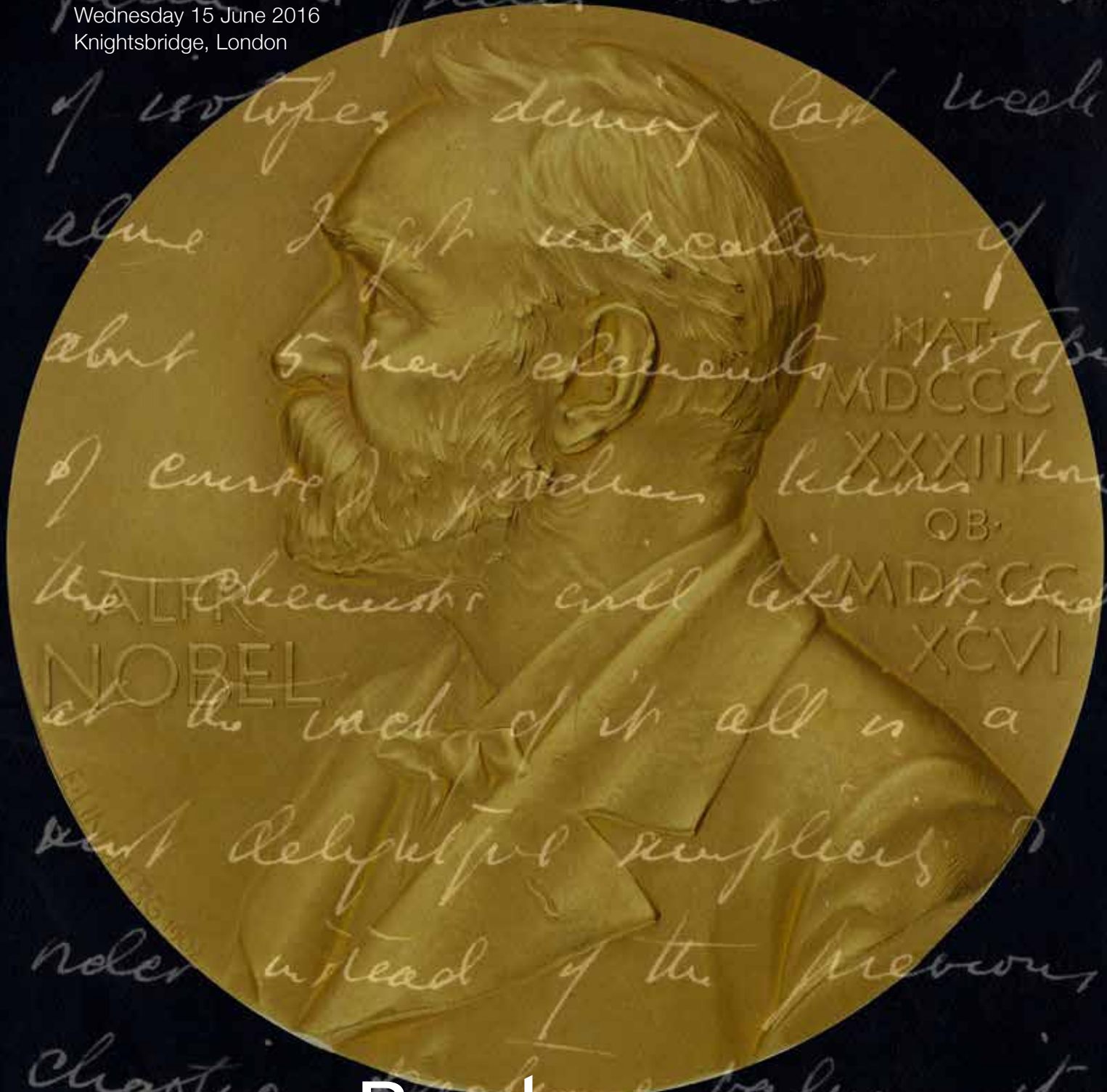


FINE BOOKS, MANUSCRIPTS AND ORIGINAL ILLUSTRATIONS

Wednesday 15 June 2016
Knightsbridge, London



Bonhams



FINE BOOKS, MANUSCRIPTS AND ORIGINAL ILLUSTRATIONS

Wednesday 15 June 2016 at 2pm
Knightsbridge, London

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Front cover: Lot 112
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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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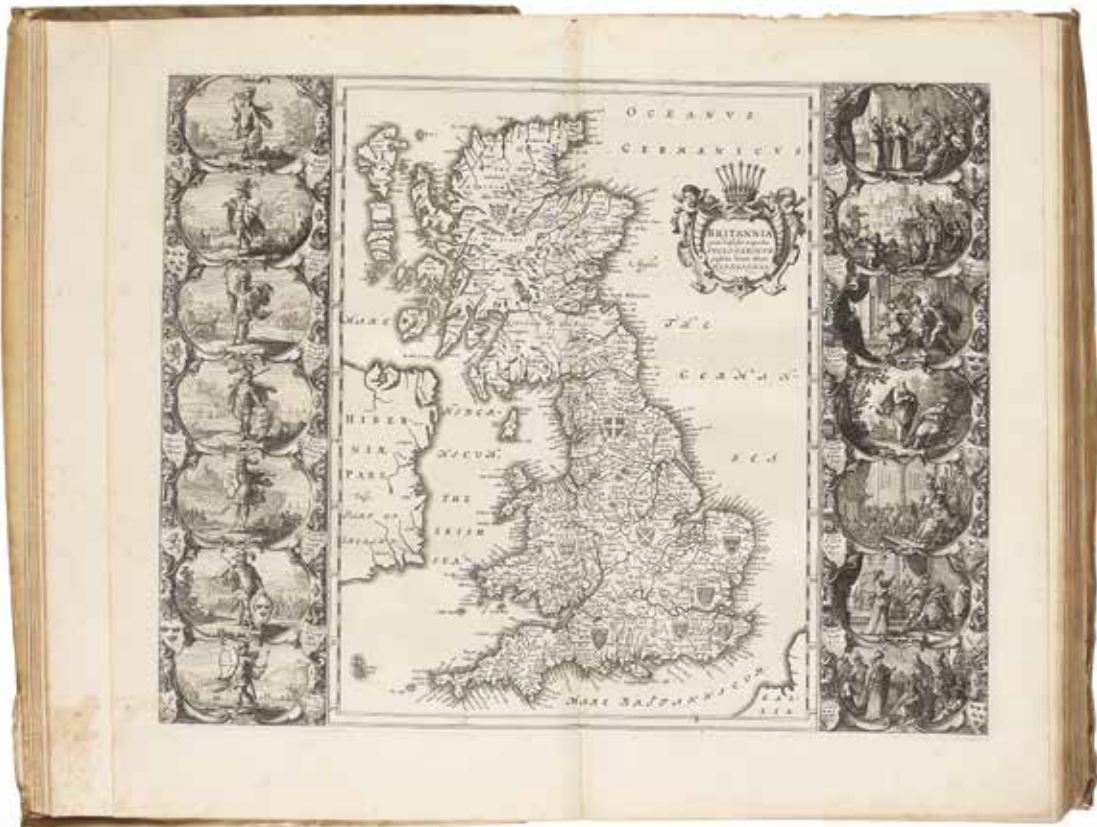


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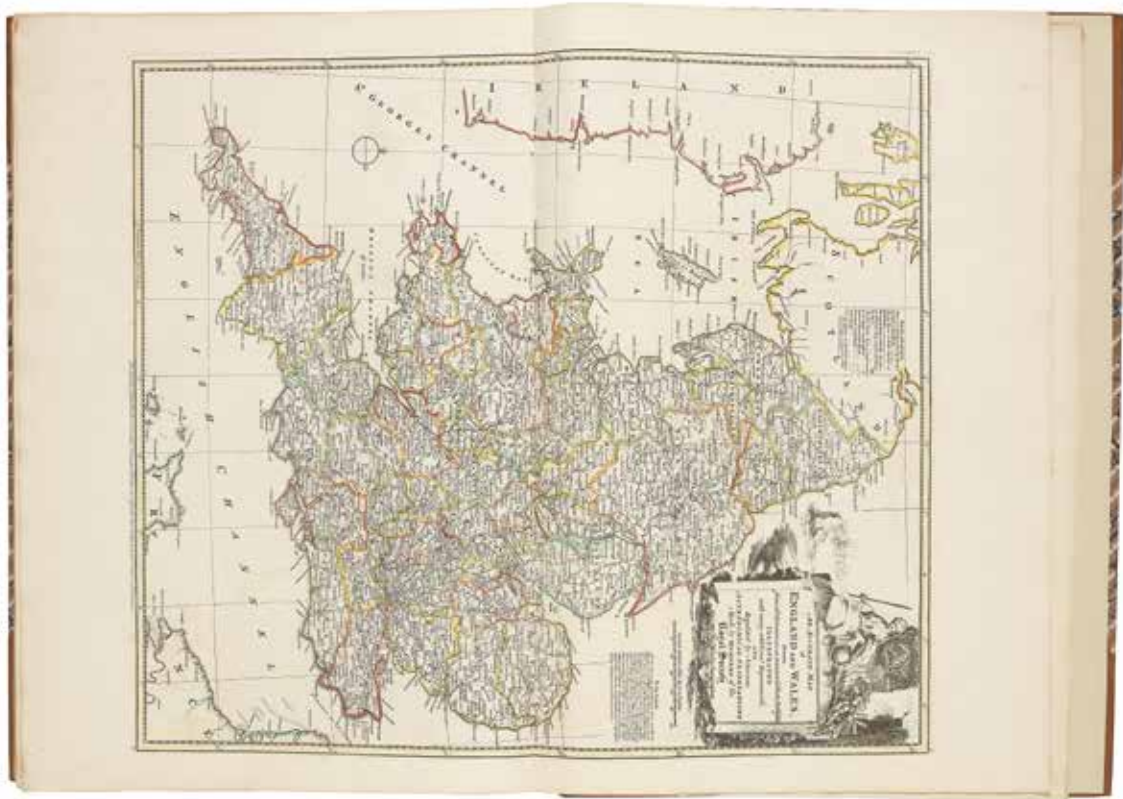
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including the Property of a Descendant of Peggy Belsher, and Papers and Books of Anthony Powell



1



2

FINE BOOKS, MANUSCRIPTS AND ORIGINAL ILLUSTRATIONS

Wednesday 15 June 2015 at 2pm

ATLASES AND MAPS

1 •

BLAEU (WILLEM AND JOHANNES)

[Theatrum orbis terrarum], Part 4 [England and Wales], *German text, engraved allegorical title-page with title-panel left blank, 58 engraved maps (all but one double-page), 3 half-page engraved illustrations, all on later stubs, light arc of dampstaining to upper margin of some text leaves and lower blank margin of map of Channel Islands, contemporary blindstamped vellum, folio (510 x 330mm.), Amsterdam, Johannes Blaeu, 1646*

£4,000 - 6,000

€5,100 - 7,600

2 •

BOWEN (EMANUEL) AND THOMAS KITCHEN

The Large English Atlas: Or, A New Set of Maps of All the Counties in England and Wales, Drawn from the Several Surveys which have been hitherto Published; Le grand atlas anglois: ou, nouveau recueil des cartes de toutes les provinces d'Angleterre et de la principauté de Galles, *French and English title-pages in red and black, 47 engraved double-page maps hand-coloured in outline, with cartouches, vignettes, inset plans, arms, etc., all mounted on guards, short tear in margin of map of Dorsetshire, Kent with very short nick at foot of central fold, creasing to title-pages, modern half calf with gilt title label [cf. Chubb CXCVII, 1763 edition], folio (569 x 400mm.), Robert Sayer, [1767?]*

£3,000 - 5,000

€3,800 - 6,300

A good clean copy of 'by far the most important eighteenth-century English atlas to be published before the appearance of John Cary's new English atlas in 1787' (Hodson). The highly-detailed and large scale folio maps, engraved by Emanuel Bowen and Thomas Kitchen at the instigation of John Hinton, were first collected together and issued by John Tinney, Thomas Bowles and Robert Sayer in 1760. The present copy is a relatively scarce edition with an additional title-page in French. The maps bear the imprints of John Bowles, Carington Bowles and Sayer (some having a gap where Tinney's name has been removed), with the map of Berkshire dated 1756. This 'splendid collection of maps' (Chubb) includes inset views or plans of major cities, including prospects of Ely, York, Leeds, Cardiff and Chichester.

3 •

CHESHIRE

SAXTON (CHRISTOPHER) Cestriae comitatus (romanis legionibus et colonys olim insignis) vera et absoluta effigies, *double-page hand-coloured map engraved by Franciscus Scatterus, decorated with large ornamental cartouche, coat-of-arms, ships, sea monsters and compass with dividers, cut to size with slight loss of border, and laid down, 387 x 502mm., 1577 [but 1579, or later]*

£1,000 - 1,500

€1,300 - 1,900

The first printed map of Cheshire. See illustration overleaf.



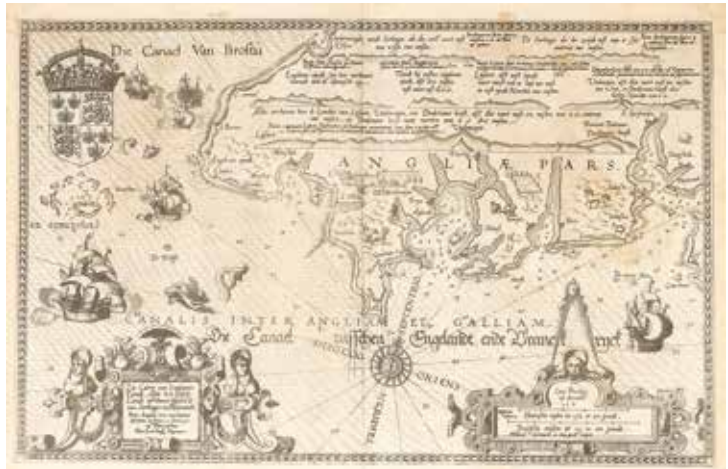
3



4



5



5

4 •
COLTON (GEORGE WOOLWORTH)

Colton's General Atlas... Accompanied by Descriptions, Geographical, Statistical and Historical by Richard Fisher, *engraved allegorical frontispiece by F.A. Chapman, 96 engraved maps and town plans (all but 5 hand-coloured, 6 double-page), occasional light toning, publisher's decorative morocco, blocked in blind and gilt, g.e., extremities lightly rubbed but generally a good, bright copy, large 4to (447 x 374mm.)*, New York, J.H. Colton and Co., 1859

£2,000 - 2,500
 €2,500 - 3,200

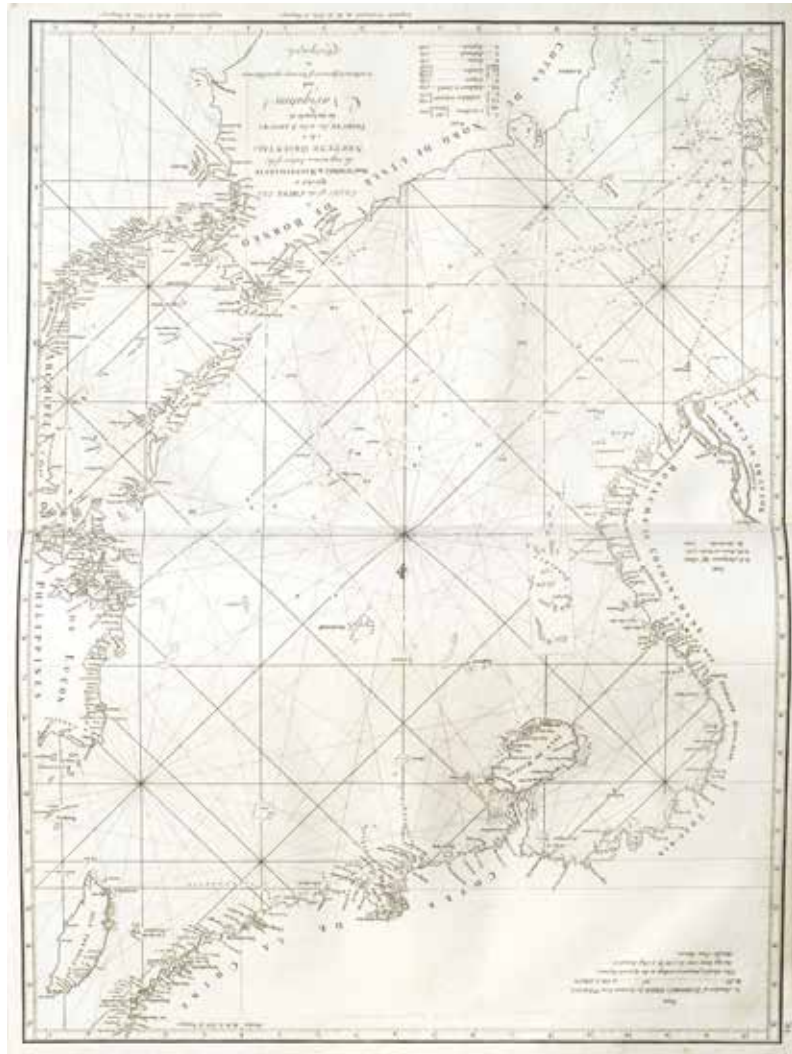
An attractive copy, in the publisher's decorative binding, of Colton's atlas, in which approximately half of the maps are devoted to the United States with state maps and city plans.

Provenance
 Thomas Greer, nineteenth century bookplate.

5 •
CORNWALL AND GREAT BRITAIN

WAGHENAER (LUCAS JANSZ) Zee caerte van Engelants Eijndt, alsoe hem tselfde Landt verthoont beginnede van Sorlinges tot Pleijmond, *double-page engraved map extending from Scilly to Plymouth, decorative cartouches, coat of arms, compass rose, ships and sea-monsters, farms and livestock on land, Latin text to verso [cf. Palmer 1; Quixley 2], 330mm x 520mm*, [Leiden, 1586]--JODE (GERARD DE) Angliae, Scotiae et Hiberniae nova descriptio, *double-page engraved map, Latin text on verso [Shirley, Early Printed Maps Of The British Isles, 173], 352 x 495mm.*, [Antwerp, c.1593] (2)

£1,000 - 1,500
 €1,300 - 1,900



6

6 •

D'APRÈS DE MANNEVILLETTE (JEAN BAPTISTE N.D.)

Le Neptune oriental, engraved allegorical title by J.B. Tilliard after Francois Boucher, large engraved vignette on dedication leaf, 47 engraved sea and coastal charts (of 63, 15 double-page), dampstains to most maps at lower section, contemporary calf, gilt blocked "Marine. Service des Vaisseaux du Roy No. XXIX" with arms on upper cover, worn and scuffed with some loss to extremities of spine [cf. NMM 203; cf. Phillips 3165], folio (558 x 410mm.), Paris, Demonville, and Brest, chez Malassis, 1775

£2,000 - 4,000

€2,500 - 5,100

The second expanded edition of *Le Neptune Oriental* by D'Après de Mannevillette, "distinguished navigator and one of the first hydrographers of France" (NMM). This copy, in the numbering of the plates, is a variant of the 1775 edition cited in NMM.

The atlas was recovered from the French frigate *Amazone* by a lieutenant aboard the British frigate *Santa Margarita*, after a skirmish on the American coast on 29 July 1792. "Captain [Elliot] Salter tacked and stood to meet the *Amazone*, which did not decline to fight. The battle opened at five, the two ships closing gradually to within pistol shot. At that range they fought for an hour and a quarter before the *Amazone* struck, with her captain killed, half her men killed or wounded... the main and mizen mast fell just as the flag was hauled down... A lieutenant and sixty-eight men were sent to take possession of the prize" (William Laid Clowes, *The Royal Navy: A History from the Earliest Time to the Present*).

Provenance

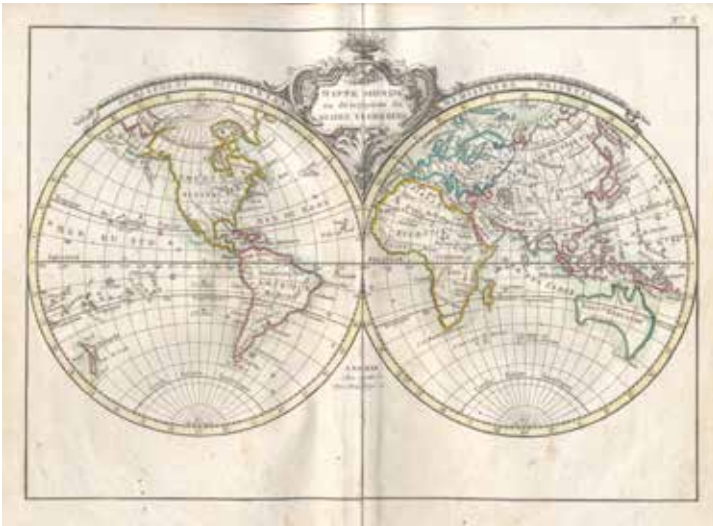
The French frigate *Amazone*; "Lieut. James Rose of the *Santa Margarita* taken from the *Le Amazone* July the 29 1792", inscription inside upper cover; Rose family (of Co. Limerick) bookplate, with motto "Non Sine Sente Rosa".



7



8



9



11

7 •

GREAT BRITAIN - HEPTARCHY AND MIDDLESEX

SPEED (JOHN) Britain as it was divided in the Tyme of the English Saxons Especially their Heptarchy, double-page hand-coloured engraved map, 14 attractive vignettes in the margins showing scenes from Saxon history, compass rose, English text on verso, 385 x 512mm., John Sudbury and George Humble, [1627, or later]; Middle-sex Described with the Most Famous Cities of London and Westminster, double-page hand-coloured engraved map, inset plans of London and Westminster, and views of the two abbeys, 385 x 112mm., [George Humble, 1627, or later] (2)

£1,000 - 1,500
 €1,300 - 1,900

8 •

GREAT BRITAIN - HEPTARCHY

BLAEU (WILLEM) Britannia, prout divisa fuit temporibus Anglo-Saxonum, praefertim durante illorum Heptarchia, *hand-coloured double-page engraved map, 14 historiated scenes in vertical margins, Latin text on verso, 410 x 520mm.*, [Amsterdam, 1645, or later]

£800 - 1,200

€1,000 - 1,500

9 •

LATTRE (J.)

Petit atlas moderne ou collection de cartes élémentaires dédié à la jeunesse, *engraved title, 2 double-page celestial plates, 1 double-page twin-hemispherical world map and 25 double-page or folding engraved maps (hand-coloured in outline, some with folding flaps, as listed in table), small hole in title, a few maps repaired on verso, last map split at fold, 20pp. text ('Idée de la sphère' by C.F. Delamarche) and advertisement leaf at end, contemporary boards, spine worn [cf. Phillips Atlases 741], 8vo, Paris, Lattré, 1793*

£600 - 800

€760 - 1,000

An attractive and early juvenile atlas, with a map of the world and four of the Americas.

10 •

MARTIN DE MOUSSY (JEAN ANTOINE VICTOR)

Description géographique et statisque de la Confédération Argentine... Atlas, *second edition, additional decorative lithographed title, 29 double-page engraved maps (2 hand-coloured), publisher's morocco-backed cloth, rubbed with small loss to backstrip*, Paris, Firmin Didot, 1873--[ILLINOIS] Atlas McLean County and the State of Illinois. To Which is Added an Atlas of the United States, *Maps of the Hemispheres &c.*, 35 lithographed topographical plates (each with between 1 and 5 views), 68 hand-coloured lithographed maps (7 double-page), 2 with short tear, 2 creased, *modern half morocco preserving publisher's cloth panels*, Chicago, Warner & Beers, 1874--MARTINEAU (ALFRED) *Nouvel atlas illustré. Géographie universelle, 62 double-page engraved maps, one large folding engraved map, publisher's morocco-backed cloth, upper hinge cracked*, Paris, Direction et Administration, [1889], folio (3)

£600 - 800

€760 - 1,000

11 •

MERCATOR (GERARD) AND JODOCUS HONDIUS

Double portrait of Mercator and Hondius, *double-page engraved mapsheet with portrait of Mercator and Hondius seated with globes, an atlas, map and map making equipment within a decorative cartouche, Latin text on verso, good margins, 385 x 445mm.*, [Amsterdam, 1619]

£600 - 800

€760 - 1,000

Celebrated double portrait of Gerard Mercator (1512-94) and Jodocus Hondius (1563-1612), engraved for inclusion in the *Atlas, sive cosmographicae meditationes*, 1619.

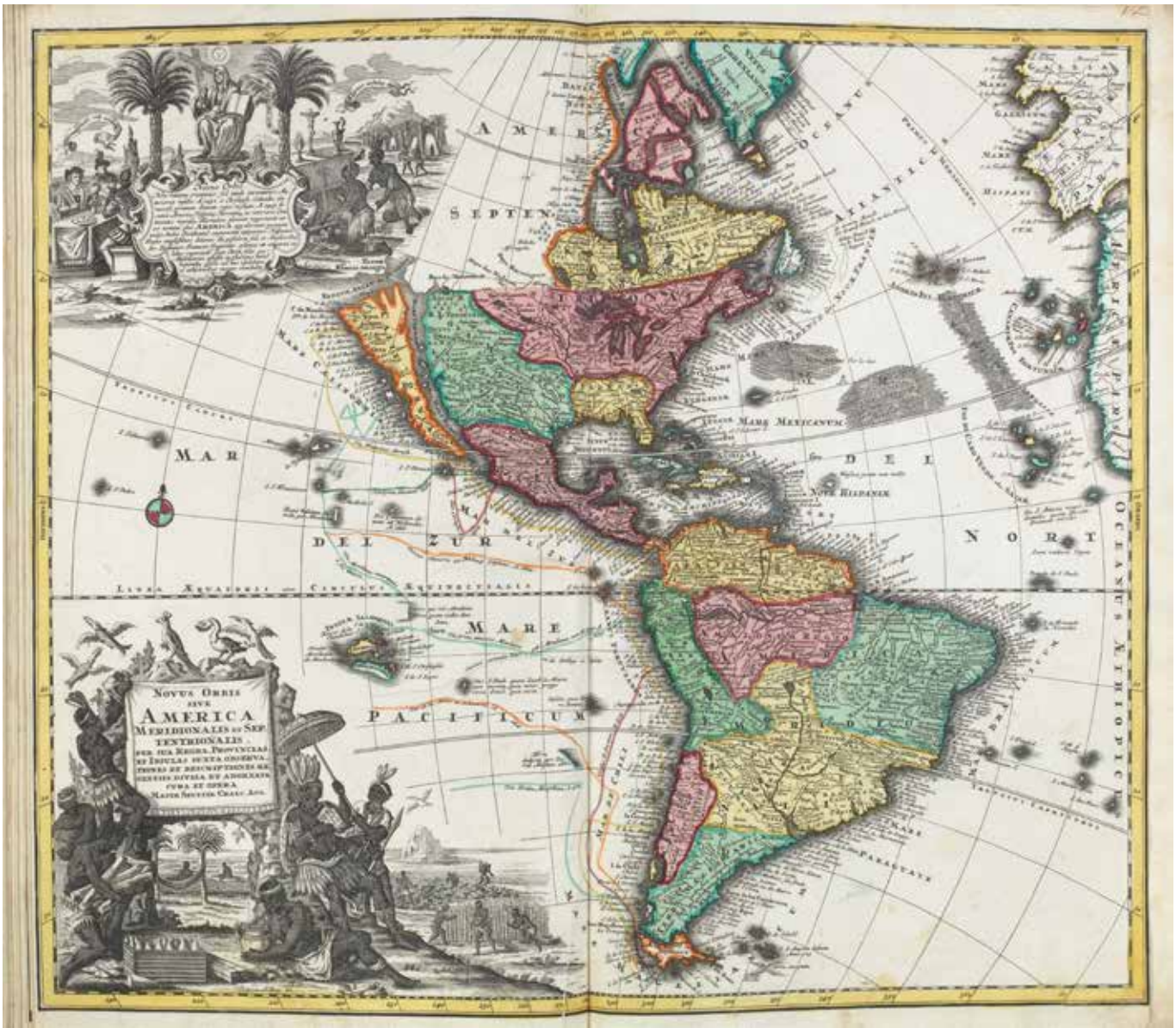
12 •

SCOTLAND - EDINBURGH

JOHNSTON (ANDREW) The Plan of Edinburgh exactly done From the Original of ye Famous D: Witt, *hand-coloured engraved plan of Edinburgh on 2 sheets joined, with buildings in profile, 3 inset views of the castle and the city from the North and the South, one short tear, rejoined at folds, 420 x 1040mm.*, Millward, Dickinson [c.1728]

£700 - 900

€890 - 1,100



13

13 •
SEUTTER (MATTHAUS) AND OTHERS

[Composite atlas], comprising 2 hand-coloured engraved titles (first allegorical for Seutter's "Atlas novus" by Remshard after Rogg, with 5-inch tear at foot; second for his "Atlas geographicus" dated 1720), 2 leaves of letterpress, 18 hand-coloured double-page maps by Seutter including double-hemisphere world (trimmed to just inside neatline) and 4 continents, 13 double-page maps by Homann hand-coloured to varying degrees including double-hemisphere world, and approximately 32 further plates by various hands of allegorical, genealogical, topographical and historical subjects (a few with tipped-on flaps) including city plans of Rome and Paris by Seutter, mostly hand-coloured, plus contemporary double-page manuscript map of German states in ink and watercolour, nineteenth century calf-backed boards, remains of ties, heavily rubbed, upper joint cracked, folio (530 x 305mm.), Augsburg, the Author, [c.1740]

£6,000 - 8,000
 €7,600 - 10,000

HANDSOME COMPOSITE ATLAS, based around Seutter's c.1740 *Atlas novus* but with additions by J.B. Homann to whom he had been apprenticed in 1687.



14 (detail)

14 •

SUSSEX - RYE HARBOUR

Plan of Rye Harbour with Longitudinal and Cross Sections of the Channels, as Surveyed Under the Direction of W. Cubbitt, Esq., Civil Engineer, *very large hand-coloured engraved map, on 20 sheets (joined), laid on linen, 2 large inset plans, several cross sections of the channel length and depths, 2 short tears repaired in mostly blank area, rolled into original metal tube, lettered "Rye Harbour 1840" in ink on side, map approximately 6000 x 148mm., Sherrard and Hughes, 20 January, 1840*

£1,000 - 1,500

€1,300 - 1,900

Exceptionally large plan of Rye Harbour, six metres long on a scale of 100ft to an inch, as surveyed by William Cubbitt. Includes detailed inset "Plan of the River from Scots Float Sluice to the Main Channel near the Fish Market", and another shewing "the coast of the immediate vicinity" of the Harbour.

15 •

TEESDALE (HENRY)

A New General Atlas of the World... from Drawings Made Expressly for this Work, by John Dower, *double-page engraved title with large allegorical vignette, 47 hand-coloured engraved maps (44 double-page; nos. 27/28 of India large folding; Comparative chart), letterpress index, contemporary green half morocco, g.e., rubbed, folio (372 x 255mm.), Henry Teesdale, 1840*

£900 - 1,200

€1,100 - 1,500



16

16 •
WORLD

BLAEU (JOAN) *Nova et accuratissima totius terrarum orbis tabula*, double-page, hand-coloured engraved twin hemisphere map, with California as an island, the borders decorated with allegories of the four season, and celestial figures seated amid clouds, Dutch text on verso, good wide margins, thin trail of worming just touching outer border [Shirley 428], 412 x 550mm., [Amsterdam, 1664]

£5,000 - 7,000
€6,300 - 8,800

A new world map prepared for Blaeu's *Atlas Maior* (1662), for which "the engraving, layout and elegance of decoration are all of the highest standard" (Shirley).

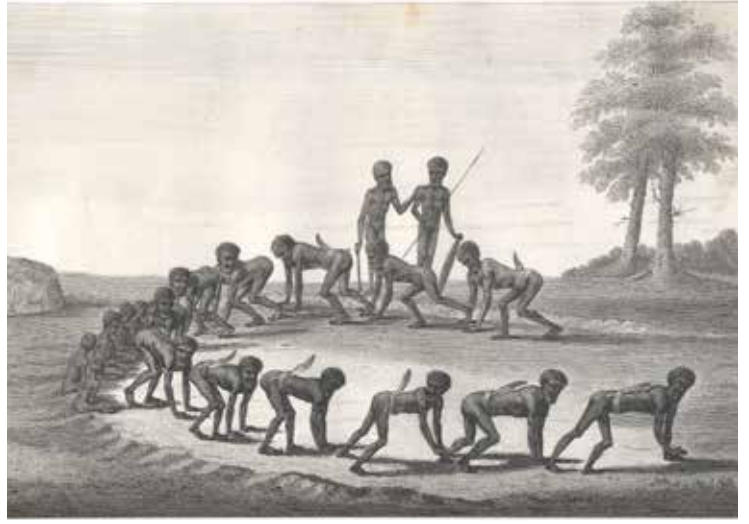
17 •
WORLD

SEUTTER (GEORGE MATTHAUS) *Diversi globi terr-aquei, statione variante et visu intercedente, per coluros tropicorum, per ambo polos et particul. sphaere, Zenith in planum delineati orthographici prospectus*, engraved twin-hemisphere map with California as an island, borders with eight smaller circular projections depicting the world from differing angles, 4 smaller circular diagrams, numerous figures of the winds, and 2 decorative cartouches [cf. Shirley. *World* 578], image 495 x 573mm., [Augsburg, c.1730]

£800 - 1,200
€1,000 - 1,500



17



18

GENERAL TRAVEL

18 •

AUSTRALIA

COLLINS (DAVID) *An Account of the English Colony in New South Wales, from its First Settlement, in January 1788, to August 1801: with remarks on the dispositions, customs, manners, &c. of the native inhabitants of that country... some particulars of New Zealand, second edition, engraved frontispiece portrait, 23 engraved plates (3 hand-coloured), 2 engraved maps (one folding, misbound), engraved illustrations, modern half calf, gilt morocco spine label* [Ferguson 390], 4to, T. Cadell and W. Davies, 1804

£800 - 1,200
€1,000 - 1,500

David Collins accompanied Governor Arthur Phillip on the expedition to establish a convict settlement in Botany Bay. The work “apart from its singular, almost painful interest as a narrative, is of especial value as the first account of the infant colony” (DNB).

Provenance

Adrian Bullock, Norfolk, bookplate.

19 •

AUSTRALIA

PHILLIP (ARTHUR) *The Voyage of Governor Phillip to Botany Bay; with an Account of the Establishment of the Colonies of Port Jackson & Norfolk Island, FIRST EDITION, engraved frontispiece portrait, title with engraved vignette, 53 plates and maps (5 folding, one double-page, some with tissue guards), with errata, subscribers' list and advertisement leaf, spotting to title, some offsetting from plate to text but generally clean, contemporary calf gilt, rebacked preserving the original elaborately gilt-tooled spine* [Ferguson 47; Hill 1346; Nissen ZBI 3518], 4to, John Stockdale, 1789

£2,000 - 3,000
€2,500 - 3,800

FIRST EDITION OF THE FIRST OFFICIAL ACCOUNT OF THE VOYAGE TO BOTANY BAY, and a classic work on Australia as a British colony. At Port Jackson, Phillip founded Sydney. Includes fine plates of zoological subjects, and an appendix listing approximately 800 convicts brought to Australia in 1787.

Provenance

Adrian Bullock, Norfolk, bookplate. See illustration overleaf.



19

20

BRAZIL - RIO DE JANEIRO

[SALATHÉ (FRÉDÉRIC) and JOHANN JACOB STEINMANN. Panoramic view of Rio de Janeiro], *finely hand-coloured aquatint view after Guillaume Frédéric Ronmy and Félix Taunay, heightened with gum arabic, with engraved key in French below and wide grey wash outer border, faint staining discernible in sky area, slight browning to key area, on 2 sheets joined, image 200 x 1020mm.,* [?Basel, c.1834-1840]

£2,000 - 4,000

€2,500 - 5,100

Rare panorama of Rio taken from the Morro do Castelo, with bright fresh colours. 'Uno de los ejemplares más importantes del género en la iconografía de Rio de Janeiro' (Eliza Linhares Borges and Víctor Mínguez, *La fabricación visual del mundo atlántico 1808-1940*, 2010). Ronmy's oil painting was one of the first panoramas to be displayed in a rotunda in Europe, causing a great sensation in Paris. Steinmann had introduced lithography to Brazil in 1825 and Salathé engraved the views for his *Souvenirs de Rio de Janeiro* before the former returned to Basel in 1834 to carry on publishing his works.

21

BRAZIL - BAHIA

[SALATHÉ (FRÉDÉRIC) and JOHANN JACOB STEINMANN. Panoramic view of São Salvador], *finely hand-coloured aquatint view after after Carl Eduard Kretschmar, with manuscript key below and wide grey wash outer border, slight browning mostly in key area, on a single sheet, image 197 x 1000mm.,* [?Paris, c.1835-1840]

£1,000 - 1,500

€1,300 - 1,900

Another even scarcer panorama by Salathé from the series published by Steinmann (see previous lot).



20



21



22



23

22 •

BRAZIL

[RUGENDAS (JOHANN MORITZ) *Voyage pittoresque dans le Bresil* traduit de l'allemand par Mr. de Colbery], 98 (of 186) pages of text and 55 (of 100) lithographed plates, lacking engraved title, half-title, and subscribers list, first few leaves with light marginal waterstains, one plate with patches of browning, contemporary roan-backed boards, rubbed, corners worn, inner hinge split [Borba de Moraes p. 754; Colas 2594; Lipperheide 1631; Palau 281204; Sabin 73935], folio (530 x 350mm.), [Paris, Engelmann, 1835]

£1,500 - 2,500

€1,900 - 3,200

"Of the utmost importance for the study of Brazilian life at the beginning of the nineteenth century" (Borba de Moraes), Rugendas' work was published simultaneously in twenty parts with either French or German text. See illustration on preceding page.

23

BRAZIL - RIO DE JANEIRO

FERREZ (MARC) An album containing 29 views of Rio de Janeiro and environs, and 2 of "native types", albumen prints, all captioned and (all but 4) signed by Ferrez in the negative, and one albumen photograph portrait of a well-to-do family group by an identified photographer, mounted one per page (except one instance of recto/verso), images 160 x 220mm., contemporary green cloth, gilt lettered "Souvenir de Rio de Janeiro" on upper cover, oblong 4to (212 x 268mm.), [1880s]

£5,000 - 6,000

€6,300 - 7,600

GOOD ALBUM OF VIEWS OF RIO DE JANEIRO BY FERREZ, comprising: Rio de Janeiro de la rade; Entree de Rio; Place 15 de Novembre; La poste, Rua 1 de Marco; Rua do Ouvidor; Botafogo; Botofogo - Ecole militaire; Corcovado - sur le chemin de l'aqueduc; Le corcovado [do largo dos leoes]; Tijuca (3, one not signed); Bibliotheque portugaise; Musé nacional Sao Christovao; La gloire du quai; Jardin publique; Place de la Republique; Entrée de la Baie de Rio; Ecolé nationale des beaux arts (not signed); Jardin botanique les bambous; Jardin botanique [allee des palmiers]; Jardin botanique allée de coté; Statue Don Pedro I; Campo da Acclmacao; Gare du chemin de fer central; four images relating to coffee industry: Fazenda de café; La récolte du café (2, different images, one not signed); Sechagé du café sur le "terreiro"; A portrait study entitled "Costume de chef indien, Jauapiry"; portrait of 2 women (not signed).



25



26

24 •

CAMBINI (ANDREA)

Libro della origine de Turchi et imperio delli Ottomanni, FIRST EDITION, *woodcut printer's device on title and verso of final leaf, penultimate leaf [87] misnumbered 97 [Atabey 185; this edition not in Blackmer or Adams]*, Florence, per li heredi di Philippo di Giunta, June 1529--GIOVIO (PAOLO) Commentario de le cose de Turchi... a Carlo Quinto imperadore augusta, *third edition, title within elaborate woodcut border [this edition not in Atabey, Blackmer or Adams]*, [Venice], 1538, 2 works in 1 vol., *occasional light browning, crushed brown morocco by Chambolle-Duru (signed on front turn-in), gilt lettered spine with raised bands, inner gilt dentelles, g.e., 16mo*

£2,000 - 3,000

€2,500 - 3,800

TWO RARE EDITIONS OF INFLUENTIAL WORKS ON THE ORIGINS OF THE TURKS. "According to Runciman, Cambini consulted survivors of the siege of Constantinople in composing this important work, which provided account of the Turks up to 1517, the date of the Ottoman conquest of Egypt... [whilst] Giovio, provoked by the siege of Vienna in 1529, regarded this work as his contribution to the struggle" (Atabey).

25 •

ELPHINSTONE (MOUNTSTUART)

An Account of the Kingdom of Caubul, and its Dependencies in Persia, Tartary, and India; Comprising a View of the Afghan Nation and A History of the Dooraunee Monarchy, FIRST EDITION, *14 aquatint plates (13 hand-coloured), 2 engraved maps (one large folding, both hand-coloured in outline), errata slip, modern half calf [Abbey Travel 504; Colas 960; Lipperheide 1483], 4to, Longman, 1815*

£1,000 - 2,000

€1,300 - 2,500

Elphinstone's important account of Afghanistan, the Punjab and the north-west, based on his own 1808 mission to Kabul and information provided by other nineteenth century visitors to the region, "continued to inform British policy on the north-western frontier until the 1840s" (ODNB). The fine costume plates, drawn after Robert Grindlay and local Indian artists, are described by Abbey as being "of excellent quality".

Provenance

Royal Institution of Great Britain, stamp on verso of title; Alan Carr, bookplate.



27



28

26 •

INDIA - PHOTOGRAPHY

JEHANGIR (SORABJI) Princes and Chiefs of India. A Collection of Biographies and Portraits of the Indian Princes and Chiefs and Brief Historical Surveys of the Territories... Revised and Completed by F.S. Jehangir Taléyarkhan, vol. 1 (of 3), FIRST EDITION, 21 woodburytype portraits, all on original mounts with decorative typographical borders (images approximately 249 x 195mm.), with letterpress titles and descriptive text, very short tear at lower blank margin of title, publisher's red morocco gilt, g.e., worn at extremities, folio (370 x 265mm.), Waterlow, 1903

£1,000 - 1,500

€1,300 - 1,900

ILLUSTRATED WITH PHOTOGRAPHIC PORTRAITS OF INDIAN PRINCES AND CHIEFS, and published to coincide with the 1903 Delhi Durbar. The author "visited all parts of India to collect and verify the necessary material, to enlist the co-operation of those concerned, and to arrange for the photographs which add so greatly both to the contemporary and historical value of the undertaking" (Preface). This volume includes portraits of the Maharajas of Mysore (2), Baroda, Jammu and Kashmir, Travancore, Udaipur, Gwalior (2), Indore, Kolhapur, Jaipur, Patiala (2), Jodhpur, Bikanar, Rewah and Bundi; the Nizam of the Deccan, Nawab of Bahawalpur, Raja of Cochin, and the Maha Rao of Kutch. See illustration on preceding page.

27

ITALY - PHOTOGRAPHY

MACPHERSON (ROBERT TURNBULL) A collection of nineteen large views in Rome, [c.1860]; and 18 other albumen prints, including Venice (12, attributable to Carlo Ponti), paintings (3), Florence, and Orvieto (2), albumen prints, each mounted on stiff card album sheets recto only, pencil captions in English on the mounts, disbound, images approximately 360 x 280mm or 290 x 405mm. or slightly smaller, [c.1860]

£1,500 - 2,500

€1,900 - 3,200

Scottish painter Robert Macpherson (1814-1872) settled in Rome in the 1830s, and began experimenting in photography in 1851, specialising in views of the city and its artistic treasures. "In 1858 he contributed 120 prints to the exhibition of the Architectural Photographic Association. His earlier experience as a painter proved invaluable in the choice of effective viewpoints, and his interpretations of classical architecture were unsurpassed in their aesthetic power and sophistication" (ODNB).

Rome images comprise: The Capitol from the Forum; Temple of Vespasian; Colosseum; Meta Sudans looking towards the Arch of Titus; Arch of Titus (2 views, 2 details); Arch of Constantine; Forum and Trajan's Column; Temple of Vesta; The Pantheon; Portico of Pallas Minerva; Temple of Fortuna Virilius; Porta San Paolo with the Pyramid of Cestius; detail of the Antonine; cloisters of San Paolo; View across the Tiber towards St. Peter's and Castel Sant'Angelo; View of the Forum.

Provenance

The Wills Collection.



29

28

MCKENNEY (THOMAS L.) AND JAMES HALL

A collection of thirteen portrait plates from 'The History of the Indian Tribes of North America', *hand-coloured lithographs on wove paper, a few short marginal snicks and tears (one just touching image), loose [cf. Howes M129; Sabin 43410a], 545 x 385mm., Philadelphia, F.W. Greenough, 1838 (13)*

£1,000 - 1,500

€1,300 - 1,900

Comprises: Se-Quo-Yah (illustrated); Pa-She-Pa-Haw. A Sauk Chief; Kish-Kal-Wa. A Shawanoe Chief; Waa-Pa-Shaw. A Sioux Chief; Payta-Kootha. A Shawanoe Warrior; Chippeway Squaw & Child; Mo-Hon-Go. An Osage Woman; Meta-Koosega. A Chippeway Warrior; Qua-Ta-Wa-Pea. A Shawanoe Chief; Red-Jacket. A Seneca-War Chief; Wesh-Chubb. A Chippeway Chief; Little Crow. A Sioux Chief; Push-Ma-Ta-Ha. A Choctaw Warrior.

29 •

NEW ZEALAND - PHOTOGRAPHY

[COXHEAD (F.A., *publisher*)] Dunedin in 1860, *20 albumen prints mounted recto and verso on 10 sheets (spotting, mostly to mounts), printed sheet entitled "As It Was" pasted onto front free endpaper, publisher's cloth, gilt lettered "Dunedin in 1860" on upper cover, rubbed at extremities, oblong folio (222 x 274mm.), [Dunedin, Frank Coxhead, c.1885]*

£1,000 - 1,500

€1,300 - 1,900

RARE: striking views of Dunedin (founded in 1848) during the Otago goldrush years, including images of the port, residential and commercial areas.

The photographs were taken by Dunedin photographer William Melliush in the early 1860s; his own shop ("Melliush's Portrait Gallery") is depicted in the view of Printer's Street. They were not issued as a collection until Coxhead purchased the glass plates. This copy has the publisher's *carte-de-visite* "Frank A. Coxhead, Portrait & Landscape Photographer, Princes St. (Octagon), Dunedin, N.Z." inside upper cover.

Provenance

D.M. Miller, Castle St., [Dunedin], pencil inscription. In the 1880s Miller had a grocery and general store, and advertised in the Dunedin *Evening Star* (23 November 1889) the availability of "Superior board and residence for gentlemen; bath, piano; 21s to 25s weekly...".



30



31



32

30 •

OGILBY (JOHN)

America, Being the Latest, and Most Accurate Description of the New World; Containing the Original of the Inhabitants, and the Remarkable Voyages Thither, FIRST EDITION IN ENGLISH, *translated by John Ogilby, engraved allegorical frontispiece, title printed in red and black, 49 engraved double-page or folding plates and maps (including general Americas with California as an island), 6 single engraved portraits, lacks final leaf listing plates and maps of "Arx Carolina" and "Virginia pars Australis & Florida", "Nova virginiae tabula" map loose (inserted from another copy), Qq5 repaired with loss of a few words and affecting one illustration, light dampstain to lower fore-corner towards end, nineteenth-century calf gilt with Botfield arms on sides [Wing 0165; Sabin 50089], folio (410 x 252mm.), by the Author, 1671*

£3,000 - 5,000

€3,800 - 6,300

John Ogilby's *America* is a translation of Montanus's *De Nieuwe en Onbekende Weereld*, to which he added substantially from other (mostly English) sources, especially for the sections concerning New England and New France, Maryland and Virginia.

Provenance

Beriah Botfield, arms on sides; Marquess of Bath, by descent; Christie's, 13 June 2002, lot 108.

31 •

OGILBY (JOHN)

Asia, the First Part. Being an Accurate Description of Persia, and the Several Provinces Thereof. The Vast Empire of the Great Mogol, and Other Parts of India, vol. 1 (all published), FIRST EDITION, *title printed in red and black, engraved additional pictorial title, 28 engraved plates (12 double-page), 5 engraved maps (4 double-page, one folding), illustrations in the text, folding map (loose, inserted from another copy), lacks A1-4, B1 (blank, as usual) and 2M4 ("Directions"), light brown stain on title, nineteenth-century calf gilt with Botfield arms on sides [Wing 0166], folio (410 x 250mm.), by the Author, 1673*

£1,500 - 2,500

€1,900 - 3,200

Provenance

Beriah Botfield, arms on sides; Marquess of Bath, by descent; Christie's, 13 June 2002, lot 108.

32 •

[PARKS (FANNY)]

Wanderings of a Pilgrim, in Search of the Picturesque, during Four-and-Twenty Years in the East; with Revelations of Life in the Zenana... Illustrated with Sketches from Nature, 2 vol., FIRST EDITION, *49 plates (20 chromolithographed or coloured by hand), folding lithographed panorama of the Himalayas in pocket at end of volume, publisher's blue pictorial cloth [Abbey Travel 476; Mendelssohn III, pp. 630-31], large 8vo, Pelham Richardson, 1850*

£800 - 1,200

€1,000 - 1,500

Fanny Parks arrived in India in 1822, as the wife of a civil servant in the East India Company. Stationed at Allahabad, she travelled extensively, visiting Agra, Fatehgarh, Cawnpore, Meerut, Delhi, and Landour in the Himalayas. As a woman she was able to enter the Zenana, witnessing marriage and religious ceremonies not reported on by male writers. Volume 2 includes chapters on Cape Town and South Africa.

Provenance

Catherine Wilton, early ownership inscription of title of volume one.

33

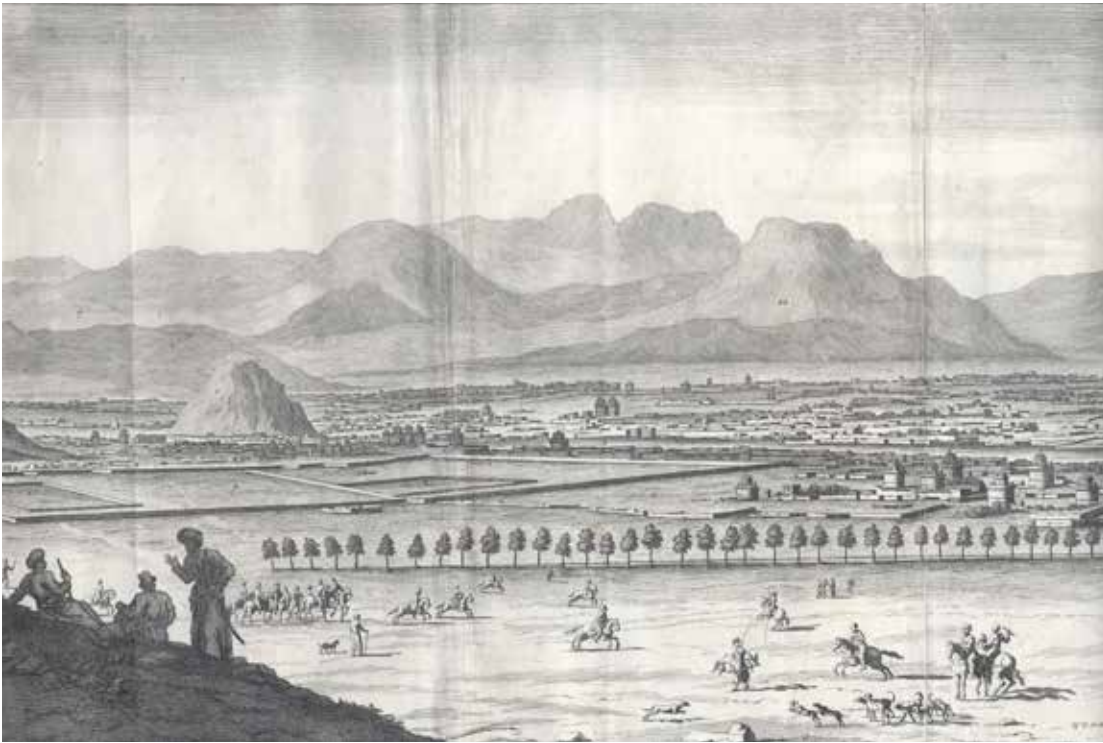
PERSIA - ISFAHAN

[BRUYN (CORNELIS DE) Panoramic view of the city of Isfahan], *long engraved panorama titled 'Spahan', some browning towards right-hand edge, on 3 sheets joined, 290 x 1885mm., [Amsterdam, chez les frères Wetstein, 1718]*

£500 - 700

€630 - 890

A fine and rare panorama of the city of Isfahan, the foreground filled with scenes of military exercises and merchants. It was published in De Bruyn's *Voyages de Corneille le Brun par la Moscovie, en Perse, et aux Indes orientales*. See illustration overleaf.



33 (detail)

34 •

POLAR

MOSS (EDWARD LAWTON) *Shores of the Polar Sea. A Narrative of the Arctic Expedition of 1875-6*, FIRST EDITION, half-title, 16 mounted chromolithographed plates (finger marks to one plate), and numerous illustrations “from drawings made on the spot by the author”, one colour-printed map, title and plate captions printed in red and black, publisher’s decorative cloth gilt, g.e., rubbed, folio (448 x 331mm.), Marcus Ward, 1878

£800 - 1,200
 €1,000 - 1,500

“Moss was a naval surgeon on Nares’ flagship, *Alert*, but also served as artist for the expedition, producing this sumptuous volume two years after the expedition returned. Although his preface disclaims a narrative intent for the book and places his emphasis on pictorial efforts, the book still provides a substantial and engaging account of the Nares expedition (1875-76)” (*Books on Ice*, 4.7).

35 •

POLAR

MURRAY (GEORGE, *editor*) *The Antarctic Manual for the Use of the Expedition of 1901... with a Preface by Sir Clements R. Markham...* Presented to the Expedition and Issued by the Royal Geographical Society, FIRST EDITION, half-title, 3 folding lithographed maps printed in colours loose in pocket inside lower cover as issued, illustrations in the text, library stamps on endpapers and (small one) on title, publisher’s blue cloth gilt, white shelfmarks on spine, stamp on fore- and top edge, frayed at upper margin [Spence 829; *Taurus* 39], 8vo, Royal Geographical Society, 1901

£600 - 800
 €760 - 1,000

“No polar vessel ever left these shores so well adapted and prepared as the *Discovery*, to secure the valuable scientific results that are hoped for from the exertions of explorers; and I trust that one useful aid to our gallant friends when in the far South, will be Mr. George Murray’s ‘*Antarctic Manual*!’” (Clement Markham, Preface). Includes an extensive bibliography of earlier publications on the Antarctic. Edited by George Murray, scientific director of the British National Antarctic Expedition, the Manual is an important compendium of the knowledge deemed important to the success of Scott’s expedition, including papers on geography, climate, geology, arctic sledge-travel, the Aurora, and a bibliography of previous Antarctic material.

Provenance

Imperial College Geology Department, library stamps, including “Withdrawn” stamp.



36

36 •

ROBERTS (DAVID)

The Holy Land, Syria, Idumea, Arabia... with Historical Descriptions by The Revd. George Croly, 3 vol., lithographed frontispiece portrait of the author by Charles Baugniet, large tinted lithographed vignette on titles, 60 full-page tinted lithographed plates, 60 half-page tinted lithographed illustrations, all by Louis Haghe after Roberts, engraved map of Roberts' route, all mounted on stubs, tissue guards, occasional light spotting, later green half morocco by "C.J. Fox, Bookbinder, Woodbridge" (with ticket) [Abbey Travel 385], elephant folio (605 x 450mm.), F.G. Moon, 1842-1849

£8,000 - 12,000

€10,000 - 15,000

Provenance

Alan Carr, bookplate.

37 •

ROBERTS (DAVID)

The Holy Land, 3 parts in 1 vol., text by George Croly, half-titles, parts titles printed in red and black, 120 lithographed plates by Louis Haghe after Roberts, tissue guards, occasional spotting, contemporary calf gilt, rebacked preserving original decorative spine, g.e., 4to, Cassell, Petter, Galpin & Co., [c.1880]

£600 - 800

€760 - 1,000



39

38 •

SIMPSON (WILLIAM)

The Seat of War in the East. First [-Second] Series, 2 parts in one vol., *hand-coloured lithographed pictorial titles, lithographed dedication leaf, 79 tinted lithographed plates, ALL HAND-COLOURED, tissue guards (some with printed keys), modern half morocco preserving original gilt morocco spine, and gilt lettering panel on upper cover [Abbey Travel 237], folio (553 x 362mm.),* Colnaghi, 1855-1856

£1,500 - 2,000

€1,900 - 2,500

“During the Crimean War Simpson became a pioneer war artist: dispatched by the printsellers Colnaghi & Son... he recorded the naval battles in the Baltic Sea and then went on to Balaklava in November 1854 to make accurate sketches on the spot. The drawings which he made during that terrible winter were submitted to Lord Raglan, sent home to England, and shown to Queen Victoria by the minister of war” (ODNB). Lithographed by Day & Son they remain one of the most significant visual records of the Crimean conflict.

