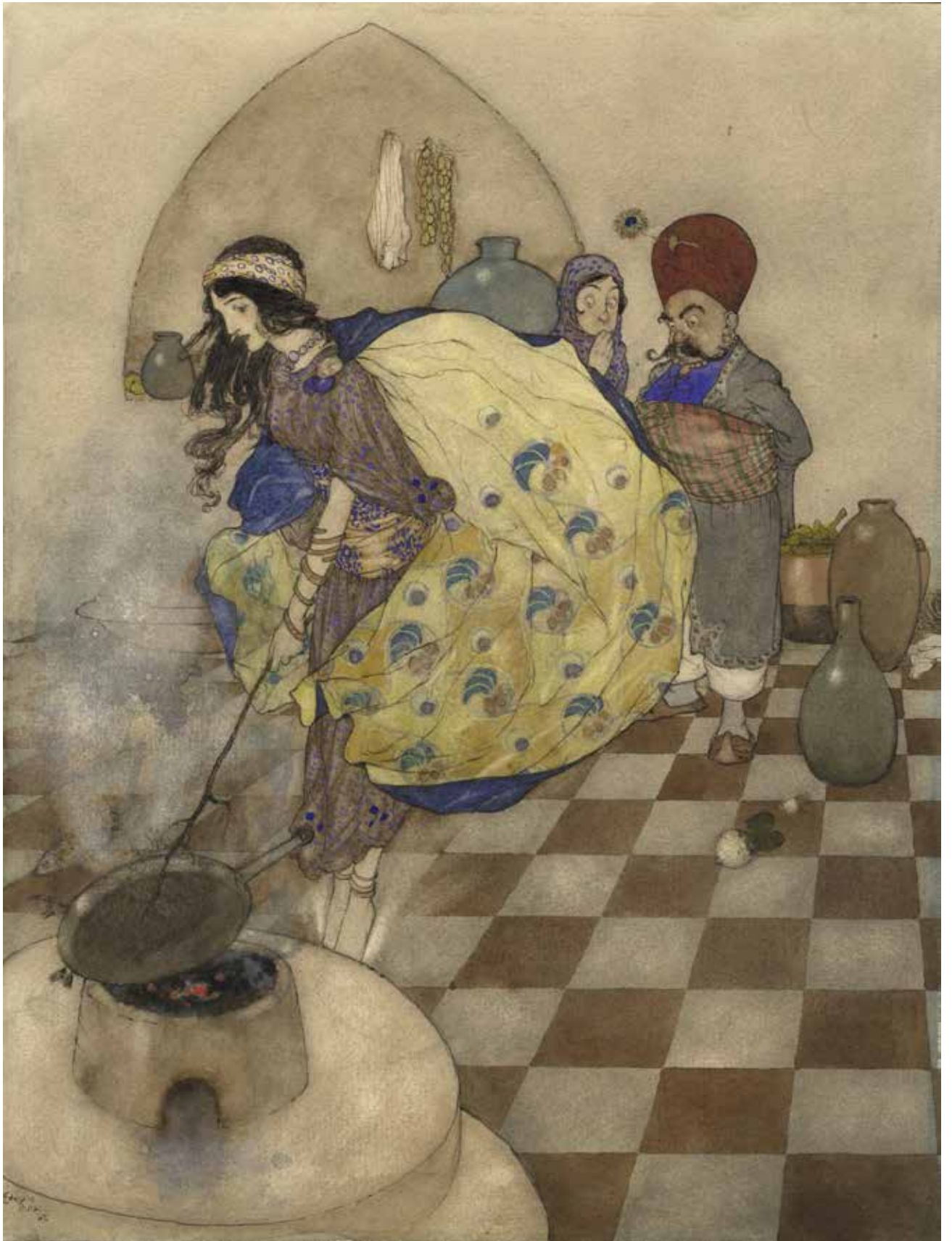
120

DULAC (EDMUND)

'The Damsel Upset the Pan, watercolour and bodycolour, mounted, framed and glazed, image 270 x 205mm. (10 5/8 x 8 1/16in.), signed and dated on the image 'Edmund/Dulac/'07'

£10,000 - 15,000
 €13,000 - 20,000

The fine original watercolour for the story 'The Fisherman and the Genie', reproduced as a colour plate in *Stories from the Arabian Nights. One Thousand and One Nights*, translated by Laurence Housman, 1907.



121

DUNCAN (ISADORA)

Autograph letter signed ("Isadora") to an unknown recipient, describing her desolation after the death of her children, ("...I am here in a villa by the sea dying of despair – Eleanor Duse was here very ill but she has left – I am all alone... I feel I am at the end of all - my efforts were in vain. I struggled but the thing has killed me after all..."), and going on to ask if the recipient has seen Paris [Singer], 2 pages, on French wove paper, folded for posting, 4to, on 68 Rue Chaveau, Neuilly headed notepaper, address cancelled and overwritten "Villa Rigatti, Viarreggio, Italy", [no date but November/December 1913]

£800 - 1,200

€1,100 - 1,600

'I AM HERE IN A VILLA BY THE SEA DYING OF DESPAIR': Isadora Duncan's outpouring of grief at the death of her children, written from the Villa Rigatti in Viarreggio where she settled after the death of the young Deirdre and Patrick in a drowning accident on the Seine in April 1913. After fruitlessly wandering around Europe in emotional turmoil, she took the villa in November of that year at the behest of the actress Eleanora Duse who was staying nearby – 'A large, red brick house set far back in a forest of melancholy pine-trees, and enclosed within a great wall. And if the outside was sad, the interior was of a melancholy that defies description...On the roof was a great open loggia, looking out over the sea on one side and the mountains on the other' (Isadora Duncan, *My Life*, London, 1928). According to legend, it was the place where the illegitimate son of Franz Joseph descended into madness, and its gloomy air hardly lifted her mood. Her autobiography speaks of her utter desolation and hopelessness, wanting to commit suicide but finding courage, she writes, only 'from the radiance of Eleanora's eyes...She never said 'Cease to grieve', but grieved with me... For me Eleanora Duse was a super-being'. Once Eleanora returned to Florence, Isadora fell even deeper into depression; "the thing has killed me after all" she writes in our letter, asking after Paris Singer (of the sewing machine dynasty), father of her son Patrick, who supported her emotionally and financially throughout her life. Whilst in Viarreggio, desperate to have another child, she became pregnant by the sculptor Romano Romanelli but the child, born in August 1914, lived only a few hours and was never named.

122

EDWARD VII, GEORGE V AND PRINCE EDDY

Collection of autograph letters etc., to Dr William Broadbent, by members of the royal family and their household, including papers relating to Broadbent's patient Prince Albert Victor ('Eddy'), Duke of Clarence and Avondale, then heir to the throne, and to his death from influenza on 14 January 1892: with a long letter by Broadbent to his wife from Sandringham on 3 January, three letters from Queen Victoria's physician Sir James Reid dated 10, 13 and 15 January ("...Your letter of yesterday [14 January] has been submitted by me to the Queen, who read with painful interest the sad and pathetic details you give of the closing scene of the poor Duke's illness. As I telegraphed yesterday, Her Majesty is anxious to hear fuller details from your own lips..."), and an autograph letter signed by the future Edward VII enquiring after his children, "the patients at Sandringham", during the following year's outbreak of 'flu ("...this epidemic of Influenza is a horrible scourge & apparently no means can be obtained to prevent it..."); the correspondence also includes an autograph letter signed by the future George V, written nine days after the birth of the future George VI and giving news of the rumbustious future Edward VIII ("...Please accept my warmest thanks for your kind congratulations & good wishes on the birth of our second son. He is a strong & healthy little child & weighed nearly 8 lbs when he was born & has increased 6 oz in the first week of his existence; his elder brother did exactly the same thing. He is most flourishing & runs about all over the house & his noise is heard everywhere. The Duchess I am glad to say is making a most excellent & quick recovery & hopes to be on the sofa by the end of the week, she luckily was only ill for 5 hours this time whereas last year it was over 23 hours..."), with envelope; letters patent signed by Edward VII creating Broadbent KCVO; and letters by members of the royal household, invitations, telegrams, etc.

£600 - 800

€790 - 1,100


'In November 1891 [Broadbent] was called in when Prince George of Wales contracted typhoid fever. He was again summoned to Sandringham in January 1892 during the fatal illness of the duke of Clarence, subsequently being appointed physician-in-ordinary to the prince of Wales in February 1892 as a mark of appreciation for having attended both princes during their illnesses. Ever an advocate for St Mary's Hospital, he persuaded the duke of York to become president of the hospital and the prince of Wales to allow a new wing, for which funds were being sought, to be named as a memorial to the late duke of Clarence. A baronetcy was awarded in 1893 on the occasion of the marriage of the duke of York, and in 1898 Broadbent was appointed physician-extraordinary to Queen Victoria. In 1901 he was appointed physician-in-ordinary to Edward VII and the prince of Wales and made KCVO' (Kevin Brown, *ODNB*).

Alla Rigatta
 Pradigiu
 Italy

SEVICZ CHAUSSAU REVISOR
 1875

Dear Sir - I am here
 in a villa by the
 sea by way of business -
 I have been very
 very ill & the
 has left - I am all
 alone & I have
 hardly left the
 Cottage to move -
 I feel I am at the
 end of all - my
 efforts are - *Wm. G. G.*

121


 York Cottage,
 Sandringham,
 Norfolk.
 Dec: 23rd /95.

My dear Sir William
 Please accept
 my warmest thanks
 for your kind congratulations
 & good wishes on the
 birth of our second
 son. He is a strong
 & healthy little child
 & weighed nearly 8 lbs
 when he was born
 & has increased 6oz
 in the first week of
 his existence; his

122



123



125

123 •

FORD (HENRY JUSTICE)

'The Princess Chooses', *ink and watercolour, captioned and signed by the artist, image 285 x 182mm.*, [n.d.]; and 6 original pen and ink illustrations by Helen Jacobs (1888-1970, including 2 Hans Christian Andersen subjects, "Cupid and Psyche" and other tales); a charming study of a woman descending a staircase (in the "Alma-Tadema" mode) by G.P.J. Hood; works by Florence Harrison (active 1887-1937), N. Vasey (of the nursery rhyme "The cow jumped over the moon"), S. Ruth Ganton (illustrating a poem "Life and Youth" dated 1896), H.J. Ford (1860-1914, an illustration "Valdis encounters the fairy Blacknose" to illustrate a story by Andrew Lang), and a fine illustration of a maiden seated before a knight sheaving his sword, his foot resting on the heads of seven slain giants by Arthur Hughes (1832-1915, signed "A.H."), and several others, *all but three mounted, framed and glazed* (18)

£2,000 - 3,000

€2,600 - 4,000

See illustration on preceding page.

124 •

GARCIA MÁRQUEZ (GABRIEL)

Cien años de soledad, FIRST EDITION, *small label pasted above imprint on title-page* ("E.D.H.A.S.A.... Barcelona, Reg. Empresas Importadores de Publicaciones Extranjeras..."), *light browning and occasional foxing throughout, publisher's illustrated wrappers, lower cover slightly soiled and rubbed, spine with vertical reading cracks as usual, 8vo*, Buenos Aires, Editorial Sudamericana, 1967

£700 - 1,000

€920 - 1,300

FIRST EDITION OF MARQUEZ'S MASTERPIECE OF MAGIC REALISM. This was the book that gained the Colombian writer his reputation and ultimately led to his Nobel Prize in 1982. Much of the credit for the immediate success of the book was due to his daring editor Francisco 'Paco' Porruá, who insisted on an unusually large print run, which nonetheless sold out quickly. Porruá also edited Borges and Julio Cortázar and later founded Minotaur, which popularised Bradbury, Ballard, Tolkien, and others in the Spanish-speaking world, often in Porruá's own translations.

The present copy bears the importation label of Sudamericana's sister company in Barcelona, Edhasa, who published the author's works in the city to which Marquez moved in 1967. The principal character in the novel is a native of Barcelona, who also happens to own a bookshop which "mas que una libreria parecia un basurero de libros usados" ('rather than a bookshop, looked like a rubbish dump for second-hand books').

125 •

HAGGARD (HENRY RIDER)

King Solomon's Mines, FIRST EDITION, *first issue with publisher's catalogue dated 5G.8.85, folding lithographed frontispiece (10mm. tear and short split at one fold), publisher's decorative cloth, light rubbed, slightly shaken and cocked, preserved in chemise and morocco-backed slipcase [Sadleir 1089; Wolff 2863], 8vo*, Cassell, 1885

£1,000 - 1,500

€1,300 - 2,000

The first edition of the first of the "Lost World" novels. See illustration on preceding page.

126 •

HOUDINI (HARRY)

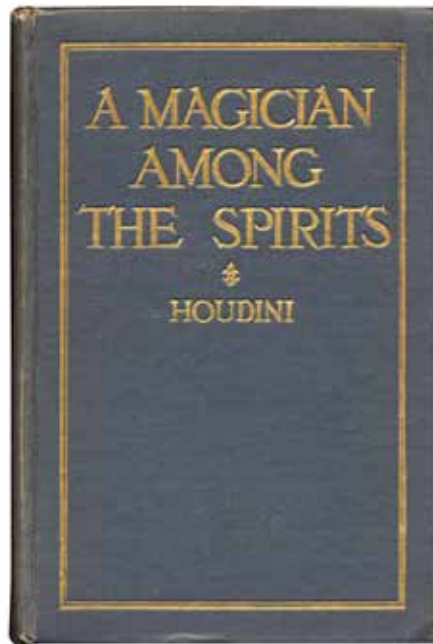
A Magician Among the Spirits, FIRST EDITION, INSCRIBED BY THE AUTHOR "To Charles E. Pellew/ Best Wishes/ Houdini/ July First 1924" on front free endpaper, *16 photographic plates (including frontispiece portrait of Houdini and Conan Doyle), illustrations in the text, publisher's blue cloth, spine faded, 8vo*, New York, Harper & Brothers, 1924

£800 - 1,000

€1,100 - 1,300

Provenance

Inscribed by Houdini to Charles E. Pellew, presumably the chemist (1863-1924), Professor at Columbia, and author of "Manual of Practical Medical and Physiological Chemistry".



126



127

127 •

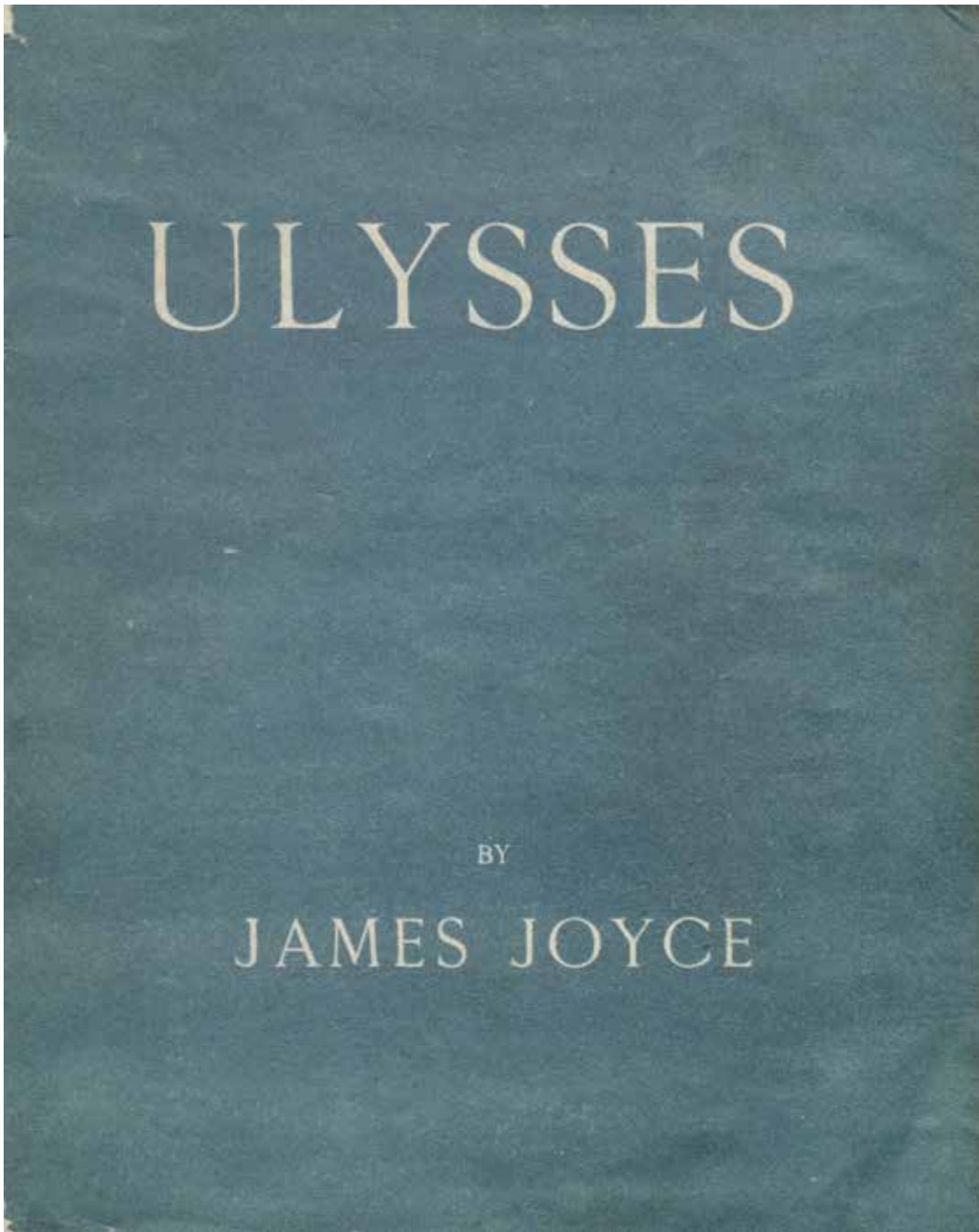
JAR-PTITZA [THE FIRE-BIRD]

Jar-Ptitzza. Russische Monatsschrift für Kunst und Literatur [Firebird. A Monthly Russian Art and Literary Journal], nos. 1-14 in 13 (issues 4 and 5 combined), *text predominantly cyrillic, plates and illustrations throughout, including tipped-in colour plates with printed captions (some creased), advertisements, publisher's stiff colour pictorial covers designed by Bilbin, Bakst, Larionov, Chlikt and others, some loss to a few spines* [Fekula 5742], folio, Berlin, Dr. Selle & Co., 1921-1926

£2,000 - 4,000

€2,600 - 5,300

COMPLETE SET of *Jar-Ptitzza*, or 'The Firebird', "perhaps the most famous of post-revolutionary art journals, whose contributors threw new light on the development of Russian art at the beginning of the twentieth century" (Fekula). Compiled by Russian émigrés in Berlin (hence the appearance of some German text), notable contributors included Bakst, Diaghilev, Benois, Goncharova, Bilbin, Larionov, Somov, and members of Mir Iskusstva (World of Art group).



128

128 •

JOYCE (JAMES)

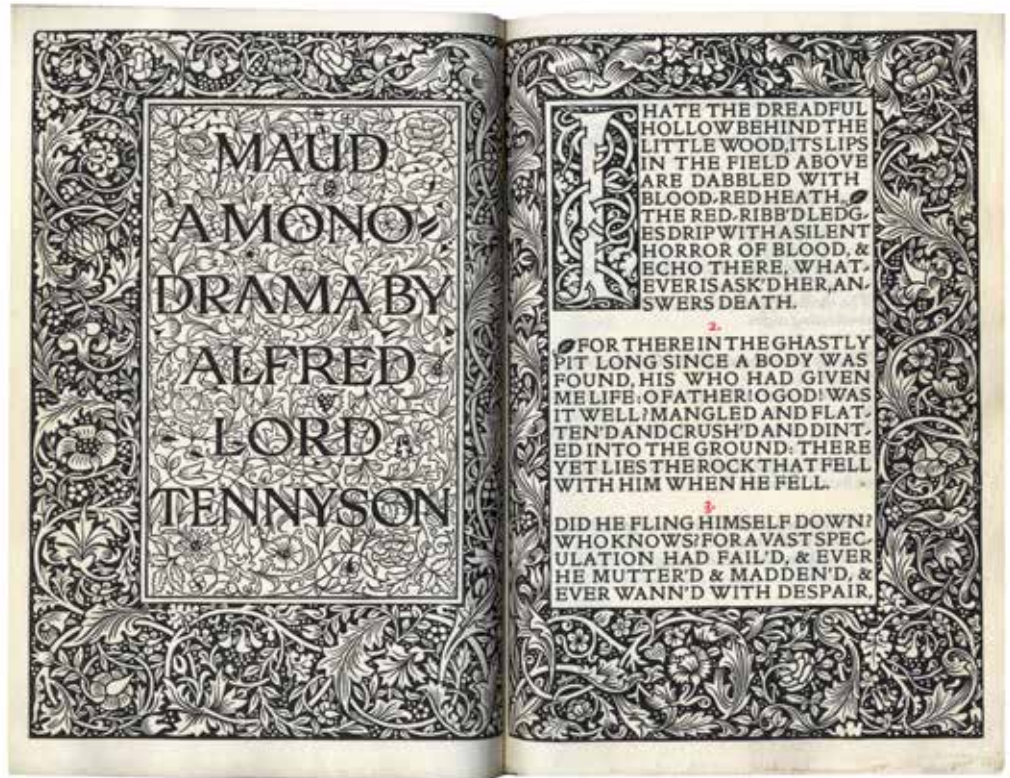
Ulysses, FIRST EDITION, NUMBER 255 OF 750 COPIES ON HANDMADE PAPER, *from an overall edition of 1000, publisher's blue wrappers with folding flaps, minor edge-creasing and fraying, small abrasion to back cover, spine creased and restored with section approximately 45 x 60mm. replaced, preserved in cloth chemise and morocco-backed slipcase [Slocum & Cahoon A17], 4to, Paris, Shakespeare and Company, 1922*

£4,000 - 6,000

€5,300 - 7,900

Provenance

Adeline and Ben Schulberg, bookplate. Ben ("B.P.") Schulberg (1892-1957) was a prominent Hollywood film producer, and head of Paramount Studios.



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KELMSCOTT PRESS

Laudes Beatae Mariae Virginis, LIMITED TO 260 COPIES, *edited by S.C. Cockerell, printed in red, blue and black, wood-engraved decorative initials, some pages with decorative borders on 2 sides, large device at end, dampstain on upper cover [Peterson A42], 1896--*[SPENSER (EDMUND)] The Shepherdes Calender, LIMITED TO 231 COPIES, *printed in red and black, 12 full-page wood-engraved illustrations by Arthur J. Gaskin, initials and printer's device designed by William Morris, light stain on lower cover [Peterson A44], 1896, publisher's cloth-backed boards, soiled, some loss to spines, 4to, Kelmscott Press (2)*

£1,000 - 2,000

€1,300 - 2,600

130 •

KELMSCOTT PRESS

TENNYSON (ALFRED) Maud. A Monodrama, LIMITED TO 500 COPIES, *title and first leaf with full woodcut borders, woodcut initials and decorations, original limp vellum, gilt lettered spine, silk ties, preserved in early slipcase (lacking back-strip) [Peterson A17], 8vo, Kelmscott Press, 1893*

£600 - 800

€790 - 1,100

Provenance

Gifted by John ("Jack") W. Mackail (1859–1945), Edward Burne-Jones' son-in-law and biographer of William Morris, to Evelyn ("Eva") Muir as a wedding present on her marriage to Francis Richmond (son of the artist William Blake Richmond) in August, 1904. Sold with a letter from Mackail to Mrs. Richmond.

131 •

KEYNES (JOHN MAYNARD)

The General Theory of Employment, Interest and Money, FIRST EDITION, *publisher's dark blue cloth, dust-jacket (unclipped, spine soiled, frayed at upper margin) [PMM 423], 8vo, Macmillan, 1936*

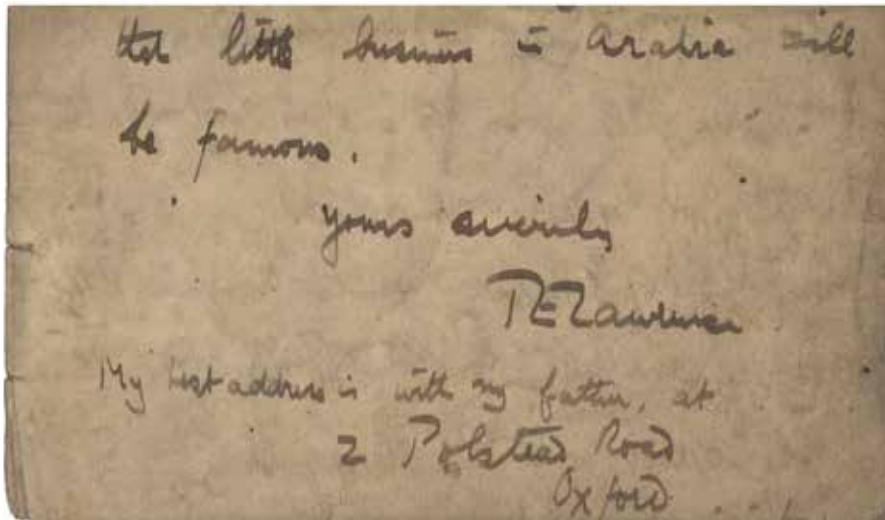
£1,000 - 1,500

€1,300 - 2,000

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



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134

132 •

KUSTODIEV (BORIS MIKHAILOVICH)

Shestnadsat' Avtolitografii [Sixteen Autolithographs], FIRST EDITION, NUMBER 253 OF 300 COPIES, 16 lithographed plates (including pictorial title and index), publisher's printed blue wrappers, slightly frayed and faded at margins, folio (410 x 320mm.), St. Petersburg, Komitet Populiarizatsii Khudozhestvennykh Izdaniï, 1921

£1,000 - 1,500

€1,300 - 2,000

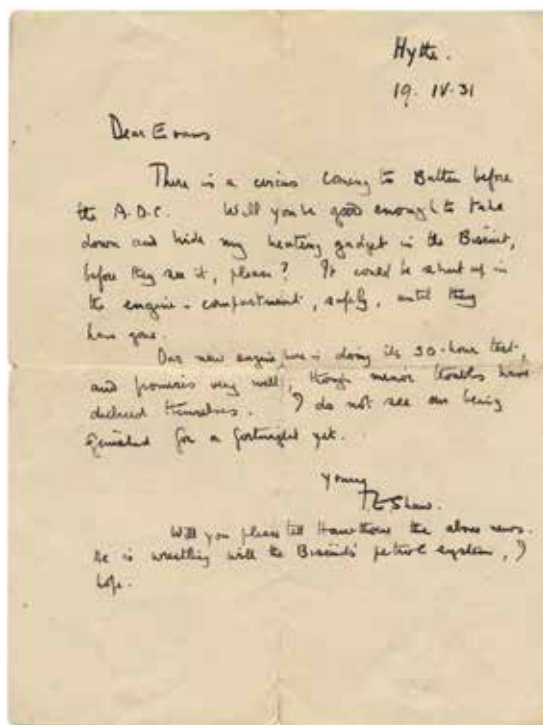
133 •

LAWRENCE (D.H.)

Sons and Lovers, FIRST EDITION, first issue with dated cancel title-page tipped in, 20-page publisher's catalogue at end, publisher's dark blue cloth, preserved in chemise and morocco-backed slipcase [Roberts A4], 8vo, Duckworth, 1913

£600 - 800

€790 - 1,100



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134

LAWRENCE (T.E.)

Autograph letter signed ("TE Lawrence"), to "Dear Seaton", written shortly after his return from Arabia ("...Our last month (September) was a very exciting one, and we did very well. I'm so glad it ended successfully... Akaba has been evacuated, and its staff are mostly in Egypt. I have not heard from there lately...") and giving news of their fellow Hejaz veterans, Joyce, Davenport, Goslett, Sterling and Marshall ("...This end of the war is a queer muddle. The King of Arabia wants to give the Hejaz medal to all officers and men who served with the Arab Army, and as soon as the War Office agree (if they do) it will be sent to you... I hope there will not be another affair of fighting in our time... Some day that little business in Arabia will be famous..."); and condoling with him on the loss of his son ("...Was it in France, or here? It has been a horrible four years to look back upon, in that way..."); in a postscript adding that "My best address is with my father" at 2 Polstead Road, Oxford; with original envelope (in another hand) addressed to "Arm Staff Serg.t F.J. Seaton/ A.O. Corps/ c/o O.C. Troops/ Rabegh/ Arabia", 4 pages, on headed paper, heavily dust-stained and separating at folds, 8vo, Carlton Hotel, Pall Mall, London, 25 December 1918

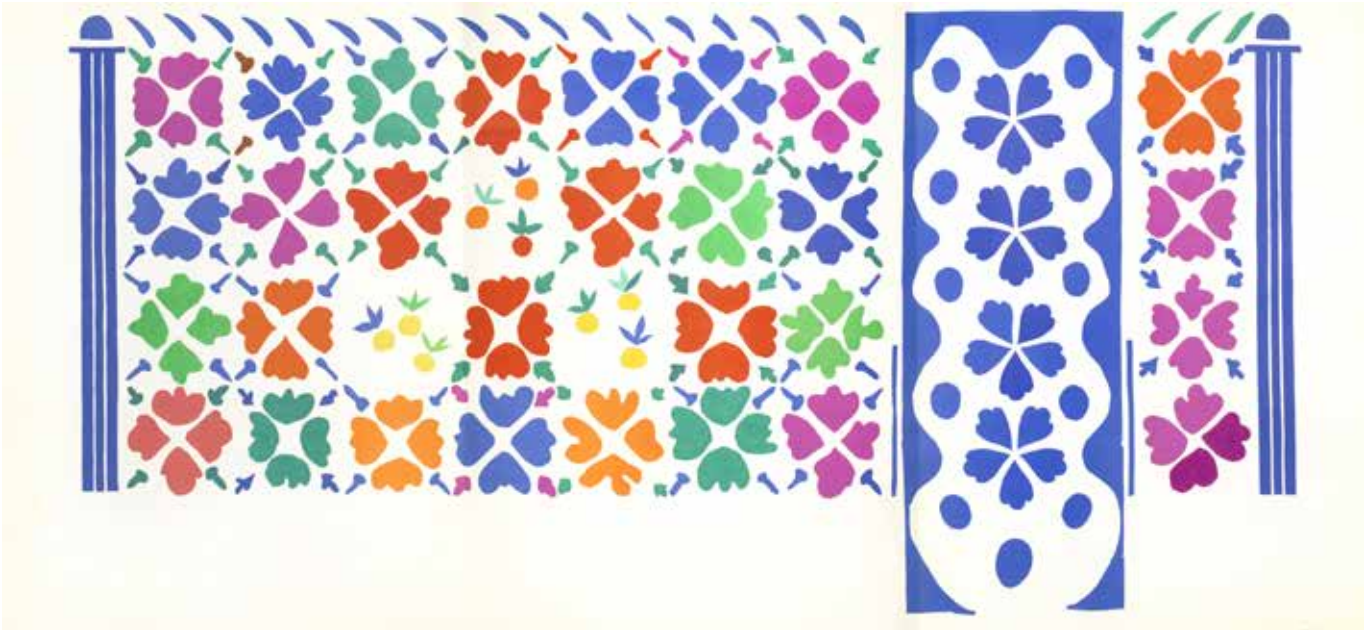
£1,500 - 2,000

€2,000 - 2,600

'SOME DAY THAT LITTLE BUSINESS IN ARABIA WILL BE FAMOUS' – Lawrence of Arabia looks back on his triumphant campaign, while bracing himself for the betrayal that was to follow. Lawrence had made his triumphal entry into Damascus on 1 October 1918 and once back in England spent much of his time with Emir Feisal at the Carlton Hotel (from where this letter was sent), devoting the last few days of December to preparing the memorandum that Feisal was to deliver to the Paris Peace conference arguing the case for the Arabian independence: something of course that although promised them was to founder on the secret Sykes-Picot Agreement of 1916, under which the spoils of the Arab Revolt were to be divided instead between Britain and France.

Our letter is not published in *The Letters of T.E. Lawrence*, as edited by either David Garnett (1938) or Malcolm Brown (1988). Indeed, only one other letter dating from that December, also written on Christmas Day, is known (Garnett, p.271). As Brown remarks: 'Compared with the years ahead this was a period when he wrote relatively few letters. Much of his energy went into verbal argument or in articles or memoranda – and he was, of course, writing *Seven Pillars*' (p.160).

A note on the recipient, Frederick James Seaton (1870-1935), manufacturer of tennis rackets and the present owner's grandfather, is included in the lot. He had served in France in 1915 and was promoted staff sergeant while serving at Alexandria in June 1916 and was, as the envelope of this letter attests, still serving in the Middle East at the end of the war. Lawrence's reference to his father – the Irish baronet Sir Thomas Chapman then living with and under the name of the family governess Sarah Lawrence – and to his childhood home at 2 Polstead Road, Oxford, is itself most unusual, given his fondness for obfuscation over such matters. (His father was to die the following April. By what is no doubt a coincidence, Seaton's mother's maiden name was also Lawrence.)



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LAWRENCE (T.E.)

Two autograph letters signed ("T.E. Shaw" and "T.E.S."), to L.A.C. Evans of 204 Squadron, RAF Mount Batten, Plymouth, concerning his speedboat the *Biscuit* and written while working on high-speed rescue craft for the RAF: the first letter warning Evans that there is "a circus coming to Batten before the A.D.C." and asking him "to be good enough to take down and hide my heating gadget in the Biscuit, before they see... It could be shut up in the engine-compartment, safely, until they are gone", and reporting on progress with the rescue craft's engine ("...doing its 50-hour test and promises very well, though minor troubles have declared themselves..."); in a postscript asking him to pass this news on to Hawthorne who "is wrestling with the Biscuit's petrol system, I hope"; the second, undated, letter written on a receipt form of S. Davie, Watch & Clock Manufacturer, Plymouth, sending "the missing part of the B.B.'s rev. counter", the rest of which is in his barrack box in Stores; the dated letter with autograph envelope, 2 pages, the second in pencil, minor creasing, 8vo, Hythe, 19 March 1931 and undated

£1,000 - 1,500

€1,300 - 2,000

LAWRENCE'S BELOVED SPEEDBOAT, THE *BISCUIT* – this was an American-made Biscayne Baby speedboat that had originally been used as a tender during the 1929 Schneider Trophy air races and had been presented by its owner to Lawrence and his commanding officer, Sydney Smith. His experience of the craft was to greatly assist Lawrence when he began work on developing high speed rescue launches for the RAF early in 1931. Sydney Smith's wife Clare recalled: 'I soon discovered that the Biscuit was just what Tes [Lawrence] said of her – 'one of those tricky craft that demand constant attention like an exacting female.' He was always having to haul her up for slight repairs and adjustments, but when she took to the water she behaved beautifully. Painted silver with a narrow blue line, she flashed about the Sound and gave Tes more pleasure than anything else had ever given him. His craving for speed was doubly satisfied, by the *Biscuit* and his motor-cycle; this craving for which finally brought about his death. While speeding he could think of nothing else but the sensation of rushing air or water and controlling the machine that carried him. To him, therefore, speed was rest, as it is to many people nowadays, and through it he escaped from his many conflicting selves. He never ran away from death, but at times his impulse was to run away from life' (*The Golden Reign*, Castle Hill Press, blog, 12 June 2014).

These letters are not published by either Garnett (1938) or Brown (1988). See illustration on preceding page.

136 •

MATISSE (HENRI)

VERVE. Revue artistique... vol. IX, nos. 35/36... Dernières oeuvres de Matisse 1950-1954, colour lithographs after Matisse, illustrations, light spotting, publisher's pictorial boards designed by Matisse, joints partly split with small loss to extremities, folio (360 x 267mm.), Paris, Revue Verve, 1958

£1,000 - 1,500

€1,300 - 2,000



138
(much enlarged)

137 •

MILNE (A.A.)

Now We Are Six, NUMBER 101 OF 200 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR and printed on hand-made paper, illustrations by E.H. Shepard, uncut in publisher's cloth-backed boards, printed label on upper cover, additional label tipped-in at rear, dust-jacket (age-toning, spine slightly frayed at extremities not touching letters), small 4to, Methuen, 1927

£1,000 - 2,000

€1,300 - 2,600

Provenance

Typed letter from the book department of W.H. Smith & Co. (initialed "W.H.P.") to the manager of "Ealing Broadway Shop", dated 14 October 1927, "sending in your parcel to-day one copy of *Now We Are Six*... The publisher's allocation to us was so very small that we cannot supply more... but we may say that you are fortunate to obtain even this single copy..."; purchased by the current owner's grandfather from the Ealing Broadway shop.

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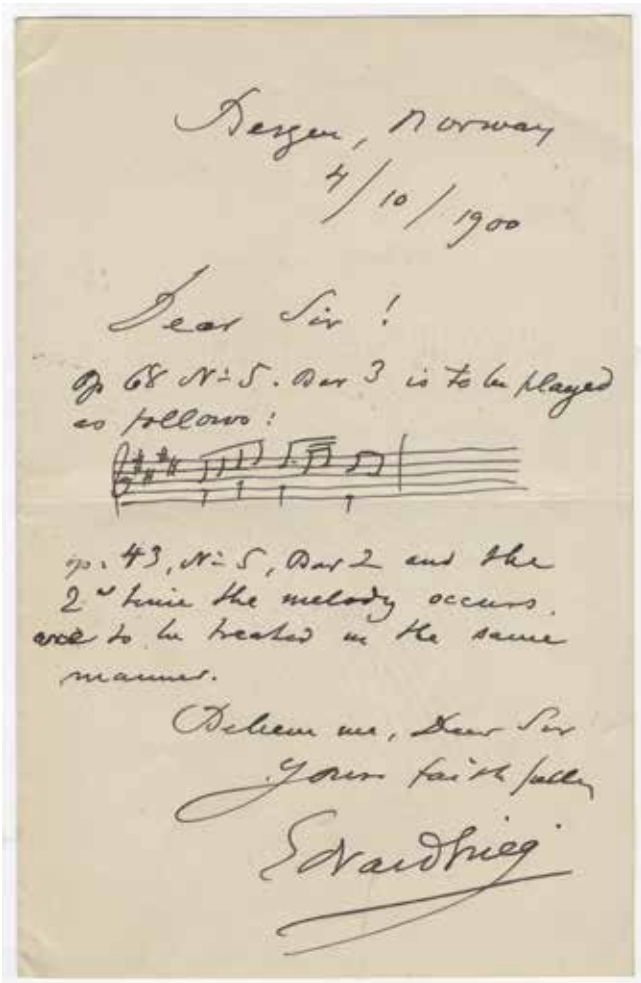
MINIATURE BOOKS AND CALLIGRAPHY

Examples of miniature writing and painting by Charles Gunner, comprising 25 cards in all, two signed, including; "His Majesty's Cipher made up of the Lord's Prayer", "History of Egham. 25,000 words written on the area of an English shilling", "Proclamation of George VI", "King George Xmas Broadcast 1941" (the size of a postage stamp, with that of 1940 written on the area of a penny), "Lord's Prayer Calendar 1949", "The Lord's Prayer written on gold leaf", "Mr Churchill's speech at the Lord Mayors Luncheon...November 1941", "The Atlantic Charter", the signature of Frank O. Salisbury, a miniature watercolour of Windsor Castle (10 x 13mm.) and a card with the instruction "The Lord's Prayer is written on the edge of this card", 14 cards 76 x 38mm., 11 cards 91 x 60mm.; with a watercolour of Windsor Castle and the text of the accession proclamation of King George VI (1936) framed in a 1937 threepenny bit; and three miniature manuscript volumes with illustrations, two titled "Windsor Castle" on front board, the other with a gilt crown cipher, bound in red calf with gilt lettering, 14 x 14mm., the smallest 5 x 5mm., [c.1936-49]

£600 - 800

€790 - 1,100

'MARVELS IN MINIATURE'. Charles Gunner of Egham, Surrey, achieved international recognition for his miniature writing and painting and there are several examples of his work in the Royal Collection. He is captured on Pathé News broadcasts from 1936 and 1937 using a fountain pen and watercolours to create extraordinary pieces, some on card, others on grains of rice, several of which may well be the examples offered here (British Pathé films ref. 1246.21, 1252.27, 1656.16). Our bound volumes are certainly related to the miniature history of Windsor Castle he created around 1937, which was purchased by Queen Mary, presumably for inclusion in her eponymous doll's house. The collection was discovered in the Hampstead house of the artist Frank O. Salisbury and was likely a gift to him from Mr Gunner.



139

140

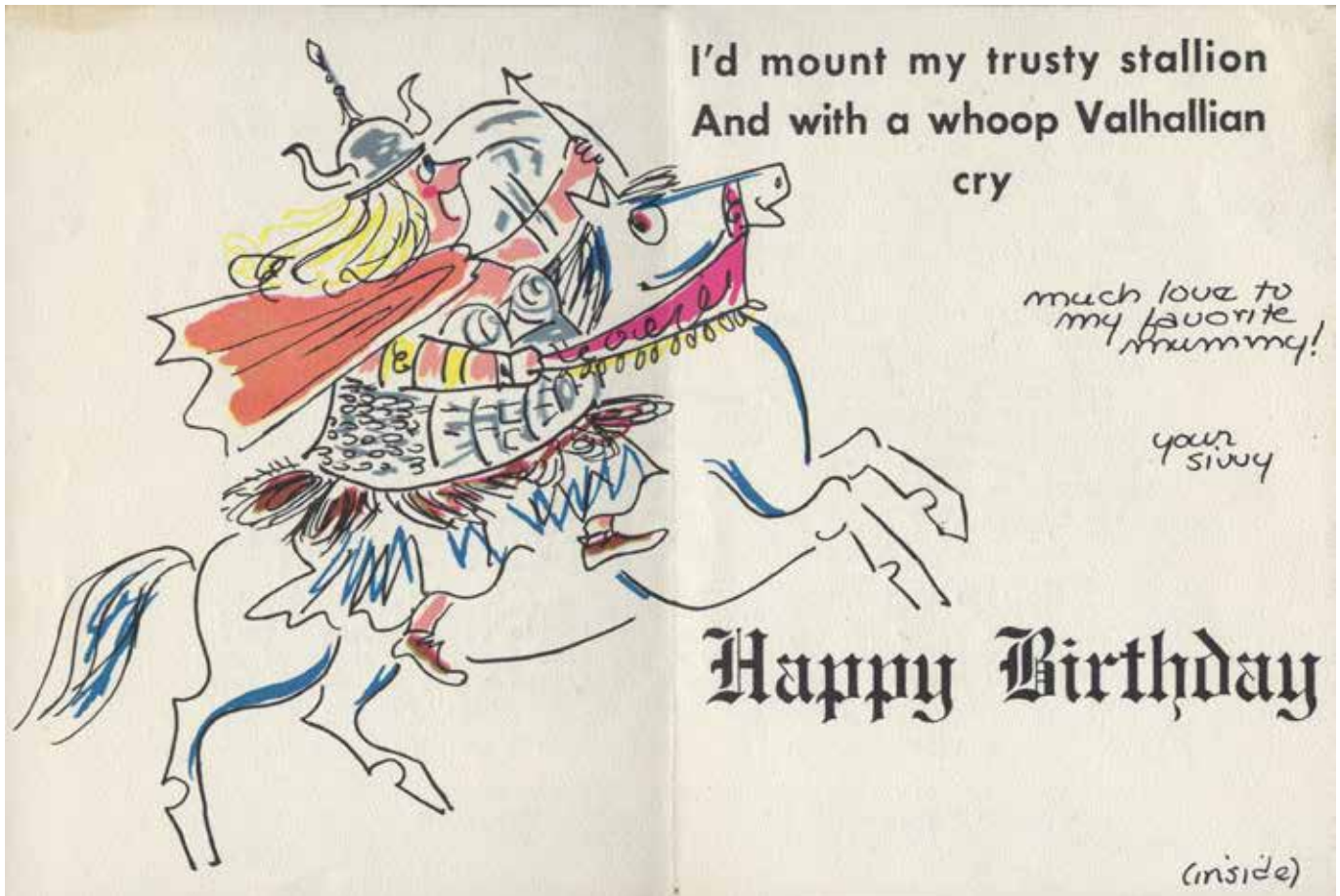
139

MUSIC - GRIEG AND THE TALLIS FANTASIA

Collection of autograph letters by Edvard Grieg (quoting Op. 68 No 5 Bar 3, which “is to be played as follows... the 2nd time the melody occurs... to be treated in the same manner”); Ralph Vaughan Williams (“...The Tallis theme is one of the 9 melodies he wrote for Archbishop Parkers Psalter...”); Frank Bridge (“...unluckily perhaps for you, (& fortunately for us!!!) our orch. playing days are over... One of these days I hope we’ll see you – but my goodness why do you live in Heaven or some equi distant place...”); Gustav Holst (presentation signature); and Hugh Allen, 6 pages in all, 8vo and 4to

£800 - 1,200
€1,100 - 1,600

Grieg’s Op. 68, No. 5, from which he quotes, is the well-known ‘Cradle Song’ from the *Lyric Pieces*. The recipient of these letters was Dr Louis Arthur Hamand (1873-1955), organist and choirmaster at Malvern Priory Church from 1910 to 1946.



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PLATH (SYLVIA)

Autograph drafts, notes, drawings and doodles for her story 'Stardust', comprising a page of fairy sketches (with three red lipstick kisses applied by the author), two drafts, one beginning: "'Oh,' exclaimed Nancy crossly as she looked out at the leaden skies and the snow blowing against the windowpane...", the other beginning: "Nancy waited eagerly until she heard the front door..."; a list of characters and motifs, and schedule of twelve episodes with dates from June through to May, on 4 sheets of yellow paper and shiny white paper bifolium, the yellow sheets torn in half and skilfully repaired, 8vo, [1946-47]

£4,000 - 6,000

€5,300 - 7,900

THE YOUNG SYLVIA PLATH'S LIPSTICK-KISSED FAIRY TALE: these early sketches for a fairy tale date from 1946 or 1947, when Sylvia Plath was fourteen or fifteen: 'Plath was also planning "a beautiful long fairy tale" that would be developed during the summer of 1946 and completed a year later. In the middle of writing this 26-page "Stardust" story, she reviewed her work in progress in a diary entry... "2 February: I looked over the first chapter to my fairy story, and decided that I should either make the happenings seem natural, or marvel on the impossibility of them. I decided on the first, and made a few important changes. I've decided not to make it all goody-ish, preachy, or morally, unless sometimes I make an action, seemingly innocent, take on a deeper meaning. This is quite impossible since I am not that experienced (yet!)..." (Kathleen Connors, 'Living Colour' in *Eye Rhymes: Sylvia Plath's Art of the Visual*, edited Kathleen Connors and Sally Bayley, 2007, p. 49). The completed story is at the Lilly Library, Plath MSS II, box 8. The present sketches come from her estate (Sotheby's, New York, 6 April 1982).

PLATH (SYLVIA)

Birthday card to her mother with autograph message signed ("much love to my favourite mummy! your Sivy"), with a long typed letter within, opening: "As you can see, with much effort and travail, I managed to put a new ribbon on the typewriter. Feels so much better, really, and my thoughts somehow become correspondingly scintillant and concise..."; describing the excitement of the last few days, during which she met W.H. Auden ("...The College Board Editor from Mlle came up to cover the tremendous Arts and Morals Symposium we're having these last 2 days... as I told you, with Auden, Lionel Trilling, Allen Tate, Jacques Barzun, George Boas, Archibald MacLeish, and several others... By the way, Auden came to dinner at the house last night, and I had the honor of sitting at the same table. Really he is the most delightfully brilliant man! If I get up enough courage I'm going to ask him to criticize some of my poems. After all, the least he could do is refuse or tell me they're all putrid!..."); at the opening of the letter, she described her hopes of attending the Harvard writing seminar ("...[Frank] O'Connor's story course is limited, and I do hope I can get in, but if I can't, I'm signing up for his novel course in 20th century lit. which should also be tremendous..."), and at the end describes the doubts she is having over the Psychology Department at Smith ("...Any man who doesn't recognize Freud (who himself is already modified and outdated) isn't worth wasting time on!..."); and ends by wishing her mother "lots of love and felicity" on her birthday: "I hope I can convey some good news late this spring as a belated and intangible gift", *on one folio sheet folded into octavo sections to make up the birthday card, the letter typed on the verso of the full opened-out sheet, folio*, Friday, 24 April [1953]

£2,000 - 3,000

€2,600 - 4,000

'AUDEN CAME TO DINNER AT THE HOUSE LAST NIGHT... IF I GET UP ENOUGH COURAGE I'M GOING TO ASK HIM TO CRITICIZE SOME OF MY POEMS' – Sylvia Plath in high hopes at the start of what she later called 'that black summer of 1953' (*Journals*, p. 269) which, famously, was to be described in *The Bell Jar* (1963): a summer which saw her take up a guest editorship at *Mademoiselle* magazine on 1 June, followed by her first experience of electroshock therapy on 29 July, and culminating in her first suicide attempt on 24 August. One of the causes of this downwards spiral was her failure to gain a place on the Harvard writing course in which as this letter makes plain she had such hopes. Set against this was her meeting with Auden who was, for a while, a powerful influence; in a letter to her mother written four days after ours, she was to describe a reading and seminar with him as 'the privilege of my lifetime' (*Letters Home*, p. 110).

The printed birthday card itself comprises two merry cartoons of Valkyrie, the first captioned 'If I were a Walküre/ Full of sound and fury', the second continuing 'I'd mount my trusty stallion/ And with a whoop Valhalian/ cry/ Happy Birthday'; the artwork being by Rosalind Welcher for Panda Prints of New York.

The letter will be published by Karen V. Kukil in *The Letters of Sylvia Plath*, forthcoming. See illustration on preceding page.

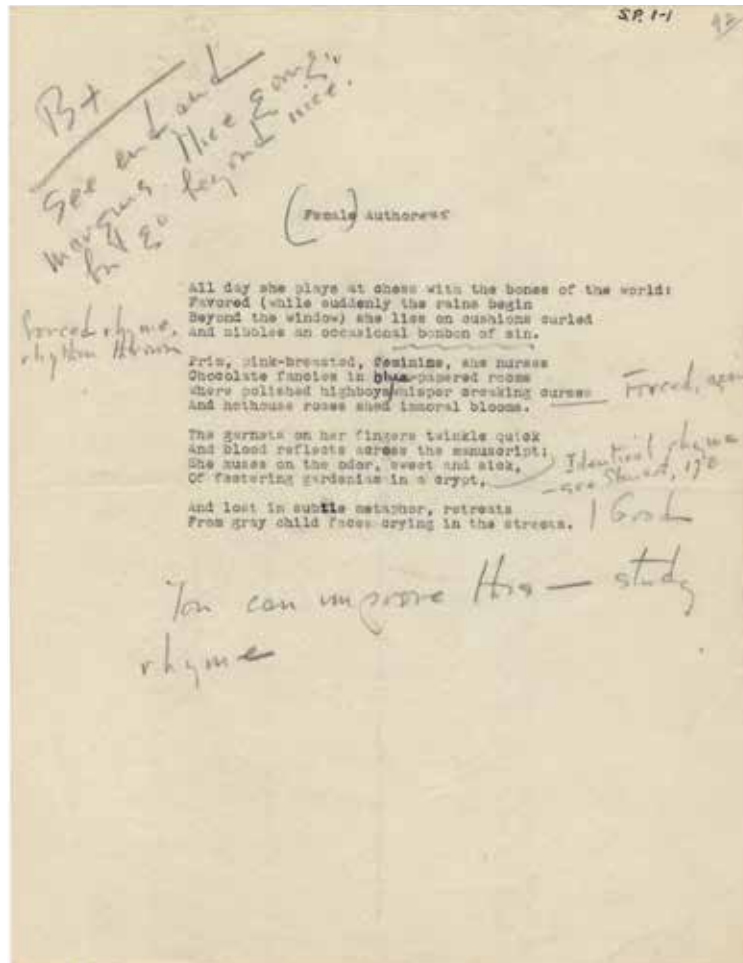
PLATH (SYLVIA)

Collection of typescripts of nine early poems, comprising: (i) "Ice Age", of thirty-six lines, in two sections, beginning "All, all is freezing over:/ mouths of spring..." and "All, all is freezing over:/ no april thaw...", typed name and Smith College address at head, marked in pencil "45"; (ii) "In Memoriam", of sixteen lines, beginning: "The spring is green and silver...", marked in pencil "7" [dated by Hughes to 1946]; (iii) "Incident", of twenty lines, beginning: "He called one day and asked her...", typed at head "Sylvia Plath Eng. 347b", marked in pencil "98/2"; (iv) "*I Have Found the Perfect World*", of forty-six lines (or part-lines), beginning: "You are secure in the assumption that I am ignorant...", marked in ballpoint at the head "1948"; (v) "*Have You Forgotten?*", of twenty-one lines, beginning: "Do you remember that we walked...", typed at head: "Sylvia Plath/ Age 15/ Wellesley, Mass.", marked in pencil "19a"; (vi) "Humoresque", of twenty-eight lines, beginning: "Never let them say of me...", typed at head: "Sylvia Plath (age 16)/ Wellesley, Mass.", marked in pencil "56"; (vii) "*Gone is the River*", of sixteen lines, beginning: "The heat of the noonday...", one word deleted by Plath, marked in pencil "38a"; (viii) "Sonnet: *Crossing the Equinox*", beginning: "Late the summer green, and gaunt the sea...", with autograph revisions to the fourth and eighth lines, headed "Sylvia Plath, Age 21/ Lawrence House/ In Smith College/ Northampton, Mass.", marked "21/2" in pencil; (ix) "Gold Mouths Cry", here entitled "The Bronze Boy", comprising fourteen lines, beginning: "Gold mouths are crying with the young...", with an autograph revision in the ninth line, with typed name and Haven House address, marked in pencil "90"

£1,500 - 2,000

€2,000 - 2,600

'SYLVIA PLATH AGE 15 WELLESLEY MASS.' – early poems by Sylvia Plath. Of these early poems, Ted Hughes writes in his edition of Sylvia Plath's *Collected Poems* (1981): 'At their best, they are as distinctive and as finished as anything she wrote later on. They can be intensely artificial, but they are always lit by her unique excitement. And that sense of a deep mathematical inevitability in the sound and texture of her lines was well developed early on. And one can see here, too, how exclusively her writing depended on a supercharged system of inner symbols and images, an enclosed cosmic circus... As poems, they are always inspired high jinks, but frequently quite a bit more. And even at their weakest they help chart the full acceleration towards her final take-off' (p. 16). Nearly all are listed by him in his checklist of early work, with variant manuscripts or typescripts being in the Plath Archive at the Lilly Library; the present typescripts deriving from the sale of her estate (Sotheby's, New York, 6 April 1982). The present group pre-date the 'black summer of 1953' and her first suicide attempt.



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The last poem, "The Bronze Boy", is among the fifty printed by Hughes in *Collected Poems*, although under the title 'Gold Mouths Cry' and in a substantially different version. Ours starts: "Gold mouths are crying with the young/ Certainty of the bronze boy who stands/ naked in the garden; who lately sung/ Of how eternity lay in his hands..."; as against the published version: 'Gold mouths cry with the green young/ certainty of the bronze boy/ remembering a thousand autumns...'. The last poem in the group, "Sonnet: *Crossing the Equinox*", is headed "Sylvia Plath, Age 21/Lawrence House/In Smith College...". This dates the typescript to between February 1954, when she returned to Smith after her suicide attempt, and her twenty-second birthday on 27 October 1954. The poem was however published (presumably in an earlier version) by the National Poetry Association anthology *America Sings: Anthology Of College Poetry* in 1952.

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PLATH (SYLVIA)

Group of six typescript poems, most with autograph revisions or corrections, all but the first with her name ("Sylvia Plath") and address at Lawrence House, Smith College, typed at the head, comprising: (i) 'Female Author', of fourteen lines beginning: "All day she plays at chess with the bones of the world...", with an autograph revision or correction to line six, heavily marked-up by a tutor in pencil (see note below), marked in ink at the head "S.P. 1-1" and in pencil "92"; (ii) "On Looking into the Eyes of a Demon Lover", of twenty-eight lines, beginning: "Here are two pupils...", with autograph revision to the first word ("There" altered to "Here"), marked "41" in pencil; (iii) "Morning in the Hospital Solarium", of twenty-seven lines, beginning: "Sunlight strikes a glass of grapefruit juice...", with autograph revision to the penultimate line, marked in pencil "3", stapled; (iv) "Prologue to Spring", of twenty-five lines, beginning: "New England landscape hangs in balance now...", autograph revision to and reversion of final couplet, marked in pencil "11/2"; (iv bis) "Prologue to Spring", with revised reading of final couplet, marked in pencil "49"; (v) 'Trio of Love Songs (1)', here entitled "*Parallax*", of sixteen lines, beginning: "Major faults in granite...", marked in pencil "8/2"; (vi) "The Trial of Man", of fourteen lines, beginning: "The ordinary milkman brought that dawn...", with autograph revision to the third line, marked in pencil "84", 7 pages in all, on loose sheets from typing paper of different stocks, folio, Lawrence House, Smith College [1954-55]

£1,500 - 2,000
€2,000 - 2,600

'WILD WOMEN FLARE IN THEIR OWN BLOOD'S ITCHING FUNERAL PYRE' – a particularly fine group of early poems by Sylvia Plath, including her well-known and much anthologised poems 'On Looking into the Eyes of a Demon Lover' and 'Female Author'. All but the latter with her name typed at the head and address at Lawrence House, Smith College (where she spent her final two years at Smith in 1954-55, after the Bell Jar suicide attempt). All are among the fifty poems selected by Ted Hughes from her early poems for publication in the *Collected Poems* of 1981, albeit in versions that sometimes differ significantly from those found here. Variant manuscripts or typescripts are in the Plath Archive at the Lilly Library; the present typescripts deriving from the sale of her estate (Sotheby's, New York, 6 April 1982).

Our version of 'On Looking into the Eyes of a Demon Lover' contains a fifth stanza which is dropped in the final, published, version: "Though warned by watching/ wild women flare/in their own blood's itching/ funeral pyre,;" leading into the concluding two stanzas: 'I sought my image/ in the scorching glass,/ for what fire could damage/ a witch's face?// So I stared in that furnace/ where beauties char/ but found radiant Venus/ reflected there'. Her poem 'Female Author' has excited, if anything, even more critical commentary (see for example, Jo Gill, *The Cambridge Introduction to Sylvia Plath*, 2008, p. 31; other commentators have discussed it in the context of Ted Hughes's 'Famous Author'). Our typescript bears less in Plath's handwriting than others in the group, but is of particular interest in that it is heavily marked-up by her tutor (presumably at Smith), thus affording us an early – indeed probably the first – reader's response to the poem. This was not altogether favourable. The poem scores a lowly "B+" and is described as "Nice going", but then Sylvia is told: "but go beyond nice". Line four is criticized: "forced rhyme, rhythm thrown"; as is line eight: "Forced, again"; and line twelve: "Identical rhyme – see Stewart, 170" ("manuscript"/ "crypt"); although the final couplet is marked "Good". Having recommended a change of title (from "Female Author" to "Authoress"), the reader's report concludes: "You can improve this – study rhyme".

Another well-known poem is 'Morning at the Hospital Solarium' which draws on the treatment Plath received after her Bell Jar breakdown and suicide attempt. Linda Wagner-Martin writes of it: 'The best of this group of poems, and the one that offers more possibility of later poetic development, is the clearly titled "Morning in the Hospital Solarium." Perhaps Plath did not try to publish this writing, since it so obviously related to her institutionalisation. As readers know, it was not until 1960 when she begins writing *The Bell Jar* that she resurrects those painful (and socially objectionable) memories. (One can imagine Aurelia Plath's horror at her daughter's drawing art from that period of her life.)' (*Sylvia Plath: A Literary Life*, 2003, p. 28).

Our typescript of 'Prologue to the Spring' contains three stanzas (the fourth, fifth and sixth) which do not appear in *Collected Poems*; while "*Parallax*" appears there as the first of a 'Trio of Love Songs'. It is hard to think of the final line of 'The Trial of Man' without reference to the ECT treatment Plath had undergone in that 'black summer of 1953'. The published version reads: 'The future an electrode in your skull'; ours: "The future an electrode at your skull".

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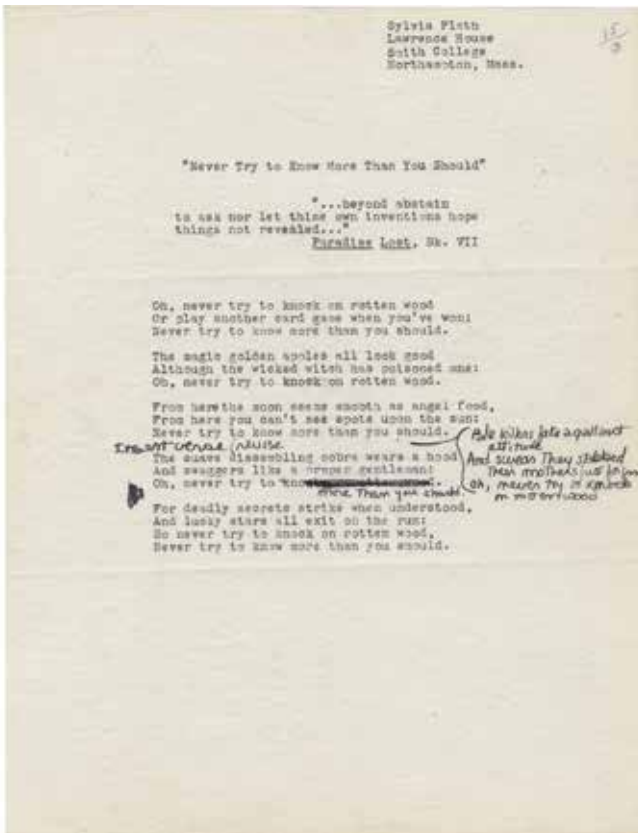
PLATH (SYLVIA)

Two typed and autograph drafts of her poem 'Admonitions' (here entitled "Never Try to Know More Than You Should", above a quotation from *Paradise Lost*), each comprising six stanzas, beginning: "Oh, never try to knock on rotten wood..."; the first version with autograph revisions to what began as the penultimate stanza and with the final stanza added in typescript; the second with the insertion of a fourth stanza in her autograph ("...Pale killers fake a gallant attitude/ And swear they stabbed/ Their mothers just for fun/ Oh, never try to knock on rotten wood..."), with further autograph revisions at the end of the penultimate stanza; headed with her typed name and address at Lawrence House, Smith College [1954-55], marked in pencil "15" and "15/3", 2 pages, 4to, [1954-5]

£1,500 - 2,000

€2,000 - 2,600

'OH, NEVER TRY TO KNOCK ON ROTTEN WOOD' – one of the fifty early poems selected by Ted Hughes for publication in the *Collected Poems* (1981). One commentator has remarked of the last stanza, that 'There is a hint here that Sylvia possessed enough psychological insight into her own make-up to discern lurking disaster if and when she did reveal the inner self – that any confrontation of her father's specter (and her "unnatural" reaction to him) skirted the brink of a serious psychic problem' (Edward Butscher, *Sylvia Plath: Method and Madness*, 2003).



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PLATH (SYLVIA)

Two photographs given by Sylvia Plath to her mother Aurelia, the first showing her and her husband Ted Hughes, arm-in-arm, three-quarter length, inscribed by Aurelia on the reverse "Sylvia & Ted at Ted's home, *The Beacon* Heptonstall Slack, Hebden Bridge, Yorks./ Fall 1956"; the second of a younger Sylvia in a sundress, lying on the lawn, within photographic-paper mount, stamped on the reverse '5 804', both c. 250 x 205mm.

£2,000 - 3,000

€2,600 - 4,000

'SYLVIA & TED AT TED'S HOME' – the well-known photograph of Hughes and Plath was taken after their honeymoon in Benidorm on a visit to Hughes's parents at the Beacon, Heptonstall, in September 1956; Hughes staying on there in October while she returned to study at Cambridge: their marriage being kept secret, for fear that it would be prejudicial to her Fulbright fellowship, until a second marriage ceremony in London on 7 December. It is in the churchyard nearby that she was to be buried in February 1963. The shrubbery and probable date (later forties or early fifties) suggests that the second photograph was taken at the Plath home, 29 Elmwood Road; although we have not as yet tracked down other prints of this image.

146 •

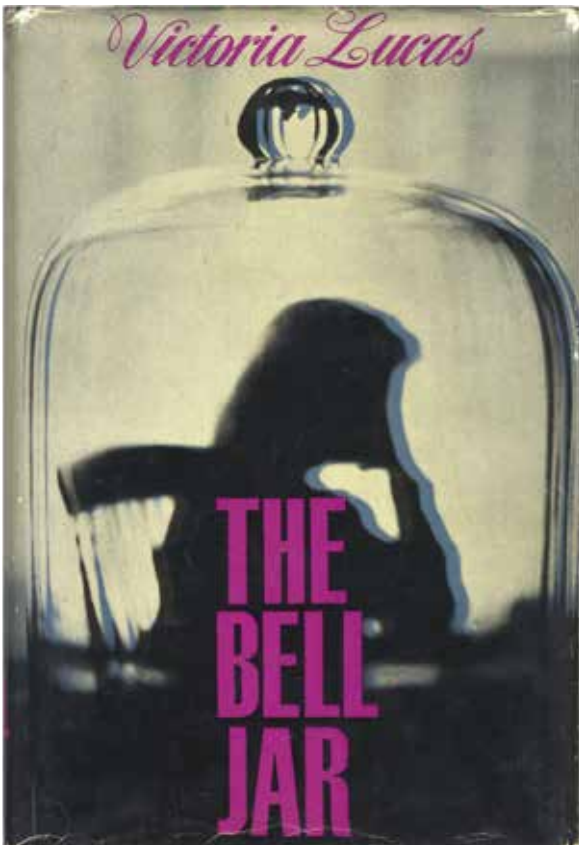
[PLATH (SYLVIA)]

The Bell Jar by Victoria Lucas, FIRST EDITION, *publisher's black cloth, dust-jacket (price clipped)*, 8vo, Heinemann, 1963

£1,500 - 2,000

€2,000 - 2,600

The first edition of Plath's only novel, published under the pseudonym Victoria Lucas. See illustration overleaf.



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147

RACKHAM, GREENAWAY AND ROBINSON

RACKHAM (ARTHUR) Original illustration of "A Spirit of the Bell", used as illustration in the Limited Editions Club of *The Chimes* by Charles Dickens, *black chalk on paper (watermarked "J. Whatman Turkey Mill 1876")*, inscribed in the artist's hand (beneath the mount) "End paper - full width of page", image to view 225 x 32mm., [c.1931]--GREENAWAY (KATE) A Weeping Girl, *pen, brown ink and watercolour, signed with initials "K.G."*, image to view 100 x 128mm., [n.d.]--ROBINSON (THOMAS HEATH) "And four good angels watch my bed, two at the foot and two at the head", *original pen and ink illustration, captioned on the verso, image 367 x 238mm.*, signed and dated "T.H. Robinson [18]98", each mounted, framed and glazed (3)

£1,000 - 2,000

€1,300 - 2,600

148 •

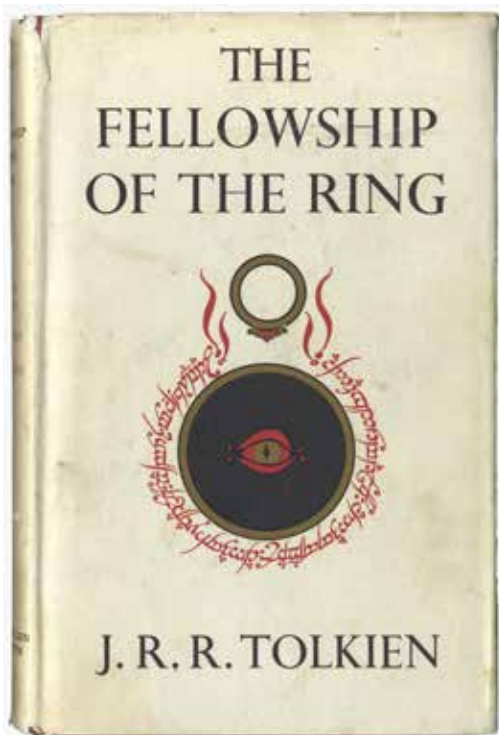
RENDELL (RUTH)

From *Doon with Death*, THE AUTHOR'S FIRST BOOK, SIGNED AND DATED BY HER *on front free endpaper ("December 27th, 1964, Ruth Rendell")*, John Long, 1964; *A New Lease of Death*, *first American edition*, INSCRIBED BY THE AUTHOR (*"May 1967/ For Bobbie and Bill with love from the author, Ruth"*), New York, Doubleday, 1967; *The Secret House of Death*, John Long, 1968; *A Dark-Adapted Eye*, INSCRIBED BY THE AUTHOR (*"April 1986/ For Bobbie and Bill - love from Ruth/ Ruth Rendell as [Barbara Vine]"*), Viking, 1986, FIRST EDITIONS, *publisher's cloth, dust-jackets (the first 2 chipped with slight loss)*, 8vo (4)

£800 - 1,200

€1,100 - 1,600

First edition of Ruth Rendell's first novel, with the very rare dust-jacket, inscribed in the year of publication. Two of the other books are also inscribed, to Bobbie and Bill Caldwell, friends and neighbours from her Loughton days.



150



149

149^{AR}

SHEPARD (E.H.)

An original ink sketch of Winnie-the-Pooh and Piglet, the first carrying a large bottle, the latter following behind with a stack of plates, signed and dated "E.H. Shepard/Jan 14, [19]68", on a P. & O. Orient Lines menu, next to the signatures of fellow passengers, *the image approximately 200 x 250mm., menu card 255 x 178mm., 14 January 1968*

£2,000 - 4,000

€2,600 - 5,300

Shepard drew this amusing sketch of Winnie-the-Pooh and Piglet carrying a bottle of wine and a stack of plates on the back of the menu card for the 'Landfall Dinner' marking the arrival of the S.S. *Arcadia* at Sydney in January 1968. Shepard was travelling from London to visit his wife Norah Carroll's family in Tasmania and gave it to the steward serving at his table.

150 •

TOLKIEN (J.R.R.)

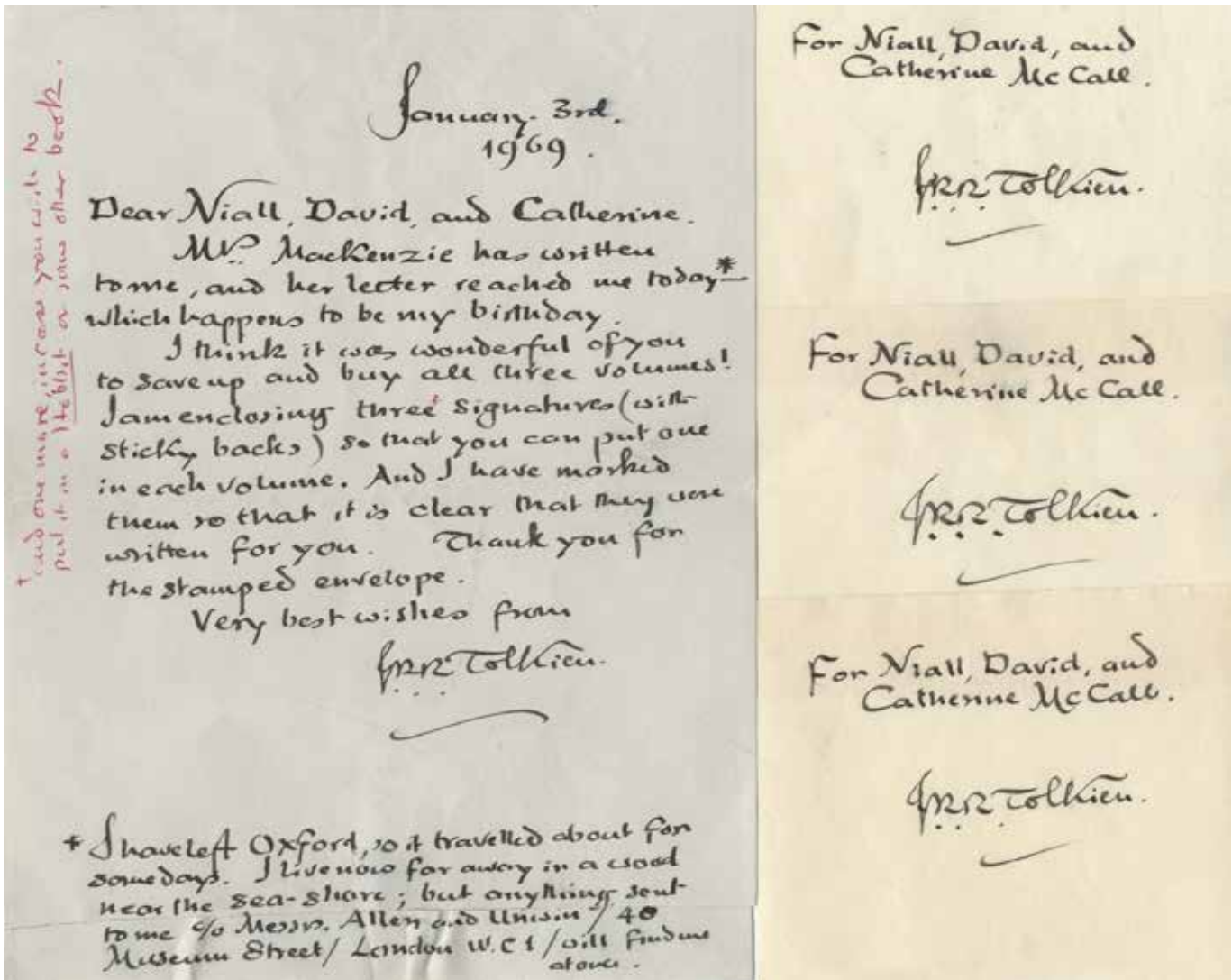
The Fellowship of the Ring, FIRST EDITION, *folding map printed in red and black, some spotting (mostly endpapers and extreme fore-edge), publisher's red cloth, dust-jacket (unclipped, spine and joints soiled, slightly frayed at extremities), 8vo, George Allen & Unwin, 1954*

£1,000 - 1,500

€1,300 - 2,000

Provenance

Ray Arthur, bookplate inside upper cover.



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151 •
TOLKIEN (J.R.R.)

The Lord of the Rings, 3 vol., FIRST EDITION, each with folding map, publisher's red cloth, dust-jackets (all unclipped, Fellowship splitting at joints with short tear to upper cover; Return with loss to blank lower part of spine not touching letters; all slightly frayed at extremities of spines, light toning), 8vo, George Allen and Unwin, 1954-1955

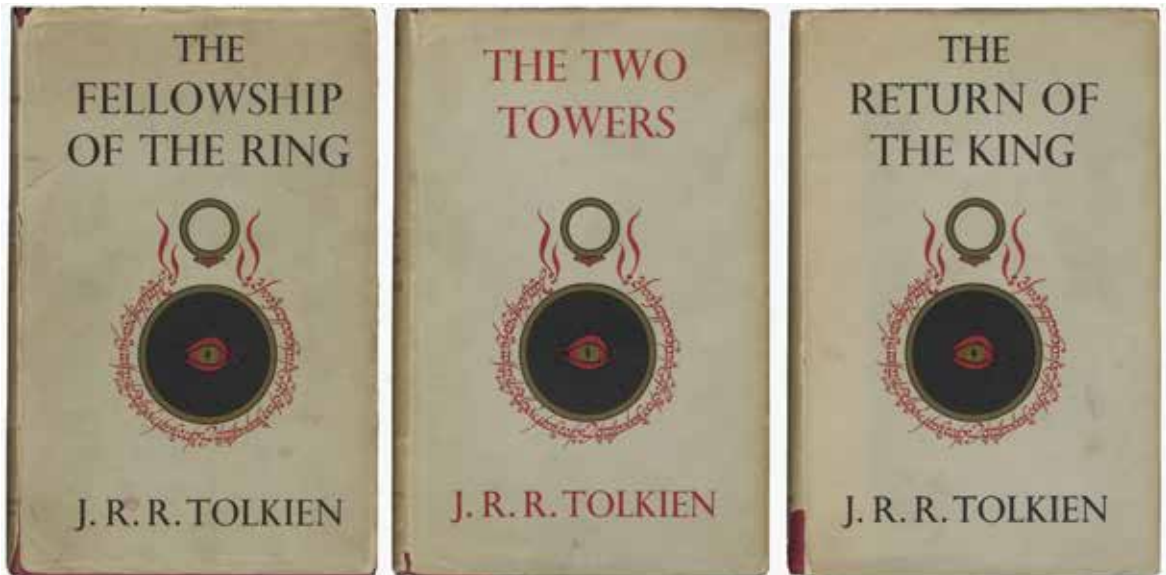
£3,000 - 5,000
€4,000 - 6,600

152
TOLKIEN (J.R.R.)

Autograph letter signed ("J.R.R. Tolkien"), with three presentation signatures ("J.R.R. Tolkien"), to Niall, David and Catherine McCall, three children who had saved up to buy *The Lord of the Rings*, explaining that Mrs Mackenzie's letter reached him today "which happens to be my birthday": "I think it was wonderful of you to save up and buy all three volumes!" and enclosing three signatures "so that you can put one in each volume", plus one [no longer present] "in case you wish to put it in *The Hobbit*"; adding: "I have left Oxford, so [their letter] travelled about for some days. I live now far away in a wood near the sea-shore"; original return s.a.e, letter 1 page, 8vo, [Bournemouth], 3 January 1969

£2,000 - 3,000
€2,600 - 4,000

Written, auspiciously, on Tolkien's seventy-seventh birthday.



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153
WAIN (LOUIS)

A collection of drawings in pencil and pen-and-ink comprising; three pencil sketches for his moveable book *Days in Catland*, showing 'Helping Mother in the kitchen' (panel no. 3) and 'The School Room' (panel no. 4) with numbered annotations indicating which group of figures are to be used as cut outs, together with a street scene (marked "no.2 Long or Shorthaired cats?") not used in the final publication; pen-and-ink drawings for the apparently unpublished *Wonders of Catland*, the pictures numbered 1-15 and 20-21, with captions such as "Tommy goes on his travels to see the world" and "The Lucky Black Cats welcome him", some signed ("Louis Wain") or with initials ("L.W."), pencil and black ink, 6 leaves, 4to; and four pencil sketches of cats and dogs in anthropomorphic scenes titled "Puss told the story how he vanquished the sea serpent - when...", "a real sea serpent appeared", "Postcard Book/Here we go round the Mulberry Bush", "The Violin Concerto" and "The Grand March", together with seven pen-and-ink drawings of cats in various situations, some signed, some with captions, 19 leaves in all, 270 x 333mm., and smaller.

£1,000 - 1,500
€1,300 - 2,000

UNPUBLISHED WORK FROM 'THE MAN WHO DREW CATS': the printed version of *Days in Catland*, published by Raphael Tuck and Sons in 1912, consisted of four lithographed panels forming a panorama with 14 slot-in figures or groups of cats. We have preparatory pencil sketches of two of the four panels and one street scene which does not appear in the final publication. Also included in the lot is a manuscript story in twenty-two verses entitled 'Catland. Little Tommy, The King and the Black Cats' by Sheldon Peach, 5pp, 4to and another of a fairy story 'What Bluebell Saw Under the Sea' written in another hand in pencil and ink, together with fragments of other stories. This collection was a gift to the owner's great aunt from the artist's sister.

GENERAL PRINTED BOOKS & MANUSCRIPTS

154 •

AESOP

Fables with His Life: in English, French and Latin, *engraved additional pictorial title full-page armorial coat-of-arms, 30 engraved plates (of 31, without no. 6 but with "indecent" plate 17) by Thomas Dudley Francis Barlow, one full-page engraved illustration ("See here how natures books unclasped lies/Whose pages Aesop reads with pearcing eyes..."), 110 half-page engraved illustrations, early twentieth century red panelled morocco, extremities rubbed [Wing A703], folio (320 x 197mm.), H. Hills Jun., for Francis Barlow, 1687*

£800 - 1,200

€1,100 - 1,600

Aesop's *Fables*, with Aphra Behn's English verses replacing those of Thomas Philipott which were used in the 1666 edition. The fine plates by Francis Barlow include the "indecent" plate 17 which was sometimes suppressed.

Provenance

John Yates, ink inscription on title; William E. Moss, Sonning, bookplate.

155 •

ALCHEMY

MAIER (MICHAEL) *Arcana arcanissima hoc est hieroglyphica Aegyptio-Graeca, engraved title depicting obelisks and allegorical beasts and figures, engraved architectural dedication with centre left blank, gathering I slightly stained, a few underlinings and eighteenth century marginal notes including ownership inscription to title, eighteenth century vellum, small paper label pasted on upper cover, covers bowed [STC 17196.5; Caillet 6987; Duveen, p.380; Fergusson II 66], small 4to, [London, Thomas Creede, or Oppenheim, 1614]*

£1,000 - 1,500

€1,300 - 2,000

"Extrêmement rare" (Caillet). *Arcana Arcanissima*, in which the hieroglyphics and myths of Egypt and Greece are interpreted as representations of alchemical processes, was the first published work by the German physician Michael Maier (1568?-1622). ESTC attributes the printing to Thomas Creede, London, whereas Duveen states that it was printed in Oppenheim. Only three copies appear in the auction records in the last fifty years.

156

ART – VICTORIAN PAINTERS

Collection of letters principally by members of the Pre-Raphaelite Brotherhood and their associates and of the Holland House set, including autograph letters etc., by D.G. Rossetti (two, one to "My dear Brown", the other to 'Alecco' Ionides: "I am promised some flowers for Thursday, which will take all my daylight to paint"), Ford Madox Brown (three, one to "My dear Holman Hunt", asking him for "the two little girls picture for my Exhibition", one from the Town Hall, Manchester), Edward Burne Jones (two, one to Ionides listing his purchases and their prices, the other to "Dear Gabriel" about a boy [model]), William Holman Hunt (to "My dear Millais". discussing in detail a picture restoration suggested by Millais and Reeve: "he hopes that he will then be able to sand paper down the back projections regardless of the Jerusalem canvas when thus flattened behind he counts upon being able to glue on a very very stout life boat canvas which I have – or a panel – parquetted – made expressly. When the pasted paper shall afterwards have been removed he thinks that the surface may then again be sand-papered regardless of the threads of canvas which will then be firm and hard as a rock"), Arthur Hughes (to Furnevell about Rossetti), Frederic Shields (4), F.G. Stephens (to W.M. Rossetti, about Holman Hunt's health), Thomas Woolner, Lawrence Alma Tadema (to Sir John [Millias], introducing the Belgian symbolist Fernand Khnopff), G.F. Watts (three, one to W.H. Hunt, another to William Agnew protesting that "The Wife of Pygmalion is sold (over & over)"), W.P. Frith (to Woolner), Frederic Shields (group), Edwin Landseer and other; plus a letter of Gustave Moreau, an inscribed calling card of Rodin and autograph poem by Walter de la Mare, *dust-staining, traces of mounting, etc.*

£1,000 - 1,500

€1,300 - 2,000

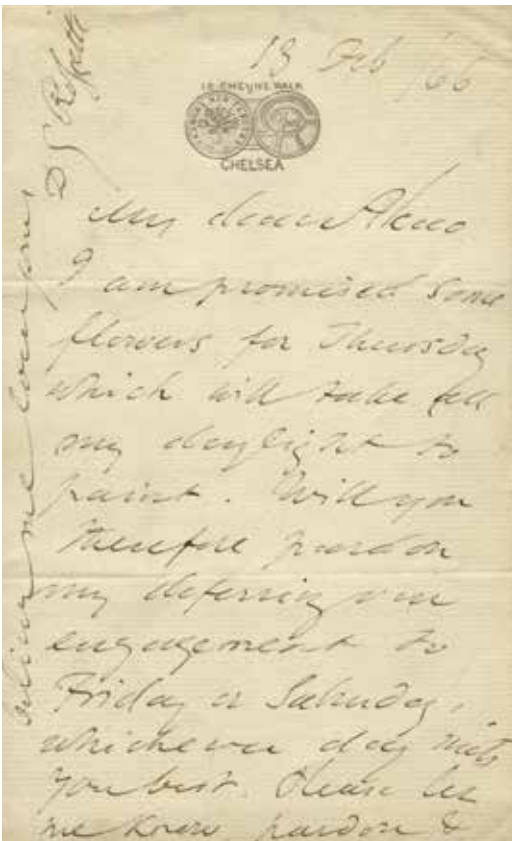


Uph for a just we respect our modesty,
And to assume a virtue, till a lie,
But how designing fair should small pretence,
Thy Tails mean all but the kind feeling sense.

154



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158

157 •

BARTOLOZZI (FRANCESCO)

Seventy-Three Prints Engraved by F. Bartolozzi, &c. From the Original Collection of Drawings of Michelangelo; Domenechino; Annibal... in the Collection of His Majesty, 72 engraved or etched plates (of 73, without Leonardo portrait) on 69 sheets, by Bartolozzi, Zocchi, Vitalba, and others, most printed in sepia, one folding, title creased and detached, dampstaining to upper right corner throughout touching some images, contemporary half morocco gilt, worn, upper hinge cracked, folio (545 x 370mm.), John and Josiah Boydell, [c.1800]

£600 - 800

€790 - 1,100

Fine engravings by Francesco Bartolozzi, and others, after paintings and drawings by Guercino, Carracci, Michelangelo, da Cortona, Parmigiano, and other Old Masters in the Royal Collection. The Boydells' had previously published a volume entitled "Eighty-two Prints".

158 •

BIBLE - EMBROIDERED BINDING

The Holy Bible, Containing the Old Testament and the New, ruled in red throughout, lacking 2F3-2M12 (Apocrypha), without Genealogies but with Psalms, occasional trimming within rule touching text on a handful of leaves, initial leaf and general title shorter, CONTEMPORARY EMBROIDERED BINDING, covers with elaborate design of stumpwork leaves and flowers, and coiled wire framework enclosing a bird stood on a flower, background of silver wire and sequins over white satin, spine in 4 compartments with alternating leaf and flower designs, gilt gaufered edges with dove-like motifs, one leaf lacking from lower cover, loss to bird's wings, several sections of coiled wire detached but present, cords at edges of covers loose, lacking ties [STC 2288; Herbert 427], 12mo (147 x 82mm.), Bonham Norton and John Bill, 1629

£800 - 1,200

€1,100 - 1,600

See illustration on preceding page.