39

SRI LANKA - PHOTOGRAPHY

Album of views and “local types” of Sri Lanka, by Skeen & Co., and others, *52 large albumen prints (23 signed in the images by Skeen & Co.), approximately 278 x 220mm., mounted one per page recto and verso, 5 smaller albumen prints (approximately 152 x 208mm.), contemporary red diced morocco, gilt-lettered “Ceylon Views” on upper cover, g.e., joints split, hinges strengthened, folio, [1870/90s]*

£800 - 1,200

€1,000 - 1,500

Good album of Sri Lankan views, including 23 by Skeen & Co. Images include: portraits of local types (9, Kandiyian chief and family, Buddhist priests, fruit sellers, Cocoa gatherers, snake charmers, fishermen on the beach, bullock cart driver, street vendors); views in Colombo (7) and Kandy (9), railway scenes (6, including 2 of a landslide on the line at Meenagalla), elephants (2). The smaller views show workers in the tea trade at Colombo (labeling tea packets, clipping cardamoms, packeting tea, loading tea on carts for shipment, printing press at Mortlake store).



38



40

40

WEST INDIES

CADDY (JOHN HERBERT) [Scenery of the Windward & Leeward Islands], 12 hand-coloured aquatints by J. Harris, Newton Fielding, William Westall, C. Hunt, all after Caddy, 3 with filled-in wormtrails, one heavily browned, framed and glazed [Abbey Travel 692; Sabin 9824], image to view 230 x 300mm., Ackermann, 1837 (12)

£3,000 - 5,000

€3,800 - 6,300

Complete suite of these rare Caribbean views, the islands depicted including St. Kitts, St. Vincent, St. Lucia, and Dominica.



41

NATURAL HISTORY AND ANGLING

41 •

AUBLET (JEAN B.C. FUSÉE)

Histoire des plantes de la Guiane Françoise, rangées suivant la méthode sexuelle, avec plusieurs mémoires sur différens objets intéressans, relatifs à la culture & au commerce de la Guiane Françoise, & une notice des plantes de l'Isle-de-France, 4 vol., FIRST EDITION, *half-titles in volumes 1, 3 and 4 (as called for), 392 engraved plates, lacks frontispiece, 3liv and 3Ki cancels, occasional spotting, some light pencil annotations (giving Linnaean names), contemporary calf, rebounded, rebounded in calf, lettered in gilt on spine [Nissen BBI 54; Henrey 428; Sabin 22317], 4to*, London, and Paris, Pierre-Francois Didot, 1775

£1,500 - 2,000

€1,900 - 2,500

The first flora of French Guiana. Aublet (1720-1778) spent three years there assembling a large herbarium, and describes some 400 species for the first time, and nearly thirty new genera.

Provenance

Robert Travers, M.B., Trinity College, Dublin, ownership inscription on half-titles and title versos.

42 •

AUDUBON (JOHN JAMES) AND JOHN BACHMAN

Quadrupeds of North America, 3 vol., *second edition, half-titles, 155 hand-coloured tinted lithographed plates by J.T. Bowen and others after Audubon, most with tissue guards, some offsetting from plates to text, contemporary brown morocco gilt, g.e., lower cover of volume 3 detached, joints weakened, rubbed [Nissen ZBI 163; Sabin 2368], large 8vo*, New York, V.G. Audubon, 1854

£2,000 - 3,000

€2,500 - 3,800



42



43

43
AUDUBON (JOHN JAMES)

Large billed Puffin, Mormon Glacialis. Leach., *hand-coloured engraving with etching and aquatint, on paper watermarked "J. Whatman 1836", with full margins, plate 370 x 530mm., sheet 610 x 880mm., R. Havell, 1836*

£1,000 - 1,500
€1,300 - 1,900

Plate 293 ("No. 59") from the Havell edition of *The Birds of America*. "None were seen by myself or my companions on our way to Labrador, or in that country, so that I am unable to say anything respecting the habits of this remarkable bird. The specimens from which my figures were taken were kindly lent to me by Mr. Gould of London, whose name must be familiar to you as a successful cultivator of Ornithology" (Audubon, text accompanying plate 293).



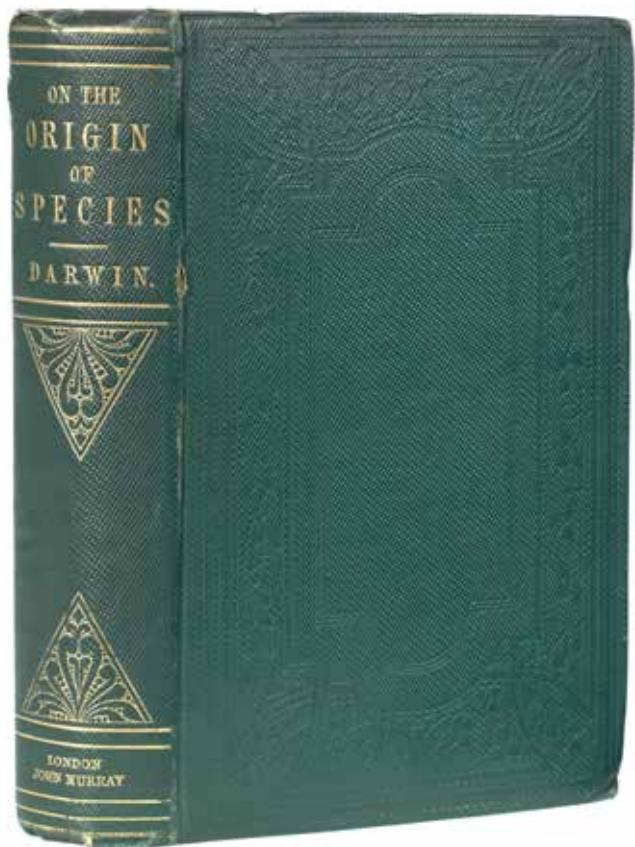
45



44



47



46

44 •

BROWN (PETER)

New Illustrations of Zoology, Containing Fifty Coloured Plates of New, Curious, and Non-Descript Birds, with a Few Quadrupeds, Reptiles, and Insects, FIRST EDITION, *titles and text printed in English and French, 50 hand-coloured engraved plates (approximately half with a neat plate numeral in ink), modern calf [Nissen IVB 151; Anker 72; Fine Bird Books, p.62; Zimmer, p.101], 4to, [William Bowyer for] B. White, 1776*

£1,500 - 2,000

€1,900 - 2,500

The fine plates are mostly based on specimens in the natural history collections of Marmaduke Tunstall and Thomas Pennant (who was also responsible for most of the text). Forty-two of the plates depict birds, 5 mammals, 2 insects and one an amphibian.

45 •

CURTIS (WILLIAM)

The Botanical Magazine; or, Flower-garden Displayed, *vol. 1-62 bound in 41 with an additional Latin index volume, 3467 hand-coloured engraved plates (312 folding), occasional spotting and toning, some offsetting from plates to text, contemporary calf with gilt botanical motifs, red and black morocco labels (some replacement), some rebacked, some worn [Nissen BBI 2350], 8vo, 1787-1835, sold as a periodical not subject to return (42)*

£7,000 - 10,000

€8,800 - 13,000

A long run of one of the most important and finely illustrated botanical periodicals, which sought to provide "a systematic knowledge of the Foreign Plants growing in their [the readers'] gardens, but which might at the same time afford them the best information respecting their culture" (Preface).

Provenance

Rev. James Armetriding, rector of Steeple Aston, Oxfordshire from 1790 to 1832, ownership inscription or booklabel in volumes 1-53.

46 •

DARWIN (CHARLES)

The Origin of Species by Means of Natural Selection, *second edition, second issue (with "Fifth Thousand" on title), half-title, folding lithographed table, 32pp. of advertisements (dated January 1860) at end, brown endpapers, small circular blindstamp "George Adams, Bookseller, Tamworth" on front free endpaper, publisher's dark green blindstamped cloth gilt-lettered on spine, with Edmonds & Remnants binder's label inside lower cover, extremities of spine slightly frayed, short split to one corner of lower joint but generally fresh with bright gilt lettering and decoration on spine [Freeman 176], 8vo, John Murray, 1860*

£800 - 1,200

€1,000 - 1,500

47 •

GERARD (JOHN)

The Herball or Generall Historie of Plantes, *second edition revised by Thomas Johnson, engraved pictorial title incorporating a portrait of the author, numerous woodcut illustrations throughout, small hole to left of title, small loss to upper corner and left margin, contemporary calf, covers gilt with initials "I.T.", heavily rubbed [STC 11752; Henrey 156; Hunt I, 230; Nissen BBI 698], folio (346 x 228mm.), Adam Islip, Joice Norton and Richard Whitakers, 1636*

£800 - 1,200

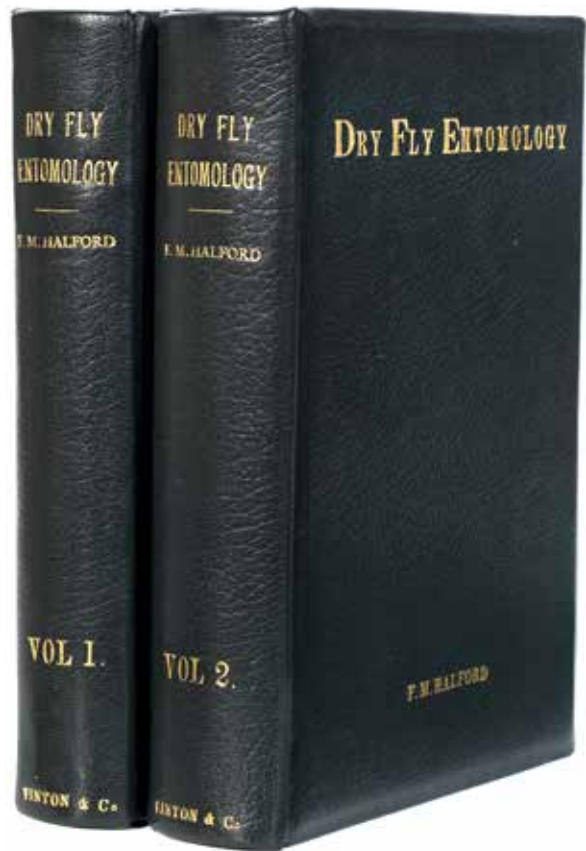
€1,000 - 1,500

Provenance

Jeffrey Thomas, initials on covers and inscription on front free endpaper "Jeffrey Thomas at the wheat sheaf in Common [i.e. Covent] Garden in York Street Mercer. Precium 4s besides the cover. Bought of William Adderton stationer at the 3 Golden birds in Duck-Laine"; further inscriptions of other members of the Thomas family of Highgate, including one on title page.



48



49

48 •

GLEICHEN (WILHELM FRIEDRICH VON)

Auserlesene mikroskopische Entdeckungen bey den Pflanzen, Blumen und Bluethen, Insecten und andern Merkwürdigkeiten, FIRST EDITION, 83 engraved plates (of which 6 illustrate microscopes), all but one hand-coloured, lacks portrait, short paper flaw repaired on p.55, light dampstain to margin of approximately 40 text leaves, twentieth century quarter morocco by John P. Gray of Cambridge [Nissen BBI 720], 4to, Nuremberg, Adam Wolfgang Winterschmidt, 1777[-1781]

£800 - 1,200
 €1,000 - 1,500

Attractively illustrated work by the celebrated German naturalist and microscopist Gleichen, on the anatomic details of plants and insects, in particular their organs of fertilisation. Includes the first observations and illustrations of pollen tubes.

49 •

HALFORD (FREDERIC M.)

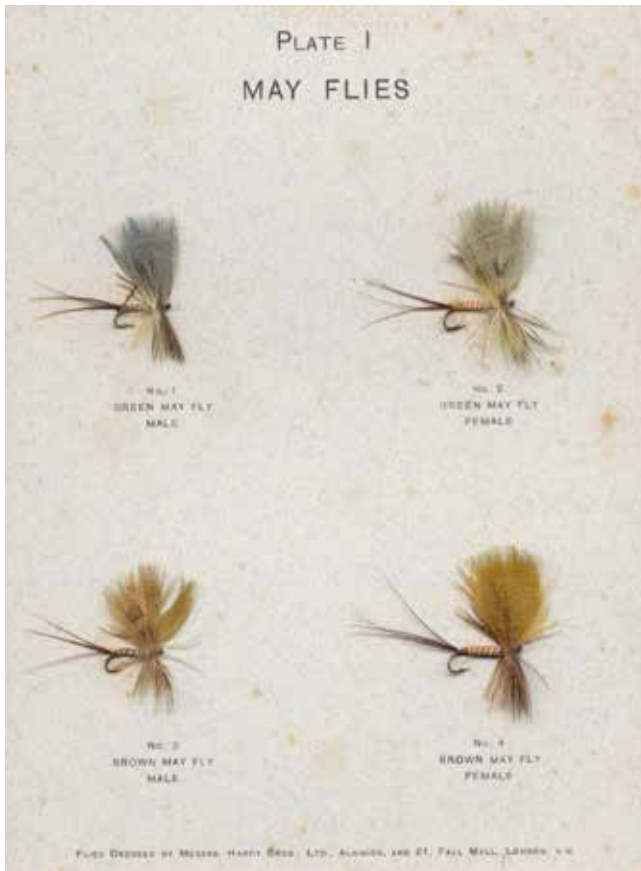
Dry Fly Entomology. A Brief Description of Leading Types of Natural Insects Serving as Food for Trout and Grayling with the 100 Best Patterns of Floating Flies, 2 vol., NUMBER 43 OF 100 EDITION DE LUXE COPIES, signed by the author on both titles, 28 plates (10 hand-coloured), volume 2 with 100 actual specimens of flies in 12 sunken mounts, list of subscribers, advertisement leaf in each volume, half-title in volume one, occasional light spotting (some to mounts), publisher's green morocco, t.e.g., rubbed, 4to, Vinton & Co., 1897

£1,500 - 2,000
 €1,900 - 2,500

In his celebrated books on fly fishing Frederic Halford (1844-1914) managed "to pull together the many practices and ideas, to systematize them, and to add a number of new elements... [thus playing a] crucial role in establishing a major part of the modern system of chalk-stream practice" (ODNB).

Provenance

F.M. Sims, angling bookplate.



51



53

50 •

HALFORD (FREDERIC M.)

An Angler's Autobiography... With an Introduction by William Senior, ONE OF 100 DELUXE COPIES SIGNED BY THE AUTHOR, *this copy unnumbered, additionally signed and dated (8 December 1903) by the author on the half-title, photogravure portrait frontispiece, 43 plates (photogravure or after photographs), illustrations in the text, small remnant of old label on half-title, publisher's green morocco gilt, spine with six division incorporating fish motifs, t.e.g., slightly rubbed, 4to, Vinton & Co., 1903*

£800 - 1,200
€1,000 - 1,500

51 •

HALFORD (FREDERIC M.)

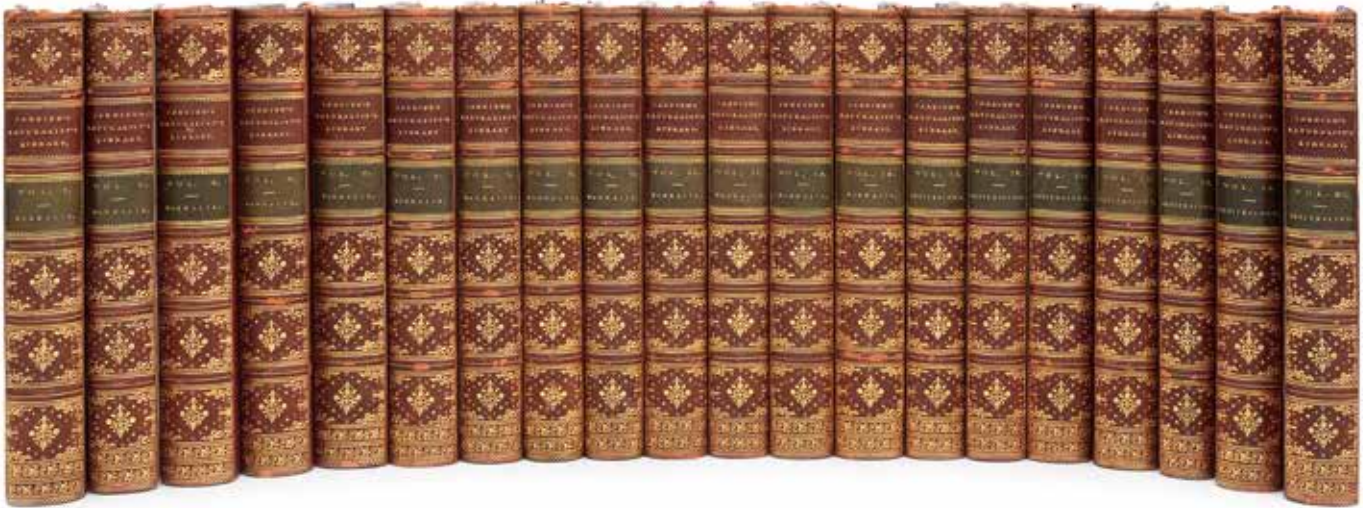
Modern Development of the Dry Fly, the New Dry Fly Patterns, the Manipulation of Dressing them and Practical Experiences of their Use, 2 vol., NUMBER 44 OF 75 COPIES OF THE EDITION DE LUXE, *signed by the author, half-titles, portrait frontispiece, 9 colour plates of flies, 18 colour charts, 16 mounted photogravures with tissue guards, volume 2 comprising 'The Halford Dry Fly Patterns', with 33 ACTUAL SPECIMENS OF DRY FLIES in 9 sunken mounts, occasional light spotting to some mounts, contemporary red half calf, t.e.g., slightly rubbed, 4to, George Routledge, [1910]*

£1,000 - 1,500
€1,300 - 1,900

One of only 75 De Luxe copies of "Halford's final statement on artificial flies" (ODNB), with actual samples of specimens dressed by Hardy and Farlow.

Provenance

"J.E.R. Oldfield, March 1911", ownership inscription inside upper covers.



54

52 •

HALFORD (FREDERIC M.)

Dry-Fly Fishing, in Theory and Practice, NUMBER 89 OF 100 LARGE PAPER COPIES SIGNED BY THE AUTHOR, 26 tipped in lithographed plates (5 colour), advertisement leaf at end, angling bookplate of J.S. Sims, contemporary green morocco gilt, t.e.g., imperial 8vo, Sampson Low, 1889; The Dry-Fly Man's Handbook. A Complete Manual Including The Fisherman's Entomology and the Making and Management of a Fishery, NUMBER 65 OF 100 EDITION DE LUXE COPIES SIGNED BY THE AUTHOR, half title, 44 plates, publisher's maroon half calf, 4to, George Routledge, [1913]; Making a Fishery, NUMBER 11 OF 150 EDITION DE LUXE COPIES SIGNED BY THE AUTHOR, half-title, portrait frontispiece, 4 tipped-in plates, bookplates of F. McKno Bladon and Arthur F. Terry, publisher's green morocco gilt, t.e.g., rubbed at extremities, 4to, Horace Cox, 1895; and 2 others by Halford on angling (5)

£1,000 - 1,500

€1,300 - 1,900

53 •

HORTICULTURAL SOCIETY OF LONDON

Transactions of the Horticultural Society of London, vol. 1-10 (1-7; New Series 1-3) [all published], engraved titles in volumes 1-7, 176 engraved plates (91 hand-coloured of fruit and flowers, several folding, a few heightened in gum arabic), 3 folding tables, lacks title in volume 2 of New Series, occasional light spotting mostly to uncoloured plates, contemporary half calf, last 2 volumes later half calf, gilt morocco labels, most modern, one cover working loose [Dunthorne 142], 4to, W. Bulmer, 1812-1848; The Journal of the Horticultural Society of London, vol. 1-9, 10 engraved plates (7 hand-coloured), modern cloth, original printed parts wrappers with upper covers stamped "Seed Trial Dept." bound in, 8vo, for the Society by Longman, 1846-1854, sold as a periodical (19)

£1,000 - 1,500

€1,300 - 1,900

See illustration on preceding page.

54 •

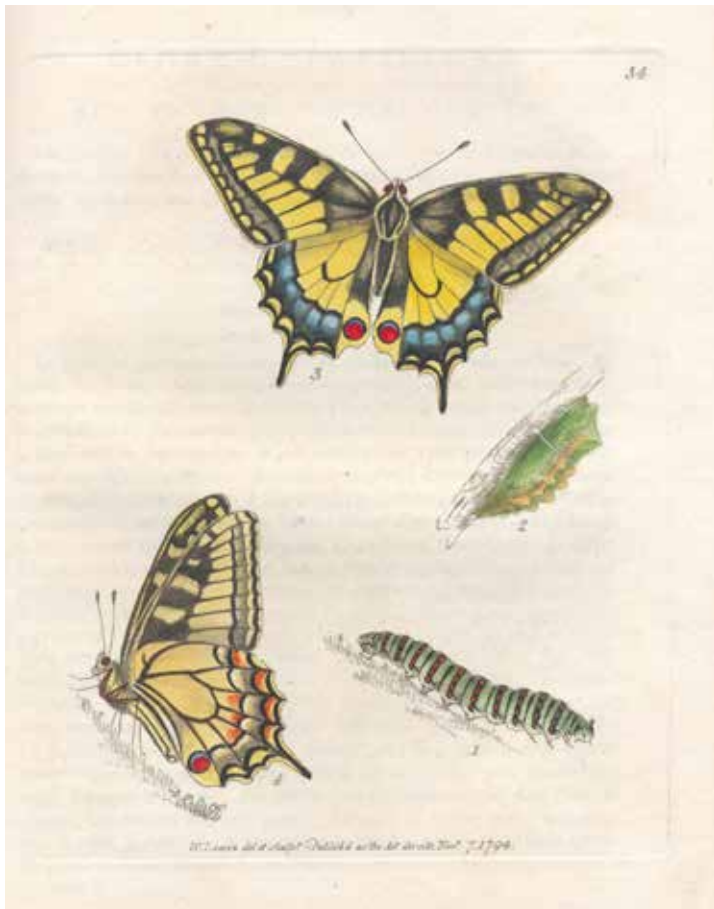
JARDINE (WILLIAM)

The Naturalist's Library, 40 vol., additional "1843" titles, half-titles in all but 11 volumes, each with engraved additional titles (some hand-coloured) and portrait frontispieces, numerous engraved plates (all but a few hand-coloured), contemporary red half calf, spine tooled in gilt with red and green morocco lettering labels, extremities of spines rubbed [Nissen ZBI 4708; Wood, p.405; Zimmer, p.326], 12mo, Edinburgh, W.H. Lizars, 1843

£1,500 - 2,000

€1,900 - 2,500

A set bound in contemporary red half morocco.



56



57

55 •
JARDINE (WILLIAM)

The Naturalist's Library, 42 vol. (including 2 supplementary volumes), engraved portrait frontispieces in 41 volumes (not called for in one supplementary volume), additional engraved pictorial titles (some hand-coloured), numerous engraved plates (most hand-coloured), publisher's red cloth gilt, t.e.g., spines faded, 8vo, W.H. Allen, 1884-1885

£1,000 - 2,000
 €1,300 - 2,500

This edition re-uses the plates from Henry Bohn's edition, the subjects hand-coloured and the backgrounds uncoloured, but has two supplementary volumes: *The Natural History of the Human Species* by Charles Hamilton Smith, and *A General History of the Humming-birds, or the Trochilidae: with Especial Reference to the Collection of J. Gould* by W.C.L. Martin.

Provenance

Cholmondeley, late nineteenth century family inscription; by descent to current owner.

56 •
LEWIN (WILLIAM)

The Insects of Great Britain, Systematically Arranged, Accurately Engraved, and Painted from Nature, with the Natural History of Each Species, vol. 1 [all published], FIRST EDITION, FIRST ISSUE, text in English and French, 46 hand-coloured engraved plates, contemporary tree calf, gilt-tooled spine with black morocco lettering label, joints weakening [Lisney 410], 4to, J. Johnson, 1795

£800 - 1,200
 €1,000 - 1,500

"The illustrations are exceedingly accurate and a great improvement on those in the Entomological books published earlier in the century... [and] several species are described and figured for the first time in this work" (Lisney).



58



59

57 •

MATTIOLI (PIER ANDREA)

Kreutterbuch, edited by Joachim Camerarius, title printed in red and black with large woodcut border by Jost Amman, upwards of 900 woodcut illustrations of plants in the text, large woodcut device by Amman on colophon, with 2 blanks, browning and dampstaining throughout, title re-attached at inner margin, 2 leaves with short tears repaired, 2 leaves of the index detached, some lower corners of index strengthened with loss of a couple of letters, contemporary blindstamped pigskin over wooden boards, gilt clasps, one (of 2) metal straps [Nissen BBI 1311; Hunt 210; Krivatsy 7576], folio (372 x 235mm.), Frankfurt, heirs of J. Fischers, 1626

£1,000 - 1,500

€1,300 - 1,900

The German edition of Mattioli's great herbal, edited by the botanist Joachim Camerarius (1534-1598).

Provenance

Capuchins at Bolzano, Italy, inscribed "Loca Capucinatorum Bulsani" in lower margin of title; Josef Kaufmann, South Tyrol, early twentieth century stamp on front paste-down. See illustration on preceding page.

58 •

MEYER (HENRY LEONARD)

Illustrations of British Birds, 4 vol., FIRST EDITION, *lithographed throughout, comprising title-pages, contents leaves in each volume, and 318 hand-coloured lithographed plates (313 of birds; 5 of eggs), bird plates numbered in ink in top right-hand corner and in bottom right, occasional light foxing, volume one with inserted illuminated leaf before title, presenting the book to Arthur G. Hemming in 1931, near contemporary green roan, upper covers titled in gilt, inner gilt dentelles, g.e., rubbed [Hale, The Meyers' Illustrations of British Birds, 2007, pp.139-140 etc; Nissen IVB 627; Fine Bird Books, p.93], folio (361 x 258mm.)*, Longman & Co., [1835-1841]

£4,000 - 6,000

€5,100 - 7,600

FIRST EDITION, with all the characteristics called for by Hale, including the 5 egg plates. Hale describes in great detail the complex publication history of the work, locating 44 copies of this edition, many of which had varying numbers of plates due to the haphazard manner in which the work was published and Meyer's constant desire to improve the illustrations. The present set has the first issues of the title-pages (no full stop after Longman & Co), and the plates are numbered in ink in the lower right-hand corner, referencing their page number in Dresser's *Manual of Palæarctic Birds*, 1902.

Provenance

Arthur G. Hemming, presented to him by the London Assurance, 1931; Francis Hemming, bookplate.

59 •

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, short marginal tear repaired on preface leaf, early half morocco [Nissen BBI 1400; Pritzel 6405; Stafleu & Cowan 6275], folio (560 x 370mm.)*, Bradbury and Evans, 1855[-1856]

£2,000 - 3,000

€2,500 - 3,800

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.

Provenance

Julian Rar (1903), ownership inscription on half-title.

60 •

MOORE (THOMAS)

The Ferns of Great Britain and Ireland... edited by John Lindley... Nature-printed by Henry Bradbury, *half-title, 49 nature-printed plates (of 51, light dampstain in one corner of most), all printed in colours by Bradbury & Evans, some tissue guards, with publisher's notice relating to plate 13 loosely inserted, text slightly frayed, loose in portfolio using old sides, worn [Nissen BBI 1400; Pritzel 6405; Stafleu & Cowan 6275], folio (560 x 380.)*, Bradbury and Evans, 1855[-1856]

£800 - 1,200

€1,000 - 1,500

Provenance

Arthur Hugh Smith-Barry, Marbury Hall, bookplate.



61

61 •

SMITH (JAMES EDWARD)

Exotic Botany: consisting of Coloured Figures and Scientific Descriptions of New, Beautiful, or Rare Plants as are Worthy of Cultivation in the Gardens of Britain... the Figures by James Sowerby, 2 vol., FIRST EDITION, 120 hand-coloured engraved plates by Sowerby, plate 103 with pasted-on printed slip correcting caption, a few working loose, untrimmed in contemporary boards, ink lettering on spines, rubbed [Nissen BBI 1858; Great Flower Books, p.140; Henrey III, 1341], 8vo, R. Taylor, 1804-05[-08]

£1,000 - 2,000

€1,300 - 2,500

The scarce octavo edition of *Exotic Botany*, published simultaneously with the quarto edition. The work was intended "to introduce to the curious cultivator plants worthy of his acquisition from all parts of the globe" (Preface), including Australia ("chiefly collected by Dr. White at Port Jackson"), India ("from the collection of Captain Hardwicke"), the Cape of Good Hope and America.

Provenance

George Reading Leathes (1779-1836), ownership inscription on front paste-down. Leathes, a Norfolk vicar and botanist, was an acquaintance of Smith, who lived in Norwich, and supplied the specimen of Elcampane, figured as plate 1546 in Smith's *English Botany*; Sir Joseph Radcliffe, Rudding Park, Yorkshire, bookplate.



62

GENERAL BOOKS, MANUSCRIPTS AND PHOTOGRAPHS

62 •

BIBLE, IN ENGLISH, GENEVA VERSION

[The Bible], *black letter, double column, New Testament title within wide woodcut border, Table and Almanac printed in red and black, lacks OT title, 6 preliminary leaves and 7 (of 10) leaves of summary matter at end, opening leaf and NT title loose (possibly inserted), last 3 leaves frayed at edges with minor losses, seventeenth century calf, worn, upper cover detached* [STC 2123; Herbert 154], *small folio (351 x 235mm.)*, Christopher Barker, 1578

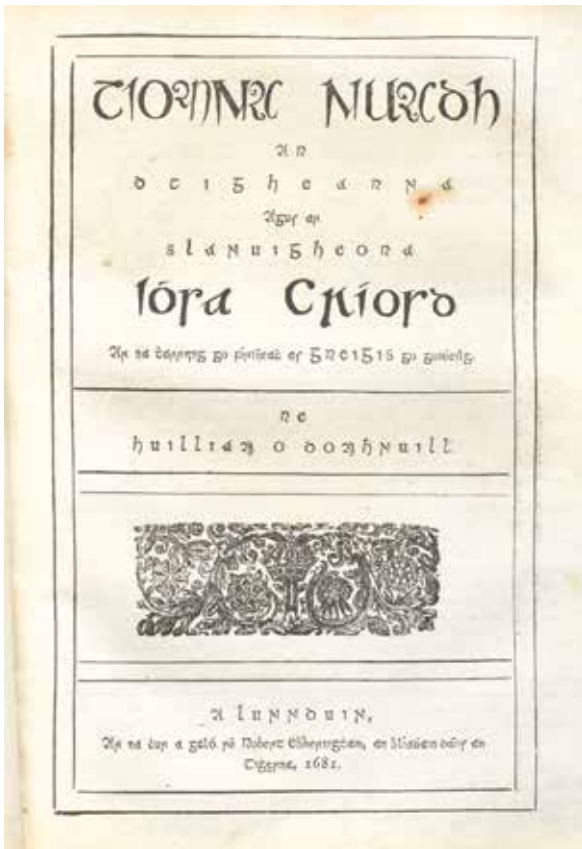
£1,000 - 1,500

€1,300 - 1,900

THE FIRST LARGE FOLIO EDITION OF THE GENEVA VERSION, with the Prayer Book which “Fry states... is generally missing from copies of this edition” (Herbert).

Provenance

Abraham Rudd, of Stockwith [?Nottingham], seventeenth century ownership inscription with 5 stanza verse of provenance (on blank verso of b3 and N6) “Abraham Rudd owneth mee/as every one hearby may see... In Stockwith I dwell ye trust it is so/The which this book trowly doth owe/Of William Turner I did buye/This book the first of May: And twenty shilling for this same/I did him trowlye pay/A thousand six hundred and twentie/ He did it not me give”; Thomas Bushbe, ownership inscription dated 30 November 1724, stating his age as eighty-five, and bequeathing (also in rhyme) the book to his grandson Hugh Bushbe.



63



65

63 •
BIBLE, OLD AND NEW TESTAMENTS, IN IRISH

Tiomna Nuadh ar dtighearna agus ar slanuigheora lósa Críosa ar na tarr,ng go fíriñea'c as greigis go goideilg. Re Huilliam O Domhnuill [New Testament], woodcut ornament on title, 12-line note (slight loss) in ink in margin of one leaf of preface, London, Robert Ebheringtam, 1681; Leabhair na Seintiomna ar na tarrv... The Books of the Old Testament Translated into Irish by the Care and Diligence of Doctor William Bedel, with the leaf before the title bearing the Irish types (according to Herbert found "in some copies" in place of the usual blank), Irish type leaf dampstained, light dampstain and softening of margin to opening few leaves, Printed at London, [no publisher], 1685; Tiomna Nuadh ar dtighearna agus ar slanuigheora lósa Críosa ar na tarr,ng go fíriñea'c as greigis go goideilg. Re Huilliam O Domhnuill [New Testament], woodcut ornament on title, 12-line note (slight loss) in ink in margin of one leaf of preface, London, Robert Ebheringtam, 1681, 2 works bound in 1 vol., OT bound first, with the English preface to the NT bound after the title, text in Irish, decorative initials, with blanks, late nineteenth half calf, spine lettered in gilt "Irish Bible", extremities rubbed, hinges cracked [STC B2759C, B2759A; Darlow & Moule 5533, 5534], 4to (240 x 180mm.)

£4,000 - 6,000
 €5,100 - 7,600

SCARCE COMPLETE COPY OF THE BIBLE IN IRISH. The *editio princeps* of the Old Testament, and the second edition of the New Testament in Irish, bound in one volume. Each volume was published in an edition of approximately 500 copies (of which approximately 80 copies were supposedly sent to Scotland) printed with the Irish type presented by the scientist Robert Boyle, and chiefly at his expense. "The type was modelled on that which had been cast for the Jesuits, and which was used by them in printing Irish books at Louvain and Antwerp from 1608 to 1728, for circulation among Roman Catholics in Ireland" (Darlow & Moule). The English preface to the New Testament was written by Andrew Sall (1612-1682). The Old Testament version was made by William Bedell (1571-1642) with the assistance of Murtagh King and Dennis Sheridan.

Provenance

Rev. Lauchlan Maclean Watt DD, Glasgow Cathedral, inscription inside upper cover, and his receipt of purchase (for £12.13.4) from the bookseller William Brown of Edinburgh, 22 January 1931 tipped-in inside lower cover; Duncan Mennie (German and Scandinavian Languages at the University of Newcastle upon Tyne 1938-1940 and 1945-1974), with note of purchase (for £110.10.0) from the bookseller John Grant of Edinburgh, 3 November 1966 loosely inserted; by descent to the present owner.

64 •

BRITTON (JOHN) AND EDWARD WEDLAKE BRAYLEY

The Beauties of England and Wales, or Delineations, Topographical, Historical, and Descriptive, of Each County, 19 vol. in 26 (including J. Norris Brewer's "Introduction"), *engraved frontispieces, additional pictorial titles and numerous plates, contemporary red morocco gilt, g.e., 4 volumes not quite uniform, slightly rubbed but generally fresh; the "Introduction" contemporary half calf, rebacked preserving original spine*, 8vo, J. Harris, 1801-1818, sold not subject to return

£800 - 1,200
€1,000 - 1,500

Provenance

Matthew White, Viscount Ridley (1874-1916), bookplate, and paper shelfmark inside upper cover.

65 •

BRUYN (ABRAHAM DE)

Diversarum gentium armatura equestris. Ubi sere Europae Asiae atque Africae equitandi ratio propria expressa est, *title within elaborate engraved border of classical and equestrian figures, 86 engraved plates (including a loosely inserted duplicate plate, repaired on verso), occasional soiling, plates 37 and 45 slightly stained (mostly in margins), elaborately bound in red morocco gilt by Riviere & Son, with an all over repeated floral pattern of cream and black onlays, g.e., slipcase [cf. Lipperheide 2897/2898, calling for 52 plates], 4to, [Cologne, 1577], sold as a collection of plates not subject to return*

£2,000 - 3,000
€2,500 - 3,800

An attractively bound copy of a scarce equestrian work by one of the Flemish 'Little Masters'. The place of publication and year appear in the foreword.

The fine engravings (the first dated 1575 and some within ornate borders) include two additional series of plates not found in other copies traced, with 78 equestrian portraits as opposed to the usual 52. They are numbered 1-54, with a duplicate of plate 37 and the additional 23 interspersed as follows: 8A-D; 10E-F; 16G-K; 18L-O; 22P-R; 27S-X; 29Y; 30Z. The second additional series comprises 8 heraldic plates with blank spaces left for names or shields to be filled in.

66 •

BUSBY (THOMAS LORD)

Costume of the Lower Orders of London, *hand-coloured engraved frontispiece and 23 hand-coloured engraved plates, scattered soiling and occasional light spotting, one text leaf with long repaired tear, one plate with closed tear in lower margin, red half morocco by Lloyd, spine chipped [Abbey Life 423, mixed issue; Colas 491; Tooley 123], T.L. Busby, [c.1820]--WEST (WILLIAM) Characters in the New Burletta of Fun, Called Tom & Jerry, 14 hand-coloured engraved broadsides, all but the first with actors' names supplied in manuscript, red straight-grained morocco by Root, W. West at his Theatrical Print Warehouse, [1822], 4to (2)*

£700 - 900
€890 - 1,100

67

CAMERON (JULIA MARGARET)

Four important early albumen prints of Annie Philpot, and autograph note signed by Cameron, *mounted with other Philpot family related material on 3 stiff card sheets (recto and verso, removed from family album), sheets oblong folio (280 x 385mm.), [1864]*

£6,000 - 8,000

€7,600 - 10,000

'MY FIRST PERFECT SUCCESS IN THE COMPLETE PHOTOGRAPH OWNING GREATLY TO THE DOCILITY & SWEETNESS OF MY BEST & FAIREST LITTLE SITTING'. An important archive of photographs of Annie Philpot, gifted to her family by Cameron. The group includes one of the very first photographs that Cameron took and printed (accompanied by a letter from her celebrating and confirming this to Annie's father), only a month after she had been given a camera by her daughter and son-in-law, as well as a strong impression of the only known print of a charming group "portrait" of Annie, Elizabeth Keown and an unidentified girl seated at a table.

JULIA MARGARET CAMERON IMAGES:

'Annie [Philpot]', *albumen print, cut to oval shape [Cox & Ford 1, citing this print], image approximately 190 x 160mm., January 1864; mounted beside the original one-page autograph note signed by Cameron that accompanied the photograph "Given to her father [Benjamin Philpot] by me. My first perfect success... this photograph was taken by me at 1 PM Friday Jan. 29th. Printed Toned - fixed and framed all by me & given as it now is by 8PM this same day. Jan. 29th 1864". An image of this album page is reproduced (fig.79, p.112) in Cox & Ford.*

'Annie [Philpot]', *albumen print, arch topped [Cox & Ford 3, ours in reverse], image approximately 200 x 150mm., [1864]*

'[Group]. Elizabeth Keown, Annie Philpot, unknown girl', [Cox & Ford 4, THE ONLY KNOWN PRINT], *albumen print, image 184 x 130mm., [1864]*

'Philip Ray, Annie Lee & Enoch Arden' [from Tennyson's poem], *albumen print [Cox & Ford 905], image 232 x 208mm., [Freshwater, 1864]. Cox & Ford identify the sitter for the figure of Annie Lee as being Jeannie Senior, but in the Philpot family inscription on the mount she is identified as Annie Philpot, and the image taken at "Freshwater 1864".*

REIJLANDER (OSCAR GUSTAVE) 'The Tennyson Family', *albumen print, early inscription on image (presumably by Benjamin Philpot) "Given me by themselves at Farringford Monday [?] Feb. 6[?]5... he likes this aureole round Lionel's head...", laid down and cut to oval shape [cf. Cox & Ford, p.22, illustrating another print], image approximately 197 x 150mm., [1863]*

Other items pasted on the sheets include an albumen print carte-de-visite size portrait, by an unidentified photographer, of Annie Philpot, her father William and brother Hallam, *annotated on mount providing the sitters' identity and suggested date, image 85 x 56mm., [c.1864]; an incomplete fragment of an autograph letter from Tennyson (on Farringford headed paper) to "Mr. Philpot".*

Provenance

Benjamin Philpot, Annie's father; by family descent to current owner.



67

68

CAMERON (JULIA MARGARET)

Kate Keown [No. 5 Of Series of Twelve Lifesized Heads], *albumen print, mounted on card, signed and inscribed ("From Life | Julia Margaret Cameron") in ink on the mount, with Messrs Colnaghi blindstamp (trimmed) and gilt border surrounding the image, framed, 290mm. diameter, [1866]*

£30,000 - 50,000

€38,000 - 63,000

A MAGNIFICENT "LIFE-SIZE" PORTRAIT OF KATE KEOWN.

During the spring and summer of 1866 Cameron experimented with a large-format camera, producing her ground-breaking series of twelve "life-size heads". Kate Keown, one of three daughters of a military officer stationed on the Isle of Wight where Cameron lived, was one of Cameron's most popular and successful sitters. "In these heads Cameron concentrates on the human face as a meaningful visual form, exploring different effects of lighting and depth of field to achieve subtle variations of character and mood. Through her plastic illumination of the head... Cameron dissolved the boundary between the photograph as an image and life itself" (Cox & Ford).

Literature

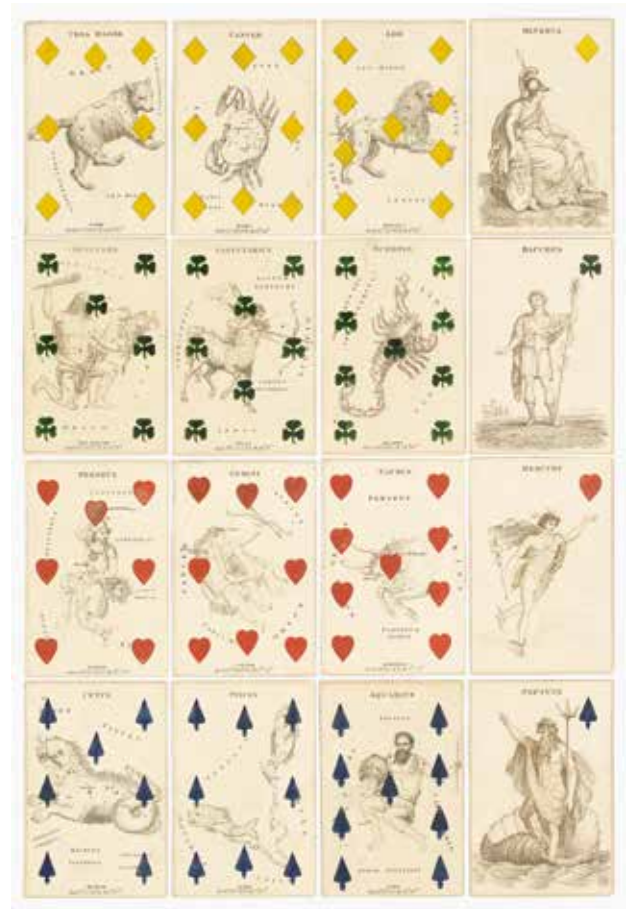
J. Cox & C. Ford, *Julia Margaret Cameron: The Complete Photographs*, Thames & Hudson, 2001, cat. no. 876; J. Lukitsh, *Cameron: her Work and Career*, New York, International Museum of Photography, 1986, p.39 (a cropped, oval print, listed as 'Woman, Full Face' c.1866-7).

Provenance

The Wills Collection.



Portrait of Mary Ann G. Wilson



69

70

69

CAMERON (JULIA MARGARET)

Déjatch Alámáyou & Báshá Félíka, King Theodore's Son & Captain Speedy, *albumen print, signed, inscribed and dated by Julia Margaret Cameron in black ink under the image on the mount ("From life registered photograph July 1868") with the title written in English and Amharic beneath, toned with one very small infill in ink, size of image 280 x 215mm., overall 365 x 290mm., [July, 1868]*

£3,000 - 5,000

€3,800 - 6,300

PREVIOUSLY UNRECORDED VERSION OF CAMERON'S "KING THEODORE'S SON & CAPTAIN SPEEDY".

Orphaned in tragic circumstances in the weeks following the Battle of Magdala in 1868, Déjatch Alámáyou (1861–1879), heir of Emperor Tewodros (Theodore) II of Ethiopia, was brought to England by British forces while under the guardianship of Captain Tristram Speedy (1836–1911). On arrival in England, Alámáyou was introduced to Queen Victoria at Osborne House, her summer home on the Isle of Wight. It was at this time that Cameron took a series of photographs of Déjatch, his attendant Casa, and Captain Speedy. Charles Darwin's wife Emma would later write to her son George: "Yesterday the little Abyssinian prince & his Capt. Speedy came to be photgraphed - they dressed up in Abyssinian dress & we went to see them" (Ford & Cox, *Julia Margaret Cameron: The Complete Photographs*, 2001). This image is not in Ford & Cox, who record 2 other versions of this composition.

Provenance

Thought to have been purchased from Julia Margret Cameron by William Whitehead; by family descent to the present owner.

70

CARD GAME - ASTRONOMY

The Court Game of Astronomy, a complete deck of fifty-two engraved pictorial playing cards, comprising four suits of thirteen, the suits hand-coloured (blue, red, green and yellow), one card torn, one with small stain but generally clean; 32-page rule book in original green watered silk wrappers; together in gilt-lettered publisher's morocco slipcase (lacking ends), 12mo (95 x 62mm.), William and Henry Rock, Publishers of Scientific Games, [c.1835]

£1,000 - 1,500

€1,300 - 1,900

COMPLETE SET, WITH RULE BOOK, of a card game intended to "impart considerable information on the sublime Science of Astronomy". The four suits represent the four seasons, and "the pip cards are divided among the Signs and Constellations according to the period of the year over which they preside". Numbers 8, 9, and 10 of each suit depicts the signs of the Zodiac, the others figures of the Roman pantheon of constellations.

71 •

COOKERY

[MENON (LOUIS FRANÇOIS HENRI DE)] The Art of Modern Cookery Displayed. Consisting of the Most Approved Methods of Cookery, Pastry, and Confectionary of the Present Time. Translated from Les Soupers de la Cour, ou, la Cuisine Reformée.. to Which Are Added, Explanatory Notes and References, Together with the Produce of the London Markets, 2 vol. bound in 1, without final blank, old tape mark at gutter margin of title and last leaf, contemporary calf, upper cover detached, worn [Cagle 871; Maclean p.99; Vicaire col.49], 8vo, for the Translator, 1767

£1,000 - 1,500

€1,300 - 1,900

First edition in English of Menon's *Art of Cookery*, translated by "a Foreigner, who has been several years a Clerk of the Kitchen in Noble families in this Kingdom", on publication of the third edition in 1769 revealed to be Bernard Clermont. In his preface he claims to have consulted three English tradesmen ("one for fish, one for poultries... and one for the productions of gardening") in his notes on produce of the London Markets ("London has the advantage of Paris, in the articles of veal and lamb...", "Thames salmon in August"), and paid particular attention to the section devoted to confectionery "as knowing it to be very much wanted amongst English servants".

72 •

COOKERY

Manuscript culinary recipe book of Mary Hall, containing recipes for cooking, baking and preserving, including an index of 225 recipes approximately 140 pages written in several eighteenth-century hands, the majority by Mary Hall with flourishes and embellishments, original quarter calf with marbled boards, worn, 4to, 1753 and later

£800 - 1,000

€1,000 - 1,300

Recipes include: "to stew a Hare", "to stew a Beast Head", "to stew Seals or any other ffish", "to make a sillibub", "to Burn Butter", "a Quakeing Pudding", "to Pickle Samphire", "to colour jellies", "to make Birch wine", "to make flummery", "to make French fritters" and "to make Lemmon pair", and several (later) household hints such as "to polish mahogany tables", "a receipt for a cold" and "to dye the ground of linins Buff colour".

Provenance

"Mary Hall, November the 16th 1753", inscription inside upper cover and first leaf.

DICKENS – PICKWICK CLUB

Minute book of the Pickwick Club, running from 8 January 1837 until 12 December 1841, with two further entries for 8 and 22 October 1843, held under the chairmanship of Samuel Pickwick, Esq., G.C.M.P.C., recording the convivial doings of Pickwick, Winkle, Wardle, Snodgrass and others, kept in a variety of (generally rough) hands, the inside cover inscribed “The Pickwick Club Book No. 1”, dated 22 March 1840, and bearing the ownership inscription of James Plater, dated 18 April 1840; the first section headed “Sunday 8th January 1837”, the second headed “Pickwick Club Book/ Commencing Sept.r 1st 1839”; with a facetious coat-of-arms drawn in pencil loosely inserted as well as a newspaper cutting of 1930 describing the volume, *c.200 pages, on a mixed stock of paper (one leaf watermarked 1839), many entries roughly scored-through, dust-stained and much thumbed, a few leaves removed, nevertheless in sound condition, contemporary half calf over boards, with paper label on upper cover marked “The/ Pickwick/ Club Book”, brass clasp-fastener on upper cover (lacking the clasp on the lower), soiled, 4to, [London], 1837-1843*

£4,000 - 6,000

€5,100 - 7,600

ORIGINAL MINUTES OF THE PICKWICK CLUB OF LONDON, COMMENCING IN JANUARY 1837 and running until the early 1840s. The first serialised number of Dickens’s fictional counterpart had appeared at the end of March 1836; but it was not until the quintessential Cockney, Sam Weller, was introduced in the fourth part, published in June, that *Pickwick* can be said to have made its mark, with innumerable spin-offs such as joke books, pirated copies, theatrical adaptations, and the present club, founded six months after Sam Weller first put in his appearance.

Our club, like its fictional inspiration, was clearly based in London. Many of the topics raised for debate imply familiarity with the city, especially the East End; other London topics include “Whether it is not a bad spec. for this New Gin Shop to open in Dean St” (which, it is decided, “It is not”); or whether it would “be proper or not to pull down St Saviours Church” (this being almost certainly a reference to the newly-built church of that name in Belgravia). In as much as the meetings of Dickens’s fictional club can be associated with a specific locale, the honour is usually accorded to the George & Vulture in St Michael’s Alley, Cornhill. It was here, during the serialization of the novel, that a circulating library is recorded as having held a meeting, which resolved, on 30 March 1837 – several months after the foundation of our club – to order a copy of the novel when it came out in volume form (this now being in the British Library). It is also here that the City Pickwick Club, dating back to 1909, under the auspices of the Dickens Fellowship, hold their meetings.

But the chief interest of our minutes is what they tell us of the original readership of *The Pickwick Papers*, or at least one significant section of that readership. Their political sympathies were radical. For example, one motion that came up for discussion was “Whether the Chartists are not absurd in their demands”; to which the Club moved that it was “not absurd”. When asked “To consider what remedy will be efficient to ameliorate the Condition of the People”, the Club answered: “universal suffrage”. Similarly, when asked “Whether Hanging tends to decrease the Crimes for which it intended”, they replied “It does not”. Nor do they seem to have been over enamoured of the young Victoria, who succeeded to the throne on 20 June 1837, during the run of *Pickwick* and the early years of the Club. A motion was put to “Thank the Duchess of Kent [Victoria’s mother] for the amiable manner she has educated the Queen”, which received the response: “Ought not to be thanked say all the Members”. Elsewhere the motion was carried that royalty was “the very worst of humbug”. While the proposal that “the Members of the Club ought to sing the National Anthem on their extraordinary meetings” received the answer, recorded by the minutes in capital letters, “NO”.

In keeping with this progressive spirit, the Club decides that “Asphalt pavement” is “the superior to the Yorkshire flagstone”. Although when asked “Whether Railroads are a more convenient way of Travelling than Stage Coaches”, they opt for stage coaches. But, it must be confessed, they were generally less high-minded, and indeed more typical of the general tenor of these minutes are subjects such as “Why should there not be a New set of Gobbing Pots”, which is marked “Mr Wardle to present one”, or “Whether its better to have a pocket Handkerchief on a cold day or use your fingers”. Indeed, the adjective ‘Victorian’ is not the first that springs to mind in characterizing members of our Club; the minutes of which, on 12 December 1841, all but splutter out with the doggerel: “damn and bugger the pickwick Club/ Dam and bugger the prick, wick Club”.

Provenance

Hugh Selbourne, M.D.

3rd The inferior of the one
 developed in an inferior degree
 To discover logically & historically the history
 of Capitalism
 We have machinery been productive & greater and has growth to the
 To discover the reason why more labor attends
 execution than men
 5th Is the power of the brain proportional to the size of the brain
 It is a man a wise apart.

Rule 31 That every member shall
 before the last day of every month enter
 a subject in the book for discussion & any member
 omitting to do so to be fined 1/- that will
 to include trials & any member not being
 present when same called on to be fined
 1/-
 1/11/57
 Geo. Chapman Secy.

Done at New York
 11 May 1851
 Charles Dickens

next Book

73

1
 Dear Sir
 You will have received
 an intimation (I hope) that the
 Dress Rehearsal is postponed
 until Wednesday. I send another
 order on the other side.
 And return the purse with
 many thanks. I have a 'property'
 purse which will make more glitter
 I think, and do in other respects as
 well. My best respects remain
 Yours faithfully
 Charles Dickens

74

74
DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens"), to the history painter E.M. Ward: "You will have received an intimation (I hope) that the Dress Rehearsal is postponed until Wednesday. I send another order on the other side. And I return the purse with many thanks. I have a 'property' purse which will make more glitter, I think, and do in other respects as well"; with the additional order for 14 May 1851, signed ("Charles Dickens"); docketed by the recipient: "about an ancient purse in reference to the preparations for 'Not so bad as we seem'! EMW", 2 pages, on black-edged mourning paper (marking the deaths of his father John on 31 March and infant daughter Dora on 14 April 1851), traces of mounting on reverse of second leaf, other minor marks, 8vo, Devonshire Terrace, 11 May 1851

£1,000 - 1,500
€1,300 - 1,900

'I HAVE A "PROPERTY" PURSE WHICH WILL MAKE MORE GLITTER' – Dickens prepares for his amateur dramatics. The first performance of Bulwer-Lytton's comedy, *Not as Bad as We Seem*, written for Dickens's company and performed in aid of the Guild of Literature & Art, was given before Queen Victoria at Devonshire House on 16 May 1851, with Dickens taking the role of Lord Wilmot. It was during the rehearsals that Dickens first met Wilkie Collins, who was playing Smart, his lordship's valet.

Our letter is printed in the reminiscences of Ward's widow; who records that Dickens 'consulted my husband about the costumes for the play, and also about an ancient purse which he wanted in the character he was himself performing. Taking Edward aside at one of the rehearsals, he mentioned this difficulty to him. My husband thought for a minute and then replied: -- "I have a purse among my historical properties, Mr Dickens, and from your description I should think it is just the kind you want. I will look it up as soon as I get home"... My husband designed the tickets for admission to this play... which on Dickens' death was sold for sixty-eight guineas' (*Mrs Ward's Reminiscences*, edited by Elliott O'Donnell, 1911, pp.192-3). Ward was soon afterwards invited to paint Dickens's portrait.



75

75 •

DICKENS (CHARLES)

The Works, 25 vol. (including "Dickensiana" and the steel plate), LIMITED TO 877 COPIES, *illustrations throughout, publisher's coloured buckram, gilt morocco spine labels, t.e.g., all but 4 volumes in plain dust-jackets, large 8vo*, Nonesuch Press, 1937-1938

£2,000 - 3,000

€2,500 - 3,800

A very good set of the "Nonesuch Dickens". The original steel plate to this set is "Mysterious appearance of the Gentleman in the small clothes" by Hablot K. Browne, used as an illustration to *Nicholas Nickleby*. Included with the lot are the Nonesuch Dickens prospectus pamphlets *Specimen Pages* and *A Note on the Format*, and the publisher's original invitation to the subscriber to "Tea in the Perroquet Suite of the Waldorf-Astoria Hotel... October 18 [where] the original steel- and wood-engravings made for the first editions of the works of Dickens will be allocated to the subscribers".

Provenance

Nathan Eckstein (?1873-1945, Seattle businessman and philanthropist), the subscriber to set 422, with his invitation to the Dickens Nonesuch Tea.

76

DODGSON (CHARLES LUTWIDGE) "LEWIS CARROLL"

Portrait of Harry Ashworth Taylor (1854-1907), the son of the writer Henry Taylor, standing leaning in the doorway of their home, Uplands, East Sheen, London, *albumen print, arched top, mounted on paper, captioned "Harry Taylor" beneath image, image approximately 210 x 152mm.*, [5 September 1862]

£800 - 1,200

€1,000 - 1,500

Harry Taylor (1854-1907) was the son of Julia Margaret Cameron's close friend and neighbour, the writer Henry Taylor. Dodgson had met the Taylors whilst staying on the Isle of Wight in April 1862, writing to his sister that whilst on the beach he came across "a troop of 5 small soldiers... the 2 Tennysons, the 2 Camerons, and Harry Taylor, all between 12 and 7 years old". On 5 September 1862 he visited the Taylors at their home in East Sheen, where he photographed various members of the family including Harry. Taylor was seemingly pleased with the results, writing to Dodgson in October "We are exceedingly obliged to you for all the trouble you have taken... My own liking is for the Harry and the Harry & Una [Harry's sister]. Pray do as you like about distribution" (Wakeling, *Diaries*, vol. 4, p.140).

A copy of this photograph [Carroll Image IN-0883] is preserved at Princeton in Album [A].II.

We are most grateful to Edward Wakeling, compiler of *The Photographs of Lewis Carroll, a Catalogue Raisonné* (University of Texas Press, 2015), and editor of *The Complete Lewis Carroll Diaries*, for his help in cataloguing this lot. See illustration overleaf.