159 •

BIBLE, IN ENGLISH, AUTHORIZED VERSION

The Holy Bible, Containing the Bookes of the Old & New Testament, 2 vol., engraved general title showing Solomon on his throne by Lombart after Diepenbeck, ruled in red throughout, without the plates, a few small unobtrusive blindstamps, English Restoration binding of red morocco gilt, the sides with a 3-line rule border, inner decorative roll border with scalloped edge, inner panel with large corner-pieces of trailing flower and acorn design, dots and draw-handles surrounding a distinctive semi-circular panel enclosing a harp surmounted with a crown, the cypher of William and Mary in corners in each corner, a large central lozenge-shaped ornament built up of individual tools including draws-handles, circles and small flowers enclosing the Royal arms beneath monograms WR and MR either side of the crown, the Royal ciphers below crown at each corner of lozenge, the spine gilt-tooled with alternate coronet or Royal cipher in 8 compartments within raised bands, g.e., the fore-edges painted with a design of the quarters of the Royal Arms and the Lion of Nassau, remnants of old silk ties and silver-gilt tassels, some abrasion to upper cover of volume 2 but generally fresh [Herbert 688; Wing B2258], folio (437 x 285mm.), Cambridge, John Field, 1660

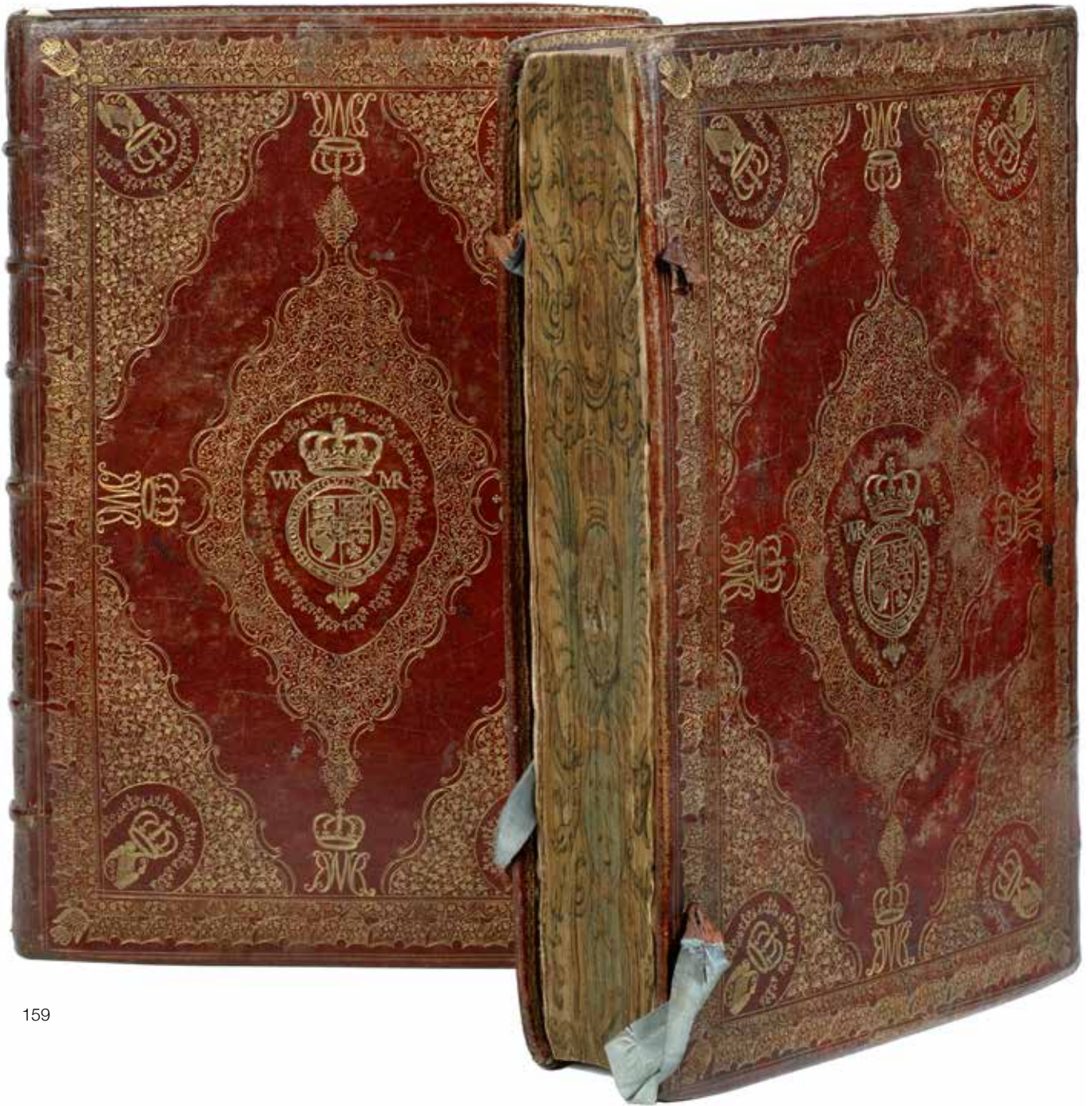
£3,000 - 4,000

€4,000 - 5,300

A FINE ENGLISH RESTORATION BINDING IN RED MOROCCO, WITH THE ROYAL ARMS OF WILLIAM AND MARY.

Provenance

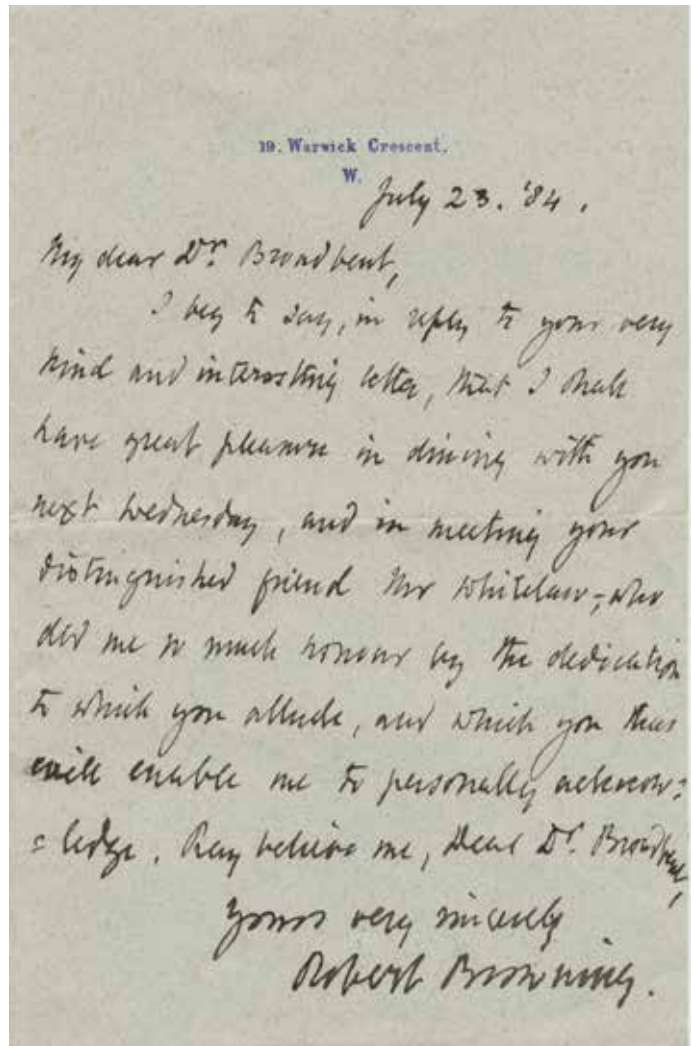
Edward William Barlow, presentation inscription from his uncle William in 1846 on title to volume 1, and further notices on the Barlow family of Bath including the marriage of Edward's son William in 1860; Bath Public Library, withdrawn.



159



160



161

160 •
BIBLE, IN ENGLISH, AUTHORISED VERSION

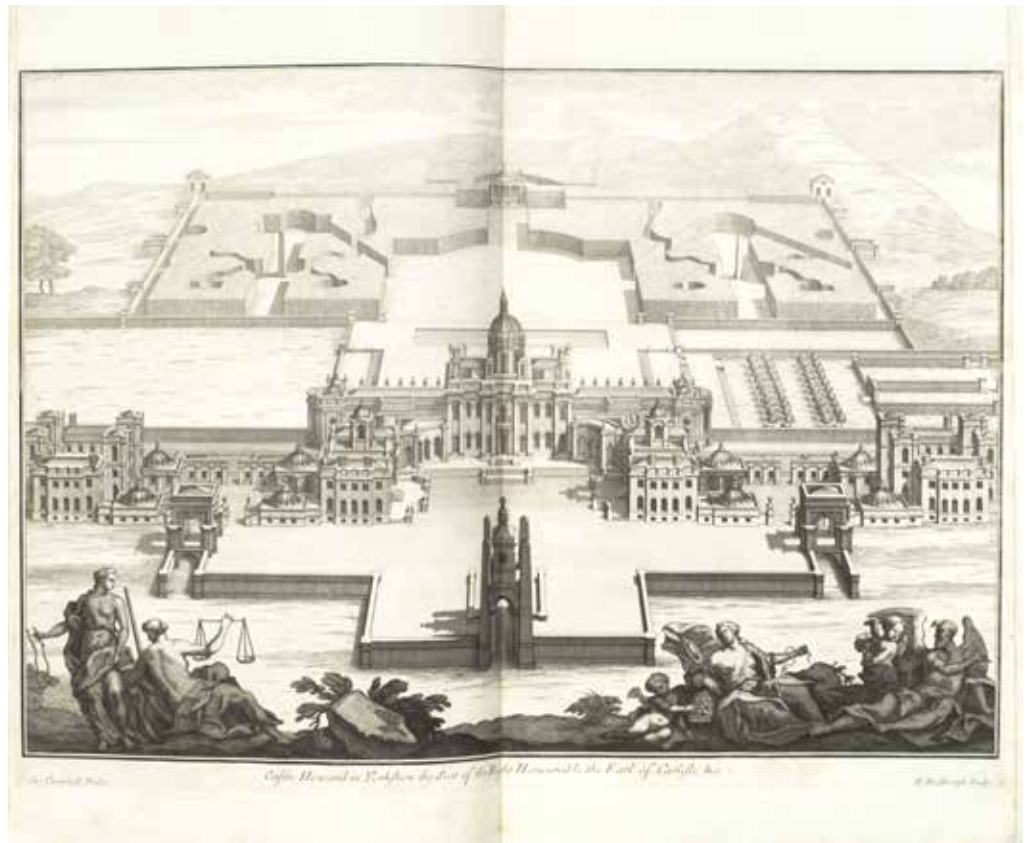
[The Holy Bible, Conteyning the Old Testment, and the New], KING JAMES' GREAT "SHE" BIBLE, black letter, double column, New Testament title (dated 1611) within wide woodcut pictorial borders, woodcut head- and tail-pieces and initials, calendar and almanack printed in red and black, lacks General title (A1) and final leaf of Revelation (4N4), prefatory leaves and final 10 leaves softened at margins, 5 leaves with small loss of text, shaved touching a few rule borders at upper margin touching headline of approximately 10, light stain to approximately 6 leaves, early calf-backed boards, defective, spine cracked with text body and some gatherings loose [STC 2226; Herbert 322], folio (395 x 255mm.), [Robert Barker, 1613]

£1,000 - 2,000
€1,300 - 2,600

"The true 1613 edition of King James' Bible, easily distinguishable from the other large folio editions by its smaller type" (Herbert).

Provenance

"Gonalston: Bible 1626" ownership inscription in margin of contents leaf, and blank verso of last leaf of Apocrypha; Ralph Wharton (1829); A. Houldsworth, letter dated 1951 to him from L.A. Sheppard at British Library loosely inserted.



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161

BROWNING (ROBERT)

Two autograph letters signed ("Robert Browning"), to Dr William Broadbent of St Mary's Hospital, Paddington, in the first, accepting his invitation to dine and meet his "distinguished friend Mr Whitelaw; who did me so much honour by the dedication to which you allude"; in the second thanking him for the invitation to "the very interesting Banquet" which he cannot accept as he is due to dine with "Mr Stopford Brook [sic]" on that day, adding that his sister is "convalescent almost beyond expectation" and trusts will soon be herself in every essential respect; the first with autograph envelope, 2 pages, the second with integral blank mounted on an album leaf, 8vo, Warwick Crescent, 23 July 1884 and 2 July 1886

£800 - 1,200
 €1,100 - 1,600

Robert Whitelaw's verse translation of Sophocles, dedicated to Browning, was published in 1883; see Browning's letter to him of 31 December 1882 at Baylor (online at *Baylor: The Browning Letters*). The invitation that Browning declines was to the Jubilee Banquet of the British Medical Benevolent Fund. Stopford Brooke, whose invitation trumped theirs, wrote a good deal about his dining companion, including *The Poetry of Robert Browning* (1902).

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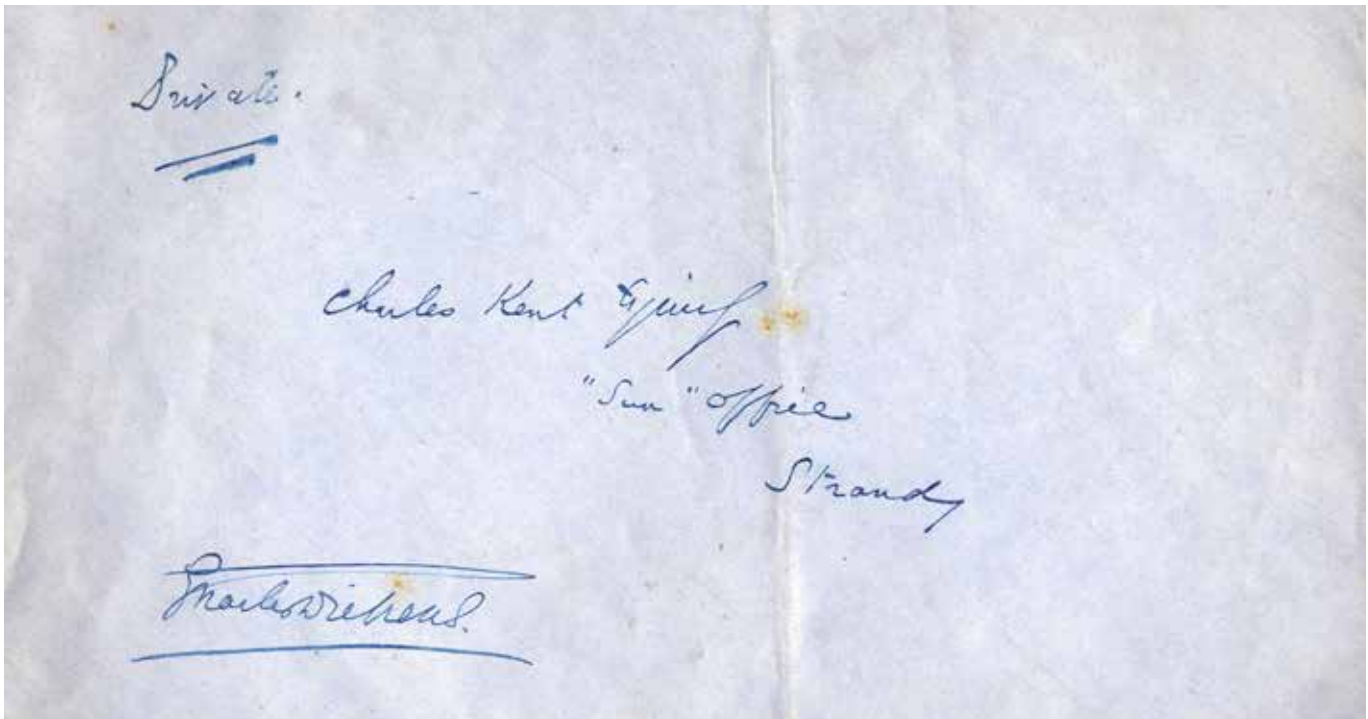
CAMPBELL (COLIN) AND OTHERS

Vitruvius Britannicus, or the British Architect. Containing the Plans, Elevations, and Sections of the Regular Buildings both Publick and Private in Great Britain, vol. 1-3 bound in 2, engraved titles to volumes 1 and 2, printed title to volume 3 in red and black, engraved dedication in volume 1, 2 lists of subscribers, 294 engraved plates (of 295, lacking plate 55 in volume 2, with duplicate of plate 53 mistakenly bound in its place) on 228 sheets (some folding or with sheets joined, a few shaved just within platemark), light dampstain (mostly marginal) to a few leaves but generally clean, contemporary calf, spine gilt tooled with raised bands, red and green morocco labels, joints weakened (one near detached, extremities chipped and one spine worn [Fowler 76; Harris 97 & 99], folio (460 x 285mm.), for the Author, 1715-1725

£1,500 - 2,500
 €2,000 - 3,300

Provenance

Jos. Cockshutt, armorial bookplate.



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COLLECTION - WHITWORTH GALLERY AND DICKENS

Papers and collections of Robert Bateman, curator of the Manchester Whitworth Institute, comprising both his own papers and manuscripts acquired by him; artists, authors, scholars and collectors writing to Bateman or his colleagues including Frank Short ("...What an interesting collection you have: and I am glad you like what word I have been able to do in connection with Turner's Liber. I remember Sir Wm Agnew told me he intended presenting a set of my plates to your Institution..."), Thomas Faed ("...The Doctors visit' - is ready for you; it is rather an important picture... Some three years ago - when I sold it but had to retain it - payment not being forthcoming - as it is like a young lady that has been jilted - I am prepared to take a reasonable offer for it..."), Charles Shannon, Joan Ruskin Severn ("...I wonder if you have still any wish to have Ruskin drawings for the Whitworth Institute?..."), George Brandes, Alfred W. Rich, W.L. Wyllie, W. Russell Flint, Will Rothenstein, Albert Rothenstein (Rutherford), Israel Gollancz ("...I have never received back the 3 articles lent to the Shakespeare Exhibition..."), F. J. Furnivall, Alfred East, Frederick C. Wellstood and others of the Shakespeare's Birthplace Trust, Gabrielle Enthoven, Sidney Colvin (group), Charles W. Dilke (presenting a medal of the Young Pretender to his institution), Frederick Cayley Robinson, Laurence Binyon, Sidney Lee ("...I shall certainly mention your proposal regarding the facsimiles of titlepages of Shakespearean quartos and folios in a quarter where there is a possibility that it may be listened to..."), Francis Dodd, and others; letters acquired by Bateman including an autograph note by the Shakespearean scholar George Steevens (plus a letter by Steevens's niece and heir to Isaac Reed, about her uncle, and part of a letter by Reed on Steevens, marked up for the press), J.O. Halliwell (sending his History of New Place), the Corn Law Rhymers Ebenezer Elliott ("...there is a charm in verse...or Byron's notes would be as impressive as his stanzas..."), Sir Arthur Evans (to [?Sir George] Hill), Elihu Burritt, Hall Caine (to his friend D.G. Rossetti - "Your letter thrilled me with delight"), the spasmodic Sydney Dobell; plus Charles Keen, Irving, Lillie Langtry ("...The part I have for you is an eccentric old beau..."), Macready and other actors, *dust-staining, some with stamps removed, mostly 8vo*

£800 - 1,200

€1,100 - 1,600

Robert Bateman (1863-1934) was the son of an unmarried illiterate Rochdale millworker. After working in the mills, where he undertook his own education, he became first curator of the Tullie House Gallery, Carlisle, and successively curator of the Oldham Museum and Whitworth Institute (now Art Gallery). The Whitworth holds three copybooks of his outgoing letters between 1905 and 1913 (WAG/1: Manchester Whitworth Institute Records 18). Bateman's particular interests included the English watercolour and Shakespearean scholarship, being closely involved with the tercentenary exhibition of 1916.

Among the letters and manuscripts Bateman acquired is a large autograph envelope signed by Charles Dickens, marked "Private" and addressed to his close friend Charles Kent of *The Sun* newspaper, which has been closed with a fine impression of his 'C D' crested seal; the envelope no doubt originally containing manuscript copy or returned proofs.

Broombank Road
 Danmilton
 9 June 1865

My dear Mr Mills
 Nay pardon
 for troubling
 you so much,
 but felt anxious
 & ventured, trusting
 you will excuse
 I am your obliged
 David Livingstone

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COLLECTION – LITERATURE, POLITICS AND THE ARTS

Four albums, containing letters, many to the judge John Duke, Lord Coleridge, his friend the politician Sir Stafford Northcote (Lord Iddesleigh), and members of their circle, including autograph letters, photographs, press cuttings, etc., by David Livingstone, Henry James (the author rather than lawyer), Anthony Trollope, Charlotte Brontë (signature and conclusion from a letter), Henry M. Stanley, Samuel Baker, John Ruskin (telling Miss Owen “the garden is beginning to look lovely”), Matthew Arnold (to his close friend Coleridge, 17 September 1870), Benjamin Disraeli (two, about invitations – “Alas!... there is to be a function, more savage than any of Dahomey or Ashanti, & in ‘the heart of the sultry city’, I am to be offered up to the ruthless divinities of the Merchant Taylors. In short, it is my canonization, wh: I have avoided many years”), George III (page from an Establishment Book and a major-general’s military commission, both signed), Edward VII and Alexandra (signed photographs), Empress Eugenie (ditto), Louis XVI (plus Edward Kenealy (courtroom note), Cardinal Newman (from Oriel, 24 September 1849), Thomas Coutts (on “The intention of applying the residue of Mr Pitt’s Monet to Lord Chatham’s debt”, 1806), Napier of Magdala, Holman Hunt, A.W. Pugin and many others; with a section of floral brocade, purportedly part of the hangings of the windows of Marie Antoinette’s boudoir at the Tuileries, torn down by the revolutionary mob, *in three 4to albums and one oversized large 4to album*, 19th century

£2,000 - 3,000

€2,600 - 4,000

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COSTUME

Les idées nouvelles de la mode, 6 parts only (Year 2, no. 10; Year 3, nos. 2-5, and 9), *edited by G.P. Jourard*, 85 hand-coloured costume plates (of 96), several hand-coloured illustrations, publisher’s wrappers with hand-coloured illustration on upper covers, Paris, 1923-1924--The Magazine of the Beau Monde... for 1833 [-35], 3 vol. only, 126 hand-coloured engraved costume plates, contemporary cloth or half calf, I.T. Payne, [1833-1835], 4to--La Belle Assemblée, or Court and Fashionable Magazine, 10 vol. only, approximately 120 hand-coloured costume plates, contemporary half calf, worn, a few covers detached, 8vo, [c.1828-1854], sold not subject to return (19)

£600 - 800

€790 - 1,100



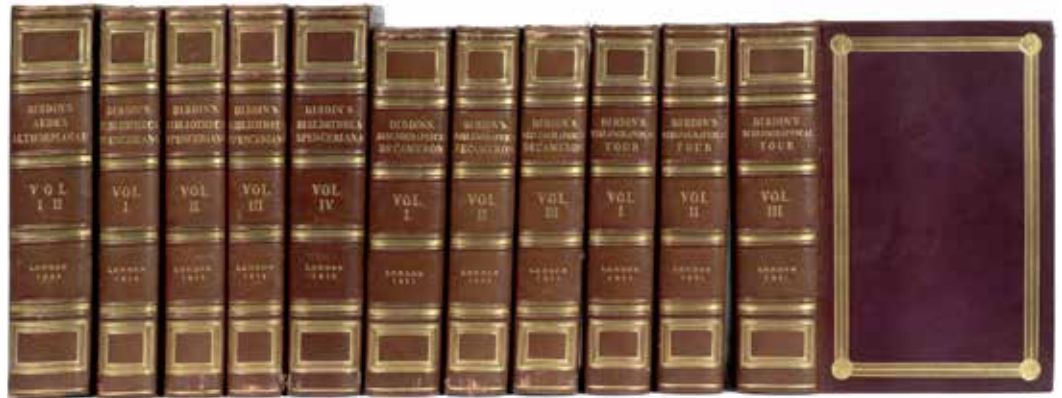
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166 •
CRUIKSHANK (GEORGE)

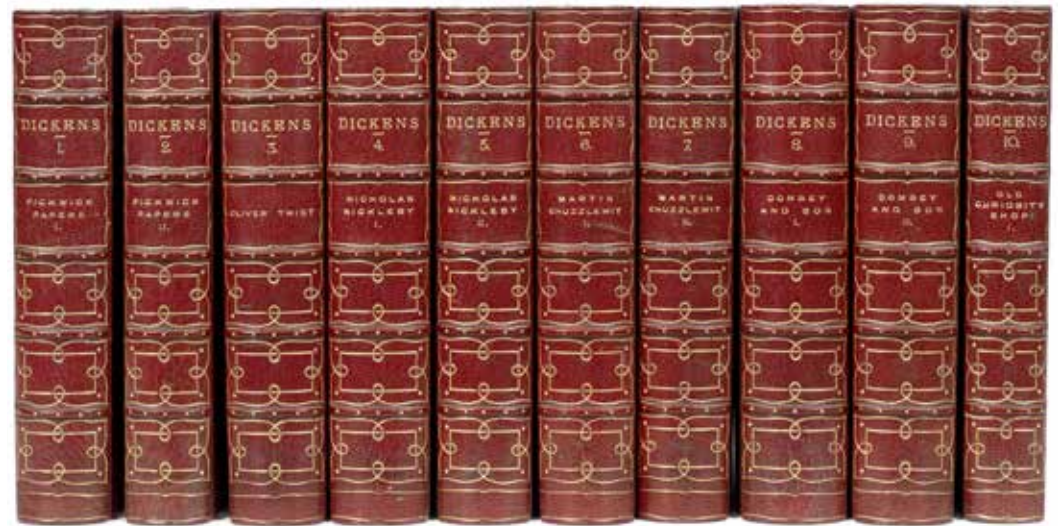
Autograph sketches by Cruikshank, including many self-portraits and signed in many places, drawn in a volume of *Récréations*, humorous hand-coloured lithographs by the French actor-playwright and caricaturist Henri Monnier, inscribed on the title-page by Monnier to Cruikshank, who has drawn his own caricatures into the volume on the blank verso of the plates (reversed): on the back end-paper (i) a French bulldog sitting on the head of Labrador, signed (plus self-portrait); on succeeding pages: (ii) a quantity of street musicians, signed; (iii) a set of small vignettes headed "Queer Customers/ cook shop"; (iv) studies of the artist at the easel confronted by a fearsome female sitter, captioned "ugly customers No. 1" and signed, with quizzical self-portraits and grotesque faces in the borders; plus (v) a number of sketches facing the title-page, in pencil, pen-and-ink and grey wash, dust-staining, spine broken, half green roan over marbled boards, later red morocco slipcase lettered 'Original Drawings/ George Cruikshank's Copy', oblong 4to, [1820's-30's]

£2,000 - 3,000
 €2,600 - 4,000

CRUIKSHANK THE ARTIST AT WORK, extra-illustrating a work presented to him by a distinguished French confrere. Monnier visited England in the 1820s, studying British printing methods, and greatly admired Cruikshank: 'In the artist George Cruikshank, Henry found a kindred spirit. Seven years older than he, Cruikshank was in a period of prolific activity, adding to his wide reputation as a humorist and political cartoonist a talent for illustration which was beginning to give him a position of importance in that field, and a power of realistic observation which he showed in his studies of the life of London's lower classes. It was probably his Diorama anglais ou "Promenades pittoresques a Londres", published in Paris in 1823, which had contributed to Monnier's decision to study English methods of color printing, and may very well have influenced him too in the direction of comic studies of manners. Cruikshank's penchant for the fantastic and the grotesque was so different from Monnier's manner, however, that he could not have left more than a passing imprint on the latter's style. The two young artists would have been drawn together rather by their common inclination to view life as a series of funny or ironic situations. But there was more than their art to make them congenial. Since Cruikshank's subjects of the early twenties do not show the tendency toward moral reform that characterize his later work, particularly in the cause of temperance, it is safe to assume that he was still the convivial youth portrayed by his brother Robert... it seems that Monnier could plausibly have found in him an alter ego. While their comradeship did not develop into lasting friendship, its warmth is shown by the album of Distractions which Monnier published in 1832 with the dedication: "To his friend George Cruikshank"' (Edith Melchior, *The Life and Times of Henry Monnier 1799-1877*, 1950, p. 36).



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DIBDIN (THOMAS FROGNALL)

Bibliotheca Spenceriana; or, a Descriptive Catalogue of the Books Printed in the Fifteenth Century... in the Library of George John Earl Spencer, 4 vol., 1814-1815; The Biographical Decameron; or, Ten Days Pleasant Discourse Upon Illuminated Manuscripts... Early Printing, Typography, and Bibliography, 3 vol., 1817; A Biographical Antiquarian and Picturesque Tour in France and Germany, 3 vol., lacks 3 plates and one leaf of text (pp.551/2) in volume 3, 1821; Aedes Althorpianae; or an Account of the Mansion, Books, and Pictures at Althorp... to which is Added a Supplement to the Bibliotheca Spenceriana, 2 vol. in 1, 1822, some printing in red, numerous plates and illustrations (some engraved on India proof paper, some folding), institutional blindstamp on titles, a few odd leaves and most plates, uniform maroon morocco gilt, sides with 7-line gilt border and "Rose" cornerpieces, spine in 5 compartments within raised bands, t.e.g., slightly rubbed at extremities but generally clean, 8vo, Printed W. Bulmer and Co. [-W. Nicol], Shakespeare Press, for the Author (11)

£800 - 1,200

€1,100 - 1,600

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DICKENS (CHARLES)

[The Works], 21 vol., introduction and notes by Andrew Lang, plates, red half morocco gilt by Hatchards, numbered 1-21 on spines, t.e.g., Chapman and Hall, 1898-1899--RANKE (LEOPOLD VON) The History of England, Principally in the Seventeenth Century, 6 vol., contemporary prize calf gilt, Oxford, Clarendon Press, 1875--SHAKESPEARE (WILLIAM) The Plays... Notes by Samuel Johnson and George Steevens, 15 vol., half-titles, contemporary tree calf, red morocco lettering labels on spines (lacking 3), one spine cracked, rubbed, T. Longman [and others], 1793, 8vo (42)

£800 - 1,200

€1,100 - 1,600

DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens"), to "Dear Miss Marryat", concerning a story that he refuses to publish: he upbraids her for being utterly unreasonable in her demands upon him ("...You have no idea of the labor inseparable from the editing of such a Journal as All The Year Round, when you suppose it within the bounds of possibility that those who discharge such duties can give critical reasons for the rejection of papers. To read professed contributions honestly, and communicate a perfectly unprejudiced decision respecting every one of them to its author or authoress, is a task, of the magnitude of which you evidently have no conception..."); and in sorrow invokes the shade of her father [Frederick Marryat] ("...your name is associated with an old friend and a great regard..."); he also reminds her that, as an editor, he has "but one object and one interest – to get the best writing possible"; and concludes by condemning her story in the very strongest terms: "I cannot, however, alter what seems to me to be the fact regarding this story (for instance), any more than I can alter my eyesight or my hearing. I do not deem it suitable for my Journal. You ask me to pass my pen over the paragraphs which displease me. Surely that is scarcely reasonable. I do not think it is a good story. I think its leading incident is common-place, and one that would require for its support some special observation of character, or strength of dialogue, or happiness of description. I do not find any of these sustaining qualities in it. I am not interested in the young people, therefore, and I cannot put away from myself the unfortunate belief that the readers of All The Year Round would not be interested in them"; telling her that he must therefore return the story "where I would five hundred thousand times rather have the pleasure of accepting it"; subscribed in pencil, in a nineteenth-century hand: "addressed to Miss Florence Marryat", 3 pages, engraved heading, 8vo, Tavistock House, 13 February 1860

£2,000 - 3,000

€2,600 - 4,000

'I DO NOT THINK IT IS A GOOD STORY' – an exasperated Dickens turns down a story by Frederick Marryat's daughter Florence and upbraids her for the preposterous demands she makes upon him as an editor. Marryat had two other daughters who wrote fiction, Augusta and Emilia, although the identity of Florence as recipient of this wonderfully rude missive is confirmed by an early pencil note (which probably quotes the wording of the now lost envelope). Two stories by a Miss Marryat had already appeared in Dickens's earlier journal, *Household Words*, 'Cast Away' (Vol. XIX, 5 February 1859, pp. 222-27) and 'Friends in Australia' (Vol. XIX, 21 May 1859, pp. 584-88), but these could have been by either Augusta or Emilia who are known to have written works, like these stories, with an Australian setting. Florence herself, who although married wrote under her illustrious maiden name, had returned from India earlier that year. She is recorded by Percy Fitzgerald as being a 'contributor of an occasional kind' and writing 'stories which were much read, besides a few light articles for the journal' (*Memories of Charles Dickens, with an account of 'Household words' and 'All the year round', and of the contributors thereto*, 1913, p. 297). Her first novel, *Love's Conflict*, was published in 1865; and in 1869 she published a tale of bigamy entitled *Véronique*, which bore a dedication to Dickens which declares that: 'My offering is but a common flower – perhaps a weed – but, at any rate, plucked feebly from the fields of my imagination; and neither forced in a hot-house, nor sprung from a dunghill, as some of the criticisms upon modern novels would lead one to believe'. The present letter is not published in the Pilgrim edition of Dickens's letters.

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[DRUMMOND (HENRY)]

Histories of Noble British Families with Biographical Notices of the Most Distinguished Individuals in Each, Illustrated by Their Armorial Bearings, Portraits, Monuments, Seals, 2 vol., FIRST EDITION, titles printed in red and black, 82 engraved and lithographed plates (41 hand-coloured), numerous illustrations including many hand-coloured pedigrees and coats of arms, occasional spotting and offsetting, red half morocco gilt by Bumpus, t.e.g. one headband slightly knocked, folio (555 x 374mm.), William Pickering, [1842]-1846

£800 - 1,200

€1,100 - 1,600

Provenance

Sir Julius Wernher, baronet, bookplate.

Tavistock House.
 Tavistock Square, London W.C.
 Monday Thirteenth February 1860.
 Dear Mr. Murray.

I have no idea of the
 labor inseparable from the editing of
 such a Journal as the *Review*, where
 you suppose it within the bounds of possibility
 that those who discharge such duties
 can give critical reasons for the rejection of
 papers. To read proffered contributions
 honestly, and communicate a perfectly
 unhesitating decision respecting any one
 of them to its author or an address, is a
 task of the magnitude of which you I suppose
 have no conception.

Mr. Hille, whom you seem to
 mistrust, was so clear about that paper
 of yours which you suppose I have never
 accepted of me without his intervention
 (as I read your note), that he first
 showed it to me in print. He felt quite

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HOBBES (THOMAS)

Leviathan, or, the Matter, Forme, & Power of a Common-wealth Ecclesiasticall and Civill, FIRST EDITION, FIRST ISSUE, additional engraved title, folding letterpress table, occasional minor rust and other spots, paper flaw to Z2 touching a few letters, eighteenth century pigskin [Wing H2246; Macdonald & Hargreaves 42; Pforzheimer 491; PMM 138], folio (280 x 175mm.), Andrew Crooke, 1651

£4,000 - 6,000

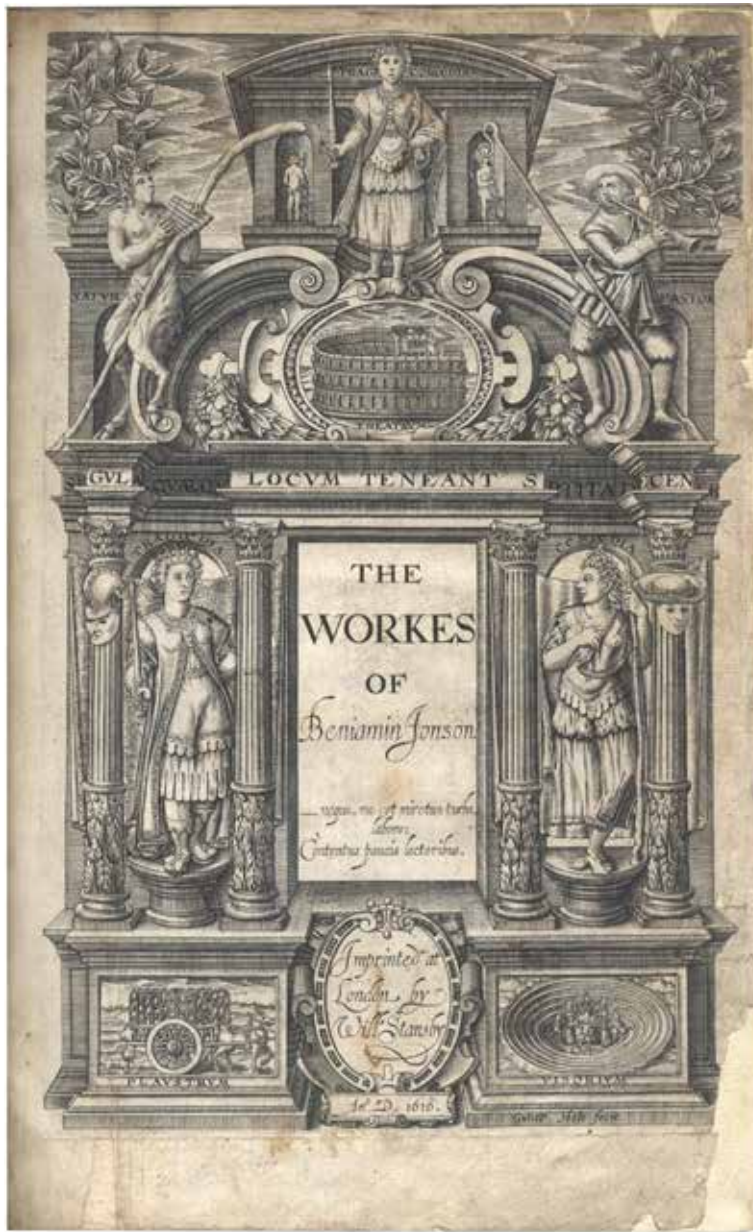
€5,300 - 7,900

FIRST EDITION OF THIS LANDMARK OF POLITICAL PHILOSOPHY, WITH THE OWNERSHIP SIGNATURE OF A PROMINENT PARLIAMENTARIAN DATED FOUR MONTHS AFTER PUBLICATION.

Provenance

"P. Hase/ Bury[?]" and Thomas St. Nicholas ("Tho: St Nicholas Sept 3 1651"), ownership signatures on engraved title.

Thomas St. Nicholas (bap. 1602-1668), lawyer and poet, came from a strongly puritan family in Kent, but involvement in the West Riding iron industry meant that it was from Yorkshire that he upheld parliament's cause during the Civil War. He was present at the siege and fall of Rotherham in 1643, played a role in the surrender to Newcastle's royalist army, was imprisoned in Pontefract Castle (events recorded in his first long poem, 'For My Son'), and in 1648 he was a correspondent of Cromwell. But "despite his parliamentarianism, affirmations of loyalty to the sovereign throughout his verse reveal that St Nicholas was no supporter of regicide. Nevertheless, when he returned to his native Kent after the King's execution, he rapidly established himself as a staunch upholder of the Commonwealth... Yet when in 1656 he was returned as MP for Canterbury, relationships with the government had soured [and] he became a vociferous opponent of the regime's attempts to infringe the power of the Commons" (ODNB).



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HOGARTH (WILLIAM)

The Original Works, letterpress title and list of plates, 103 engraved plates on 81 sheets (including "Before" and "After", plates 94-96, 98 and 100 cut down and remounted, perhaps from later edition), EXTRA-ILLUSTRATED with 2 additional plates by Hogarth (see footnote) and a mezzotint plate by Valentine Green after Reynolds, all on thick wove paper, contemporary calf, gilt-panelled sides enclosing armorial crest, rebacked and recorned, folio (662 x 480mm.), John and Josiah Boydell, 1790

£1,000 - 1,500

€1,300 - 2,000

Includes 2 additional plates: The Indian Emperor, J. and J. Boydell, 1792; Taste in High Life, Sam. Phillips, 1798, together with loosely inserted letterpress prospectus for the print (8 pages as one uncut sheet).

Provenance

Thomas Hutton (1757-1845), of Goldsborough in Yorkshire, nineteenth century armorial bookplate, and crest on covers. Hutton was the son of Birmingham historian William Hutton.

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HOGARTH (WILLIAM)

Hogarth Restored... A Complete Edition of the Works... Faithfully Copied from His Finished Proofs in the Size and Manner They Were Originally Published. By Thomas Cook, Engraver, *93 plates on 81 engraved sheets only, approximately 10 strengthened at margins, some dampstains, first 12 plates stitched as issued in publisher's printed blue wrappers (with "Address to Public" notice on lower cover), with upper cover of 25 other parts (including 7 of "Supplement"), and 11 "Address" leaf lower covers, together in later portfolio*, G.G. and J. Robinson, [1795-1802]; sold with 2 copies of *A Descriptive Catalogue of the Works of Hogarth* (Bulmer, 1814), sold not subject to return

£400 - 600

€530 - 790

Includes scarce original parts wrappers, and a printed notice to the subscribers to Cook's edition that "they may be supplied with Port-folios, for the purpose of preserving those fine plates smooth and free of injury, by John Tuck, Book-binder..."

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HOGARTH (WILLIAM)

The Works... from the Original Plates Restored by James Heath... with the Addition of Many Subjects Not Before Collected, *edited by John Nichols, engraved frontispiece, and 115 engraved plates, 8 additional plates (including 2 different issues of the suppressed "Before" and "After" plates) loosely inserted, contemporary red half morocco gilt, g.e., large folio (642 x 480mm.), Baldwin and Cradock, [c.1822]*

£800 - 1,200

€1,100 - 1,600

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JONSON (BEN)

The Workes, FIRST COLLECTED EDITION, *engraved architectural title by William Hole, light dampstain to approximately 50 pages, fore-margin of opening and final 3 leaves with small loss repaired (title with very small loss to lower fore-corner printed architectural frame, one very small hole), early calf, rebounded preserving most of original spine, later gilt morocco lettering label), modern fleece-lined marbled slipcase [STC 14751; Pforzheimer 559], small folio (277 x 172mm.), Imprinted at London, by Will Stansby, 1616*

£2,000 - 3,000

€2,600 - 4,000

"Jonson began the preparation of this definitive edition in 1612. He used the quarto texts wherever available but scrupulously and systematically revised them, cutting out many marginal notes, altering the spelling, typography, and punctuation in accordance with a consistent if somewhat pedantic plan and introducing considerable editorial matter. The result is that this folio edition may be regarded as authoritative" (Pforzheimer). It can be considered as second in importance only to Shakespeare's folios as a seventeenth-century publication of English drama. A second volume was published in 1640.

Provenance

H.H. House, Corpus Christi College, Oxford, nineteenth century inscription; Robertson Davies (1913-1995, Canadian novelist and playwright), bookplates. Davies wrote a free adaption of Jonson's *Bartholomew Fair* for the Stratford Festival's 1956 season. Discussing why it was not performed he said "Shakespeare conveys enormous feeling and Jonson conveys enormous thought. And thought is really difficult... knotted language is not easy" (quoted in *Conversations with Robertson Davies*, edited by J. Madison Davis, 1989).

the explanations therein
I he view, their
usefulness will commend
itself to you, so as to
induce you to introduce
them into St. Mary's
Hospital.

Yours, &c.
Florence Nightingale

To Dr. Broadbent
at the Registrar
of St. Mary's Hospital

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JONSON (BEN)

The Works... to Which is Added a Comedy, Called The New Inn. With Additions Never Before Published, third folio edition, engraved frontispiece portrait by William Elder after Robert Vaughan, title within 2-line border with woodcut ornaments, repairs with minor loss to blank fore-margins of final 2 leaves, later half calf, rebacked preserving spine, gilt-tooled within raised bands, headband frayed [Pforzheimer 561; Wing J1006], folio (353 x 222mm.), H. Herringman, E. Brewster [and others], 1692

£1,000 - 1,500

€1,300 - 2,000

The first single volume edition, and last folio edition, of Jonson's works.

Provenance

Barry Lupino (1884-1962, actor); Robertson Davies (1913-1995, Canadian novelist and playwright), bookplates.

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LONDON – ST PAUL’S COVENT GARDEN

Licence by William Juxon, Bishop of London and Lord High Treasurer of England, signed by Dr Arthur Duck, Chancellor of the London diocese, granting Anthony Wither and Edward Carter the right to dispose of the pews and seats of the newly erected chapel in Covent Garden (“...Frauncis Earle of Bedford did att his owne costs and charges erect and build a faire structure (to bee a Chappell) in the Covent Garden scituate in the parishe of Saint Martins in the Fields... And Whereas the said Earle... hath caused the pewes to bee built, and part of the Chappell to bee wainscotted; For the performance wherof the summe of Sixe Hundred twentie three pounds was disbursed... And Whereas it was likewise ordered by the Lord Archbishop of Canterbury [Laud] his Grace, (upon a Reference made unto his Grace and myself [Juxon] from his Majestie, that the said summes should bee accordingly raised. And Whereas the said Earle hath desired that you the said Anthony Wither and Edward Carter may by our authoritie bee appointed to dispose of the said seates or pewes according to the dissention of the said Inhabitants, many of the said pewes are yet undisposed of, and the said summes of money thereby not fullie paid or satisfied... We will and require you that you returne to us or our Chancellor for the tyme being a Certificate of the names of those which you have or shall place the said pewes, and of the monies which you have or shall collect or gather by virtue of the premises att or before the feast of Easter next ensuing the date of these presents, that wee have caused the seale of our Chancellor which is used in this behalf to be fixed to these presents...”); signature at foot (“Arth: Duck”); vellum seal-tag but lacking seal; signed below text by two deputy registrars; contemporary or early docketts (“...A Lycence from the Bishop of London whereby he at the desire of Francis Earle of Bedford Granted Liberty to Anthony Whither & Edw.d Carter to dispose Of the Seats and Pewes in Covent Garden Chappel...”), *on one sheet of vellum, some dust-staining and slight rubbing, heavier dust-staining where folded for filing and exposed on the reverse, 350 x 610mm., 23 July 1639*

£600 - 800

€790 - 1,100

‘A FAIRE STRUCTURE (TO BEE A CHAPPELL) IN THE COVENT GARDEN’ – ASSIGNING PEWS IN INIGO JONES’S NEWLY-CONSECRATED CHURCH OF ST PAUL’S COVENT GARDEN. The church (at the time of our document still designated a chapel) had been built in 1631-33; but because of a dispute with the Vicar of the mother-parish of St Martin in the Fields was not consecrated until 27 September 1638.

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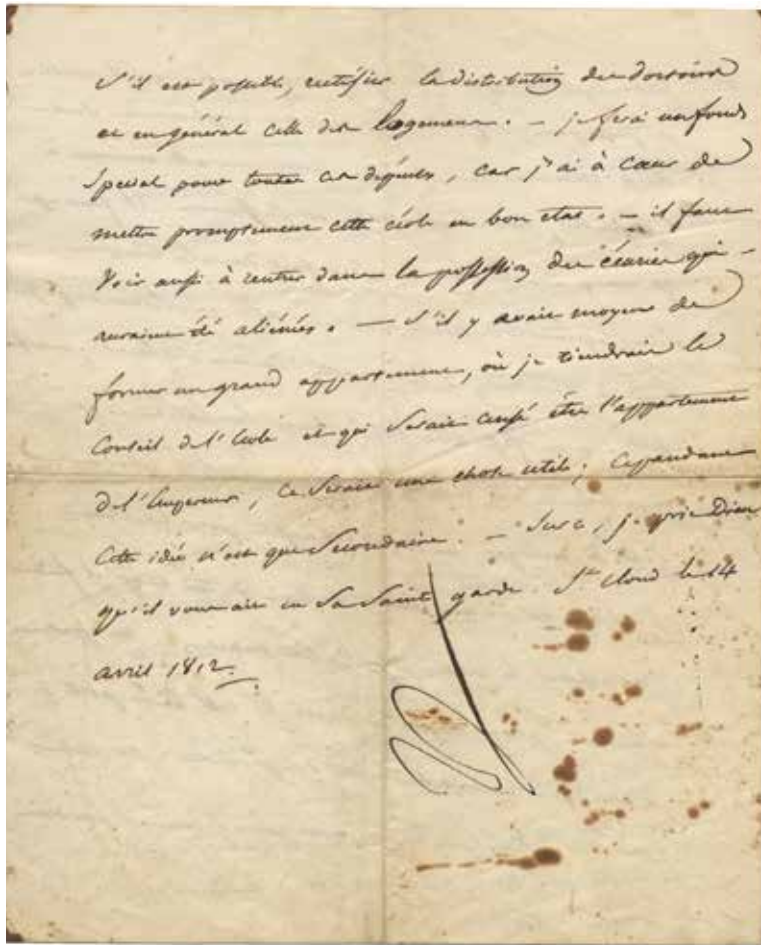
MEDICINE, POLITICS, ART AND SOCIETY

Collection of autograph letters etc., to Dr William Broadbent of St Mary’s Hospital, by Florence Nightingale, 23 February 1863 (on her “desire to improve the method of keeping Hospital Statistics”: “They are intended, not only to register cases, but to enable results of particular operations to be better ascertained (statistically) than they are at present. I have had them tried on a large scale; and they have been found to answer every purpose...”), with envelope; Joseph Lister, 11 July 1907 (offering condolences to Lady Broadbent: “he was not only a bright and honoured ornament of our profession but a most kind and true friend to me”; plus a note to Broadbent); Jean-Martin Charcot (3 June 1889 and 7 April 1893); the ‘father of immunology’ Élie Metchnikoff (2); plus letters (some in series) by James Paget, Frederick Treves, William Gull, William Osler, and other medical luminaries; also included are letters by other distinguished contemporaries such as Lord Rosebery (eight letters, addressing Broadbent as “St Luke” and referring, *inter alia*, to his breakdown when prime minister [following his secretary Lord Drumlanrig’s suicide and the arrest of Oscar Wilde]: “I never could face again the situation of 1895 – that living death which no one knew better then yourself, for you were much in presence of it”); Henry Irving and Forbes Robinson (group); Evelyn Wood (“...I have spent a long life in learning how to kill people, and have been less usefully employed than you...”) and other military commanders; the Aga Khan (unhappy in Zanzibar); L.S. Jameson; Oliver Wendell Holmes (on English hospitality and “the wear and tear and exhaustion of many weeks of laborious enjoyment”); Francis Younghusband; Cardinal Manning; T.H. Huxley; and others, *loose and in a red morocco ‘Autographs’ album, oblong 4to*

£1,000 - 1,500

€1,300 - 2,000

For the life and career of Sir William Broadbent, Bt., long associated with St Mary’s Paddington, see the notices by E. M. Brockbank, *DNB* and Kevin Brown *ODNB*.



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NAPOLEON BONAPARTE

Letter signed ("N"), to the Duc de Cadore (Nompère de Champagny), describing his plans for the Palais de St Germain, then a military school, which he is reclaiming to the crown: "acheter tous les environs et continuer la terrasse vis à vis le Palais où était jadis le palais neuf"; ordering that he remove adjacent houses ("...les meilleurs peuvent y être laissées mais en effaçant tous les murailles et en les laissant comme des pavillons isolées dans un grand parc...") and exhibiting a typical attention to detail: "enfin il faut qu'on fasse ôter sur le champ le latrine qui empoisonne cette maison", 4 pages, trace of guard at left-hand edge, some spotting on last page near signature, 4to, St Cloud, 14 April 1812

£600 - 800
 €790 - 1,100

NAPOLEON TAKES CHARGE OF ST GERMAIN: during the Revolution, the palace at Château de Saint-Germain-en-Laye served as a prison; under the Consulate, it was turned into a hospital and then under Napoleon into a cavalry school.

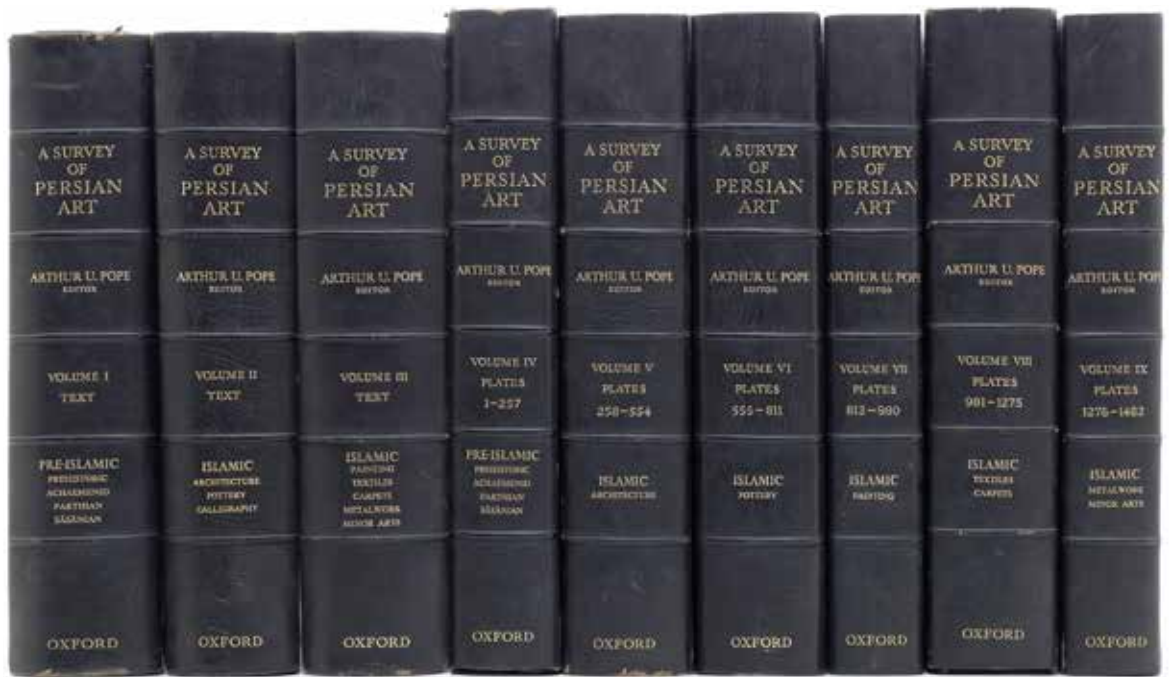
180 •

PLATO

Plato his Apology of Socrates, and Phaedo or Dialogue Concerning the Immortality of Mans Soul, translated by Walter Charleton, title printed in red and black, engraved frontispiece by R. White (small piece of upper fore-corner torn away), without opening blank but with two final blanks, paperflaw touching 2 letters of G4, a few early underlinings and 2 manicules in ink, modern morocco [Wing P2405], 8vo, T.R. & N.T. for James Magnes and Richard Bentley, 1675

£1,000 - 1,500
 €1,300 - 2,000

The first edition in English of the *Apology* and of *Phaedo*.



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181 •

POPE (ARTHUR UPHAM)

A Survey of Persian Art from Prehistoric Times to the Present, 10 vol. (comprising volumes 1-3 text, volumes 4-9 plates, and portfolio of extra plates), EDITION DE LUXE, 1486 plates (mostly photographic, some coloured, some double-page), loose as issued, illustrations in the text, publisher's uniform black half morocco (plate volumes drop-front boxes) gilt lettered on spines, t.e.g., the extra plates in publisher's cloth portfolio, upper edge of one box missing and one split, large 4to and folio, Oxford University Press, 1938-1939

£3,000 - 5,000
 €4,000 - 6,600

A good copy of the Edition de Luxe of the most celebrated and authoritative survey of Persian art, beautifully illustrated with fine colotype plates, many showing important architectural sites prior to either restoration or destruction.

182

RUSKIN (JOHN)

A collection of letters and items relating to Elizabeth Walker, the fifth Rose Queen of the High School, Cork, comprising: autograph letter signed ("your ever loving subject/John Ruskin") to "My dear Rose-Queen", replying to her letter "while I have still power enough to say with, I trust – some of my old – clearness", admonishing her at first for her attitude ("...it seemed to me the pretty brooch was more in your mind than the responsibility of your Crown..."), and giving advice ("...But now – don't be frightened...it may be that I shall not be able to say it to the next queen...The chief danger for young girls...is the temptation to restlessness...I want them all to be earnestly thoroughly and thoughtfully and intelligent of what is close to them and under their care...and rightly doing whatever they are called upon – not by fame, but by Love, to do – for any who love them – for all - who are dependent on them. That's enough sermon..."), 4 pages, 8vo, Brantwood, "Monday in mid-May 1889" [postmarked 13th May]; autograph letter signed ("Your Majesty's loyall servant...John Ruskin") to "My dear Queen Lizzie", thanking her for the "lovely milkwort, which has come in it's perfect depth of blue, and beats my Brantwood flower entirely", asking where Monk's Town is ("...a town of Monks?...") and apologising for his handwriting ("...I have been walking among our rocks by the stream, and can't quite steady my hand at once..."), 2 pages, 8vo, Brantwood, 23 May [18]89; both with envelopes addressed to "H.R.H. Elizabeth/Rose Queen"; the Rose Queen's presentation brooch, formed of a rose-cut diamond stem highlighted by realistically modelled leaves and rotating pink and white enamel cherry blossoms and buds, width 40mm.; a cabinet photograph of Elizabeth Walker, bedecked in flowers, with two attendants, by Guy & Co. Ltd. of Cork; together with three inscribed copies of Ruskin's works, one with a note by Harriet Martin, headmistress of the Cork High School concerning Ruskin's gift of the brooch

£3,000 - 4,000
 €4,000 - 5,300



182

Brunstow,
 Co. Lincoln, Lancashire.
 23rd May. 89.

My dear Queen Lizzie

This is not quite a proper form of address to a Queen - but I must again assume your pardon - because - as far as I am able I mean a Queen Regnant's letter to be always acknowledged (if not answered) and generally answered in essential manner by the return post. This is true -

number of please your
 me again -

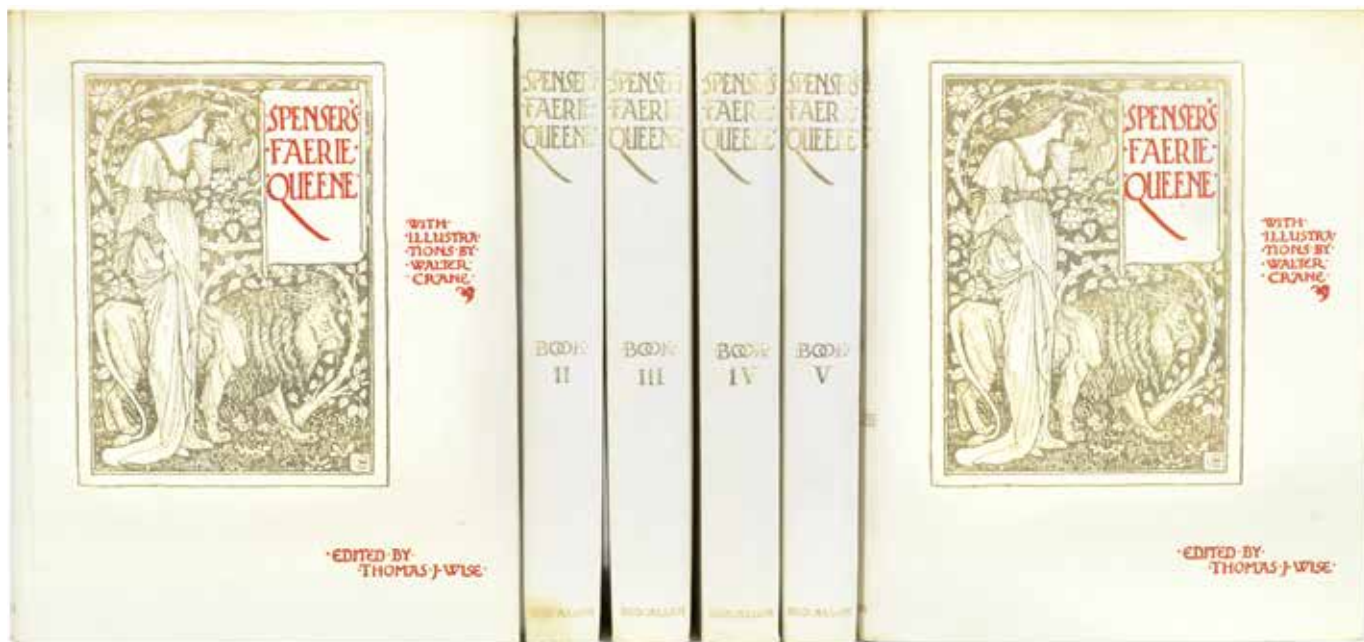
Look at the crystals with your
 subjects when they have time, using knowledge
 a common way of giving
 for one for yourself - such as every girl
 to learn - in her own words - which has
 a microscope. Learn to use your own
 two eyes - as God made them - to see
 his great world - as He made them -
 in Queen's, & Regnant's too. Love your loving husband
 your husband

Look at the crystals with your
 subjects when they have time, using knowledge
 a common way of giving
 for one for yourself - such as every girl
 to learn - in her own words - which has
 a microscope. Learn to use your own
 two eyes - as God made them - to see
 his great world - as He made them -
 in Queen's, & Regnant's too. Love your loving husband
 your husband

AN AILING RUSKIN TO HIS ROSE QUEEN. Ruskin had established a May Day Festival at Cork High School for Girls in January 1885, with the Queen of the May, elected for her virtues, to be known as the 'Rose Queen' in honour of the Irish Rose La Touche, the love of his life. He annually presented the Queen a specially made piece of jewellery, in this case a cherry blossom brooch, and one of his books, with further copies for her to distribute to her attendants. The festival was brought to the school at the instigation of the headmistress, Miss Harriet Martin, whom Ruskin had first known at Whitelands Training College where he had begun a similar tradition.

Ruskin had suffered his fourth and to date most devastating attack of madness a few years earlier, and faced the prospect of losing all control of his affairs, something which he seems all too aware of in these letters. He admits he may not be able to write to the next Queen - his thinking is becoming muddled and handwriting shaky. By 1889 he had all but ceased communication with the outside world and another devastating breakdown in August of that year effectively brought his work and correspondence to an end.

Elizabeth Walker went on to become a nurse in South Africa during the Boer War. She married Sidney Welband of Otford, Sevenoaks, Kent in about 1907 and her collection has remained in the family.



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183 •

SCIENCE - RESTORATION

HENDERSON (FRANCIS) "Synopsis physicae generalis a M[agist]ro. Jacobo Rymoro viro eruditissimo dictata nec non a me Francesco Hendersono Conscripta 25 novembris anno salutis humanae 1672...", manuscript on paper, in Latin, approximately 118 pages of text, in a neat hand, one full-page diagram comparing Copernicus and Tycho Brahe's planetary systems, manuscript diagram of the Porphyrian tree pasted onto front free endpaper, approximately 18 blank pages, old paper manuscript notes used as pastedowns, contemporary calf, the sides blindstamped with 2-line border, inner roll-tool lozenge panel with corner-pieces, enclosing initials "F.H." either side of a floral ornament, metal clasps and catches, 4to (205 x 160mm.), [1672-1673]

£1,000 - 1,500

€1,300 - 2,000

Finely presented manuscript notes, in a contemporary binding blindstamped with the writer's initials on the covers. Francis Henderson, seemingly of Scotland, was born in 1652 to James Henderson and Margaret Ruthven. He describes his tutor "Jacobus Rymoro" as being a Master of Philosophy from "Minervae Castris" (modern-day Castro, Apulia), and takes dictation from him on aspects of physics ("De motu", "De coelo", "De loco", "De infinito" "De meteoris", "De globo terrestri", etc), between 1672 and 1673.

Provenance

Francis Henderson (b. 27 November 1652?), numerous ownership inscriptions, note on his family, and an early eighteenth century 2-page list of monies received.

184 •

SPENSER (EDMUND)

Faerie Queene, 19 original parts bound in 6 vol., limited to 1000 copies, edited by Thomas J. Wise, plates, illustrations and decorations by Walter Crane, light spotting on endpapers but otherwise internally very clean, publisher's white cloth, gilt-blocked illustration on upper covers with lettering in red, gilt lettering on spines, original pictorial wrappers bound in, t.e.g., others untrimmed, VERY FINE COPY, 4to, George Allen, 1897-1896

£800 - 1,200

€1,100 - 1,600

A fine copy, in an exceptionally fresh binding, of Walter Crane's lavishly illustrated edition of the *Faerie Queene*.



185

185 •

STOWE (HARRIET BEECHER)

Sunny Memories of Foreign Lands, vol. 1 (of 2), INSCRIBED BY THE AUTHOR, "To Mr Leslie/ With kind remembrance from H.B. Stowe", bookplate of William Leslie, publisher's cloth, spine faded, 8vo, Boston, Phillips, Sampson and Company, 1854

£600 - 800

€790 - 1,100

Author's presentation copy to the Scottish architect William Leslie (1802-1809), inscribed in acknowledgement of his gift of Robert William Billings's *Baronial Antiquities*.

Stowe's work, which includes an account of her visit to Scotland, gives details of her meeting with Leslie on p.105-106: 'One of the friends who had accompanied us during the morning tour was the celebrated architect, Mr. Leslie, whose conversation gave us all much enjoyment. He and Mrs. Leslie gave me a most invaluable parting present, to wit, four volumes of engravings, representing the "Baronial and Ecclesiastical Antiquities of Scotland," illustrated by Billings. I cannot tell you what a mine of pleasure it has been to me. It is a proof edition, and the engravings are so vivid, and the drawing so fine, that it is nearly as good as reality. It might almost save one the trouble of a pilgrimage. I consider the book a kind of national poem; for architecture is, in its nature, poetry; especially in these old countries, where it weaves into itself a nation's history, and gives literally the image and body of the times'.

186 •

VICARY (THOMAS)

The English Mans Treasure. With the True Anatomie of Mans Bodie... Also the Rare Treasure of the English Bathes: Written by William Turner, mostly black letter, one full-page woodcut illustration of a skeleton, one leaf (R4) misbound, some leaves strengthened at gutter, unobtrusive institutional blindstamp on title, modern cloth [STC 24710; Krivatsy 12390; Osler 4168; not in Wellcome], small 4to, Thomas Creede, 1613

£1,000 - 1,500

€1,300 - 2,000

SCARCE early edition of Thomas Vicary's anatomical treatise, which "appears to be based largely on a medieval English compilation dating from 1392" (Krivatsy), with additions abridged from the works of Henri de Mondeville and Lanfranco of Milan.



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187 •

WATERHOUSE (J.W.)

Two volumes of poetry belonging to Waterhouse, *The Poetical Works of Percy Bysshe Shelley*, edited by William B. Scott (1880) and *The Works of Alfred Lord Tennyson* (1885), extensively illustrated with pencil sketches by the artist, the first with his autograph ownership inscription “J.W. Waterhouse”, the second “J.W. Waterhouse/ 3 Primrose Hill/ Studio/ N.W.”; the Shelley with the later ownership inscription of John Physick, *both worn through use but still sound, original publisher’s cloth, 8vo*

£4,000 - 6,000

€5,300 - 7,900

WATERHOUSE’S SHELLEY AND TENNYSON CONTAINING EXTENSIVE PREPARATORY SKETCHES FOR PAINTINGS. These are the only two surviving volumes of poetry that are known to have been owned by Waterhouse, a painter for whom poetry and narration held a particular appeal (and which he strove to ‘tell’ in his atmospheric paintings). They were exhibited at the Waterhouse Exhibition of 2009-2010 (Royal Academy of Arts, London, and Montreal Museum of Fine Arts): ‘These mass-produced compilations of works by Tennyson and Shelley are precious not as exemplars of printing, but for the many pencil sketches Waterhouse drew in them. It is impossible to tell exactly when specific drawings were made, as the artist may have returned regularly to these books right up until his death. Illustrated here [exhibition catalogue, p. 232] is the Shelley volume’s title page with Waterhouse’s conceptions of *The Siren*, involving as many as four girls rather than the one he ultimately painted c.1900 (cat. 39). Also found in this volume are other conceptions for *The Siren*, as well as *Jason and Medea*, ‘*Listening to my Sweet Pipings*’, *The Necklace*, and *Penelope and the Suitors*. Were we to assume that Waterhouse drew these while preparing to paint the corresponding works in oil, then they date 1900-1912. Also illustrated here is the Tennyson book’s title page with Waterhouse’s conception of girls leaning down to pick flowers, a theme he treated regularly from the mid-1890s (*Flora and the Zephyrs*) and especially c. 1908-1914. Also found in this volume are conceptions for *Mariana in the South*, *The Lady Clare*, *Isabella and the Pot of Basil*, *The Danaïdes*, ‘*I am Half Sick of Shadows*’, *said the Lady of Shallot*, and possibly *Circe*. Were we to assume that Waterhouse drew these while preparing works in oil, then they date 1897-1916’ (Peter Trippi, *J.W. Waterhouse: The Modern Pre-Raphaelite*, 2009, p. 232).

John Physick, a subsequent owner of these volumes, was Waterhouse’s great-nephew and in 1949 presented a number of his sketchbooks to the Victoria & Albert Museum (at which Physick himself enjoyed a distinguished career).

ENGLISH CIVIL WAR & ROYALTY

188 •

[BALCANQUALL (WALTER)]

A Large Declaration Concerning the Late Tumults in Scotland... by the King, *engraved frontispiece portrait of Charles I, THE EARL OF ESSEX'S COPY with his gilt monogram on sides, contemporary calf, spine gilt within raised bands (frayed at extremities) [STC 21906], folio*, Robert Young, 1639--SYMMONS (EDWARD) A Vindication of King Charles, *engraved frontispiece portrait of Charles I, JOHN EVELYN collection label, contemporary calf [Wing S6350], [London, n.p.], 1648 [but 1647]--NALSON (JOHN) A True Copy of the Journal of the High Court of Justice for the Tryal of K. Charles I... With a Large Introduction, engraved allegorical frontispiece (with letterpress explanation), and one plate, 2 leaves printed in red and black, lacks portrait, nineteenth century ink and pencil annotations in margins and 3 leaves of notes inserted, contemporary calf, covers detached, lacks spine [Wing N116], folio*, Thomas Dring, 1684--LESLIE (HENRY) The Martyrdome of King Charles, *[Wing L1165]*, Printed at the Hague, by Samuel Brown, and Re-printed at London, 1649; [WARNER (JOHN)] The Devilish Conspiracy, Hellish Treason... and Damnable Murder, Committed and Executed by the Jewes, against... Christ their King, *[Wing W902]*, [n.p.], 1648 [but 1649]; The Royall Legacies of Charles the First of that Name... to His Persecutors and Murderers, *[C2764]*, [n.p.], 1649, 3 works bound in 1 vol., *ownership inscription "June 19 1738, Winchester, Pr. 6d." on front free endpaper, early limp vellum, soiled--[PERRINCHIEF (RICHARD)] The Royal Martyr: or, the Life and Death of King Charles I, engraved frontispiece, bookplate of J.T. Blundell-Turner, early calf, rebacked [Wing P1601]*, R. Royston, 1676--LAUD (WILLIAM) A Speech Delivered in the Starr-Chamber... at the Censure of John Baswick, Henry Burton, & William Prinn, *woodcut ornament on title, stitched, preserved in cloth box [STC 1536]*, Richard Badger, 1637--Wiltshires Resolution, *modern paper wrappers [Wing W2961; Madan Il. 112]*, Oxford [but London], L. Leichfield, 1642--CHARLES I. His Maiesties Most Gracious Answer to the Votes of the Two Houses... Presented to Him at Carisbrook Castle, *modern half cloth [Wing C2503]*, [n.p.], August 14, 1648--[SPELMAN (CHARLES)] A View of a Printed Book Intituled Observations Upon His Majesties, *ink smudge on title, disbound [Wing S4941; Madan Il. 1202]*, Oxford [but London], Leonard Leichfield, 1642; [DIGGES (DUDLEY)] An Answer to a Printed Book..., *title within typographical border, light dampstaining, disbound [Wing D1455; Madan Il. 1080]*, Oxford [but London], Leonard Leichfield, 1642--A True Description of the Discipline of War, *caption title, disbound [Wing T2677]*, [London, n.p., 1642], *unless otherwise stated small 4to*; and 18 others, mostly relating to Charles I and English Civil War (29)

£1,000 - 1,500

€1,300 - 2,000

189 •

CHARLES I

Basilika [*in Greek*]. The Workes... with a Collection of Declarations, Treaties, and Other Papers Concerning the Differences betwixt His Said Majesty and His Two Houses of Parliament, 2 vol. in 1, *additional engraved pictorial title incorporating a portrait of Charles, engraved frontispiece of the Royal arms by W. Hollar, 3 double-page engraved plates, engraved vignette on title of second part, 3 leaves printed in red and black, ruled in red throughout, lacks final colophon leaf and without the additional frontispiece found in some copies, contemporary black morocco gilt, g.e., silver clasps, catches and straps with hallmark of William Theobald (1837) [Wing C2075; Madan 65], folio (355 x 332mm.)*, James Flesher, for R. Royston, 1662

£600 - 800

€790 - 1,100

190 •

MINSHEU (JOHN)

Hegemon eis tas glossas [*in Greek*]; id est, Ductor in linguas, The Guide into Tongues, 2 parts in 1 vol., *double column text, title within ornamental woodcut border, woodcut head-pieces and initials, separately issued list of subscribers inserted after title, small stain in upper margin of preliminary leaves, shaved touching headlines on 2 leaves and a few neatlines, contemporary calf, Royal arms stamped in gilt on covers, upper joint slightly weakened, small loss to head of spine [STC 17944, 17944a], folio (388 x 250mm.)*, [Printed by William Stansby and Eliot's Court Press] John Browne, 1617

£500 - 700

€660 - 920

First edition of Minsheu's polyglot dictionary, probably the first book published by subscription and a valuable source for Elizabethan English; the Welsh and Portuguese languages were omitted from all later editions. "His achievement was, in the face of unremitting toil and adversity, to produce a magnificent dictionary" (*ODNB*). This copy has the separately issued list of subscribers, which includes the names Francis Bacon and John Donne. STC cites ten issues, but ours is an unrecorded variant, the final name on the list of subscribers being "Mr. Trotman".



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191 •

MONTAGU (RICHARD)

The Acts and Monuments of the Church Before Christ Incarnate, woodcut vignette on title, contemporary calf, upper joint slightly weakened [Wing M2469], Miles Flesher and Robert Young, 1642; A Gagg for the New Gospell? No: A New Gagg for an Old Goose, 1624; Immediate Address unto God Alone, 1624, 2 works in 1 vol., some dampstaining, Ilchester bookplate, contemporary vellum [STC 18038, 18039], Matthew Lownes and William Barrett; Appello Caesarem. A Just Appeale from Two Unjust Informers, 2 woodcut ornaments on title, bookplate of Inner Library "bequeathed by... Thos. Eyre", contemporary limp vellum, some loss to spine [STC 18030.5], H.L. for Matthew Lownes, 1625--WHITE (FRANCIS) A Replie to Jesuit Fishers Answere to Certain Questions Propou[n]ded by His Most Gratiouse Ma:stie King James, engraved frontispiece portrait, engraved title within architectural border, early ownership inscription of George Olyphant in 3 places, later ownership label of A.W.G. Lowther, F.S.A., contemporary calf, neatly rebacked preserving original spine [STC 25382], Adam Islip, 1624, first and last mentioned small folio, the others small 4to (4)

£500 - 700

€660 - 920

192 •

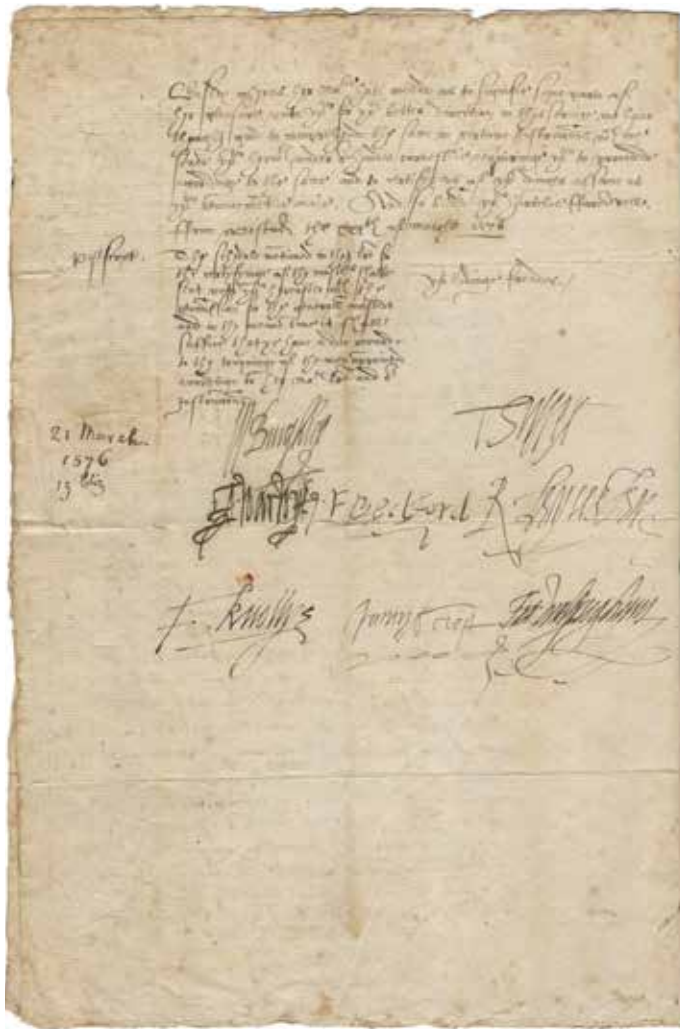
WARD (ROBERT)

Animadversions of Warre, or, a Militarie Magazine of the Truest Rules, and Albest Instructions, for the Managing of Warre, 2 parts in one vol., FIRST EDITION, additional engraved pictorial title, folding letterpress table, 2 woodcut plates (one folding, one double-page with letterpress text), numerous woodcut illustrations in the text, the double-page plate loose (?inserted), contemporary black morocco gilt, covers with 3-line outer border, inner panel border with ornamental corner-pieces enclosing large central ornamental lozenge, g.e., joints neatly repaired at extremities, a few small surface abrasions [STC 25025; Cockle 147], folio (312 x 200mm.), Francis Eglesfield, 1639

£500 - 700

€660 - 920

"As a book of reference on nearly all branches of the military art this will be found of the greatest value" (Cockle).



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193

ELIZABETH I – PRIVY COUNCIL

Privy Council letter, signed by Burghley, Leicester, Walsingham and others, to Thomas Radcliffe, Earl of Sussex and the Commissioners for Muster in Norfolk, requiring them to take greater pains in drawing up and committing musters to paper in the form prescribed, insisting that “her highnes pleasure is not that anie newe musters shalbe made” but that “you would rectifie yor sayd formr musteringes somewhat more orderlye”; and requiring that five hundred men be selected for training; with postscript signed by Burghley, promising that the schedule mentioned and certifying letter shall be sent them; integral address panel, papered seal, docketed as received on 28 March and as “The Cowncelles letter for trayning of soldieres”, 2 pages plus address leaf, slight weakness at folds and light dust-staining or spotting but overall in attractive condition, folio, Westminster, 21 March 1576/77

£2,000 - 3,000

€2,600 - 4,000

‘THE COUNCELLES LETTER FOR TRAYNING OF SOLDIERS’ IN NORFOLK, SIGNED BY BURGHLEY, LEICESTER AND WALSHINGHAM; also signed by the recipient, Lord Sussex (Lord Chamberlain), Leicester’s brother Ambrose, Earl of Warwick (Master of the Ordnance), Sir Francis Knollys (Treasurer of the Household), the Earl of Bedford (Lord President of Wales), and Sir James Croft (Comptroller of the Household). The Norfolk returns for 1577, drawn up – or rather rectified and made “somewhat more orderlye” – in response to the present letter, are extant and were published by the Norfolk Records Society as *The Musters Returns for divers Hundreds in the County of Norfolk, 1569, 1572, 1574 and 1577*, parts I and II, transcribed by M. A. Farrow, edited by H. L. Bradfer-Lawrence and Percy Millican (1935), where they are described as comprising ‘Lists of able-bodied men between the ages of 15 and 60 with their arms and armour, arranged by hundred and parish. The area covered extends in a wide band across Norfolk, excluding the far north-west and the east and south-east... Smiths, wheelwrights, mariners and alehouse keepers are noted. The lists are mainly for 1577 but the volume includes stray returns for 1569, 1572 and 1574’.



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194

CHARLES I

Two warrants signed ("Charles P" at head), as Prince of Wales, together with a letters patent of his father, James I; the first warrant addressed to Talbot Bowes, Master of the Game at Barnard Castle, commanding him to deliver to Adam Newton, "one fatt buck" of this season to be killed in Marwood Chase and Teesdale Forest, *1 page, on paper, worn and damp-stained (signature still clear), 8vo, Greenwich, 31 June 1613*; the second to Sir Adam Newton, Bt., ordering payment of £79-10s-8d "for reparacions of our Stables at the Mewes, St James Sheene and Richmond", as per the bill subscribed by Sir Thomas Howard, Master of the Horse, for Francis Wethered, Surveyor of the Stables, counter-signed and subscribed at foot as entered by Francis Crane, Auditor General, *on one sheet of vellum, dust-stained where folded and exposed on reverse, but overall in fine fresh and attractive condition, 230 x 350mm.* St James's, 22 November 1621; the letters patent of James I with historiated initial letter and bearing a complete impression of the Great Seal, to the Escheator of the County of Hertford, concerning the estate of Edward Hamond who had died in 1580: the document orders restitution of the lands to Edward Hamond Junior, now that he has attained his majority, a third of these having been escheated to the crown because he had been a minor on inheritance; the lands lying in Buckland, Throcking, Kelshall and Buntingford, *on one sheet of vellum, a good impression of the Great Seal suspended by vellum tab, 310 x 505mm., Westminster, 10 November 1606*

£800 - 1,200
€1,100 - 1,600

'REPARACIONES OF OUR STABLES AT THE MEWES, ST JAMES' – two early documents signed by Charles I when Prince of Wales, the first when twelve years old and only eight months after the death of his brother, Prince Henry. Adam Newton, named in both documents, was Receiver-General of his household, having served as Secretary to his brother. Sir Francis Crane, who has certified the second, is best remembered for establishing the Mortlake Tapestry Works, for which the Prince was to purchase the Raphael Cartoons in 1623.



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195

CHARLES I AND BUCKINGHAM

Document signed ("Charles R" at head), approving the rates of pay of the officers and men "under the command of the right honorable the Duke of Buckingham" taking part in the Ile de Ré expedition, giving rates of pay for all ranks from colonels to "common soldiers", specifying that the colonel of each regiment is to receive a pound a day, the lieutenant colonel ten shillings, the sergeant major 6/8d, and so down to the "common soldiers" at 8d. a day (although he is "only to receive 3s a weeke, and the remainder being 20d a weeke is to be received towards his clothing"); specifying that a company of foot consists of "10 officers and 80 common Soldiers" and that per diem a captain is to earn 8/-, a lieutenant 3/- and an ensign 2/6d; the "Chirurgical" (surgeon) is to receive 2/6d a day, as well as £10 "towards the furnishing of his chest"; with integral blank bearing traces of wax, folded for delivery, 1 page, dust-stained where originally folded and exposed, a few light fox-marks and small professional repairs, folio, Bagshot, 17 August 1627

£1,500 - 2,000

€2,000 - 2,600

'UNDER THE COMMAND OF THE RIGHT HONORABLE THE DUKE OF BUCKINGHAM' – Charles authorises pay to members of the ill-fated Ile de Ré expedition. This had been projected by the King's favourite, the Duke of Buckingham, in the hopes of forming a European alliance (and regaining something of his fast diminishing popularity at home) against Cardinal Richlieu. The Cardinal had taken personal command of the French garrison at St Martin's on the Ile de Ré, which posed a serious threat to the Huguenot stronghold of La Rochelle. At first things went well, and the English fleet landed their army on the island in July and by late September the French garrison was close to surrender. Richlieu however managed to smuggle a small relief fleet through, and Buckingham's officers advised him to quit before the onset of winter. But before withdrawing, he launched an all-out assault on the garrison. Not only did this fail, but the English found their retreat cut off by French forces sent over from the mainland. English casualties were such that, by the time they reached home, Buckingham's original force of 8000 had been reduced to a mere 3000.

The expedition had begun recruiting in May and June 1627. Our document sets the rates for the second wave of troops being mustered in August and who were to arrive at Ile de Ré in late September. Among those who had failed to gain a place on the original expedition was Roger Felton, who did however manage to secure a place as lieutenant in the August levy (for which he would have been paid, according to our document 3/- per diem): 'Felton's experiences on the island were traumatic. In its final weeks the expedition was rapidly running out of supplies and ideas. At the end of October the English attempt to storm St Martin's citadel was easily repelled. Felton was undoubtedly present at the disastrous assault and witnessed at first hand the horrific slaughter of English troops during both the attack and the ignominious retreat that ensued' (Alastair Bellany, *ODNB*). Felton was to assassinate Buckingham the following August.

CHARLES I AND THE DISAFFORESTATION OF SOMERSET AND WILTSHIRE

Warrant signed ("Charles R" at head"), to the Attorney General Sir Robert Heath, stating that he "is resolved to disafforest our forests of Roach alias Neroach and Selwood in our Counties of Somerset and Wiltshire for the improving of our Revenue" for which contracts and commission are to be drawn up; specifying that half the proceeds are to go towards settling arrears of the ordnance and half towards arrears of the navy, and noting that "divers poore men" are "in expectation and assurance of payment out of these moneys" for settlement of arrears of pay ("...to whom divers severall sums of money are owinge in these severall offices..."); he goes on to record that "offer has beene made to pay unto us Twentie thousand pounds in money One hundred pounds rent... for such lands and woods as wee have in these forests... which offer wee are contented and well pleased to accept of" and accordingly gives instructions that warrants be drawn for the payment of £10,000 to the Treasurer of the Navy and £10,000 to the Lieutenant of the Ordnance; with integral blank bearing contemporary docket ("a warrant for drawing the contract for Roach & Selwood for 20000 in money & 100 £ in Rent"), 1 page, guard, some very light dust-staining or spotting but overall in fine, fresh and attractive condition, folio, no place or date [late 1627]

£1,000 - 1,500**€1,300 - 2,000**

'RESOLVED TO DISAFFOREST OUR FORESTS OF ROACH ALIAS NEROACH AND SELWOOD' – Charles I deforests Somerset and Wiltshire in an attempt to pay for the disastrous Ile de Ré expedition, having been denied funding by a hostile House of Commons which he had dissolved in June the previous year. The ancient royal forest of Selwood lay on the borders between Somerset, Dorset and Wiltshire, that of Neroche in Somerset. At its greatest extent, Selwood had stretched some fifty or sixty miles, from the head waters of the Thames, south to the borders of modern Dorset; and is said to have been the barrier that delayed Anglo-Saxon incursion into western Britain in the sixth to seventh centuries. Its name derives from the Anglo Saxon 'Sealwudu', or 'sallow wood', while the Britons knew it as 'Coit Maur', or Great Wood. But by 1540, it was reduced to less than a tenth, Leland recording that 'The Forest of Selwood as it is now is 30 myles in compass and streachith one way almost into Warminster and another way unto the quarters of Shaftesburi, by estimation a ten myles' (*VCH Wilts*, iv, 1959, 'Royal Forests', pp. 391-433). Its sister forest lay in Somerset, some ancient trees surviving to this day in the Blackdown Hills (see the website of the Neroche Landscape Partnership Scheme).

Both forests had been neglected by the crown from the time of Richard II, and late in 1627 arrangements were put in place for their sale, in order to raise £20,000 on the return of the Isle de Ré fleet. Prior to their sale (as our warrant notes), the King had entered into arrangements to lease all his land in and adjoining the forest to 'improvers' who were to clear, inclose, and convert it into arable and pasture: 'The lessees were Philip Jacobson, a Dutch jeweller living in London, and Edward Sewster. They were granted all the game and timber and also a licence to operate ironworks. The partners agreed to pay the Crown £20,000 for the lease... But Sewster died shortly afterwards, and in 1636 a new lease for 60 years at an annual rent of £450 was granted to Jacobson, Roger Nott of London, who was Sewster's trustee, and to James Duart, merchant' (*Op. cit.*). By 1629, only £1,901 remained unpaid. Today little of the forest remains.

CHARLES I

Warrant signed ("Charles R" at head), to Sir William Uvedale ("Vurdall"), Treasurer of the Chamber, appointing "Nicholas Picart to serve us as one of our Musicians for the Violins in the place of Caesar Galliardello deceased", to be paid per annum £30 with a further £16-2s-6d "for his Apparrelle and livery"; counter-signed by the Lord Chamberlain, Philip Herbert, Earl of Montgomery, and subscribed with the note by his deputy that payment should be made from Michaelmas 1627; with papered seal, Westminster, 22 November [1628] on one sheet of vellum, marked "N. 10", remains of guard at left-hand edge, dust-staining and some slight rubbing, 300 x 395mm., Westminster, 22 November [1628]

£3,000 - 4,000**€4,000 - 5,300**

'ONE OF OUR MUSICIANS FOR THE VIOLINS' – Nicolas Picart is appointed violinist in the place of Caesar Galliardello, in a document counter-signed by the Earl of Montgomery, dedicatee of the Shakespeare First Folio.

Nicolas Picart, Pickard or Pickart was a French violinist, dancing-master and composer is listed as dancing master to Henrietta Maria's Maids of Honour in 1625 and may have been a member of her household before she came to England as Charles I's bride: 'He was given a place in the court violin band by a patent dated 22 November 1628, back-dated to Michaelmas 1627 [as per our warrant], and appears as a treble violin player in lists of the group from 1631 and 1634. He served until the beginning of the Civil War in 1642, when he apparently returned to France and joined the court violin band there... In 1646 he was recruited for a violin band at the Swedish court, where he remained until 1649' (Peter Holman, *New Grove*).

The violinist he replaced, Caesar Galliardello, was a member of a well-known musical dynasty and, as chief violinist in the King's orchestra, was paid forty pounds a year; as against the thirty pounds granted his successor by the present document. His sister Frances was married to John Lanier and mother of Nicholas Lanier, the well-known musician, designer of masques and art collector, who at this time was Master of the King's Musick and so, presumably, responsible for the present appointment. Galliaro is recorded as having been buried at Holy Trinity on 15 December 1627: 'His will, drawn up on 14 September, begins with a trenchant protestant preamble. Like Shakespeare, he describes himself only as "gentleman", making no reference to his profession, to musical instruments, or to manuscripts' (Brett Usher, *ODNB*).