77

DODGSON (CHARLES LUTWIDGE) "LEWIS CARROLL"

Photograph of Evelyn Hatch in a short sleeveless dress, standing leaning against a chair, one leg resting on the seat, INSCRIBED BY DODGSON in violet ink, "Mrs. Hatch/ from the Artist/ July 15/80" and numbered "2662" (upper right corner) on verso, *albumen print, mounted on original card, 5 very small ink dots in background area, card 166 x 109mm., image 152 x 105mm.*, [1879]

£1,500 - 2,000

€1,900 - 2,500

THE ONLY KNOWN SURVIVING PRINT OF ONE OF DODGSON'S LAST PHOTOGRAPHS, a full-length photograph of Evelyn Hatch (1871-1951), one of the three daughters of Dodgson's acquaintance Edwin Hatch (vice-principal of St Mary Hall, Oxford), whom he photographed on a number of occasions. Incribed to the child sitter's mother "from the Artist", the photograph was taken in Dodgson's Christ Church rooftop studio in Tom Quad on 15 June 1880, Dodgson recording in his diary for that day "Mrs Hatch brought Evelyn, of whom I took two photos in a spotted dress...".

Literature

The Photographs of Lewis Carroll, a Catalogue Raisonné, 2015, image number IN-2662, p.284.

Provenance

See lot below.

Exhibited

Christ Church, Lewis Carroll Centenary Exhibition, July-August 1998. "There are innumerable smaller surprises... [including] Dodgson's very last photograph before he inexplicably gave it up..." (*Oxford Mail*, 27 July 1998).

We are most grateful to Edward Wakeling, compiler of *The Photographs of Lewis Carroll, a Catalogue Raisonné* (University of Texas Press, 2015), and editor of *The Complete Lewis Carroll Diaries*, for his help in cataloguing this lot. See illustration overleaf.



76

77

78

[DODGSON (CHARLES LUTWIDGE) "LEWIS CARROLL"]

A concave distorting mirror, "formerly property of Rev. Dodson [sic] of Ch[rist] Ch[urch] given to Miss Hatch" (label), in wooden frame, approximately 220 x 165mm., late nineteenth century, sold as an association item not subject to return

£800 - 1,200
 €1,000 - 1,500

LEWIS CARROLL'S DISTORTING MIRROR: "how nice it would be if we could only get through into Looking-glass House! ...Let's pretend the glass has got all soft like gauze, so that we can get through..." (*Through the Looking Glass, and What Alice Found There*).

Gernsheim has noted that in Dodgson's rooms "There was a wonderful array of dolls and toys, a distorting mirror, a clockwork bear..." (*Lewis Carroll: Photographer*, 1949).

Provenance

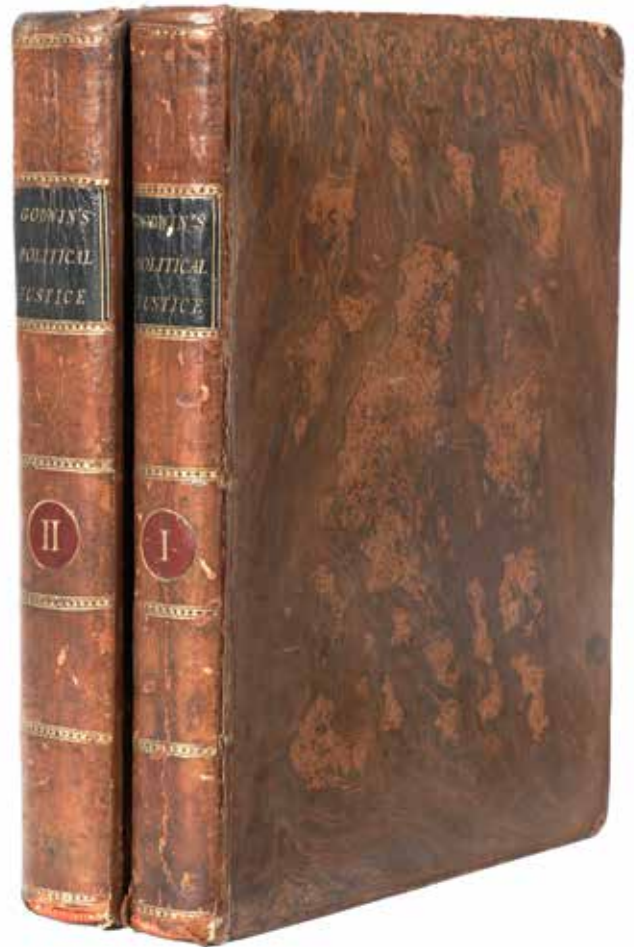
Cecil A. Halliday, antiques dealer at 86-87 High Street, Oxford from 1941 to 1956, his printed label with ink annotation "formerly property of Rev. Dodson of Ch Ch given to Miss Hatch"; Halliday's wife Maude Louise; their daughter Patricia Halliday (1921-2015); bequeathed by her to the present owner.

Exhibited

Christ Church, Lewis Carroll Centenary Exhibition, July-August 1998. "There are innumerable smaller surprises... like a distorting mirror that turns you upside-down..." (*Oxford Mail*, 27 July 1998).



78



79

79 •

GODWIN (WILLIAM)

An Enquiry Concerning Political Justice, and Its Influence on General Virtue and Happiness, 2 vol., FIRST EDITION, half-titles, errata/"Directions to the Binder" leaf at end of volume 2, contemporary tree calf, red and black gilt morocco spine labels, frayed at foot of spines [Kress B2529; PMM 243; Rothschild 1016], 4to, G.G.J. and J. Robinson, 1793

£1,500 - 2,000

€1,900 - 2,500

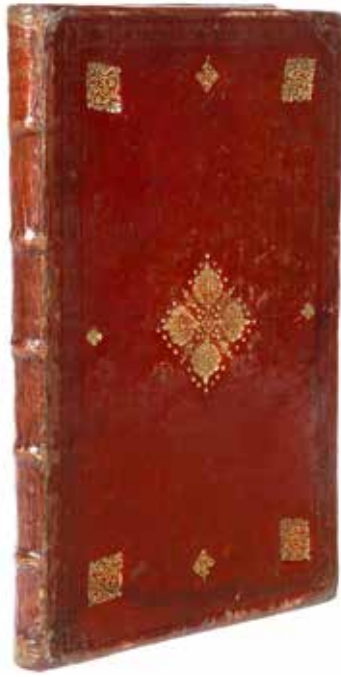
The *Enquiry* was "one of the earliest, the clearest, and most absolute theoretical expositions of socialist and anarchist doctrine... [and of his belief] that reason taught benevolence, and that therefore all rational creatures could live in harmony without laws and institutions... and his opposition to all restrictions on Liberty" (PMM).

Provenance

James P. Morris, Bolton; Dolf Mootham, bookplates.



80



81



82

80

GORKI (MAXIM)

Photographic postcard portrait of the young author, seated, writing at a desk, head leaning on his left hand, signed in Cyrillic ("M. Gorki"), addressed on reverse to "Georg Feith/Prag", indistinct postmark, 135 x 88mm., some creasing at edges, some silvering, remains of postmark in background of image, [n.d.]

£800 - 1,200
 €1,000 - 1,500

81 •

GREEK MANUSCRIPT - MEDICAL

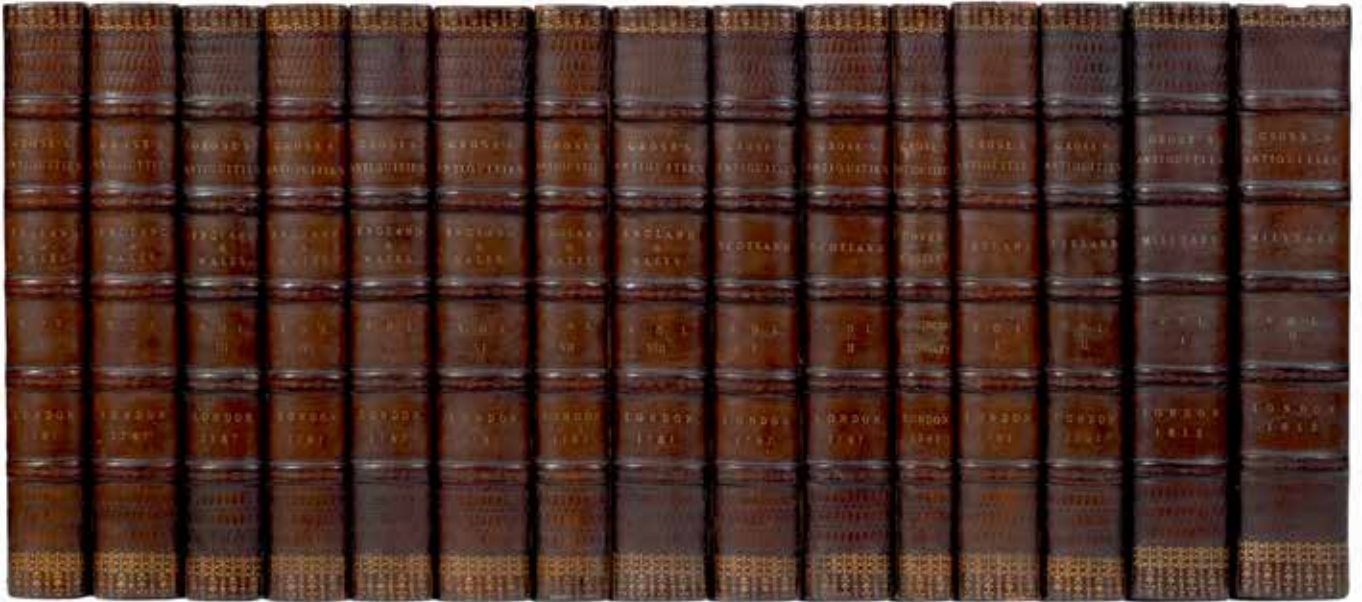
Manuscript of medical prescriptions and remedies, ascribed to Eustratius Argenti, in Greek, black and red ink in a neat hand, on paper, 166 pages, some capitals with decorative flourishes, opening page with large ink-blocked portrait of a Saint Chrysostom, 2 ornamental headings, contemporary Greek red morocco gilt, sides with blindstamped roll-tool border enclosing gilt-blocked decorations in corners and centre, folio (306 x 210mm.), [c.1700-1750]

£1,500 - 2,000
 €1,900 - 2,500

"This Manuscript of medical prescriptions belonged to Eustratius Argenti, the Doctor and Theologian (1687-1755), and is probably in his own hand. It was found amongst the debris of the Pyrgos in the Campos, Chios, where the Theologian lived, and which belonged to his great great grandson, namely, the late Eustratius John of Argenti of Alexandria, from whose family it was acquired by me..." (Philip Pandele Argenti). The manuscript "is divided into two parts closely similar in character, the first entitled 'A Doctor's Manual' (*latrosophion*) and the second 'A Book of Remedies' (*Antidotarion*)... the *latrosophion* opens with sections on the four elements, extracted from Hippocrates and Galen... The rest of the *latrosophion*, and the whole of the *Antidotarion*, contain brief remedies of the traditional 'folk-medicine' type current in Greece at the time" (Kallistos Ware, *Eustratios Argenti: A Study of the Greek Church under Turkish Rule*, see pp.45-47). Family tradition ascribes the authorship of the work to Argenti, but Ware notes that there is no author or compiler given, and that the second part is "said to be a translation from the Italian" by one Nicholas Hieropais.

Provenance

Philip Pandele Argenti (1891-1974, diplomat and historian of Chios), bookplate and printed note [see above] dated 1932; gifted to his godson, the present owner.



83

82 •

GREEK MANUSCRIPT - ARISTOTLE, THEOLOGY AND BYZANTINE POETRY

A manuscript of texts by Aristotle, Nikephoros Kallistos Xanthopoulos, St. Gregory Nazerene (on the Pentecost and Easter), Theodore Prodromos (in verse), and others, *in Greek, black and red ink in several neat hands, on paper, 550 pages (8 pages unnumbered, others pp.37-578), 4 pages of diagrams relating to Aristotle's table of virtues, the section (pp.37-109) of poetry with extensive side-notes, some decorative initials in red, contemporary ?Greek blindstamped calf, metal clasps (without straps), rubbed, short tear to spine, 4to (280 x 150mm.), [late eighteenth/early nineteenth century]; and a Greek nineteenth century manuscript of theological texts (2)*

£1,000 - 1,500

€1,300 - 1,900

Provenance

Philip Pandely Argenti (1891-1974, diplomat and historian of Chios), 2pp. notes in his hand loosely inserted; gifted to his godson, the present owner.

83 •

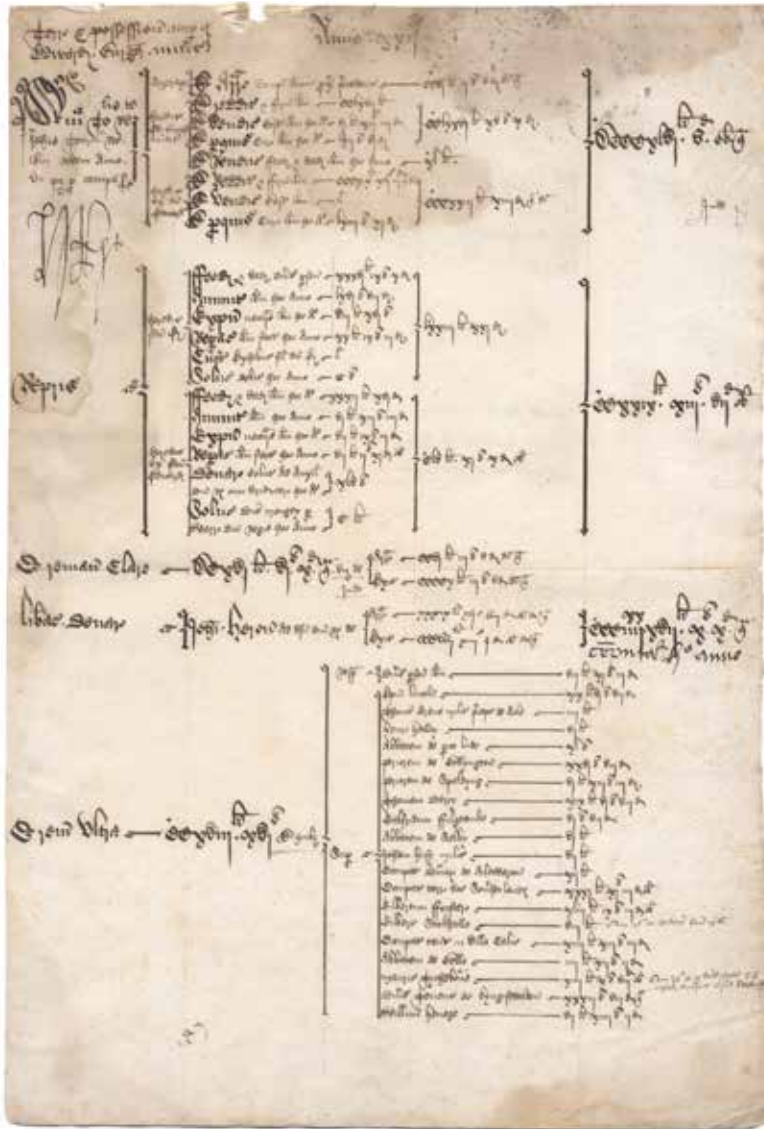
GROSE (FRANCIS)

The Antiquities of England and Wales, 8 vol., *new edition, engraved titles, engraved portrait of Grose, 617 engraved plates (including frontispieces), one engraved folding map, 55 engraved County maps in the text, [1787]; The Antiquities of Scotland, 2 vol., engraved titles, 190 engraved plates, without the map, 1797; The Antiquities of Ireland, 2 vol., engraved titles, 261 engraved plates (including frontispieces), 1791; A Provincial Glossary, with a Collection of Local Proverbs and Popular Superstitions, Edward Jeffery, 1811, bound with: DARRELL (WILLIAM) The History of Dover Castle, engraved title, 8 plates, double-page map, one vignette, 1797; Military Antiquities Respecting a History of the English Army, 3 parts in 2 vol., second edition, 3 engraved frontispieces, 142 plates (including frontispieces), J. Stockdale, 1812, together 16 vol. in 15, uniform nineteenth-century diced russia, sides with wide blind-tooled border, spine gilt within raised bands, folio (345 x 225mm.), unless otherwise stated Hooper & Wigstead (15)*

£2,000 - 4,000

€2,500 - 5,100

A HANDSOMELY BOUND LARGE PAPER SET.



84

84

HENRY VII

Leaf of accounts signed ("HR") and bearing his autograph attestation "co[m]puta[tu]r ho[c] anno" (against the account submitted by John Heron, Treasurer of the Chamber, totalling £387-10s-10d), headed "Anno XXII", headed by the lands and possessions of Sir Edward Burgh, and listing rentals paid, amongst others, by the Bishop of Lincoln, Prior of Spalding, Abbot of Selby, Sir John Hussey, William Heneage; in a fine Chancery Script, 2 pages, on both sides of a single leaf extracted from a volume, paper watermarked with an orb, old damp-stains at upper and left margins, small tears at upper edge and other stains, large folio (410 x 282mm.), [22 August 1506-21 August 1507]

£2,000 - 3,000

€2,500 - 3,800

HENRY VII CHECKS AND SIGNS OFF THE ROYAL ACCOUNTS: the close personal attention he paid to the accounts of his newly established Chamber (the office of the royal household which he developed into a national treasury) restored the authority and prestige of the crown after the instability of the fifteenth century. It has also given him an unwarranted reputation for parsimony. The top half of the first page of these accounts lists revenues from the estate of "Edward Burgh milit." Sir Edward Burgh (Borough), had been knighted at Stoke Field in 1487, the battle which put paid to the claims of Lambert Simnel, and succeeded to his father's title as Baron Burgh in 1497. However although a friend of the king, his erratic behaviour meant that he was never summoned to parliament and the title lapsed; and in 1510 he was declared a lunatic. His estates therefore passed into royal custody. He was long confused by historians with his grandson and namesake, first husband of the future queen, Katherine Parr.



85

85 •
HOBBS (THOMAS)

The Moral and Political Works... to Which is Prefixed, the Author's Life, FIRST COLLECTED EDITION, additional engraved title ('Leviathan', dated 1651), engraved portrait of the author, small blue pencil mark in margins of pp.99-108, contemporary diced calf, rebacked in calf with gilt morocco lettering labels, sides worn [MacDonald & Hargreaves 107], folio (354 x 220mm.), London, [no publisher], 1750

£700 - 900
 €890 - 1,100

Provenance
 Sir Basil Liddell Hart (1895-1970), bookplate.

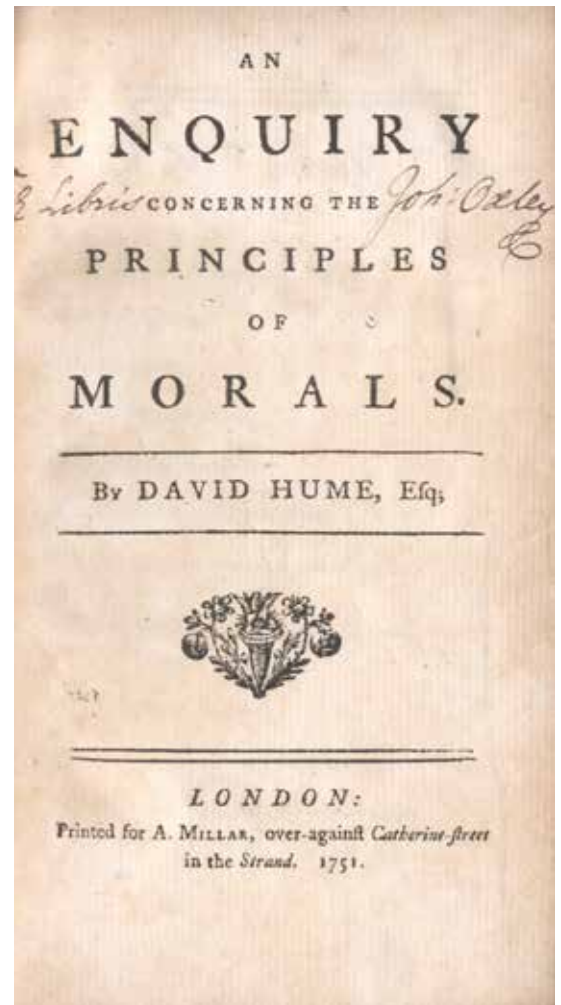
86 •
HUME (DAVID)

An Enquiry Concerning the Principles of Morals, FIRST EDITION, FIRST STATE with L3 uncanceled, half-title, errata leaf, 3-page publisher's advertisements at end, woodcut ornament on title, neat ink "corrections" to a line of text on p.47 and p.55, contemporary calf gilt, rebacked preserving original gilt spine label [Goldsmiths' 8677; Rothschild 1174], 8vo, A. Millar, 1751

£800 - 1,200
 €1,000 - 1,500

Hume described the *Enquiry* as "of all my writings... incomparably the best. It came unnoticed and unobserved into the world" (*Autobiography*, 1777, p.16).

Provenance
 John Oxley, early ownership inscription on title; "Pret .3. Parker", inscription inside upper cover.



86

HUME (DAVID)

Dialogues Concerning Natural Religion, FIRST EDITION, INSCRIBED "FROM THE AUTHOR'S NEPHEW" [the jurist David Hume, 1757-1838] on the front free endpaper, modern calf, gilt morocco spine label, 8vo, [?London], Printed in 1779; Essays and Treatises on Several Subjects... New Edition, 2 vol., engraved frontispiece portrait, occasional spotting, contemporary tree calf, rebacked, 4to, Edinburgh, A. Millar [and others], 1768--STANLEY (THOMAS) The History of Philosophy... Second Edition, engraved portrait of the author by G. Faithorne after P. Lily, title printed in red and black, engraved illustrations, fore-margins of opening few leaves slightly softened, thin trace of worming in blank margins towards end, modern half calf [Wing S5239], small folio, Thomas Bassett, 1668--VOLTAIRE (FRANCOIS MARIE AROUET DE) The Philosophy of History, contemporary calf, rebacked, 8vo, J. Allcock, 1766; Letters Concerning the English Nation, modern quarter calf, A. Lyon, 1733--BENTHAM (JEREMY) The Book of Fallacies: From Unfinished Papers, FIRST EDITION, modern quarter calf, John and H.L. Hunt, 1824--BENTHAM (EDWARD) An Introduction to Moral Philosophy, FIRST EDITION, bookstamp of F. Madan, Oxford on title, modern calf, Oxford, at the Theatre, 1745--LUCRETIUS CARUS (TITUS) The Nature of Things, a Didascali Poem... Accompanied with Commentaries... by Thomas Busby, 2 vol. in 1, engraved frontispiece, some off-setting and light dampstains, modern quarter morocco, 4to, J. Rodwell, for the Author, 1813 (9)

£1,000 - 1,500

€1,300 - 1,900

ILLUMINATED MANUSCRIPT

BOOK OF HOURS, use of Sarum, illuminated manuscript on vellum, 127 leaves (including 2 blanks, probably of 130 or more), in more than one textura hand, usually over 15 lines, modern pencil pagination [1], 13, 113 (followed here), 13 LEAVES WITH FULL ILLUMINATED NATURALISTIC FLORAL BORDERS with liquid gold, red, green, blue and mauve, distinctive butterfly-shaped cornerpieces, each with 4- or 5-line initials, numerous 2-line initials (notably to the calendar) with gold and colours with spray borders, some in blue with red calligraphic decoration, many initial letters in red, blue, or gold, some occasional rubbing and possible retouching to liquid gold, early blind-tooled calf over wooden boards, rebacked, later gilt, with initials in cartouche 'AS' to covers, later endpapers, modern clasps (to style), small 4to (178 × 130mm.), Holland (perhaps Utrecht) third quarter of the fifteenth century.

£10,000 - 15,000

€13,000 - 19,000

A handsome and intriguing Dutch Book of Hours of the Use of Sarum, clearly destined for the British market, with British saints in the calendar and an early British (and perhaps Scottish) provenance.

COLLATION: A-B14, C9 (of 10, one leaf excised between ff. 18 and 19), D-H8, I10, J-L8, M8(?), N8(?), O8 (though obvious disturbance in the penultimate 2 gatherings with 2 leaves excised, between ff. 94 and 95; 105 and 106, so the structure unverified). The three excised leaves potentially bore significant illumination, perhaps full-page miniatures.

TEXT: f.[1] ruled blank with later annotations and wax seal of Nicholas Stuart, 1-12 Calendar (with saints Edward Confessor, Cuthbert, Dunstan, Aldhelm, Augustine, Edith, and Thomas whose name has not been defaced); 13 Prayer to the Holy Trinity; 14-47 Hours of the Virgin, Use of Sarum; 48-60v Penitential Psalms; 61-68 Litany and prayers; 69-70 'Illumina oculus meos'; 71-102 Office of the Dead; 103-4 Memorials of Sts Anne and Barbara; 105 blank; 106-112v Passional Psalms, 113 'Domine Deus omnipotent pater et filius'.

Provenance

Some early marginal annotation in Latin; early seventeenth-century initials 'A.S.' to first calendar leaf (together with an unidentified later inkstamp), seal of Nicholas Stuart of Hartley-Mauditt, Hants (1616-1709, a descendant of Alexander Stuart and the Lords High Stewards of Scotland) to paper slip pasted to verso of first leaf, with manuscript caption 'Ex Andrea Seniscallo'; 'Liber Sam. Woodford, empt. 1665' to first leaf, with note recording its earlier Nicholas Stuart provenance. Initials to binding 'A.S.' perhaps added later.

A modern inserted note makes a comparison with Royal Library, Hague MS 131 G4, (described by the KB as Utrecht, c.1470, illuminated by the Master of the Boston City of God). The same note suggests incorrectly that the manuscript is apparently complete (it obviously lacks 3 leaves, probably illuminated), and another note questions a direct link with Stuart royalty and suggests the binding has been sophisticated with its initials altered (and the manuscript 'put in proper order' by Rivière).



plenitudine scōr detentio mea.
R. Spectosa facta es et suavis
 et suavis. **Gl̄ia p̄i** Spectosa **Ps̄**
 Dignare me laudare te uirgo sacra
 ca. **Da** ih uirtutē contra hoste
 tuos **ŷ** dñe exaudi orōne meā. et
 clamor. **Orans oia** **Conuert**
uos famulos tuos. **ymnis**
H ora uona dñs ih̄s cepit.
 Veb̄ damans asiam p̄t̄ mēdant
 Lanis et lancea miles p̄forant.
 Tēra tunc conuēnit et sol obduca
 ut **ŷ** acōsan? **or̄** **D** uic ih̄s epe
G liofa passio.

D **E**us aduersus
 in aduersari
 meū. **O** ue
 ad adiuuan
G l̄ia pat
S ic ut erat illia an̄ post par
 etatis sum in hys. **ur̄s** **p̄**
A dte leuau oculos. **ur̄s** **p̄**
I si quia dñs erat. **ur̄s** **p̄**
Q uo confidunt i dō. **ur̄s** **p̄**
Q uo conuertendo dō. **ur̄s** **p̄**
An̄ Post partum uirgo i uolata
 p̄t̄ manūta dei genit̄ mēte pio
 uobis. **apl.** **S** eca es ma
 tra que dnm p̄rasti creator



89

89 •

ILLUMINATED MANUSCRIPT

BOOK OF HOURS, illuminated manuscript, on vellum, 162 leaves (wanting 1 leaf at opening, 2 final leaves (?blanks) and probably 2 further leaves bearing miniatures), in a single gothic textura on 16 lines, WITH 6 LARGE MINIATURES (?of 8) in arched compartments, each with leafy borders with fruit and flowers in gold and colours, 2 small miniatures, 12 4-line illuminated initials in liquid gold and colours, some with spray decoration, numerous single and double line initials, rubrics (red and blue), 4 other leaves with full borders, occasional rubbing and soiling, affecting (most noticeably) the 3 miniatures at 28v, 73v and 98v, later sheep worn, small 4to (160 × 120mm.), [Northern France or Flanders, early fifteenth century]

£10,000 - 15,000

€13,000 - 19,000

An interesting Book of Hours, with extensive texts additional to the Book of Hours. Though the use is unidentified, the presence of St. Druon or Drogo (apparently venerated by the shepherds of Flanders, among others) in the Suffrages strongly suggests the origin in Northern France or Flanders. The calendar for August also lists the obscure St Bettremieu (in red), associated with Cambrai and Tournai.

COLLATION: A5 (of 76 missing A1), B8 (but missing 2 leaves with miniatures, probably singletons before B1 and B8), C8, D6, E1 (singleton), F-J8, K4, L1 (singleton), M-O8 (including 1 blank leaf), P1 (singleton), Q-R8, S10, T-W8, X6 (of 8, wanting 2 final leaves).

TEXT: ff.1-5 Calendar March-December (wants January and February on first leaf); 6-12v Hours of the Cross; 13-19 Hours of the Holy Spirit; 19v-27v Suffrages including prayers to John the Baptist, Saints Margaret, Katherine, Barbara, and Druon [Drogo] (partly in French), 29-71 Hours of the Virgin; 74-81 Penitential Psalms; 82-84 De Profundis; 84-96 Litany and Memorials; 99-123 Office of the Dead and readings; 124-35v Commendations; 136-55 Six Psalms; 156-162 miscellaneous devotions.

ILLUMINATION: 19v John the Baptist (104 × 76mm.); 20v Saint Margaret with a dragon (100 × 76mm.); 22 Priest and acolytes at an altar before the figure of Christ risen (100 × 80mm.); 28v The Angel appears to the Virgin in a bedchamber (126 × 78mm.); 73v David with his harp and book (124 × 79mm.); 98v Christ appears to a risen soul (female) before a town; 156 and 157, 2 small miniatures (56 × 45mm.).



90



90

90 •

ILLUMINATED MANUSCRIPT

BOOK OF HOURS, Use of Rome, *illuminated manuscript on vellum*, 141 leaves (of at least 148), in a single rounded gothic hand on 16 lines, 3 FULL-PAGE MINIATURES in arched compartments with full borders with scrolls, leaves, fruit, flowers, birds and snails, 10 further pages with full borders in similar style, several 4/5 line initials with liquid gold and colours, numerous smaller initials, rubrics and line-fillers, quite rubbed in places, sometimes affecting borders, later blindstamped calf, small 8vo (90 × 70mm.), [Southern Netherlands, mid fifteenth-century]

£4,000 - 6,000

€5,100 - 7,600

TEXT: ff. 1-4 Hours of the Cross; 5-8 Hours of the Holy Spirit; 9-24 Mass of the Virgin; 25-73 Hours of the Virgin (omitting Matins); 74-85v Seven Penitential Palms; 85v-92v Litany etc; 93-126 Office of the Dead; 127-141 Psalms of Saint Jerome.

ILLUMINATION: 3 miniatures (only, of perhaps 10 originally present), depicting the Annunciation to the Shepherds; Christ appearing to a risen soul; and Saint Jerome (each c.50 × 35mm.).



91

91 •
IRELAND - EASTER RISING

Irish War News: the Irish Republic, Vol. 1, No. 1 [all published], 4 pages on one bifolium, light browning, creased, 2 or 3 short marginal tears, paper flaw above drop-head title with loss to running title on verso, 4to, Dublin, [no printer], 25 April 1916

£800 - 1,200
 €1,000 - 1,500

The brainchild of Patrick Pearse, the *Irish War News* was printed by Joe Stanley, a well-known republican. Armed with a revolver given to them by James Connolly, Stanley and several others stormed the premises of a printer on Halston Street, and set to work. On the final page, a "Stop Press" section announces that "the Irish Republic has been declared in Dublin, and a Provisional Government has been appointed to administer its affairs."

92
IRELAND - EASTER RISING

Group of 12 police photographs of Volunteers arrested between 5 and 11 May 1916, taken at Richmond Barracks, gelatin silver prints, each showing suspects face-on and in profile, with their names, arrest dates and index numbers in negative below, Sweeney chipped at corners, Doyle with clean tear at left edge, 75 x 100mm., [Dublin, May 1916]

£2,000 - 4,000
 €2,500 - 5,100

Comprising: J.J. Walsh (1880-1948; arrested following the general surrender and sentenced to death after a court-martial; released the following year under a general amnesty); William [Liam] Tobin (1895-1963; fought in the Four Courts Garrison under Edward Daly); Piaras Béaslaí (1881-1965); Thomas Hunter (1883-1932); Joseph Melinn (1883-1973); J.J. [Séamus] Hughes (1881-1943); D. O'Callaghan; J. Byrne; J. Bevan; P.C. Doyle; P.E. Sweeney; one other, indistinct.

Provenance

Patrick Smith, Dublin police sergeant; gifted to his son Edward in 1916, who was on convalescent leave from the Western Front; thence by descent; Bonhams, 24 February 1998, lot 424.



92



with pleasure,
I remain to dinner, &
I am much obliged
to you for your invitation
to spend the night -
but shall be obliged
to return to London
in the evening.
Yours very truly
H. James

94

93 •

KINGSLEY (CHARLES)

The Water-Babies: A Fairy Tale for a Land-baby, FIRST EDITION, FIRST ISSUE, with 'L'envoi' leaf, initial and final advertisement leaves, half-title, frontispiece and one other plate by J. Noel Paton, some light spotting, publisher's dark green decorative cloth gilt, t.e.g., 8vo, Macmillan, 1863

£500 - 700

€630 - 890

An unusually good bright copy of the first issue, with the leaf bearing the poem 'L'Envoi'. Kingsley had second thoughts about his references to "unbelieving Sadducees, and less believing Pharisees" while the book was being printed, but 200 copies came off the press before the leaf was suppressed.

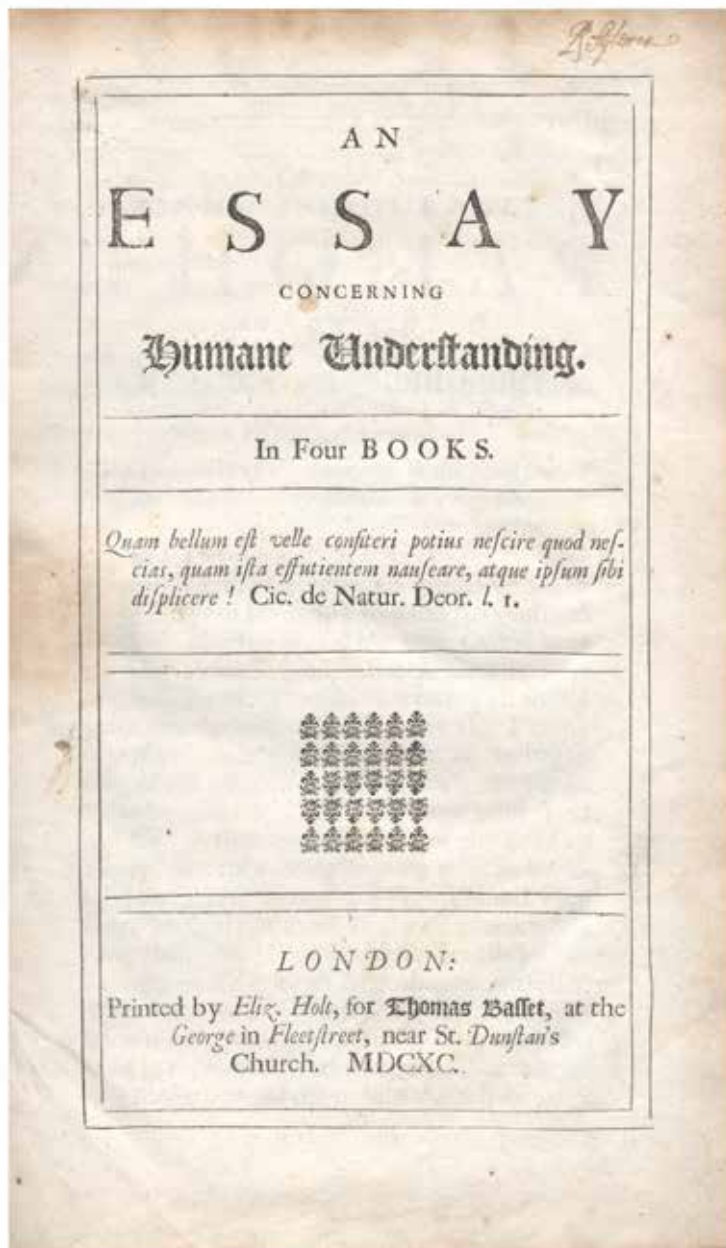
94 •

LITERATURE AND FEMINISM

Album containing letters, many to members of the Grey family, by Henry James (to his cousin Charlotte [?King]: "My brother William, who has been in Europe, on the continent all summer, & was to have sailed for home a fortnight hence, has just arrived, having suddenly taken an earlier passage... He goes to Liverpool tomorrow noon, & I have had a natural wish that we shld. dine together on his last evening. He would have come to see you also - but his want of time made it impossible..."), 23 August, no year; John Ruskin ("...I was very happy teaching Nellie, and very proud of her - and of Dermot also as long as he was here. Nellie was taken away without rhyme or reason that I could make out, and I was very cross..."), 1881; William Lloyd Garrison (to the social reformer and feminist Josephine Butler, supporting her opposition to the Contagious Diseases Act, held to discriminate against women in the treatment of prostitutes), 1877; Charles Dickens (envelope signature); Henry W. Longfellow (fragment); William IV; Jenny Lind; William Sterndale Bennett; Julius Benedict; Francis Grant PRA; Effie Millais; Mrs Butler's kinsman Earl Grey; Palmerston; Peel and others, calf, stamped 'Autographs', upper cover detached, 4to

£1,000 - 1,500

€1,300 - 1,900



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[LOCKE (JOHN)]

An Essay Concerning Humane Understanding, FIRST EDITION, FIRST ISSUE with type ornament on the title composed of thirty pieces, and Elizabeth Holt's name in the imprint, neat early ink annotations in the wide margins throughout, and a couple of corrections to the text, calf antique, gilt morocco spine label [Pforzheimer 599; PMM 164; Wing L2738], folio (320 x 190mm.), Eliz[abeth] Holt, for Thomas Basset, 1690

£10,000 - 15,000

€13,000 - 19,000

FIRST EDITION, FIRST STATE of Locke's "remarkably wide field of investigation into human knowledge: it is the first modern attempt to analyse it" (PMM). Locke began working on the *Essay* in 1671, continuing during his extended stays in France and the Netherlands, and by 1686 "it existed in a form fairly close to what was published in 1690" (ODNB). Pforzheimer notes that "The importance of few philosophical books have been so quickly recognized as was the case of the present *Essay*".

Provenance

R. Styleman, early ownership inscription in upper corner of title; Robert Dixon, ownership inscription on front free and final blank endpaper.



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LONDON - GREAT FIRE

"The Report of the Commitee of the house of Commons for the inspection of the firing London", opening: "In a Letter from Allanson of the 23th Aug: new stile, from (one) dural to a Gentleman Loding [sic] in the house of one of the Ministers of the French Church in London, caled Monsieur Herault there were these words expressed", and concluding: "I had order from the Comitty to acquaint you that we Traced Severell Pearson Haprehended [deleted and uncertain reading (who will fier as assesd) &] upon strong suspistion during the fire to the gards. But could not make farther discovery of them:"; recording eighteen depositions or pieces of evidence pertaining to the origins of the fire, including that of the principal suspect Robert Hubert: "Robert Hubert of Rone in Normandy Acknowledged He was one of those that fired the house of Mr farriner a Baker in Puding lane, confessed that He came out of France with one Steven Peidlee a bout 4 months before the fire & went in to Sweden with Him... they came to gether in to England in a swedis ship called the skyper where He stayed on bord with the said Peidlee till that Saturday in which the fire brake out, then Peidlee taking Him out of the ship caried Him in to Puding Lane, & he being earnest to know wheather He would cary Him, He would not satisfie Him till He Had brought Him to the place, & then He told Him He Had brought 3 balls, & gave Him one in to His hands to through in to the House) & He would Have bene further satisfied in the designe as He said before He would Exlquet it but Pedle was so impatient that He would not Here him & then He did the fact, which was that He put a fire bale at the End of a Long Pole & lighting it with a Pice of Match, put it in at a window & stad tell the saw the House on fire He confessed that there were 23 Complices, of which the said Peidler was chife..." contemporary file-docket, 3 pages, on a stationers bifolium with undeckled edges, folded for filing and dust-stained on the out portion where exposed, dust-staining and minor wear at folds and edges, folio, [January 1667]

£2,000 - 3,000
 €2,500 - 3,800

'ONE OF THOSE THAT FIRED THE HOUSE OF MR FARRYNER A BAKER IN PUDDING LANE' – contemporary depositions on the Great Fire of London, bearing the file-dock "Papest firing London". This is a contemporary manuscript of the report by Sir Robert Brooks, Chairman of the Committee appointed by the House of Commons to enquire into the origin of the fire, dated 22 January 1666/7 and published as the opening section of *A true and faithful account of the several informations exhibited to the honourable committee appointed by the Parliament to inquire into the late dreadful burning of the city of London together with other informations touching the insolency of popish priests and Jesuites* (1667). Written on a typical seventeenth century stationer's bifolium, our manuscript has every appearance, not least from the handwriting, of being a contemporary scribal copy and having been in circulation during the period. It seems likely, also, that it predates printed publication of the report. The phrasing of manuscript and printed version differ in many places; for example, in the short passage quoted above, where our version reads "there were these words expressed" the latter reads 'there were these expressions'; "He Had brought 3 balls, & gave Him one in to His hands to through in to the House" is printed as 'he had brought three Balls, and gave him one of them to throw into the house'; and elsewhere where, for example, the manuscript reads "deposes" and the printed text 'informs'.

Robert Hubert, a Frenchman who worked as a watchmaker in Paris and London, had been arrested in Romford in the aftermath of the fire on suspicion of fleeing the country. Under questioning, he confessed to setting fire to the baker's in Pudding Lane with a Dutchman by the name of Peidloe (who was however never apprehended and, indeed, may not even have existed): 'Although the government accepted that the fire was an accident, considered Hubert's story unconvincing, and regarded Hubert himself as deranged, Hubert was hanged at Tyburn on 27 October. According to the Venetian ambassador in Paris the crowd tore his body to pieces after the execution, reflecting the strength of the upsurge of anti-French feeling. The mood of the time also required that Hubert should be a Roman Catholic. He and his family were known to be protestant, and so it was alleged that he had been converted while in prison by the queen mother's confessor and had died a Catholic... Hubert's conviction had an important consequence for reconstruction after the fire. The legal obligation to rebuild lay with the tenants of the property destroyed, not the landlords. However, because the losses in the great fire were attributed to Hubert, who was considered an enemy (owing to the war with France), the tenants were not held to be liable. This decision, made by 5 November, removed fears that the rebuilding would be hindered by the inability or reluctance of tenants to invest in building properties from which their landlords would reap most of the benefit' (Stephen Porter, *OBNB*).

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MARLBOROUGH – BATTLE OF RAMILLIES

Field diary of Dr Samuel Noyes, Chaplain to the Royal Scots Regiment, 1st Regiment of Foot, commanded by Lieutenant-General the Earl of Orkney, serving under the Duke of Marlborough in the Low Countries, kept while on active service between 20 April 1705 and his return home on 2 November 1706, and covering both the campaign of 1705 and the Ramillies campaign the following year; with a long account of the battle itself (with on the facing pages some jottings of casualties, seeming made soon after): "May the 11th [24 May New Style] (Saturday) we marcht the Foot in 4 Columns the Horse in 2 on our Flanks to Cors-Waeren/ This Even: Orders were given for Every soldier to take as much powder & Bal as would make up each man 18 Shot & to fetch straw from the nearest Villagers for that we should march very early accordingly our first orders were to march before break of day, but those were contradicted & we began our march about 3 on Whitsunday morn: May 12, & after a very little way the country being very open we divided into 8 Columns about 11 when we expected no such thing we the Enemy not only resolved to stand us but marching towards us, They possest themselves of 3 Villages (Lann, Atredlise & Petite with the Hedges & Hollow wayes about them/ Between one & 2 we began to Cononade each other, About 40 minutes after the disposition being made we began smal shot to them out of the Village & on our Left. The Fire was very violent for the time but after about 2 hours dispute seeing their Horse, which were cover them, defeated they quitted the place & fled/ There was firing one while al the way to our Right but to no great purpose/ The Duke exposed himself during the whole time as a private Man/ For the Dutch horse who beat the Fr: on our Left run Shamefully at first But the Duke himself lead them a 2d & 3d time to the charge & then they behaved very bravely but the Duke as tis confidently reported was himself over run & Coll: Bringfield mounting him again as he held the Dukes stirrup had his brains beat out with a Cannon Bal. In short there were 6 Battalions 4 in Dutch & 2, Viz: Churchils & Mordants, in English Pay that could be said to be engaged & yet at 5 the Victory was gained & al, except the pursuit over. After a little while the Foot were ordered to march after them, which they dd at a very great rate til 9 of the Clock, but in vain, however Our Horse & Dragons were before us, & took the Regimt. du Roi, 4 Battalions entier, having enclosed them in a Wood but not til they had mauld the Irish Dragoons, They took also abundance of Wagons carrying Provisions & Bread & Sutlers Carts, & twas supposed al their Wheel Baggage, & a World of strong stond horses, they could not get off their Artillery but left it here & there in the Villages as they passed to the number of 56 Besides this Count Talliards Son & Mon.s de Luxemburg & 2 Major Gen.ls were taken in the fight & some Prisoners almost in every Regimt. to the number in the whole of better than 5000, This night we lay in a confused manner upon our Arms & May the 13th (Whitsun Monday) we marcht to Meldert camp by Munt St. Andre/ This night at 9 when we thought to have a good nights rest we recd orders to strike our Tents immediately, to march at ten & to be with 22 other Battalions besides our 2 at the head of Depts Dragoons at 11... And now the consequence of Our Victory as smal as we had thought it appeard to be very great/ The News met us that the Enemy had abandoned Lovain the day before at one in the afternoon..."; the diary illuminated by numerous personal touches ("...they made a Battery of 7 or 8 pieces of Cannon firing upon us as we marcht off but to little or no effect/ One of their Balls light between my Horses Leggs & another at the same time went just behind my back..."); kept in a vellum wallet-style pocket book, the entries written on the rectos with additional notes added to the blank facing pages; later ownership inscription on outside cover of T.H. Noyes, 1874; together with a typescript prepared by him the same year, *nearly 40 leaves, plus numerous blanks, minor dust-staining but overall in excellent, sound condition, contemporary vellum, dust-stained, with wallet-style enclosing flap intact, 8vo, Low Countries, 1705-6*

£3,000 - 4,000

€3,800 - 5,100

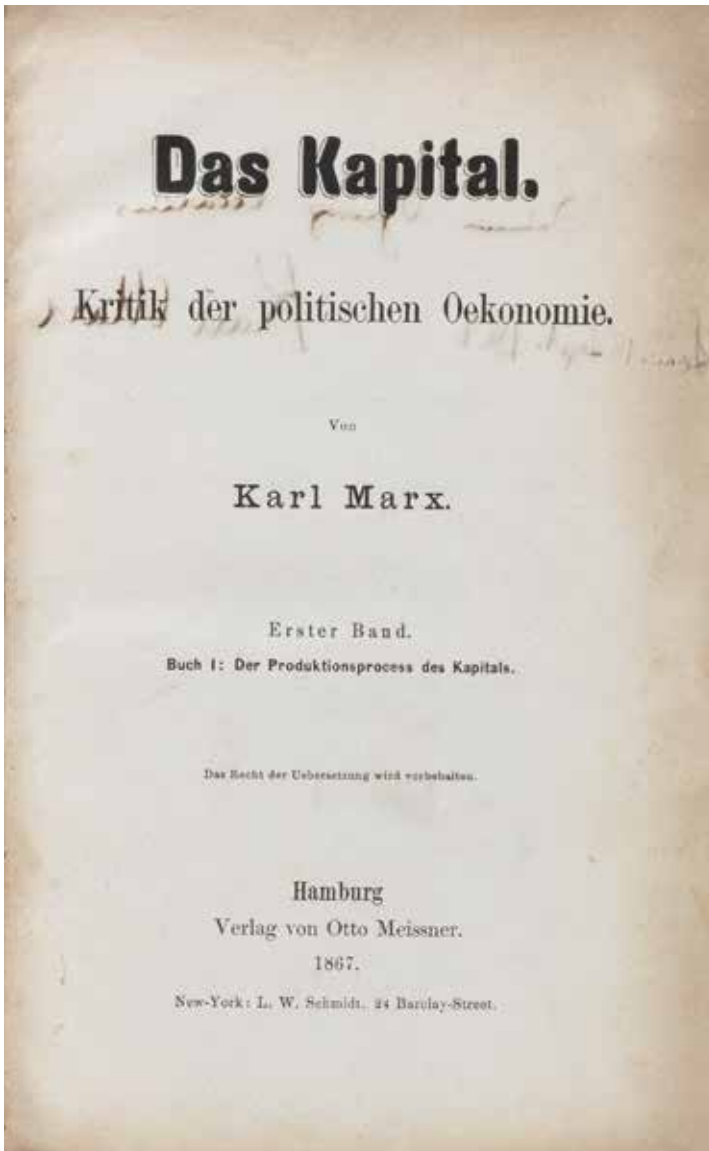


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'NOW THE CONSEQUENCE OF OUR VICTORY AS SMALL AS WE THOUGHT IT APPEARED TO BE VERY GREAT' – AN EYEWITNESS ACCOUNT OF THE BATTLE OF RAMILLIES, and the Duke of Marlborough's campaigns of 1705 and 1706, the latter, with its major battle and four major sieges, making it the most successful campaign of the Duke's career. The author, Dr Samuel Noyes, was a Fellow of King's College, Cambridge, and Chaplain to the Royal Scots, first Regiment of Foot, the premier infantry regiment in the British Army (and had indeed been considered for the captain-generalcy, in the event being passed over by Dr Francis Hare, tutor of Marlborough's son). Numerous entries in the journal, interlarded with vivid details of life on campaign, show Noyes to have been a regular correspondent of the Anglican establishment at the highest level ("...Saturday Aug. the 11th We marcht al to Corbais/ When we came to our camp the Wind was so high that Officers tents were set up not without the greatest difficulty. Monday the 13th I wrote to the A. Bpps. Bps. of London & Ely, Deans of Cant: & Lincoln & Provost of Kings..."). Indeed, he has made a list of his correspondents on one of the fly-leaves: they comprise the Archbishops of Canterbury and York, the Bishops of Ely, Salisbury and London, the Provosts of Eton and King's, the Deans of Canterbury and Lincoln, and Henry Boyle. Reversed at the end of the volume are some miscellaneous lists and jottings that also bring the writer to life. For example, on the fly-leaf are lists of clothing purchased before going into camp, including £4-10s spent "For a sword"; and the address "To Mrs Kerr Widow of Lt Tho Kerr of the Royal Reg. mt to be found at Baylie Strachans house at Musselborough near Edinburgh" (Thomas Kerr, of the Royall Regiment of Foot was commissioned lieutenant, 14 May 1702).

The pocket book was lent by his descendent, Sir Herbert Noyes, to Winston Churchill when preparing vol. ii of his *Marlborough: His Life and Times*, where it is acknowledged (see the catalogue of the Churchill Papers). It is also described by the poet Alfred Noyes in his autobiography, where it is described as 'the battered [sic] old diary of another Anglican forebear who had served as chaplain in Marlborough's army in Flanders. Its very terse and practical entries were more concerned with night marches and military manoeuvres than with any religious views' (*Two Worlds for Memory* 1953, p. 194). Letters by Noyes dating from the 1704 campaign were published by S.H.F. Johnston, 'The Letters of Samuel Noyes, Chaplain to the Royal Scots', *Journal of the Society for Army Historical Research*, vol. 37 (1959), pp. 33-40 and 128-135. A fourteen-day pass issued to him as Chaplain of the Earl of Orkney's Regiment, to go to Holland for fourteen days, with his servant Edward Grubb, issued 29 March 1705, is in the British Library (Add. MSS 33273, ff. 127-128b).

For a recent assessment of the Earl of Orkney, under whom Noyes served, see the notice by Lawrence B. Smith in the *ODNB*: 'In an age inevitably overshadowed by the duke of Marlborough's reputation he has escaped significant recognition as a military commander. None the less, he was a remarkable subordinate general in his own right. Courageous, indomitable, and tenacious, this stoic and often almost humorously laconic Scot endured deprivations with his regiment and seldom failed to achieve the tasks assigned him; indeed, his achievements often exceeded others' wildest expectations. One of Marlborough's most able lieutenants and wing commanders, he missed not a single major battle or siege in either the Nine Years' War or the War of the Spanish Succession... His timely efforts in 1705 ensured the allied army rescued the besieged town of Liège. At Ramillies in 1706 he achieved notoriety in commanding a dangerous infantry advance through a marsh to assault fortified positions. Secretly designed as a diversionary assault on the French left, his attack was more successful than Marlborough had anticipated or intended, and, when he viewed the time right to launch the primary assault in the French centre, Orkney's troops had gained so much initiative that several couriers were required to procure his withdrawal. Tersely protesting that it 'vexed him to retire' (Cra'ster, 315), Orkney proceeded to command his forces' withdrawal in an orderly fashion under heavy enemy fire and rejoined the main assault. At the battle's conclusion he led the allied cavalry in a relentless twilight pursuit of retreating enemy forces'.



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MARX (KARL)

Das Kapital. Kritik der politischen Oekonomie... Erster Band, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO JOHANN GEORG ECCARIUS, inscribed "'Seinem Georg Eccarius/ Lond. 18 Sept. 1867. Karl Marx'" on verso of title, 2 small pencil corrections and one ink correction to text, presumably in the hand of Eccarius, light toning and dampstain in upper margins throughout, occasional soiling and offsetting, title-page beginning to separate at gutter, small burn mark to lower edge of first few gatherings, contemporary half calf, rubbed, binding detached, British Museum Reading-room ticket and some family papers loosely inserted [PMM 359], 8vo (219 x 131mm.), Hamburg, Otto Meissner, 1867

£80,000 - 120,000

€100,000 - 150,000

INSCRIBED FOUR DAYS AFTER PUBLICATION TO THE GENERAL SECRETARY OF THE FIRST INTERNATIONAL, JOHANN GEORG ECCARIUS - 'ONE OF MY OLDEST FRIENDS AND ADHERENTS': THE MOST IMPORTANT KARL MARX PRESENTATION COPY TO HAVE COME ON TO THE MARKET.

'Amongst the most influential pieces of writing in world history' (International Institute of Social History in Amsterdam), *Das Kapital* was the culmination of many years' work in the British Museum. This first volume was the only one published during Marx's lifetime, the later volumes, edited by Engels from the author's manuscript, appearing in 1885 and 1894. Marx's own annotated copy, along with the only surviving handwritten page of the *Communist Manifesto*, were inscribed on the prestigious UNESCO 'Memory of the World Register' in 2013.

Johann Georg Eccarius
Lond. 18 Sept. 1867.
Karl Marx

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Johann Georg Eccarius (1818-1889, also known as John George Eccarius) was a German emigré tailor and labour activist who joined the English branch of the League of the Just, a group of German artisans and professionals who had fled from Paris after the failure of the 1839 uprising. In 1846 Marx and Engels, then living in Brussels, were invited to join the League, which was in the process of evolving into the Communist League, and the following year they attended its second congress in London. It seems likely that Eccarius met Marx and Engels on this occasion, since he was in 1848 elected as member of the new three-man Central Committee of the League. A year later Eccarius co-opted Marx onto the same Committee (Marx later became President) and became his staunch supporter over the next 20 years. And it was Marx that gave Eccarius his first publishing opportunity:

Eccarius' article on "Tailoring in London or the Struggle Between Large and Small Capital" appeared in the London magazine *NRZ Revue* in 1850. Marx helped him write the article, edited it, and probably formulated some of the passages: and then presented it to the public with a special blare of trumpets: "The author of the article is himself a worker in one of the London tailor shops. We ask the German bourgeoisie how many writers they have who are capable of comprehending the actual development in similar fashion... here a purely materialist and free conception, undistorted by emotional grumbling, confronts bourgeois society and its development" (Hal Draper, *Marx's Theory of Revolution*, vol. II, 1978).

Throughout the 1850s Marx continued to encourage Eccarius, and to try and make sure his financial needs were met. Marx 'in his personal relationships could exercise great tact and generosity... he even pawned Jenny's last coat to help Eccarius when he was ill' (David McLellan, *Karl Marx. A Biography*, 1973, p.253). This bout of consumption, suffered by Eccarius in 1859, was described by Marx in a letter as "the most tragic thing I have yet experienced in London". Marx also paid Eccarius's rent at a time when when he had to give up tailoring due to bad health, and when three of Eccarius's children died of scarlet fever in 1862, it was Marx who organised an appeal to cover the funeral expenses.

In 1864 Eccarius attended the first meeting of the International Workingmen's Association, the 'First International', and was nominated by Marx to speak on his behalf. Three years later, just before *Das Kapital* was published, Eccarius was elected the organisation's General Secretary. He had just written a series of articles in collaboration with Marx entitled *A Working Man's Refutation of Some Points of Political Economy Endorsed and Advocated by John Stuart Mill*, 1866-1867, much of which was on the subject of capital, labour and population. At the same time, Eccarius was one of those privileged enough to be shown parts of *Das Kapital* as it neared completion, and told friends that "the Prophet Himself is just now having the quintessence of all wisdom published" (quoted in Francis Wheen, *Karl Marx*, 1999, p.298).