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CHARLES I

Autograph letter signed ("Charles R"), to his sister Elizabeth of Bohemia, the 'Winter Queen' ("My onlie deare Sister"), trying to set her mind at rest regarding the treaty with Spain ("...I have commandd Herry Vane to give you an account, concerning what I have hard from Spaine, wherfor referring you to him, I well onlie say, that your business is in suche a way, that if it bee possible, that treaties with Spaine may ever doe us anie good, we shall not be long without a good Peace, & if not, ye shall soone see the issue of it; in the meane tyme be confident, that ther nether is, nor shallbe, anie tyme lost, to doe you service, by way of Armes..."); begging that she entreat her husband not to ignore his doctors' advice ("...let him not thinke himselfe out of danger, if he dispuse ther advyces: & I assure you that I have very good grounds for this..."), and commending the bearer, "the Duke of Sax", *1 page, folded for delivery, integral leaf removed, traces of mounting and of red wax on verso, folio*, [c. July 1630]

£1,000 - 1,500

€1,300 - 2,000

'TREATIES WITH SPAIN MAY EVER DOE US ANIE GOOD' – Charles I seeks to reassure his beloved sister, Elizabeth, Queen of Bohemia, of his good faith, in the months leading up to ratification of the Treaty of Madrid of November 1630, by which England renounced support for the rebels of the Spanish Netherlands and the Protestants in Germany and with which any hopes Elizabeth might have had of being restored to her throne were to be dashed; and – in the eyes of the King's growing number of critics – the wider cause of Protestant Europe seriously compromised: 'The Protestant critics of the King's policy were bound together by the sentimental cult of the King's only sister Elizabeth... The Queen of Bohemia herself was attached to her brother, King Charles... But it was known – how could it be otherwise? – that she regretted his inability or unwillingness to take on her behalf any effective action in war or diplomacy' (Wedgwood, *King's Peace*, pp. 125-6).

The present letter is a welcome addition to the small corpus of Charles's surviving letters to his sister (see note to previous lot). It will be included in an appendix to Vol. III of *The Correspondence of Elizabeth Stuart, Queen of Bohemia*, edited by Nadine Ackermann, who has kindly furnished us with information regarding the its likely context and date. The "Herry Vane" mentioned at the outset is Sir Henry Vane, who was Stuart ambassador extraordinary to the Low Countries in the spring of 1629. He returned in the same capacity in November that year and stayed until May 1630. In August 1630, he returned once again to The Hague, staying there until January 1631. Each time his purpose for travel was the same: he was to assure Elizabeth that her brother the King would conclude no peace with Spain without her family's full restitution to the Palatinate. Our letter therefore probably dates from around July 1630 and would have been delivered in August that year. It was at about that time that Vane announced the imminent ratification of the treaty.

The illness of her husband, Frederick, provides another clue to the date. In mid March 1630, Elizabeth wrote to her friend the diplomat Sir Thomas Roe that her husband was quite ill, an illness to which our letter seems also to refer. Physicians believed Frederick had contracted a disease the year before after spending a considerable time in the ice-cold water searching for his first-born son who drowned in a boating accident on 17 January 1629 (see Letter 539, Volume I). Charles must have learned of Frederick's illness when Vane had briefly returned to the Stuart court in May 1630.

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CHARLES I

Autograph letter signed ("Charles R"), to his sister Elizabeth of Bohemia, the 'Winter Queen' ("My onlie deare Sister"), giving a playful account of the gaucherie of her last emissary that had put him to the pains of having to decipher the handwriting of her accompanying letter, and thanking for her gift of a watch ("...I will onlie give you an account of Pringles returne, who at his first audience forgat halfe his commission, or else had a mynd to try whether I coulde reede your hand or nott, for he put me to the paines of calling for the watch you have sent me (for which I give you mane thankes) & lykwaies to putt him in remembrance of manie things else he had to say to me..."), leading him to declare "If I should thanke you as ofte as I have occasion all my letters would bee too tedious; therefore I hope in stead of longsome complements you will take in good part, I say no more but this, that every day, I have more & more reason, to show my selfe to bee/ Your loving Brother to serve You"; his letter being carried by "honest Charles Morgan", *1 page, very slight wear at folds, but overall in fine, fresh and attractive condition, folio*, "St James the 28 of June/ 1630"

£1,000 - 1,500

€1,300 - 2,000

'MY ONLIE DEARE SISTER' – A RARE LETTER BY CHARLES I TO ELIZABETH OF BOHEMIA, THANKING HER FOR THE GIFT OF A WATCH. Elizabeth was Charles's only sister and, until the month before, had been his heir apparent: 'The defining event of Charles's childhood was the loss of his siblings in 1612–13. In rapid succession his brother Henry died and his sister Elizabeth married and departed from England, not to return until 1661. Charles was strongly attached to them both and acted as chief mourner at Henry's funeral and brides-man at Elizabeth's wedding to Frederick, elector palatine. Charles and Elizabeth mourned Henry together and the weeks they spent in constant company created a devotion that had political repercussions for the next thirty years' (Mark A. Kishlansky and John Morrill, *ODNB*). Notwithstanding the affectionate tone of this letter, reinforced by the informality with which it is penned (it being very much a draft, with a number of revisions, rather than fair copy), it dates from the period when Charles was ending his political if not financial support for his sister and her deposed husband, Frederick of Bohemia. His son, the future Charles II, has been born on 29 May, thus diminishing any political leverage held by his sister as heir apparent. The Treaty of Madrid, signed at the end of the year, was effectively to end any hopes she might have had for practical support for her cause: for which, see the letter in the previous lot.

The gift of a watch from Elizabeth to her brother is suggestive. In exploring the various claims of Christiaan Huygens and Robert Hooke over the invention of the spring-regulated watch, announced by Huygens in 1675, Lisa Jardine has proposed existence of collaborative links between their respective countries and their courts dating back to the 1650s, especially the part played by the exiled royalist Sir Robert Moray who, she suggests, might well have met Huygens at Elizabeth's court in the 1640s: see 'Accidental Anglo-Dutch Collaborations: Seventeenth-Century Science in London and The Hague', *Sarton Chair Lecture*, 2010.

The messenger in question was James Pringle, Stuart special ambassador to the Low Countries that June, and again in July-August. He has been sent to Elizabeth on 8 June to tell her of the birth of Charles's son. "Honest Charles Morgan" was the Welsh soldier Sir Charles Morgan, who at this time was in the Dutch service.

In discussing the extant archives of her correspondence, Nadine Akkerman observes that little in the way of Elizabeth's own papers or incoming letters from her brother or others survives: 'it seems likely that most if not all of the material that survived this crossing [Elizabeth's return to England from the Hague at the Restoration] was destroyed soon after March 1662. This would also explain why only a handful of letters from Charles I to his sister are extant' (*The Correspondence of Elizabeth Stuart Queen of Bohemia*, 2015, i. p. 3). This letter is published by Ackermann as Letter 454.

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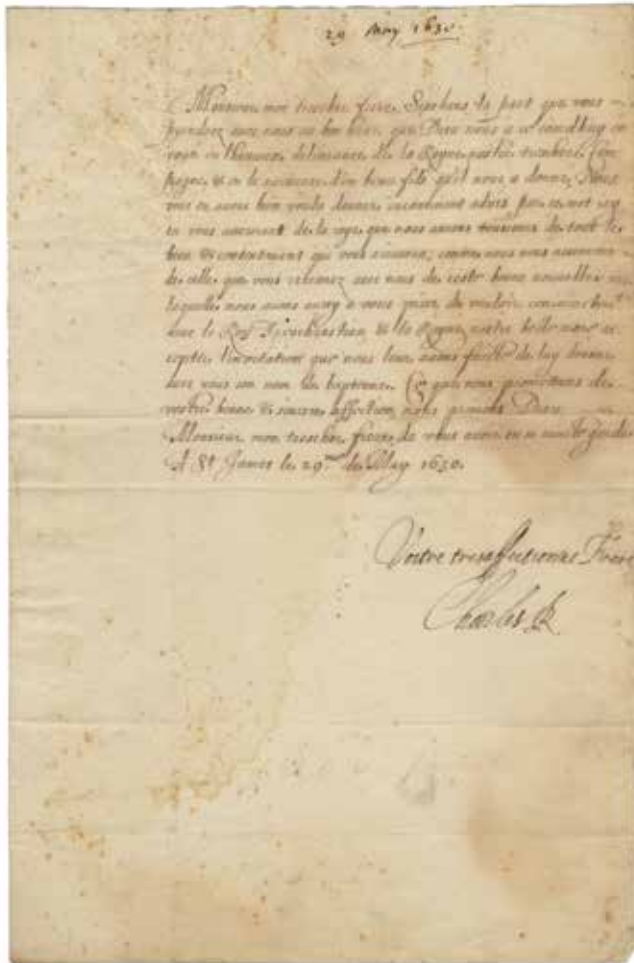
CHARLES I

Letter signed and subscribed ("Vostre tresaffectionne Frere/ Charles R"), possibly to his brother-in-law, Frederick of Bohemia, announcing the birth of a son and heir, the future Charles II, and inviting him, as he has Louis XIII and his mother-in-law, Marie de Medici, to the child's christening: "Saçhans la part que vous prendrez avec nous au bon heur que Dieu nous a ce jourd'huy en voyé en l'heureuse delivrance de la Royne nostre treschere Compagne, & en la naissance d'un beau fils qu'il nous a donné, Nous vous en avons bien voulu donner incontinent advis par ce mot icy, en vous assurant de la joye que nous aurons tousjours de tout le bien & contentment qui vous arrivera; comme nous nous assurons de celle que vous receurez avec nous de ceste bonne nouvelle: sur laquelle nous avons aussy a vous prier de vouloir bien conjointement avec le Roy Treschrestien, & la Royne nostre belle mere, accepter l'invitation que nous leur avons faicte de luy donner avec vous son nom de baptesme", the letter written in an elegant Italic script [although not that of his usual secretary G.R. Weckherlin]; dated in another hand at the head, *1 page, formerly folded into a narrow packet for delivery, light staining and foxing, folio*, St James's, 29 May 1630

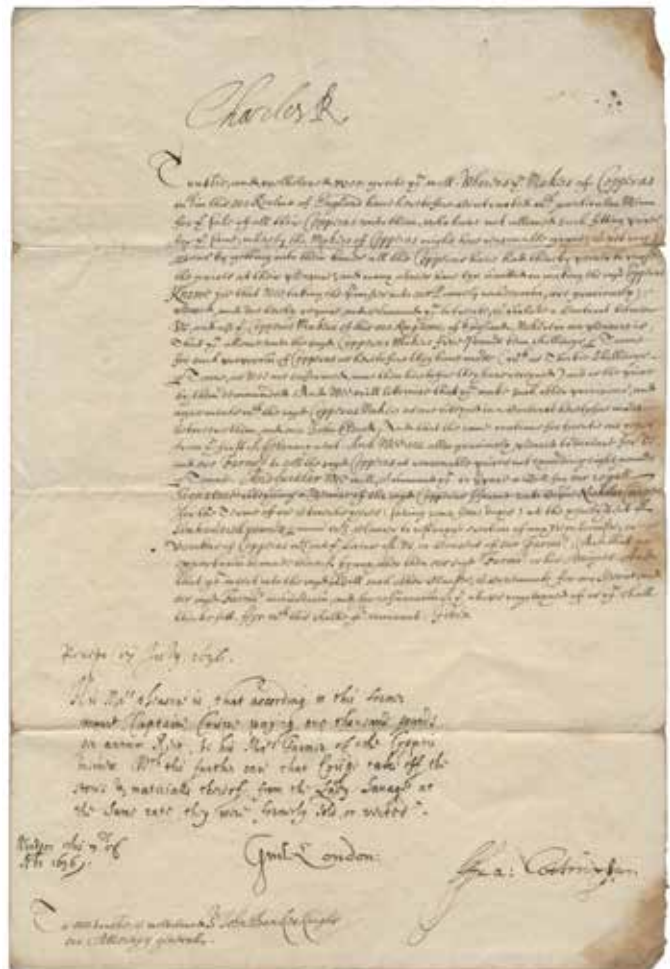
£2,000 - 3,000

€2,600 - 4,000

CHARLES I ANNOUNCES THE BIRTH OF HIS SON AND HEIR, THE FUTURE CHARLES II, ON THE DAY THAT HE WAS BORN, 29 May 1630. Although the recipient of this letter is not named and the appellation "trescher frer" is formulaic, the subscription as "tresaffectionne Frere" does imply a family link. Charles II was to receive two sets of godparents, Frederick of Bohemia and Marie de Medicis (as referred to in the letter), together with Frederick Henry of Orange and his wife Amalia. The letter's inclusion of Louis XIII and Marie de Medicis in the invitation to the christening has been taken by a previous cataloguer as evidence that the recipient was Gaston d'Orleans, Henrietta Maria's brother. But another brother-in-law suggests himself, namely Frederick of Bohemia, husband of Charles's beloved sister Elizabeth and, in the event, one of the godparents. See illustration overleaf.



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CHARLES I

Passport signed ("Charles R" at head), licensing Sir Thomas Littleton, Bt., "to passe out of this our realme into the part beyond the Seas, there to remayne the space of three yeres" with four servants, fifty pounds and "his trunckes and necessaries", provided that he does not venture into the realm of any "foraine Prince or Potentate not being with us in league or amitie"; papered privy seal; counter-signed on behalf of Secretary Coke by R. Kyrkham, and again by him as examined; contemporary docket, *on one sheet of vellum, slight dust-staining, one or two words rubbed, 274 x 346mm.*, Hampton Court, 22 May [1636]

£600 - 800
€790 - 1,100

One of the conditions imposed upon Littleton by this passport is that he "use not the Company of [any] Jesuite Seminary Preist, or therwise evill affected person". It has been docketed: "This Licence is Copied & entered into the Register of passage at Rye the 25th Junii 1636 according to his Majestie's late proclamation by Joseph Benbrigge Clerk of Passage" (for other register extracts, running from 1 August 1635 to 29 March 1636, see 'Extracts from the Passage-Book for the Port of Rye, 1635-6', edited by W. Durrant Cooper, *Sussex Archaeological Collections*, vol. xviii, 1866, pp. 170-79). The passport derives from the sale of the Lyttelton Papers, Sotheby's, 12 December 1978, lot 43 (A. Matthews, £360).

CHARLES I

Two warrants signed ("Charles R" at head), to the Attorney General Sir John Bankes, and a petition to the King, concerning the production of copperas (ferrous sulphate); the first warrant concluding "a Contract betweene Us, and all the Copperas Makers of this our Kingdome of England" for the purchase of copperas at the increased rate of £5-10s per ton and allowing the sale of it at a price no higher than £8 per ton, also authorizing the demise of the copperas farm for twenty-one years to Captain Nicholas Crispe at a rent of £600 per annum; counter-signed by the Lord Treasurer, William Juxon, Bishop of London, and the Lord Chancellor, Sir Francis Cottingham; with a note of authorization by Juxon; the second warrant authorising modification in regulations relating to copperas production in favour of Elizabeth, Dowager Viscountess Savage, who pays a yearly rent of £1,050, also mentioning Thomas Bushell's provision to have copperas for the Royal Mint in Wales; contemporary dockets, *2 pages, some damp-stains to right-hand edge of first warrant, folio*, docketed as received 17 July 1636 and 24 October 1637; the petition headed "To the Kings most excellent Majestie/ The humble peticon of Thomas Bushell" and seemingly in Bushell's hand, docketed "Mr Thomas Bushell/ that hee may have coperace att such rates as your Majestie formerly had for extracting the silver from the oare", opening: "That whereas the king of spaine in his west Indies makes use of quick silver with the labour of slaves for extracting the silver out of the oare. Our petitioner hath found out a new way for seperatinge the silver from the mine in walles by the help of Coperates & other ingrediencies...", subscribed and signed at foot, evidently by Sir William Powell, Master of Requests: "Att the Court att Lindhurst 19th August 1637/ His Majesty is pleased to graunt the petitioner's request Mr Attorney general is to take notice hereof and incert, a clause in the patent mencioned as is desired/ Edw: Powell"; contemporary docket: "Mr Thomas Bushell/ that hee may have coperace att such rates as your Majestie formerly had for extracting the silver from the oare", *1 page, folded from a larger sheet, light dust-staining overleaf, small 4to, folded from a folio sheet*, granted at Lindhurst, 10 August 1637

£2,000 - 3,000**€2,600 - 4,000**

'A NEW WAY FOR SEPERATINGE THE SILVER FROM THE MINE IN WALLEs' – a remarkable set of documents relating to copperas and the origins of the industrial revolution, and to the establishment of the royal mines and mint at Aberystwyth.

The role played by the chemical copperas from the mid sixteenth and into the seventeenth and eighteenth centuries during the lead-up to the industrial revolution of the eighteenth century has been described by Tim Allen, 'The Forgotten Chemical Revolution', *British Archaeology*, August 2002. Copperas (ferrous sulphate) is made from iron pyrites (ferrous disulphate) washed onto the coasts of the Thames estuary by marine erosion in the form of thin twig-like fossils, known as 'copperas stones'. Using a complex and dangerous manufacturing process, these stones were turned into a mixture of dilute sulphuric acid and dissolved copperas, used in the woollen industry to fix dyes, as well as a dye-darkening agent and as a black dye. It was also used in the manufacture of leather, ink and gunpowder and, in the eighteenth century, fertilizer: 'Copperas manufacture was wholly unlike the traditional, small-scale chemical industries of the medieval and early modern period... It was heavily capitalised. It required huge investment in plant and materials; and the chemical took four years to produce. Such investment required a financial return, and profits were consequently high. Copperas itself played a key role in numerous industries at the time – especially textiles. And the copperas industry, with its by-product of sulphuric acid, was a direct ancestor of the modern pharmaceutical, detergent, adhesive and fertiliser industries. Indeed, many modern chemical factories are built on or near old copperas works dating back to the 17th century' (*op. cit.*).

For a biographical notice of Thomas Bushell, who is mentioned in the second warrant and is author of the petition, see George C. Boon, *ODNB*, where however Bushell's involvement with the copperas industry is not directly specified. At one time a protégé of Sir Francis Bacon, as well as at turns hermit and extravagant showman, Bushell had in 1636 applied for a lease on the mines royal of Cardiganshire and the following year established a branch of the royal mint at Aberystwyth: 'In 1637 a further application to the crown brought about letters patent establishing a branch mint, with himself as warden and master worker, in the royal castle at Aberystwyth, to coin the silver produced locally instead of sending to the Tower. The technical staff were seconded from the Tower, as were the dies: Bushell's coinage carried, in addition, the feathers badge of the prince of Wales on both sides, and his personal mark, an open book. The rough book of the mint survives and records that between January 1639 (when the mint started work) and September 1642 £10,500 worth of sterling silver coin was produced' (Boon, *op. cit.*). This is the mint that was later transferred to Oxford, via Worcester, in the early months of the Civil War (see below). The present petition, concerning the purchase of copperas in order to extract silver from ore, was undoubtedly submitted with the Aberystwyth mint in mind.

For Captain (later Sir) Nicholas Crispe, Lieutenant Governor of the East India Company, merchant and customs farmer, who features in the first of our warrants, see the notice by Robert Ashton, *ODNB*; although, again, without reference to his interest in the copperas industry. For a notice of Elizabeth Viscountess (later Countess) Savage, victim of anti-Catholic violence following the collapse of Charles I's personal rule, see the notice by John Walter, *ODNB*; although, once again, without reference to copperas.

CHARLES I

Letter signed ("Charles R" at head), to William Stanley, sixth Earl of Derby, and his heir James, Lord Strange, Lords Lieutenant of the Counties of Cheshire and Lancashire, summoning them to his banner with "the trained Bandes with such further forces of Horse & foote as you can possibly rayse in those our Counttyes, & to bring them yourselfe in person, with such officers as you shall thinke fitt to make choice of to command them within sixe dayes after warning given you from us" in order to defend the realm against the threatened Scottish invasion ("...The rebellion in our kingdome of Scotland is now growne to that height, that they have not onely taken armes, & committed sondry Acts of Hostilities against us there, But have likewise levyed a powerfull & numerous Armie, with intention to enter into this our Realme of England..."); and stating that the [possibly diplomatic] illness of the Earl of Northumberland, "Generall of our Armie", has "drawne a necessitie upon us to repayre in person to our Armie in the Northerne part"; concluding with the assurance that "Our true hearted English subjects will take into consideracion in this exigent, & spare neither their persons nor means to assist us in this common danger"; address-leaf, despatch-slits and traces of seal, *2 pages, some light spotting and dust-staining (especially on address leaf where folded and exposed), minor weaknesses at folds, but overall in good condition, folio*, Westminster, 19 August [1640]

£1,000 - 1,500**€1,300 - 2,000**

'THE REBELLION IN OUR KINGDOME OF SCOTLAND IS NOW GROWN TO THAT HEIGHT' – King Charles musters forces for the Second Bishops War: 'The King's preparations went forward with a great show of seriousness... Confident in the justice of his cause, the King relied on the support of his loyal subjects, a very few of whom justified his faith... Lord Strange, eldest son to the Earl of Derby, and Lord Lieutenant of Lancashire, zealously performed his duties in raising the Lancashire levies and in equipping his own tenants. For the King's misfortune, Lancashire was a bitterly divided county and Lord Strange exceptionally unpopular with the Puritans' (Wedgwood, *King's Peace*, pp. 249-50). (Lord Strange, afterwards Earl of Derby, was to be executed after the Battle of Worcester and become known as 'the Martyr Earl'. His loyalty notwithstanding, he had severe misgivings over Charles's ecclesiastical policy as applied to Scotland, and was to vote for a bill excluding bishops from the House of Lords early in 1641.)

News that the Scots Covenanters were preparing an invasion of England had reached the King's Council in London on 16 August, and Charles immediately announced that he would, as our document puts it, "repayre in person to our Armie in the Northerne parts", setting off on the twentieth, the day after the present summons was issued. But to no avail. That same day, the Scottish army crossed the Tweed at Coldstream and entered England, inflicting a humiliating defeat on the royal army at Newburn on 28 August.

CHARLES I

Warrant signed ("Charles R" at head), to the Attorney General Sir John Bankes and Solicitor General Edward Herbert, elevating a subject (name of appointee, residence, county and chosen title left blank) to "the Honorable Ranke Dignity and Title of one of the Barons of this our Realme of England"; for which the present warrant authorises and requires Bankes and Herbert "uppon sight hereof" to "prepare for our Royal Signature, A Graunt of Creation of the Honor of Baron and Peere of this our kingdome of England with the Dignitye and Title of [blank] in our County of [blank] within our Realme of England unto the said [blank] and his heires Male for ever", *1 page, some light spotting and dust-staining with minor weaknesses at folds, folio*, Oatlands, 28 July [1640]

£600 - 800**€790 - 1,100**

The exact purpose of this uncompleted warrant conferring title is unclear: blank commissions to military rank clearly have their purpose (such as the example issued by Charles II in Paris for use in Scotland, catalogued here); and, possibly, this unfulfilled warrant was intended for use by one of Charles's agents in the north during the second Bishops' War of 1640. (Our warrant, like the commission, is dated even though names have not been entered.) Or it is perhaps an unused or superseded document surviving from the office of the King's secretary: for examples of these, see the working manuscripts of Charles's under-secretary Georg Rudolph Weckherlin surviving among the Trumbull Papers, now in the British Library. In all events, the creation of fresh peers would have had its uses during Charles's attempts to raise levies for his contemplated invasion of Scotland in the summer of 1640, since each such peer could be expected, under ancient feudal duty, to lead troops into the field at his own charge or, failing that, to compound for a sum of money to the Exchequer. Indeed, by the following summer, the boom in honours was such that the price of baronetcies had sunk from £400 to £350, nineteen new baronets being created in July and twenty-four in the first fortnight of August: 'Favours, at a comparatively low rate, rained on those who might be useful. The King overwhelmed by the variety of business, was sometimes a little confused, and on occasion, seeing a petitioner kneeling in his path, embarrassed him considerably by bestowing an unwanted knighthood upon him' (Wedgwood, *King's Peace*, p. 448).

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CHARLES I

Agreement signed ("Charles R" at head) entered into with the citizens and freemen of the City of Oxford and tenants of Wolvercote, that the Port Meadow and Wolvercote Common shall be kept free of cattle from 25 March to 28 July following to provide a crop of hay for the use of the King's stables and the provision of his army "by a mutuall and Common Consent, of all those whose names are hereunto written"; affirming that "his Majestie hath bene pleased to sett his signe manuall to the top of this writeing conteyning this agreement and the Tennantes & Commoners have under written their names and marks thereunto" and that "the writeing it selfe is to be left amongst the Records of the Cittie", signed by the Mayor, Thomas Dennis, and over sixty citizens and freemen of Oxford and tenants of Wolvercote, *on one large skin of vellum, some dust-staining and rubbing, but overall in good condition, 590 x 590mm., [Oxford], 23 March [1642/3]*

£2,000 - 3,000

€2,600 - 4,000

'TO BE LEFT AMONGST THE RECORDS OF THE CITTIE' – OXFORD DURING THE CIVIL WAR: Charles had his headquarters at Oxford throughout the first Civil War. The *Oxford Council Acts* contain later requests for the use of the annual hay crop from Port Meadow to Wolvercote Common, a continuous expanse of common land to the north and west of the city on which the city freemen and certain inhabitants of Wolvercote still have grazing rights.

Thomas Dennis, the Mayor whose signature heads the subscription, was a mercer who had a business on the High selling articles such as 'ribbon and sattin for the bookes', 'sattin and plush for their covers' and 'plush and sattin to bind the bookes in' (University Records, cited in *Oxford History: Mayors & Lord Mayors*, online). He had been elected mayor for the term of a year in September 1642 during the brief parliamentary occupation of the city: 'On 7 April 1643 Dennis as Mayor and the councillors were called together at the court of King Charles I at Christ Church concerning the stationing of a garrison in Oxford. On Friday 14 July 1643 the King and Queen came to Oxford after the Battle of Edgehill. Anthony Wood (I:103) records: "Mr Dennys, the mayor of the towne, accompanied only with his mace bearer on horse backe, brought his majestie into Christ-church, the mayor in scarlett bearinge the mace uppon his owne shoulder, riding with Garter the chiefe of the heraldes &c. but no other of the towne came with him; and of the Universitie there rode none at all"' (*Op. Cit.*).

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CHARLES I

Group of three Civil War documents signed ("Charles R" at head), comprising a letter signed to John (Owen), Bishop of St Asaph, instructing him to hand tax received from the clergy (clergy's tenths) to Orlando Bridgeman ("...with severall great Affaires highly concerning Oure service; in the discharge whereof hee will have occasion to use great sumes of Money...") and promising that "wee shall give you such further discharge under Our Great Seale or otherwise, as shall bee sufficient for your Indemnity", *remains of seal and despatch-slits*, Oxford, 21 December 1642; warrant signed, ordering that £30 "in necessaryes" plus other charges be paid to Edward Talbott, one of the under paymasters to the army (docketed as totalling £62), with integral blank bearing contemporary dockets, Oxford, 26 February 1643/[4]; warrant signed, counter-signed by Secretary of State Sir Edward Nicholas, to Sir John Campsfield (Cansfield), "Commander in chiefe over all Our Cavalry belonging to this Garrison of Oxon &C" granting him authority under martial law "to punish such as shall offend against Our Orders Military whereby Mutinies, Outrages, Plunderings & all disorders may be the better prevented", *3 pages, the first dust-stained with small tear in margin, integral leaf of the second dust-stained, but both otherwise in attractive condition, the third dirt-stained, separated at folds and laid down, folio*, Oxford, 1642-1645

£2,000 - 3,000

€2,600 - 4,000



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CHARLES I

Letters Patent, appointing Commissioners of Array for the City of Worcester, signed at the head by Charles I ("Carolus R") and bearing the Great Seal of England, on one skin of vellum, seal (skillfully repaired when in the care of the Birmingham Record Office with other Lyttelton papers) in honey-coloured wax attached by vellum tag, some light wear at lower edges but otherwise in overall fine condition, 308 x 512mm., Derby, 14 September [1642]

£2,000 - 4,000
€2,600 - 5,300

THE KING'S COMMISSION OF ARRAY FOR WORCESTER, 'WHERE ENGLAND'S SORROWS BEGAN', RAISING TROOPS NINE DAYS BEFORE THE OUTBREAK OF CIVIL WAR. What is generally regarded as the first battle of the conflict was to be fought a mile-and-a-half outside Worcester, at Powick Bridge, on 23 September; a skirmish in which Prince Rupert thwarted an attack by the advance guard of the Earl of Essex's parliamentary army on the royalist supply train which had been taking silver plate from Oxford University to the royal mint, then sheltering at Worcester. When he issued this Commission of Array, the King was at Derby, two days march out of Nottingham, where he had raised his banner and thereby declared war three weeks earlier, and on his way into Shropshire and Wales. At Derby a considerable number of miners joined the royalist army, most enlisting in the newly-raised Lifeguard (Pauline Gregg, *King Charles I*, 1984, p. 363).

A Commission of Array was a long-obsolete mediaeval device, which called upon the leading inhabitants of a city or county to summon the militia and raise additional troops. On their revival by King Charles they were held by his opponents to be unconstitutional, in that they were issued without authority of Parliament; just as the parliamentary measure to which they were a response, the Militia Ordinance of 1641, was held by royalists to be unconstitutional as it did not carry royal assent. A distinctive feature of these revived Commissions of Array is that they bear both the King's signature and the Great Seal, a form of double validation that may perhaps be seen as attempting to stifle doubts as to their legitimacy. They were, Parliament declared, proof that 'the King, seduced by wicked counsel, intends to make war against the Parliament' (quoted by Malcolm Atkin, *Worcester Under Arms: An English County During the Civil Wars*, 2004, p. 34).

The sympathies of the City of Worcester were divided, with a considerable faction supporting Parliament. An earlier Commission of Array, issued by the King at Beverley on 23 July, had been rejected at the city's Midsummer Quarter Sessions and declared illegal by the Grand Jury. On 16 September, the city, having raised troops for Parliament, was occupied by the royalist Sir John Byron. Although Prince Rupert was victorious at nearby Powick Bridge on 23 September, the following day Worcester was occupied by Essex's parliamentary army, only to be reoccupied by royalist forces on 15 November (see Atkin, *op. cit.*). The first four men named in our Commission are Edward Lord Dudley, Thomas Lord Coventry, Sir Thomas Littleton and Sir John Pakington; Lord Coventry being in command of the city when it first fell to parliamentary forces. Worcester was to be the site of the last, as well as the first, battle of the Civil War; the latter being the occasion of Hugh Peter's famous valediction to the militiamen who had served under Cromwell: 'When your wives and children shall ask you where have you been and what news: say you have been at Worcester, where England's sorrows began, and where they are happily ended' (Gardiner, *Commonwealth and Protectorate*, ii, p. 46). The document derives from the papers of Sir Thomas Littleton (*The Lyttelton Papers*, Sotheby's, 12 December 1978, lot 46, purchased by Maggs, £800).

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CHARLES I, PRINCE RUPERT AND THE CIVIL WAR

Four Civil War campaign letters by Charles I and by or to Prince Rupert, comprising: letter signed by Charles I ("Chares R" at head), to Prince Rupert ("Right Deare & entirely beloved Nephew"), with autograph postscript ("I desyre you to hasten the answer to this letter CR"), counter-signed by the Secretary of State George Digby, opening: "By this enclosed from the Governor of Cardiffe you will understand the reason why the Foote under the Command of Sir Bernard Asteley have not beene transported over to Bridgewater according to Our former Orders"; and giving orders for boats to be sent from Bristol to Goldcliff for Portishead, he having already given instructions to the Governor of Chepstow that all available boats also be sent to Goldcliff, *1 page, ink somewhat faded (but still easily legible) and paper browned, old repair at upper left-hand edge, contemporary and early dockets, folio*, "From Our Court at Raglan this 9th of July 1645"; autograph letter signed by Charles I, to Prince Rupert: "Nepueu/ I hope that I shall have no great necessary of those forces you have with you for that tyme you propose to be absent, therefore I am willing you goe on according to your intentions & so God prosper your endeavors/ Your loving Uncle & faithfull frend/ Charles R", dated "Sat: 8: at Night"; with slightly later docket summary and numberings, collector's stamp of coronet above a crescent moon, *1 page, some wear and paper-thinning where formerly mounted, 8vo*, no place or date; letter signed by Prince Rupert, to "Colonell Cromwell, or the Chief officer of his Regiment att Hinton or Elsewhere", ordering him to march with his "whole Regiment of Horse" to place himself under the command of Lord Hopton, *1 page, with address leaf, sealed and folded for delivery, browned with some paper-losses and thinning especially at the edges, small oblong 4to*, Oxford, 10 December 1643; autograph letter signed by Henry Hastings, to Prince Rupert, furnishing intelligence of the campaign and asking for reinforcements ("...I beseech you spare mee 400 horse and dragoones & I doubt not with Gods blessing & their assistance but to give you a good acctompt of my service & much advance his Majesties affayres in the adjoining Counties..."), the letter originally folded into a minute packet and addressed "for his highness Prince Rupert", traces of closure seals in red wax, dust-stained where exposed during delivery, *1 page, some light spotting at edges and dust-staining, oblong 8vo*, Ashby de la Zouche, "Munday x [i.e. 10] a clocke", [circa 1642/3]

£2,000 - 3,000

€2,600 - 4,000

'HASTEN THE ANSWER TO THIS LETTER' – in the first of these letters, King Charles gives instructions to Prince Rupert for the defence of the South West less than four weeks after the crushing defeat of the royalist cause at the Battle of Naseby. In the weeks after the battle, Charles was seeking to assemble fresh forces, relying on pledges made to him by the gentry of South Wales and Hereford, while he himself retired to Raglan Castle on 3 July: 'To those who judged by the outward appearance, Charles's stay at Raglan was but a waste of precious time. In reality his days were spent in active negotiation with the Welsh, and in eager preparation for the days of activity to which he looked. He could not understand how hard it is to rally men round a defeated cause... As long as Bristol and Bridgwater were held for the King, it would always be possible for Charles's army, when it was at last complete, to move to the succour of the West' (Gardiner, *Civil War*, ii, p. 275). Bridgwater was to fall on 23 July and Bristol on 10 September.

The letter by Prince Rupert, bearing a fine example of his flamboyant signature, dates from an earlier period when royalist hopes were still intact, following Ralph Hopton's largely successful campaign in the South West. Colonel Cromwell is being ordered by Rupert to join the forces of Hopton, who had recently been appointed Field-Marshal-General of royalist forces in the south and west of England. (Cromwell's more famous namesake was also at this time a colonel of horse, having received his commission that April.)

CHARLES I

Letter signed (“Charles R”) at head, to William Sadler, requesting the loan of £300 “in Money or Plate” for the “maintenance of Our Army which Wee are compelled to raise for the defence of Our Person the Protestant Religion and the Lawes of the Land” which he is to give the bearer, adding that “Wee do promise You in the Word of a King to repay it with Interest”; protesting that although he is “unwillinge in the least degree to press upon Our good Subjects” yet he is compelled “in this publique distraction When Our owne Money and Revenue is seized and detained from Us to lay hold on any thing which with gods blessing may be a meanes to preserve this Kingdome”; ending with the thinly-veiled threat: “And of this Service Wee cannot doubt since if yow should refuse to give us this Testimony of your Affection yow would give Us too great cause to suspect your Duty and Inclination both to Our Person and the publique peace”; with integral address leaf (“To Our trusty and Welbeloved William Sadler Gent”), closed with a papered armorial privy seal, *1 page plus address leaf, folded for delivery (with the usual dust-staining to address where exposed), light dust-staining elsewhere, a few light fox-marks and old ink-stains, folio*, “Given at our Court at Oxford”, 23 February 1642/[43]

£800 - 1,200**€1,100 - 1,600**

‘IN THIS PUBLIQUE DISTRACTION’ – CHARLES I MELTS DOWN THE PLATE OF THE OXFORD COLLEGES. The King had made his state entrance into Oxford on 29 October 1642, after the battle of Edgehill, and, having failed to force an entry into London that November at the battle of Turnham Green, was to remain there throughout the first Civil War: ‘The University was royalist though the citizens were not, and it was here that he established his headquarters. For those who know Oxford, the king lived at Christ Church, the queen at Merton, Parliament met in the Upper Schools and in Great Convocation house, the Privy Council met at Oriel, and the mint was at New Inn Hall, on the site of the present St. Peter’s Hall’ (R.D. Beresford Jones, ‘The Oxford Mint and the Triple Unites of Charles I’, *The British Numismatic Journal*, xxvii, 1955, p. 334). The previous July the King had secured £800 from reserves held in the University, Bodley and Savile chests. Renewed requests were sent out in January, and by the 24th he had secured a total of just over 1610lbs from Christ Church, Jesus, Oriel, Queen’s, Lincoln, University College, Brasenose, Magdalen, All Souls, Balliol, Merton and Trinity; with Exeter who had at first refused, having ‘conscientious scruples’, providing some 246lbs that February. Nor, as our letter shows, were private individuals spared, with the clergy and gentry supplying just over 700lbs at the same time. The antiquary Anthony Wood recorded that ‘This year [1643] the plate which had been given to A. Wood, by his godfathers and godmother, which was considerable, was, with all the other plate in Oxon, carried by His Majesty’s command to the Mint at New Inne, and then turned into money to pay His Majesties armies’ (Philip Nelson, ‘The Gold Coins Issued from the Mint at Oxford, 1642-1646, in the Reign of Charles I’, *The British Numismatic Journal*, xi, 1915, pp. 185-190).

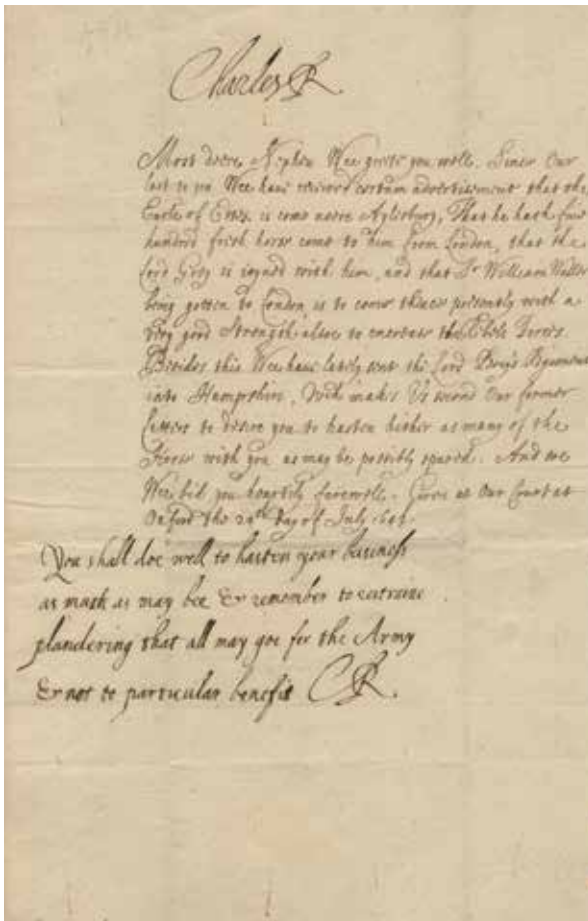
CHARLES I

Autograph letter signed (“Charles R”), to William Cavendish, Marquess of Newcastle, royalist Commander-in-Chief in the North, expressing himself “well satisfied with the relation of your proceedings, by which I judge the Scots Rebelles to be in much worse case then your Army” and hoping therefore to “have good newes frome you shortly”: he begs him to write often (“...I pray lett us have them, at least once a Weeke (indeed twyce would doe better) & though there be none, it contents us to know that, being much u[n] satisfied if wee be long unheering if I knew greater faltes to you, you should heere of them...”), with the postscript: “Generall Goring will be heer before this comes to you”; subscribing himself “Your most assured reall constant frend”; inscribed in an eighteenth century hand: “e Collectione peckiane” [from the collection of the antiquary Francis Peck (1692-1743)], *1 page, contemporary endorsement and later signature verso, dust-stained, especially at folds, paper restoration at left-hand edge, 4to*, “Oxford 15 March 1643/[44]”

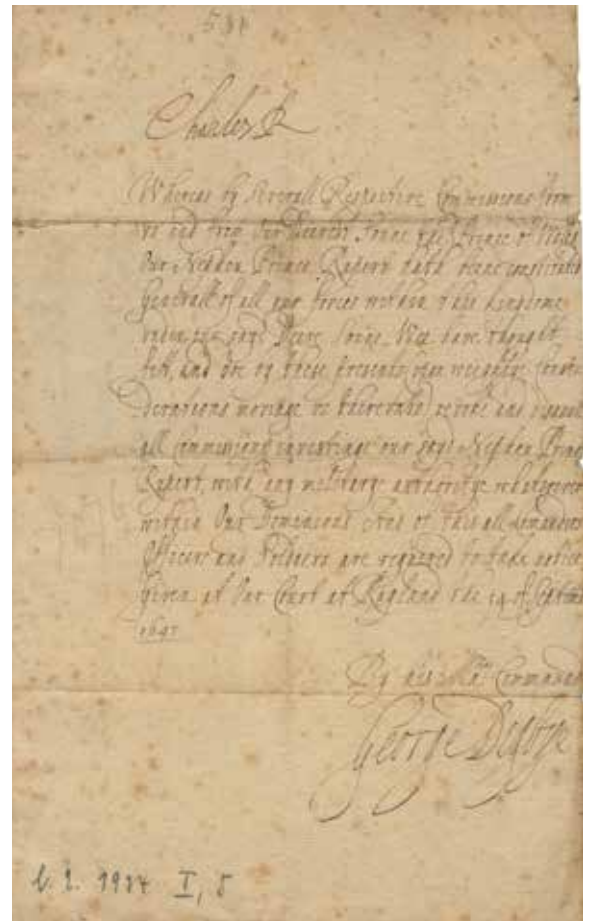
£1,500 - 2,000**€2,000 - 2,600**

‘I JUDGE THE SCOTTS REBELLES TO BE IN MUCH WORSE CASE THEN YOUR ARMY’ – King Charles looks forward to the defeat of the invading Scottish army, during the campaign that was to culminate in the Battle of Marston Moor. That January the Scots had launched their invasion of England, slipping past Newcastle’s army into Sunderland. Pursued by the royalists, the two armies had their first skirmish on 24 March (nine days after the date of our letter). Having offered his resignation, and having had it refused by the King, Newcastle fell back to York, where he held out until relieved by Prince Rupert on 1 July. The following day the royalist army under Rupert and Newcastle and the combined parliamentary and Scottish armies were to meet at Marston Moor, where the royalists suffered their most crushing defeat of the civil war and the North was lost to King Charles: ‘Against all the odds Newcastle’s whitecoats stood their ground, but 4000 of their number were slaughtered in the field. Without an army to command Newcastle was unwilling to “endure the laughter of the court”... He retired to the Netherlands’ (Lynn Hulse, *ODNB*).

Patron of Ben Jonson and playwright himself, the Duke of Newcastle (as he became) is now best known for his civilian, rather than military, accomplishments: ‘Throughout his life he patronized many of the leading exponents in the fields of literature, art, music, and science, and was a major contributor to the development of the English baroque’ (Hulse).



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CHARLES I

Letter signed ("Charles R" at head), to Prince Rupert ("Most deere Nephew"), with autograph postscript signed ("CR"), giving details of a dangerous conjunction of parliamentary forces under Essex, Waller, Percy and Grey, and begging him to send reinforcements to him at Oxford: "Wee have received certain advertisement that the Earle of Essex is come neere Aylesbury, That he hath five hundred fresh horse come to him from London, that the Lord Grey is joined with him, and that Sir William Waller being gotten to London is to come thence presently with a very good Strength alsoe to increase the Rebels Forces. Besides this Wee have lately sent the Lord Percy's Regiment into Hampshire, Which makes Us second Our former Letters to desire you to hasten hither as many of the Horse with you as may be possibly spared"; with despatch-slits at top and bottom, 1 page, on paper with an anchor watermark, originally folded for delivery, light dust-staining where formerly exposed, trace of guard on verso, but overall in fine fresh and attractive condition, folio, "Given at Our Court at Oxford the 24th day of July 1643"

£2,000 - 3,000

£2,600 - 4,000

'REMEMBER TO RESTRAINE PLUNDERING' – CHARLES I BEGS PRINCE RUPERT TO CONTROL THE CAVALIERS UNDER HIS COMMAND, writing in his own hand: "You shall doe well to hasten your business as much as may bee & remember to restraine plundering that all may goe for the Army & not to particular benefit CR". Notwithstanding Rupert's undoubted brilliance as a cavalry commander, he was notorious for his failure to exercise full control over his cavalry in the heady moment of victory. At both the first and the last of the great set-piece battles of the first Civil War, Edgehill and Naseby, his cavalry swept all before them only to be distracted by the prospect of plundering the enemy's baggage train and running out of control without exploiting their advantage (or, as *1066 and All That* puts it: 'At first the King was successful owing to Prince Rupert of Hentzau, his famous cavalry leader, who was very dashing in all directions').

This fine letter dates from a time when, it seemed, the balance of war favoured the royalists. On 13 July Sir William Waller, referred to in the letter, had suffered a crushing defeat at Roundway Down and, to exploit this victory, Prince Rupert summoned Bristol to surrender on the day our letter was written, successfully storming the city two days later.

CHARLES I

Document signed ("Charles R" at head), dismissing Prince Rupert from his service and revoking all his military commands: "Whereas by Severall Respective Commissions from us and from Our Deereest Sonne the Prince of Wales, Our Nephew Prince Rupert hath bene constituted Generall of all our forces within this kingdome under our sayd Deere Sonne, Wee have thought fitt, and doe by these presents (upon weighty Considerations moving us thereunto) revoke and disanull all Commissions investinge our sayd Nephew Prince Rupert, with any militarye authoritye whatsoever within Our Dominions. And of this all Commanders Officers and Soldiers are required to take notice"; the text in the hand of Charles's Secretary of State George Digby and counter-signed by him ("George Digbye"); docketed "Revocation" with further early dockets below, 19th or early 20th century (?German) shelf-mark in pencil: "[?] i.e. 1914 I, 5" and in another modern hand "1576", 1 page, dust-stained on blank verso where folded for filing or delivery within a letter, guard, lightly spotted but still in attractive and unfaded condition, folio, "Given at Our Court at Ragland the 14 of September 1645"

£4,000 - 6,000

€5,300 - 7,900

'REVOKE AND DISANULL ALL COMMISSIONS INVESTING OUR SAYD NEPHEW PRINCE RUPERT, WITH ANY MILITARY AUTHORITYE' – KING CHARLES DISMISSES PRINCE RUPERT AFTER THE FALL OF BRISTOL. Under siege from 21 August, Bristol had been stormed by Fairfax's parliamentary forces on 9 September. His position hopeless, Rupert had surrendered the following day. The conditions of surrender were generous, and Rupert was personally escorted from the lines by Fairfax: 'the news that Rupert had surrendered Bristol shook [the King] from his customary equanimity. For once he did not underestimate the loss. Bristol was his only valuable seaport, his most precious possession for diplomacy, for revenue and for war: and Rupert, only a few weeks before, had promised to hold it. Suddenly the things Digby had hinted to him took dreadful shape in his mind' (Wedgwood, *King's War*, p. 489).

It is indeed significant that Secretary Digby has taken the trouble to write out this revocation of command in his own hand, for by this time he and Rupert had become bitter enemies: 'There was clearly something about Digby which soldiers found instinctually unpleasant and untrustworthy. It may have been simply that he had become the courtier-politician *par excellence*, whose mode of dealing with opponents was to behave impeccably to their faces while undermining their credit with the king... The breach with Rupert proved catastrophic for their cause. First it encouraged Digby to urge Charles into committing the royal army to battle at Naseby on 14 June 1645, an action undertaken against the advice of Rupert and which resulted in its destruction. This turned the prince into his implacable enemy, a feud which took on ideological dimensions as Rupert advised the king to make peace while Digby counselled continued resistance. On 14 September [on the fall of Bristol] he convinced Charles that his nephew had become untrustworthy and caused the dismissal of Rupert and his supporters from their commands' (Ronald Hutton, *ODNB*).

The harsh tone of the document is striking. In it, the future Charles II, nominal commander-in-chief, is referred to as "Our Deereest Sonne the Prince of Wales" whereas, in the next line, Rupert is merely "Our Nephew Prince Rupert". Contrast this with the style used after Rupert and his uncle had been reconciled two months later, in a passport where he is once again 'Our Right deere & right entyrelly beloved Nephew" (Sotheby's, *Civil War Papers*, London, 21 July 1980, lot 32). And the injunction that "of this all Commanders Officers and Soldiers are required to take notice" could hardly be more insulting. Even the common soldiery are being called upon to witness the Prince's humiliation.

The letter that Charles wrote Rupert that same day, 14 September, with its accompanying passport (counter-signed by Digby but not in his hand), was formerly in the Dower collection (Sotheby's, *op. cit.*, lots 30 and 31); the letter being quoted by Clarendon (Book IX, p. 90) and the passport cited by Warburton, iii, p. 186 (see Gardiner, *Civil War*, ii, p. 317, fn. 2). The present revocation of command does not however appear in the Dower catalogue, nor is it specifically cited by Gardiner. See illustration on preceding page.

RUPERT (PRINCE)

Autograph letter signed ("Rupert"), to an unidentified correspondent ("Sir"), sending "our good news": "Sir Jo Price keeps Montgomery [*sic*] Castle for his Majestie and the Ennemys have drawne their Cannon from Harding Castle I hope shortly you shall Know more"; explaining that he has received three of his letters before having the opportunity to send this one, for "I never tell [*i.e.* till] now could heare of a messenger goeing to you", and subscribing himself "Your faithful frend to serve you"; docketed by recipient: "May – 1645. R[ceived]. 21st/ P. Rupert to me", 1 page, folded for delivery, minor dust-staining, folio, "Newport 17th/ May 1645"

£800 - 1,200

€1,100 - 1,600

'SIR JO PRICE KEEPS MONTGOMERY CASTLE FOR HIS MAJESTIE' – an autograph Civil War despatch from Prince Rupert to a fellow royalist commander, announcing the reversion of Montgomery Castle to the King the previous day. Montgomery Castle had been captured from the aged Lord Herbert of Cherbury by parliamentary forces in September 1644 and an attempt to recapture it by a royalist army under Lord Byron was thwarted that November. However the parliamentary governor, Sir John Price, MP for Montgomery, changed sides and handed the castle over to the King on 16 May; Price afterwards being found by Parliament to have 'deserted the Parliament, and adhered to the Enemies party'. His defeat at Marston Moor the previous summer notwithstanding, the fortunes of Prince Rupert were at a high point, having been given command of the guards and made Master of the Horse by his uncle. Less than a month later, on 14 June, both Rupert and his uncle were to be decisively defeated at Naseby.

Sold with the lot is a copy of a letter to a previous owner by the military historian and founder of the Sealed Knot, Brigadier Peter Young, suggesting that the letter was possibly addressed to someone in South Wales and that the recipient may have been either General Charles Gerard or the Marquess of Worcester. In our view, the style of address ("Sir"), makes Gerard the more likely candidate. He was a protégé of Prince Rupert and was at this time conducting his campaign in Wales, which in Ronald Hutton's view 'represents a textbook example of fine tactical and strategic thinking' (*ODNB*).

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CHARLES I

Autograph attestation signed: "I have examined these Accounts & fynde them just: at Cairsbrooke 24 of Feb: 1647/8: Charles R", below a ruled entry headed 24 February 1647: "Item delyvred to his Majesties the forsaid day – 20 07 00", cut from a larger sheet, *browned, traces of later black wafer-seals, 96 x 14mm.*, Carisbrooke Castle, 24 February 1647/8

£600 - 800
€790 - 1,100

'AT CAIRSBROOKE 24 OF FEB: 1647/8 CHARLES R' – King Charles a prisoner at Carisbrooke Castle, less than a year before his trial and execution. Charles had fled to the Isle of Wight, where he hoped the Governor would offer him refuge but where in the event he was held prisoner at Carisbrooke Castle, on 16 November. He was to remain there until 1 December 1648 when he was transferred to Hurst Castle, shortly afterwards being taken under close guard to the mainland. Here, of course, he was to face trial and execution on 30 January 1649. No letter by him postdating 1645 is recorded as sold at auction in *ABPC* (apart from one letter erroneously dated 22 April 1646, for 1645).

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CHARLES II AND SCOTLAND

Letter and document signed, issued by Charles II during the Commonwealth, comprising a letter, signed and subscribed ("Your assured frind/ Charles R"), to Gilbert Clerk (or Clerke) of "Pityother", touching him for a loan of 2000 pounds Scots, citing "The present want of publick treasure & the unavoidable present and pressing necessity to make use of money in this exigence of my affaires"; with integral address-leaf, *1 page, dust-staining and occasional light spotting, seal tear repaired, small 4to*, Striveling (Stirling), 24 May 1651; with a blank military commission signed ("Charles R" at head), appointing a captain in Lieutenant General Middleton's Highlands army; the name of the recipient, his company and colonel left blank; bearing papered seal, *1 page, on fine vellum, small hole in margin, light dust-staining on reverse where originally folded and exposed, but overall in exceptionally fine and attractive condition, small oblong folio (250 x 152mm.)*, Paris, 30 December 1652

£1,000 - 1,500
€1,300 - 2,000

'THIS EXIGENCE OF MY AFFAIRES' – CHARLES II FIGHTS FOR HIS SCOTTISH CROWN, during Cromwell's ascendancy. The letter dates from the period after the Battle of Dunbar (3 September 1650), when Cromwell occupied much of the south of Scotland while a sizable Scots army was stationed at Stirling, from where this letter is written. That August, while Cromwell laid siege to Perth, the Scots broke the stalemate by marching south into England, where they were routed at Worcester on the first anniversary of Dunbar.

The blank commission, issued after Charles had escaped to the Continent following this defeat, was clearly intended for use in Scotland, and names Lieutenant General Middleton as commander of the army. John Middleton had commanded the western wing of the Scots army at Worcester and had been captured after the battle. While awaiting trial for treason in the Tower of London, he managed to escape dressed in his wife's clothes, joining the King in Paris late in 1652; and so was with him when the King drew up this commission. In the new year, the Earl of Glencairn had begun recruitment of a royalist guerrilla force in the Highlands, receiving his commission as Commander-in-Chief, pending Middleton's return to Scotland, on 4 March 1653 (see the original commission in the present sale). This blank was presumably intended for Middleton to take to with him on his return to Scotland, although in the event he was not appointed Captain General until late 1653, returning to Scotland in February 1654, which may explain why it was never used.

See illustration overleaf



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CHARLES II AND THE SCOTTISH HIGHLANDS

Commission signed (“Charles R” at head), appointing William Cunningham, eighth Earl of Glencairn commander-in-chief of all forces in Scotland, until the arrival of John Middleton, who had been appointed to the post (“...doe hereby constitute and appoint you to be Comander in Chief of all Forces as well Horse as Foot already rayseed in Our Highlands or in any other passes of that Kingdome; And to conduct and to lead them against the Rebels, or any who shall oppose Our service untill the time that Our said Lieutenant General John Middleton shall arrive and give you notice of his being landed in that Our Kingdom...”); and rehearsing the terms of Middleton’s commission as Lieutenant-General “of all Our forces rayseed, and to be rayseed within that Our Kingdom, for the destroying and expelling the Rebels from thence”, 1 page, on vellum, trace of seal (with off-setting), some dust-staining and slight cockling (consistent with having been carried on the body during the course of active service – see note below), trace of mounting on reverse, oblong folio 188 x 248mm., “Given at the Palais Royall in Paris in the [...] 4th day of March 1653. In the 5th year of Our Raigne”

£2,000 - 3,000

£2,600 - 4,000

‘COMANDER IN CHIEF OF ALL FORCES AS WELL HORSE AS FOOT ALREADY RAYSED IN OUR HIGHLANDS’ – CHARLES II CONTINUES THE FIGHT AGAINST THE COMMONWEALTH AFTER THE BATTLE OF DUNBAR, and the Scottish army’s further crushing defeat at Worcester on 3 September 1651. Ours, it would appear, is the secret commission that the Earl of Glencairn was forced to show to the Highlanders under his command in order to allay factions opposed to his leadership; as in David Stevenson’s account: ‘When Charles II undertook his despairing invasion of England (to try to divert the English from Scotland) Glencairn was one of the nobles ordered to remain in Scotland and lead continued resistance to the English. He was soon forced to submit, but early in 1653 he offered to raise men and give leadership to the disorganized bands of royalists still opposing the English in the highlands. The exiled Charles II commissioned him commander-in-chief (4 March 1653) until Lieutenant-General John Middleton could be sent from the Netherlands to take over command... At first Glencairn had considerable success, with a policy of not confronting English forces but making small-scale raids deep into the lowlands to raise men and seize horses and supplies, but from the first there were deep personal rivalries and divisions as to policy and among royalist leaders, and opposition to his leadership forced him to reveal his secret commission from the king. Though Glencairn had accepted that Middleton would supersede him, he made it clear that he expected to be next in command to him, but when Middleton arrived early in 1654 he brought Sir George Monro as his second in command. Glencairn felt not only personally insulted but believed that there was a plot by professional soldiers ‘to suppress the nobilitie’... in April he fought a duel with Monro... Monro was badly wounded, and shortly after the duel Glencairn withdrew his forces from Middleton. He continued to resist the English, but the royalist effort was now hopelessly divided. By the summer Glencairn was ill... He negotiated to surrender on good terms to the English commander-in-chief, George Monck, and he and about 300 men handed in their arms at Dumbarton on 7 September’ (ODNB).

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HENRIETTA MARIA AND SIR KENELM DIGBY

Group comprising two autograph letters by Henrietta Maria and two deeds signed by her, one also signed by Sir Kenelm Digby; comprising: (i) two autograph letters signed ("Henriette Marie R"), in French, both to "Monsieur mon frere" and subscribed "Vostre tres affectionnee soeur", the first delivered by M. St George, the second identified in the address as being to the Duc d'Orleans, both letters offering assurances of affection and friendship, the second with integral blank and address, plus traces of seal and folded for delivery, *2 pages, the second with guard on reverse, folio and small 4to*, no date; (ii) two indentures, signed ("Henriette Marie R"), both in English, the first of 1640, decorated with a flourished initial A, for a lease of the manor of Rosedale, North Riding, to Matthew Harrowe, and also signed by Finch, Lord Keeper, Henry Lord Holland (who had negotiated her marriage to Charles), her Treasurer, Sir Richard Wynne, her Chamberlain, the Earl of Dorset, and Sir Thomas Hatton, the deed retaining tags and remains of seals; the second of 1662, headed with an engraved initial letter portrait of the Queen, leasing the Old Courthouse in Spalding, Lincolnshire, to Martin Earle for sixty years, also signed by the Queen's Chancellor the diplomat, scientist and author, Sir Kenelm Digby, her close advisor (and rumoured lover) Henry Jermyn, Earl of St Albans, her Private Secretary the ironmaster Sir John Winter (Wintour), her Surveyor General, Sir Robert Long, and the King's Surveyor General, Sir Charles Harbord, *both on vellum, the first in good overall condition, the signature of the second rubbed, with some dust-staining and wear at edges and lacking all but one seal-tag, c.57 x 69mm. and 61 x 76mm.*, 7 December 1640 and 13 January 1661/2

£600 - 800

€790 - 1,100

The first of the letters by Henrietta Maria may well date from the early years of her marriage to Charles I and was delivered by "M de St George", probably the herald Henry, who had escorted her to England in 1625. Her other letter is addressed to the Duc d'Orleans, probably her brother Gaston, *Le Grand Monsieur* (although if dating from after Gaston's death, it would be to their nephew, Philippe, *Le Petit Monsieur*, who married her daughter Henrietta). An autograph poem apart, nothing in Sir Kenelm Digby's hand is recorded as having been sold by *ABPC*.

Other Properties

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CHARLES II

Document signed ("Charles R" at head and "CR" at foot), subscribed and counter-signed by the Earl of Lauderdale ("Lauderdale"), to the Archbishop of St Andrew's, opening: "Whereas Wee are resolved to Call a Nationall Synod, constituted according to the late Act of Parliament" and headed "His Majesties Instructions concerning Church affaires to the Arch Bishop of St Andrew's, to be communicated to the rest of the Bishops"; reciting the names of those to be summoned and ordering that a committee be formed "to Consider and prepare such Articles, concerneing the Doctrine Discipline, and Worship of the Church of Scotland" and that "your Opinion in these particulars you are to offer to Us in writinge, subscribed by your Selfe and the Arch Bishop of Glasgow, That after consideration thereof, Wee may Give Our Directions for propounding, debateing, and concludeing such matters in that Synod", which is to be done by the first of August next; the second paragraph stipulates that "You are to use your utmost endeavours, for supressing of Poperie, And to recommend it to the Bishops, that at their Visitations, they take particular notice of such who are popishly affected and are Quakers, that they may be proceeded against by Our Commissioners for Church-affaires, as the Lawes do appointe"; the third paragraph stipulating that "all Bishops keepe their residence within their Diocess" and that inspection be made of ministers "as to their Doctrine and Life; For planting Schools in every Parochine, and appointing weekly Catechiseing the people, by ilk minister, for removeing ignorance, barbarity, and atheism; For suppressing of Schisme and faction; And that also they take Order for mantaineing the poore of ilk parochine", *1 page, minor paper-losses at edges (affecting one or two words) and some wear at folds and staining, laid down, but nevertheless still in reasonably attractive condition, folio*, 12 January [1663/4]

£800 - 1,200

€1,100 - 1,600



219

'WE ARE RESOLVED TO CALL A NATIONAL SYNOD' – Charles II to the Archbishop of St Andrew's summoning a general synod of the Church of Scotland. The Earl of Lauderdale, who as Secretary of State for Scotland has counter-signed and issued this document, had begun his career as an ardent supporter of the Covenant when Charles's father was attempting to force an episcopacy upon the unwilling Scots. Indeed it had been Lauderdale when in exile with Charles in the Hague in 1650 who had persuaded the new King to sign the Treaty of Breda with the Covenanter government in Scotland; although Charles's experiences when he was in Scotland was to give him a lifelong dislike of Covenanters and Presbyterian government: so much so that, on his restoration, he renounced both the Treaty of Breda and his Oath of Covenant. By the Abjuration Act of 1662, both the National Covenant of 1638 and the Solemn League and Covenant of 1643 were rejected and episcopal government re-established. This was to lead to a period of unrest – the 'Killing Time' – that came to an end only with the accession of William III in 1688.

The recipient of this summons, James Sharp, Archbishop of St Andrew's, had, like Charles II and Lauderdale, the two men who issued it, been at one time a subscriber to the Covenant. Renouncing his Presbyterianism, he had been consecrated Archbishop at Westminster Abbey late in 1661, claiming 'that he was ever in his judgment for Episcopacy and the ceremonies'. A member of the Privy Council, he paid several visits to London to confer with Lauderdale and the government, one of which lasted from December 1663 until February 1664, during which he helped establish the church commission which assumed the Privy Council's work in combating nonconformity. It was during this visit that the present document was issued, which, for some reason, was never put into effect. Despised as a Judas, Sharp was to meet his end, shot and stabbed by a band of conventiclers, in 1679.



220

ATLASES & MAPS

219 •

CAMDEN (WILLIAM)

Britannia, newly translated into English, with large additions and improvements... by Edmund Gibson, engraved portrait of Camden by R. White, 50 double-page and folding engraved maps, 9 engraved plates of coins, engraved and woodcut illustrations, four openings with minor ink-splashes, else clean, contemporary panelled calf, rebacked and recormered, GOOD MARGINS [Wing C359; Chubb CXIII], folio (450 x 275mm.), A. Swalle and A. & J. Churchill, 1695

£1,000 - 1,500

€1,300 - 2,000

220 •

CELESTIAL MAPS

[CELLARIUS (ANDREAS)] Haemisphaerium stellatum Borealecum subiecto Haemisphaerio terrestri; Haemisphaerium stellatum Australe antiquum; Planisphaerium Ptolemaicum, sive machina orbium mundi ex hypothesi Ptolemaica in plano disposita; Scenographia systematis Copernicani, double-page hand-coloured engraved mapsheets, good margins, 2 small areas of pen facsimile repair near fold of "Scenographia" map, each approximately 430 x 510mm., [Amsterdam, 1660-1661] (4)

£1,500 - 2,000

€2,000 - 2,600



221



222

221 •
CORNWALL

SAXTON (CHRISTOPHER) Promontorium hoc in mare proiectum Cornubia dicitur, *double-page hand-coloured engraved map, decorative cartouches (including title surmounted by Royal Elizabethan arms), ships and sea-monsters, good margins, one short tear repaired [Quixley 1], 370 x 487mm., [1576]*

£2,000 - 3,000
 €2,600 - 4,000

The first printed map of Cornwall, from the first county atlas of England and Wales: "...the feat of surveying the whole of England and Wales in detail was a prodigious one, and the maps produced are remarkable for their excellence. The map of Cornwall is delightful in a variety of ways" (Quixley).



223



224

222 •

CURIOSITY MAP - WORLD WAR I

"Hark! Hark! The Dogs Do Bark!" With Note by Walter Emanuel... Designed and Printed by Johnson, Riddle & Co., *chromolithographed map, fold creases, sheet size 550 x 762mm.*, G.W. Bacon & Co., 1914

£800 - 1,200
€1,100 - 1,600

Celebrated serio-comic curiosity map published at the outbreak of the Great War, in which the main protagonists are mostly depicted as dogs: the British bulldog, French poodle, German dachshund, etc., with Russia as a bear advancing on Europe alongside a steam-roller, with Czar Nicholas at the wheel.

223 •

RODRIGUEZ (EUGENIO)

Atlante della guida generale della navigazione per le coste settentrionali ed orientali dell' America del Sud dal Rio della Plata al Para, Atlas vol. only (without 2 text volumes), **FIRST AND ONLY EDITION**, *lithographed title, 28 lithographed charts and maps (22 folding), lacks 7 views, contemporary cloth-backed boards, covers and spine detached [Borba de Moraes 743; Phillips 3953], folio (450 x 320mm.)*, Naples, 1857

£800 - 1,200
€1,100 - 1,600

Scarce detailed maritime atlas of Brazil and the Atlantic coast of South America.

224 •

SELLER (JOHN)

The Coasting Pilot: Describing the Sea Coasts, Channels, Soundings... Beacons, and Sea-marks, Upon the Coasts of England, Holland, Flanders & France, With Directions to Bring a Shipp into any Harbour on the Said Coasts, *second version of title with extended list of sellers, but with 54-page text of first version (Wing calling for 52 pages in second), engraved pictorial title-page (including a depiction of "England's Famous Discoverers", Francis Drake and Thomas Cavendish, either side of the title cartouche, above a panoramic view of London and an allegory of the Thames and Medway, a few small worm holes), 17 maps and charts on 11 double-page or folding engraved mapsheets (a few strengthened at folds or margins, a few small stains), several woodcut horizon profiles in text, a few small marginal repairs to text, modern half calf over marbled boards, the maps loose in matching marbled portfolio, ties [Wing S2469; cf. Shirley, Atlases, M.SELL-2a for a 1672 edition with 21 charts on 13 mapsheets], folio (437 x 265mm.), John Seller, to be sold at his shop at the Hermitage Staires in Wapping: and by William Fisher... John Thornton... John Colson... and by James Atkinson, [1672 or later]*

£3,000 - 5,000

€4,000 - 6,600

See illustration on preceding page.

225 •

SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE

Maps of the Society for the Diffusion of Useful Knowledge, 2 vol., *218 engraved maps (including 51 city plans and 6 celestial maps, 6 hand-coloured in outline, Geology of England fully hand-coloured), contemporary half morocco [Phillips 794], folio (412 x 342mm.), Chapman and Hall, 1844--JOHNSON (A.J., publisher) New Illustrated Family Atlas of the World, engraved frontispiece of the United States Capitol, 119 maps (of 120, numbered 2-121, lacking number 14, Mexico split), 2 double-page city plans of Philadelphia and Kansas, small tears to margins of opening few text leaves, publisher's cloth, defective [cf. Phillips 840], folio (455 x 370mm.), New York, A.J. Johnson, 1874 (3)*

£1,500 - 2,000

€2,000 - 2,600

226 •

SPEED (JOHN)

The Theatre of the Empire of Great Britaine: presenting an exact geography of the Kingdomes of England, Scotland, Ireland, and the Iles adioyning, 4 parts, FIRST EDITION, *engraved architectural title, and Royal Achievements by Jodocus Hondius dated 1611, letterpress list of kingdoms, three letterpress section titles with woodcut borders, 67 double-page engraved maps, most by Jodocus Hondius, woodcut head- and tail-pieces and initials, mounted on guards throughout, a few maps trimmed closely, some marginal repairs but very seldom with loss [Chubb 22; Skelton 7; STC 23041], John Sudbury & George Humble, 1611 [-1612]; A Prospect of the most famous parts of the World, engraved portrait frontispiece (bound before 'Theatre'), letterpress title with list of maps, 22 engraved double-page maps (lacking 'Invasions', but with 'Canaan' bound in its place), light offsetting, a few marginal tears, 5 or 6 trimmed closely with slight loss, portrait trimmed to platemark and laid down, lacking final text leaf on 'Civill Warres' [Burden 217; Shirley 317; STC 23040], John Dawson for George Humble, 1631, 2 works in 1 vol., *early nineteenth century calf, rebacked preserving original spine, g.e., solander box, folio (415 x 280mm.)**

£40,000 - 70,000

€53,000 - 92,000

FIRST EDITION OF THE FIRST PUBLISHED ATLAS OF THE ENTIRE BRITISH ISLES, together with the second edition of the *Prospect* - the first world atlas compiled by an Englishman. The additional map of Canaan is dated 1651.

Provenance

J.B. Speed Art Museum, Louisville, Kentucky, bookplate and call number on guard of contents leaf.



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227 •
SPEED (JOHN)

England, Wales, Scotland and Ireland Described and Abridged, engraved pictorial title, engraved table, 63 maps engraved by Pieter van der Keere (2 folding), list of contents at end on 2A4 (seemingly complete but Wing calls for final gathering of 2A8), title frayed at edges and laid down, paperflaw touching Pembroke map, [London], 1666; A Prospect of the Most Famous Parts of the Worlds, Roger Rea, 1668, 2 parts in 1 vol., 20 engraved plates (including World, and four continents), some spotting and dampstaining, contemporary calf, rebounded [Wing S4878, S4884; Chubb XVI (first part)], oblong 8vo

£1,500 - 2,000
 €2,000 - 2,600

The Roger Rea edition of the "miniature Speed" atlas with British County and World maps engraved by Pieter van der Keere.

228 •
THOMSON (JOHN)

A New General Atlas, Consisting of a Series of Geographical Designs, on Various Projections, Exhibiting the Form and Component Parts of the Globe, and a Collection of Maps and Charts... of the Empires, Kingdoms, and States of the World, bound in 3 vol. ("Europe", "Asia" and "America"), engraved dedication leaf, 79 hand-coloured engraved double-page maps (numbered 1-76, plate 27 in 4 parts, plates 10-12 and 25 on 2 sheets), 2 folding engraved "Comparative" plates, additional manuscript index in each volume, some offsetting, ink stain in upper margin of printed index, contemporary half morocco, gilt morocco lettering labels on upper covers, worn with some covers detached [Phillips 3545], folio (534 x 410mm.), Edinburgh, John Thomson, 1821

£2,000 - 3,000
 €2,600 - 4,000

Includes 7 World maps, and 8 Northern America (including "United States and additions, 1820"). Phillips calls for 74 maps, but this copy includes 2 additional; "New Holland and Asiatic Islands" and "Chart of the northern passage between Asia and America".



228



230

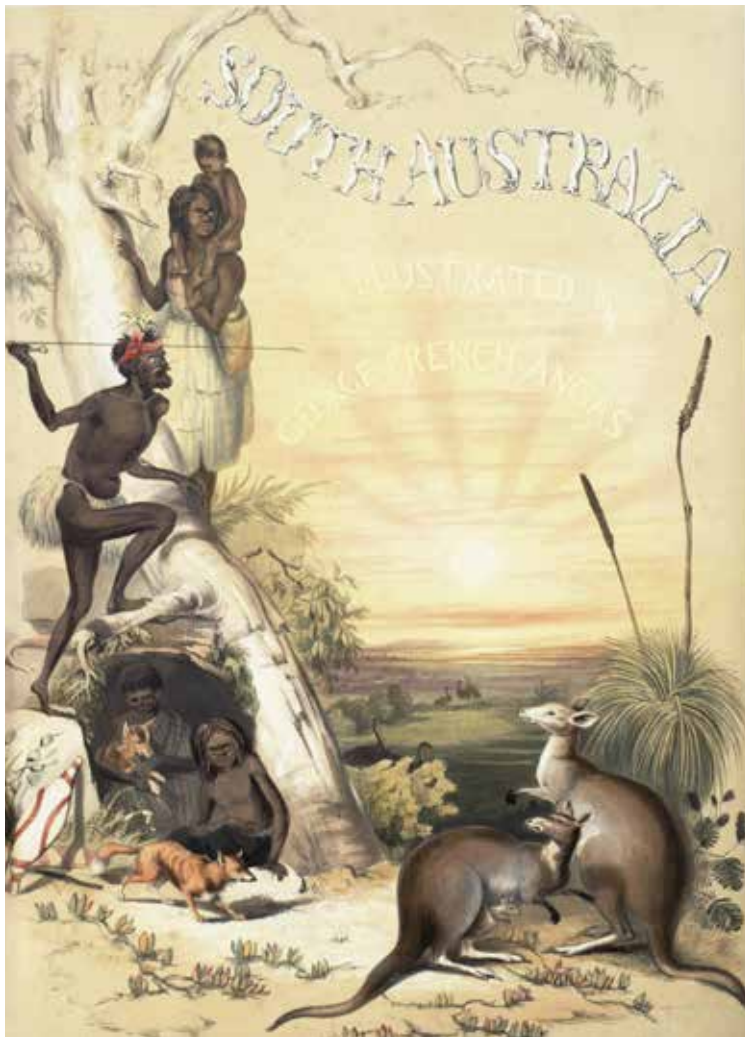
TRAVEL & TOPOGRAPHY

229 •

AMSTERDAM

[Views of Amsterdam], 46 engraved plates depicting views in Amsterdam by Herman Stoopendael, Jan Smit and others, one engraved city plan of Amsterdam, eighteenth century paste boards, oblong 4to (210 x 270mm.), [Amsterdam, Hendrik de Leth?, 1725?, or later], sold as a collection of plates

£500 - 700
€660 - 920



230

230 •

ANGAS (GEORGE FRENCH)

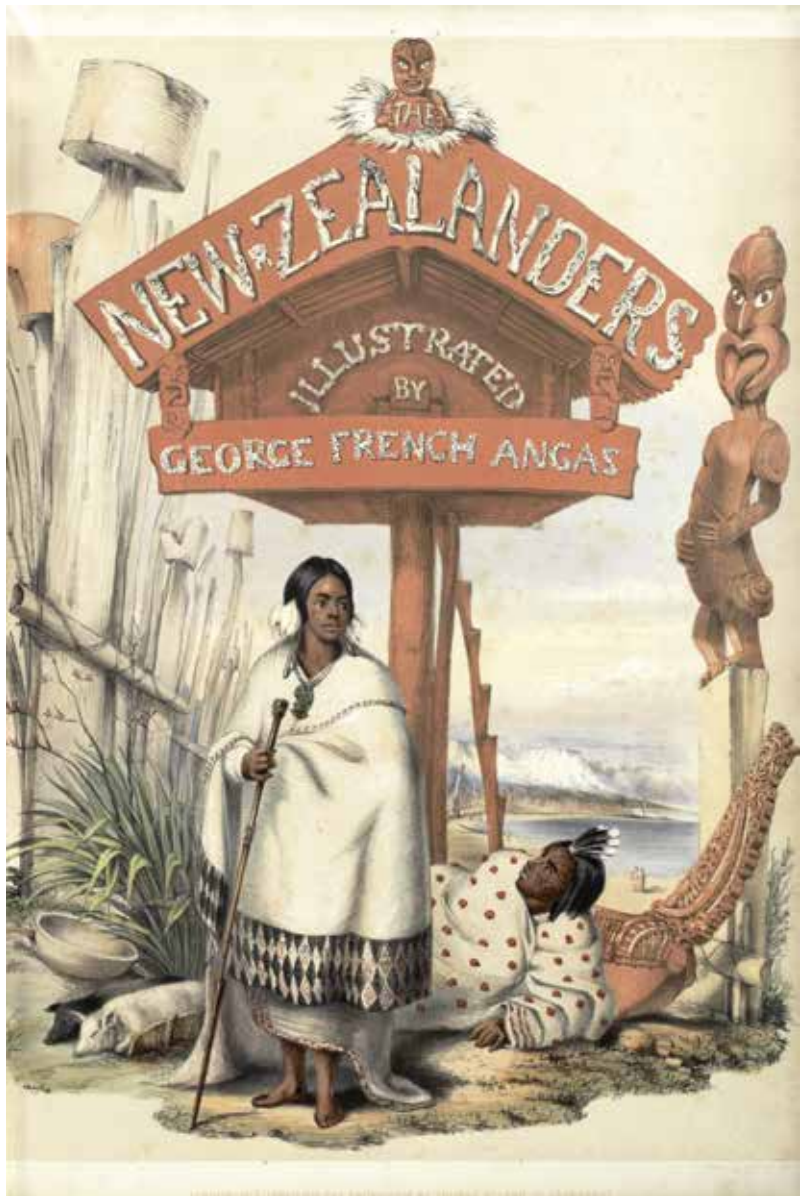
South Australia Illustrated, FIRST EDITION, lithographed dedication leaf, additional hand-coloured pictorial lithographed title-page, 60 hand-coloured lithographed plates, list of subscribers, tissue guards, early maroon half morocco, gilt lettered on spine, rubbed, preserved in solander box [Abbey Travel 577], folio (545 x 360mm.), Thomas M'Lean, 1847

£6,000 - 8,000
 €7,900 - 11,000

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

Provenance

"E. Budden", pencil inscription on front free endpaper. This is presumably Edward Budden, of Budden, Bevan & Tozer of London, with whom various members of the Angas family corresponded in relation to the estate of Caleb Angas, grandfather of George French Angas; "G[George]. Bazley White", pencil inscription on front free endpaper. Bazley White married George French Angas's niece Lilian Gertrude at Norwood, South Australia in 1891. Her father was John Howard Angas, second son of George Fife Angas; thence by descent to the present owner.



231

231 •

ANGAS (GEORGE FRENCH)

The New Zealanders Illustrated, FIRST EDITION, *lithographed dedication leaf, additional hand-coloured pictorial lithographed title-page, 60 hand-coloured lithographed plates, list of subscribers, tissue guards, spotting, early red half morocco, rebound preserving most of original gilt-lettered backstrip, preserved in solander box [Abbey Travel 589; Tooley 61], folio (540 x 353mm.), Thomas M'Lean, 1847*

£6,000 - 8,000
 €7,900 - 11,000

Angas travelled over eight hundred miles on foot in remote regions of New Zealand, noting in the preface that “by seeking out nearly every tribe of natives, and living amongst them for some time... I have succeeded in obtaining portraits of the most important Chiefs”, with the aim of recording their habits, costumes and works of art “so rapidly disappearing before the progress of Christianity and Civilization”.

Provenance

“G[eorge]. Bazley White”, pencil inscription on front free endpaper. Bazley White married George French Angas’s niece Lilian Gertrude at Norwood, South Australia in 1891. Her father was John Howard Angas, second son of George Fife Angas; thence by descent to the present owner.

232 •

ANGAS (GEORGE FRENCH)

Fine watercolour self-portrait of George French Angas, *on paper, laid down, mounted, framed and glazed, image 313 x 265mm.*, [undated]

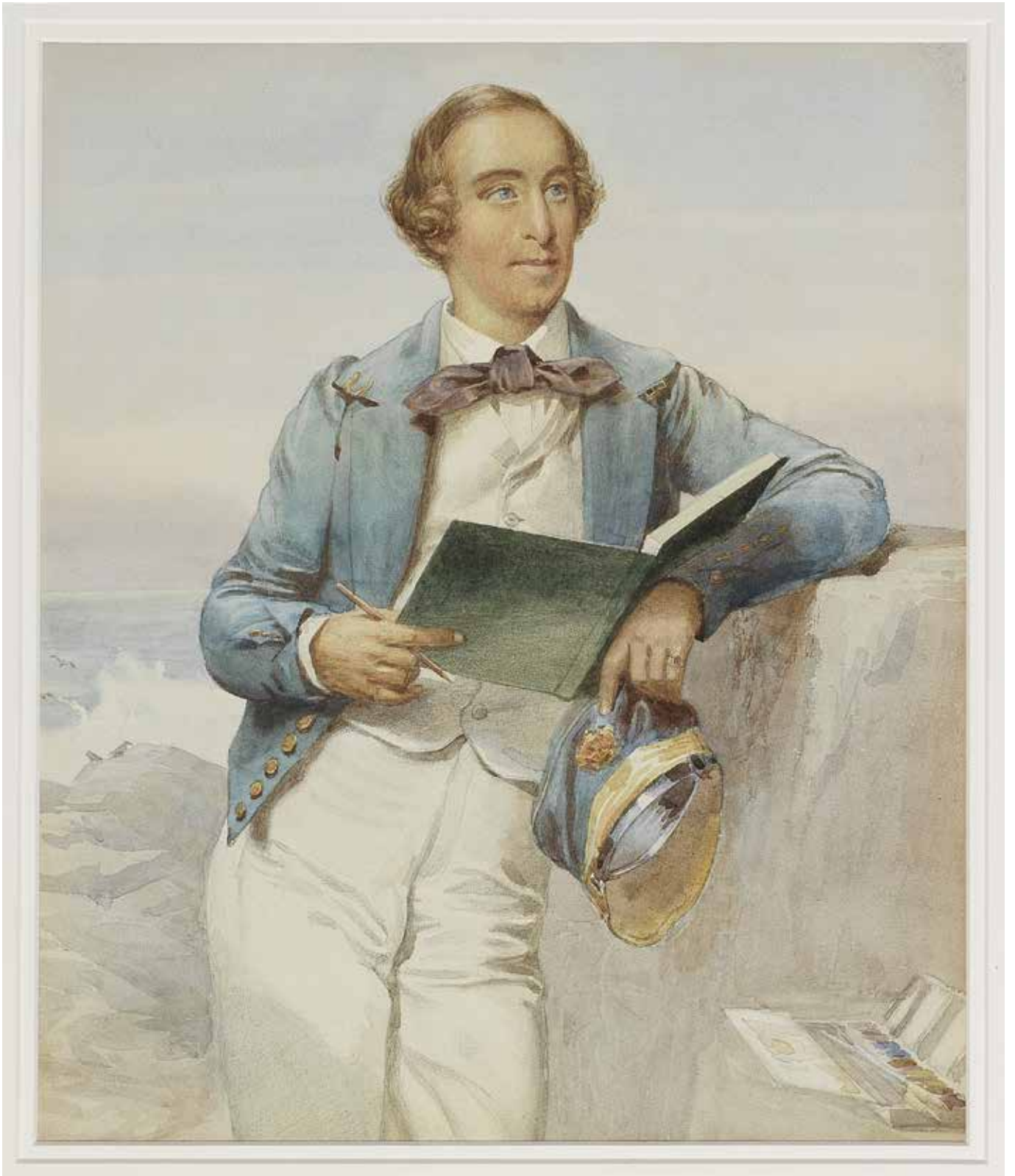
£20,000 - 30,000

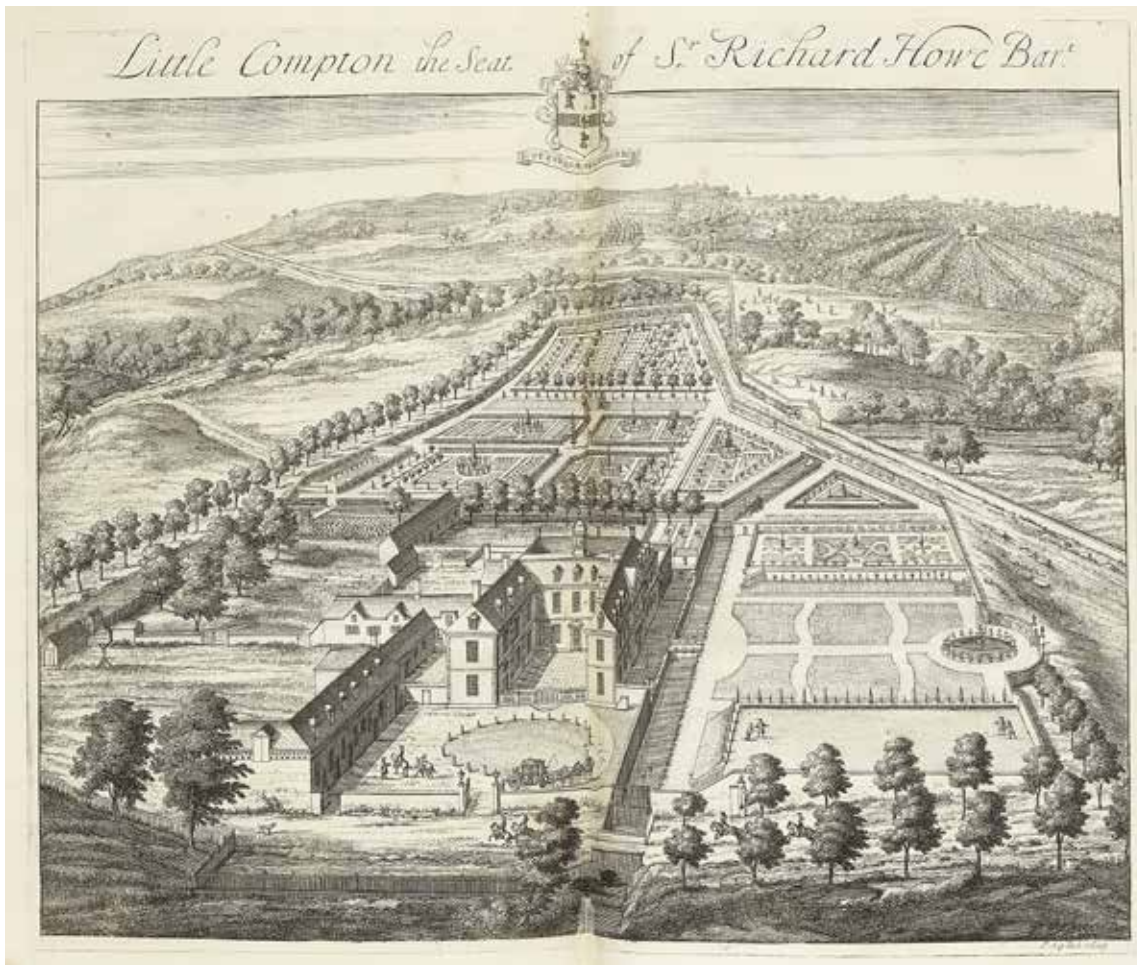
€26,000 - 40,000

George French Angas (1822-1886), son of George Fife Angas (1789-1879, chairman of the South Australian Company), first sailed from England to South Australia on the in 1843 on board the *Augustus*, whereupon he joined expeditions led by William Giles and George Grey, during which he sketched in water-colours the country's Aboriginal people, scenery, and natural history. "His sympathy with the people he met on his travels and his enjoyment of unfamiliar scenery are evident from his paintings" (*ODNB*). The present self portrait was the basis of the lithograph by the Belgian artist Charles Bagniet, used as the frontispiece to Angas' *The Kafirs Illustrated* (1849). It depicts Angas standing, three-quarter length, holding his midshipman's cap, sketch book and pencil, his watercolour box at his side, against a background of breaking waves.

Provenance

Michael J.W. Angas, labels pasted on old backing board (including "This picture of G.F. Angas belongs to Michael...") pasted on frame; thence by descent to the present owner.





234

233 •

ANSON (GEORGE)

A Voyage Round the World, in the Years MDCCXL, I, II, III, IV, *twelfth edition*, 42 folding engraved plates, charts and maps (16 hand-coloured provided from another edition), extra-illustrated with 8 hand-coloured plates, modern half calf, 4to, T. Osborne, 1767--[HAWEIS (THOMAS, editor)] A Missionary Voyage to the Southern Pacific Ocean, Performed in the Years 1796, 1797, 1798, in the Ship Duff, Commanded by Captain James Wilson. Compiled from Journals of the Officers and the Missionaries, FIRST EDITION, 13 engraved plates and maps (several folding, one detached), title soiled, list of plates repaired with small loss of text, modern calf, spine dulled [Ferguson 301; Hill 1894; Kroepelien 528], 4to, T. Chapman, 1799--DE LA MOTTRAYE (AUBRY) Travels through Europe, Asia, and into Part of Africa, vol. 1 and 2 only (of 3), engraved frontispiece, 46 engraved plates, plans and maps (many folding or double-page, a couple of single wormholes in volume 1), contemporary calf, worn, folio, for the Author, 1723 (4)

£600 - 800

€790 - 1,100

234 •

ATKYN (ROBERT)

The Ancient and Present State of Glostershire, FIRST EDITION, 64 double-page engraved plates by John Kip, 8 engraved heraldic plates, double-page engraved map, lacks portrait (with later portrait supplied), modern half calf, folio (403 x 260mm.), W. Bowyer, for Robert Gosling, 1712

£1,000 - 1,500

€1,300 - 2,000

The first folio county history of Gloucestershire "is especially valuable for its series of sixty-five engravings by Johannes Kip, illustrating the county seats and manor houses in the first decade of the eighteenth century, and preserving a record of features now altered or entirely lost" (ODNB).