Despite this close collaboration and friendship, relations between the two started to deteriorate over the next two years, mirroring the situation on the General Council. Eccarius had started to form closer links with English associations such as the Land and Labour League, for which Marx had little time, and in his reporting to *The Times*, seems to have tried to claim for himself the credit of some of Marx's ideas... Marx charged him with abusing his position. Both Eccarius and Hermann Jung disliked the presence of Blanquists on the Council and favoured cooperation with working-class radicals... In spite of Marx's plea to Eccarius that "the day after tomorrow is my birthday and I should not like to start it conscious that I was deprived of one of my oldest friends and adherents", the breach this time was final' (McLellan, p.379). This plea from Marx had been written in response to Eccarius's curt note the day before (addressing Marx as "Sir"), and began

Dear Eccarius:

You seem to have gone crazy, but since I still think this is a passing aberration, you will excuse me that I do not address you as either Sir or Mister or Master and that I write to you in German instead of English... you will recall that all the rows I ever had with Englishmen, from the founding of the International until now, have been due simply to my always having taken your part (letter to Eccarius, May 3).

Nonetheless, Marx could not forgive the "indiscretions" Eccarius had committed in his newspaper reporting, and when Eccarius insisted on resigning his position, Marx openly split with him, describing his former friend as "a scoundrel pure and simple—canaille even". Engels went further, saying Eccarius was "thoroughly demoralised... truly wretched... a traitor... a real traitor [who] turned the International into his milk cow". The ramifications were serious: "In the final analysis, it was the fear of yet another scandal that in May 1872 prompted Marx and Engels to abandon their political careers" (George Fabian *Karl Marx: Prince of Darkness* (2011)). The permanent estrangement of the once close friends and collaborators was symptomatic of the wider conflict which dominated the Hague Congress that year and led to the disintegration of the First International, a defining moment often considered to represent the origin of the long-running feud between anarchists and Marxists.

Eccarius spent the rest of his life working with the British labour movement in much less prominent roles. When the Imperial archives were opened in 1918, allegations surfaced that by 1872 he had become a paid police informer, supplying briefings on the International to the authorities in Vienna, but these have never been substantiated.

Very few presentation copies of the first edition are known to have survived, but at least two others were inscribed by Marx on the same day in London, presumably when the first batch arrived from Hamburg. One is the copy held by Trinity College Cambridge, which bears a similar inscription 'in Marx's own hand' to "Dem Deutschen Arbeiter-Bildungsverein [The German Worker's Educational Association] /Lond. 18 Sept. 1867. Karl Marx". The other copy, inscribed in a similar fashion to Professor Edward Spencer Beesly, was sold at Bloomsbury Auctions on 27 May 2010, lot 606 (£115,000). Only one other copy appears to have been offered at auction in the post-war period: inscribed to the English socialist reformer John Malcolm Ludlow on the title-page ("on the part of the author"), it was purchased by the Harry Ransom Center at Sotheby's, on 23 June 1969.

The corrections in the present copy comprise: page XII of the Foreword, 'transatlantischen Oceans' with 'trans' crossed through in pencil; p.417, 'zwei Monaten Geldbusse' with 'geldbusse' crossed through and replaced in ink, seemingly by Eccarius, with 'Gefängniss Strafe' (i.e. 'prison' rather than a 'fine'); p.611 (as listed in errata), the word 'ist' obliterated in pencil; p.766, a later pencil annotation in English ('he gets paid that way'). The loosely inserted British Museum request ticket, filled out in the same hand as the ink note above, is for a copy of Adam Anderson's *An Historical and Chronological Deduction of the Origin of Commerce*, 1764. Also inserted is a sheet of notes relating to a meeting of the National Sunday League (a philanthropic educational organisation that fought for museums, concert halls and similar institutions to be open to workers on Sundays since they could not visit them on week-days), with Eccarius listed as one of the attendees.

Provenance

Johann Georg Eccarius (1818-1889); and thence by direct family descent to the present owners.

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MATHEMATICS

BOOLE (GEORGE) *An Investigation of the Laws of Thought, On Which Are Founded. The Mathematical Theories of Logic and Probabilities, FIRST EDITION, later issue (without Walton and Maberly imprint), with errata "Note" at end, occasional spotting, circular bookstamp on several leaves, modern quarter calf [cf. Norman 266; Origins of Cyberspace 224, for first impression], 8vo, Macmillan, 1854*

£600 - 800

€760 - 1,000

In *An Investigation of the Laws of Thought*, described by the philosopher and mathematician Bertrand Russell as 'the work in which pure mathematics was discovered', Boole demonstrates that logical propositions can be expressed as mathematical equations, and that the algebraic manipulation of symbols in those equations offers a fail-safe method of logical deduction. *The Laws of Thought* extends his exploration of logic, and introduces another ground-breaking concept, mathematical probability.

Provenance

Newcastle Public Library, stamps; Dolf Mootham, ownership inscription.



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MOORE (JONAS)

A New Systeme of the Mathematicks, 8 parts in 2 vol., FIRST EDITION, *additional engraved title, letterpress titles printed in red and black, 87 engraved plates (54 folding, one with volvelle supplied in facsimile) and numerous engraved illustrations (3 full-page, wanting the volvelle in text), volume 1 with corrected letterpress text pasted at foot of p.185, small wormtrail at foot of 7 gatherings and 3 pages with owner's inkstamp, contemporary calf, gilt red morocco spine labels, joints cracked [Wing M2579; Sabin 50415], 4to, A. Godbid and J. Playford, for Robert Scott, 1681*

£2,000 - 4,000

€2,500 - 5,100

Remarkably lavish given its ostensible purpose as a textbook for Christ's Hospital. Moore tutored Flamsteed and Halley, and his work was published posthumously by Flamsteed and another of Moore's pupils, Peter Perkins. The present copy is textually complete according to ESTC, albeit bound in a different order, but plate counts vary from one copy to another.

Provenance

C.W. Black of Mossel Bay, South Africa, inkstamps and bookplate; presentation inscription to Dr. George Russell of Oudtshoorn, May 1915.

aufzuführen
 Aufführungen sind im bezug
 nicht im geringsten die vorzügliche
 Wirkung welche diese reizende
 Musikstück hervorzubringen wird -
 Senden Sie mir nun umgehend
 die Partitur Der Barbier.
 Das Text ist ein notwendig
 integrierender Teil eines Programms:
 "Aufführung von Manuscriptwerken
 "Der Jetztzeit" -
 Carl Bergmann's
 für
 F. Liszt
 14 July 61.

Mon cher et excellent Cornelius,
 Je vous écris à tout hasard,
 ne sachant si vous êtes encore à Vienne.
 Vous savez sans doute que j'y vais
 diriger la Damnation de Faust.
 J'arriverai Vendredi 7 dans la
 matinée. J'ai logé à l'hôtel
 de Frankfurt et je voudrais bien
 vous voir en arrivant. Dieu
 guide ma lettre!
 à vous de cœur et d'âme
 H. Berlioz
 3 Décembre 1866

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MUSIC - FRANZ LISZT

Autograph letter signed ("F. Liszt"), to Peter Cornelius ("Liebster Cornelius"), in German, telling him that he has just been informed that the full score of his opera, *Der Barbier von Bagdad*, was not in the local theatre library as Cornelius had kept it, and asking that the score be sent to him by return, the trio being an essential part of the programme entitled 'Performance of Manuscript Works of the Present Time', 2 pages, on blue wove paper bifolium, 8vo, [no place], 14 July [18]61

£1,000 - 1,500
 €1,300 - 1,900

FRANZ LISZT TO PETER CORNELIUS - Franz Liszt, Peter Cornelius' mentor and friend, was due to conduct a piece from Cornelius' controversial comic opera *Der Barbier von Bagdad* at the third concert of The Artist's Congress in Weimar on 7th August 1861. The opera was first performed at the Hoftheater in Weimar on 15th December 1858, amidst a hostile demonstration organised by the theatre director, Franz Dingelstedt, who was in conflict with Liszt and the so-called neo-German school of composition. Liszt resigned his post after the fracas and both he and Cornelius left Weimar as a result. The opera was not played again in its entirety in the composer's lifetime but, as is clear from this letter, Liszt remained loyal to his friend and secretary, and continued to champion his work. According to Grove, Cornelius was a 'gifted independent composer' who 'may have been the composer from the Liszt circle who, after Liszt and Wagner themselves, most successfully realised the musical ideals of the New German school, albeit in a highly personal idiom' (*New Grove Dictionary of Music and Musicians*, Volume 6, p.477.)

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MUSIC - HECTOR BERLIOZ

Autograph letter signed ("H. Berlioz"), to Peter Cornelius ("Mon cher et excellent Cornelius"), in French, writing by chance to see whether he will be in Vienna, mentioning that he doubtless knows that Berlioz will conduct "La Damnation de Faust" and confirming he will be arriving on the 7th, staying at the Hotel Francfort and asking to see him when he arrives, "Dieu guide ma letter!", 1 page, 8vo, [no place], 3 December 1866

£2,000 - 3,000

€2,500 - 3,800

BERLIOZ TO CORNELIUS ON CONDUCTING HIS 'LEGENDE DRAMATIQUE' IN VIENNA: Late in his life and, despite misgivings that 'age, illness and his poor knowledge of German now impaired his conducting skill', Berlioz's performance in Vienna was a great success - 'lionized by Cornelius and Herbeck and fêted as he had been in 1845' (*Grove New Dictionary of Music and Musicians*, Volume 6, p.397.)

Peter Cornelius, writer, composer and translator, held Berlioz in particularly high esteem. In an article in the *Berliner Allgemeine Musikalische Zeitung* in 1854 he coined an expression adding Berlioz's name to that of Bach and Beethoven as one of the 'Three B's' at the summit of classical music. Some years later the conductor Von Bülow substituted the name of Berlioz with that of Brahms.

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MUSIC - JOHN OGDON

Remaining papers of the pianist and composer John Ogdon and his wife, the pianist Brenda Lucas, comprising autograph manuscript and notes by him (including the score of "Busoni's Alternative Ending for 'Al'Italia'", a "Solo Concerto List", a list of Satie works, suggestions for future solo recordings and BBC performances, jottings of performance receipts, a programme note on Sandy Goehr and *Ulysses*, etc.); correspondence, including letters and cards by John to Brenda (4) and John and Brenda to her mother (6), by John to his supporter Alistair Lord Londonderry (8), and incoming letters by Vladimir ("Vova") Ashkenazy, joint winner with Ogdon of the 1963 Tchaikovsky competition (6), Peter Maxwell-Davies ("... John's sheer musicianship inspired and encouraged us in Manchester through those early years. To have someone around who could realize immediately one's most abstruse musical calculations & experiments was exhilarating and at the same time strangely humiliating – he put such things, by just being himself, into a very clear and sobering perspective..."), Moura Lympany ("...The shock is still there – I can't believe it – but it will really be felt Monday, because I'll be at John's funeral..."), Georg Solti, William Walton (to "Dearest B.B.B.B.": "We are coming to Brighton... to receive my O.M. I've been working very badly – in fact I'm in a hell of a mess...") and others; a photograph of Busoni (showing him playing the piano, signed "Ferruccio Busoni"); an album kept by John of news cuttings from early in his career in an old school exercise book (with Beeston Musical Festival certificate of 1945 pasted in, awarding the eight-year-old Ogdon second prize for sight-reading in the under 18 category, plus photographs of him as a toddler and child); a wedding souvenir album (including the acceptance letter to her parents from his best man, Peter Maxwell-Davies, the order of service, a family wedding photograph, plus cuttings and ephemera pasted into the album after his death); numerous personal and press photographs (Ogdon with Khrushchev, inscribed in Cyrillic by his piano tuner "to my dear pianist", Kiev, 20 September, on reverse, and others also dating from the Tchaikovsky competition, of him performing with Malcolm Sargent, making his ground-breaking recording of Busoni, performing duets with Brenda, at Abbey Road studios, supervising the installation of his Model D Steinway piano via the window of his house at Chester Terrace [see *illustration overleaf*], with Radu Lupu, etc.); a typescript performance diary; a playbill for his Russian concert of 1975; published scores of his *Dance Suite for Piano*, marked up for performance, and of works by contemporaries published under his aegis (Previn, Stevenson and Hoddinot), the Stevenson annotated ("...represents – Dogs barking..."); a pen-and-brush caricature of Ogdon by [Emilio] Coia, and other material, *in several envelopes and folders*

£1,000 - 1,500

€1,300 - 1,900

See illustration overleaf.



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MUSIC

[BICKHAM (GEORGE, *illustrator*)] *The Musical Entertainer*, 2 vol., *engraved throughout comprising 2 pictorial titles, 2 index leaves and 195 engraved plates of music (of 200, lacking 5 in the second volume), the majority with large pictorial vignette by Bickham, some after Gravelot and Watteau, title to volume 1 creased with small losses to blank margin, contemporary half calf, worn [Cohen-De Ricci, 145-146; Lipperheide 560], folio (163 x 255mm.)*, Charles Corbett, [c.1740]

£700 - 900

€890 - 1,100

Decorated with George Bickham's fine illustrations, a series of songs and arias arranged for the parlour, including works by or adapted from Purcell, Handel, Corelli and others.

Provenance

'Johan Wilson, 1825', inscription on contents leaf.

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MUSIC

[ROBERTS (HENRY, *publisher*)] *Clio and Euterpe or British Harmony. A Collection of Celebrated Songs and Cantatas by the Most Approv'd Masters Curiously Engrav'd with the Thorough Bass for the Harpsicord and Transposition for the German Flute. Embelish'd with Designs Adapted to Each Song*, vol. 1-2 (of 3), *engraved throughout comprising allegorical frontispieces, titles, list of contents, and 200 plates of music, all but 9 with large pictorial vignette, one frontispiece and 15 with some pencil markings, approximately 5 with slight loss to blank margins, contemporary calf (not uniform), first volume rebacked, second volume with spine cracked and covers detached, 8vo, Henry Roberts, [1758]-1759*

£600 - 800

€760 - 1,000



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MUSIC – GAETANO DONIZETTI

Autograph letter signed (“il vostra Donizetti”), to his friend Gian Agostino Perotti, in Venice, recommending the bearer of the letter, the famous cellist Maximilian Bohrer (“celeberrimo Violoncell”) , who would like to give a concert and urging Perotti to listen to him perform before anyone else as he is extremely deserving, for which he, Donizetti, will be eternally grateful; and sending best wishes to Perotti’s daughters and sons, and to Ciara; with integral address leaf and closure-seal in red wax, 1 page, traces of mounting on blank verso of address leaf, the latter torn at edge, 8vo, [Paris], September 1839

£1,000 - 1,500

€1,300 - 1,900

Donizetti was in Paris adapting *Lucia di Lammermoor* for performance at the Théâtre Renaissance, modifying *Roberto Devereux* for the Théâtre Italien, and working on other projects. The cellist Maximilian Bohrer, who according to Fétis had caused a sensation in Paris with his pure sound, perfect accuracy and technical skill; and in 1840-42 undertook an Italian tour. Donizetti’s correspondent, Perotti, was Maestro di Cappella at St Mark’s, where he promoted the use of female voices. A close friend of Donizetti’s, he was dedicatee of *Belisario*, which had been premiered at the Fenice three years earlier.

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MUSIC – RICHARD STRAUSS

Collection of autograph letters including Richard Strauss (writing with Paula about hotels in Switzerland in 1947), Clara Schumann, Pietro Mascagni (autograph musical quotation from *L’Amico Fritz*), Cosima Wagner (photograph signed), Franz Lehár (two signed scores), Gaspare Spontini (to the impresario Domenico Barbaja), Giovanni Paccini (referring to the premiere of his opera *Furio Camillo* (1840), Daniel Auber, Julius Benedict, Wagner’s assistant Kark Klindworth (“...Berlioz’s Harold in too difficult and too long...”), Fyodor Shalyapin (signed photograph), Jenny Lind, Eliodoro Bianchi, Angelica Catalani (theatre receipt), Giulia Grisi, Alexander Girardi, and others; together with a cancelled ticket for the Vauxhall Pleasure Gardens, with an engraving after Stothard, for 31 May 1792

£1,000 - 1,500

€1,300 - 1,900



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NAVAL – NAPOLEONIC ERA

A series of twenty-four autograph letters from John Brand Umfreville of Northumberland to his sister, Margaret, and two to her husband the Rev. Robert Greenwood, describing his life in the navy, the war with the French (“...Hearts of oak are our ships & jolly tars are men...although they may be a superior force to us we will take them...”), his views on his messmates (“...very agreeable gentlemen ...”), on Napoleon (“... Buonaparte is not so fond of Smiling English Powder and Shot as Many people suppose...he has a great number of dangers to encounter before he can get a footing on British land...”), his postings, promotions and the patronage of the Duke of Northumberland, matters of prize money and his deployment to the Gulf of Florida and Mexico in 1814 (“...the whole coast of America has been declared in a state of blockade. They now begin to feel the affects of their unjust war and probably there will be a revolt in the Southern States...”), talking also of peacetime pleasures - Havana cigars and Jamaican rum by the fireside - and local gossip (“...the fascinating captain with the soft effeminate Eyes does not make his Entrée to the Ball tonight no doubt to the great disappointment of the Beauteous fair of Bleak Northumbria...”), 60 pages, 4to, seal holes, splits along folds and dust-staining, some paper losses, HMS *Impetueux*, HMS *Ethalion*, HMS *Childers* and others, Torbay, Plymouth Dock, Spithead, Bahamas, Bermuda, Newcastle and elsewhere, 22 September 1799 to 28 January 1820; with five autograph letters from the Duke of Northumberland to his protégé written between 1798 and 1811; two autograph letters, one from Admiral Peter Rainier to Admiral Sir George Keith Elphinstone regarding the promotion of his nephew and the question of the huge booty taken by Rainier’s squadron at the capture of Amboyna and Banda Neira earlier in the year; the other from Captain John Stewart, Commander of the HMS *Seahorse* to (“Miss Elphinstone”), daughter of Admiral Elphinstone, recounting recent engagements and campaign news in the bay of Naples, 1796 and 1809.

£800 - 1,200

€1,000 - 1,500

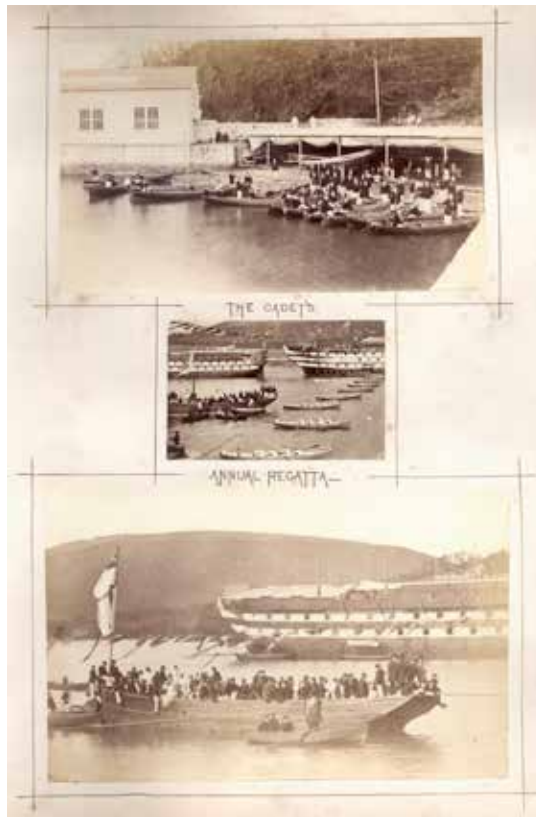
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NAVAL – ROYAL FAMILY AND TRAINING SHIP BRITANNIA

Papers and photographs of Guy Mainwaring, First Lieutenant on the Royal Navy training ship HMS *Britannia* at Dartmouth, 1878-1881, including a fine large photograph album of life on board the ship, comprising some 170 photographs including shots of, or incorporating, the royal cadets Prince Albert Victor (Eddy) and his younger brother Prince George (later George V), two photographs of them signed on the mount (“Edward” and “George”), plus a signed photograph of the princes’ tutor, John Dalton, half calf, folio; a framed photograph of the cutter from the *Britannia* at the time of the Prince and Princess of Wales’s visit, signed by members of the crew, including Princes Eddy and George, 23-24 July 1878; a photograph album kept by Mainwaring when commander of HMS *Ganges*; log books kept by him earlier on HMS *Revenge*, flagship of Rear Admiral Robert Smart, HMS *Leander* and HMS *Sutlej*, flagship of Rear Admiral J. Kingcome (sailing in home, Mediterranean and Pacific waters, illustrated with watercolour littorals, charts and engineering drawings, 1864-5), and on HMS *Leander*, *Galatea*, *Wivern*, *Immortalité*; plus a clothes and slop list ledger for HMS *Immortalité*; a volume of related press-cuttings; a pair of cufflinks (with note stating that they were presented to Mainwaring by Edward VII after his sons had passed out of *Britannia*), silver hunting horn presented to Mainwaring by the whips of the Britannia Beagle pack (which Mainwaring founded), 1880; two seal matrices, a pocket chronometer by Henry Bright of Leamington, a brass nameboard ‘Captain Mainwaring/ Rickarton’; a portrait in watercolour over pencil of Rear-Admiral Rowland Mainwaring, c.1813-15 (for whom see the ODNB), and later portrait of him, in a large ironbound naval trunk bearing Admiral Rowland Mainwaring’s nameplate

£1,000 - 1,500

€1,300 - 1,900



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The sons of Edward VII, Princes Eddy and George, served on HMS *Britannia* in 1877-8; the latter afterwards recalling: 'It never did me any good to be a Prince. The *Britannia* was a pretty tough place, and so far from our benefiting, the other cadets made a point of taking it out of us, on the grounds that they would never be able to do it later on. There was a lot of fighting among the cadets, and the rule was if challenged you had to accept. So they used to make me go up and challenge the bigger cadets. I was awfully small then, and I'd get a hiding time and again. But one day I was landed one on the nose that made me bleed. It was the best blow I ever had, as the doctor forbade me to fight any more' (Dudley de Chair, *The Sea is Strong*, 1961, p. 17). In 1878 Lieutenant Mainwaring introduced the custom whereby a photo was taken of each term which passed out of *Britannia* (E.P. Statham, *The Story of the 'Britannia'*, 1904, pp. 107-8). Mainwaring also instituted the *Britannia* Beagle pack.

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NELSON (HORATIO)

The Burial Service, Chant, Evening Service, Dirge, & Anthems, Appointed to be Perform'd at the Funeral of Lord Viscount Nelson, Duke of Bronti, at St. Pauls Cathedral, on the 9th of January 1806. Composed by Dr. Croft, Heny. Purcell, Esqr. Dr. Greene, Thos. Attwood Esqr. & George Frederick Handel Esqr., *engraved title and 40pp. of music, preceded by printed 'Ceremonial of the Public Funeral of the late Vice-Admiral Horatio Viscount Nelson', 4 pp., some dampstaining and soiling, a few repairs without loss to printed leaves, engraved title and p.11/12 (just affecting 2 letters), modern half leather preserving original marbled boards, folio*, Clementi & Co. [December 1805 or early January 1806]

£1,500 - 2,000

€1,900 - 2,500

Extremely scarce copy of the score of Nelson's funeral music, complete with the printed 'Ceremonial' which is sometimes missing. Only one copy appears to have been offered at auction, in 1973, none surfacing in the bicentenary year sales.

"Nelson's was one of the last full heraldic state funerals to be held in Britain... The music was selected by John Page, one of the Vicars Choral at St. Paul's..." The score begins with "William Croft's lovely funeral sentences, originally sung as the body was carried up the nave by twelve seamen... The Anthem is Maurice Greene's lovely 'Lord, let me know mine end'... As the coffin was carried out of the chancel, Attwood played his newly composed grand Dirge; this is a fine, evocative piece. This is followed by Purcell's lovely 'Thou knowest, Lord, the secrets of our hearts', which is beautifully sung by the choir. The final anthem is an adaptation of a Handel chorus, 'His body is buried in peace'" (Robert Hugill, sleeve notes to the 1999 recording with The Choir of Portsmouth Cathedral under David Price).

NEWTON (ISAAC)

Autograph manuscript, in English, headed "The Question stated about abstaining from blood", complete in itself and comprising two drafts (each ending "Quaere, Whether the law be still in force?") towards a passage in his last work, *The Chronology of Ancient Kingdoms Amended*, with extensive autograph revisions, deletions and insertions, a four-line autograph endorsement on the verso of the second leaf ("Tis not any defilement by prohibited meats but the danger of idolatry & cruelty upon which the prohibition of eating them is founded, not the company of weomen, but the ill consequences in certain cases which occasioned the prohibition in those case"), and some words in Hebraic script (such as 'sacrifices', 'blasphemy', 'theft', 'idolatry', and the 'cruelty of man'):

The Apostles therefore being consulted about obliging the Gentiles by circumcision to become the sons of Abraham & keep the law of Moses returned such an answer as imported that it was sufficient for them to observe the laws imposed upon the sons of Noah before the days of Abraham.

Some of those laws were moral & sufficiently enforced by the Christian religion; as to abstain from idolatry blasphemy & theft: others were positive; as to abstain from things offered to idols, from blood & things strangled & from fornication: that is, from communicating with the heathen in their festivals upon things offered to idols because it tends to idolatry, from blood & things strangled because it leads to cruelty, & from prohibited weomen because of the ill consequences, whether they were prohibited untill marriage only or by reason of affinity, or of their being idolaters or during their menses.

Noah was allowed to feed upon animals provided they were killed by bleeding to death. But he was not allowed to feed upon blood least he should thirst after the blood of animals & for the sake of it become cruel & kill more animals then was necessary for food, or cut them in pieces before they were quite dead by bleeding. He was not to eat things strangled because that sort of death is painfull. He was not to eat a limb taken off from a living animal because of the cruelty. And so Moses commanded that the people of Israel should not seeth a Kid in the mothers milk, nor take a bird with its young nor muzzel the mouth of an Ox which treadeth out the corn, because such actions incline men to cruelty & savour of unmercifulness...
3 pages, a few small stains, one short worm-track and two small worm holes, large folio (310 x 194mm.), [c. 1719]

£50,000 - 70,000

€63,000 - 88,000

'THE LAWS IMPOSED UPON THE SONS OF NOAH BEFORE THE DAYS OF ABRAHAM' – ISAAC NEWTON AT WORK ON HIS LAST PROJECT, drafting his *Chronology of Ancient Kingdoms*, which was to be published posthumously in 1728.

John Locke described his friend Newton as 'a very valuable man not only for his wonderful skill in Mathematicks but in divinity too and his great knowledg in the Scriptures where in I knew few his equals'; and Newton himself said of his *Principia* that 'When I wrote my treatise about our Systeme I had an eye upon such Principles as might work with considering man for the beliefe of a Deity & nothing can rejoyce me more then to find it usefull for that purpose'.

With the recent greater availability of Newton's non-scientific manuscripts, modern scholarship has reversed the view that Newton's theological interests were an aberration of his old age. In fact he pursued them throughout his life. In the *Principia* Newton himself stated that 'this most beautiful system of the sun, planets & comets could only proceed from the counsel & dominion of an intelligent & powerful being'. He was committed to the tradition of the *prisca sapientia*, the Renaissance idea that the ancients had possessed true knowledge about God and the world, and his surveys of Christian and Jewish theology were carried out to retrieve pure doctrine -- ancient knowledge was valid as a key to Truth. He considered his theological pursuits to be 'a duty of the greatest moment' and was convinced that God revealed himself in Scripture as well as Nature and therefore that theology and science were two sides of the same coin, two parts of the same whole, interrelated, interconnected, each throwing light on the other; God's intentions were revealed equally through science and theology – through the 'books' of Nature and of Scripture. Indeed the bulk of Newton's writings and manuscripts were on theological and alchemical (also no longer considered an aberration) subjects. Newton owned more books on humanistic learning than on mathematics or science and about half of his manuscripts were on religious and theological subjects (mostly still unpublished) including a 429-page ecclesiastical history entitled 'Of the Church'.

The *Chronology of Ancient Kingdoms Amended*, his last completed work, is of especial importance in this context: 'It was theology rather than science, however, that dominated the consciousness of the ageing man. Some time between 1705 and 1710 he returned to the subject he had largely ignored for two decades, and theology formed the principal staple of Newton's intellectual life from that time until his death... One theme unites much of it. Newton had become a prominent man of the world who did not intend to compromise his position by publicly espousing opinions that had passionately stirred an isolated young don in Cambridge. Much of his effort was devoted to laundering those opinions to obscure their radical thrust. The most radical of Newton's theological endeavours had been his 'Theologiae gentilis origines philosophicae', which he transformed into the *Chronology of Ancient Kingdoms Amended*, as the manuscript published soon after his death was entitled... When he died his heirs found the completed manuscript of the Chronology, which they immediately sold to a publisher for £350' (Richard S. Westfall, *ODNB*).



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In the present manuscript, Newton grapples with the precedence of Noahide and Mosaic Laws over those of Abraham, and their meaning and application, finding that an earlier law of God imposed on all nations, not only the sons of Abraham, the avoidance of eating of blood; he also touches on the questions of circumcision and the Gentiles, fornication ('...& from prohibited women because of the ill consequences, whether they were prohibited until marriage only or by reason of affinity, or of their being idolaters or during their menses...'). It forms part of Newton's *Chronology of Ancient Kingdoms*, in which he uses taxonomic materials to argue for the greater antiquity of the Hebraic world than any of the pagan ones and for the original revelation having been given to the Hebrews, particularly Noah and his sons.

A few days before Newton's death, Zachary Pearce, rector of Newton's home parish, St. Martins-in-the-Fields, visited him and found him 'writing over his *Chronology of Ancient Kingdoms*...He then told me that he was preparing his Chronology for the press, and that he had written the greatest part of it over for that purpose...' (Richard S. Westfall, *Never At Rest: A Biography of Isaac Newton*, 1998, p.869). A possible date for our manuscript is suggested by a bill dated May 1719 in the Yahuda Manuscripts in the Jewish National and University Library, on the verso of which Newton has drafted some of the same material (Westfall, p.821).

It was rumoured among his contemporaries that Newton abstained from black-pudding and rabbits (whose meat remained bloody because they were killed by strangulation) because of the Old Testament prohibition against eating blood. After his death, his niece, Catherine Conduitt, claimed that this was a matter of ethics rather than taste: 'He said meats strangled were forbid because that was a painful death & the letting out of blood the easiest & that animals should be put to as little pain as possible, that the reason why eating blood was forbid was because it was thought the eating blood inclined man to be cruel'; a stance reflected by our manuscript. This prohibition, of course, underpins Jewish kosher and Muslim halal methods of preparing food and the refusal of Jehovah's Witnesses to allow blood transfusions.

Provenance

Sir Isaac Newton to his niece, Catherine Conduitt and her husband John, whose daughter, also Catherine, married in 1740 John Wallop, Viscount Lymington, son of the Earl of Portsmouth; by descent in the Portsmouth family at Hurstbourne Park (surviving a fire in 1891); sold at Sotheby's London by the ninth Earl of Portsmouth (1898-1984) on 13 July 1936 ('The Newton Papers'), lot 232 ('Blood. "The Question stated about abstaining from blood." about 1000 words, 3 pp., autograph, much corrected, folio'); sold at the sale to Emmanuel Fabius, a Paris dealer; Roy Davids; private collector.

A transcript of the manuscript and printed text for which it forms the basis are both available upon request.



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NOBEL PRIZE

The Nobel Prize for discovering isotopes in stable elements, awarded to F.W. Aston in 1922, medal for chemistry, struck in 23 carat gold, approximately 200g., 67mm. in diameter, designed by Erik Lindberg and manufactured by the Kungliga Mynt och Justeringsverket (Swedish Royal Mint); the obverse with bust of Alfred Nobel facing left, "ALFR. / NOBEL" to left of bust, "NAT. / MDCCC / XXXIII / OB. / MDCCC / XCVI" to right of bust, signed "E. LINDBERG" at the lower left edge; the reverse featuring allegorical vignette of Science unveiling the face of Nature, legend above vignette reading "INVENTAS VITAM IU VAT EXCOLUISSE PER ARTES", plaque below vignette reading "F.W. ASTON / MCMXXII", motto to either side of plaque reading "REG. ACAD. SCIENT. SUEC."; signed "E. LINDBERG" to lower right of vignette. Housed in the original diced maroon morocco case, decorated in gilt and lined in velvet and satin.

WITH:

(i) Nobel Prize Diploma, 2 vellum leaves (each 341 x 242mm.) with calligraphic inscriptions in Swedish in orange and blue, giving Francis William Aston's citation dated 10 December 1922 on second leaf, second leaf signed by the President and Secretary of the Royal Swedish Academy of Sciences, both leaves with decorative cartouches in green, blue, and gilt by artist-calligrapher Sofia Gisberg. Both leaves mounted as linings in original mottled calf portfolio ruled in gilt (363 x 266mm.), upper cover with central wreath device encircling cipher of Aston's initials. Extremities slightly rubbed. Preserved in solander box.

(ii) 8 further medals awarded to Aston: Davidson (Röntgen Society, 1920); Hughes (Royal Society, 1922), and related letter; John Scott (City of Philadelphia, 1923); Alessandro Volta (1927); Accademia dei Lincei (1927); Aloysius Galvanus (1937); Georges Urbain (1938); citation for the Royal Society's Royal Medal, 1938, and related letter; Duddell (Physical Society, 1944), and related letter.

(iii) 2 offprints of important articles by Aston, comprising: 'Experiments on the Length of the Cathode Dark Space with Varying Current Densities and Pressures in Different Gases' (from *The Proceedings of the Royal Society, A*, vol. 79, 1907), being Aston's first independent published contribution to physics; 'Experiments on a New Cathode Dark Space in Helium and Hydrogen' (*ibid.*, vol. 80, 1907), inscribed "With the author's compliments".

(iv) Various other documents, by Aston except where otherwise mentioned, comprising: notebook containing Aston's transcribed notes from Prof. Percy F. Frankland's lectures on Organic Chemistry at Mason College, 1906-7, "List of Gramophone Records" purchased between 1923-29, and occasional diary covering 1890-1945; 4 autograph manuscript short stories, and one typed short story, all signed, 2 dated 1903 and 1907; *Post-Prandial Proceedings of the Cavendish Society*, 3 editions, being 1911, 1920 and 1926, the last including the song 'Isotopes', and loosely inserted the unidentified author's manuscript of the same inscribed "With the author's compliments"; telegram received by Aston's family in Birmingham, 10 November 1922, reading in full "Have got nowel [*sic*] prize for chemistry 1922 Frank"; breathless typed account of the Nobel trip by his sister Helen, seating plan for the dinner, and menu for the same signed by Niels Bohr and others; 2 copies of an obituary of Aston by G. Hevesy, one being an annotated proof, and typed bibliography of Aston's publications incorporated into the same; death certificate.



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(v) Photographs: 3 platinum print portraits by Elliott & Fry; platinum print portrait by Hills & Saunders of Cambridge; Aston with Japanese academics, gelatin silver print; Aston, Rutherford and others below an arch, gelatin silver print.

(vi) 8 autograph letters signed ("Frank"), mostly to his sister Helen and mother Fanny, Honolulu, Edinburgh and Cambridge, 1909-1922; letters received from J.J. Thomson (Cambridge, 9 December 1909, offering him a position as research assistant, with Aston's draft reply), his mother, and Charles Galton Darwin (Pasadena, 13 November 1922, congratulating him on the Nobel).

£200,000 - 400,000

€250,000 - 510,000

"THE RESULTS ARE MARVELLOUS PAST ALL WHOOPING; OLD & RESPECTED ATOMS LIKE CHLORINE AND MERCURY HAVE FALLEN TO PIECES INTO A SHOWER OF ISOTOPES" — THE NOBEL PRIZE FOR DISCOVERING ISOTOPES IN NON-RADIOACTIVE ELEMENTS, of which Aston identified 212 of the 281 we know today. The Committee's official recognition was "for his discovery, by means of his mass spectrograph, of isotopes, in a large number of non-radioactive elements, and for his enunciation of the whole-number rule."

In the presentation speech, Prof. H.G. Söderbaum described Aston's work as "of fundamental importance for the whole of chemical science." Today, the measurement of isotopes and the use of mass spectrometry are integral to areas of science as diverse as medicine, forensics, archaeology, sports science, climate change, and space exploration. It was Aston's whole number rule, and particularly his later work on deviations from it, that laid the groundwork for both the atom bomb and nuclear power. As the Austrian physicist Paul Ehrenfest wrote to Albert Einstein when news of the discoveries broke, "NOW THE ERA OF NUCLEAR SPECULATION BEGINS."

The Prelude to Aston's Discoveries

The existence of isotopes was first suggested in 1913 by the radiochemist Frederick Soddy. His work on radioactivity identified 40 different species that he described as "radio-elements" (i.e. radioactive elements) between uranium and lead, where the periodic table only allowed for 11 elements. These variants were isotopes: atoms of an element with the normal number of protons and electrons, but different numbers of neutrons. Isotopes have the same atomic number, i.e. the same number of protons and the same total positive charge, but different mass owing to the varying number of neutrons. (Neutrons themselves were not discovered until the early 1930s, by James Chadwick.) Soddy came up with the term isotope from the Greek roots *isos* and *topos*, meaning "the same place"; as the name implies, different isotopes of a single element occupy the same position on the periodic table.

Around the same time that Soddy identified the concept of isotopes, J.J. Thomson was working in the Cavendish Laboratory at Cambridge on analyzing positive rays, with the help of his research assistant Francis Aston whom he had hired in 1910. Born in 1877 in Harborne, near Birmingham, Aston had attended Malvern College, and in 1893 entered Mason College, Birmingham, to study for the London intermediate science examination. He had a makeshift laboratory of his own, and for a time worked as a chemist for a Wolverhampton brewery. Working initially on X-ray tubes and gas discharges, in 1907 Aston detected a new 'primary cathode dark space', a phenomenon which now bears his name. Offprints of two of his articles on the subject are included in the present archive.

At the Cavendish, Thomson had been subjecting positive rays to electric and magnetic deflections, making the particles fall upon a photographic plate in the form of a parabola; thus was the first mass-analysis of the rays achieved. Aston helped Thomson improve his apparatus, but in 1912, to their surprise, they obtained two different parabolas for neon, and concluded that neon is composed of atoms of two different atomic masses (mass 20 and mass 22) – that is to say, of two isotopes. This was the first evidence for isotopes of a stable, non-radioactive, element.

Aston's First Mass Spectrograph

Aston began to suspect that natural isotopes of other elements might exist. His work was interrupted by the First World War – which he spent at Farnborough as a technical assistant at the Royal Aircraft Establishment – but he continued to puzzle over the problem and upon his return to the Cavendish began work on a new apparatus. His 'mass spectrograph' was a huge improvement on Thomson's apparatus. Rather than producing a parabola effect, the two fields now caused deflections of the rays to occur *in the same plane*, with the deflection of the ions proportional to their charge to mass ratio. Aston was able to produce separate beams of individual isotopes and record their positions on a strip of photographic film, as a series of lines: the mass spectrum.

His machine perfected, Aston turned his focus on other elements such as chlorine and mercury, and the results were almost immediate. To his sister, on 1 December 1919, he announced excitedly:

my apparatus has fairly put its foot through the atomic weights. The results are marvellous past all whooping[:] old & respected atoms like chlorine and mercury have fallen to pieces into a shower of isotopes during last week alone I got indication of about 5 new elements (isotopes of course) goodness knows how the chemists will like it, and at the back of it all is a most delightful simplicity & order instead of the previous chaotic fractional values it is one of the biggest things for years.
(Letter in the present archive)

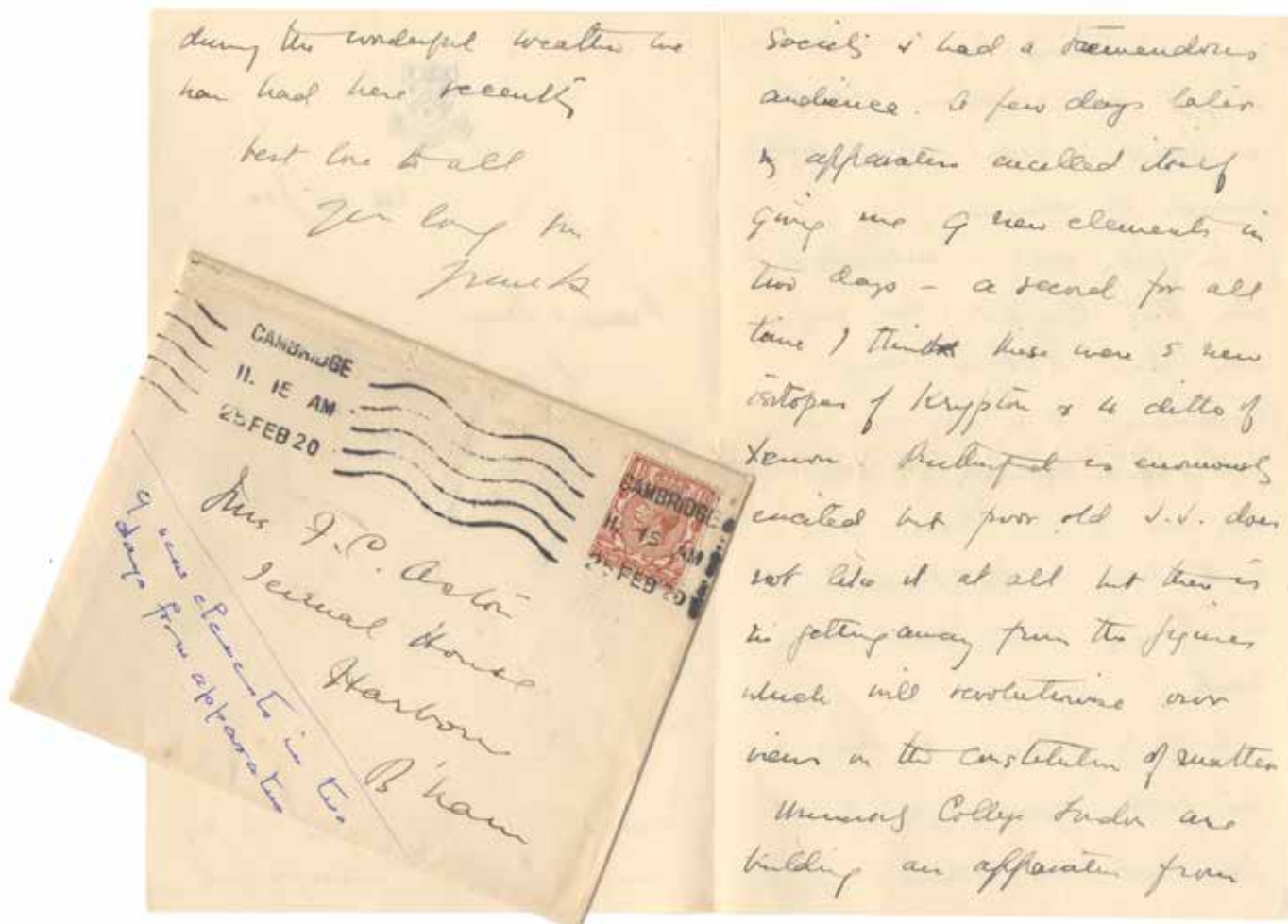
The same month, he wrote to his fellow scientist Frederick Lindemann "I have been living in a state of wild excitement.... By next week I hope *Nature* will publish a letter in which I announce the mixed isotopic nature of Cl and Hg and most important of all the fact that every single mass yet measured with certainty falls exactly on a whole number" (Cherwell papers, Nuffield College, Oxford).

Aston discovered that the atomic weight of neon, 20.2u, was the result of its isotopes of mass 20 and 22 being present in a ratio of 9:1. As he explained to Lindemann, when he examined isotopes of other elements, the masses of the isotopes were whole-number-multiples of the mass of the oxygen atom. For example, boron has an atomic weight of 10.9, and isotopes of mass 10 and 11 - both whole numbers; lithium a weight of 6.94 and isotopes of mass 6 and 7 - similarly whole numbers.

The scientific world was abuzz with Aston's news. Ehrenfest wrote to Einstein on 20 December 1919:

Aston (Cambridge) soll jetzt *sicher* gestellt haben (mit enorm verschärfter Positive-Rays-Methode) dass Neon ein Gemisch von 2 Neons ist (ich *glaube* 20, 22) und dass 35,5 Chlor *absolut nicht* besteht sondern nur 34 und 36 Chlor (*Zahlen weiss ich nicht sicher!!*) – Noch nicht publiciert – nur mündlicher Bericht. Herrlich nicht war? Nun beginnt die Aera der Kern-Speculation.
(*Collected Papers of Albert Einstein*, vol. 9, document 224)

("Aston will now have verified (with an enormously more accurate Positive-Ray Method) that neon is a mixture of 2 neons (I *believe* 20, 22) and that 35.5 chlorine *absolutely does not* exist but only 34 and 36 chlorine (*numbers I am not quite sure of!!*) – not yet publicly announced – only word of mouth. Glorious, isn't it? Now the era of nuclear-speculation begins.")



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The Nobel Prize

In February 1920, Aston wrote to his mother "my work is going better than ever.... My apparatus excelled itself giving me 9 new elements in two days – a record for all time I think. These were 5 new isotopes of Krypton & 4 ditto of Xenon. Rutherford is enormously excited but poor old J.V. [Thomson] does not like it at all but there is no getting away from the figures which will revolutionize our views on the constitution of matter" (letter in the present archive).

Excited scholarly discussion of his discoveries continued, Einstein remarking to two correspondents that Aston's work had been "received with great enthusiasm". Also in 1920 Aston was elected a fellow of Trinity College, Cambridge. The following year, he joined the Royal Society, and in 1922 received the Nobel Prize for Chemistry. In the presentation speech, Professor H.G. Söderbaum described Aston's work as "of fundamental importance for the whole of chemical science", and remarked that the Whole Number Rule "must be regarded as the expression of a natural law of general validity." He invoked ancient Greek philosophers, Renaissance alchemists, and Robert Boyle, all of whom believed in the unitary theory of matter – that all matter is really composed of one primordial substance. Through Aston's Whole Number Rule, continued Söderbaum, "a riddle which for over a hundred years has engaged chemical research has attained its solution, and a surmise which for thousands of years has floated before the human mind has thereby been confirmed."

In fact, by the time of the Nobel Prize ceremony, Aston had refined his spectrometer to such a degree that he observed and was able to measure deviations from the Whole Number Rule. He had found that "the mass of the oxygen isotope being defined [as 16], all the other isotopes have masses that are very nearly whole numbers" (our emphasis). The nuclear masses were not always what one would expect them to be. Aston realized that 'nuclear forces' must be holding the nucleus together, and perhaps nuclei had to give up some mass when joined together in a nucleus. In his Nobel lecture, he remarked that "we know from Einstein's Theory of Relativity that mass and energy are interchangeable" (this being the principle behind $e=mc^2$). This mass, converted to binding energy, is now known as 'nuclear binding energy'.



Aston at work on his mass spectrometer (Copyright Cavendish Laboratory)

Aston continued:

we may consider it absolutely certain that if hydrogen is transformed into helium a certain quantity of mass must be annihilated in the process [and therefore energy released]. The cosmical importance of this conclusion is profound and the possibilities it opens for the future very remarkable, greater in fact than any suggested before by science in the whole history of the human race.... Should the research worker of the future discover some means of releasing this energy in a form which could be employed, the human race will have at its command powers beyond the dreams of scientific fiction; but the remote possibility must always be considered that the energy once liberated will be completely uncontrollable and by its intense violence detonate all neighbouring substances. In this event the whole of the hydrogen on the earth might be transformed at once and the success of the experiment published at large to the universe as a new star.

(Published in *Nobel Lectures, Chemistry 1922-1941*, Amsterdam, 1966)

Aston's Legacy

The mass spectrometer "has grown to be the driver of a huge international industry and is utilized as a tool in almost every field of science" (K.S. Sharma, 'Mass Spectrometry - The Early Years', in *International Journal of Mass Spectrometry*, 349-350 (2013) 3-8). Mass spectrometry is key to carbon dating, forensics, drug testing in sport, managing supply of anaesthetic, finding environmental toxins in food and water supplies, measuring airborne particles, monitoring climate change, and locating oil deposits, and has even confirmed the presence of water ice on Mars. The invention of the mass spectrometer "ranks among the most important scientific inventions of the twentieth century" (M. Wolfsberg, W.A. Van Hook, P. Paneth, L.P.N. Rebelo, *Isotope Effects*, 2010, p.23).

"Sub-atomic energy", Aston declared in 1936, "is available all around us, and... one day man will release and control its almost infinite power. We cannot prevent him from doing so and can only hope he will not use it exclusively in blowing up his next door neighbour." Ironically, it was his work that ultimately made it possible to predict the energies involved in nuclear reactions – enabling both the atom bomb and nuclear power. Indeed, Aston would live to see the atomic bombings of Hiroshima and Nagasaki in August 1945: he died unmarried on 20 November 1945, leaving a large estate to Trinity, the Cavendish, and other scientific organisations. The main repository of Aston's papers is Cambridge University Library, but includes very little from this key period of Aston's research; his letters to Lindemann are at Nuffield College, Oxford.

The Royal Swedish Academy of Sciences recognized Aston's discoveries as "of fundamental importance for the study of nature in general and for chemical science in particular" (Söderbaum's presentation speech). As his obituary in *Nature* stated, "there is scarcely a research in nuclear physics which does not use his work, directly or indirectly, and usually many times over"; in the 1960s Aston's 1922 book *Isotopes* was included in *Printing and the Mind of Man* as item 412. In the history of twentieth century nuclear physics, then, Aston's work is a landmark on a road that leads from Einstein's 1905 mass-energy equivalence $e=mc^2$, past Rutherford "splitting the atom" in the following decade, and onwards to Chadwick identifying the neutron in 1932, and the recent discovery of the Higgs boson.

Provenance

Francis W. Aston (1877-1945); thence by descent to the present owners.



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POPE INNOCENT IV

Document (Litterae cum serico) bearing the Papal Bull, issued by Pope Innocent IV, granting privileges to the abbess & Cistercian convent of “Aweria”, in diocese of Liege; with historiated name of the Pope in the first line and decorated initial letters thereafter; with the original lead bull, bearing the heads of Saints Paul and Peter and “Inno/ cenntius/ PP IIII” on the obverse (detached with trace of suspension ribbon), *on one sheet of vellum, browned and slightly brittle, 195 x 230mm., 16 March 1244*

£3,000 - 4,000

€3,800 - 5,100

This handsome document issued by Innocent IV (Sinibaldo Fieschi, 1244 – 1254) appears to mark the foundation in 1244 of the Cistercian Abbaye de la Paix-Dieu d’Amay (that same day, coincidentally, saw the burning of over 200 Cathars after the fall of the Château de Montségur).

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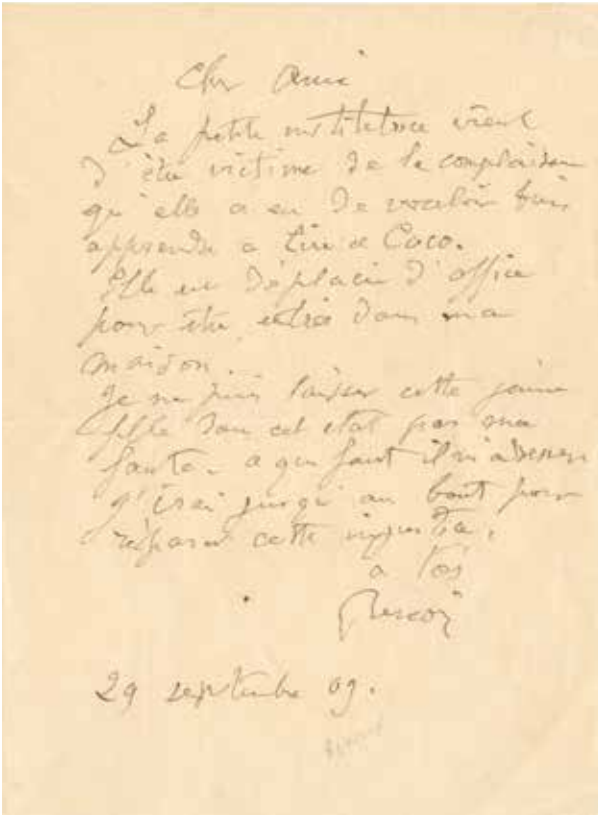
POPE PAUL III

Papal brief issued in the Pope’s name (“Paulus PP III” at head), to the Archbishop of Turin, stating that he has heard both from the civil authorities of his diocese and from the rector of the university of grave concerns as to the state of the institutions and priesthood within his diocese and at the welfare of the souls in their care, which he iterates in some detail; and granting him authority to look into and remedy this state of affairs; addressed on the verso to the Archbishop (“Dilecto filio Vicaria venerabilis fratris Archiepiscopi Taurinensis in Spiritualibus Generali”); counter-signed by the Chancery Clerk (“Jo: Papien”) and on the verso signed within a flourish by the scribe “Cae[sar] Accurrius”, trace of closure-seal in red wax, dispatch slits, *on fine quality vellum, slight dust-staining where originally folded for dispatch and exposed, 473 x 218mm., Rome, 3 November 1536*

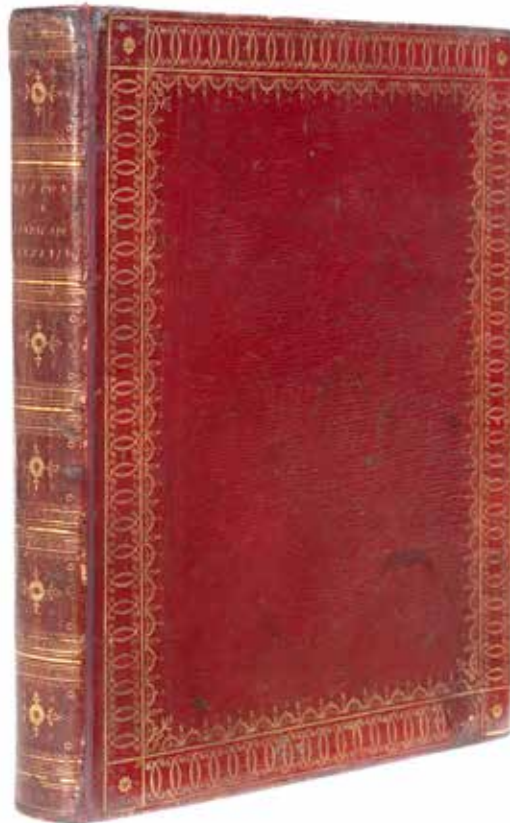
£1,000 - 1,500

€1,300 - 1,900

AN EXCEPTIONALLY ATTRACTIVE RENAISSANCE DOCUMENT, issued by the Papal Chancery and signed by the scribe, Cesare Accurrius. This letter encapsulates both sides of its author, Alessandro Farnese, Paul III (1534-1549), both as Renaissance patron and instigator of the Counter-Reformation. Two days before it was dispatched, on 1 November 1536, Nikolaus von Schönberg (whom Paul had recently elevated to Cardinal) wrote his famous letter of praise to Nicolaus Copernicus which the latter printed at the head of his *De revolutionibus orbium coelestium*, followed by Copernicus’ letter of dedication to Paul III himself. Furthermore a fortnight later, on 17 November 1536, Paul issued a personal edict confirming Michelangelo’s appointment as supreme architect, sculptor and painter of the Vatican palaces, who that summer had begun work on the *Last Judgement*.



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By way of contrast, in April 1536 Paul summoned a nine-man commission to enquire into the state of the Church. This was intended as preparation for a council of the Church that was to meet at Mantua (and which in the event of course was to meet at Trent nine years later). The commission held its first meeting at some time in November 1536 and issued its report, the *Consilium de Emendanda Ecclesia*, the following March; by which the commission blamed the Church's woes on excessive papal power. Similar concern at the parlous state of church affairs is displayed by the present papal brief, sent to the Archbishop of Turin who, by virtue of his office, was also Chancellor of the university there. At the time of the letter, the papacy faced a twin threat in this quarter, spiritual and temporal. The Waldensian church in the valleys nearby, which long predated the Lutheran Reformation, were emerging from hiding and establishing links with the reformers, in 1535 financing a French translation of the Bible. At the same time, Piedmont was suffering from the Franco-Spanish War, with French troops occupying Turin; with as a consequence the university being closed in 1536 and reopened only thirty years later.

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RENOIR (PIERRE-AUGUSTE)

Autograph letter signed ("Renoir"), to "Cher Ami", in French, expressing his distress that the young girl teaching Coco [his youngest child Claude] to read should be upset, and asking whom he should address to repair this injustice, ("Je ne puis laisser cette jeune fille dans cet etat par ma faute... j'irai jusqu'au bout pour réparer cette injustice"), 1 page, 8vo, [no place], 29 September [19]09

£1,000 - 1,500
 €1,300 - 1,900

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REPTON (HUMPHRY)

Observations on the Theory and Practice of Landscape Gardening, FIRST EDITION, stipple-engraved portrait by W. Holl after S. Shelley, 27 plates comprising 22 aquatints (one double-page, one folding, 15 hand-coloured or tinted, 12 with overslips) and 5 etchings and line engravings, 11 smaller aquatints and 15 wood-engravings in the text (2 with overslips), occasional light spotting, soiling and dampstaining in margins, folding plate with 2 tears repaired, portrait and last 2 leaves with browning in margins, contemporary red straight-grained morocco, sides with ornate gilt roll-tooled and line borders, gilt panelled spine with repeated floral tool, g.e., neatly rebacked preserving original spine [Abbey Scenery 390; Henrey II, p.546; Tooley 399], 4to (330 x 270mm.), T. Bensley for J. Taylor, 1803

£3,000 - 5,000
 €3,800 - 6,300



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First edition of the second of Repton's three works featuring his ingenious use of folding overslips to show the estates before and after improvement. "These three works are chiefly compiled from the author's 'Red Books' and are illustrated with facsimiles of the original sketches, engraved in aquatint. These publications are important as records of Repton's work and views as a landscape gardener. But they are also among the finest examples of books to appear in this country illustrated by the aquatint process" (Henry).

Provenance

"E.A.", armorial bookplate and shelf label on front paste-down; later owner's bookplate.

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ROWLANDSON (THOMAS)

[COMBE (WILLIAM)] *The Tour of Doctor Syntax in Search of the Picturesque; [-Consolation; -a Wife]*, 3 vol., 2 hand-coloured aquatint titles, and 78 hand-coloured aquatint plates after Thomas Rowlandson (title and 2 plates shaved touching imprint, and lower margin 5 opening text leaves of first volume neatly repaired at lower margin, 2 plates shaved just touching image, and some offsetting onto text in volume 3), uniform blue crushed morocco gilt by Riviere & Son, gilt-tooled within raised bands, g.e. [Abbey Life 265-267; Tooley 427-429], 8vo, R. Ackermann, [1812]-1820-1821 (3)

£600 - 800

€760 - 1,000

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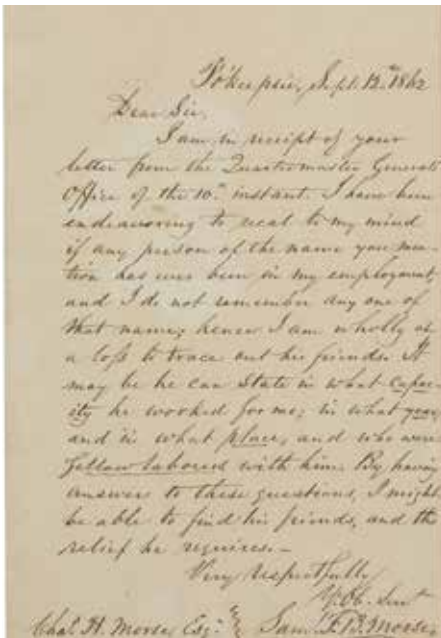
SCIENCE – MORSE, DAVY AND EDISON

Autograph letter signed ("Saml. F.B. Morse"), to Chas H. Morse, responding to a query about a man who may have been a former employee and asking for more information ("...By having answers to these questions, I might be able to find his friends, and the relief he requires..."), 1 page, 8vo, Po'Keepsie, 12 September 1862; with a printed order of service for his memorial service on 16th April 1872; a secretarial letter signed by Humphry Davy ("H. Davy") as President of the Royal Society, to ("Sir"), marked "Private & confidential", explaining that, as President, he is unable to interfere in elections, mentioning that Fellows are divided into two classes, "working scientific men" and "Patrons of Science", going on to explain that professional men should offer "...some paper or communication which may imply qualification..." though "...this rule has not been so strictly attended to as it ought to have been...", 3 pages, 8vo, two light stains, [no place], 30 April 1826; together with a signed photograph of Thomas A. Edison ("Thos A Edison"), inscribed to W. L. Peel, the president of the American National Bank of Atlanta, Georgia, silver print of a painting on canvas, copyright "TAE", 205 x 140mm.; and a sepia watercolour portrait of Thomas Edison, head and shoulders, by B. Franyo, c.1925, 400 x 297mm., framed (5)

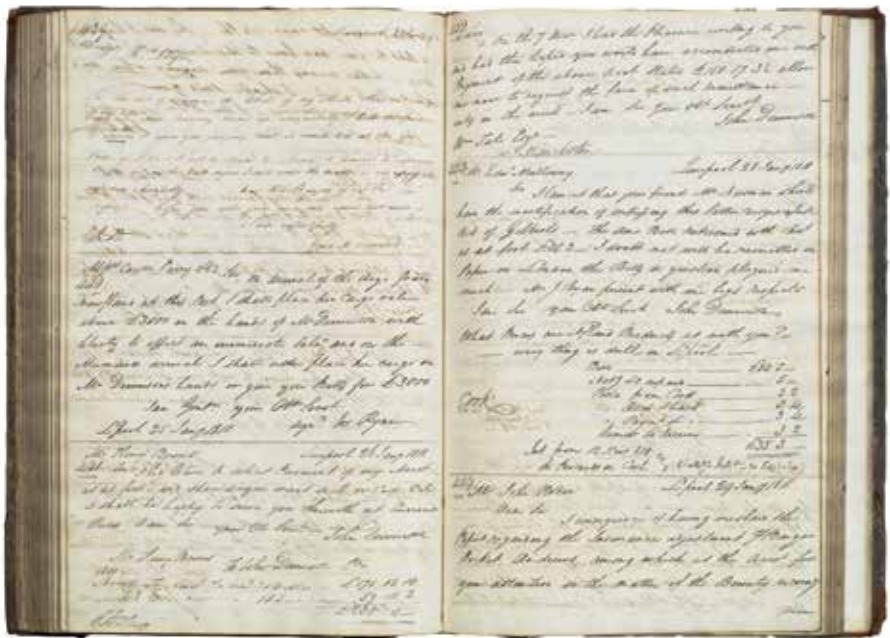
£1,500 - 2,000

€1,900 - 2,500

HUMPHRY DAVY ON HOW TO BE ELECTED TO THE ROYAL SOCIETY: At this time, a year before he gave up the Presidency, the Royal Society was 'teetering between remaining a gentleman's club and becoming an academy of science. Davy favoured judicious modernizing... He made publication an important factor in election, but, lacking the social status of Banks, he was unable to force his will upon the fellows, and found himself between hostile camps' (David Knight, *ODNB*). See illustration overleaf.



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SHIPPING AND SHIPBUILDING - NEWFOUNDLAND, LIVERPOOL AND BRISTOL

Two manuscript volumes from Liverpool merchants Carson, Dennison & Parry, a firm primarily engaged in the Newfoundland trade, covering the period 1807-1815, comprising a letterbook containing copies of some 700 letters, mainly from John Dennison, concerning every aspect of their trade, with details of ships and shipping, convoys to Newfoundland and the Mediterranean, insurance matters, finance, customs issues, damage to vessels etc., referencing "woeful times" in Liverpool and mentioning the commercial failures of a number of houses, 370 pages, *folio, contemporary reversed calf, marbled boards*; and an accounts book relating to the commercial activities of John Dennison, 260 pages, *two pages removed, folio, contemporary reversed calf, marbled boards*, Liverpool, 1807-1813; with sixteen folio manuscript pages from the famous Bristol shipbuilding firm of Hillhouse, which built over 560 ships in their 200 years of business, comprising weekly work-sheets and estate accounts, early nineteenth-century

£800 - 1,200
 €1,000 - 1,500

The main business of Carson, Dennison & Parry concerned the import of cod and cod oil from St. John's, Newfoundland with its sale either in the English, Scottish and Irish markets or further afield in Sicily, Malta and Gibraltar. Ancillary trade was also conducted in the import of rum and sugar from the West Indies as well as exporting other cargo back to Newfoundland. The wider situation is touched upon with brief references to the political state of affairs in Portugal and Spain. The business of convoys is much discussed with many requests to the Admiralty that single vessels might be allowed to make passage on their own to Newfoundland.

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SLAVERY - DOMINICA AND JAMAICA

Collection of letters and papers from the office of Sir John Orde, Bt., Governor of Dominica, and slave registers relating to the estates of Peter Campbell, plantation owner of Jamaica, comprising:

(i) Four slave registers for the Holland Estate and Shaws Penn, both in the parish of St Elizabeth, Jamaica, the Petersville Sugar Estate in the parish of Westmoreland and for the parish of Hanover, property of Peter Campbell Esq. and after 1821 his executors, signed and certified as fine copies by Thomas Amyot, Registrar of Colonial Slaves in Great Britain, listing some 1,100 slave names, their colour, age, whether African or Creole, their mother's name if known, increase and decrease in numbers and reasons thereof, ("Joe, negro, 65, African", "Fortune, negro, 14, Creole", "Bristol, negro, 30, Creole", "Monday, negro, 4 months, Creole, Rosie", "Felix, negro, 13, Creole", "Mary/Congo, negro, 40, African"), several given the name Campbell ("Robert Campbell, negro, 50, Creole", "Violet alias Mary Campbell, negro, 58, Creole"), in all some 68 pages from a printed ledger with manuscript insertions and loosely sewn in four signatures, *folio, 478 x 340mm.*, 1817, 1820 and 1823; and manuscript list of slaves on the Holland and Shaws Penn Estates with names, age, occupation and condition, the weaker ones seemingly given easier tasks and only the very young "not at work" ("Casar, 35, watchman, weakly", "Hercules, 17, cattle boy, able", "Judy, 13, domestic, healthy", "Chance, 68, runaway in 1815"), 12 pages, *folio, 323 x 205mm.*, 1 January 1825

Jamaica, 1811

JAMAICA, &c.
A RETURN of SLAVES in the Parish of St. Andrew in the Colony of Jamaica
as taken on the 1st day of August 1811

NAME	Sex	Age	Place of Birth	REMARKS
<i>John</i>	<i>Male</i>	<i>20</i>	<i>St. Vincent</i>	
<i>James</i>	<i>Male</i>	<i>21</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>22</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>23</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>24</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>25</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>26</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>27</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>28</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>29</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>30</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>31</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>32</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>33</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>34</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>35</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>36</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>37</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>38</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>39</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>40</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>41</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>42</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>43</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>44</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>45</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>46</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>47</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>48</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>49</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>50</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>51</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>52</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>53</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>54</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>55</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>56</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>57</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>58</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>59</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>60</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>61</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>62</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>63</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>64</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>65</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>66</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>67</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>68</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>69</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>70</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>71</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>72</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>73</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>74</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>75</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>76</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>77</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>78</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>79</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>80</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>81</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>82</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>83</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>84</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>85</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>86</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>87</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>88</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>89</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>90</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>91</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>92</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>93</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>94</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>95</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>96</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>97</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>98</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>99</i>	<i>St. Vincent</i>	
<i>John</i>	<i>Male</i>	<i>100</i>	<i>St. Vincent</i>	

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(ii) Papers from the office of Sir John Orde, Bt., Governor of Dominica, primarily relating to land grants, including a manuscript list of the French leaseholders in Dominica as at 4 March 1766, registers of grants and plantations, c.1770, *some 66 pages, folio, some on loose pages, others folded and sewn, ink and dust stained, torn and damaged with losses*; the accounts of the Governor of Dominica from 10 April 1784 to 17 October 1792, *30 pages, folio, sewn into paper cover*; with a roll on vellum docketed "Sir John Orde, Bart., Governor of Dominica from 10th January 1784 to 17th July 1789 and from 24th November 1790 to 17th October 1792 and Receiver of monies arising by the sale of Lands in the ceded Islands from 24th February 1783 to 24 May 1794 – Quit", *three joined panels, 1900 x 290mm.*; with permit allowing a Mr Hudson to "...keep a proper Publick House for the Reception & Refreshment of Travellers on the Great Road...across the middle of this Island...", 18 June 1767; another regarding the supply of negroes; a letter from Mr Arden enquiring whether his cargo of negroes (36 men, 14 women and 27 children) from Florida to Dominica has arrived; and a long letter from William Manning (father of the cardinal), expressing his concern over the dangers Orde faced during the recent "insurrection of slaves in your Island" and mentioning Mr Wilberforce's "important question" coming up in the Commons ("...I remember many of our West India friends were fearful of bringing the matter to the vote...") but assuring him that the great majority would vote against abolition, telling him that "...Mr W...has got a model in wood of a slave ship in which are placed little black men for the purpose of having a clear idea of the package...", *7 pages, 4to, London, 26 March 1791*

(iii) Incoming correspondence to Orde during his naval service, including letters and documents relating to a financial dispute in America, c.1802-4, including a "Certificate of lands and money lost by Mrs Orde by the Revolution in America" (1787); Captain Packwood's account of the miraculous escape of the ship *Glory* from a devastating storm off Cape Trafalgar in January 1805; other correspondents including Clarendon, Berkeley and Manning; copies of household accounts from 1805; and a series of fourteen affectionate letters from Sir John Orde to his wife ("My dearest Girl"), 3 September to 30 December 1798, *some 42 items, 8vo and 4to*

£3,000 - 4,000
€3,800 - 5,100

'A MODEL IN WOOD OF A SLAVE SHIP IN WHICH ARE PLACED LITTLE BLACK MEN': After an eventful American war, Sir John Orde served as the Governor of Dominica between 1783 and 1793 and is probably best known now for his fractious relations with Nelson, although he confessed to being an admirer and served as a pallbearer at his funeral (Denis A. Orde, *ODNB*). His son, John Powlett Orde, married Peter Campbell's eldest daughter Eliza Woolery Campbell in 1826. She is mentioned as a beneficiary of Peter Campbell's property, with her sister Caroline, in our slave register of 1823; from whom the collection descends to the present owner.

SMEATON AND MCADAM

Papers relating to the lead mines on Alston Moor, Cumberland, belonging to the Radclyffe family, earls of Derwentwater, and subsequently to Greenwich Hospital, comprising: (i) Letter signed and subscribed by the engineer John Smeaton ("J. Smeaton"), to John Ibbetson, Secretary to the Royal Hospital, tendering his resignation as Receiver of the Smelt Mill at Langley on Tyne, which he has been running in partnership with Nicholas Walton, as he wishes to devote his time henceforth to his career as civil engineer ("...When I was introduced into this Office, I doubt not the Directors will remember it was a Matter understood that I should not be obliged to give up My Profession as a Civil Engineer; or to reside in the Country where the Estate lies... since I first undertook this Office, the Duty thereof has increased in so very considerable a degree... it has therefore become absolutely necessary; either for me to quit my Profession wholly, and at the same time make my Residence near my Partner Mr Walton; or to quit my employment under Greenwich Hospital..."); and protesting that he takes this step only with the greatest reluctance ("...When I further consider the utter Impossibility of totally divesting Myself of a Profession; in which from original strong Inclination, many years Experience, and successful Practice, I have formed many Connections that I cannot properly get clear of, I have no Alternative..."), 3 pages, a few light old stains, second leaf laid onto an album leaf, folio, Austhorpe, 16 March 1777

(ii) Autograph letter signed by Smeaton ("J. Smeaton"), to "Dear Sir", thanking him and the Board of Greenwich Hospital for returning the bonds issued by himself and his partner, Nicholas Walton, upon their appointment to the receivership, so that they might be cancelled, 1 page, glue-stains at corners, laid onto an album leaf, folio, Gray's Inn, 30 April 1782

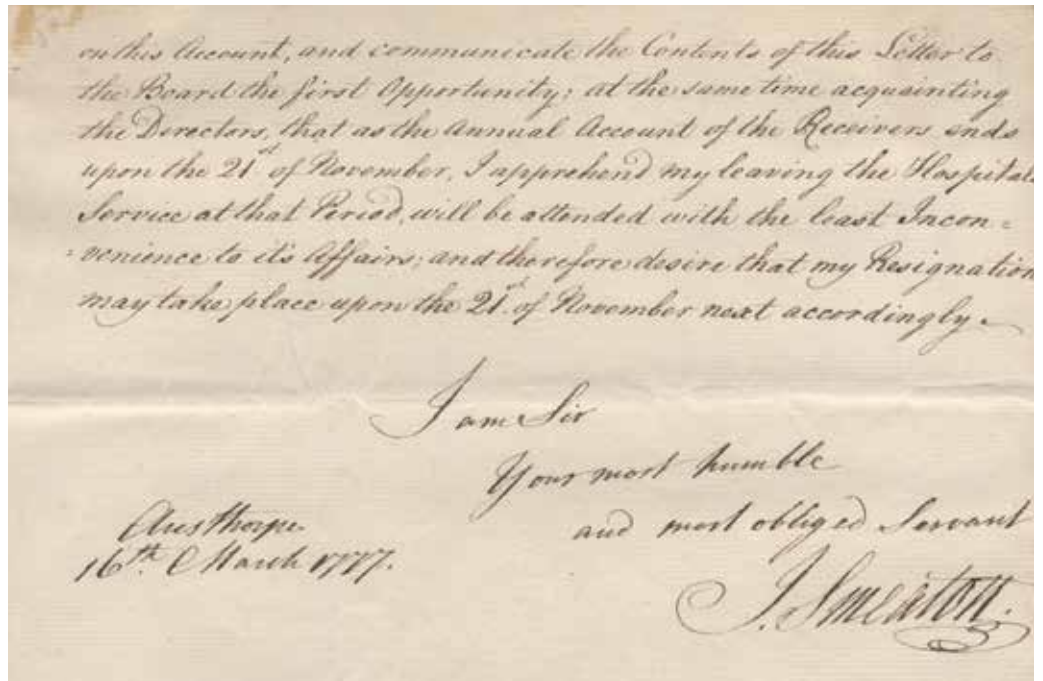
(iii) Autograph letter signed by the road-builder John Loudon McAdam ("Jno Loudon McAdam"), to "My dear Sir", urging that roads be constructed for the Greenwich Hospital estates ("...I need not explain to you the advantage of the roads to the estates of Greenwich Hospital, their great landed estate would justify a considerable sacrifice of money in order to obtain means of communication for their Tenants... under the circumstances of the mining property, its distance from Coal[,] the nature of that part of the country where mines are situated, requiring provision of every kind even to Potatoes and all other supplies to be carried a great distance, and the final distance of Markets for the Lead, roads become an indispensable necessary, and money laid out in this improvement is an ultimate saving even if the money were given not lent, but in this case I see a very satisfactory security in the Tolls..."), 2 pages, on narrow-banded mourning paper [for his first wife], integral blank, the latter laid down, some dust and seal-staining, 4to, Carlisle, 2 August 1825

(iv) Other material, including a letter by the Duke of Northumberland to the fourth Earl of Sandwich, First Lord, 23 April 1776; a memorandum on the flooding caused to the Duke's Newburn colliery by the removal of engines from Greenwich's Throckley coal mine (evidently enclosed with the letter by the Duke to Sandwich); a tax receipt issued by Benomy Carr of Hexham to Dame Elizabeth Radcliffe, 1667; a bill of exchange signed by the Earl of Derwentwater, 1690; a contemporary copy of a letter by the playwright and horseman William Cavendish, first Duke of Newcastle, written as Charles I's general in the North in the first year of the civil war, to Sir Edward Radcliffe, Bart., desiring that Radcliffe lends the King £2000, which is to be paid to "Captaine Davenant Leiuetenant Generall of the Artillery whose acquittance shall testifye your loane of that summe and your fidelity and good affection to his Majesty wherein I hope you will not faile", Pontefract, 19 December 1642; and a letter signed by Sir Edward Radclyffe, 1635; and other material, some wear, mounted on album leaves

£2,000 - 3,000

€2,500 - 3,800

'MY PROFESSION AS A CIVIL ENGINEER' – Smeaton and McAdam in the service of the Royal Hospital Greenwich. Their mines, situated on Alston Moor in Cumberland, had originally belonged to the Radcliffe family, earls of Derwentwater, but were confiscated following the third Earl's participation in the Jacobite rising of 1715 and granted instead to the Royal Hospital for Seamen at Greenwich. The Hospital Commissioners worked only one of the thirty-two mines on the moor, the others being leased out; with Smeaton constructing a smelting mill at Langley to process lead mined locally, and McAdam later being commissioned to survey roads in the area. The "Captaine Davenant Leiuetenant Generall of the Artillery" cited in the Newcastle document is the playwright and poet, Sir William Davenant, who had been a friend of Newcastle's since before the civil war.



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122 •

SMITH (ADAM)

An Inquiry into the Nature and Causes of the Wealth of Nations, vol. 2 (of 2), FIRST EDITION, *half-title, contemporary calf, worn, upper cover detached, lower joint weakened* [Goldsmith 11392; Kress 7261; PMM 221; Rothschild 1897], 4to, W. Strahan, and T. Cadell, 1776

£1,500 - 2,500

€1,900 - 3,200

The first edition of “the first and greatest classic of modern economic thought” (PMM).

Provenance

E. Creed Fellows, ownership inscription on front free endpaper.

123

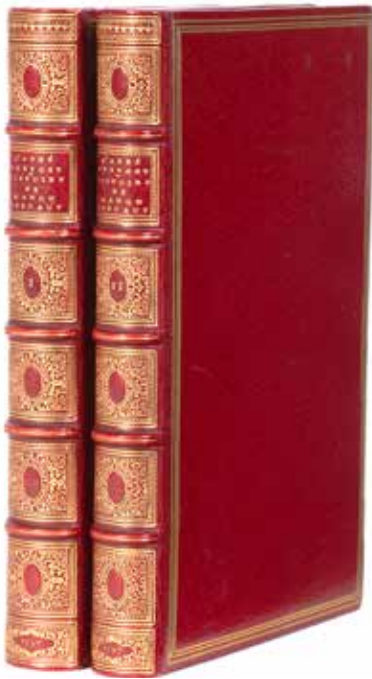
STORY (ROBERT)

Series of some 40 autograph letters signed (“Robert Story”), to William Dickson, discussing publication of *The Poetical Works of Robert Story*, which the Duke of Northumberland was helping finance (“...His Grace’s liberality, if I don’t misunderstand you, is astounding! Would I were a Burns for his Sake!...”), covering topics such as the Duke’s own ambitious plans for the volume (“...He has expressed a wish to have the Work printed in some peculiar and expensive type and he insists on paying the difference between that and the ordinary type...”), negotiations with the printers (Messrs Pigg of Newcastle), the number of and style of copies to be printed, costings, the prospectus, specimen sheets (“...His Grace...says it does honour to Messrs Pigg and Newcastle...”), the dedication (“...What think you of it? His Grace is, I think, a K.G. What else is he? Would you call him an Admiral?...”), the various bindings (“...I think a book may have a plain elegance which looks better than glitter. You must say how you would like your own. - Leaving out the Castle copies, I want about 200 for guinea Subscribers...”), advertising, etc.; with related letters to Dickson by the printers, Thomas and James Pigg (series), lists of subscribers, a prospectus, and a letter by Story’s widow, Ellen, announcing his death in 1860, *Story’s letters upwards of 150 pages, 8vo, Audit Office, Somerset House, 1856-1858*

£600 - 800

€760 - 1,000

Robert Story (1795-1860) was the son of a Northumbrian peasant who, like Clare, had worked as a gardener and then as a shepherd, with ambitions to emulate Burns by following the plough. His *Poetical Works*, published in 1857, with which the present series is concerned, was a lavishly produced affair: “The beauty of the volume seems to have disarmed the critics, for not only did Macaulay and Aytoun signify their approbation, but Carlyle in November 1857 detected in it ‘a certain rustic vigour of life, breezy freshness, as of the Cheviot Hills’” (Thomas Seecombe, *ODNB*). His correspondent, William Dickson (1799-1878), was a solicitor, local historian, and founder of the Alnwick & County Bank.



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124 •

TAYLOR (JOHN) 'THE WATER-POET'

Saint Hillaries Teares. Shed upon All Professions from the Judge to the Petty Fogger. From the Spruce Dames of the Exchange, to the Durty Walking Fishmongers. From the Coven-Garden Lady of Iniquity, to the Turnebal-Streete-Trull. And Indeed, from the Tower-Staires to Westminster-Ferry. For Want of a Stirring Midsommer Terme, This Yeare of Disasters, 1642. Written by One of His Secretaries That Had Nothing Else to Do, *second edition, 4 leaves, title within double rule border, minor loss to upper margin of A3, modern teal blue half morocco, upper cover detached [Wing T508], 4to, [s.n.], 1642*

£600 - 800
€760 - 1,000

Provenance

H. Bradley Martin, bookplate; Dr. Gerald E. Slater; Robert S. Pirie, bookplate.

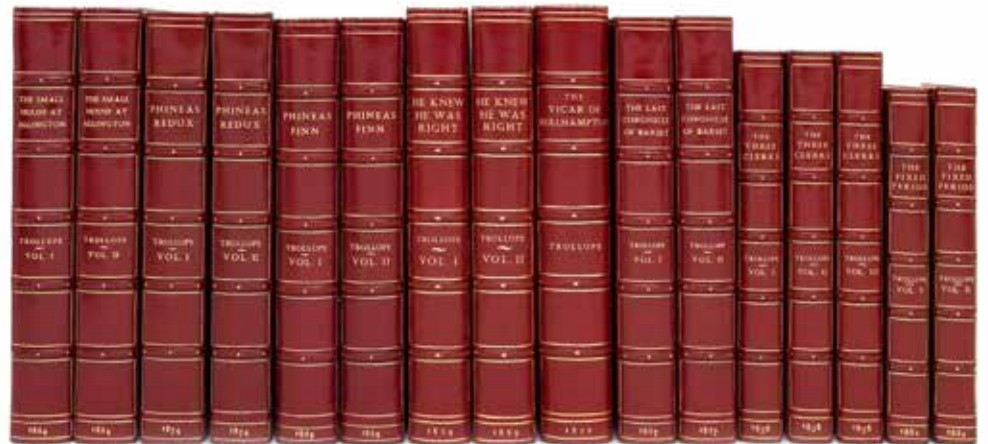
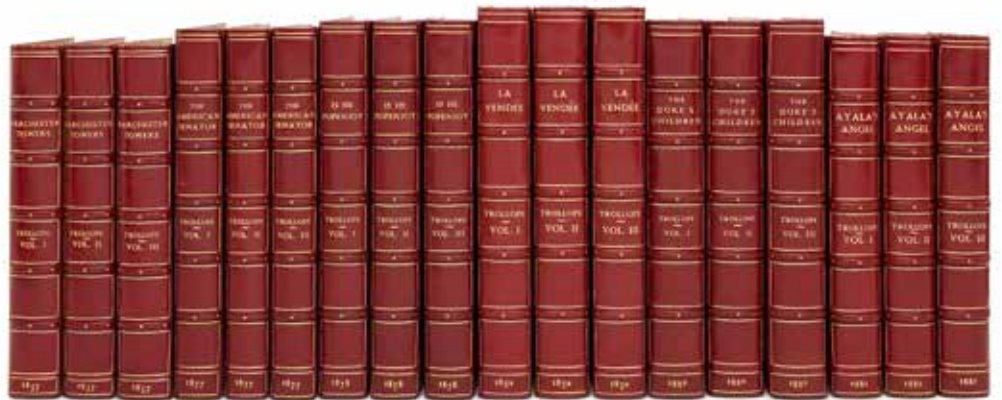
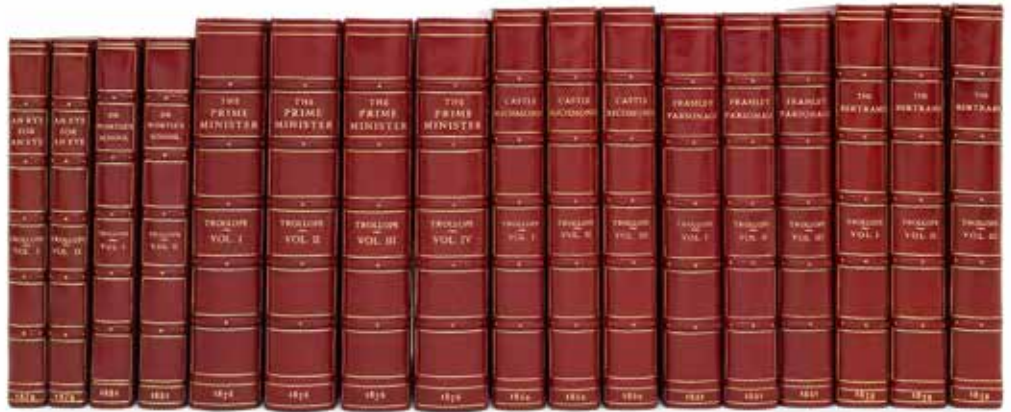
125 •

TROLLOPE (ANTHONY)

A finely bound collection of 48 titles, bound in 104 vol., *all but 2 FIRST EDITIONS, some illustrated, one red half morocco gilt by Sangorski & Sutcliffe, the others full red morocco gilt by Bayntun Riviere, g.e., 8vo, [1850-1884] (104)*

£8,000 - 12,000
€10,000 - 15,000

FINELY BOUND IN RED MOROCCO BY BAYNTUN-RIVIERE. Comprises; La Vendée, 3 vol., 1850; The Warden, 1855; Barchester Towers, 3 vol., 1857; The Three Clerks, 3 vol., 1858; The Bertrams, 3 vol., 1859; Castle Richmond, 3 vol., 1860; Framley Parsonage, 3 vol., 1861; Tales of All Countries, 1861; Orley Farm, 2 vol., 1862; Tales of All Countries. Second Series, 1863; Rachel Ray, 2 vol., 1863; The Small House at Allington, 2 vol., 1864; Can You Forgive Her, 2 vol., 1865; Miss Mackenzie, 2 vol., 1865; Hunting Sketches, 1865; The Belton Estate, 3 vol., 1866; Nina Balatka, 2 vol., 1867; The Last Chronicle of Barchester, 2 vol., 1867; The Claverings, 2 vol., 1867; Lotta Schimdt and Other Stories, 1867; Linda Tressel, 2 vol., 1868; Phineas Finn, the Irish Member, 2 vol., 1869; He Knew He Was Right, 2 vol., 1869; The Vicar of Bullhampton, 1870; An Editor's Tale, 1870; The Struggles of Brown, Jones & Robinson, *first English edition*, 1870; Sir Harry Hotspur, 1871; Ralph The Heir, *first illustrated edition*, 1871; The Golden Lion of Granpere, 1872; The Eustace Diamonds, 3 vol., 1873; Phineas Redux, 2 vol., 1874; Lady Anna, 2 vol., 1874; Harry Heathcote of Gangoil, 1874; The Way We Live Now, 2 vol., 1875; The Prime Minister, 1876; The American Senator, 3 vol., 1877; Is He Popenjay?, 3 vol., 1878; John Caldigate, 3 vol., 1879; The Duke's Children, 3 vol., 1880; Dr. Wortle's School, 2 vol., 1881; Ayala's Angel, 3 vol., 1881; The Fixed Period, 2 vol., 1882; Marion Fay, 3 vol., 1882; Kept in the Dark, 2 vol., 1882; Mr. Scarborough's Family, 3 vol., 1883; An Autobiography, 2 vol., 1883; The Landleaguers, 3 vol., 1883; An Old Man's Love, 1884.



125

126 •

[VOLTAIRE (FRANCOIS MARIE AROUET DE)]

La Pucelle d'Orléans, poème en vingt-un chants... nouvelle édition, *engraved frontispiece, portrait plate, with the SUITE OF 18 EROTIC ENGRAVED PLATES (the so-called 'suite anglais' by Marillier), contemporary red crushed morocco gilt, gilt morocco spine label, g.e. [Cohen-De Ricci 1032], 12mo (125 x 70mm.), London [but Paris, Cazin], 1780--PRÉVOST D'EXILES (ANTOINE FRANCOIS) Histoire de Manon Lescaut et du Chevalier des Grieux, 2 vol., half-titles, 8 engraved plates by J.J. Coigny after L.J. Lefevre, red crushed morocco gilt by Lortic (signed on dentelle inside upper covers), g.e. [Cohen-De Ricci 823], 8vo (140 x 90mm.), Paris, P. Didot l'Ainé, 1797; and another edition of La Pucelle (4)*

£800 - 1,200

€1,000 - 1,500

127

WALLACE (ALFRED RUSSEL)

Letters, books and publications from the collection of the geologist Percy Fry Kendall, comprising four autograph letters signed ("Alfred R. Wallace") to Kendall, confirming which photographs of glacial phenomena he would like him to supply for use in his forthcoming publication ("...at most two of each type...terminal moraine – Perched-block – ice-worn rocks – Roches-moutonnées - striated boulder..."), and thanking him for his help ("...The glaciated boulder of Rhomb-porphry is very interesting... I have not yet been able to get a clear and good photo of a good terminal moraine..."), the fourth letter tipped into a copy of Wallace's *Studies, Scientific and Social, Volume I* (London, 1900), presented to Kendall by the author, apologising for the delay in replying to his letter, curtly dismissing Kendall's theory that rock basins in highly glaciated districts are formed by very restricted earth movements and touching on the debate over the origins of man ("...no proof has ever been given...It seems to be exactly parallel to the unreasoning disbelief in the antiquity of man, which still leads the bulk of geologists to reject all evidence of his pre-glacial existence, often without careful examination..."), 11 pages, creased at folds, dust-staining, some pencil annotations by recipient, Parkstone, Dorset, 15 January 1900 to 3 August 1902; with eight other volumes including Volume II of *Studies, Scientific and Social*, and works by Charles Darwin, Charles Lyell, Percy Fry Kendall (*The Geology of Yorkshire, volumes I and II*, 1924) and others; with a group of twenty-five pamphlets and offprints, sixteen by Percy Fry Kendall, including *The Red Crag of Walton-on-the-Naze*, *Glacier-lakes in the Cleveland Hills*, *The Proposed Tunnel under la Manche*, *The Physiography of the Coal Swamps* and works on the geology of Yorkshire and Scotland, many signed and inscribed by the author to his son, and nine works on geology by other authors, including a copy of *The Naturalist* containing Percy Fry Kendall's obituary

£800 - 1,200

€1,000 - 1,500

'THE INSPIRATION TO A NUMEROUS BAND OF AMATEUR GEOLOGISTS'. Percy Fry Kendall (1856-1936) was held in great esteem by his fellow geologists, not only as a theorist but also as an educationalist. His main interest was in the field of Glacial Geology: 'In the historic conflict between the adherents of the two rival theories – Land-ice and Submergence – Kendall was one of the protagonists, and no one more than he, contributed to the final triumph of the Land-ice theory...' (Obituary, *The Naturalist*, July 1936). This conflict is touched upon in Alfred Russel Wallace's letter of 1902. Kendall published his seminal work *Glacier Lakes in the Cleveland Hills* in the same year and became Professor of Geology at the University of Leeds in 1904. He went on to advise the Royal Commission on Coal Supplies and was awarded the Lyell Medal by the Geographical Society in 1909.

Provenance

By descent to the present owner.

128

WENTWORTH (LADY)

A small archive of personal items relating to Lady Wentworth, author of *The Authentic Arabian Horse*, and her parents, including; a group of 5 portrait plaque roundel portraits of Lady Wentworth, her head in profile with surrounding caption "Judith A.D.B. Lytton 1915", 3 bronze, 2 coloured plaster (one cracked), 130mm., [1915]; A portrait miniature of Lady Wentworth as a young girl, attributed to her mother Lady Anne Blunt, watercolour, in gilt frame, image approximately 80 x 65mm. inscribed on verso "Painted August 1876"; idem, in a gold frame, the reverse with blue enamel border surrounding the initials "J.A.D.B.", approximately 70 x 75mm.; a charming painted miniature box decorated by Lady Wentworth, on lid and sides with scenes of Arab horses, hunting dogs, fishing on a lake, etc., ink initials N.L. [i.e. Judith's husband Neville Lytton] on lid, approximately 50 x 30 x 50mm.; 2 other smaller decorated boxes by Wentworth (one inscribed to her mother Anne); 'Sea horse', watercolour and bodycolour, attributed to Lady Wentworth in pencil on verso, mounted, framed and glazed, image to view 87 x 132mm.; a watercolour of a duck with outstretched wings, attributed to Judith's mother Anne (1837-1817), framed and glazed, image 152 x 270mm.; and others, including an enameled photographic portrait of Wilfred Scawen Blunt (Judith's father), "a turquoise from Mount Sinai", and Egyptian scarab "beetle picked up by ?Nutlak March 24 1906", etc. (small quantity)

£800 - 1,200

€1,000 - 1,500

A collection of items relating to Lady Anne Blunt (1837-1917), who in 1878 founded Crabbet Arabian stud, "one of the greatest private studs, destined to influence Arabian horse breeding worldwide" (*ODNB*) and her daughter Judith, Lady Wentworth (1873-1957), who continued breeding Arab stallions, and wrote the classic *The Authentic Arabian Horse*, 1945. Both women were accomplished artists, Lady Anne having been taught drawing by John Ruskin.



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129 •

WOLLSTONECRAFT (MARY)

A Vindication of the Rights of Men, in a Letter to the Right Honourable, Edmund Burke, FIRST EDITION, modern cloth-backed boards [Rothschild 2596], 8vo, J. Johnson, 1790

£600 - 800
 €760 - 1,000

First edition of Wollstonecraft's refutation of Edmund Burke's *Reflections on the Revolution in France*, his celebrated attack on the French Revolution. The *Rights of Men* was "an immediate success; its author a new literary lioness. Her name was bracketed with that of Thomas Paine... as a leading revolutionist; she was commended in France and fêted by fellow radicals in England" (ODNB).

Provenance

University of Bristol, small blindstamp on title and final leaf, withdrawal stamp inside upper cover.

ORIGINAL ILLUSTRATIONS

The Property of a Gentleman

130 ^{AR}

ARDIZZONE (EDWARD)

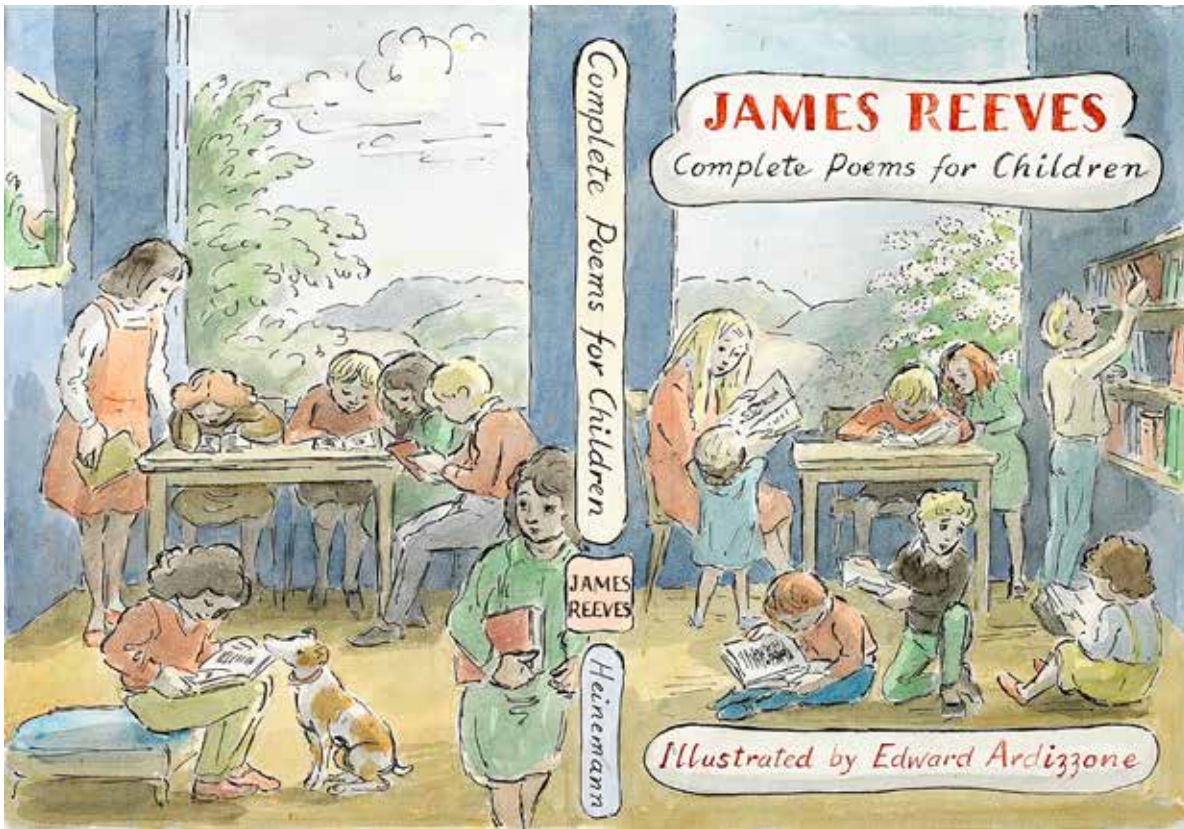
Original cover design for "The Complete Poems for Children" by James Reeves, pen and watercolour, on paper, mounted, framed and glazed, image 245 x 362mm., [1973]

£800 - 1,200
 €1,000 - 1,500

Much of poet James Reeves' (1909-1978) "work for children was illustrated by Edward Ardizzone, with whom he developed a highly successful collaborative partnership", including this fine cover for *Complete Poems* which is "generally regarded as [Reeves'] most important work" (ODNB).

Exhibited

The Stanley and Audrey Burton Gallery at Leeds University Library, 'Nostalgia and Progress. Illustration after the Second World War', November 2014-February 2015. Reproduced in colour in the exhibition catalogue. See illustration overleaf.



130

131 AR

DULAC (EDMUND)

'Taking her hand he led her to the apartment of the Queen Pirouze', from "The Arabian Nights", watercolour and bodycolour, on paper, signed and dated ("Edmund Dulac [19]07") lower right, mounted, framed and glazed, image 253 x 305mm., 1907

£10,000 - 15,000

€13,000 - 19,000

Sumptuous watercolour, reproduced as a colour plate in *Stories from the Arabian Nights*, published by Hodder & Stoughton in 1907. *The Arabian Nights* established Dulac's reputation as an artist, the commission giving him "an opportunity to indulge in his nocturnes; the softness of the gleam of moonlight on stone... his use of ultramarine, indigo and Prussia blue, mingled with purples and violets, brought to the illustrations the calm and mystery of Eastern nights" (Colin White). See illustration on preceding page.

Exhibited

The Leicester Galleries, 'Edmund Dulac', December 1907, No.16; Sheffield City Art Galleries, 'Edmund Dulac', November 1982-May 1983, no.12, original labels on back of frame.

Literature

Colin White, *Edmund Dulac*, 1976, colour plate on p.35.

132 AR

DULAC (EDMUND)

'Ma Lisette', from "Edmund Dulac's Picture-Book", watercolour, on pasteboard, signed and dated ("Edmund Dulac [19]13") lower right, mounted, framed and glazed, oval image to view approximately 310 x 245mm., 1913

£4,000 - 6,000

€5,100 - 7,600

Reproduced as an illustration in *Edmund Dulac's Picture-Book for the French Red Cross*, published in 1915.

Exhibited

Leicester Galleries, 1915, remnants of label preserved on frame. See illustration on page 96.



131

133 AR

DULAC (EDMUND)

'The Squire's Tale', from "The Canterbury Tales", watercolour, gouache and bodycolour, signed ("Edmund Dulac") lower right, mounted, framed and glazed, image 310 x 343mm., [1942]

£2,000 - 4,000

€2,500 - 5,100

Fine illustration depicting 'The Squires Tale of Canacee and the Talking Falcon', one of a series of cover illustrations based on Chaucer's *Canterbury Tales* commissioned by *American Weekly* magazine. In these Dulac "caught the sauciness and mischief of Chaucer... demonstrating his latest interpretation of a technique approaching an *Arabian Nights* theme... he could still convey the feeling of an unattainable Eastern paradise better than any of his contemporaries" (Colin White).

Exhibited

Sheffield City Art Galleries, 'Edmund Dulac' Exhibition, Nov. 1982-May 1983, item 42, exhibition label on frame.

Literature

American Weekly, August 1942, illustrated on cover; Colin White, *Edmund Dulac*, 1976, p.182. See illustration on page 96.



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133



135

134^{AR}

DULAC (EDMUND)

'Morgiana dancing before the Captain of the Robbers' [or 'Dancing Girl with the Knife'], from "The Arabian Nights", watercolour, gouache and bodycolour, signed ('Edmund Dulac') lower left, mounted, framed and glazed, image 282 x 250mm., [c.1949-51]

£3,000 - 4,000

€3,800 - 5,100

In the early 1950s Dulac chose the stories of *The Arabian Nights* as the subject matter for the final series of cover illustrations commissioned by *American Weekly*, the magazine which has championed his work since 1924, taking "his work to a wide audience across the United States" (ODNB). A striking image it depicts the slave girl Morgiana performing a knife dance for the Captain of the Robbers and Ali Baba.

Exhibited

Sheffield City Art Galleries, 'Edmund Dulac' Exhibition, Nov. 1982-May 1983, item 48, exhibition label on frame; The Stanley and Audrey Burton Gallery at Leeds University Library, 'Nostalgia and Progress. Illustration after the Second World War', November 2014-February 2015 [see below].

Literature

American Weekly, February 1951, illustrated on cover; Colin White, *Edmund Dulac*, 1976, p.190; *Nostalgia & Progress. Illustration after the Second World War*, 2015, colour illustration on p.17.

135^{AR}

KING (JESSIE M.)

'The Frog Prince', tempera, on wooden panel, image mounted, framed and glazed, image approximately 310 x 620mm., [c.1913]

£1,000 - 1,500

€1,300 - 1,900

Unusual panel painting of "The Frog Prince", produced for an exhibition of Contemporary Art for the Nursery held at the Musée Galleria, Paris in 1913, in which King was invited to create an interior to create her "own vision of a child's world. Jessie was given a bay some three metres long set against a window and in it she built up a section of a day nursery.... [including] a large central panel in stained glass... and, beneath these, fixed four panels in tempera on wood of scenes from *The Frog Prince*. She painted the remainder of the area white and, along the whole wall, assembled a unit of fitted furniture..." (Colin White).

Literature

Colin White, *The Enchanted World of Jessie M. King*, 1989, p.89 (illustrated in situ, the present painting being the third panel in the series) and p.92.



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137

136^{AR}

KING (JESSIE M.)

'Carmelite Chapel - Rue De Vaugirard', Paris, *pen and ink on vellum, signed on the image "Jessie M. King", laid on card, mounted, framed and glazed, image 262 x 130mm., [c.1914]*

£800 - 1,200
€1,000 - 1,500

Provenance

Fine Art Society, "No. 14400. October 1977", label on verso of frame; purchased by the current owner.

Literature

Colin White, *The Enchanted World of Jessie M. King*, 1989, illustrated on p.87. See illustration overleaf.

137^{AR}

KING (JESSIE M.)

'The Sunshine of Saint Eulalie', *pen, ink and watercolour on Japanese paper, captioned in pencil in lower margin, signed "Jessie M. King" lower right, mounted, framed and glazed, image 330 x 485mm., [c.1927]*

£4,000 - 6,000
€5,100 - 7,600

Literature

Colin White, *The Enchanted World of Jessie M. King*, 1989, p.144, illustrated in colour.



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139

138^{AR}

KING (JESSIE M.)

'As I was Walking All Alane/I heard twa corbies makin' their/Mane...', pen, ink and watercolour, on vellum, signed ('Jessie M. King') lower right, mounted, framed and glazed, image approximately 357 x 200mm., [c.1933]

£2,000 - 4,000

€2,500 - 5,100

Fine watercolour illustration of the traditional Scots dialect ballad "Twa' Corbies" (The Two Crows).

Literature

Colin White, *The Enchanted World of Jessie M. King*, 1989, illustrated in colour on p.110.

139

MACKENZIE (THOMAS)

'Of all the marvellous Surprises', from Arthur Ransome's version of "Aladdin and His Wonderful Lamp in Rhyme", pen, ink and watercolour, on pasteboard, printed label with artist's name and address on verso, mounted, framed and glazed, image 301 x 228mm., [c.1919]

£3,000 - 4,000

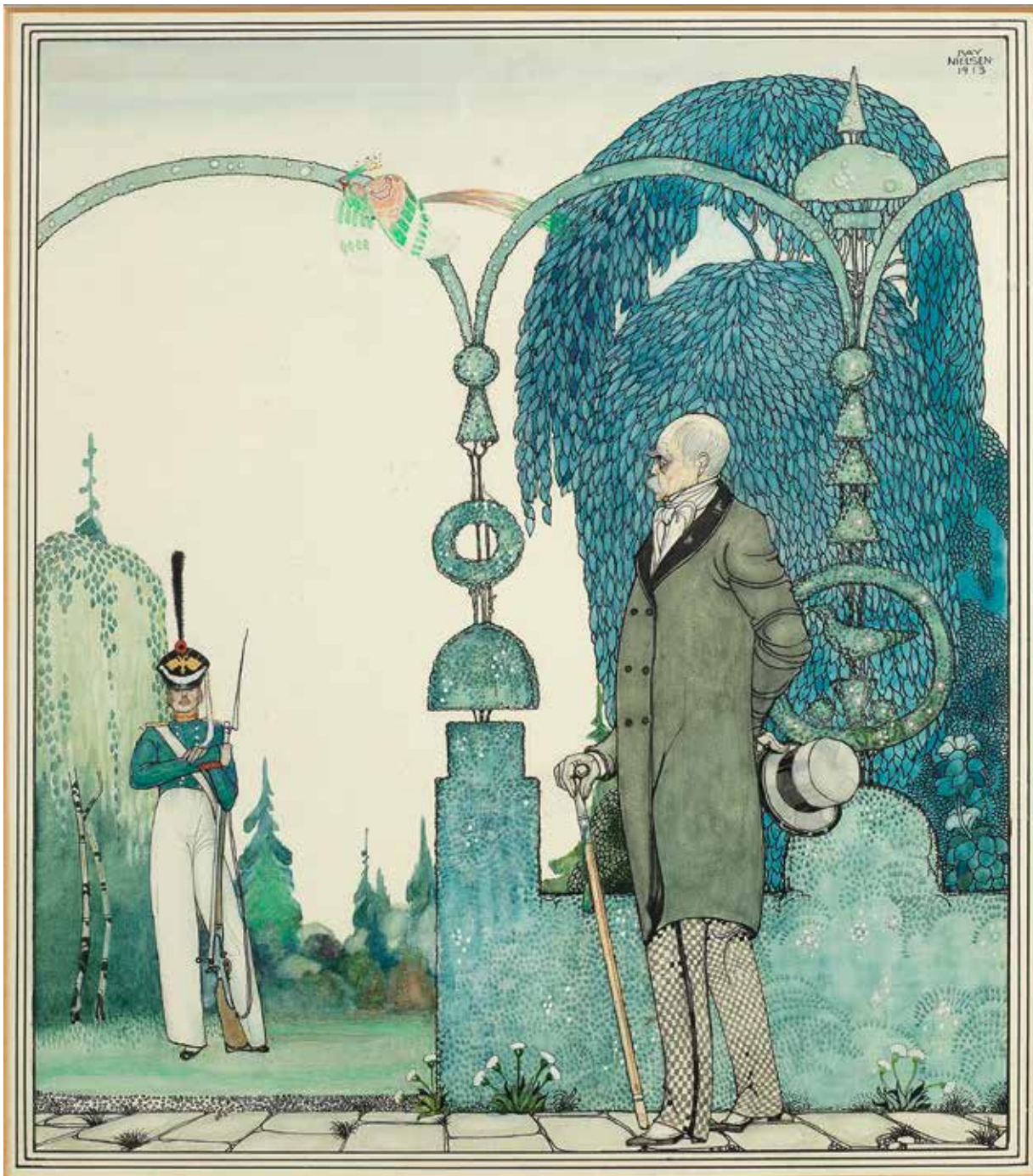
€3,800 - 5,100

Literature

The Journal of Decorative and Propaganda Arts, issue 7, 1988, illustrated in an article 'Thomas Mackenzie and the Beardsley Legacy' by Colin White.

Provenance

Purchased from the artist's studio.



140

140

NIELSEN (KAY)

'Prince Bismarck discovering the soldier', from "In Powder and Crinoline", ink and watercolour, on artist's board, signed and dated ("Kay Nielsen 1913") upper right, image 310 x 270mm., 1913

£15,000 - 20,000

€19,000 - 25,000

Fine watercolour used as an illustration to the story "The Czarina's Violet" in Arthur Quiller-Couch's *In Powder and Crinoline*.

Exhibited

The Leicester Galleries, 'Kay Nielsen', December 1913, item 30, labels on verso of frame.



141

141

NIELSEN (KAY)

'The Zephyr in the Grove', used in "In Powder and Crinoline", ink and watercolour, on board, signed and dated ("Kay Nielsen [19]13") lower left, mounted, framed and glazed, image 310 x 268mm., [1913]

£8,000 - 12,000

€10,000 - 15,000

Large watercolour used as an illustration to the story in Arthur Quiller-Couch's *In Powder and Crinoline*.



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142

POGANY (WILLY)

'Rumpelstiltskin', from Grimm's "Fairy Tales", *watercolour, on paper, signed twice ("Willy Pogany") lower right, watercolour, mounted, framed, and glazed, image 490 x 245mm., [c.1932]*

£1,000 - 1,500

€1,300 - 1,900

An illustration from Grimm's fairy tale, executed for publication by *American Weekly* magazine.

Exhibited

Dulwich Picture Gallery, 'The Age of Enchantment: Beardsley, Dulac and their Contemporaries 1890-1930', 2007.

143

RACKHAM (ARTHUR)

'The Lapp Woman wrote a few Words', from 'Fairy Tales by Hans Christian Andersen', *pen, ink and watercolour, on paper, signed ('A. Rackham') lower right, mounted, framed and glazed, image 210 x 198mm., [1932]*

£4,000 - 6,000

€5,100 - 7,600

Exhibited

The Leicester Galleries 1932; The Fine Art Society, June 1972; Sheffield City Art Galleries, 'Arthur Rackham', December 1979-April 1980.

Other Properties

144

JACOBS (HELEN)

Two original illustrations for R. Pollard's "Tiff, Taff and Tuff" [festive scene of kittens pulling Christmas crackers; a kitten being reprimanded for dirtying the house with coal], *watercolour and ink on pasteboard, signed ("Helen Jacobs") lower left and lower right respectively, one inscribed on verso "Helen Jacobs, 34 Queen's Avenue, Winchmore Hill, London, N21", mounted, framed and glazed, images 250 x 170mm., [1934] (2)*

£800 - 1,200

€1,000 - 1,500

Helen Jacobs (1880-1970) exhibited her work at the Royal Academy in 1910, subsequently achieving success as a children's illustrator, specialising in anthropomorphic feline subjects - sometimes compared to Louis Wain. Her brother was the author W. W. Jacobs (1863-1943), best known for his short story *The Monkey's Paw*.

145

OUTHWAITE (IDA RENTOUL)

Collection of original watercolour illustrations and drawings, and the author's manuscript for an unpublished story, *Hoppity's House*, comprising 11 watercolour illustrations, signed with initials ("I.R.O."), depicting Hoppity the frog, Vanessa the fairy, Sir Timothy Toad, George the rabbit and Jiminy and Nosey the naughty brownies in various scenes from the story, 15 pen and ink scenes and vignettes and one pencil drawing, *on thick watercolour paper, in fine fresh condition, one with faint pencil rules for printer on recto, some line drawings annotated with page numbers and titles, all but one of the watercolours 255 x 200mm., the pen and ink drawings 200 x 156mm. and smaller; the manuscript entitled "Hoppity's House/by Ida Rentoul Outhwaite", 28 pages, written in ink on lined paper, 4to, [c.1930]*

£20,000 - 30,000

€25,000 - 38,000

A REDISCOVERED FAIRY TALE WRITTEN AND ILLUSTRATED BY IDA RENTOUL OUTHWAITE, INCLUDING ELEVEN WATERCOLOURS.

These charming illustrations epitomise Outhwaite's work. The inspiration she drew from the work of popular European illustrators - Arthur Rackham, Kate Greenaway, Edmund Dulac and Kay Nielsen - can clearly be seen, but her appeal lay in that she set her books at home in Australia, '...always about children and fairies, and always happening *here*, in shady parts of the bush, beneath gum trees, where native bears...and kookaburras, playful rabbits, lizards and frogs took the place of princesses and serving wenches...magic encounters in the familiar Australian sunshine' (Marcie Muir & Robert Holden, *The Fairy World of Ida Rentoul Outhwaite*, London, 1986). Her subject matter changed little throughout her career but had 'an irresistible appeal, especially perhaps in the more spontaneous text drawings and vignettes that accompanied the stories. In these the humour and the detail had a particular attraction for children; the brownies, frogs and bears were active and imaginatively engaged, always in a most diverting manner'. *Hoppity's House* is no exception.

Hoppity's House is not mentioned in Michael Organ's comprehensive online bibliography and appears to have remained unknown until now. Most of her works illustrated stories and verses by other authors (an exception to this was *Bunny and Brownie: the Adventures of George and Wiggle* of 1930), and she collaborated most notably with her sister Annie and husband Grenbry. It is rare to find Outhwaite illustrating her own text, although Organ does make reference to one other unpublished manuscript, *Fairyhouse*, with text and illustrations by Outhwaite also dating from 1930.

The colour illustrations depict the key elements of the story: Hoppity being sacked from the frog chorus and deciding to build a house to take in paying guests; the arrival of Sir Timothy Toad who complains about the food and hogs the fire, eventually driving the other guests out; Vanessa the fairy coming to the rescue, sweeping and cleaning the kitchen and attempting to teach some manners to Sir Timothy; the toad imprisoning her by gluing her wings together and throwing her and Hoppity down into the cellar, and, in a dramatic denouement, the rescue of Hoppity and the fairy by Jiminy and Nosey, the naughty but good-hearted brownies. Some of the pen and ink drawings in the collection may not be specifically for *Hoppity's House* but for another project.