235

235 •

BOUGAINVILLE (HYACINTHE Y. P. P.)

Journal de la Navigation Autour du Globe de la frégate La Thétis et de la corvette L'Espérance pendant les années 1824, 1825 et 1826, Atlas volume only, FIRST EDITION, 56 plates, maps and plans, comprising 34 lithographed views and portraits on india paper mounted after V. Adam, Sabatier and others from sketches by E.B. de la Touanne, printed by Bernard & Frey, 12 hand-coloured engraved natural history plates after P. Bessa and J.-G. Pretre by Coutant, H. Legrand, Oudet, Dumenil and Massard, double-page hand-coloured aquatint of various native vessels, folding engraved map, 2 double-page coastal profiles and 6 double-page engraved maps and charts, by A. Tardieu after E.B. de la Touanne, lower fore-corners softened with some loss of blank areas, a few lithographs lightly foxed, contemporary red morocco gilt, bumped and rubbed [Borba de Moraes I, p.115; Ferguson 2236; Fine Bird Books p.79; Hill 162; Howgego II, B; Nissen ZBI 483; Sabin 6875; Whittell p.68; Wood p.251; Zimmer 83], folio (525 x 330mm.), Paris, Arthus Bertrand, 1837

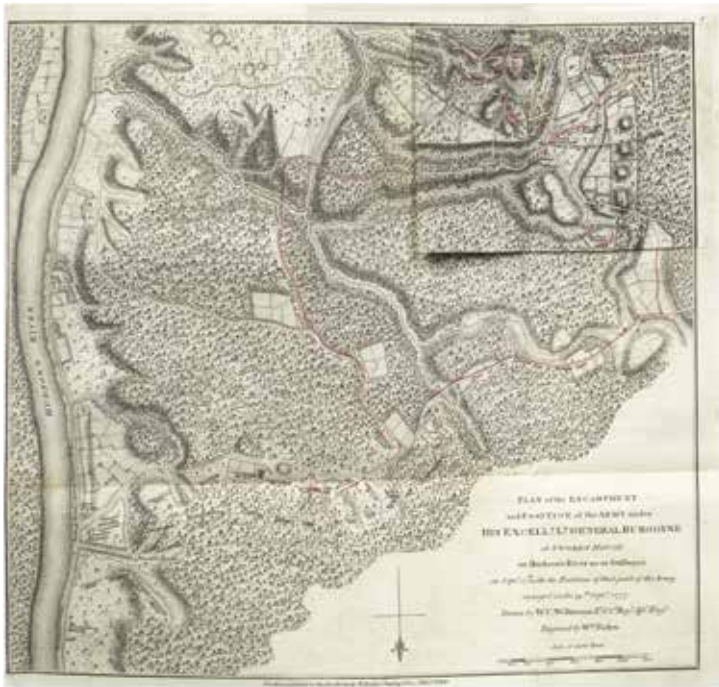
£1,500 - 2,000

€2,000 - 2,600

WITH STRIKING COLOUR-PRINTED PLATES OF A KANGAROO, GANG-GANG COCKATOOS, and other Australian wildlife. The main purpose of Bougainville's voyage was to strengthen French influence in Indochina, though the expedition also stopped at Pondicherry, Manila, Macao, Sydney, and Rio de Janeiro - these last two depicted here in lithographed views. The atlas contains twelve plates printed in colours after Bessa, pupil of Redouté.

Provenance

Ferdinand Philippe, Duke of Orléans, circular inkstamp on title.



237

236 •

BRUCE (JAMES)

Travels to Discover the Source of the Nile, in the Years 1768... 1773, 5 vol., FIRST EDITION, *half-titles, engraved vignette on titles, 58 engraved plates, 3 folding maps, contemporary tree calf, spine gilt with Pauncefort-Duncombe crest in lower compartment, missing 3 spine labels* [Blackmer 221; Gay 44; Hilmy I, p.91; Nissen ZBI 617], 4to, Edinburgh, J. Ruthven, for G.G.J. and J. Robinson, 1790

£800 - 1,000
 €1,100 - 1,300

James Bruce (1730-1794) was only the second European to visit the isolated mountain kingdom of Abyssinia since the 1630s. He spent five years in upper Egypt, Abyssinia, and exploring the Nile. His *Travels* was an instant success, and despite aspersions cast upon the veracity of some of the content this “energetic narrative nevertheless remains one of the great travel accounts of the eighteenth century” (ODNB). The final volume is devoted to “specimens of natural history collected... in Egypt, Arabia, Abyssinia, and Nubia”.

Provenance

Pauncefort-Duncombe of Brickhill Manor, armorial bookplate and gilt-stamped crest on spine.

237 •

BURGOYNE (JOHN)

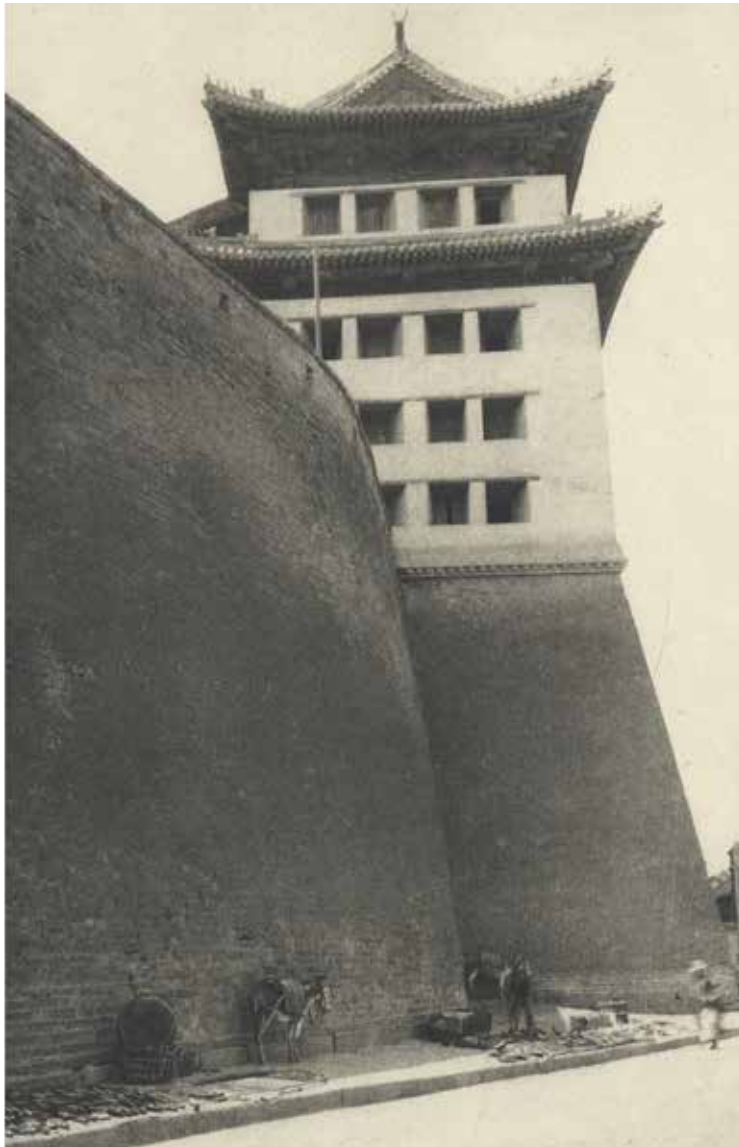
A State of the Expedition from Canada, as Laid before the House of Commons... with a Collection of Authentic Documents, FIRST EDITION, *6 folding engraved plans by W. Faden, 2 with overlays, all partially hand-coloured to show troop movements and positions, advertisement leaf at end* [Howes B968; Sabin 9255], J. Almon, 1780; SHERLOCK (MARTIN) *Letters from an English Traveller...* Translated from the French Original Printed at Geneva. With Notes, *half-title*, J. Nichols, 1780; DRYDEN (JOHN) *Gli effetti della musica...* in vario metro. Tradotto dall'inglese dall' abate Luigi Godard, *woodcut ornaments, a few small stains on title*, [n.p., c.1790], 3 works bound in 1 vol., *contemporary half calf, spine gilt with red and green morocco labels, worn with loss to headband, 4to*

£800 - 1,200
 €1,100 - 1,600

First edition of Burgoyne’s defense of his conduct during the 1777 campaign, and his defeat at Saratoga on October 7, 1777. The plans, including overlays, depict the progress of the major battles. A second edition was published in the same year.

Provenance

John Wilkinson, early ownership inscription on armorial bookplate.



239

238 •

CASSINI (GIOVANNI)

Nuova raccolta delle migliori vedute antiche e moderne di Roma, first edition, *etched throughout comprising allegorical title, dedication, index leaf and 80 plates, dampstain in upper margin of one plate but otherwise fine, contemporary half roan, spine and corners worn, small paper shelf label on spine, oblong folio (266 x 415mm.)*, Rome, Venanzio Monaldini, 1779

£800 - 1,200

€1,100 - 1,600

239 •

CHINA

SIRÉN (OSVALD) *The Walls and Gates of Peking. Researches and Impressions*, FIRST EDITION, LIMITED TO 800 COPIES, *this copy unnumbered, 128 photogravures on 109 leaves, 2 colour plates, one folding plan, illustrations in the text, the index neatly annotated with English, neat ink numerals in blank margin to a few plates, publisher's buckram-backed boards, original gilt morocco spine label, dust-jacket (torn with loss to spine), folio*, John Lane The Bodley Head, [1924]

£1,000 - 1,500

€1,300 - 2,000

240 •

CHINA

WRIGHT (GEORGE NEWENHAM) China, in a Series of Views, Displaying the Scenery, Architecture, and Social Habits, of that Ancient Empire, 4 vol. in 2, 4 additional engraved titles, 124 plates after Thomas Allom, 2 letterpress titles some foxing, contemporary green half morocco, g.e., one cover near detached, Fisher, [1843]; The Chinese Empire: Historical and Descriptive, Illustrating the Manners and Customs of the Chinese, 2 vol., 148 engraved plates (including frontispieces and title vignettes) after Thomas Allom, 2 double-page engraved maps outlined in colour (one loose), contemporary half morocco, London Printing and Publishing Company, [1858-1859] (4)

£700 - 900

€920 - 1,200

241 •

COOK (JAMES)

ANDERSON (GEORGE WILLIAM) A New, Authentic and Complete Collection of Voyages Round the World, Undertaken and Performed by Royal Authority. Containing a New, Authentic... Historical Account of Captain Cook's First, Second, Third and Last Voyages, engraved frontispiece portrait, pictorial frontispiece, 155 engraved plates and maps (one folding with short repairs), EXTRA-ILLUSTRATED with 23 hand-coloured plates (mostly duplicates of plates called for, or views from other voyage histories), modern calf-backed marbled boards [Hill 18], folio (390 x 235mm.), Alexander Hogg, [1784-1786]

£700 - 900

€920 - 1,200

"An important compilation of English voyages, richly illustrated... Anderson sometimes gives the original accounts, others are edited or abridged versions, and frequently additional materials from other sources are added to give scope and depth to the narratives" (Hill).

242

EGYPT - PHOTOGRAPHY

BEATO (ANTONIO) and others. Album of views of Ancient Egyptian sites, manuscript title with watercolour view of the pyramids in the border, 116 albumen prints (81 signed on the negative in black by Beato; 10 signed by P. Sebah; others unsigned by some attributable to Beato or Sebah), all but 4 mounted one per page on recto only, dampstained with softening to one inner corner not affecting images, images mostly 255 x 370mm., contemporary half morocco, very worn, folio (543 x 360mm.), [c.1880]

£1,500 - 2,000

€2,000 - 2,600

A good album of large format Egyptian views, including 81 signed by Beato, comprising: Cairo (2), Pyramids at Gizah, Cheops and Saqqara (5), Denderah (4), Assiout (2), Thebes (18), Karnak (22), Edfou (3), Philae (8), Nubia (13), and others including Abydos, Beni Hassan, Assiout, Luxor, Elephantine and Esna.

Provenance

"The Photographs were collected during the winter of 1880-81 by Wallace W. Cragg whilst travelling on the Nile between Cairo and the Second Cataract on the Dahabeah Estelle", captioned in manuscript.

243 •

FORSTER (JOHN REINHOLD)

History of the Voyages and Discoveries Made in the North, first English edition, half-title, 3 folding engraved maps by Thomas Bowen (of Central Asia, Europe, and the North Pole), some spotting, uncut in original boards, original printed spine label, worn, upper cover near detached [Forbes 112; Howes F269; Lande S785; Sabin 25138], 4to, G.G.J. and J. Robinson, 1776

£800 - 1,200

€1,100 - 1,600

An account of the various expeditions undertaken in search of the North-West and North-East Passages up to and including Cook's third voyage. Particularly strong on the English explorations it includes those of the French, Russians, Spanish, Danish and Portuguese. The author was a German naturalist who had accompanied Cook's third voyage.



242



244

244

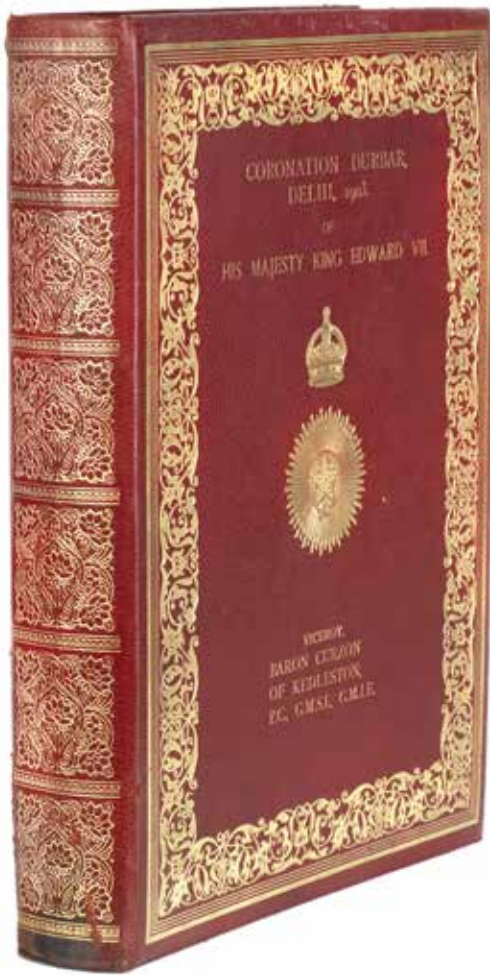
INDIA - COMPANY SCHOOL WATERCOLOURS

Album of 15 Company School watercolours of local costumes, on paper (c.210 x 330mm.), mounted one per page recto only, some spotting, contemporary half morocco, morocco label titled in gilt "Indian Costumes" on upper cover, worn, oblong folio, [c.1825]

£1,000 - 1,500

€1,300 - 2,000

Includes: a good image of lady with a hookah reclining on a terrace against a landscape background; a prince with flower carried in a palanquin; an Indian noblewoman in a carriage drawn by oxen; 11, each depicting three figures, mostly musicians or dancing girls.



245



246

245 •
INDIA - DELHI DURBAR 1903

BOURNE & SHEPHERD, *Photographers*. The Coronation Durbar. Delhi 1903, FIRST EDITION, 133 *gelatin silver prints* by Bourne & Shepherd, mounted on 101 leaves of thick green paper (*recto only, one with short tear*), title and text printed in purple on special paper within a decorative gold printed border, publisher's red morocco gilt (gilt stamped by Eyre & Spottiswoode inside upper cover), covers with wide decorative border enclosing title "Coronation Durbar, Delhi, 1903. of His Majesty King Edward VII. Viceroy Baron Curzon of Kedleston, P.C., G.M.S.I., G.M.I.E." above the Order of the Star of India badge and crown in gilt on upper cover, some abrasion on lower cover but generally very fresh and bright, preserved in original silk-lined wooden box covered in linen hand-painted with elaborate design of flowers, upper cover with central cartouche, worn with some loss, folio (450 x 355mm.), Calcutta, Simla, Bombay and London, Printed by Eyre & Spottiswoode, for Bourne & Shepherd, [1903]

£3,000 - 5,000
 €4,000 - 6,600

A magnificent record of Lord Curzon's Durbar to commemorate the accession of Edward VII, a spectacular event which lasted thirteen days "marked by displays of unexampled magnitude... [eclipsing] the splendours of the vanished Empire of the Moghuls" (introduction), culminating in a procession of the retinues of the Native Chiefs.

Bourne & Shepherd were the official photographers to the Durbar, and the album includes numerous portraits of Indian princely rulers (the Nizam of Hyderabad, the Maharajas of Baroda, Mysore and Kashmir, and those of the Shan, and Southern Baluchistan); Lord and Lady Curzon on the State elephant "Lutchman Pershad"; many views of the State entry into Delhi; panoramas of the Durbar Amphitheater (which could hold 12,000 spectators), and the processions including those of elephants, camels and troops.



247

246 •

INDIA - KASHMIR LACQUER BINDING

[History of Kashmir], lithographed throughout, each page within decorative printed border (the title with ornamental heading), blindstamp on first and last leaf, nineteenth century red morocco preserving Persian hand-painted lacquer covers, each with centre panel design of flowers and birds surrounded by a richly decorated border embellished with 14 male and female figures (playing instruments, smoking a hookah, seated in repose), the spine elaborately gilt-tooled and lettered "History of Cashmere", g.e., the lower cover worn with some surface loss, the upper with a few small nicks at the margins, preserved in solander box, small folio (313 x 213mm.), [?Bombay, c.1880]

£800 - 1,200
 €1,100 - 1,600

Provenance

Captain Frederick H. Huth (1844-1918), library label noting presentation from Huth in 1903; Bath Library, withdrawn.

247

INDIA - PHOTOGRAPHY

BREMNER (FREDERICK) 'Investiture of His Highness Raja Joginder Sen Bahadur, Mandi, 13 February 1925', album containing 21 platinum prints (images 230 x 285mm.), printed captions below, inscribed to "Señor and Señora Roth, souvenir from Joginder Sen, Raja of Mandi, 29.9.25", Bremner label pasted on front free endpaper, contemporary half morocco, upper cover gilt lettered, rubbed, oblong 4to, 1925

£800 - 1,200
 €1,100 - 1,600

Includes: Col. A.B. Michin, Agent to the Governor-General, Punjab States, with the Raja; the Investiture Durbar; several groups, including the Viceroy, the Earl of Reading; the procession; 'Hill Gods and Goddesses'; general view of Mandi town; panorama of the same. Mandi, in Himachal Pradesh, was managed by the British for twelve years prior to the Raja's coming of age and investiture in 1925.



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INDIA - NORTH WEST FRONTIER, PUNJAB

A good album of private photographs of the North-West Frontier, Peshawar, Risalpur, Aden, Basra, Bombay (Mumbai), and others, compiled by an English serviceman for the Royal Airforce based at Lower Topa, Murree Hills, Punjab, *upwards of 350 gelatin silver prints, mostly mounted 4 per page (a few 2-5 per page, most images 58 x 83mm.) recto and verso, all with captions in English in white ink, including opening page "Souvenir of from the East. To Annie from Ernie [T. Coy]" (with oval photographic portraits of both), original cloth, oblong 4to (175 x 275mm.), "Lower Topa, Murree Hills, India, September 1919*

£600 - 800

€790 - 1,100

A good private photographic record of a Royal Airforceman's life based at Aden and the Murree Hills, Punjab in 1919. Includes vivid scenes of everyday local life (street scenes, Post Office, workers such as carpenters and Dhooly go-cart carriers, cake and fruit wallahs at Murree); local types ("An Arab Sheikh", "Pathans", "Alms, Give It", a group of Sikh soldiers); Peshawar views (including the Bazaar, domestic streets, "Arab children", "Women of the N.W.F.", canal and railway, "Mohammedans", "Mohammaden women"), the Khyber Pass (including vehicles in the aftermath of a flood), Risalpur (including Aerodrome); Lahej, including the "Sultan's Palace", market square, Maidan palace, "Turkish dug-outs" and others; Basrah, Aden (including docks, Mosque, "procession of Sheikhs", "Turkish troops arriving... at Aden after the Armistice", lorry workshop, airport and approximately 15 close-ups of aeroplanes including Sopwith Camels, H.M.A. Carthusian, RAF staff lounging against propellers).

Provenance

Seemingly compiled by Ernest T. Coy ("Ernie"), presumed RAF staff, with one image captioned "E.T. Coy's bungalow" at Aden.

249 •

INDIA - PUNJAB

Original Sketches in the Punjab. By a Lady, FIRST EDITION, *20 hand-coloured lithographed plates, occasional foxing mostly confined to margins, publisher's red cloth, gilt lettered "Sketches in the Panjab", rebound preserving some of original spine [Abbey, Travel 483], oblong folio (270 x 350mm.), Dickinson, 1854*

£3,000 - 5,000

€4,000 - 6,600

A scarce work, "possibly privately published" (Abbey), of views of Amritsar and Lahore after drawings taken on the spot by the wife of an Army Officer, quoted in the Preface as stating that her aim was "to convey to an English eye some notion of the bright, vivid colouring of Indian scenes... the great heat... takes away colour from the atmosphere, and makes it almost white, leaving the houses, and gay clothing of the natives, all the brighter for the contrast".



249

250

JAVA, CHINA AND JAPAN - PHOTOGRAPHY

Album containing approximately 58 photographs, *albumen prints* (210 x 270mm., or smaller), mounted, mostly captioned below, leaves brittle, contemporary half morocco, worn, spine taped, 4to, 1890s

£500 - 700

€660 - 920

Includes: Shanghai (5); Penang (4); Java (3, including "Javanese Beauty"); Japan (40, including wrestlers, geishas, etc., mostly hand-tinted, mainly smaller-format 90 x 140mm.).

251 •

LOCKER (EDWARD HAWKE)

Views in Spain, FIRST EDITION, half-title, lithographed vignette on India paper on title, 60 lithographed plates, light spotting, from the library of Samuel Barrett Miles, with presentation notice from his widow to Bath Library, modern half morocco, rubbed, 4to [Abbey Travel 147], John Murray, 1824--OLEARIUS (ADAM) *Voyages très-curieux & très-recommes faits en Moscovie, Tartarie et Perse*, vol. 1 (of 2), half-title, title printed in red and black, 2 engraved portraits, 30 double-page or folding engraved plates, maps and plans, one single engraved plate, 40 engraved illustrations in the text, lacks additional engraved title [cf. Atabey 884], Amsterdam, Michel Charles Le Ce'ne, 1727--HARRIS (JOHN) *Navigantium atque itinerantium bibliotheca: or, a Compleat Collection of Voyages and Travels*, 2 vol., FIRST EDITION, engraved frontispieces, 9 folding or double-page engraved maps (including 2 World maps, and Continents with good America by Moll), 19 engraved plates (of 22, 3 additional plates bound in), frontispieces laid down, World map on Mercator projection repaired with small loss [Hill 774; Sabin 30482], Thomas Bennet, 1705, blindstamps on titles, a few leaves and most plates, the final 2 mentioned modern cloth, folio, sold not subject to return (4)

£1,000 - 1,500

€1,300 - 2,000



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252 •

MAYER (LUIGI)

Views in the Ottoman Empire, Chiefly in Caramania... With Some Curious Selections from the Islands of Rhodes and Cyprus, and the Celebrated Cities of Corinth, Carthage, and Tripoli, 1803; View in Palestine, 1804, 2 works in 1 vol., FIRST EDITIONS, text in English and French, 48 hand-coloured aquatint plates after Mayer (generally watermarked 1801 or 1802), contemporary dark red morocco gilt, rebacked to match [Abbey Travel 369, as this copy 2 works in 1; Atabey 787, 788; Blackmer 1098, 1099], folio (465 x 312mm.), R. Bowyer

£1,000 - 1,500

€1,300 - 2,000

253 •

MEARES (JOHN)

Voyages Made in the Years 1788 and 1789, from China to the North West Coast of America. To Which are Prefixed, An Introductory Narrative of a Voyage Performed in 1786, from Bengal, in the Ship Nootka; Observations on the Probable Existence of a North West Passage; and Some Account of the Trade between the North West Coast of America; and the Latter Country and Great Britain, FIRST EDITION, stipple-engraved portrait of the author by C. Bestland after W. Beechey, 10 engraved maps and charts (3 folding with later colouring, a few small repairs at fold), 17 plates (most sepia aquatints, some folding or double-page) by J. Sanders, R. Pollard, J. Wells and others after T. Parry, T. Stothard and J. Meares, list of subscribers, portrait laid down, ink or perforated stamp on title, and most plates and maps, modern half morocco [Abbey Travel 594; Hill 1126; Lada-Mocarski 46; Lust 344; Sabin 47260], 4to, Printed at the Logographic Press, and Sold by J. Walter, 1790

£900 - 1,200

€1,200 - 1,600

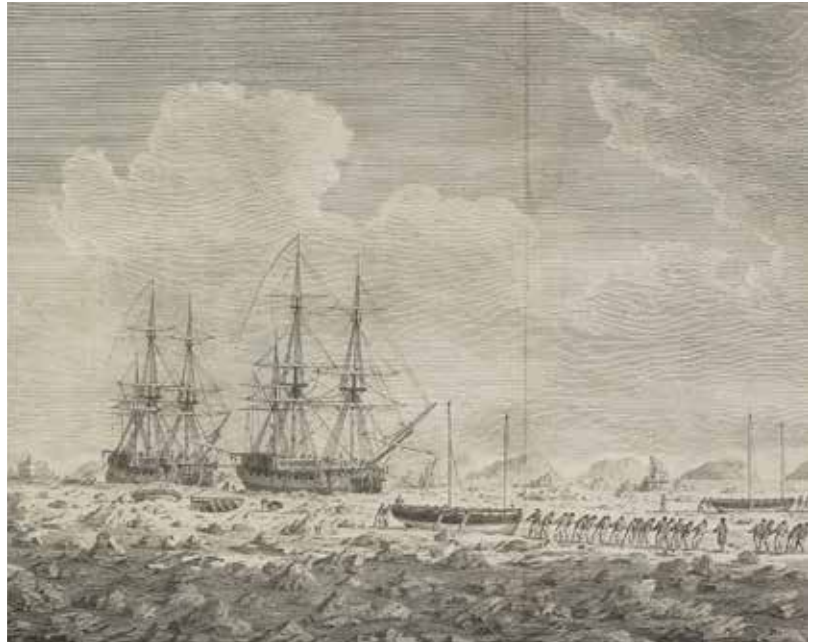
“One of the early and fundamental books on the Northwest coast of America in general and on Alaska in particular” (Lada-Mocarski). John Meares formed a company at Calcutta for opening and exploiting trade with the American Northwest, making two pioneering expeditions. Compiled from Meares’s paper this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

Provenance

Brooklyn Public Library, stamps.



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254 •

[NOBLE (WILLIAM BONNEAU)]

A Guide to the Watering Places on the Coast between the Exe and the Dart; Including Teignmouth, Dawlish and Torquay, 4 parts in 1, FIRST EDITION, 15 hand-coloured aquatint plates by D. Havell and others after W.B. Noble (4 folding, "Grove Cottage" with overprint), folding engraved map (tear repaired), list of subscribers, 3 additional plates by Havell after Noble loosely inserted [see below], contemporary half calf, refurbished [Abbey Life 115, calling for 16 plates; Tooley 347, calling for 15 plates], 8vo, Teignmouth, E. Croydon, 1817

£500 - 700
€660 - 920

A guide to the Devon coast illustrated with fine aquatint views after the landscape painter William Bonneau Noble (1780-1831). This copy collates as the one in Tooley, without a plate entitled "Trafalgar [in manuscript] Cottage" called for by Abbey, and with an overslip imprint on the "Grove Cottage" plate. Abbey notes the complexity of the issues, as exemplified in the extra three plates loosely inserted in this copy. Two are of the same view but captioned alternatively as "Northcote Cottage" and "Grove Cottage" (both dated "1813"), the third plate is a different view captioned "Grove Cottage".

Provenance

Hubert Parry (1870-1930), signature on bookplate.

255 •

PHIPPS (CONSTANTINE JOHN)

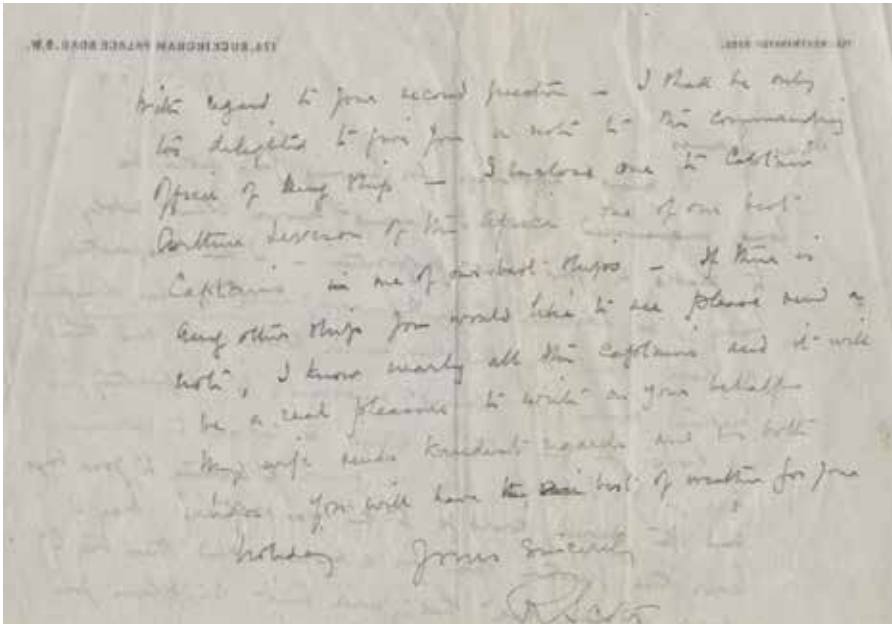
A Voyage Towards the North Pole Undertaken by his Majesty's Command 1773, 15 engraved plates and maps (some folding), 11 folding letterpress tables, lacks half-title, contemporary calf gilt, very worn, upper cover detached [Hill 1351; Sabin 62572], J. Nourse, 1774--FRANKLIN (JOHN) Narrative of a Journey to the Shores of the Polar Sea, in the Years 1819, 20, 21, and 22, 30 engraved plates (11 hand-colored), 4 folding engraved maps, errata slip, lacks half-title, later half calf [Abbey Travel 635; Hill 635], John Murray, 1823, FIRST EDITIONS, library blindstamps on titles and most plates, 4to (2)

£800 - 1,200
€1,100 - 1,600

"Phipps was in 1773 appointed... to command the bomb vessels *Racehorse* and *Carcass* [on which Horation Nelson was a midshipman] on an expedition to test the theory that in the open sea the Arctic Ocean might be largely free of ice, and offer a route to the Pacific. It did not, of course, and Phipps barely extricated his ships from the ice, but the expedition nevertheless marks an important stage in the progress from exploration to research, and most of his published report is taken up with detailed appendices on its scientific work" (ODNB).



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256 •
PIRANESI (GIVANNI BATTISTA)

Raccolta delle più belle vedute antiche di Roma, disegnate, ed incise dal Cavalier Gio: Batista Piranesi, celebre architetto, comprising letterpress title, engraved plate of 2 medallion portraits, 30 etched views of Rome and one engraved plan, some plates randomly numbered with Roman numerals, 2 signed Laura Piranesi and one Francesco Piranesi, margins with light foxing and one repair, stitched in contemporary wrappers, titled in manuscript on upper cover, outer corners creased and slightly chipped, oblong folio (230 x 35mm.), Rome, 1802

£3,000 - 5,000
 €4,000 - 6,600

Very scarce posthumous collection of Rome views by Piranesi, no copies of which have been traced in any library. There are auction records for two other copies containing 52 and 53 plates respectively, although the present collection appears to be as issued.



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257

POLAR

SCOTT (ROBERT FALCON) Autograph letter signed ("RScott"), to "Dear James", telling him of his plans for the Antarctic: "I am desperately busy, in addition to my Admiralty work I am designing a fresh raid on the Antarctic Continent and these matters make it almost impossible to definitely fix a date... I should like very much to lecture to your boys and the money could go to this new venture!"; and promising to put him in touch with the commanding officer of any ship he would like to see ("...I know nearly all the captains..."), 2 pages, light creasing, oblong 4to, Buckingham Palace Road, 17 July 1909

£1,000 - 1,500

€1,300 - 2,000

'A FRESH RAID ON THE ANTARCTIC CONTINENT' – Scott had been contemplating a second Antarctic expedition ever since getting back from the *Discovery Expedition* in 1904. Preparation began in earnest after Shackleton's return from his *Nimrod* expedition in June 1909. Unlike his earlier expedition, Scott's new enterprise was to be a private venture for which he alone was responsible. He was able to devote himself full time to the project after being released from the Admiralty on half pay the following December; but, even so, by the time the *Terra Nova* set sail in June 1910, the expedition was still under funded.

258

POLAR

PONTING (HERBERT) Group of 21 photographs of the Antarctic by Ponting and 3 by Bowers, gelatin silver prints, photographers' credits and captions in negative, 200 x 255mm., [1911, but printed c.1950s] (24)

£1,500 - 2,500

€2,000 - 3,300

Images include: deck of the *Terra Nova*; *Terra Nova*, icebound; a grotto in an iceberg; the freezing of the sea; Amundsen's tent at the South Pole; *Terra Nova* at the ice foot; Scott writing his diary; portraits of various members of the expedition.



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259 •

PYNE (WILLIAM HENRY)

The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore, 3 vol, 100 hand-coloured aquatint plates after Wild, Sutherland, Stephanoff, Westall, and others, modern green half crushed morocco, gilt lettering on spines, t.e.g., others untrimmed, light fading to spines [Abbey Scenery 396; Adams 132; Tooley 389], large 4to (350 x 280mm), A. Dry, 1819

£1,500 - 2,000
 €2,000 - 2,600

260 •

ROBSON (GEORGE FENNELL)

Scenery of the Grampian Mountains; Illustrated by Forty-One Plates, Representing the Principal Hills from Such Points as Display their Picturesque Features; Diversified by Lakes and Rivers, FIRST EDITION, 41 hand-coloured aquatint plates, hand-coloured engraved folding map, contemporary green half morocco gilt, g.e., worn [Abbey Travel 406; Abbey Scenery 506; Tooley 405], folio (533 x 357mm.), Longman, Hurst, 1819

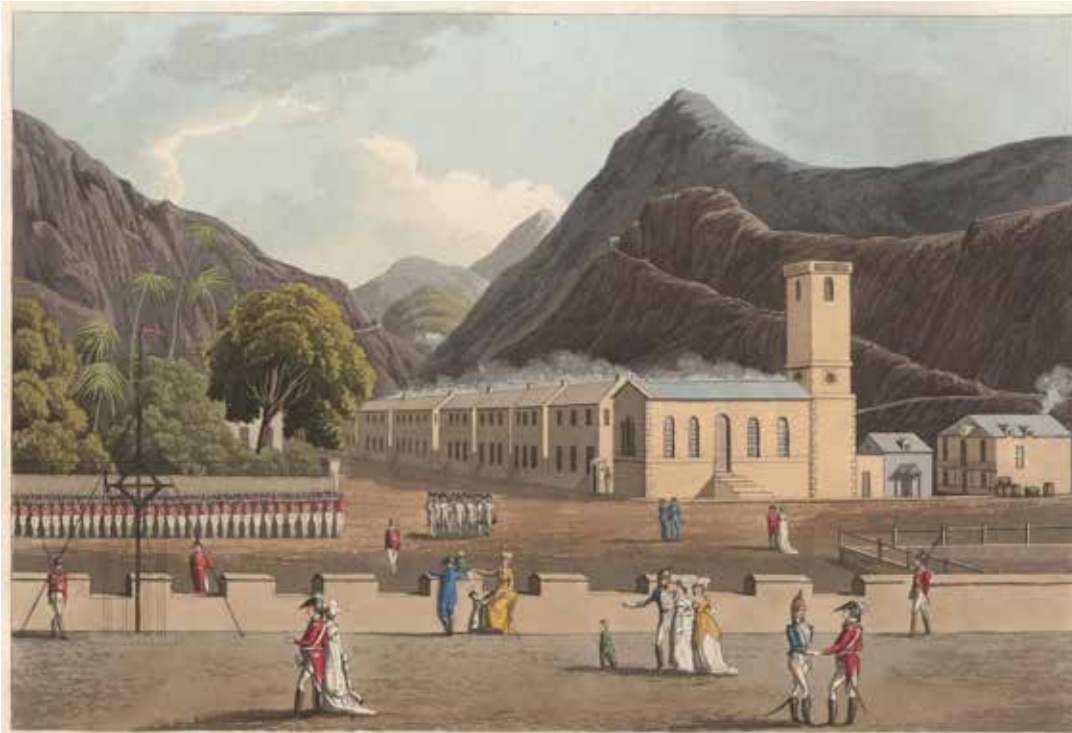
£1,000 - 1,500
 €1,300 - 2,000

261 •

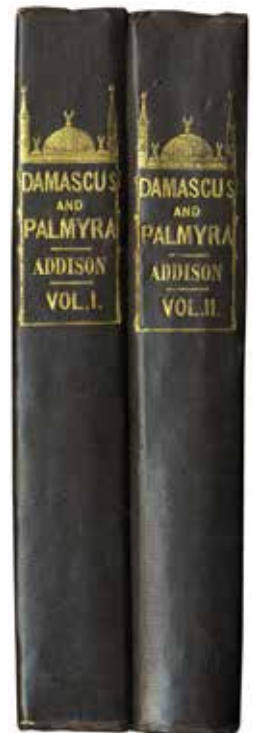
ROME

Raccolta di no. 40 vedute antiche e moderne della citta' di Roma e sue vicinanze incise da Morel, Acquaroni, Parboni, ed altri celebri bulini, engraved title and 40 plates with captions in Italian and French, dampstain to title (slightly also affecting first few plates), marginal soiling, contemporary half calf gilt, upper cover stamped 'Views of Rome' in gilt, oblong folio (279 x 410mm.), Rome, Agapito Franzetti, [1816?]

£600 - 800
 €790 - 1,100



262



264

262 •

SAINT HELENA

BELLASIS (GEORGE HUTCHINS) *Views of Saint Helena, dedication to the Duke of Wellington, list of subscribers, 6 hand-coloured aquatint plates by Robert Havell after Bellasis, each with adjacent sheet of descriptive letterpress text, title dampstained, nineteenth century red half morocco, titled in gilt on upper cover, slightly rubbed [Abbey Travel 309; Tooley 87], oblong folio (295 x 400mm.), John Tyler, 1815*

£1,000 - 1,500
 €1,300 - 2,000

The earliest book of Saint Helena views recorded in Abbey, published shortly after the arrival of Napoleon. Loosely inserted in this copy are the 12 pages of text which accompanied William Pocock's scarce *Five Views of the Island of St. Helena*, 1815, with drop-head title 'A Concise Account of the Island of St. Helena'.

Provenance

"Given to me by G.H. Garrett Esq., Manager of the Sherbro District, S. Leone./ Aug. 31, 1891. R.L. A[n]trobus"; and thence by descent to the present owner. G.H. Garrett was a Sierra Leone colonial police officer, travelling commissioner and writer on the Sherbro people. Sir Reginald Laurence Antrobus (1853-1942) was acting Governor of St. Helena in 1889-1890, but met Garrett whilst working in the West Africa department (where he was promoted to principal clerk in 1896, and assistant under-secretary of state in 1898). He later became Assistant Under-Secretary of State for the Colonies (1898-1909) and Senior Crown Agent for the Colonies (1909-1918).

263 •

SCHENK (PETER)

Roma aeterna... sive ipsius aedificiorum romanorum, engraved title, dedication, mezzotint portrait, plate list, and 100 etched plates, occasional light spots, paper flaw causing loss to blank corner of plate 39, nineteenth century half morocco, rubbed, oblong folio (330 x 240mm.), [Amsterdam, Schenk, 1705]

£1,000 - 1,500
 €1,300 - 2,000

Provenance

Presentation inscription in Latin from a "very loving father" to his son Charles, dated 1776, on title.



265



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264 •

SYRIA

ADDISON (CHARLES GREENSTREET) *Damascus and Palmyra: a Journey to the East. With a Sketch of the State and Prospects of Syria, under Ibrahim Pasha*, 2 vol., FIRST EDITION, 10 hand-coloured lithographed costume plates, half-titles, occasional slight spotting, publisher's blindstamped black cloth, preserved in morocco-edged felt-lined slipcase [Atabey 9; Blackmer 5], 8vo, Richard Bentley, 1838

£800 - 1,200
 €1,100 - 1,600

A fine copy in a very rare variant publisher's binding of black ribbed and blindstamped cloth - the spines lettered in gilt below a vignette of the roof of a mosque - as opposed to the commonly found green cloth. Addison's account of his travels in Syria, by way of Malta, Greece, Constantinople, Cyprus and Lebanon is illustrated with faintly comical plates, thought to have been after Thackeray.

265 •

TEXIER (CHARLES) AND RICHARD POPPLEWELL PULLAN

The Principal Ruins of Asia Minor, Illustrated and Described, FIRST EDITION, 50 engraved plates numbered 1-51 (nos. 35 and 36 forming one double-page plate), without map, tissue guards, a few plates working loose, publisher's blue cloth gilt, g.e., lacks most of spine [Blackmer 1648], folio (492 x 331mm.), Day & Son, 1865

£800 - 1,200
 €1,100 - 1,600

First edition of a study of important Byzantine and other ancient buildings in Asia Minor, drawing on the studies made by Texier in the area between 1833 and 1837, and those of Pullan undertaken on behalf of the Society of Dilettanti in 1862.

266 •

THOMAS (JEAN BAPTISTE)

Un an à Rome et dans ses environs, bound in 2 vol., first edition, *half-title and lithographed vignette title, 72 hand-coloured lithographed plates by Villain after Thomas, some with pencil page numbers added in margin, some dampstaining and foxing (mostly in margins, occasionally heavy, just affecting a few images, text spotted), plate volume in contemporary half calf, defective, text stitched in contemporary marbled wrappers, manuscript title label on upper cover, lower cover detached [Brunet V 833; Colas 2872; Lipperheide 1309], oblong folio (265 x 405mm.) and folio (382 x 278mm.), Paris, 1823*

£1,500 - 2,000

€2,000 - 2,600

267 •

VASI (GIUSEPPE)

Raccolta delle piu' belle vedute antiche, e moderne di Roma disegnate ed incise secondo lo stato presente..., 2 vol., *letterpress titles with etched vignettes set within double-rule borders, 206 fine engraved plates by Vasi (numbered 1-200 with 6 unnumbered plates), dampstaining and soiling (mostly marginal, the former affecting some plates in volume 2), a few plates reinforced at lower edges, untrimmed and mostly loose in contemporary Italian boards, defective [BAL RIBA 3399, later issue of c.1800], oblong folio (308 x 440mm.), Rome, si trova dall' autore nel Palazzo Farnese, 1786*

£3,000 - 4,000

€4,000 - 5,300

This edition was issued by Vasi's son Mariano after his father's death, comprising a selection of views from the earlier work and some new plates, but without the text. As RIBA notes, individual copies differ quite widely, appearing "to have been made up with whatever prints were to hand, in addition to the numbered core of the work (which was itself somewhat fluid)".

Provenance

Charles Parker, Grays Inn, 1839, ownership inscription on front paste-downs.