Provenance

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



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145



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146

RACKHAM (ARTHUR)

"The Woman of the Village", from "Rip Van Winkle", original pen, ink and watercolour, signed and dated on the image "Arthur Rackham [19]04", mounted, framed and glazed, image to view 297 x 197mm., 1904

£4,000 - 6,000

€5,100 - 7,600

The original illustration used as plate 13 of Washington Irvine's *Rip van Winkle*, captioned 'The women of the village used to employ him to do such little jobs as their less obliging husbands would not do for them'. Published in 1905, *Rip Van Winkle* was "the first work that greatly advanced [Rackham's] fame... this lovely book decisively established Rackham as the leading decorative illustrator of the Edwardian period... One does not know which to admire most - the superb artistry of his landscape, the poetry of the scenes of Rip by the riverside, the charm of his children and fairies..." (Derek Hudson, *Arthur Rackham. His Life and Work*, 1960).

Provenance

Robert Dunthorne/The Rembrandt Gallery, London, exhibition label, [before 1932]; given as a wedding present on 8th September 1934 to the grandparents of the present owner.



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RACKHAM (ARTHUR)

An original illustration of an agricultural scene, showing a cow being milked in an orchard while others graze nearby, *pen and ink on paper, signed ('A. Rackham') lower right, laid down on card, some bubbling, mounted, framed and glazed, image 200 x 210mm., [undated]*

£600 - 800
€760 - 1,000

148

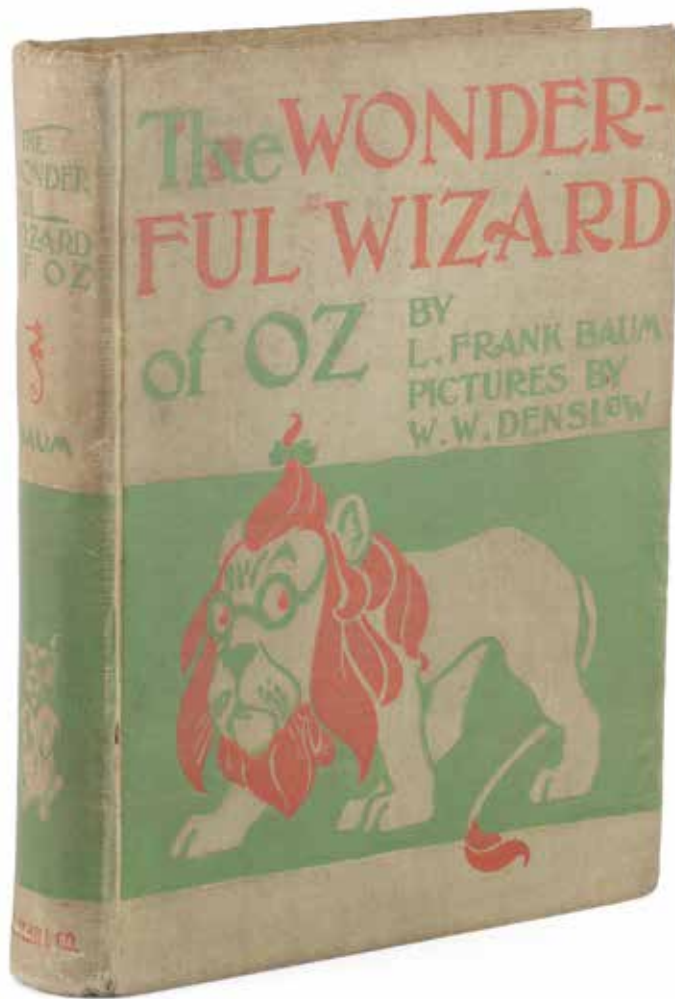
ROBINSON (WILLIAM HEATH)

'Pixie Twittertoes Changed Sparkie into a Parson', *pen and ink on paper, signed ('W.H.R.') lower right, laid down on card, marked up in pencil on reverse, mounted, framed and glazed, image 370 x 305mm., [undated]*

£700 - 900
€890 - 1,100

Provenance

"Return to A.E. Johnson, 3 Henrietta Street, Covent Garden, London, W.C.2.", ink stamp on verso.



149

MODERN BOOKS AND MANUSCRIPTS

149 •

BAUM (FRANK L.)

The Wonderful Wizard of Oz... With Pictures by W.W. Denslow, FIRST EDITION, FIRST ISSUE, *with all requisite points called for by Hanff & Greene and Blanck, illustrations throughout including 24 colour plates (2 frayed at edges), occasional soiling, publisher's light green cloth, stamped in red and green (variant "B" with publisher's imprint at foot of spine in red sans serif font), illustrated paste-downs, recased, slightly rubbed and soiled, light dampstain on lower cover [Hanff & Greene l.1.B.; Blanck, Peter Parley to Penrod, pp. 111-113], 4to, Chicago & New York, George M. Hill, 1900*

£4,000 - 6,000

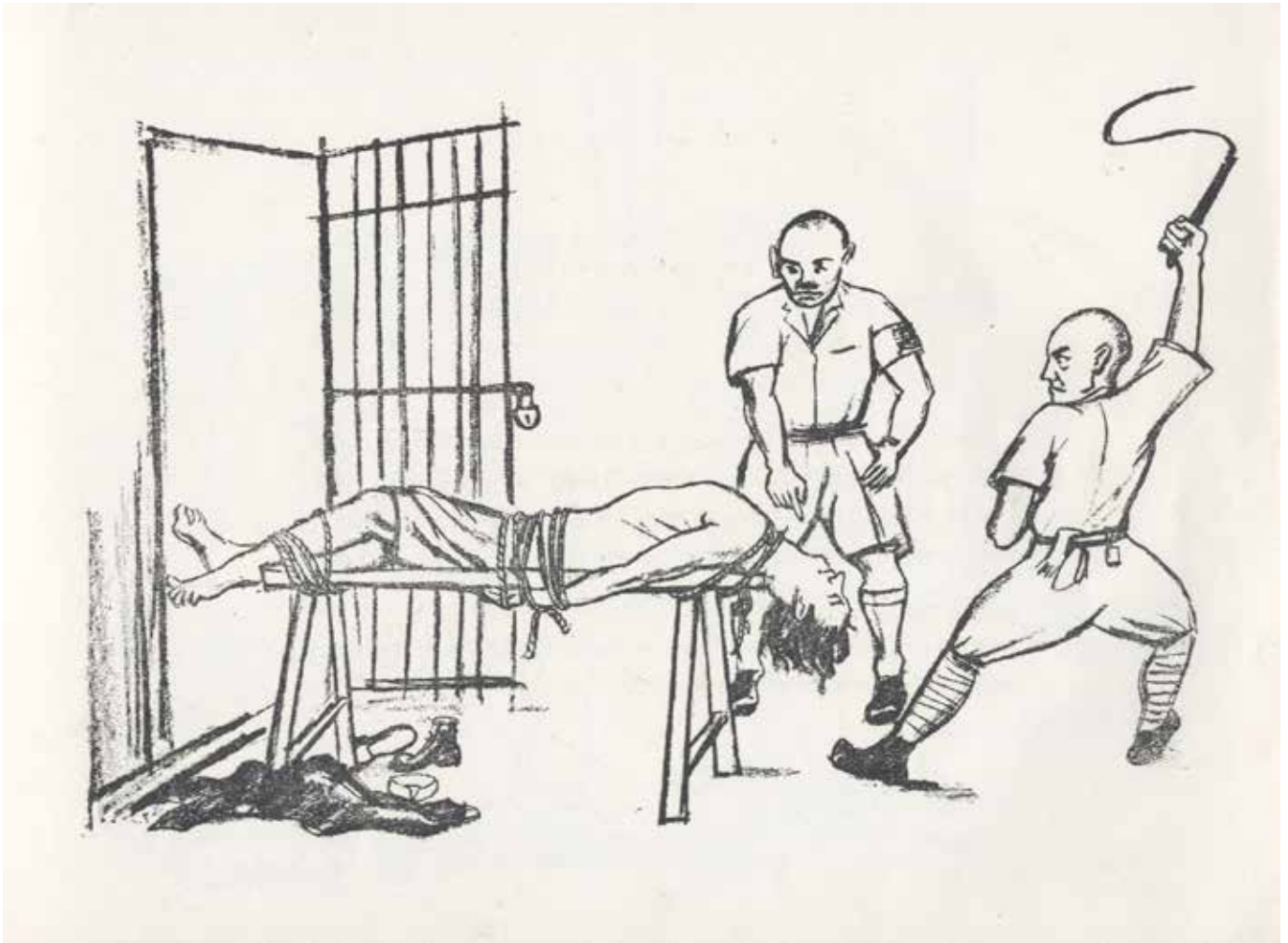
€5,100 - 7,600

A good copy of the first edition of the first Oz book, with the text in the first state. The complex printing history of the book has been much written about, the main issue centering on the copyright page, which was in haste printed on the verso of the Introduction rather than on the verso of the title-page as required by law. Some copies, including ours, left the publisher before the mistake was discovered, with the verso of the title-page blank, but later copies had the notice added in with a stamp.

The other first issue points comprise: publisher's advertisement enclosed in box; page 14, line 1 reads "low wail on"; page 81, fourth line from bottom reads "peices"; perfect type in last lines of pages 100 and 186; page [227], line 1 begins "While Tin Woodman"; 11-line colophon enclosed in box; illustrated paste-downs with facing pages blank. This copy also contains the earliest states of the colour plates, the one facing p.34 with two blots on the moon, and that facing p.92 with red shading on the horizon.

Provenance

"A Merry Xmas... from Edie", presentation inscription facing front paste-down.



150

150 •

CHINESE-JAPANESE WAR - MALAYSIAN OCCUPATION

LIU KANG. Chop Suey. A Selection [-third collection] from a Host of Shocking Events Experienced in Malaya during the Japanese Occupation, 3 vol. [complete], FIRST AND ONLY EDITION, 36 lithographed plates, all but one with accompanying leaf of descriptive text, publisher's wrappers, the upper covers pictorial with lettering in red, some loss to spines, small tears at margins of volume 1, small oblong 4to (170 x 248mm.), [Singapore, Eastern Art Co., 1946]

£800 - 1,200

€1,000 - 1,500

Scarce complete set of Chinese artist Liu Kang's powerful record depicting in graphic detail the horrors (tortures, humiliations etc.) that the Japanese army inflicted on the Chinese and local population in Malaya, during the Japanese occupation of 1942-1945. It is dedicated to "all those who lost their lives at the hands of Japanese Fascism". A fourth volume was advertised but seemingly never published.

151 •

CHRISTIE (AGATHA)

The Mysterious Affair at Styles, FIRST EDITION, half-title, early ownership inscription on front free endpaper, publisher's brown cloth stamped in black, upper joint split, 8vo, John Lane, The Bodley Head, 1921

£800 - 1,200

€1,000 - 1,500

First edition of the author's first book and the debut of Hercule Poirot.

Provenance

Contemporary ink gift inscription on front free endpaper.

152

CHURCHILL (WINSTON)

Photograph signed on the mount ("Winston S. Churchill"), showing the young Churchill half-length wearing a wing collar, seated in an armchair, with his hands clasped, *in the original wood and passepartout frame, glazed (unexamined out of frame), size of image 197 x 148mm.*, Admiralty, 10 March 1915

£1,000 - 1,500

€1,300 - 1,900

A FINE PHOTOGRAPH OF CHURCHILL AS FIRST LORD OF THE ADMIRALTY DURING THE GALLIPOLI CAMPAIGN: on the back of the frame is an autograph letter signed by Churchill's private secretary Eddie Marsh, written from the Admiralty on 10 March 1915: "Mr Churchill asks me to send you his thanks & kind remembrance, & to say that he has much pleasure in signing the photograph". The allied fleet was to launch its attack on Turkish positions in the Dardanelles eight days later, on 18 March.

153

CHURCHILL (WINSTON)

Photograph signed on the mount ("Winston S. Churchill"), showing Churchill seated in a bergère and wearing a bow tie, with the photographer Vivienne's studio wetstamp on the verso, *gelatin silver print on original studio mount, very lightly marked, integral leaf detached, size of image 185 x 140mm.*, Chartwell, 22 August 1963

£1,000 - 1,500

€1,300 - 1,900

A FINE PHOTOGRAPH OF WINSTON CHURCHILL, TOGETHER WITH TWO OF HIS CIGARS (with original Habanos Por Larrañaga bands, each 140mm. long, some drying and flaking). The photograph and cigars were given by Churchill to Inspector Len Trevallion of the Metropolitan Police, a former Blenheim pilot and veteran of the North African and Italian campaigns. With the photograph is a typed letter signed by Churchill's last secretary, Anthony Montague Brown, written from Chartwell on 22 August 1963: "Sir Winston Churchill has heard that you are retiring. He has asked me to convey to you his warm thanks for all the assistance you have given him during your tenure at Kensington, and his very good wishes for the future. Sir Winston hopes you will accept the enclosed photograph which he has signed for you".

In his autobiography, Mr Trevallion describes his visits to Churchill: 'My work brought me into contact with one of the best-loved men in the country – Sir Winston Churchill. He lived at 28 Hyde Park Gate, and through the closing years of his life, when he was rather frail, I called on him regularly. I would sit on the side of his bed, and we chatted about ordinary mundane matters. He would ask me to get his cigars from the cupboard – not the large ones which I called his ceremonial ones, but the smaller ones he smoked at home – and I would light one for him. He always offered me one, but I didn't smoke them. The only time we digressed from domestic matters was once when I was wearing my medal ribbons and he said "I see you were in Italy". I told of my time in the RAF, and that at one time we had thought the next move would have to be up through the Balkans. He replied to the effect that "one must always have an alternative plan in case the first should not succeed"... Those memories of chatting to him, usually about domestic matters, and never about politics, are among those I treasure most. Some time later, as I was preparing for retirement, I was thrilled to receive an autographed photo of Sir Winston, with a letter from his secretary, Anthony Montague Brown... This letter, written just seventeen months before Churchill's death, has become one of my most treasured possessions. It shows a thoughtfulness and kindness that were truly remarkable' (*Policeman, Pilot and Guardian Angel*, 2008).

154 •

CHURCHILL (WINSTON)

The Second World War, 6 vol., FIRST EDITION, Cassell, 1948-1954; Marlborough. His Life and Times, 4 vol., *reprint issue of volume 1*, FIRST EDITION of volumes 2-4, George G. Harrap, 1933-1938, *plates and maps, occasional light spotting, uniform blue half morocco gilt, t.e.g., 8vo*; and 20 works by George M. Trevelyan, *uniformly bound in modern quarter morocco gilt, 8vo*, [c.1930-1954] (30)

£800 - 1,200

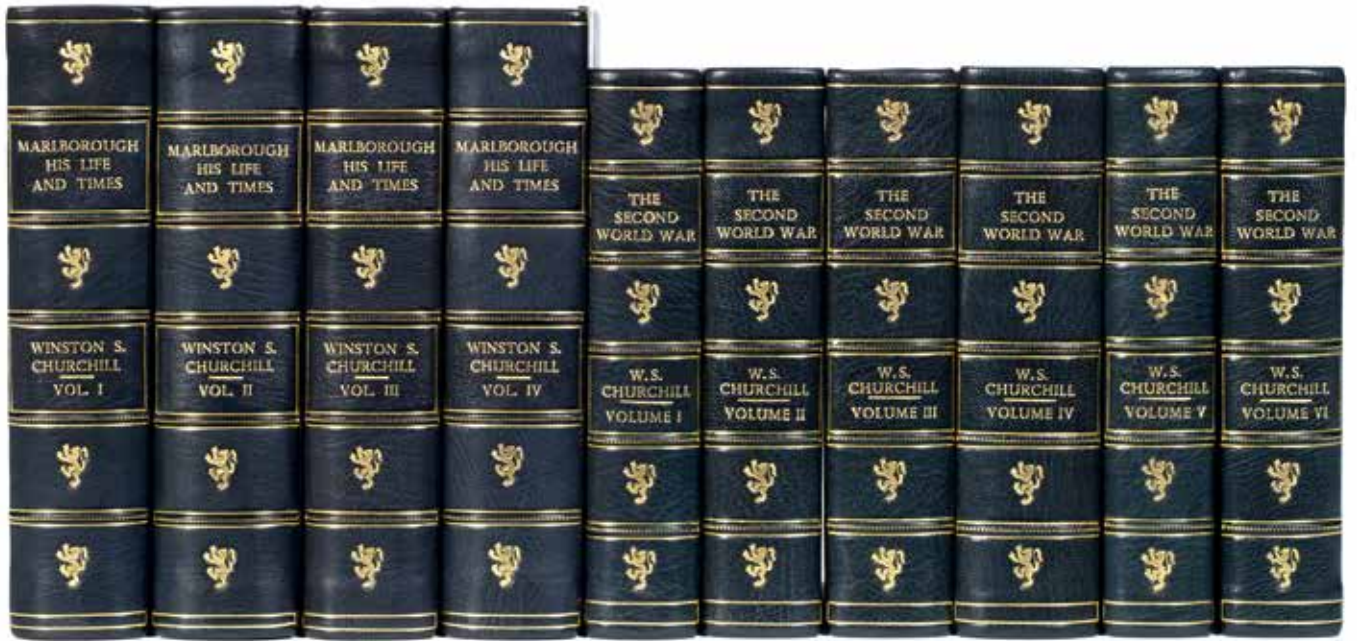
€1,000 - 1,500



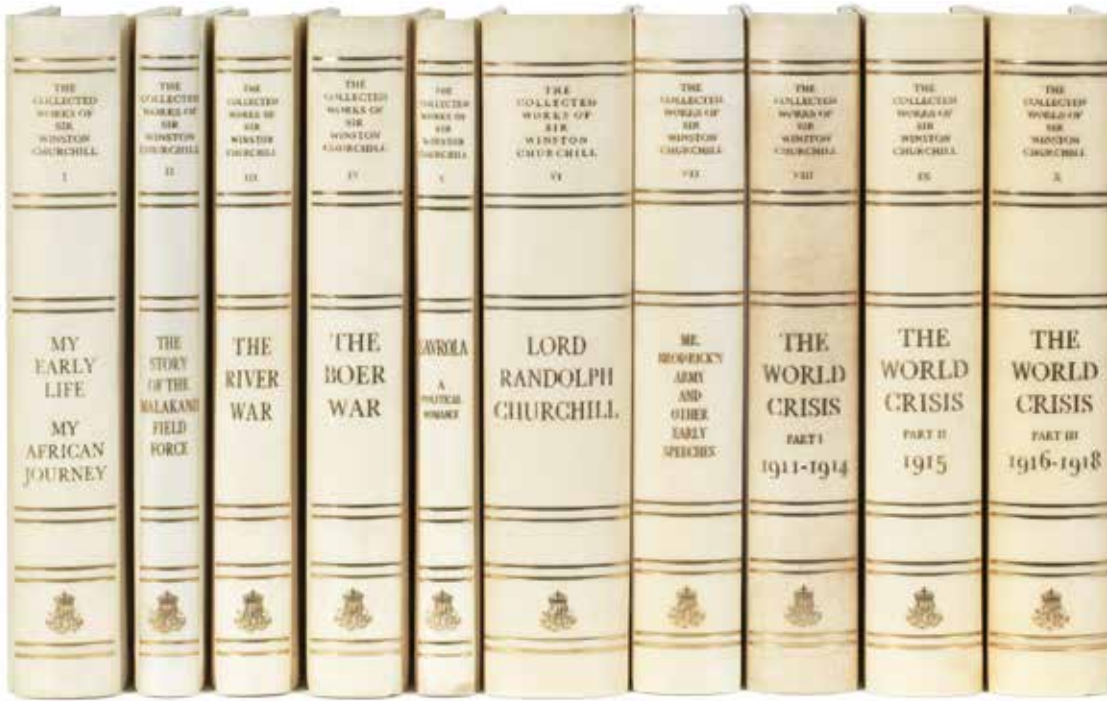
152



153



154



155

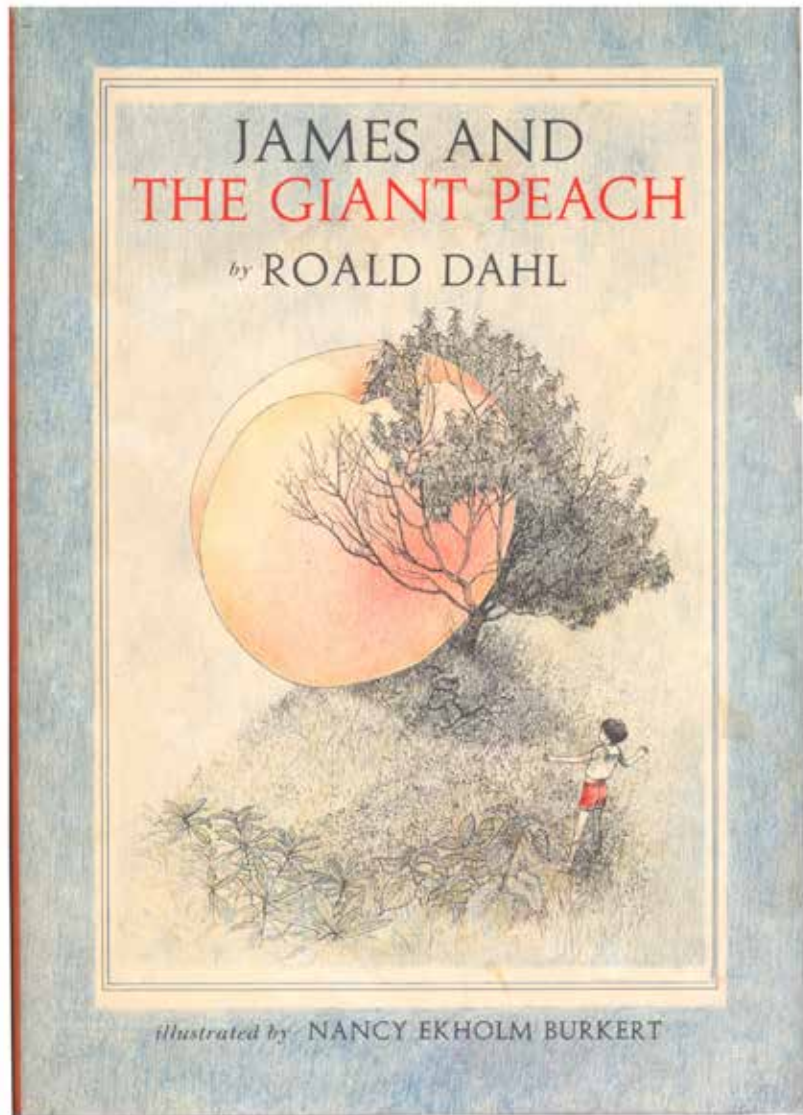


157

155 •
CHURCHILL (WINSTON)

The Works, 38 vol. (including the "Collected Essays"), "Centenary Limited Edition", numerous plates and maps, publisher's vellum, gilt lettered on spines, g.e., 37 in original slipcases, 8vo, Hamlyn, [1973-76]

£2,000 - 3,000
 €2,500 - 3,800



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156 •

DAHL (ROALD)

James and the Giant Peach. A Children's Story, FIRST EDITION, *second issue with 4-line colophon stating 'Bound by The Book Press, New York', plates and illustrations by Nancy Ekholm Burkert, publisher's orange cloth, gilt lettered spine, dust-jacket, large 8vo, New York, Alfred A. Knopf, 1961*

£600 - 800

€760 - 1,000

A FINE COPY OF THE AUTHOR'S SECOND BOOK, the English edition of which did not appear until 1967. Its macabre humour attracted the attention of the American censors, and it still ranks No. 56 on the American Library Association's top 100 list of most frequently challenged books.

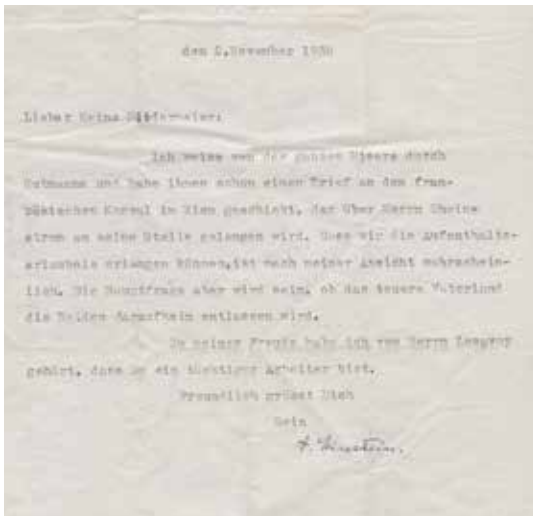
157 •

DOMESDAY BOOK

Great Domesday Book, "Penny edition", 8 vol., NUMBER 192 OF 250 SPECIALLY BOUND COPIES, *the 2 facsimile volumes bound in quarter goatskin over fifteenth century oak boards (from Tatingstone Hall), 2 pennies sunk in plastic containers into inner upper cover of the first volume, morocco faced slipcases; maps and indices loose as issued in morocco backed portfolios; Introduction quarter morocco; "Studies" publisher's cloth-backed boards, folio, Alecto, 1986-1992*

£800 - 1,200

€1,000 - 1,500



158

158

EINSTEIN (ALBERT)

Typed letter signed ("A. Einstein"), to Heinz Niedermeier, in German, stating that he knows from the Gutmann family of their miserable situation and that he has written them a letter addressed to the French consulate at Vienna, which will reach its destination by Herr Rheinstrom ("...Dass wir die Aufenthaltserlaubnis erlangen können, ist nach meiner Ansicht wahrscheinlich. Die Hauptfrage aber wird sein, ob das teure Vaterland die Beiden daraufhin entlassen wird...") [In my opinion it is probable that the residence permit will be granted. The main question is, though, whether the dear Fatherland will let both of them go]; and saying how pleased he is to hear from Herr Lesavoy that he is a good and efficient worker; with a note of provenance ("Letter from Professor Albert Einstein to his niece [sic] Frau Neidermeier/ given to me at Dovercourt when she & her husband visited us on her release from the concentration camp of Dachau. He had been in Buchenwald"), 1 page, integral leaf, some creasing, 4to, Princeton, 2 November 1938

£2,000 - 3,000
 €2,500 - 3,800

'WHETHER THE DEAR FATHERLAND WILL LET THEM GO' – Einstein attempts to help Jews escape from Nazi Austria. This letter was given to the present owner's adoptive grandmother, a member of the Lilley family (of Lilley & Skinner shoe fame), who lived with her sister at Dovercourt, near Harwich, and who had been to finishing school in Germany – where presumably she met the recipient of this letter, who gave it to her when visiting Dovercourt after the war (although the mention of Einstein's niece however can be discounted as his only sibling, Maja, had no children). Einstein, himself a refugee from Nazi Germany, was of course active in helping his fellow Jews escape persecution in Germany, not least fellow scientists such as Max Born, following the anschluss of March 1938, Austria. See illustration on preceding page.

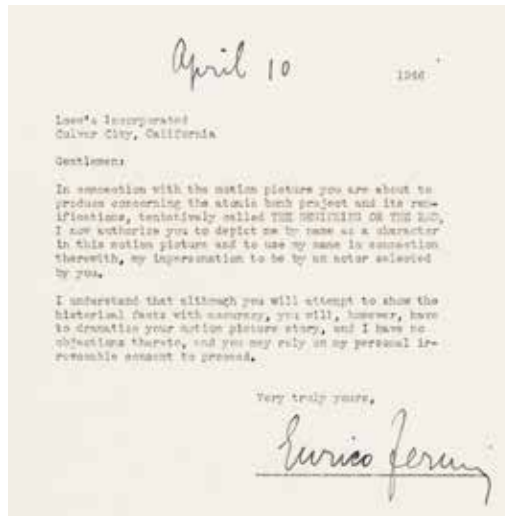
159

FERMI (ENRICO)

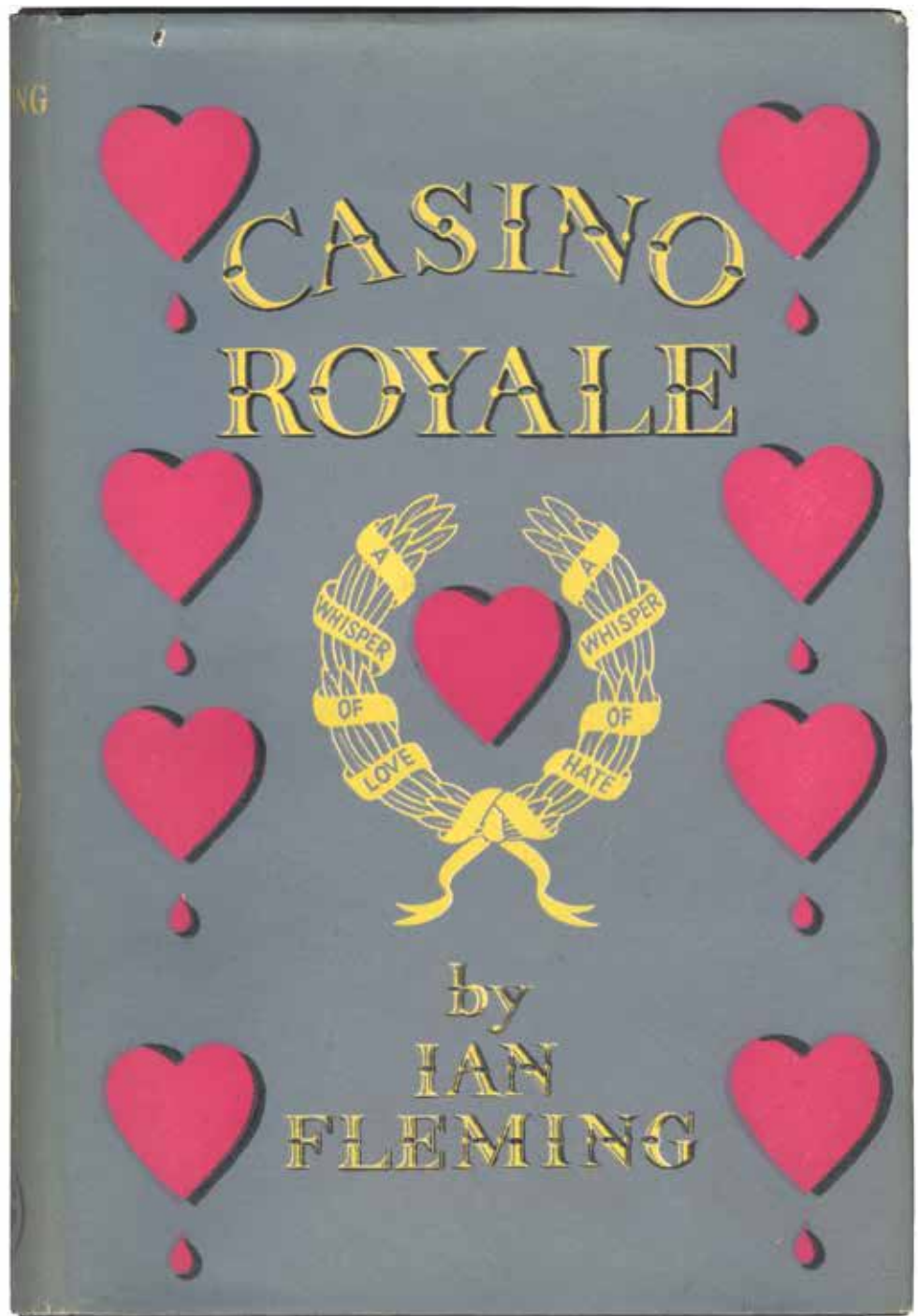
Typed letter signed ("Enrico Fermi"), to Loew's Incorporated of Culver City, California, authorising them to depict him as a character in their motion picture *The Beginning or The End*, agreeing that "my impersonation to be by an actor selected by you" and understanding that, although "you will attempt to show the historical facts with accuracy", some artistic licence may be necessary, 1 page, 4to, removed staple, two hole punches, [no place], 10 April 1946

£1,500 - 2,500
 €1,900 - 3,200

'THE ARCHITECT OF THE NUCLEAR AGE' AGREES TO BE DEPICTED ON FILM: it is said President Harry S. Truman himself supplied the title for this 1947 dramatization the work of the Manhattan Project and the subsequent bombing of Hiroshima. At the time, film studios were legally obliged to request permission to depict living public figures and although Enrico Fermi agreed, several key figures involved in the Manhattan Project such as Lise Meitner, Niels Bohr and Sir James Chadwick did not, which necessitated the deletion or adaption of certain important events depicted in the original screenplay. In the event, the filmmakers perhaps did not completely honour their promise of historical accuracy – the film is infamous for some key distortions of history, received mixed reviews and failed to make a profit for MGM. Dr. Fermi was played in the film by the Maltese-born American actor Joseph Calleia, one of Orson Welles' favourite actors. See illustration on preceding page.



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160

160 •
FLEMING (IAN)

Casino Royale, FIRST EDITION, FIRST IMPRESSION, lower edges untrimmed, publisher's black cloth with red heart on upper cover and red lettering on spine, first state dust-jacket (without Sunday Times review on the inner front flap, unclipped), very small hole at top of front cover, head of spine rubbed but generally very clean and fresh, 8vo, Jonathan Cape, [1953]

£12,000 - 18,000
€15,000 - 23,000

FIRST EDITION OF THE FIRST JAMES BOND NOVEL, IN A VERY GOOD DUST-JACKET.



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161 •

FLEMING (IAN)

Live and Let Die, FIRST EDITION, front free endpaper scuffed, 5 leaves with loss to lower corner (not affecting text), publisher's cloth, hinges cracked, dust-jacket (unclipped, adhesion mark to upper cover obscuring several letters), 8vo, Jonathan Cape, [1954]

£800 - 1,200

€1,000 - 1,500

Provenance

The Ibis Library, Banstead, stamp on title and final page.

162 •

FLEMING (IAN)

Moonraker, FIRST EDITION, with "shoot" corrected on p.10, spotting, date stamp "12 Apr 1955" inside upper cover, publisher's cloth, upper hinge starting, dust-jacket (unclipped, age-soiling, light dampstain on lower cover with small hole affecting one letter), 8vo, Jonathan Cape, [1955]

£800 - 1,200

€1,000 - 1,500

Provenance

The Ibis Library, Banstead, stamp on title and final page.

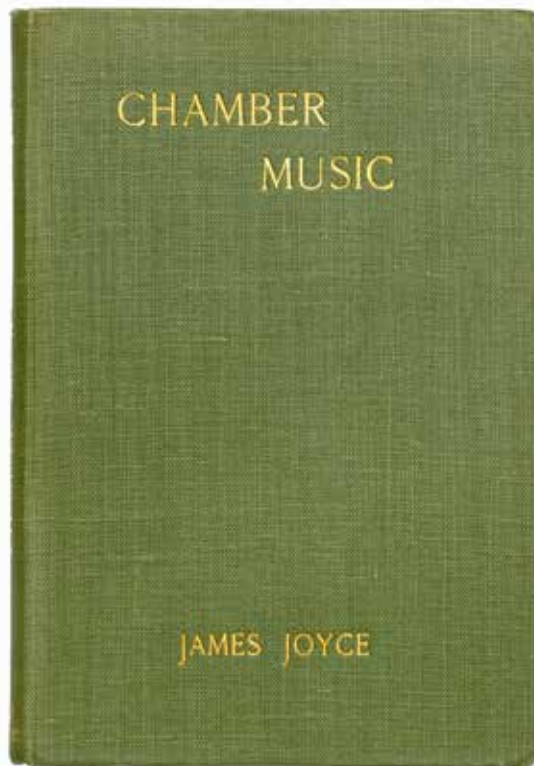
163 •

GONCHAROVA (NATALIA SERGEEVNA)

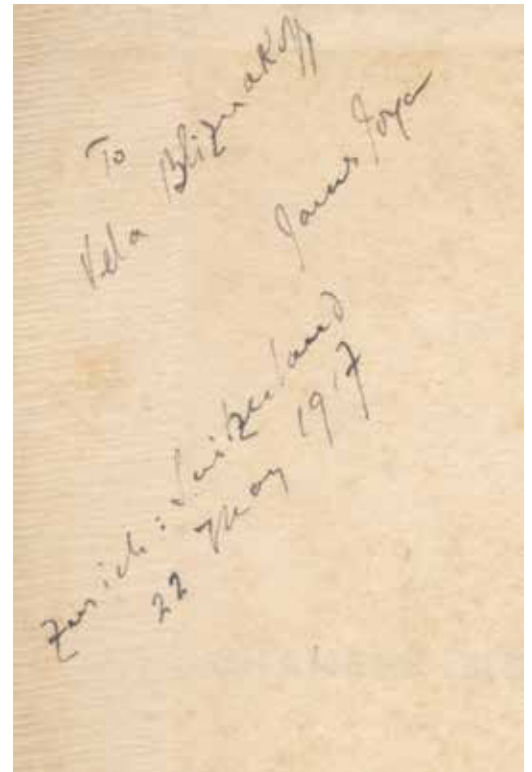
TSETLIN, MIKHAIL OSIPOVICH [AMARI] Prozhachnye teni i obrazy [Transparent Shadows and Forms], FIRST EDITION, ONE OF 1,000 COPIES on Vergé d'Arches, this unnumbered, 2 full-page illustrations and numerous decorations printed in red and black, by Goncharova, occasional very light spotting, publisher's printed wrappers, foxed, 8vo, Paris and Moscow, Zorna, 1920

£1,500 - 2,500

€1,900 - 3,200



164



164

164 •
JOYCE (JAMES)

Chamber Music, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO VELA BLIZNAKOFF "To Vela Bliznakoff, James Joyce, Zurich, Switzerland, 22 May 1917", third variant (signature C with text poorly centred on page), decorative title-page, light spotting, publisher's light green cloth, titled in gilt on upper cover and spine, spine very slightly bumped [Slocum & Cahoon A3], 16mo, Elkin Mathews, 1907

£8,000 - 12,000
€10,000 - 15,000

AN IMPORTANT ASSOCIATION COPY OF JOYCE'S SCARCE FIRST PUBLISHED VOLUME OF POETRY, presented to his student Vela Bliznakoff (1895-1967). Vela was the niece of the Italian novelist and playwright Ettore Schmitz (better known as Italo Svevo) who was the inspiration for Leopold Bloom in *Ulysses*: "But Bloom is more (and less) than Joyce ... This prototype was almost certainly Ettore Schmitz, whose grandfather came from Hungary, and who wore the mustache that Joyce gave to Bloom.... Schmitz was in many ways different to Bloom; but he had married a Gentile, he had changed his name (though only for literary purposes), he knew something of Jewish customs, and he shared Bloom's amiably ironic view of life" (Richard Ellmann, *James Joyce*, p.374).

While her uncle provided the bedrock of Bloom's character, it was a particularly foolhardy antic of Vela's father Marco, that would be immortalised in *Ulysses*. During a trip to the country, Marco Bliznakoff had taken his ten-year-old son Boris out drinking, encouraging him to drink until he was horrendously sick. On returning home Marco had proudly boasted that the child had been resolutely saved from ever becoming a drunkard - a tale later attributed to Bloom: "he bought him home as drunk as a boiled owl and he said he did it to teach him the evils of alcohol and by herrings if the three women didn't near roast him" (Joyce, *Ulysses*, Chapter 12).

Living in Zurich at the time that Joyce was writing *Ulysses*, Vela and her sister Olga were granted some of the earliest glimpses of Joyce's working drafts of the novel. "Sometimes he brought along the manuscript of *Ulysses* and read them a few pages from it, but he omitted sentences or whole paragraphs, on the grounds that these were not for girls" (Ellmann, p.397). During this period "Nora Joyce found it impossible to persuade him [Joyce] to wash and shave, so one day when Vela Bliznakoff came to call on them, Nora asked her to speak to him about it, thinking her pretty face might have an influence. She did so, Joyce humorously gave her his word to shave and wash as early as the very next day; and afterwards she fancied she detected some improvement" (Ellmann, p.397).

Provenance

Vela Bliznakoff, gift inscription from the author; "GDF", ink stamp on front free endpaper.

165

LEWIS (C.S.)

Two autograph letters signed ("C.S. Lewis"), to Justin Ritchie ("Dear Ritchie"); the first, listing authors he should read in coming up to Oxford, in Latin ("...All in Loeb: if weak at Latin, read the English mainly and turn to the Latin page for the exciting bits...") and English ("...but *anything* (in English & before 1870) wh. happens to take your fancy will do good and not harm. The great thing is to be always reading and to get as many books as you can afford. When in doubt whether to buy a pair of trousers or a book, buy a book!..."), telling him he'd better get to know his bible and the classics; the second letter written after Ritchie had left Oxford and was serving in the Italian campaign, sending, at the suggestion of Ritchie's father, a book ("... Whether when I was a subaltern on active service I wd. have welcomed a book by one's old tutor on the recommendation of one's father – specially when the paper was much too thick to be used for any humbler purposes – is 'a question not to be asked.' Every fresh letter from your people in furrin' parts shatters a geographical illusion. Carthage, Baghdad, Damascus – all seem equally nasty when you get there...") and agreeing with him about turncoat politicians ("...the M.P. for Bray..."), 4 pages, 8vo and 16mo, Magdalen College, Oxford, 6 July 1940 and 9 March 1944

£1,000 - 1,500

€1,300 - 1,900

'WHETHER IN DOUBT TO BUY A PAIR OF TROUSERS OR BOOK – BUY A BOOK!' – C.S. Lewis to one of his English students, providing a succinct overview of the field of Latin and English literature, and humorously paralleling his attitude as a subaltern in the First World War – Lewis having been wounded at Arras – with Ritchie's in the second. Ritchie was serving in Italy in 1944 and after the war became an English teacher. The letters have been in the family since then and are not published in *Letters of C. S. Lewis*, edited W. H. Lewis (1966).

166 •

NICHOLSON (WILLIAM)

BIANCO (MARGERY WILLIAMS) *The Velveteen Rabbit. Or How Toys Become Real.* With Illustrations by William Nicholson, FIRST EDITION, *half-title, 7 colour lithographed plates (3 double-page), occasional light spotting, publisher's pictorial boards, decorative rabbit pattern endpapers, dust-jacket (head of spine chipped, not affecting lettering, with short tears into front and rear panels), preserved in velvet-lined cloth solander box, 4to, William Heinemann, 1922*

£6,000 - 8,000

€7,600 - 10,000

First edition, the only one with Nicholson's illustrations, in the very scarce dust-jacket - rarely found in such good condition.

167 *

PLATH (SYLVIA)

Typescript draft, with autograph revisions, of her story "The Green Rock", opening: "The yellow bus rattled and bounced over the cobbled streets, and the suitcase banged against David's legs..."; with deletions and revisions in pencil and ink, plus three editorial interventions or suggestions in red crayon ("I am not sure about this usage" written against "the drugged quiet of the summer"); dated at head "1949", with [?] Aurelia Plath's note "Atlantic Monthly Award 1950"; in a folder marked "110a-110k", 11 numbered pages folio; plus an unrevised carbon of the same, the folder marked "112-1-11"; and a typescript of her story "Gramercy Park", opening: "Spring is always a rather difficult time for an old lady like me because it's a kind of opposite mood..."; containing occasional autograph revisions or corrections in pencil and ink, as well as editorial queries and interventions in red crayon; name typed at head and dated in pencil "1948"; in a folder marked "111-1-6", 6 pages, folio, 1948-9

£800 - 1,200

€1,000 - 1,500

WORKING DRAFT OF A STORY PUBLISHED IN *JOHNNY PANIC*: 'Gramercy Park' was one of the fifty or so early stories that came to light, having been acquired by the Lilly Library from Aurelia Plath, just as *Johnny Panic and the Bible of Dreams: and Other Prose Writings* was going to press in 1977, and was one of the stories chosen by Ted Hughes for inclusion in the second edition issued two years later (although it not included in the American edition). Typescripts of both stories are held by the Lilly Library, Plath MSS II. A limited edition of *Gramercy Park* was issued by the Embers Handpress, Ely, in 1982.

168*

PLATH (SYLVIA)

Typescript draft with autograph revisions of her poem 'Seek No More the Young', here with the deleted typed title "Latvian Threnody", comprising fourteen lines, beginning: "Where are they now, the young, the golden-haired..."; with autograph doodles, alternative annotations and drawings in pencil and in blue, green and red crayon; marked in pencil at top right-hand corner "2a", 1 page, on thick paper with rounded corners, 4to, [March 1949]

£800 - 1,200
€1,000 - 1,500

An attractive early autograph manuscript-cum-typescript. The second, third and ninth lines have been heavily reworked ("childlike" in line two altered to "ardent" then "dawning"; in line three "who at the dawn had shared" altered to "the children who have shared"); while various alternative readings and jottings have been added by her in the lower margin ("...The present is a memory of the past and a preparation for the future, but what is there to remember of the past or to hope for the future if we do not act in the present..."), plus doodles of a female profile and gangling male in swimming shorts. The Lilly Library holds a typescript with autograph revisions and carbon, entitled 'Latvian Threnody (or) Lament', dated 11 March 1949; a variant title being 'Seek No More the Young' (Plath MSS. II, Lilly Box 8, folder 3); the present typescripts derive from her mother's estate (Sotheby's, New York, 6 April 1982).

169*

PLATH (SYLVIA)

Carbon typescript of her story "Mary Ventura and the Ninth Kingdom", opening: "Red neon lights blinked automatically, and a voice grated from the loudspeaker. 'Train leaving, on track three. . . train leaving . . .'"; with typed cover-page bearing Sylvia Plath's name and Lawrence House, Smith College, address; together with the typed letter signed by Margarita G. Smith, Fiction Editor of *Mademoiselle*, to "Dear Sylvia Plath", returning the typescript ("...Many thanks for letting us see the enclosed story; unfortunately, it didn't seem to be right for MLLE./ We do hope we'll be hearing from you in the Fiction Contest this year. And anytime you have something you think might be suitable for us, we'll be happy to have a chance to read it..."), the carbon 22 pages; the letter 1 page, with printed heading, paper-clip mark, both 4to, the letter 11 March 1953

£1,000 - 1,500
€1,300 - 1,900

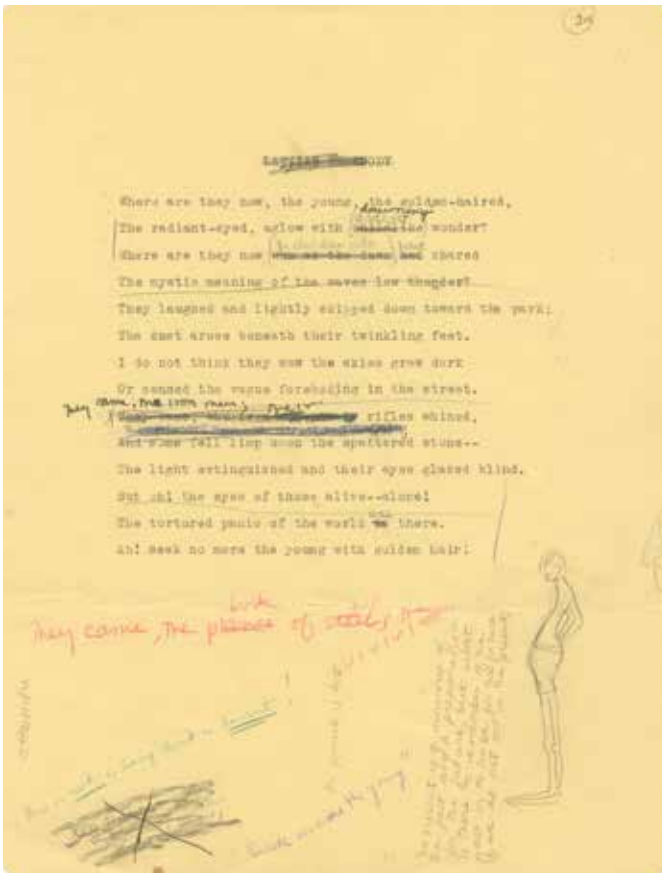
'DEAR SYLVIA PLATH: MANY THANKS FOR LETTING US SEE THE ENCLOSED STORY' – a short story and letter of rejection for Sylvia Plath. The first version of 'Mary Ventura and the Ninth Kingdom' is a self-confessed experiment in 'symbolic allegory', employing religious imagery in a secular context. The first version of which was finished on 12 December 1952, with a revised version completed on 27 December 1954. Soon after the revision, she was to write to her mother that she was not sending the story to a competition as 'I think it is much too fantastic and symbolic for what they want' (29 January 1955). After Sylvia's death, her mother wrote that: 'I look upon this story as very symbolic of Sylvias life. She had to pull the emergency switch which allowed her to escape from the train. As she dashed up the green hill, surrounded by beautiful countryside, she found the plump, kindly old lady (Grammy) sitting there, knitting, and smiling and welcome' (Tracy Brain, *The Other Sylvia Plath*, 2001, pp.35-6): see Aurelia's note to the typescript at the Lilly Library (Plath MSS II, Box 8, folder 15). The present typescript and accompanying letter derive from Aurelia's estate (Sotheby's, New York, 6 April 1982).

170*

PLATH (SYLVIA)

Two draft typescripts, in successive versions, of her poem "Go Get the Goodly Squab", comprising six quatrains beginning: "Go get the goodly squab in gold-lobed corn..."; the first with her typed initials at the head and heavily marked up by her teacher in pencil; the second with autograph revisions to four lines in black ink and inscribed in pencilled capital letters at the head "Sold To Harper's – April 1953", with her typed name and Lawrence House, Smith College, address at the foot; note in pencil at foot of first typescript [?by Aurelia] "written under name of Sandra Peters p.15"; marked in pencil at top right-hand corner "83" and "1", 2 pages, folio, Smith College, April 1953

£1,000 - 1,500
€1,300 - 1,900



168



170

'SOLD TO HARPER'S - APRIL 1953' - SYLVIA PLATH RECEIVES HER 'FIRST REAL PROFESSIONAL ACCEPTANCE' AS A POET. Although between 1950 and 1953 she had succeeded in having poems published in *Seventeen* and *Mademoiselle*, it was not until the acceptance of this poem and two others by *Harper's Magazine* that - in her own view - she made her breakthrough. She had complained in her diary on 9 April 1953, following the rejection of a piece by *The New Yorker*, that nothing seemed to be happening. The next day, however, she was able to report to her mother: 'Also wrote two poems this weekend which I'll send eventually: "Go Get the Goodly Squab in Goldlobed Corn" (*Letters Home*, p.109). On 27 April she took to her diary again; this time in triumph: 'Listen and shut up, oh, ye of little faith... something did happen. Russell Lynes of Harper's bought 3 poems ("Doomsday", "Go Get the Goodly Squab" and "To Eva Descending the Stair") for \$100. Signifying what? first real professional acceptance, God, and all the possibilities: to keep cracking open my mind and my vocabulary breaking myself into larger more magnanimous orbits of understanding' (*Journals*, p.179). Russell Lynes, the Editor, wrote to her that their delay was not down to the fact that they did not like her poetry, but rather because they could not make up their minds which one they liked best; so they decided to buy all three, which, he wrote 'isn't just weak-mindedness on our part but real enthusiasm' (Andrew Wilson, *Mad Girl's Love Song: Sylvia Plath and Life Before Ted*, 2013). *Harper's* published the 'Goodly Squab' that November.

Sylvia Plath's poetry instructor at Smith was the Joyce scholar Alfred Young Fisher (husband of the food writer M.F.K. Fisher). The first of our typescripts has been heavily marked up by her instructor in pencil and scored as "A-" at the head, with queries noted in the margins and summary below: "Fine work in sound. It still needs final polishing. Consider marginal comment. Your visual imagery is sharp". Against "nimble-finned mackerel" is written "Beat": in the next typescript this re-emerges as "quicksilver mackerel". Other comments have been ignored. The second typescript bears, as has been noted, the triumphant heading "Sold to Harper's - April 1953", plus four revisions written in black ink. The eighth line of the first typescript had read "Lest the lightning cleave you asunder"; this now reads "Lest the lightning split you asunder". In the final version it becomes 'Lest the lightning strike you to cinder'. The Lilly Library holds two typescript drafts and two carbons, one with the pseudonym Sandra Peters (Plath MSS. II, Box 7a, folder 12); the present typescripts derive from her mother's estate (Sotheby's, New York, 6 April 1982). The final version is among the fifty early works chosen for inclusion by Ted Hughes in her *Collected Poems* (1981), p.313.



171

171 *

PLATH (SYLVIA)

Typescripts of six poems, comprising: (i) Typescript with an autograph revision of her poem "Spring Sacrament" (later titled 'April Aubade'), comprising fourteen lines opening: "Worship this world of watercolor mood..." and autograph alteration of two words in line eight; name and Lawrence House, Smith College address at head; marked in pencil at top right-hand corner "7", 1 page, folio, [1954-5]

(ii) Carbon typescript with autograph revisions of her poem "Eve Describes Her Birthday Party", comprising fourteen lines opening: "The Boy-next-door, inscrutable as God..."; the fourth line heavily rewritten and the twelfth revised; name and Lawrence House, Smith College address at head; marked in pencil at top right-hand corner "26", 1 page, folio, [1954-5]

(iii) Typescript of her poem "To Ariadne (deserted by Theseus)", comprising twenty lines, beginning: "Oh, fury, equalled only by the shrieking wind -..."; name and date at head; marked in pencil at top right-hand corner "1a", 1 page, folio, 6 October 1949

(iv) Carbon of the above, marked in pencil at top right-hand corner "1", 1 page, folio, 6 October 1949

(v) Carbon typescript of her poem "Tulips at Dawn", comprising 93 lines, beginning: "Thin blue shadows spatter the lawn..."; marked in pencil at top right-hand corner "19", 2 pages, folio, [1948]

(vi) Typescript of her poem "Spring Again", comprising 44 (fragmented) lines, beginning: "Chattering children..."; "Sylvia Plath/ Age 15/ Wellesley, Mass." at head; marked in pencil at top right-hand corner "23a", 1 page, folio, [1947-8]

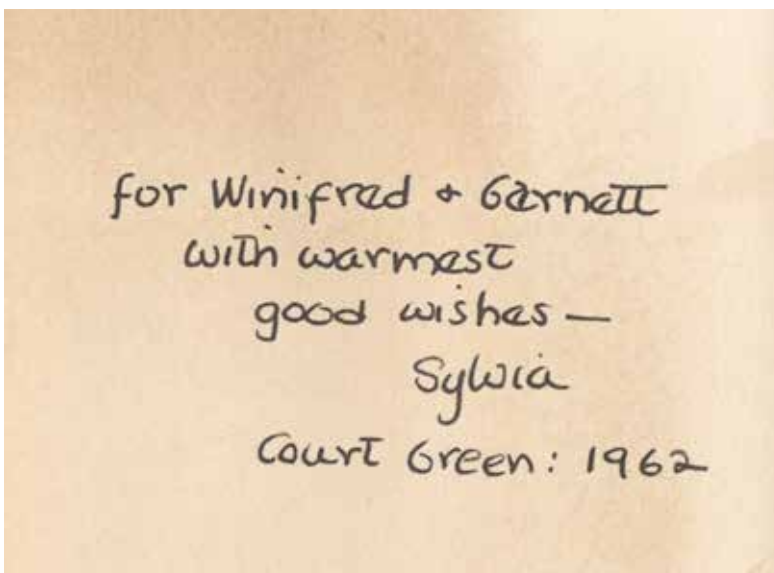
£1,000 - 1,500

€1,300 - 1,900

'OH, FURY, EQUALLED ONLY BY THE SHRIEKING WIND' – 'To Ariadne (deserted by Theseus)', present here in typescript and carbon, was later to be quoted in full by Sylvia Plath's mother Aurelia in her introduction to *Letters Home*: 'Advice and experience in regard to writing led her now into an examination and analysis of the darker recesses of self. The beginning of the appeal of the tragic muse is heard in a poem written in the spring of 1949' (p.lix). (Others have seen the poem as foreshadowing real-life desertion and creation of the Ariel poems.)

'Spring Sacrament', under its later title 'April Aubade', is among the best-loved of her early poems. The chief difference between the two versions lies in the last couplet of the second stanza. In our typescript this reads: "while tulips mingle clear vermilion bells,/ with tinsel rosary of april rain" ("telling the" altered to "with tinsel" in her hand); in 'April Aubade' this had become: 'while tulips bow like a college of cardinals/ before that papal paragon, the sun'. It was printed under the title 'Aubade' in *Best Poems of 1955: Borestone Mountain Poetry Awards* (1957, p.111), listed as winner of the third prize for undergraduate poetry. Under the title 'April Aubade' it is among the fifty early poems chosen by Ted Hughes for inclusion in the *Collected Poems* (1981).

Typescripts or carbons of these poems are to be found among the Plath MSS at the Lilly Library; the present group deriving from her mother's estate (Sotheby's, New York, 6 April 1982).



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172 •

PLATH (SYLVIA)

The Colossus & Other Poems, *first American edition*, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Winifred & Garnett with warmest good wishes - Sylvia Court Green: 1962" on the front free endpaper, publisher's green cloth, dust-jacket (spine frayed at extremities not touching letters, and small hole touching 2 letters, light stain (?tea) at edge of lower panel), 8vo, New York, Alfred A. Knopf, 1962

£4,000 - 6,000

€5,100 - 7,600

A RARE AND MOVING PRESENTATION COPY, INSCRIBED BY PLATH TO HER MIDWIFE, CLOSE CONFIDANT AND FELLOW BEE-KEEPER WINIFRED DAVIES. On moving to Devon in 1961 a pregnant Plath at once formed a close friendship with Winifred, writing to her mother "Oh, saw my doctor... whose surgery is three houses up across the street (!) and his marvelous midwife-nurse, whom I liked immediately" (*Letters Home*, 15 September 1961), and subsequently reporting on Nicholas's birth: "Ted called the midwife. She brought a cylinder of gas and air, and she sat on one side of the bed and Ted on the other, gossiping pleasantly together... [and some days later] I gave the midwife my traditional carrot cake. She is a wonderful woman..." (*Letters Home*, 18 January 1962).

Plath's mother Aurelia visited from July to August 1962 during which time, sensing the tension in Sylvia's marriage, she took a room with Winifred, in whom she found a willing ally in her efforts to help Sylvia. On her return to America Aurelia relied on Winifred to update her on Sylvia's situation, and asked her to look after her daughter, so much so that Sylvia wrote in October (mostly probably the month in which the copy of *Colossus* was inscribed) "Dear Mother, Will you please, for goodness sake, stop bothering poor Winifred Davies!... She is busier than either you or I and is helping me as much as she can...". It was of course during this period that "Plath went on a poetic rampage! She wrote over 25 during the month [October]. Among them are "Stings" [see note to lot xxx], "Wintering", "The Jailer"... "Nick and the Candlestick"... most of them would be published in 1965 as *Ariel*" (Peter K. Steinberg, online resource www.sylvia.plath.info).

Provenance

Winifred Davies; thence by descent to her son Garnett, the vendor, who recalls "When Sylvia moved to London with the children in 1962 I was living close by. I visited her at her flat in late 1962 and at the beginning of 1963. In early February I was invited to lunch but on arrival I was informed that Sylvia had died three days before".

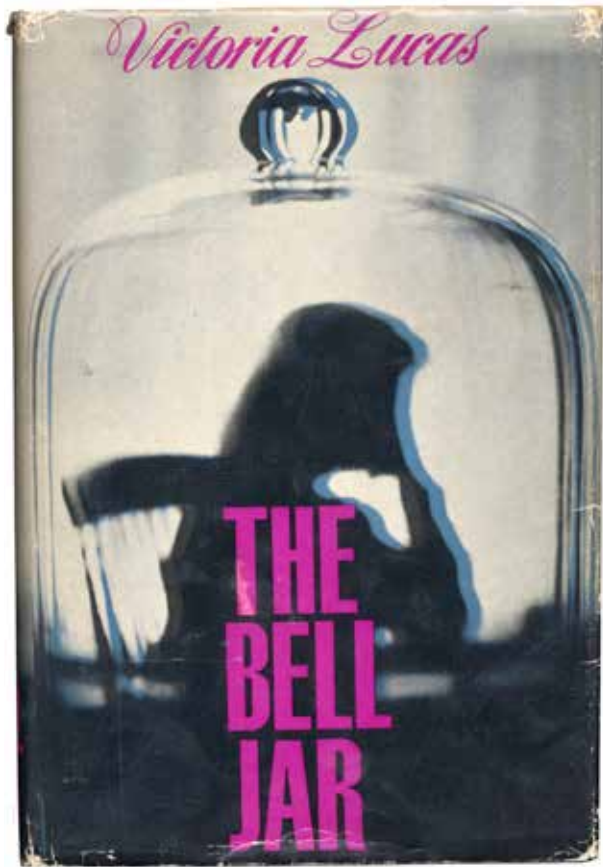
173 •

[PLATH (SYLVIA)]

HUGHES (TED) *The Hawk in the Rain*, FIRST EDITION, 1957; Luperical, *first American edition*, New York, Harper & Brothers, 1960; *Meet My Folks!*, FIRST EDITION, 1961, AUTHOR'S PRESENTATION COPIES, INSCRIBED "To Winifred [Davies] and Garnett with my best wishes from Ted, October 1962" (the second and third with addition of "North Tawton"); Wodwo, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Winifred [Davies] gratefully from Ted, April 21st 1967", AUTOGRAPH LETTER SIGNED ("yours Ted H.") loosely inserted, 1967, publisher's cloth, dust-jackets (the first with some loss at upper edge, the others slightly frayed at extremities of spine, the last mentioned with short tear), 8vo, unless otherwise stated Faber & Faber (4)

£600 - 800

€760 - 1,000



174

A collection of books inscribed by Ted Hughes to Winifred Davies and her son Garnett. As Garnett recalls "On a few occasions [when home from school] I accompanied my mother to meals with the Hughes family at Court Green. It was during this time that we were given a number of books that had been signed by Ted and Sylvia".

The autograph letter to Winifred, sent from Court Green in Devon, requests that "If you hear of anybody with bits & pieces of beehives for sale - apart from frames - could you let me know. I want to keep him [his son Nicholas] interested, & at present he is trying to get his hives together...". Winifred, the local midwife who helped deliver Nicholas, played an important role as a friend and inspiration to Sylvia Plath during her time in Devon. Plath wrote to her mother on June 15 1962 "Today, guess what we became beekeepers! We went to the local meeting last week (attended by the rector, the midwife, and assorted beekeeping people from neighboring villages)...", and after her death it was Winifred who inherited the bees that Plath had subsequently kept at North Tawton, and inspired the celebrated sequence of "Bee" poems that appeared in *Ariel*. The letter, most probably written in 1967 when he inscribed the copy of *Wodwo*, shows that Hughes had kept in touch with Winifred, at a time when she was still corresponding with Sylvia's mother Aurelia.

Provenance

Winifred Davies - see above for relationship with Hughes and Plath; by descent to her son Garnett.

174 •

[PLATH (SYLVIA)]

The Bell Jar, FIRST EDITION, *a few light spots on fore-edges, publisher's black cloth, dust-jacket (unclipped, slightly frayed or rubbed at extremities, affecting "Victoria" at head of spine, vertical crease to rear flap, light blue smudge on lower cover)*, 8vo, Heinemann, [1963]

£1,500 - 2,000

€1,900 - 2,500

First edition of Plath's only novel, published under the pseudonym Victoria Lucas on 14 January 1963, less than a month before her death.

Provenance

"Winifred Davies, Long Meadow, [North Tawton], Feb. 1963", inscription inside upper cover - see above for relationship with Plath; by descent to her son Garnett, the vendor.



175

175 •
ROWLING (J.K.)

Harry Potter and The Philosopher's Stone, *first printing of the deluxe edition, with full number line from 10 to 1 on copyright page*, EXTRA-ILLUSTRATED BY THOMAS TAYLOR, with frontispiece and 11 inserted plates, SPECIALLY BOUND in full blue goatskin by Nesta Rendall Davies, covers and spine dotted with small gold stars surrounding a swirling pattern of green and red calf onlays intertwined with gold thread tipped with a red bead, edges blue, blue goatskin doublures with part of the design repeated, housed in velvet-lined black goatskin-backed cloth box, gilt lettered spine with stars, 8vo, Bloomsbury, 1999

£1,000 - 2,000
€1,300 - 2,500

A FINE DESIGNER BINDING BY NESTA RENDALL DAVIES, WITH EXTRA ILLUSTRATIONS BY THE ORIGINAL HARRY POTTER ARTIST. The 12 inserted plates are taken from specially commissioned original watercolours produced in 2001-2002 by Thomas Taylor. They include a frontispiece and a version of the famous cover illustration Taylor supplied for the first edition of *The Philosopher's Stone*, his first commission and the only Harry Potter illustration he had published. Taylor had attended Norwich School of Art and Anglia Polytechnic University, graduating in 1995 with an illustration degree, but was working in a Cambridge bookshop when Bloomsbury approached him:

Naturally I was quite excited. My first illustration job... There was an incomplete manuscript to read, roughs to do, and then the painting. The final image — a faint pencil sketch, painted with concentrated watercolour (Doc Martins, I think) and then outlined with a black Karisma pencil — took two days, and all things considered I was quite pleased with it. I think I delivered it by hand... It was a bit nerve-wracking, but fortunately — since it was the cover art for a first book by an unknown author — probably no one would notice if I made a mess of it. Thing is though, that author's name was J. K. Rowling. And, er... people did notice (Thomas Taylor website).

176 •

ROWLING (J.K.)

Harry Potter and the Chamber of Secrets, *first paperback edition, first printing with correct number line*, SIGNED BY THE AUTHOR AND WITH AN ORIGINAL SKETCH OF AN OWL BY CLIFF WRIGHT *on dedication page, the ink sketch inscribed "Love and best wishes from Cliff Wright 2003" with Rowling's signature in between*, 1998; Harry Potter and the Philosopher's Stone, *signed by all the main members of the film cast, including Richard Harris (who played Dumbledore and obtained the signatures for a friend's son), Alan Rickman, Robbie Coltrane, Ian Hart, Zoe Wanamaker, Richard Griffiths, John Hurt, Emma Watson, Maggie Smith, Fiona Shaw, Rick Mayall and Daniel Radcliffe*, 2001, *publisher's illustrated wrappers, 8vo*, Bloomsbury (2)

£800 - 1,200
€1,000 - 1,500

177

SHAW (GEORGE BERNARD)

Photographic portrait on textured paper by Howard Coster, head and shoulders looking to the left, signed and inscribed on the mount ("To Mary Lawton/G. Bernard Shaw 13/11/36") and on the image ("G. Bernard Shaw"), also signed by the photographer on the mount, framed, *image 295 x 205mm., overall 425 x 325mm.*; with a photographic portrait of H. G. Wells wearing a bow tie, by Blackstone Studios, New York, framed, *image 232 x 188mm., overall 385 x 335mm.*, [probably 1940]

£1,000 - 1,500
€1,300 - 1,900

178 •

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 foxing to paste-downs, publisher's vellum-backed boards, gilt-tooled spine, corners rubbed, 4to*, George G. Harrap, [1923]

£700 - 900
€890 - 1,100

179 •

TOLKIEN (J.R.R.)

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

£800 - 1,000
€1,000 - 1,300

Provenance

D.C. Mootham, ownership inscription on front free endpaper dated August 1954.

180 •

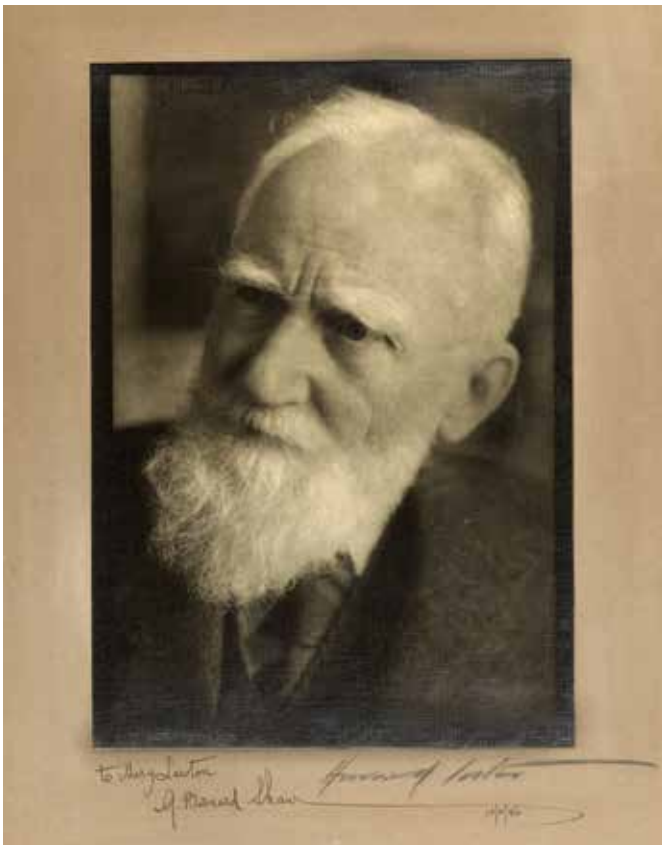
WELLS (H.G.)

The War of the Worlds, FIRST EDITION, FIRST ISSUE, *16-page publisher's catalogue (Autumn 1897) at end, corner trimmed from front free endpaper, publisher's cloth, 4 small spots on upper cover but generally clean [Wells 14], 8vo*, William Heinemann, 1898

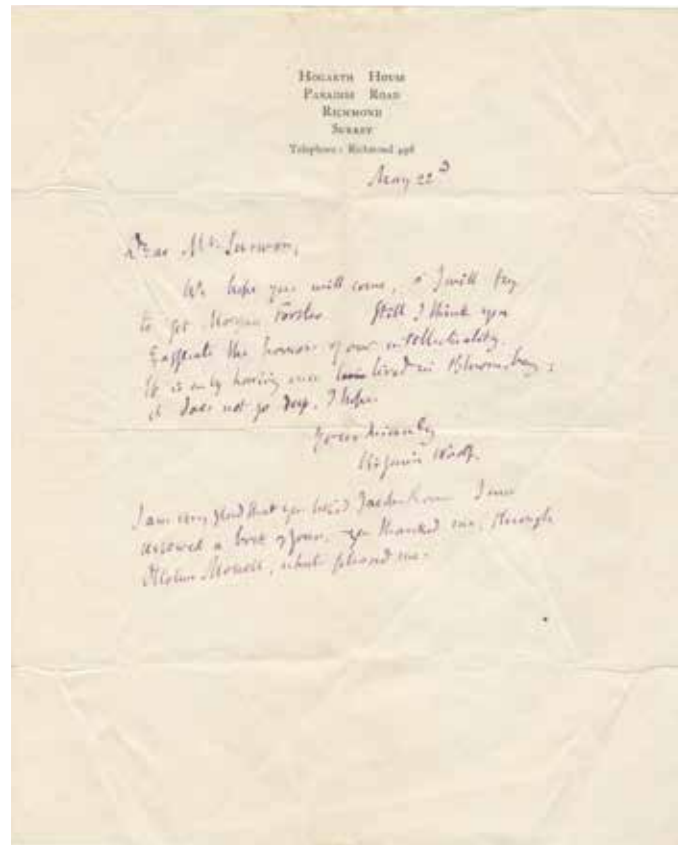
£600 - 800
€760 - 1,000

Provenance

E.G. Blake, ownership inkstamp on half-title.



177



181

181
WOOLF (VIRGINIA)

Autograph letter signed ("Virginia Woolf"), to Siegfried Sassoon ("Dear Mr Sassoon"), urging him to come to dinner ("...I will try to get Morgan Forster...") and attempting to disarm him ("...Still I think you exaggerate the horror of our intellectuality. It is only having once lived in Bloomsbury; it does not go so deep, I hope..."); and adding in a postscript that "I am very glad you liked *Jacob's Room*. I am assured a lot of you. You thanked me, through Ottoline Morrell, what pleased me...", 1 page, printed heading, slight creasing, 4to, Hogarth House, Paradise Row, Richmond, 22 May [1923]

£4,000 - 6,000
 €5,100 - 7,600

'YOU EXAGGERATE THE HORROR OF OUR INTELLECTUALITY. IT IS ONLY HAVING ONCE LIVED IN BLOOMSBURY' – VIRGINIA WOOLF TO SIEGFRIED SASSOON. Sassoon, the huntsman and soldier, was suspicious of modernism and did not feel at ease in the intellectual circles typified by the Bloomsbury set. When Virginia Woolf wrote asking him to dine with her and Leonard in May 1923 he replied: 'I am not at all intellectual – in fact I have a very cumbersome mind' (quoted by Jean Moorcroft Wilson, *Siegfried Sassoon: The Journey from the Trenches*, 2003, p.122, from the original at the Berg). Our letter is her reply (published in *The Letters of Virginia Woolf*, 1977, iii, p.85).

Their dinner was eventually to take place the following January; prompting Sassoon to record in his diary: 'I have wanted to meet V. W. since last April, when I read *Jacob's Room* at Garsington. But I felt that the Woolfs belong to a rarefied intellectual atmosphere in which I should be ill at ease. I went to Paradise Road, Richmond, this evening, intending to be discreet and observantly detached. But the evening was a gossipy affair, very pleasant and unconstrained. V. W. drew me out adroitly, and I became garrulous. (Did I bore them once or twice?) Leonard Woolf seemed reticent and rather weary; anyhow my presence reduced him to comparative muteness... Thank heaven, I avoided giving my "war-experiences" turn. (Though I did touch on Craiglockhart Hospital, in connection with Wilfred Owen.) They agreed with me about the modern vulgarisation of fine literature by the commercialism of publishers; and urged me to publish a book with the Hogarth Press. I dallied with the idea of a small volume of "scraps of prose", vaguely visualising selections from my journal, which I feel now to be quite impracticable. We dined in their kitchen, which was pleasant and cosy. Ottoline told me that "Virginia is very inhuman", but I found her charming' (*Siegfried Sassoon Diaries 1923–1925*, p.78–9). Soon afterwards, she wrote that 'Old S.S. is a nice dear kind sensitive warm-hearted good fellow'; although not long after that, seeing him at Garsington, things reverted to type and she craved from him 'more brain, O God, more brain!' (*Diaries of Virginia Woolf*, ii, p.287; Moorcroft, p.123).

The book of his that she reviewed was *The Old Huntsmen and Other Poems*, published in 1917. It was the collection that brought Sassoon fame as a war poet; indeed, when the shy Wilfred Owen introduced himself to Sassoon at Craig Lockhart Hospital that August, he was carrying several copies of the book for older man to sign (Max Egremont, *Siegfried Sassoon: A Biography*, 2005, p.165). Virginia Woolf's review was published in the *Times Literary Supplement* on 31 May 1917: 'What Mr Sassoon has felt to be the most sordid and horrible experiences in the world he makes us feel to be so in measure which no other poet of the war has achieved... It is difficult to judge him dispassionately as a poet, because it is impossible to overlook the fact that he writes as a soldier. It is a fact, indeed, that he forces upon you, as if it were a matter of indifference to him whether you called him a poet or not. We know no other writer who has shown us as efficiently as Mr Sassoon the terrible pictures which lie behind the colourless phrases of the newspapers... The vision of that "hell where youth and laughter go" has been branded upon him too deeply to allow him to tolerate consolation or explanation. He can only state a little of what he has seen, a very little one guesses, and turn away with a stoical shrug as if a superficial cynicism were the best mask to wear in the face of such incredible experiences... There is a stage of suffering, so these poems seem to show us, where any expression save the barest is intolerable... Mr Sassoon's poems are too much in the key of the gramophone, to be read as poetry; but his contempt for palliative or subterfuge gives us the raw stuff of poetry'. Ottoline Morrell, the conduit for Sassoon's thanks, was part of the anti-war circle around Bertrand Russell with whom Sassoon was associating at the time he made his protest against the war (for which, rather than face court martial, he was sent to Craig Lockhart).

The Property of a Descendant of Peggy Belsher

182 •

WOOLF (VIRGINIA)

Orlando, FIRST EDITION, SIGNED BY THE AUTHOR ("Virginia Woolf/Oct. 1928") on the front free endpaper, 8 plates, publisher's cloth, fading [Kirkpatrick A11b; Woolmer 185], 8vo, Leonard and Virginia Woolf, at The Hogarth Press, 1928

£2,000 - 3,000

€2,500 - 3,800

INSCRIBED BY THE AUTHOR, IN THE MONTH OF PUBLICATION, FOR THE HOGARTH PRESS SECRETARY. "Miss B[elsher] takes no interest in the books, but stumps out to lunch with a woman's magazine. I think she read *Orlando*, but that's because Mrs Woolf gave her a signed copy" (Richard Kennedy, *A Boy at the Hogarth Press*, 1972).

Provenance

Peggy Belsher, secretary and head clerk at the Hogarth Press from 1928 to 1936, inscribed for and gifted to her by Woolf, and with her own inscription inside lower cover; by family descent to the present owner.

183 •

WOOLF (VIRGINIA)

A Room of One's Own, FIRST ENGLISH EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Peggy Belsher/Virginia Woolf/Nov. 1930" on the front free endpaper, publisher's cloth, dust-jacket designed by Vanessa Bell, small loss at extremities of spine not touching letters [Kirkpatrick A12b; Woolmer 215B], 8vo, Leonard and Virginia Woolf, at The Hogarth Press, 1930

£3,000 - 4,000

€3,800 - 5,100

Provenance

Peggy Belsher, secretary and head clerk at the Hogarth Press from 1928 to 1936, inscribed to her by Woolf; by family descent to the present owner.

184 •

WOOLF (VIRGINIA)

On Being Ill, NUMBER 153 OF 250 COPIES, SIGNED BY THE AUTHOR, woodcut vignette on final leaf, untrimmed in publisher's vellum-backed green cloth, dust-jacket designed by Vanessa Bell, very slightly frayed at horizontal margins [Kirkpatrick A14], 8vo, Leonard and Virginia Woolf at The Hogarth Press, 1930

£2,000 - 3,000

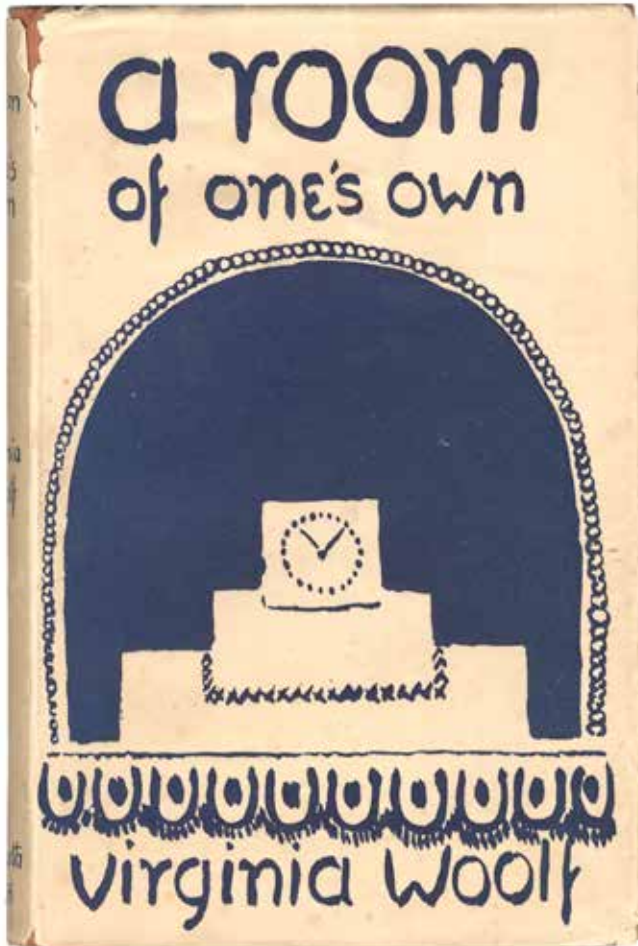
€2,500 - 3,800

Provenance

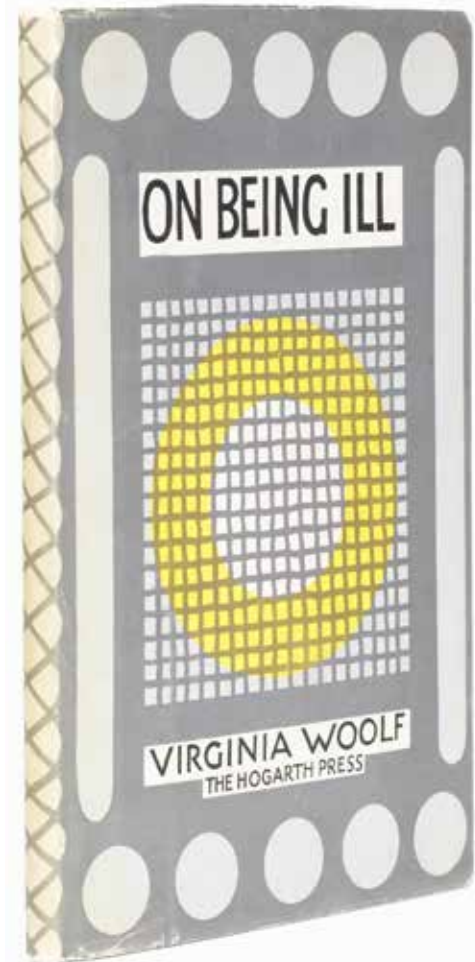
Peggy Belsher, secretary and head clerk at the Hogarth Press from 1928 to 1936; by family descent to the present owner.

Virginia Woolf
Oct. 1928

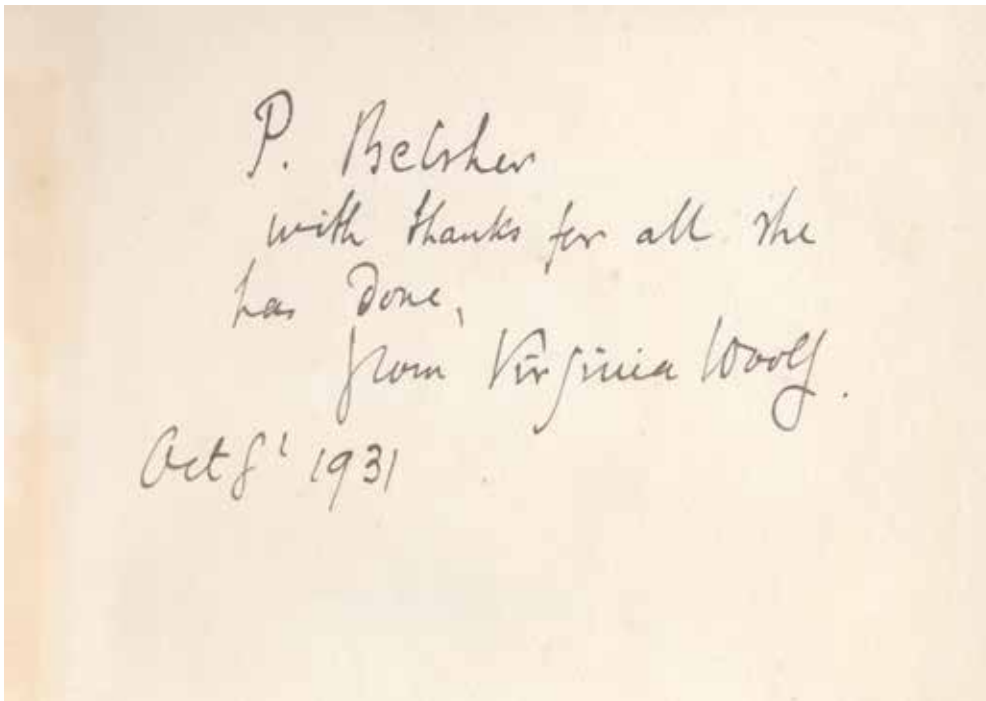
182



183



184



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185 •

WOOLF (VIRGINIA)

The Waves, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "P. Belsher with thanks for all she has done, from Virginia Woolf, Oct 8th 1931" *on the front free endpaper, publisher's cloth, dust-jacket designed by Vanessa Bell (small losses at extremities of spine and corners)* [Kirkpatrick A16a; Woolmer 279], 8vo, Leonard and Virginia Woolf, at The Hogarth Press, 1931

£3,000 - 4,000

€3,800 - 5,100

INSCRIBED WITH AN AFFECTIONATE NOTE TO THE HOGARTH PRESS SECRETARY, ON THE DAY OF PUBLICATION. In later years Peggy Belsher remembered Virginia warmly, recalling that "when publication was imminent books for review had to be sent out. At these times V.W. would come into the office to help with tying up parcels. Sometimes she would come in for some office stationary or a special request for me...". Virginia wrote to Peggy shortly after she left the Hogarth Press, "I always meant to say how sorry I was you were going - if for no other reason than that you were always so kind to me..." [see lot XXX].

Provenance

Peggy Belsher, secretary and head clerk at the Hogarth Press from 1928 to 1936, inscribed to her by Woolf; by family descent to the present owner.

186 •

WOOLF (VIRGINIA)

Flush. A Biography, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "P. Belsher from Virginia Woolf" *on the front free endpaper, 10 plates (including 4 after drawings by Vanessa Bell), publisher's cloth (spine soiled), dust-jacket (spotting and toning with small loss at extremities of spine)* [Kirkpatrick A19a], 8vo, Leonard and Virginia Woolf at The Hogarth Press, 1933

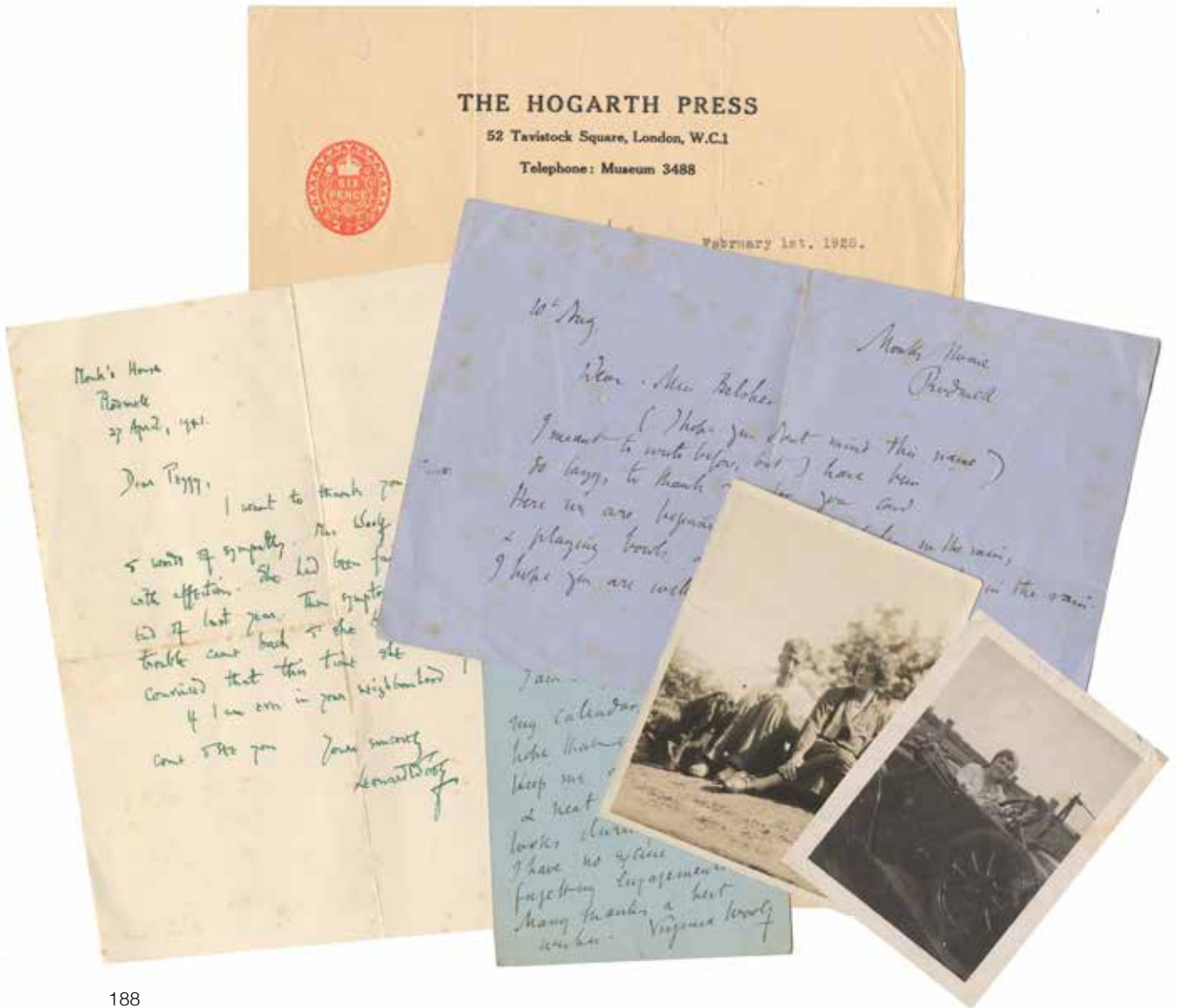
£1,500 - 2,500

€1,900 - 3,200

Writing some forty years after she had left her position at the Hogarth Press, Peggy remembered that "After lunch Mr W. would come through the office with Pinker [sic], their spaniel, cross over the [Tavistock] Sq. Gardens for the dog to have exercise etc & sometimes V.W. accompanied him". The photograph of a dog on the dust-jacket is "probably Pinka, given to Virginia by Vita in 1926" (Julia Briggs, *Virginia Woolf. An Inner Life*, 2005).

Provenance

Peggy Belsher, secretary and head clerk at the Hogarth Press from 1928 to 1936, inscribed to her by Woolf; by family descent to the present owner.



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187 •

WOOLF (VIRGINIA)

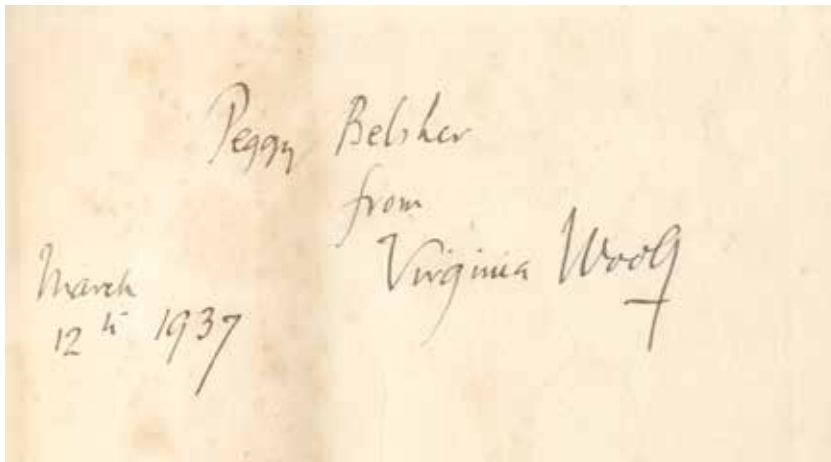
Walter Sickert: *A Conversation*, FIRST EDITION, SIGNED BY THE AUTHOR on the half-title, publisher's pictorial wrappers designed by Vanessa Bell [Kirkpatrick A20; Woolmer 355], 8vo, Hogarth Press, 1934; Kew Gardens, LIMITED TO 500 COPIES, this copy unnumbered, decorations by Vanessa Bell, publisher's pictorial boards designed by Bell, upper joint split at foot [Kirkpatrick A3c; Woolmer 155], 4to, Hogarth Press, [1927]; *To the Lighthouse*, third impression, publisher's cloth, pictorial dust-jacket designed by Vanessa Bell (some small losses) [Kirkpatrick A10], 8vo, Hogarth Press, 1928; and 16 other Hogarth Press publications, including a first edition of *The Edwardians* inscribed by Vita Sackville-West to Peggy Belsher, and a 1929 edition of Woolf's *Voyage Out* with Peggy's ownership inscription (19)

£1,000 - 1,500

€1,300 - 1,900

Provenance

Peggy Belsher, secretary and head clerk at the Hogarth Press from 1928 to 1936; by descent to the present owner.



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188

WOOLF (VIRGINIA)

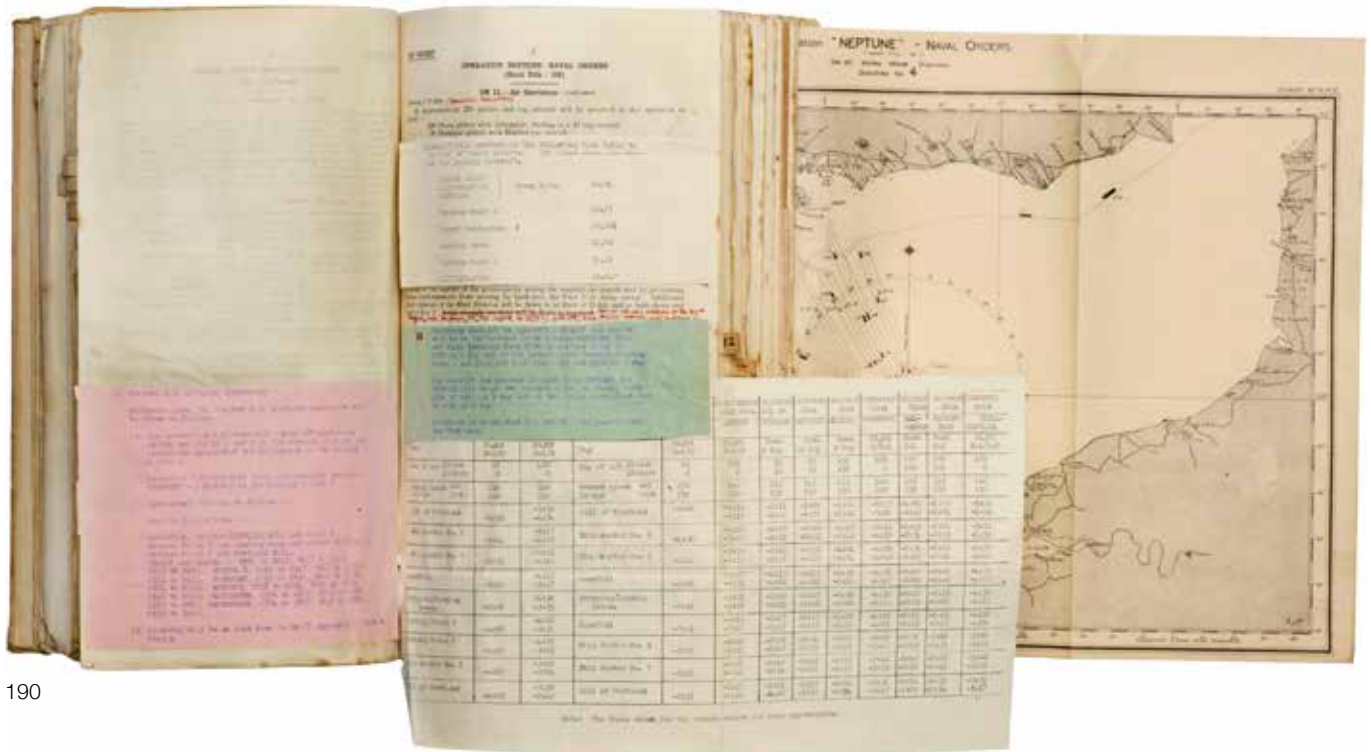
Autograph letter and autograph postcard signed ("Virginia Woolf"), to Peggy Belsher, secretary and clerk at the Hogarth Press, thanking her for the gift of a calendar ("...hope that it will keep me punctual & neat as it looks during 1934. I have no excuse now for forgetting engagements!...") and wishing her well on leaving the press ("...I meant to write before, but I have been so lazy, to thank you for your card. Here we are beginning to pick apples, in the rain, & playing bowls, & getting mushrooms, also in the rain...") and telling her that "I always meant to say how sorry I was you were going – if for no other reason than you were always so kind to me", adding that "I'm not able to work very long hours, but I'm getting on slowly with my proofs" and that "Mr Woolf wishes to be remembered: & so do Sally & Mitzi – both of whom are sitting with me as I write"; autograph address on verso of postcard, 3 pages, minor spotting and creasing, 8vo, Monks House, the card postmarked 27 December 1934, the letter 10 August [1936]

£4,000 - 6,000

€5,100 - 7,600

'I'M GETTING ON SLOWLY WITH MY PROOFS' – VIRGINIA WOOLF AT WORK ON THE FINAL STAGES OF *THE YEARS*. *The Years* had begun its life as a 'Novel-Essay' and was not only her longest, but her most heavily revised work, the final stage taking up most of 1936, and requiring that some 200 pages be cut. 'We had', as Leonard put it in his autobiography, 'a terrifying time with *The Years* in 1936' (vol.2, pp.299-302). An account of Virginia Woolf at work on *The Years* is given by Julia Briggs: 'The correction of galley proofs as a convenient mode of revision was more typical of the nineteenth century (before the advent of the typewriter) than the twentieth... Letters suggest that she had hopes to finish her revisions before September so that it could be published before Christmas... but missed the deadline through "another headache"... By September she was much better at first, but as the month wore on, she wrote herself out again... In October she took time off – "I must have a break before reading that vast shuffle of exhausted sentences"... and on 1 Nov. she "started to read the proofs" (*Virginia Woolf: An Inner Life*, 2005, note p.483). The book was finally published on 15 March 1937; Peggy Belsher's copy being inscribed on 12 March 1937 (see below).

Included in the lot are six autograph and typed letters by Leonard Woolf to Miss Belsher; the first dated 1 February 1929, offering her the post of Assistant Secretary at the Hogarth Press ("...We would pay a salary of £125 a year to start off with and £150 after three months... The hours are 9.15 to 5, Saturdays 9.15 to 1, with every alternate Saturday off; one month's holiday in the year..."). On 7 May 1936 he writes her a letter of recommendation on leaving the Press where she has worked for eight years; and on the 29th thanks her for remembering them ("...We had a very pleasant time in Cornwall and it did Mrs Woolf good, although she is not yet really well and will have to be very careful until she has finished her book..."). On 27 April 1941 he thanks her for her letter of condolence ("...Mrs Woolf often spoke of you with affection. She had been fairly well until the end of last year. Then symptoms of the old nervous trouble came back & she became very depressed & convinced that this time she would not recover..."); the final letter dating from 1961 ("...I remember the last time I saw you, I think, was when Mrs Woolf and I came to tea with you in that part of London north of St Pancras... I go up to the Press for one day at least each week..."). Also included in the lot are two snapshots of her (one, family tradition has it, at the wheel of Leonard Woolf's car) and an autobiographical note; two snapshots of the Woolf dogs, Sally and Mitzi (one on a postcard to her from Leonard); and letters to her by Anne Olivia Bell, discussing her time at the Press. See illustration on preceding page.



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WOOLF (VIRGINIA)

The Years, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Peggy Belsher from Virginia Woolf, March 12th 1937" on front free endpaper, publisher's green cloth (faded), dust-jacket designed by Vanessa Bell (small loss at corners, 2 tears without loss) [Kirkpatrick A22a], 8vo, Leonard and Virginia Woolf at The Hogarth Press, 1937

£2,000 - 3,000

€2,500 - 3,800

THE YEARS INSCRIBED THREE DAYS BEFORE PUBLICATION. Both Leonard and Virginia kept in touch with Peggy after she left the Hogarth Press 1936, and had previously visited her at home after her marriage. Virginia recorded that visit in her diary "...all Tot. Court Road is theirs; the world is to their liking. And gramophones & cases of cutlery... All this they have & enjoy, genuinely, without any shyness... I thought them rather engaging, so pleased with having what everyone has. And Miss B. as she likes to be called, is quite on top of the situation. Patted my shoulder. No snobbishness. No sense of class differences. And science has helped them to toasters: I mean their life is much freer & easier than ours at Hyde Park Gate... she does not mean to have children". Shortly after Virginia's death in 1941, Leonard wrote to Peggy thanking for her letter of condolence mentioning that "Mrs Woolf often spoke of you with affection".

Provenance

Peggy Belsher, secretary and head clerk at the Hogarth Press from 1928 to 1936, inscribed to her by Woolf; by family descent to the present owner.

Other Properties

190 •

WORLD WAR TWO - OPERATION NEPTUNE

Top Secret. Operation Neptune: Naval Operation Orders, *manuscript amendments throughout in red, green and blue ink, numerous pasted-on typed addenda, folding charts, secured with wing-nuts between publisher's printed boards, rubbed, folio*, Allied Naval Commander-in-Chief, Expeditionary Force, 10 April 1944--Restricted: Issued for Government Use Only. English Channel Handbook, *second edition, numerous charts in blue and yellow, coastal views and profiles after photographs, loose-leaf in publisher's buckram ring-binder, rings slightly rusted, lightly rubbed, 4to*, Hydrographic Department, 1943 [preface dated March 1944]; together with 2 related typescripts (4)

£3,000 - 5,000

€3,800 - 6,300

"The enclosed operation orders... are on no account to fall into the hands of the enemy and are to be destroyed by fire on conclusion of the operation" (upper cover): the naval orders for the D-Day Landings of 6 June 1944, used by Commander Thomas Harland, Staff Officer Operations with the Allied Naval Commander-in-Chief's Expeditionary Force (ANCXF). Harland was awarded the OBE for his work in planning the invasion of Normandy.

Sets of the *Naval Operation Orders* were issued to all major war vessels, survey ships, repair ships, accommodation ships, LST-class landing ships, and certain senior officers and commanders. The present set is described on the upper cover as "Copy No. 3". Hugely detailed, it includes plans for minelaying and sweeping, diversions, instructions for Task Forces and Assault Forces prior to and after "H Hour", air operations, the establishment of Mulberries and Gooseberries, "Mickey Mouse Diagrams", and Operation Pluto (including Tombola and Amethea). The manuscript amendments were made by I.E.V. Moon (presumably a clerk within the office of the ANCXF), and comprise four main sequences of amendments made between 6 May and 25 May 1944, and eighteen signal amendments from 26 May to 7 August 1944.

Also included in the lot are: Commander (later Captain) Harland's typescript of a lecture he gave on the history of the D-Day planning; typed 13-page memoir of his involvement in the planning of Operation Neptune, sent around Christmas 1944 to Captain Russell Grenfell, Naval Correspondent to the *Sunday Times*, lightly censored by the office of the Chief of Naval Information.

Provenance

Captain Thomas Harland RN (1900-1967); thence by family descent to the present owners. See illustration on preceding page.

Papers and Books of Anthony Powell

191 •

POWELL (ANTHONY)

Afternoon Men, *faded ownership inscription dated June 1931 on front free endpaper*, 1931; Venusberg, DUST-JACKET *designed by Misha Black*, 1932; From a View to a Death, 1933, Duckworth; What's Become of Waring, AUTHOR'S PRESENTATION COPY INSCRIBED "*For Aunt Kittie with love from Tony*" *on front free endpaper*, Cassell, 1939, FIRST EDITIONS, *light spotting, publisher's cloth, 8vo*--The Eton Candle. Edited by Brian Howard, vol. 1 [all published], *including a full-page illustration by Anthony Powell, other contributors include Harold Acton, Brian Howard, Sacheverell and Osbert Sitwell, Aldous Huxley and Maurice Baring, publisher's boards, spine crudely repaired with tape, 4to*, Eton, Savile Press, [1922] (5)

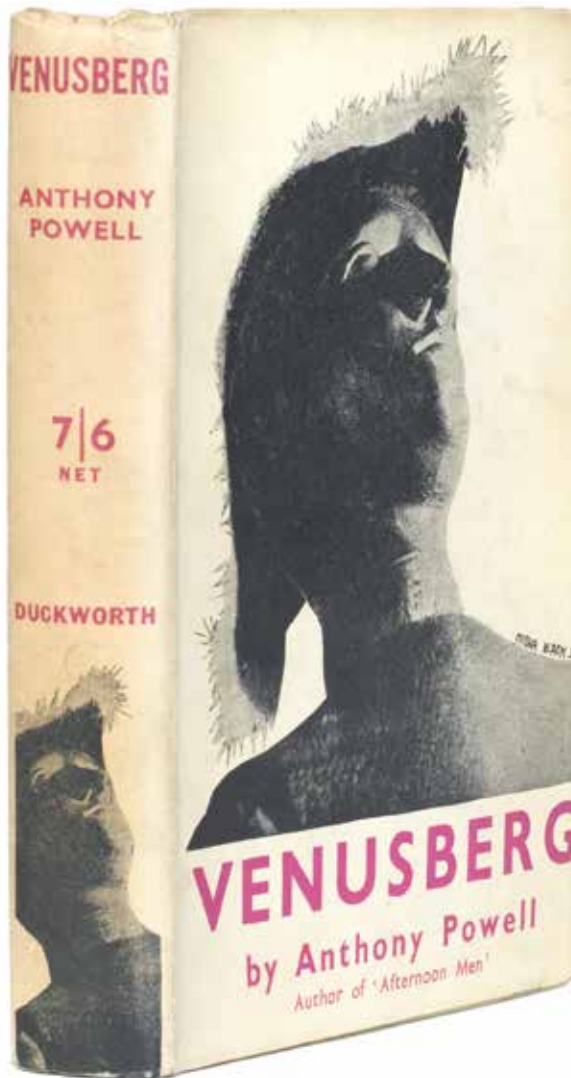
£1,000 - 1,500

€1,300 - 1,900

FIRST EDITIONS OF THE AUTHOR'S FIRST THREE NOVELS, along with an inscribed copy of his fifth. Powell's illustration 'Colonel Caesar Cannonbrains of the Black Hussars' in *The Eton Candle* was his first appearance in print.

Provenance

Anthony Powell, bookplate.



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192

BETJEMAN (JOHN)

Series of twelve autograph and typed letters signed, to Anthony and Lady Violet Powell, showering praise on Powell's novels ("...I have just finished reading *from a view to a death* which was in my bedroom over here in Ireland and what with violet staying here at pakenham hall I felt i must write and tell you how very good the book was... i don't know when i have laughed so much when reading a book and the gloom of its final chapters I found very congenial..."), assuring his wife that "Tony gets cleverer & cleverer & funnier & funnier"; and thanking him for his own appreciation ("...How very kind of you to write! A spontaneous expression of appreciation like that, really does cheer up someone like me who feels increasingly out of date. There is a lot more of the long narrative piece about Cornwall but it is too intimate to be published..."), while asking to be spared the task of reviewing the plays of [Waugh's friend] Terence Greenidge ("...He sends me letters and rings me up pleading for a review, and the truth is they are completely unreadable to me..."); the series comprising five autograph letters, a set of autograph notes and an autograph postcard and five typed, or partly typed, letters; variously signed ("Lionel Edward M.W.S.", "Seán o'b" etc.); plus typescript of some unsolicited poems sent to Betjeman and forwarded to Violet, *some 20 pages, 4to and 8vo*, Westmeath, London and elsewhere, 1937-1968

£600 - 800
 €760 - 1,000

'THE GLOOM OF ITS FINAL CHAPTERS I FOUND VERY CONGENIAL' – John Betjeman to Anthony Powell and his wife. Among the letters is a group to Lady Violet supporting her successful campaign to prevent the removal of fittings from George Gilbert Scott's Church of the Holy Trinity at Chantry, displaying not only his considerable architectural knowledge (demonstrated by his illustrated notes on the disputed fittings) but also his expertise in the procedural minutiae necessary for such campaigning.

193

BRITTEN (BENJAMIN)

Two typed letters signed (“Benjamin Britten”), to the novelist Anthony Powell, the first agreeing “to read your next novel in proof, and make any suggestions about musical matters”; the second making those suggestions (“...I have read the book with great pleasure; I think it is most subtle and wise, and also very funny. The musical conversation and atmosphere seem to me perfectly natural...”), nevertheless querying three passages (“...The phrase ‘It will be rather late in the season, but I don’t think that is going to matter’ does not quite ring true. I tried it out on another musician, and he agreed. This phrase might just work for a new opera, but symphonic seasons – even before the war – aren’t quite like that...”), 3 pages, printed headings, 4to and oblong 8vo, The Red House, Aldeburgh, 2 January 1959 and 19 March 1960

£1,000 - 1,500

€1,300 - 1,900

‘THE MUSICAL CONVERSATION AND ATMOSPHERE SEEM TO ME PERFECTLY NATURAL’ – Benjamin Britten on Anthony’s Powell’s *Casanova’s Chinese Restaurant*, the fifth novel in the *Dance* sequence. It was to be published the following June. It features the character of Hugh Moreland, generally thought to be based on Powell’s friend the composer Constant Lambert. In January 1936, during the period in which the novel is set, the real-life Lambert had opined in a review that ‘Mr Britten is, I admit, rather a problem to me. One cannot but admire his extremely mature and economical methods, yet the rather drab and penitential content of his music leaves me quite unmoved. At the same time he is the most outstanding talent of his generation and I would always go to hear any first performance of his’ (quoted by Eric Walter White, *Benjamin Britten: His Life and Operas*, 1970, p.28).

194

ELIOT (T.S.)

Five typed letters signed (“T.S. Eliot”) to Lady Violet Powell (“Dear Violet”) and her husband, the novelist Anthony Powell (“Dear Tony”), the first letter about their mutual friend Margaret Behrens, and Eliot’s move with John Hayward to Carlyle Mansions (“...The flat proceeds in a very lopsided fashion, which keeps me in a state of misgiving: it looks as if the decorations might be finished before the lease is signed...And at the end there looms the appalling problem of getting a housekeeper, so what with one thing and another, some time may elapse before we can entertain you there. I hope that you are flourishing, and that Tony’s typewriter is running smoothly...”); others about social engagements, his teeth, and the reception of honours (Powell’s CBE, Eliot’s Nobel); three letters to Lady Violet, two to Powell; one signed with initials, one with an autograph postscript, 5 pages, headed paper, 4to and 8vo, 24 Russell Square, 1945-1956

£2,000 - 3,000

€2,500 - 3,800

‘THE APPALLING PROBLEM OF GETTING A HOUSEKEEPER’ – T.S. Eliot to Anthony Powell and his wife. The Powells had got to know Eliot through Margaret Behrens, who had offered them a country refuge from London during the V2 raids, and her companion Hope Mirrlees: ‘After one came to know him better Tom Eliot was inscrutable only in his mild amiability... Eliot, encountered in the Mirrlees household, drinking a pint or two of cider in the pub, dropping in at our bungalow on the cliffs at the end of one of his long solitary walks (wearing a cap and carrying a stick), always kept conversation to light topics... This amalgam of tea-party cosiness with cold intellectuality, the more menacing because strictly implicit rather than explicit, gave Tom Eliot’s personality that very peculiar flavour, which even the most high-powered of his contemporaries seem at times to have found, if not exactly intimidating, at least restraining’ (*To Keep the Ball Rolling*, pp.309-10).

195

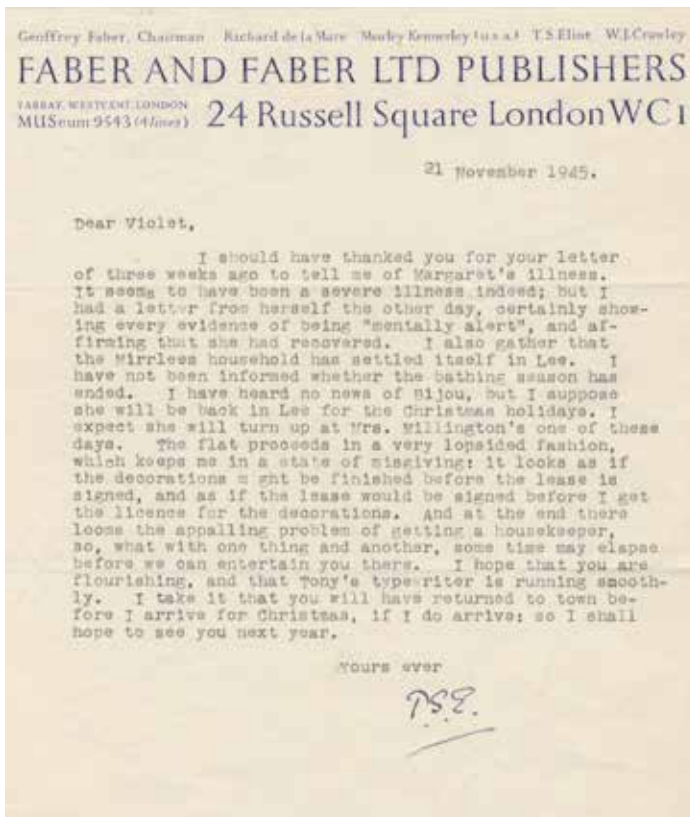
FITZGERALD (F. SCOTT)

Typed letter signed (“F Scott Fitzgerald”), to his fellow novelist Anthony Powell (“Dear Powell”): “Book came. Thousand thanks. Will write when I have read it./ When I cracked wise about Dukes, didn’t know Mrs. Powell was a Duke. I love Dukes – Duke of Dorset, The Marquis Steyne, Freddie Bartholomew’s grandfather the old Earl of Treacle./ When you come back, I will be in position to have you made an assistant to some producer or Vice President, which is the equivalent to a Barony”, 1 page, on headed paper of the *Metro-Goldwyn-Mayer Corporation*, very light [?] tape-burn at centre, 4to, MGM studios, Culver City, California, 22 July 1937

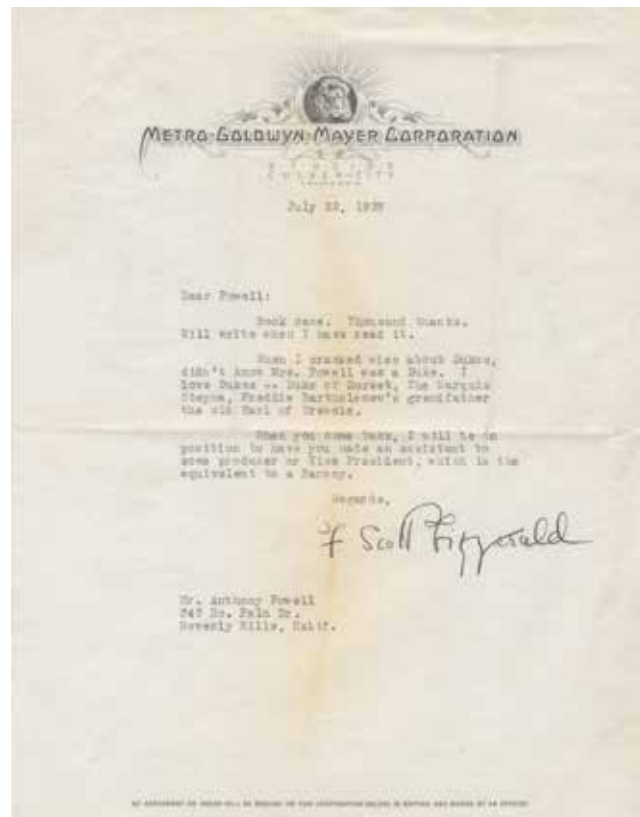
£2,000 - 3,000

€2,500 - 3,800

‘FREDDIE BARTHOLOMEW’S GRANDFATHER THE OLD EARL OF TREACLE’ – F. Scott Fitzgerald to Anthony Powell, parodying English and American manners (and tweaking him on the status of his wife, Lady Violet, daughter of the Earl of Longford).