268 •

VENICE

Album vénitien dessiné d'après nature par les plus habiles artistes, *lithographed title with hand-coloured vignette and 10 hand-coloured lithographed plates within decorative borders (only, of 20?), by Kirchmayr after W. Straucher, G. Pividor, M. Moro and others, some foxing and dampstaining in margins, title with 3 short tears at fore-edge, publisher's half cloth over pictorial boards, rubbed and dampstained, oblong folio (270 x 395mm.), Venice, J.A. Habnig, [c.1844]*

£800 - 1,200

€1,100 - 1,600

269 •

VENICE

CORONELLI (MNCENZO MARIA) *Citta di Venetia, etched and engraved plan of Venice on two sheets, set within a laurel branch border, entwined with a ribbon decorated with 86 medallions representing the cities of the Republic, 2 small cartouches bearing the title and dedication to Abbondio Rezzonico, laid on thick paper with some restoration including a narrow strip (1-3mm.) in pen facsimile at top, overall 500 x 780mm., Venice, 1693*

£1,500 - 2,000

€2,000 - 2,600

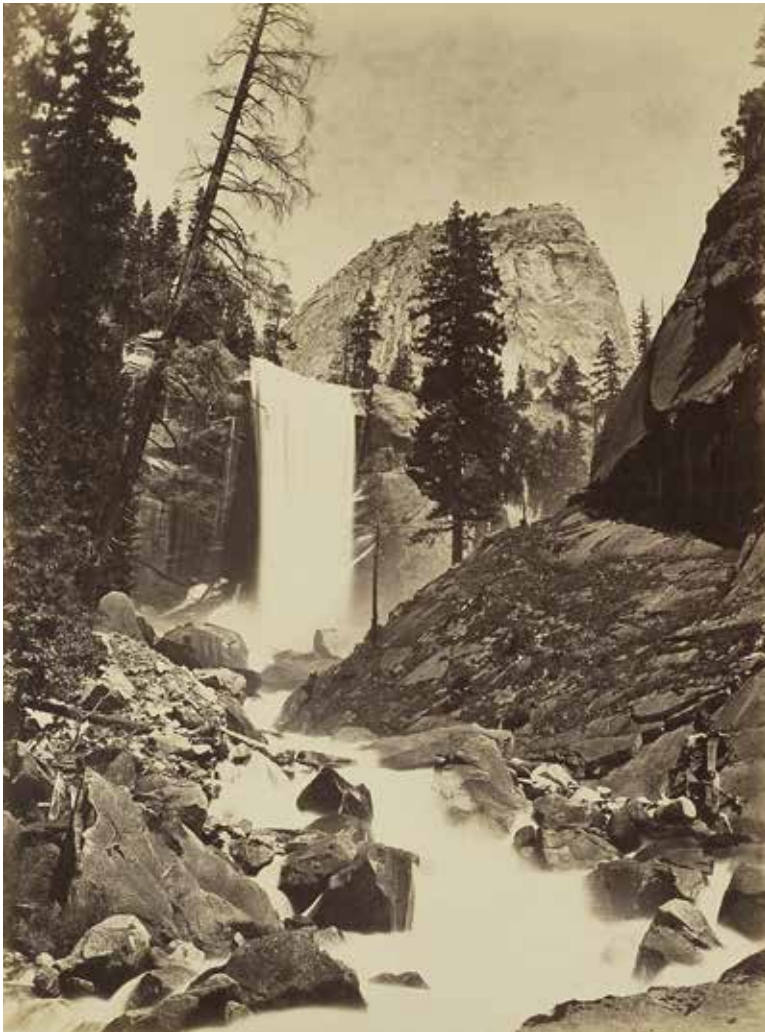
CORONELLI'S VERY ATTRACTIVE BIRD'S EYE VIEW OF VENICE, modelled on the Merian version of 1638, but with the addition of the borders and updated to include some new buildings. This example comprises a double-page sheet with a 110mm. extension to the right (cf. Jurgen Schulz, 'The printed plans and panoramic views of Venice (1486-1797)' in *Saggi e memorie di storia dell'arte*, vol. 7, Florence, Olschki, 1970, no.74).



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271

270 •

WALTON (ELIJAH) AND T.G. BONNEY

The Coast of Norway, from Christiania to Hammerfest, FIRST EDITION, 12 chromolithographed plates, publisher's cloth, worn and dampstained, oblong folio (340 x 425mm.), W.M. Thompson, 1871

£400 - 600

€530 - 790

The artist Elijah Walton specialised in paintings of Alpine and mountain scenes and, following Ruskin's example, was "passionately interested in the nature he painted and how it was formed". He was made a fellow of the Geological Society in 1867, and travelled on a sketching tour to Norway in 1869 with his friend T.G. Bonney, who provided the text to *The Coast of Norway*.

271 •

[WATKINS (CARLETON E., PHOTOGRAPHER)]

The Yosemite Book; A Description of the Yosemite Valley and the Adjacent Region of the Sierra Nevada, and the Big Trees of California, FIRST EDITION, [ONE OF 250 COPIES ISSUED WITH PHOTOGRAPHS], half-title, title printed in red and black, 28 albumen prints (24 by by Carleton E. Watkins, 4 by W. Harris) mounted with printed captions, 2 large folding lithographed maps (detached, each with short tear), publisher's half morocco, rebacked preserving original gilt spine, g.e., 4to (310 x 245mm.), New York, Julius Bien, 1868

£3,500 - 4,000

€4,600 - 5,300

The Yosemite Book was "one of the first American books devoted entirely to photographs of the landscape..." (Goldschmidt and Naef, *The Truthful Lens*).



272

In 1864 President Lincoln authorised a bill declaring the Yosemite valley inviolate and initiating the blueprint for America's National Park System. Carleton Watkins (1829-1916) took his spectacular photographs of "some of the most striking points of view in and about the Yosemite Valley" (Preface) in 1866, whilst working for the California State Geological Survey.

Provenance

By family repute from the collection of General Frederick Tracy Dent (1820-1892), brother-in-law and military secretary of Ulysses S. Grant; thence by descent to the present owner.

272 •

WILSON (ROBERT)

The Travels of that Well-Known Pedestrian... being a Relation of Facts; Containing his Remarkable Adventures... during a Peregrination over a Considerable Portion of the Globe, FIRST EDITION, *engraved frontispiece, 3 plates, without subscribers list, 2 leaves slightly sprung, contemporary half calf, rubbed* [Howes W534; Sabin 104680; not in Streeter], 12mo, for the Author, sold by George Kearsley, 1807

£2,000 - 4,000

€2,600 - 5,300

RARE ACCOUNT OF THE AMERICAN SOUTHEAST SHORTLY AFTER THE REVOLUTION; only two other copies are recorded in auction records. Wilson sailed with the British in the Florida campaign against the Spaniards, in 1779. In Alabama his vessel was captured by the Spanish; he made it to Mobile, then Tensaw, joined the army, and proceeded to Pensacola. He escaped the Spanish and Indians once more, heading to Natchez and Savannah, and was an eyewitness to the capitulation of Yorktown, Virginia.

Provenance

Joshua Gales of March (in Cambridgeshire, Wilson's home town), ownership inscription.

CONTINENTAL BOOKS & MANUSCRIPTS

273 •

ALDINE PRESS

[Scriptores rei rusticae]. Libri de re rustica. M. Catonis Lib. I. M. Terentii Varronis Lib. III. L. Iunii Moderati Columellae Lib. XII. Eiusdem de arboribus. Palladii Lib. XIII, *Aldine device on title, aa1 and final verso several woodcut diagrams in the text, with blank 2C10, some light dampstaining (mostly to final few leaves), several neat early marginal annotations in Latin, early eighteenth century calf, spine gilt within compartments, small neat repair at one corner [Adams S805; Ahmanson-Murphy 121; Renouard 66:2], 8vo, [colophon:] Venice, Aldus Manutius the Elder, May 1514*

£700 - 900

€920 - 1,200

First Aldine edition of a compendium of Roman texts on agriculture, including wine production.

274 •

BIBLE, IN HEBREW

Arba'ah Ve'esrim [Hebrew Bible], *edited by Sebastian Münster, text in Hebrew, woodcut device on title, initial words set within woodcut frame, 3 divisional titles, lacks 5 leaves (d4, and final 4), title soiled with old ink inscription struck through on blank verso, some light mostly marginal dampstains, 3 fore-margins strengthened, a few early ink annotations in the margins, early vellum over wooden boards, old metal clasp and catches, one with metal strap, worn with some loss to spine [Adams B1220; Steinschneider 79; cf. Darlow & Moule 5087, note], 4to, [Basel, Johann Froben, September 1536]*

£600 - 800

€790 - 1,100

275 •

BUSTI (BERNARDINUS DE)

Mariale [with additions by Domenico Ponzone], *388 leaves, 58 lines and headline, double column, gothic type, decorative woodcut initials, 63 woodcut illustrations (three subjects repeated: Virgin and Child on black ground; the same on white ground; the Annunciation), printer's device at end, scattered damp spots to title, early blindstamped calf over boards, rebound preserving most of the original spine, a couple of small worm holes on covers, lacks ties [ISTC ib01333000; BMC VI 779; Goff B1333; GW 5804; HCR 4160], 4to (200 x 138mm.), [Milan, Leonardus Pachel, 21 May, 1493]*

£1,500 - 2,500

€2,000 - 3,300

A series of treatises on aspects of Marian theology by the Milanese Minorite Bernardinus de Busti (c.1450-c.1513).

Provenance

Abbey of Saints Flora and Lucilla, Arezzo, inscriptions on title and a2; Bath Public Library (withdrawn), bookplate inside upper cover, small ink stamp on blank verso of title and blank area beneath colophon.

276 •

GALENUS (CLAUDIUS)

Omnia opera, 8 parts bound in 3 vol. (comprising Parts 1-7, and 'Index in libros omnes Galeni'), *titles within historiated woodcut borders, the Index printed in red and black, woodcut vignettes, ornaments and decorative initials, printer's device on final leaf of each part, extensive early ink annotations in the margins, seventeenth century vellum, spines with six compartments within raised bands, red morocco lettering labels (2 with loss), soiled, 2 joints splitting, tear to one headband, folio (340 x 220mm.), Venice, Heirs of Luc'antonio Giunta, 1541-1545*

£600 - 800

€790 - 1,100

Provenance

"Georgius Hexbuxnus, 1652"; "F. Pulleyn, 1723"; "E.B.T., 1896", inscriptions on general title; Walter J. Dilling, tipped-in letter to him (from Robert Hutton of University of Liverpool, 1930), along with a note stating that the book was previously in the collection of John Stewart Milne of Hartlepool, "author of Greek & Roman Surgical Instruments".



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277 •

GAUTIER D'AGOTY (JACQUES)

Observations sur l'histoire naturelle, sur la physique et sur la peinture, avec des planches imprimées en couleur, parts 1-12 (of 18) bound in 1 vol., *separate title to each part (4 printed in red and black), 40 colour-printed engraved plates (2 folding), 4 engraved plans (3 folding), traces of worming and marginal dampstain touching letters on opening few leaves, small paper flaw affecting a few letters on Hii, browning, contemporary calf, lacks most of spine but retaining spine label with dates "1752 a 1754", covers detached, spine cracked resulting in some leaves being detached at beginning and end [Choulant-Frank, p.273; Cohen-de Ricci 427; Franklin, Early Colour Printing pp. 50-51; Nissen ZBI 1487, calling for 65 plates; Wellcome 13300575], 4to, Paris, Delaguerre, 1752-1755*

£4,000 - 6,000

€5,300 - 7,900

SCARCE RUN OF THE FIRST 12 PARTS (comprising complete set of the first 4 volumes) of a journal devoted to science and art, and the first periodical to be illustrated with plates printed in colours. The colour-printed mezzotints include some of Gautier's most striking images, including several anatomical studies (three of a hermaphrodite), a foetus in a glass with another beside the glass, a sloth (with and without skin), a double-page plate demonstrating Gautier's colour theory and the spectrum (relating to an article in which the author argues against Isaac Newton's theory of colour), a turtle, birds of prey, and silkworms. Apart from a complete set of 18 parts sold in these rooms on 12 November 2013 (lot 198, £28,000) we have traced only one set with as many as 12 parts (Sotheby's, 29 June, 1983, lot 171); the 3 others listed in auction records comprised Parts 1-3 only.

278 •

ILLUMINATED MANUSCRIPT

Breviary, *illuminated manuscript in Latin on vellum, 218 unnumbered leaves, wanting several at front and rear and at least one within text (after f.51), several 4-line illuminated initials (gold on blue, red and white), 2 line initials in red and blue (one or two cut out), rubrics, text in at least two minute hands, a few later headlines or marginal notes, sometimes cropped, some rubbing, nineteenth century morocco gilt, covers with 2-line fillet border enclosing central floral design, and corner-pieces in gilt with blue, white and red morocco onlays, spine gilt tooled in compartments, 12mo (65 x 42mm.), [?France, 14th and 15th centuries]*

£2,000 - 3,000

€2,600 - 4,000

This attractive near-miniature Breviary comprises two distinct parts in at least two hands. The earliest is bound second, of 119 leaves in a neat textura hand over 26 lines per page and probably dating from the early fourteenth century. The first part appears to be later and is of 99 leaves mainly in a neat batarde hand over 24 lines per page, perhaps of the fifteenth century. See illustration at preceding page.

279 •

ILLUMINATED MANUSCRIPT - ANTIPHONALS

Spanish manuscript antiphonal, titled "Volumen Antiphona[rum] Comunium in obsequiu[m] R.P. Nri. Fr. Josphehi Sa[n]c[t]os totis Ordinis B. M.[ariae] de Mercede...", *on vellum, 71 leaves, comprising: title, sheets numbered in red 1-59 (lacking 4-6), and 11 unnumbered at end, red and black ink, the title with decorative border made up of cherubs, cornucopias of fruit, floral decorations, drapes and incorporating the arms of the "Orden de Merced" with date 1668 at lower margin, large opening initial (200 x 180mm.), approximately 54 smaller initials (c.95 x 95mm.) in red, blue and purple with decorative penwork, fore-margins trimmed touching some pagination numerals and a few headings, several repairs including a few vellum overslips, mostly at lower margin, contemporary calf over wooden boards, 7 brass bosses on sides (lacking 3 on upper cover), metal borders, clasps and catches, lacks straps, worn, sides wormed, [Spain], 1668--[Antiphonarium Romanum], printed in red and black throughout, collates: 478, LXVII (lacks title pp. 1-2), approximately 20 leaves strengthened with stiff paper at lower margin, one leaf with tear crudely repaired but generally paper good, contemporary blindstamped calf over boards, covers with 5 brass bosses (2 missing from upper cover), corner-pieces, clasps and catches (without straps), worn, folio (475 x 335mm.), [Venice, ?Nicolas Pezzana, c.1750] (2)*

£1,000 - 1,500

€1,300 - 2,000

Provenance

The manuscript Antiphonal given to the Convent of Valencia by Father Agustín Arqués y Jover (1734-1808), of the *Orden de la Merced* in 1800, manuscript presentation note of verso of title; the printed Antiphonal, bookplate of Richard Caton (1842-1926), Lord Mayor of Liverpool in 1907-08. Both by family descent from Richard Caton.



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ILLUMINATED MANUSCRIPTS

Two illuminated manuscript leaves from a Book of Hours, each with a miniature (Annunciation to the Virgin; Coronation of the Virgin), on vellum, *three-quarter page arch-topped miniature (112 x 64mm.)*, elaborate decorated borders including acanthus leaves and other foliage in blue, green, pink, and reds with gold dots, the Annunciation with a squirrel in lower margin, each within gold border, tipped-on at corners, sheet size 150 x 110mm., [?northern France, c.1475] (2)

£2,000 - 4,000

€2,600 - 5,300

281 •

MERSENNE (MARIN)

Harmonicorum libri in quibus agitur de sonorum natura, causis & effectibus: de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione, orbisque totius harmonicis instrumentis, 2 parts in 1 vol., *large woodcut device on title, 21 engraved illustrations and upwards of 100 woodcut illustrations (mainly of musical instruments), type-set music and lute tablature, woodcut initials and ornaments, without signatures R and X (or the single-leaf cancels) in first part (as often), pagination irregular in places, Pii shaved at fore-margin just touching image, some toning, light dampstaining to upper and inner margins, a few creases, small stabmark running through approximately 80 leaves (title-page to leaf Yi), early panelled calf, rebounded [cf. Brunet III 1662], folio (353 x 220mm.)*, Paris, Guillaume Baudry, 1636

£2,000 - 3,000

€2,600 - 4,000

Mersenne's celebrated, and finely illustrated, history of musical theory instruments of the late Renaissance and early Baroque periods.

Provenance

Bath Public Reference Library, bookplate and blindstamp on title and leaf V4.

282 •

PLATINA (BARTHOLOMAEUS)

Vitae pontificum, FIRST EDITION, *239 leaves (of 240, lacking first leaf), 39 lines, roman (and a little Greek) letter, capital spaces with guide letters, a few early marginal ink annotations, tears repaired to 2 leaves, small worm trace in upper margin of approximately 30 leaves (touching letters on approximately 20), inner margins of final leaves strengthened at gutter margins and a few other small paper repairs, gnawing to some fore-corners, blindstamp on approximately 6 leaves, late seventeenth/early eighteenth century red morocco gilt, sides panelled with corner, side and central decorations, spine gilt-tooled (including title and publication date) in 7 compartments within raised bands, rebounded preserving most of original spine [ISTC ip00768000; BMC V 235; BSB-Ink P-565; Goff P768; GW M33887; HC 13045*], folio (276 x 173mm.)*, [colophon]: [Venice], Johannes de Colonia and Johannes Manthen, 11 June 1479

£1,500 - 2,000

€2,000 - 2,600

William Roscoe's copy of the first edition of Platina's history of the Popes.

Provenance

William Roscoe (1753-1832), historian and author of *Lorenzo de Medici* (1796) and *The Life of Pope Leo X* (1805), with a 10-line pencil note in his hand, above which an ink note reads "Notes by Wm. Roscoe vide infra. Coll. by him". Sold as lot 525, for £1.13.00, in *Catalogue of the very select and valuable library of William Roscoe*, 1816; Bath Public Library, withdrawn.

283 •

RHETORES, IN GREEK

Rhetores in hoc volumine habentur hi. Aphthonii Sophistae Progymnasmata..., vol. 1 (of 2), *edited by Demetrios Ducas and Aldus Manutius, printed in Greek (except title and preface), large dolphin and anchor device on title, single wormhole after Ci, trace after Yii extending to sprinkling and traces in lower blank margin towards end, final leaves softened at lower fore-corner, occasional light marginal dampstain but body text generally clean, early ink annotations in Greek, later limp vellum, rebounded [Adams R447; Ahmanson-Murphy 83; Renouard 54.4], folio (280 x 180mm.)*, [colophon:] Venice, Aldus Manutius the Elder, November 1508

£1,000 - 1,500

€1,300 - 2,000

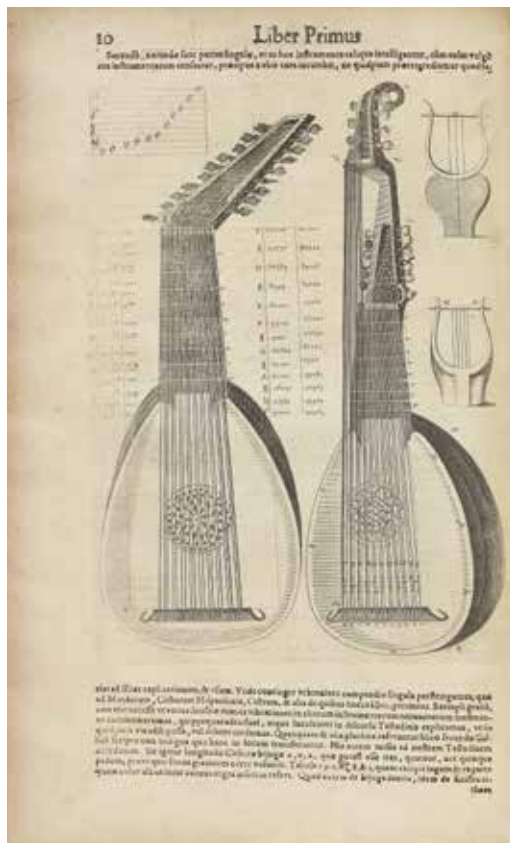
EDITIO PRINCEPS of an important collection of Greek texts on the theory of oratory, including two major omissions (Poetics, and Rhetoric) from the Aldine Aristotle of 1495-98. A second volume was published six months later.



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284 •

SALOMON - MAGIC

Clavicules de Salomon [Keys of Salomon], *manuscript on paper, in Latin, 146 pages (including title), in red and black ink, including 43 large diagrams of pentacles, 2 pages of diagrams of instruments, a table of day and night and other spells, reverse pigskin over boards, worn with some small losses, 4to (240 x 180mm.),* [?France, early eighteenth century]

£1,000 - 1,500

€1,300 - 2,000

An attractively presented manuscript of the "Clavicules de Salomon" (or "Keys of Salomon"), the 43 pentacles, magical spells, table of planetary hours, and ritual instruments drawn in red inks.

285 •

SENECA (LUCIUS ANNAEUS)

Tragoediae pristinae integritati restituae, *title printed in red and black within architectural border enclosing central printer's vignette depicting a printing press, decorative woodcut initials, dampstaining to preliminary leaves, one leaf (ai) with lower third torn away, small hole one leaf (cviii), 2 leaves with short tear, a few neat marginal annotations, bookplate of Charles Mason White, nineteenth century half calf, worn [Adams S901], folio (305 x 200mm.),* [Paris], Ascensius, [9 December 1514]--DIONYSIUS CARTUSIANUS. In epistolas omnes canonicas, in acta apostolorum et in apocalypsim, pie ac eruditae enarrationes, *title within wide historiated border with large illustration on verso, large decorative opening initial on dedication, small tear repaired in blank margin of title, bookplate of André Lambert, eighteenth century calf, rebaked, worn [Adams D601], folio (315 x 200mm.),* Cologne, Peter Quentell, September 1533--[CANON LAW] Canones Apostolorum [compiled by Dionysius Exiguus], *large woodcut initials, some browning, occasional ink annotations (extensive on title-page), ownership inscription "Ex libris Jacobi (?)Leschasserii", nineteenth century calf, spine gilt within raised bands, rubbed [Adams C542], folio (285 x 195mm.),* Mainz, Johann Schoeffer, April 1525--Libri de re rustica. M. Catonis... M. Terenti Varronis... [Scriptores rei rusticae], *printer's device on title and final leaf, title cut to size and remounted, light dampstaining to opening leaves, early blindstamped calf, rebaked and refurbished [Adams S813],* Basle, J. Hervagius, July 1535--CICERO (MARCUS TULLIUS) De partitione oratoria, dialogus; Ad Marcum Brutum orator, 2 parts [of Works], *woodcut device on title,* Paris, Sebastian Gryphius, 1536; ASCONIUS PEDIANUS (QUINTUS) Commentarii eruditissimi, in aliquot insigniores M. T. Ciceronis, [cf. Adams A2055], Paris, Jean Roigny [Joannes Lodoicus Tiletanus], May 1536, 3 works in 1 vol., *early blindstamped vellum, soiled, headband worn--CICERO (MARCUS TULLIUS) De officiis libri tres, woodcut device on title, ink inscription dated 1645 on title and final leaf, modern half calf,* Paris, Thomas Richard, 1562, *the last 3 mentioned 4to (6)*

£900 - 1,200

€1,200 - 1,600

286 •

THYRAEUS (PETRUS)

De daemoniacis liber unus in quo daemonum obsidentium conditio, *small loss touching fore-edge rule border of title,* 1694; De variis tam spirituum quam vivorum hominum prodigiis apparitionibus, & nocturnis inestationibus libri tres, 1694, 2 works in 1 vol., FIRST EDITIONS, *large woodcut device on titles, early limp vellum, old paper spine label, soiled [Adams T696, T698; Caillet 10690, "Rarissime"], small 4to,* Cologne, Maternus Cholinus

£600 - 800

€790 - 1,100

Scarce first editions of two works on demonology, exorcism and apparitions by Thyraeus (1546-1601), a German Jesuit theologian. No copies of the first editions traced at auction.

Provenance

Monastery in Kartuzy, Poland, inscription on title.



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NATURAL HISTORY

287 •

AMUCHASTEGUI (AXEL)

Some Birds and Mammals of South America... text by Carlos S. Andrade, 1966; Some Birds and Mammals of North America... text by Les Line, 1971; Some Birds and Mammals of Africa... text by Hilary Hook, 1979, FIRST EDITIONS, THE FIRST LIMITED TO 300 COPIES, THE OTHERS 505 COPIES, colour plates by Amuchastegui, original blue quarter morocco by Zaehnsdorf, slipcases, folio, Curwen Press for the Tryon Gallery (3)

£600 - 800
€790 - 1,100

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BOECKHOLTZ (F. VAN)

A suite of nine watercolours with text in Dutch, by F. Van Boeckholtz, titled "Korte beschreiving van den soekoon, of broodboom op Java. F. Van Boeckholtz", depicting the Javanese breadfruit tree, showing the leaves, fruit, flowers and seeds, with captions and annotations in Dutch, pen-and-ink and watercolour on Pro Patria "Hollandia" laid paper, 4 pages manuscript text and 9 illustrations (one double page) on six bifolia, folio, [c.1794]

£2,000 - 4,000
€2,600 - 5,300

STUDIES OF THE BREADFRUIT TREES OF JAVA BY FRANÇOIS VAN BOECKHOLTZ, the pioneering archaeologist of ancient Java. Boeckholtz wrote several articles and a book on the history of Java and its natural history and was a contributor to Sir Stamford Raffles' *History of Java*, published in 1817. These drawings and accompanying text appear to correspond to *Korte beschreiving van den soekoon, of broodboom op Java*, published in 1794, a copy of which is in the Bancroft Library, University of California. Our illustrations carry what appears to be Van Boeckholtz's signature while the text itself is in a scribal hand with annotations, possibly autograph, in the margins.

The attribution of Van Boeckholtz's drawings and his archaeological work is discussed by Roy Jordaan, *The Lost Gatekeepers Statues of Candi Prambanan: A Glimpse of the VOC Beginnings of Javanese Archaeology*: 'François van Boeckholtz was the VOC's Second Resident at Surakarta. Earlier as a Lieutenant he was stationed in Salatiga, where he started making drawings of Hindu antiquities 'although ignorant in archaeology' (de Haan 1935:503)... As chance would have it, van Boeckholtz as Second Resident of Surakarta, later would have to escort Reimer and the other members of the Military Commission from Semarang to south central Java and facilitate their official reception at Surakarta (see NA 1.10.03, Collection Alting, inventory number 87). It could not be established whether van Boeckholtz also escorted this company during the second stretch of their journey to Jogjakarta... Excerpts of various notices (but not on archaeology in a strict sense) by van Boeckholtz can be found in the early issues of the Proceedings of the Batavian Society of Arts and Sciences (Boeckholtz 1814, 1816). He is the author of a comprehensive, if unfinished manuscript on the island of Java entitled *Beschrijving van het Eyland Groot Java* (KITLV holding DH457). A copy and an English translation as *Historical Account of the Island of Great Java* were prepared for Colin Mackenzie in 1814 (see MSS. Eur Mack Priv 16). Conceivably, van Boeckholtz's unpublished work inspired the studies by Raffles (1817) and Crawford (1820), in addition to William Marsden's *History of Sumatra* (1783) and other influences (see Bastin 2004:11, 31)... Some of van Boeckholtz's drawings, originals and copies, ended up in the Mackenzie and the Raffles Collections, partly in the British Library and partly the British Museum. Comparison of the handwriting of the captions with the handwritings of van Boeckholtz, Engelhard, and Cornelius (or members of his team) respectively, could yield further clues as to the identity of the draughtsman of the catalogue drawings. My own comparisons lead me to support Gallop's suggestion that the handwriting in the caption of drawing no. 1 is that of van Boeckholtz (NSC Working Paper No. 14, September 2013, Notes 30 and 31)'. Drawings by François van Boeckholtz of a kneeling guardian statue and of 'Embo Lorro Djongrang' are in the British Museum.

289 •

BOLTON (JAMES)

Harmonia Ruralis; or, An Essay Towards a Natural History of British Song Birds... New Edition, Revised and Augmented, 2 vol. in 1, *vignette on titles, 81 hand-coloured engraved plates (including frontispiece), contents working loose, publisher's morocco-backed cloth, rubbed [Nissen IVB 115; Fine Bird Books, p.60; Zimmer, p.64], 4to*, Henry G. Bohn, 1845

£1,000 - 1,500

€1,300 - 2,000

290 •

BROOKSHAW (GEORGE)

Groups of Flowers [Groups of Fruit, Six Birds] Drawn and Accurately Coloured After Nature, with Full Instructions for the Young Artist, 3 parts in 1 vol., *second edition, 18 stipple-engraved plates, each in hand-coloured and plain states, contemporary red straight-grained morocco, covers with wide gilt-tooled borders, spine gilt in compartments, g.e., some scuffs and tears to sides [Dunthorne 53-55], folio (348 x 250mm.)*, Thomas McLean, 1819

£700 - 900

€920 - 1,200

Provenance

George Clover, early nineteenth century ownership inscription; miniscule printed address "18 Northumberland Avenue, Putney, S.W.", both on title.

291 •

CURTIS (WILLIAM)

The Botanical Magazine; or Flower-Garden Displayed, vol. 1-12 bound in 6, vol. 43-45, and 8 miscellaneous others in the series, *together approximately 970 hand-coloured engraved plates (some folding), light dampstaining in 2 volumes, contemporary half calf, worn, a few covers detached or repaired [cf. Nissen BBI 2350], 8vo, [c.1795-1818], sold not subject to return (17)*

£1,000 - 2,000

€1,300 - 2,600



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GOULD (JOHN)

The Birds of Great Britain, 5 vol., FIRST EDITION, 367 hand-coloured lithographed plates after Gould, Joseph Wolf, H.C. Richter and W. Hart, mostly by Richter and Hart, some heightened in gum arabic, list of subscribers, occasional light spotting, contemporary green half morocco gilt, g.e., some scuffmarks (mostly to sides, one large on lower cover of volume 2) [Nissen IVB 372; Fine Bird Books, p 102; Wood, p.365; Zimmer, p.261], folio (560 x 360mm.), Taylor and Francis, by the Author, [1862]-1873

£30,000 - 40,000

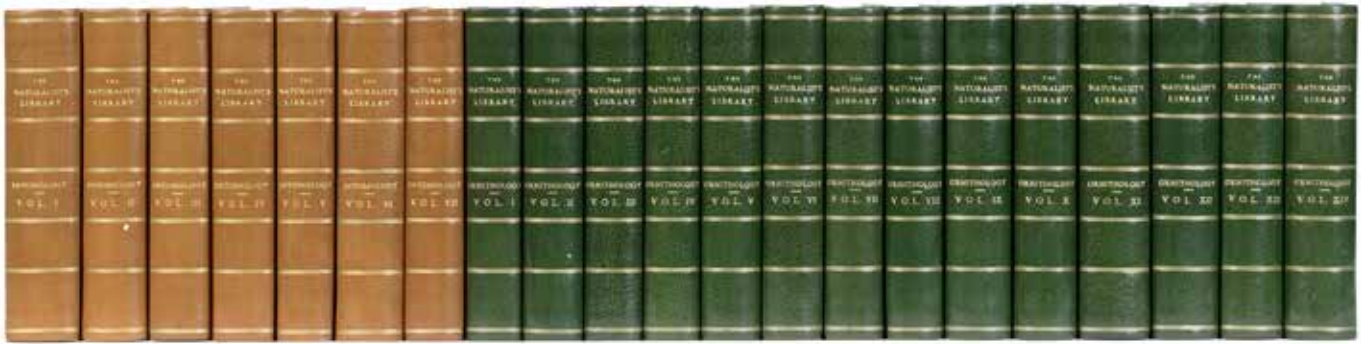
€40,000 - 53,000

THE MOST CELEBRATED OF BRITISH BIRD BOOKS. "Such beautiful illustrations as those of the Birds of Great Britain scarcely existed before and are not likely to be surpassed" (R. Bowdler Sharpe). In the preface John Gould noted that in this work, which took twelve years to complete, "I returned to my old love" of employing the best artist to produce the plates for which "every sky with its varied tints and every feather of each bird were coloured by hand".

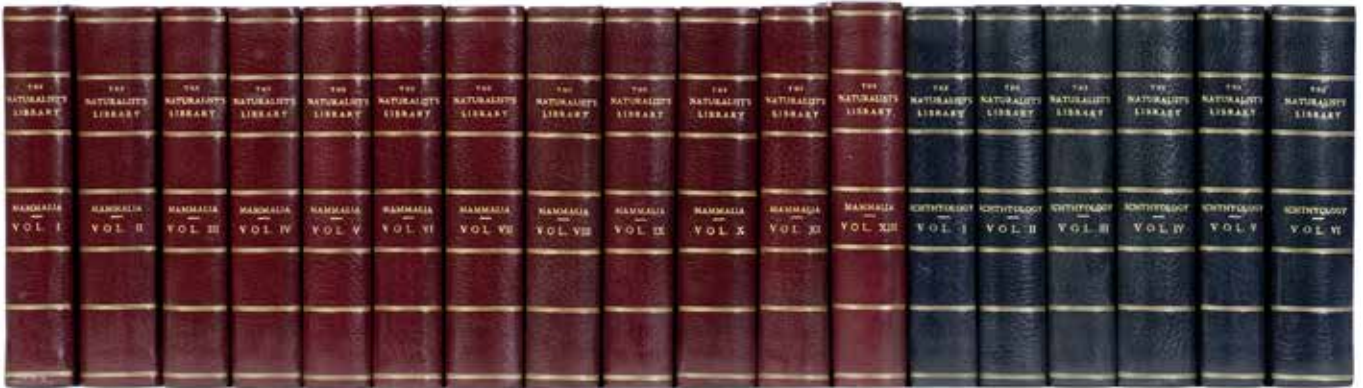
Provenance

Lady Alexina ("Aline") Milbank (1826-1919), bookplate; thought by the family to have been a gift from her husband, Sir Frederick Milbank (1820-1898), Member of Parliament for North Riding from 1865 to 1885; and thence by descent to the present owner.





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HAYES (WILLIAM)

Portraits of Rare and Curious Birds with their Descriptions, from the Menagery of Osterly Park, in the the County of Middlesex, vol. 1 only (of 2), 48 hand-coloured engraved plates (numbered 1-48, of 50), 6 plates signed in ink *Matilda Hayes (the artist's daughter in her capacity as colourist), several watermarked "J. Whatman, 1794", some toning and light spotting, nineteenth century green decorative morocco gilt, g.e. [Nissen IVB 422; Wood p.381],, rubbed, 4to, W. Bulmer and Co., for the Author, [1794]*

£800 - 1,200

€1,100 - 1,600

"One of the most famous, early coloured illustrations of ornithology" (Wood). There is no date on the title-page of this copy.

294 •

JARDINE (WILLIAM)

The Naturalist's Library, 38 vol. (of 40, comprising; Mammalia 1-13; Entomology 1-7; Ichthyology 1-5; Ornithology 1-12, and 14), engraved frontispieces, and additional engraved pictorial titles (some hand-coloured, 2 missing), numerous hand-coloured engraved plates throughout, publisher's cloth, rubbed, one cover detached [Nissen ZBI 4708; Wood, p.405; Zimmer, p.326], 8vo, Edinburgh, W.H. Lizars, 1833-1843; and 2 duplicate volumes, sold not subject to return (40)

£1,000 - 1,500

€1,300 - 2,000

295 •

JARDINE (WILLIAM)

The Naturalist's Library, 39 vol. (of 40, comprising; Mammalia 1-11 and 13; Entomology 1-7; Ichthyology 1-5; Ornithology 1-14), engraved frontispieces, additional engraved pictorial titles (some hand-coloured), numerous hand-coloured engraved plates, modern half morocco gilt [Nissen ZBI 4708; Wood, p.405; Zimmer, p.326], 8vo, Edinburgh, W.H. Lizars, 1833-1843

£1,500 - 2,000

€2,000 - 2,600

296 •

KING (GEORGE) AND ROBERT PANTLING

The Orchids of the Sikkim-Himalaya, 4 vol. [Annals of the Royal Botanic Garden Calcutta. Vol. VIII], LIMITED TO 300 COPIES, 453 lithographed plates (some hand-coloured, 8 double-page) after Pantling, early half roan, spines lettered in gilt, some staining to sides [Great Flower Books, p.83; Nissen BBI 1051; Stafleu & Cowan TL2 3660.], 4to, Calcutta, Printed at the Bengal Secretariat Press; London, Sold by B. Quaritch, 1898

£2,000 - 3,000

€2,600 - 4,000

"Three hundred copies of the book have been printed.... The drawings have all been put on the stone by natives of Bengal educated at the Government School of Art in Calcutta. And the colouring has... been done by the sons of Nepalese coolies employed on the Government Cinchona Plantations, boys who had never until Mr. Pantling took them in hand been accustomed to use any implement more delicate than a hoe. Mr. Pantling's perseverance and skill in drilling these boys into accurate colourists has been a standing marvel to everybody who has seen them at work" (Preface). George King was superintendent of the Calcutta Royal Botanic Garden from 1871 until his retirement in 1898, the naming of a genus of orchids, the *Kingiella*, after him acknowledging his important role in the study of orchids in particular.

297 •

LEWIN (WILLIAM)

The Insects of Great Britian, vol. 1 [all published], FIRST EDITION, FIRST ISSUE, 46 hand-coloured engraved plates, occasional light spotting text in English and French, contemporary marbled boards, crudely rebacked [Lisney 410], 4to, J. Johnson, 1795

£700 - 900

€920 - 1,200

298 •

LOUDON (JANE WEBB)

The Ladies' Flower-Garden of Ornamental Annuals, FIRST EDITION, 48 hand-coloured lithographed plates, without half-title, modern cloth [Nissen BBI 1234], 4to, William Smith, 1840--MOORE (THOMAS)
The Nature-Printed Ferns, 2 vol., "octavo edition", additional titles and 122 nature-printed coloured plates, publisher's decorative cloth gilt, new endpapers [Nissen 1401], 1859--EMBURY (EMMA C.)
American Wild Flowers in their Native Haunts, 20 hand-coloured engraved plates (including pictorial title), publisher's pictorial morocco gilt, g.e., small 4to, New York, D. Appleton, 1845--CURTIS (JOHN)
British Entomology; Being Illustrations and Descriptions of the Genera of Insects, vol. 1-3 only, 146 hand-coloured engraved plates [Nissen BBI 1000], for the Author, 1824-1826--HARRISON (JOSEPH, editor)
The Floricultural Cabinet, and Florist's Magazine, 3 vol. only, 36 chromolithographed plates, Simpkin & Marshall, 1856-1858--SOWERBY (JAMES) English Botany; or, Coloured Figures of British Plants, vol. 1-7 only, 510 hand-coloured engraved plates [cf. Nissen BBI 2225], for the Author, 1790-1798, contemporary half morocco, rubbed--SPRATT (GEORGE, Surgeon-achoucher) Obstetric Tables: Comprising Graphic Illustrations... in Midwifery, fourth edition, 19 lithographed plates (14 hand-coloured, with movable flaps), publisher's cloth, short tear to spine, 4to, Samuel Highly, [?1843]--[BOTANICAL WATERCOLOURS] Album of approximately 150 original botanical watercolours by various hands, mounted 2 or 3 per page recto and verso, 235 x 175mm., and smaller, twentieth century cloth, oblong 4to, [c.1848-1910], unless otherwise stated 8vo, sold as a collection (19)

£700 - 900

€920 - 1,200

299 •

LOWE (EDWARD JOSEPH)

Ferns: British and Exotic, 8 vol. in 4, 479 chromolithographed plates, errata slip in volume 8, contemporary half morocco; idem, 8 vol., 479 chromolithographed plates, without errata slip [Nissen BBI 1243; Pritzel 5640], Groombridge, 1856-1860--MOORE (THOMAS) The Nature-Printed Ferns, 2 vol., "octavo edition", additional titles and 122 nature-printed coloured plates [Nissen 1401], 1859--JOHNSTONE (WILLIAM) AND ALEXANDER CROALL. The Nature-Printed British Sea-Weeds, 4 vol., [Nissen BBI 1002], 221 nature-printed coloured plates (a few working loose), one lower cover dampstained [Nissen BBI 1002], 1859-1860, Bradbury & Evans, publisher's cloth gilt, rubbed--[SEAWEED ALBUM], 40 actual samples of seaweed, each mounted on card and inserted in album, printed caption on mount, contemporary red morocco album gilt, captioned on upper cover "Call us not weeds/WE are flowers of the sea", gilt catches and clasp, g.e, 4to, [c.1860/80]; idem, another album, upwards of 100 actual samples mounted recto only, manuscript captions, contemporary half calf, worn, upper cover detached, 4to, [c.1860/80]--WOOD (WILLIAM) Index Testaceologicus; or a Catalogue of Shells, British and Foreign, FIRST EDITION, without supplement, 38 hand-coloured engraved plates, W. Wood, 1825--SOWERBY (GEORGE B.) A Conchological Manual, second edition, 27 hand-coloured engraved plates (including frontispiece), 2 folding letterpress tables, short tear to spine, Henry G. Bohn, 1842, last 2 mentioned early half morocco, unless otherwise stated 8vo; and 11 others, mostly by Lowe (33)

£1,000 - 1,500

€1,300 - 2,000

300 •

MOORE (THOMAS)

The Ferns of Great Britain and Ireland... edited by John Lindley... Nature-printed by Henry Bradbury, half-title, 51 nature-printed plates, all printed in colours by Bradbury & Evans, tissue guards, illustrations in the text, occasional spotting, contemporary green half morocco, g.e., some scuffing [Nissen BBI 1400; Pritzel 6405; Staffeu & Cowan 6275], folio (555 x 368mm.), Bradbury and Evans, 1855[-1856]

£2,500 - 3,000

€3,300 - 4,000

Important "first English attempt at applying Nature-Printing to Botanical sciences" (Preface), the author explaining that previously, in order to convey "the necessary accuracy, the art of a Talbot or a Daguerre was insufficient, nor could they be represented pictorially until Nature-Printing was brought to its present state of perfection". The plates were executed by Henry Bradbury (1831-1860), who had learned the process whilst studying under Alois Auer at the Imperial Printing Office in Vienna.



300



301

301 •

MOORE (THOMAS)

The Ferns of Great Britain and Ireland... edited by John Lindley... Nature-printed by Henry Bradbury, *half-title, 51 nature-printed plates, all printed in colours by Bradbury & Evans, tissue guards, illustrations in the text, occasional spotting and light, early half morocco, g.e.* [Nissen BBI 1400; Pritzel 6405; Stafleu & Cowan 6275], *folio (550 x 365mm.)*, Bradbury and Evans, [1855]-1857

£2,000 - 3,000

€2,600 - 4,000

This issue has the date 1857 on the title-page, but otherwise is the same as the edition dated 1856 [see lot 300].

302 •

WYATT (CLAUDE W.)

British Birds: Being Coloured Illustrations of All the Species of Passering Birds Resident in the British Isles, with Reference to their Plumage, 2 vol., 67 *lithographed plates, hand-coloured by the (10) daughters of R. Bowdler Sharpe (1847-1909, ornithologist), contemporary half calf gilt, rubbed* [Nissen IVB 1027; *Fine Bird Books, p.116; Zimmer, p.694; Mullens & Swann, p.667*], 4to, William Wesley, 1894-1899

£1,000 - 1,500

€1,300 - 2,000

Mullens and Swann call this work “probably the best ‘working’ book of illustrations: the artists have avoided the too common fault of over-colouring the birds figured.” The author thanks the Misses Sharpe for the “perfect way in which they have carried out the painting for me”

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each lot purchased:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols 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*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

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;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques 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, notes or travellers cheques;

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

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

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

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums-cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd 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.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

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

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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Charles I.

Most deere Sir, Wee greete you well. Since our
 last to you Wee have received certein advertisement that the
 Earle of Essex is come neere Aylesbury, That he hath five
 hundred fresh horse come to him from London, that the
 Lord Grey is ingend with him, and that Sr William Waller
 being gotten to London is to come thence presently with a
 very good strength, also to encounter the Earle of Essex.
 Besides this Wee have lately sent the Lord Bury's Regiment
 into Hampshire, with order to second our former
 letters to desire you to hasten thither as many of the
 horse with you as may be possibly spared. And we
 Wee bid you heartily farewell. Given at our Court at
 Oxford the 21th Day of July 1643.

You shall doe well to hasten your business
 as much as may be & remember to restrain
 p[er]plandering that all may goe for the Army
 & not to particular benefit C^R.

Comis. Rupert