194



195

Powell was a keen admirer of Fitzgerald, noting in a journal entry that he must have read *The Great Gatsby* at least fifty times; and indeed *Gatsby* has often been cited as an influence on his *Dance to the Music of Time* sequence. Powell has left us several accounts of their meeting, which took place in the canteen of the MGM studio in company with his wife, Lady Violet (see 'Hollywood Canteen: A memoir of Scott Fitzgerald in 1937' in *Fitzgerald/ Hemingway Annual* 3 (1971), pp.71-80; and *To Keep the Ball Rolling*, pp.250-56, where this letter is printed). At that time, Fitzgerald was employed as a scriptwriter, a career that Powell himself was trying to follow.

Fitzgerald's years of fame were behind him: 'In those days it is hard to remember that in 1937 the name of F. Scott Fitzgerald as a novelist was scarcely at all known in the United Kingdom. *The Great Gatsby* had appeared in England in 1926, making no stir at all... Fitzgerald's reputation, such as it was, rested on the recommendation of a few critics... Cyril Connolly being responsible for drawing my attention to a novelist for whom I at once felt enthusiasm. In the U.S., though in quite another manner... Fitzgerald's position as a writer was almost equally unsatisfactory. This once famous figure, golden boy, prototype of the "Jazz Age", was all but forgotten... One could not fail to notice the tone in which people in Hollywood spoke of Fitzgerald. It was as if Lazarus, just risen from the dead, were to be looked on as of somewhat doubtful promise as an aspiring scriptwriter. "Meet him? Of course Scott will be very pleased indeed to find an Englishman who knows his work. He says he's never gone over in England, and never will." So all was arranged... For convenience this lunch would take place at the MGM commissary. I noted the engagement in my book for Tuesday, 20 July, 1937; as it turned out, a date of some consequence to Fitzgerald himself... He was a smallish, neat, solidly built, wearing a light grey suit, light-coloured tie, all his tones essentially light. Photographs – seen for the most part years later – do not do justice to him... Even snapshots tend to give him an air of swagger, a kind of cockiness, which, anyway at that moment, he did not at all possess. On the contrary, one was at once aware of an odd sort of unassuming dignity' (*To Keep the Ball Rolling*, p.250-1).

Powell promised to send him a copy of *From a View to a Death*, which this letter acknowledges; the reference to "dukes" – Fitzgerald's term for the beau monde – is, as Powell puts it in his memoirs, 'to those British social categories adumbrated in the commissary' (p.255). That evening Fitzgerald was to dine with his daughter and Sheila Graham: 'At the end of the dinner Fitzgerald drove Sheila Graham home. That night was the beginning of their love affair. It lasted throughout the years, not many by this time, which remained to him' (p.256).

GREEN (HENRY)

Series of twelve autograph letters signed (“Henry”), plus two typed letters, to his fellow novelist and schoolmate Anthony Powell (“Dear Tony”), the first nine letters dating from 1927-29, three referring to his novel *Living*, the first written in a break from actual writing (“...This is a pause for breath between two chapters... I have only about another 8000 words & my bloody book is done. It is really rather good this time – for a change from the other one, but I doubt anyone will publish it. I am told on good authority that novels about the working classes are unplaceable...”), the same letter describing the industrial conditions that form the setting of the novel as well as taking a sideswipe at their Eton contemporary Robert Byron (“... Unemployment is getting very bad in Birmingham & walking through the streets one finds everywhere an extraordinary atmosphere in the street of sullenness & ill-will. How people like Robert can still go on touring Europe (he is in Czech Slovakia) with all these exciting things going on at home I cant understand. What’s more I now dread the next book from him. What it will be like when he has the money to discover America I tremble to think. At the same time I’ve really never laughed so much before as I did with his article in the Scottish number of Vogue...”), the letter ending: “just lately I have been working close on 11 hours a day & when I have written a letter I can’t, for some unexplainable reason, do any serious writing afterwards”; the next reference to *Living* being in a letter that also comments on Waugh’s recently-published *Decline and Fall* as well as on their contemporaries Byron and Connolly (“...Only one thing has happened which is that my book is as good as written now, there’s only about another 1000 words to do, & that I leave this place [The Farringdon Works], I hope for ever, in a fortnight’s time. I feel rather like a girl who has done with her finishing school. After Christmas I hope to be in London for ever./ Evelyn’s book was very amusing & most amusing of all was Brian’s taking himself for Captain Grimes. Evelyn & his wife are coming for the weekend next week, so is Robert. I have a feeling of absolute horror about it. I loathe Robert for his absolutely incredible vulgarity & Mrs Waugh’s a very silly piece./ The idea of coming to London terrifies me./ Cyril’s book is pretty sure to be bad, no one with a face & a manner like that can hope to see anything but fear, pity or loathing in anyone he meets, & so his book will be full of those 3 things. Also, have you got that feeling? I have a violent prejudice against people who live ½ the year out of England...”), this letter ending: “I’m violently depressed & have been for the last month or two. My fucking novel is absolutely mediocre”; the third letter about *Living* thanking Powell for his help in securing publication (“...It’s very good of you & I will, if I may, let you see the contract they fix up with me for my new book. I shall talk with portentous solemnity to old Dent & try everything on with him. There’d be no point in you seeing the old contract, it would only fill me with vain regrets to hear how iniquitous it was...”); *Living* apart, other topics covered in these letters of 1927-29 include his encounters on the London literary scene courtesy of Ottoline Morrell (“...Otto monopolised me in London & while I was there I met nearly every literary man who was in London... A. Huxley was even more boring than his brother. Elliot [*sic*] a broken man...”), his brother Gerald’s entanglement with Aleister Crowley (“...he is back in the market with Crowley’s memoirs, He tells me of one passage which describes the summoning of a plague of beetles onto a moor in Scotland. This sounds the sort of rubbish which should sell...”), publication of Byron’s *The Station* [by Powell’s firm Duckworth] (“...without exception, the worst book I’ve ever read. Its review however are terrific & to an outsider it looks as if you must be making a fortune out of it.”), a trip to New Orleans and New York with his father (“...I can’t tell you how bloody it is travelling with a man of 60... I wish this filthy trip were over...”), encounters with American girls (“...The astonishing thing about American women is the way they tell you all about themselves. On the boat a girl told me & told me again all about her life every evening from 9 till 12. The boredom was indescribable...”), etc.; in later letters Green congratulates Powell on his *Agents and Patients* (“...It really is a book which anyone who cares for a piece of work properly done will treasure. I could not detect one false note in it & your command over material which could so easily fall back into the ludicrous or farcical makes the whole thing a joy...”), announces his engagement and congratulates Powell on his coming marriage (“...You are going to have some pretty funny brothers in law & I suppose you will get Henry’s picture of you as a wedding present...”); the last two typed letters, one of which is signed, written in support of a subscription for John Lehmann; together with letters by Paul Bailey and others to Powell about the letters and thanking him for copies, *c.24 pages, some torn or frayed but with little or no loss of text, 4to and 8vo*, Birmingham, London and New Orleans, nine letters 1927-29, three 1934-41, the last two 1952

£2,000 - 3,000

€2,500 - 3,800

‘MY FUCKING NOVEL IS ABSOLUTELY MEDIOCRE’ – HENRY GREEN TO ANTHONY POWELL ON THE FIRST OF HIS THREE GREAT NOVELS, *LIVING*. Henry Yorke (Green’s real name) and Powell had been contemporaries at prep school, Eton and Oxford; and mutual friends of Waugh, Byron and Connolly (who put in lively if not always flattering appearances in these letters). The earlier part of this series was written when he was living in Birmingham and working at the family factory, the experience directly drawn upon in *Living*. Famously a recluse, Green was out of fashion as a novelist for many years before his rediscovery in the 1990s; although he has of course always had his devoted admirers, John Updike writing in his introduction to the Penguin collected reissue of *Living, Loving and Party Going*: ‘His novels made more of a stylistic impact upon me than those of any writer living or dead’. Nor would he allow photographs of himself full-face to be taken. His letters are very rare: none, for example, are recorded as having appeared at auction in *ABPC*. Included in the lot are photocopies of Powell’s letters to Green, annotated by Powell in pencil.

Feb 11 1940

The Farringdon Works
Kings Road
Tynton
Birmingham.

Dear Tony,

Many thanks for your letter. If I haven't written to you do from a complete absence of any news. I don't think the thing has happened that is that my work is a good deal better now than only about another 1000 words to do. I don't know the time I hope for now in a fortnight. I still wish to see a girl who has been in painting school. After Christmas I hope to go to London for ever.

Collyer was my evening most evening of all the books being himself for Captain Guinness. Collyer's wife was coming for the weekend and work, so I believe I have a feeling of absolute horror about it. I believe Robert is his absolutely incredible vulgarity & the bluntness & my silly piece.

The idea of coming up to London from the north is probably due to the fact that I have a face as a member of the staff can hope to see any thing but a face, with a weathering a surprise to see his face with the idea of the 3 things. Also, has he not been with a violent prejudice against people who live in the north of England.

I have bought a complete edition of Henry James. It is very interesting as a kind of social history to the Edwardian & it is most interesting with a few things of the time. But the book is very good. It is most interesting about the time of the war. But possibly your mind is in a long way too long.

For some time I have been very much of a should think spend more money on A.C. than on anything else. I should think I have been in for months ago. Every one has to stop about himself or out to look out of the world. It is difficult to keep from a kind of religious mania.

I keep in touch with the Bible, who interest me more & more. The Bible you get to know out side of them the world. But I suppose it all ends in a madhouse. I'm probably depressed or have been for the last month or two. My feeling now is so absolutely insidious. Yrs Henry.

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GREENE (GRAHAM)

Series of sixteen letters signed ("Graham"), to his fellow novelist Anthony Powell ("Dear Tony"), the majority written in Greene's capacity as director of fiction at Eyre & Spottiswoode, the first written from wartime London when Literary Editor of "this rag" *The Spectator* ("...London is quite extraordinarily pleasant these days with all the new open spaces, and the rather Mexican effect of ruined churches. I have a private ambition to do Free French propoganda in French Guinea and the Ivory Coast from a base in Liberia... my house has been blasted into wreckage by a land mine, and I sleep on a sofa in a Gower St. mews. As I'm under a skylight I go into a basement when the barrage is heavy..."); most of the letters concerning the reprint of Powell's novel *Afternoon Men* for Eyre & Spottiswoode's Century Library ("...I disagree with your alterations of words which have now got a kind of period flavour... The penultimate sentence seems wrong... the last sentence on this page is a bit overdoing things...") and their publication of *John Aubrey and His Friends*, others suggesting books for review or commissioning introductions ("...I have a sort of feeling that you are a Raffles fan..."); together with several letters signed on his behalf ("...I have just been signing the agreements for *Aubrey*, three novels and a reprint for the Century Library. I have seldom signed contracts with as much satisfaction. What about the title for the Century Library? David tells me you favour *Afternoon Men*. It is a long time since I have read the books but I should have inclined to *From a View to a Death* or *What's Become of Waring?* On the other hand I agree that *Afternoon Men* is very representative of its period...") and two letters by Greene's colleague Douglas Jerrold, the company's managing director ("...I was very astonished just after I got back from the States to find a letter from David Higham notifying us that the contract with you for your new novels was to be regarded as cancelled..."); one of Greene's letters addressed to Powell's wife, Lady Violet, and the last entirely in his hand, *in all some 25 pages, most on Eyre & Spottiswoode stationery, 4to and 8vo*, London and France, 1940-1986

£4,000 - 6,000
€5,100 - 7,600

'THE LAST SENTENCE ON THIS PAGE IS A BIT OVERDOING THINGS' – LETTERS TO ANTHONY POWELL FROM HIS PUBLISHER, GRAHAM GREENE. Powell's association with Greene at Eyre & Spottiswoode came to an inglorious end over the protracted delay in publishing Powell's *John Aubrey and Friends* which Greene one day in an unguarded moment over lunch had told him was 'a bloody boring book anyway'; prompting Powell to remark in his autobiography: 'Greene's comment, perfectly acceptable as the bluff judgement of some friend not much conversant with the 17th century, or salutary criticism of a fellow novelist dissatisfied with the technical arrangement of biographical material, was, to say the least, discouraging from the managing director of the firm responsible for marketing the book in question. The scene now strikes me as hilarious. At the time I was ruffled' (*To Keep the Ball Rolling*, p.314). As a consequence, Greene released Powell from his contract. The board of directors did not see eye-to-eye with this decision, Jerrold writing to Powell: "Graham has no more power to release you from your contract with the firm than I have to sell the company's furniture". This in its turn led to Greene's resignation. He wrote to Powell on 14 December 1948: "I expect you have heard by this time that I have resigned from the board of Eyre & Spottiswoode. Your case really brought matters to a head but the boil had been growing for many months. It is quite true that I offered to release you from your novel contract and, between ourselves, I was not prepared to remain on the board of a company which kept any author to the letter of a contract"; adding: "Now that we are again in the position of friends and not of author and publisher, do look in for a drink!" This, and the first of the series, is published in *Graham Greene: A Life in Letters*, edited by Richard Greene (2007).

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JONES (DAVID)

Autograph letter signed ("David Jones"), to his fellow Welshman Anthony Powell ("Dear Mr Powell"), discussing, at considerable length, genealogical researches and the ancient history of Wales in general ("... the most sad & frustrating thing (to me) is the *extreme* paucity of visual, tangible, concrete, 'remains' of the genuine Welsh past. Compared with the pretty considerable body of MS redactions of poetry & other written things the 'visual' remains are so *terribly* few. The empty stone sarcophagus, said to be that of Llywelyn Fawr (at Bangor, or that's where it used to be), seems to epitomise the loss of which I am thinking. It seems almost as though the theme of *mythos* of the 'passing of Arthur' was actualised in Welsh history – *annoeth*, something hidden, a vanished thing of great worth..."); his musings interrupted by a flash-back to the Great War ("...What a long, long time ago that pre-World War II period now seems – World War I seems, to me, *much* more close – but that may only be because I was 'in it' & it remains an 'indelible mark'. It chances that I write on the anniversary of the events of Part 7 of *In Parenthesis*, July 10th-11th 1916 and the assault on Mametz Wood by the Welsh Division..."); confessing in one of several inserted passages that "I 'know' practically no Welsh – I only know a tiny bit *about* it – that's all..."); the letter written in a characteristic mixture of black, red and green ballpoint ink at several angles across the page, *2 pages, tall folio*, Northwick Park Road, Harrow, 10-11 July 1967

£1,000 - 1,500

€1,300 - 1,900

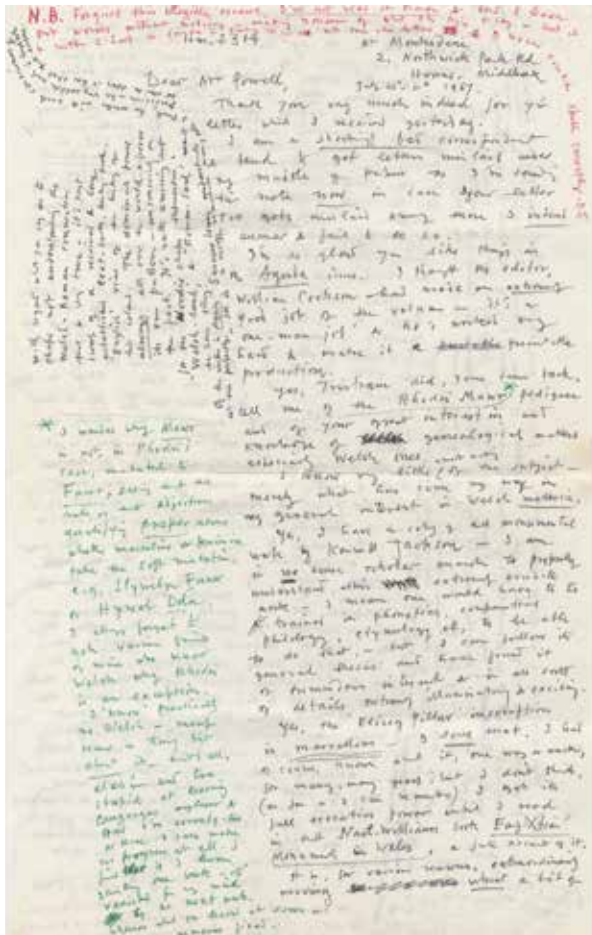
'I WRITE ON THE ANNIVERSARY OF THE EVENTS OF PART 7 OF *IN PARENTHESIS*, JULY 10TH-11TH 1916, AND THE ASSAULT ON MAMETZ WOOD' – David Jones to his fellow Welshman Anthony Powell. Jones was wounded at Mametz Wood, a slaughter which could be said to have entered Welsh national consciousness and at which Jones's division lost 4000 men. He describes the battle itself – 'sweet sister death has gone debauched today' – at the climax of his great poem *In Parenthesis* (1937).

Powell was, like Jones, of Welsh descent on his father's side of the family, claiming descent from Rhys ap Gruffydd, ruler of south Wales in the twelfth century. Powell published almost forty papers on Welsh genealogy, a subject that he thought in general underlined 'the vast extent of human oddness' (*Infants of the Spring*, p.2); a set of mind that could be said to inform the complex web of his *Dance* sequence, just as Jones's study of Welsh myth and history informs *In Parenthesis*.

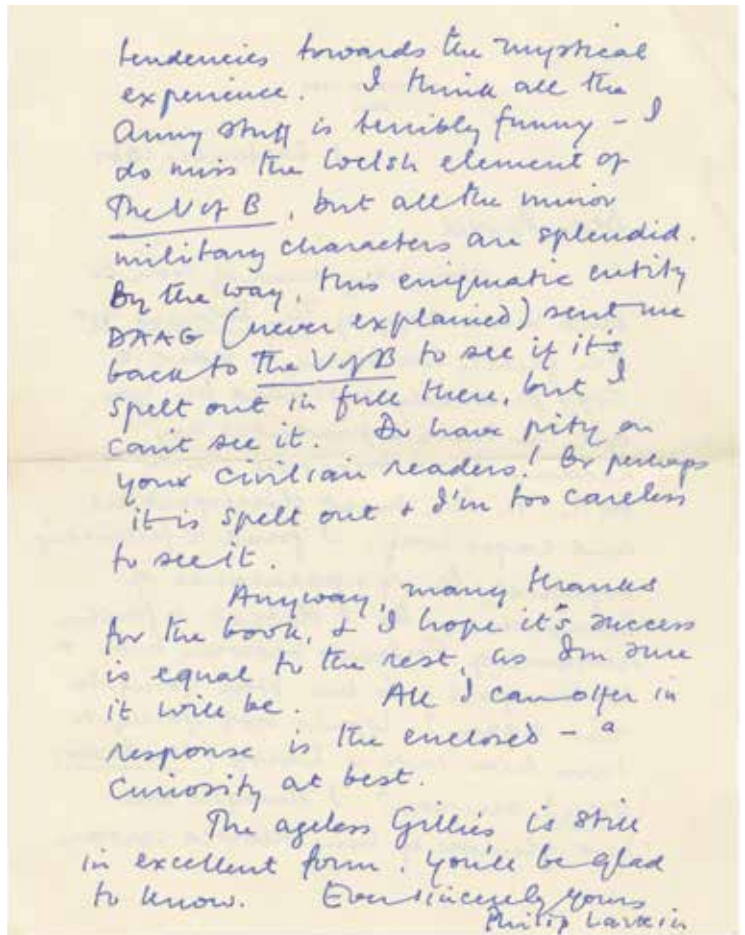
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LARKIN (PHILIP)

Series of seventeen autograph and typed letters, cards and notes signed to the novelist Anthony Powell (progressing from "Dear Mr Powell" to "Dear Anthony"), sending him copies of *The Less Deceived* ("... Disregard George Hartley's fearful cover drawing, making me look Ernest Thesiger or someone. It still sells a few, despite GH. In Durham I found a shop with *TLD* and nothing else..."), *The Whitsun Weddings* ("...I hope you enjoy the book – by the 'Armistice Day' poem, did you mean 'Naturally the Foundation'? Nobody – well, hardly anybody – sees the point of this: one editor said (in rejecting it) that it was 'rather hard on the Queen'...") and *Required Writing* ("...being treated far too indulgently, but suits me. No doubt someone will cut me down to size before long..."); complaining nevertheless of his failing powers ("...I feel like Fay Wray in the palm of King Kong – even when he strokes, it hurts. And sometimes he doesn't stroke. The worst thing is that poetry packed me up about five years ago, & so I feel like the worst kind of fraud..."); he also discusses Powell's *magnum opus* ("...How very kind of you to send me a copy of *The Soldiers Art*. I'm greatly honoured to have a copy personally inscribed by you, but this hasn't prevented my reading it at breakfast, or in the bath, in the most disrespectful and eager way. I found it fascinating, especially the reappearance of Stringham. Do I detect a further reversal of Fortune between him & Widmerpool – is his star going to rise again?... I thought our last glimpse of him showed certain tendencies towards the mystical experience. I think all the Army stuff is terribly funny – I do miss the Welsh element of *The V of B*, but all the minor military characters are splendid... I hope its success is equal to the rest, as I'm sure it will be..."); other



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topics covered include his photography (“...I know by experience that photographs never please... In the small one I fancy you & K[jingsley] look like father & son on Speech Day. You’ve just tipped him a fiveer...”); Waugh’s diaries (in a letter to Violet: “I hope Tony has now plumbed the enormities of EW’S journals to the full – I was *most restrained*, I think, in not spending my entire visit in reading them – and is now well away on a piece of criticism that is art itself. And I look forward to *his* memoirs!...”); cricket (“...cultivating my hay fever at Lord’s...”); Mrs Thatcher and his refusal of the laureateship (“...Mrs T, whom I adore, has dropped me since the L’ship, though she was very nice about it. But I am clearly not ruling-class timber. I wish I liked the other members of her party 1/8 as much...”); people Powell has known (“...Did you know Lambert – Oh God, of course you did. Silly of me...”); other poets (“...I’ve never really liked Graves, either as a person or a poet...”); his future biographer Andrew Motion (“...looking more conventional since he joined C&W, but the bangle (or are there two?) persists. Previously he would turn up for lunch before a Poetry Book Society Board meeting in jeans and open shirt (and bangles of course): as I affect a dark suit, white shirt, & MCC ‘City’ tie I grew a little embarrassed at the spectacle we presented...”); their mutual friend Kingsley Amis (“...What is all this I read about Fabers commissioning Julian Barnes to write a life of Kingsley? Really, when everything libellous is cut out I can’t think it will make interesting reading...”) and Larkin’s photograph of him used by Powell in the Penguin *To Keep the Ball Rolling* (“...Do you think you should ask him? It is really a very odd picture... Kingsley tells me that his first wife and her third husband (not to mention a little boy) are going to come and housekeep for him, when he has a house. What a strange situation! It reminds me of all those twitches on the thread at the end of *Unconditional Surrender*...”); the later letters showing increasing apprehension for what the future has to hold, one ending “Here comes the undertaker”, another announcing “I haven’t been very well since Christmas, but no one can find anything wrong... How *dull* old age is, apart from everything else!”, the penultimate one confessing himself “very fed up at present; all going, or gone, wrong”; the series comprising eleven autograph letters (one to Lady Violet), two autograph cards, an autograph covering note, and three typed letters signed; plus a letter by his secretary and two letters by the editor of his letters, Anthony Thwaite, thanking Powell for their loan (“...all of them characteristic in various ways...”), some 30 pages, many on headed paper, some with humorous newspaper clippings attached, 4to and 8vo, Hull and elsewhere, 1958-1985

£3,000 - 4,000
€3,800 - 5,100

'POETRY PACKED ME UP ABOUT FIVE YEARS AGO' – PHILIP LARKIN TO ANTHONY POWELL. The last letter of this fine series dates from only a few months before Larkin's death: "My convalescence at home is currently enlivened by re-reading *The Music of Time*. I am simply racing through it, and my only regret is that it is so short. I am just coming to the end of the army part, which is all exceptionally good, and am looking forward to seeing whether I still think the last volumes take off in a direction not altogether appropriate to what has gone before – the necrophily and cultism, for instance. I read approximately a volume a day, so it won't last long now, more's the pity...". This letter and an extract from the penultimate one are published by Anthony Thwaite in the *Selected Letters of Philip Larkin* (1992).

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MANNING (OLIVIA)

Series of twenty-eight autograph and typed letters signed ("Olivia"), to her fellow novelist Anthony Powell ("Tony dear"), largely about their respective books, such as her *The Doves of Venus* and his *Buyer's Market* ("...I feel instinctively that you are right in finding something seriously wrong with it but I am afraid I have not yet got clear what you feel was wrong... You, I know, feel the fault was not in the subject but the treatment. Did you feel that I tended, at times, to be bitter?... It is rather painful to realise that I failed in this, and I have rather a horror of doing it again... About 'A Buyer's Market' – I do not feel you have any reason to worry about this book. The trouble was that the critics failed to appreciate what you were doing..."), *The Rain Forest* ("...I am probably, foolishly, trying to write about the modern world and am depressed, bewildered and, more often than not, defeated. I should have been content to turn my trilogy into a quadpartite and not worry about the teenagers who think I write historical novels...") and the *Balkan Trilogy* ("...I am not sure that I agree with you about 'putting real people in'. I feel they often resemble an original in spite of one's efforts to disguise them. My character, Yakimov, was based on a real person and I was so nervous of him – he was always in need of money – that I changed his every physical characteristic and made him a prince and half-Russian. I was sure I had avoided all risk of libel but a year or two ago a woman came up to me at a party and said that she and her husband had been greatly amused by the *Balkan* trilogy because they knew the original of Yakimov. I protested that she must be mistaken but she named the very man... the incident made me feel so ill I had to leave the party. In fact when I was sued, it was by a person I did not know existed and all my paper-backs were pulped..."); while his comments were generally appreciated ("...Your criticism is helpful & I will apply it to the next novel – still a very small embryo..."), at one point, after some comments made by him in a *Muggeridge* interview, she complains bitterly, while still calling him "Tony dear" and subscribing herself with "love" ("...I do wish you had told me long ago that you had such a low opinion of my work. Looking through your old letters to find your address, I could not help thinking how misleading were your past comments. It all makes for pain and shock..."), adding in a follow-up letter: "I have never received the sort of encouragement given to writers like Iris Murdoch, Muriel Spark & Edna O'Brien & it is easy, if one has a background of insecurity, to feel that one has been wrong from the start... I am more than glad you spoke kindly of 'School for Love'", a complaint she takes up in another letter ("...I review one batch of depressing novels after another. All the best ones, of course, are reviewed separately as yours are. Do you think I will ever reach the exalted state of being reviewed separately, like Iris M. or Muriel S.? Or am I just not good enough!..."); throughout the series she is unstinting in her praise of each of his novels as it comes out ("...You make Mr. Waugh seem unspeakably crude, and the overpraised Mr. Ames [*sic*] a blundering adolescent doing a comic turn..."), declaring that "*The Music of Time* will certainly live. It is an invaluable record of a certain class in a certain epoch. No one has done such a thing better. I am not sure anyone else has done it as well"; her admiration showing itself in reiterated requests that he inscribe books for her ("... Please put 'Anthony Powell' on the title page so when, in the poverty of extreme old age, I sell them for a fortune at Sotheby's, people will know that the Tony is the *real* Tony, not some old cooked-up Tony of no importance at all. I have handed in my MS & am quite dull & exhausted. I longed to get it finished & now do not know what to do without it. I wish I had your gift for just going on. Do ring me when you are in London & let us have a talk about the sufferings of novelists..."); other subjects discussed, including support for their fellow novelist William Gerhardi, Arts Council tours, and the like; 15 letters autograph, 13 typed; together with two letters by her biographer Neville Braybrooke thanking Powell for copies of the correspondence, over 50 pages, 4to and 8vo, London and elsewhere, 1956-1976

£1,000 - 1,500

€1,300 - 1,900

'DO YOU THINK I WILL EVER REACH THE EXALTED STATE OF BEING REVIEWED SEPARATELY, LIKE IRIS M. OR MURIEL S.?' – Olivia Manning to Anthony Powell, about their respective novels.

Dear Tony
I told Randolph I would think it over &
then he reappeared, (like the Chestnut cat, as
he is very apt to, drinking one bottle of brandy
at whatever hour it is & ruining ones
working day) I said no. At just eight

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MITFORD (NANCY)

Series of eighteen autograph letters signed ("Nancy"), to her fellow novelist Anthony Powell and his wife Violet, the first letter thanking Powell for his kind remarks about *Love in a Cold Climate* ("...I am pleased you like the book - I've had a terrible drubbing in America 'no message & no meaning' etc, I've had to stop reading them so bad for my inferiority feeling. Oh eloquent is dreadful I do agree I'll cope with it when I get back[.] Clichés pour from my pen & I do try to suppress them by degrees, but never get rid of them all!...") and relating an anecdote about their mutual friend Waugh ("...Diana met a Spaniard, great R.C., who said 'do you know Evelyn Waugh?' / 'Oh yes very well. He's a Roman Catholic you know' / 'Just for a joke I suppose?' / We screamed with laughter..."), whose death she laments in a later letter ("...I mind passionately about Evelyn I see that he is one of the people I have most loved in my life - perhaps one only realizes that when death intervenes. I shall always miss him. All these blows makes ones own end more supportable, there is that to be said..."); in other letters she thanks Powell for "Your lovely book" [A *Question of Upbringing*] ("...I'm here writing one & had to down tools until I'd finished yours. How I shrieked at it. *Widmerpool!*!...") and discussing possible French publishers for it; the impending appearance of his next novel [A *Buyer's Market*] ("...You are lucky to have finished a novel. I haven't got one single idea in my head & feel as if I never shall have another...") and the arrival of the book itself ("...Oh dear how I shrieked, & how it took me back to those terrible days when I adored mushrooms... The barrage of taxi doors shutting, the Beauty, the young man who went to all those parties & the *deadly* dowdiness of the whole thing so wonderfully implied. Of course my favourite incident was *Widmerpool* in the dungeon..."); she also provides pen portraits of Paris contemporaries ("...a bore of the most extraordinary pungency... Madame Vesmitch adored me & was terribly kind to me years ago when I was poor & liked mushrooms... when I had taken my shoes off & was about to fall into bed Marie Laure de Noailles arrived in full ball dress & we sat politely conversing by the buffet with the 4 waiters standing around. It was very odd... Do come back soon, you see how funny it all is...") and touches on her own work ("...I'm doing *Pompadour* - it is nervous work as I've never done a life before. And oh the *horror* of the French books having no index..."); in her letters to Violet, she discusses the advisability of using the word 'toilet' and is unstinting in her praise of Powell ("...What a G.O.M. Tony has become I am proud to know him. Books like the *Music of Time* keep ill people going..."); her last letter to Powell containing her well-known account of lunch with Cyril Connolly: "The luncheon with Cyril was like a farce I wonder if he told you. He did that thing which (& I'm sure Violet would agree) I simply hate, of *bringing food*. After all, one has ordered the luncheon for good or for bad & I think it extremely rude to provide the entrée. However I concealed my feelings (by the way it was plovers' eggs) & we each took one. They were raw & went all over everything. Then, greatly subdued, me boiling more than ever, we went down to the dinner where I had provided a bottle of *Château Lafitte* for Cyril... Cyril refused the wine which really threw me into a fatigue as this lovely stuff had to be consumed by me & the moon-faced major. The truth is Cyril is not sortable & I shall never ask him here again Evelyn was quite right about the boy"; fourteen letters to Powell, four to Lady Violet; two on postcards, three signed with initial; together with a letter by her sister Debo ("...It is so marvellous to know it is all over for Nancy. She had such a cruel illness, so long - so awful..."); plus two letters by her editor, Charlotte Mosley, thanking Powell for allowing her to make copies, over 30 pages, 4to and 8vo, Paris and elsewhere, 1949-1972

£1,000 - 1,500

€1,300 - 1,900

'I MIND PASSIONATELY ABOUT EVELYN I SEE THAT HE IS ONE OF THE PEOPLE I HAVE MOST LOVED IN MY LIFE' - Nancy Mitford to Anthony Powell. Four letters from this series are published in *Love from Nancy: The Letters of Nancy Mitford*, edited by Charlotte Mosley (1993).

NAIPAUL (V.S.)

Series of twenty autograph and typed letters ("Vidia"), to his fellow novelist Anthony Powell and his wife Violet, a warmly affectionate series acknowledging the support given him by Powell over the years, among his own works discussing *In a Free State* ("...now here is the melancholy thing about writing. I alone know how, in this profession which is all I now have, I have just 'squeaked through', having this bit of luck after flogging a little talent to death. Such luck doesn't come twice there is no question of 'doing another'. I know it is one of your truths that no one feels again as old as he does at 39. But I have been surprised by the feeling – still strong after an idle year – that I have no more to say. I find the whole thing very odd, this snapping of tension..."), *The Middle Passage* ("...The only review I have seen of *The Middle Passage* has been yours, and I am deeply moved by all the things you said... it is the sort of review which will enable to keep on making a living... but then the kindness you have shown me since my first book has always had this welcome practical side...") and *Mr Stone and the Knight's Companion* ("...What I have done is what you encouraged me many years ago to do: I have written a novel about England. Very short, and so unusual that I don't know whether it has any value or whether it is even publishable..."); Naipaul also lavishes praise on Powell's novels ("...A fan letter. I've been reading *The Acceptance World* again. I cannot tell the pleasure – much greater than before – it has given me. So enjoyable, so rich; so beguiling; so classical; so full of wisdom and gentleness and passion. The drive to Templer's house in the snow – there is in the language and the images the wonder and magic of a sonnet by Shakespeare – one of the less quoted, more original ones... Content must dictate form. Every true writer has to discern that; every writer has to write his own kind of book. What courage to have stuck to your own vision for so long, through such an undertaking...") as well as *To Keep the Ball Rolling* ("...The portraits of Orwell and Waugh are splendid: what a good point to make, about the simplicity of Waugh's view of people. What an achievement, after *Dance*, to do non-fiction, and to do it so brilliantly, in a way so unlike your novels... *O How the Wheel* came over to me as a book about age: active minds in old bodies. Funny, serious, stoical, capturing something quite special of you both as a man and a writer. Congratulations on both books..."); among other subjects covered being the death of his brother Shiva ("...He admired your work, though his concerns were so different. When, after the cremation, we went to his flat, I saw the half-shelf of your books in his sitting room; it was very moving...") and that of Cyril Connolly ("...There was much anguish the other evening at Sonia Orwell's about the obituary in *The Times*..."); 20 letters autograph, 9 typed; 5 to Lady Violet; plus two letters by his wife Pat, some 30 pages, 4to and 8vo, Trinidad, Malaysia, Wiltshire and elsewhere, 1958-1992

£1,000 - 1,500

€1,300 - 1,900

'THERE IS IN THE LANGUAGE AND THE IMAGES THE WONDER AND MAGIC OF A SONNET BY SHAKESPEARE' – V.S. Naipaul in praise of his fellow novelist Anthony Powell. While acknowledging Powell's kindness and care at the outset of his career, Sir Vidia's later memoir, *A Writer's People: Ways of Looking and Feeling* (2007), gives a rather different assessment of his friend's work. In the words of one of Powell's admirers: 'Naipaul's latest book... contains an essay on Powell, in which he claims that he had never read the *Dance* novels all those years that he was a close friend of Anthony and Violet Powell, visiting them regularly and often playing the court jester by mouthing remarks about race and class that were being discouraged in polite society. He writes that when he did read them after Powell's death... he was struck by the fact that he didn't like them, that they were overrated, that there was no narrative worth speaking of, and so on' (Tariq Ali, 'Come Dancing', *The Guardian*, 26 January 2008).

WAUGH (EVELYN)

Series of forty-two autograph letters and cards signed ("Evelyn Waugh", "Evelyn", "E.W." and "E"), to his fellow novelist Anthony Powell ("Dear Tony") and wife Lady Violet; the earliest letter dating from October 1927 when Powell was employed at Duckworth's and was, with the managing director Thomas Balston, responsible for bringing out Waugh's first commercially-published book, *Rossetti* ("...I have done another chapter & am getting near the end. Has that typist sent the second instalment./ The pleasures of the countryside go on merrily, evictions, tremendous litigations about farmers shooting peoples dogs, and scandal about the wicked Lord Warwick... We went to Kelmscott the other day. I thought Miss Morris a most detestable woman. I shall put in some poisonous things about her mother.../ Here are the designs I should like you & Balston to use. I think they ought to be reproduced opposite the photographs of the pictures, don't you..."), Duckworth's having been also offered Waugh's first novel, *Decline and Fall* ("...I hope the novel will be finished in a week. I will send it to you as soon as it is typed & then want to revise it very thoroughly and enlarge it a bit. I think it at present shows signs of being too short. How do novelists make their books so long. I'm sure one could write any novel in the world on two postcards. Do you like Untoward Incidents as a title..."); many of the later letters expressing admiration for Powell's own novels, such as *Agents and Patients* ("...which I read at once & loved..."), the first of the *Dance* sequence ("...I have just read *A Question of Upbringing* with huge delight & admiration. As you know I have always been a fan of yours..."), the third book of the sequence ("...I have now read *Acceptance World* slowly and with great relish. I think it even better done than its predecessor and congratulate you with all my heart. I prefer Mrs Erdleigh to Mr Deacon as a piece of apparatus and the climax of Le Bas's seizure in the cascade of sugar. The whole old boy dinner is superb. The plots seems to me altogether denser and I prefer the economy in comment. In fact it is an admirable book. I am glad I haven't to review it. I don't quite know how I would define my admiration. I feel each volume of the series is like a great sustaining slice of Melton Mowbray pie. I can go on eating it with the recurring seasons until I drop..."), the fourth ("...It was awfully good of you to send me *Lady Molly*. I had been looking forward to it like seven days leave and read it without interruption. It is delightful – every bit up to the predecessors. What a fine work it is going to be when it is complete

April 7th 1928

Dear Tony,

Thank you so much for your letter & the advance copy of Rossetti. Hope my other letter did not seem impatient - you may have misinterpreted it. The book's appearance admirable, but you: cover, wrapper, paper, illustrations all excellent. I see a misprint or two that creeped in but they are pretty trivial & I don't think worth a special slip. I suppose that the presentation copies won't go out until publication. You might keep one on eye & let printers & me that they do not confuse the cases I sent Tom. There are some misprints 'not done' to go to the first list, one 'not kind regards' to Lady Bingham & all a 'Gaffer' & 'Clatter' with 'kind regards' for Gaffer Fry. It might be a case if they get mixed. If you can spare me I should rather like to thank Bruce a review copy. I met the editor & he said he would give it a good notice. I was with 'Sounding' about hoodluming I think he is to write to approach.

I see the good custom giving of publishing single sheet stories at 2/6 or a whole & the way else if you long this in your pamphlet series! Don't think not a story about a religious man's long number by a tramp. Called 'Advent'.

I hope the work will be finished in a week. I will send it by air as soon as it is typed & the rest to send it by thoroughly and change it a bit. I think at present it shows signs of being too short. How do the markets make this look so long. I'm sure we could write any novel in the world on two postcards. Do you see 'Untersand' I translate as a title.

How glad I am to hear that you have lost your way now I see about May's & about title. I am sure you will have profited it.

Will you by any chance be at the Guller-Cass alliance at Exeter?

The Santos asked me to go to Glasgow. I wish I could go.

Do let my love say how you find it R!

Lots of love to all at Hamilton Street from me & Dolly

S.W.

This is made me find. Why don't you write to Wombourne for a week or so

and the whole scheme revealed. In the opening pages I felt the void of Widmerpool really aching – I could not have borne another page’s delay of his story. Did you intend him to dominate the series when you introduced him in the first volume? Erridge is a magnificent creation and the evening at his house masterly. Lady Molly herself remained a bit vague to me. It was genius to put the tale of Widmerpool’s discomfiture into the general’s mouth. It was no surprise to me, nor was Erridge’s elopement. Thank you very much for a real rare treat...”, the fifth (“...Thanks awfully for sending me a copy of *Casanova*. I have put it proudly among its companion volumes. I had in fact read it in proof and have reviewed it for the *Spectator* where I gave the opinion that your admirers will regard it as an essential link in a fine series. The scene in the third part of Stringham’s drunken appearance is as good as anything in any of the books. I can’t say I liked the new musical characters. I mean I didn’t like them personally, not that they were not excellently portrayed. I hope you won’t think my review captious. In a work as large as yours no reader can enjoy all parts equally. *Lady Molly* remains my favourite...”), sixth (“...I was absolutely delighted to receive a copy, with your kind inscription, of *The Kindly Ones*. I read it, as I told you, in proof and have written a review for the *Spectator* which I hope you won’t find cantankerous. It is with *At Lady Molly’s* my favourite of a much loved series. Your expression ‘terminates’ strikes a chill but I do not believe it really means to end these delights – surely merely one of those changes of mood or method of which only the author is conscious?... I look forward to the war books more than to any...”) and seventh, *The Valley of Bones* (“...I have read it with keen admiration – joy at the farcical passages, appreciative the way in which you have changed pace and make it the first of a new series rather than simply a continuation of the former. I long for its successors...”); other books covered by these letters include Waugh’s life of Ronald Knox (“...Eton & Balliol make things easier for Ronnie with you. He was able to disguise his shyness with people but he was shy...”) and Powell’s *John Aubrey and His Friends* (“...The only book of yours I somehow missed & which I shall now fall upon with avidity...”); other topics include the pretensions of Malcom Muggerridge, gossip about other friends, visits to the Chantry, and Powell’s present for Waugh’s first marriage (“...What particularly amusing plates. We are naturally both delighted with them... Evelyn gets better every day, but is still rather weak & depressed & has not been out yet... ‘Decline & Fall’ is printing its third thousand...”); the series comprising 21 autograph letters and 21 autograph post- or letter-cards (one incorporating a Christmas card); four addressed to Lady Violet; together with Waugh’s self-designed printed Christmas card for 1927 (with autograph envelope), the well-known telegram from Waugh to Powell, summoning John Heygate back from Germany during the break-up of Waugh’s first marriage (see below), and a letter by Auberon Waugh to Lady Violet thanking them for their condolences on his father’s death, *nearly 50 pages, some on headed paper (including ‘Farm Account with Mrs. E. Waugh/ Combe Florey House’)*, 4to and 8vo, London, Piers Court, Combe Florey and elsewhere, 1927-1964

£30,000 - 40,000
€38,000 - 51,000

‘I HOPE THE NOVEL WILL BE FINISHED IN A WEEK. I WILL SEND IT TO YOU AS SOON AS IT IS TYPED & THEN WANT TO REVISE IT VERY THOROUGHLY’ – THE LETTERS OF EVELYN WAUGH TO ANTHONY POWELL. This remarkable series runs from the period of Waugh’s first commercially-published book, *Rossetti* (published by Duckworth’s) and his debut novel, *Decline and Fall*, up until the final novels of his *Sword of Honour* trilogy; while concurrently providing us with a record of Waugh’s response to Powell’s evolving masterpiece, *A Dance to the Music of Time*.

The series is of particular note for the otherwise comparatively scant records of Waugh’s early writing career, especially the letters which discuss not only *Rossetti* but *Decline and Fall*, which had originally been offered to Duckworth’s but in the event was to be published by Chapman & Hall. Not that ‘Decline and Fall’ was the book’s original title: “Would Tom [Balston, Managing Director of Duckworth’s] allow a few illustrations – line drawings – to my novel? I have chosen ‘Untoward Incidents’ for a title. The phrase, you remember, was used by the D. of Wellington in commenting on the destruction of the Turkish fleet in time of peace at Navarino. It seems to capture the right tone of mildly censorious detachment”.

Even though Duckworth’s lost out to Chapman & Hall when it came to publishing Waugh’s fiction, they remained his publishers for the early books of travel. In 1936, Waugh writes to Powell: “I have been looking through the three travel books you published for me, ‘Labels’, ‘Remote People’ & ‘Ninety Two days’ and find they are full of long passages that make me sweat. I was thinking vaguely of an ‘omnibus’ & at once see that this was out of the question. But what I should like to do would be to preserve the bits that still seem amusing & let the rest go out of print. Do you like the idea of publishing an anthology taken from the three”.

As friend of both John Heygate and Evelyn Gardner, Powell was caught up in the marital disaster that befell Waugh midway through writing *Vile Bodies* (see ‘She-Evelyn’s’ letters to Powell in the present sale; and *To Keep the Ball Rolling*, p.173). Indeed, he was touring Germany with Heygate when he received the famous telegram from Waugh demanding Heygate’s immediate return. The original, which is included in the lot, is on a Deutsche Reichspost telegram form and date-stamped 26 July 1929. Addressed to “anthony powell bei british consulate munich”, it runs: “please tell john return immediately imperative = evelyn +”.

Powell was later to remark that, although there was no falling out with Waugh, they did not see much of each other for some years; and were not in regular contact until Waugh moved to Gloucestershire, about fifty miles from Powell at the Chantry. Some of the notes from this later period are routine, such as when he muddles up an appointment in the early ‘fifties. But these being what one could describe as the Pinfold years, even such a routine note can be revealing: “Oh dear. I am losing all powers of communication... Please forgive my inarticulateness. Nowadays I always feel like a deep sea diver trying to shout at other divers at the bottom of the sea – and no gold bars to salvage – only bones”. Of the book itself, Waugh

remarks: "I am delighted to hear that *Pinfold* made you laugh. It is so much a slice of autobiography that I find it impossible to judge".

While Waugh's later letters are largely taken up with his reactions to Powell's novels, they do touch on his own work, including *Officers and Gentlemen* ("... 'Crouchback' (junior: not so his admirable father) is a prig. But he is a virtuous, brave prig. If he had funk'd, the defection of 'Ivor Claire' could not have had the necessary impact on him...") and his final work, the revised *Sword of Honour* trilogy: "I am disconcerted to find that I have given the impression of a 'happy ending'. This was far from my intention. The mistake was allowing Guy legitimate offspring. They shall be deleted in any subsequent edition. I thought it more ironical that there should be real heirs of the Blessed Gervaise Crouchback dispossessed by Trimmer but I plainly failed to make that clear. So no nippers for Guy & Domenica in Penguin" (an alteration he did not live to make).

Eleven of these letters and cards are published by Mark Amory in *The Letters of Evelyn Waugh* (1980); others have been quoted in biographical and critical studies.

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WAUGH (MRS EVELYN)

Series of fifty-one autograph and typed letters by Evelyn Gardner, Waugh's first wife, to Anthony Powell, the first letter (20 April 1928) dating from just before her marriage to Waugh ("...It was so very kind of you to send me the review of Evelyn's book [*Decline and Fall*] in the Manchester paper... There is quite a good notice in the British Weekly calling the book 'a brilliantly critical, courageously independent study'... P.S. Henry Lamb is painting Evelyn..."), the following two (23 April and 22 May 1930) from soon after her elopement with John Heygate ("...I must say I was thrilled by your letter. I think it is most interesting that Evelyn's transmigration from the Literary to the Brewing Set should be marked by a bowler hat and a little sinister, I think. What sums of money did he make and what has the Fester been doing?.../ ...I wish you would write & tell me all about 'Vile Bodies' and everything..."); later letters written while living with, and growing estranged from, Heygate ("...Harpers have bought a story of mine and are paying me 20 gns. It is very bad, one long purple patch. I intend always to write bad things in future as I must make some money... Do you know when Evelyn is annulling our marriage? He hasn't answered my letter about it, perhaps having a secretary has gone to head..."); the bulk of the series written when married to Ronald Nightingale, and family apart dealing chiefly with the fall-out from Alec Waugh's *My Brother Evelyn and Other Portraits* (1967), Christopher Syke's biography (1975), Donald Davie's edition of the diaries (1976) and Mark Amory's impending edition of the letters (1980), remarking at the outset that "I find it rather a bore that I should be blamed completely for Evelyn's later character!", and clearly relying on Powell's advice and support throughout her ordeal, especially as he was still in touch with Heygate for whom she had abandoned Waugh ("...I have had a letter from John Heygate asking me whether I would answer some questions about Alec's book & the chapter on Evelyn. Apparently Christopher Sykes is writing a biography of Evelyn & will probably come & see John – plus tape recorder – to question him about the break-up of my marriage to Evelyn. I am really writing to ask you what John is like now. Is he reasonable? You can imagine how distressing all this is to me & how the last thing in the world I would want is to have this old scandal raked up again..."), among subjects touched upon being Heygate's own reactions ("...The enclosed from John... His questions seem to me too silly for words and what the 'forgiveness' thing is goodness knows. I almost fear that he wants to get into the biography. Quite extraordinary..."), the reluctance of Sykes to hear her side of the story and the biased treatment of Waugh's parents ("...I don't know whether you have heard that Evelyn's diaries are coming out in the Observer in April... what worries me is that Christopher Sykes has not been in touch altho' he has offered to go & see John a second time & I would rather he heard about my marriage to Evelyn from me rather than from John who really knows nothing about it... Apparently the year of our marriage is missing. I suppose he destroyed it. Apparently too everything I suspected is true – the diaries after our marriage are like Society News. Quite extraordinary. Why were Evelyn & Alec ashamed of their parents – for that is what it amounts to? Alecs sickening remarks about my deigning to go to their little house in Golders Green. (Now worth at least £50,000 I should think) & Evelyn's social climbing. Mrs Waugh was a remarkable character – quite splendid – & as Bendy [her son the theatre critic Benedict Nightingale] says Arthur Waugh was a good critic..."), the annulment itself ("...at the time of the annulment when Evelyn took me out to lunch in order to brief me in exactly what I was to say to the board of priests at Westminster Cathedral. This was a very macabre occasion... I was to say that we had never intended to have children which was of course untrue. We had decided to have them when we were better off... I wonder why Mr Sykes didn't come to see me...") and the suicide of Heygate, with whom she had re-entered correspondence ("...I had no idea John had taken his life. It is dreadful..."); forty-one letters autograph, four typed and signed, six entirely typed, some 70 pages, usual creasing, 4to and 8vo, Dorset, Tunbridge, Tirol, Ticehurst and elsewhere, 1928-c.1975

£2,000 - 3,000

€2,500 - 3,800

'DO YOU KNOW WHEN EVELYN IS ANNULING OUR MARRIAGE?' – letters by the first Mrs Waugh, 'She Evelyn', to Anthony Powell; a series providing a counter-balance to a story more often told from her first husband's point of view. As she tells Powell – "I find it rather a bore that I should be blamed completely for Evelyn's later character!"

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WODEHOUSE (P.G.)

Typed letter signed ("P.G. Wodehouse"), to his fellow novelist Anthony Powell ("Dear Mr Powell"), thanking him for his book parcel received via his step-grandson Edward Cazalet ("...I thought he was sending me the latest Agatha Christie. It was the thrill of a lifetime when I opened it and found Waring, the one A. Powell missing from my list... My collection is now complete, only marred by the fact that *The Soldier's Art* is the Little Brown edition, – long and black and not the neat red Heinemann. Still, it's the contents that matter..."); expressing profound admiration for his art ("...I have always admired your work so much, especially the Music of Time series. The early ones are all fine, but what I like, and what I suppose everyone likes, is the feeling that one is living with a group of characters and sharing their adventures, the whole thing lit up by the charm which is your secret. I hope the series is going on for ever. I should hate to feel that I should never meet Widmerpool again..."); and telling him that he read *What's Become of Waring* at a sitting and enjoyed every line of it ("...And had the usual Why-on-earth-didn't-I-think-of-that feeling I always get when I read your books..."); the final page devoted to the subject of their shared devotion to cats ("...The jacket of one of my A. Powell's had a picture of you with a cat on your neck, which made another bond between us. The Wodehouse home is a sea of cats..."), and the insecurity to which authors are prone ("...I suppose you have that ghastly in-between books phase. I am going through it now, having finished one at the end of October. My consolation is that I am all right for 1968 and have nearly two years... to think out a plot. I suppose one will come..."), 2 pages, printed heading, stapled at head, 8vo, Remsenburg, Long Island, 16 November 1967

£800 - 1,200
€1,000 - 1,500

'I HOPE THE SERIES IS GOING ON FOR EVER. I SHOULD HATE TO FEEL THAT I SHOULD NEVER MEET WIDMERPOOL AGAIN' – a fan letter by P.G. Wodehouse to Anthony Powell. Wodehouse had just finished writing *Do Butlers Burgle Banks?*, which was to be published the following August, and was about to embark on *A Pelican at Blandings*, published in September 1969. The published text omits the final page, with its discussion of their mutual love of cats and its revealing glimpse of the insecurity Wodehouse still experienced at this late stage in his famously prolific writing career (*PG Wodehouse: A Life in Letters*, edited Sophie Radcliffe, 2011).

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WODEHOUSE (P.G.)

Typed letter signed ("P.G. Wodehouse"), to his fellow novelist Anthony Powell ("Dear Anthony Powell"), thanking him for sending three inscribed books ("...I am having a wonderful time with them, more than half way through *Books Do Furnish a House* [sic]...") and once again expressing his profound admiration ("... As usual I am absolutely stunned by your artistry. I study the stuff under a microscope, and I still can't see how you do it. A Powell book is unique. I have them all now, including the five early ones, and the lovely thing is that I can go on re-reading them indefinitely. And what a comfort that is with good books so hard to come by these days. The only sad thing is that according to the first page there will be only two more of the series..."); and telling Powell that he is "sweating away at a new novel and am within shouting distance of the end", adding that "My trouble, as always, is that it looks as if might [sic] turn out too short"; with one autograph correction, the signature written with a drying felt-tip pen and rewritten by Wodehouse, 1 page, printed heading, small 4to, Remsenburg, Long Island, 24 January 1973

£600 - 800
€760 - 1,000

'I STUDY THE STUFF UNDER A MICROSCOPE, AND I STILL CAN'T SEE HOW YOU DO IT' – Wodehouse in praise of the artistry of Powell's *Dance to the Music of Time*. *Books Do Furnish a Room* had come out in 1971: *Temporary Kings*, the next and penultimate novel in the sequence, was to appear in June 1973. The ninety-one year old Wodehouse's next novel was to be *Bachelors Anonymous*, published the following October. This letter is not included in *A Life in Letters*.

END OF SALE

The next sale of Fine Books, Atlases, Manuscripts & Historical Photographs will take place on 9 November 2016. Deadline for consignments 26 September 2016.

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FINE BOOKS AND MANUSCRIPTS

Wednesday 8 June 2016
New York

ARISTOTLE

De Animalibus

Translated by Theodore Gaza;
edited by Ludovico Prodicator.
Venice: Johannes de Colonia
and Johannes Manthen, 1476
\$300,000 - 500,000

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- 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	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 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> .	10.4	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.
8.1.1 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.	10.5	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.
8.1.2 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> ,	10.6	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.
8.1.3 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> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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.	10.9	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.
8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;		10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9 to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and		11 GOVERNING LAW	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.
8.1.10 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.	10 MISCELLANEOUS	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .
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.	10.2	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> .
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.			

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>):	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.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		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> ;	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> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	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> .
7.1.4	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;	8.1.1	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.
7.1.5	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;	8.1.2	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.
7.1.6	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;	8.1.3	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> .
7.1.7	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
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;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	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;	8.2.1	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	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	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;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	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
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> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	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.
		9.2.1	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		
		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	<p>We will not be liable to you for any loss of <i>Business</i>, <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i>, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.</p>	<p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or</p> <p>it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or</p> <p>the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or</p> <p>the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.</p> <p>If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i>, we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i>.</p> <p>The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i>, all rights and benefits under this paragraph will cease.</p>	<p>12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.</p> <p>12.8 In this agreement "including" means "including, without limitation".</p> <p>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.</p> <p>12.10 Reference to a numbered paragraph is to a paragraph of this agreement.</p> <p>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.</p> <p>12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i>, it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>
10.3.2	<p>Unless you buy the <i>Lot</i> as a <i>Consumer</i>, in any circumstances where we are liable to you in respect of a <i>Lot</i>, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.</p> <p>You may wish to protect yourself against loss by obtaining insurance.</p>	<p>12.12</p>	
10.4	<p>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.</p>	<p>12.1 You may not assign either the benefit or burden of this agreement.</p> <p>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.</p>	
11	BOOKS MISSING TEXT OR ILLUSTRATIONS	12 MISCELLANEOUS	13 GOVERNING LAW
	<p>Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i>"), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:</p> <p>the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and</p> <p>you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i>, and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i>; and</p> <p>within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i>, accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i>.</p> <p>but not if:</p> <p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or</p>	<p>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.</p> <p>12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p> <p>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.</p> <p>12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.</p>	<p>All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p> <p>DATA PROTECTION – USE OF YOUR INFORMATION</p> <p>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 <i>Website</i> 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.</p> <p>APPENDIX 3</p> <p>DEFINITIONS AND GLOSSARY</p> <p>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.</p> <p>LIST OF DEFINITIONS</p> <p>"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i>, to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>).</p> <p>"Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i>.</p>

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

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

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: FINE BOOKS, MANUSCRIPTS AND ORIGINAL PHOTOGRAPHS		Sale date: Wednesday 15 June													
Sale no. 23576		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)

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

Your signature: _____ Date: _____

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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£ 1793

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