

# Bonhams

Fine Books, Manuscripts, Atlases  
and Historical Photographs

Montpelier Street, London | 27 March 2019

# Fine Books, Manuscripts, Atlases and Historical Photographs

Montpelier Street, London | Wednesday 27 March 2019, at 1pm

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## BONHAMS

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25354

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£18

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## ILLUSTRATIONS

Front cover: 51  
Back cover: 213  
Contents page: 5

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

## **EXPORT LICENCES**

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

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

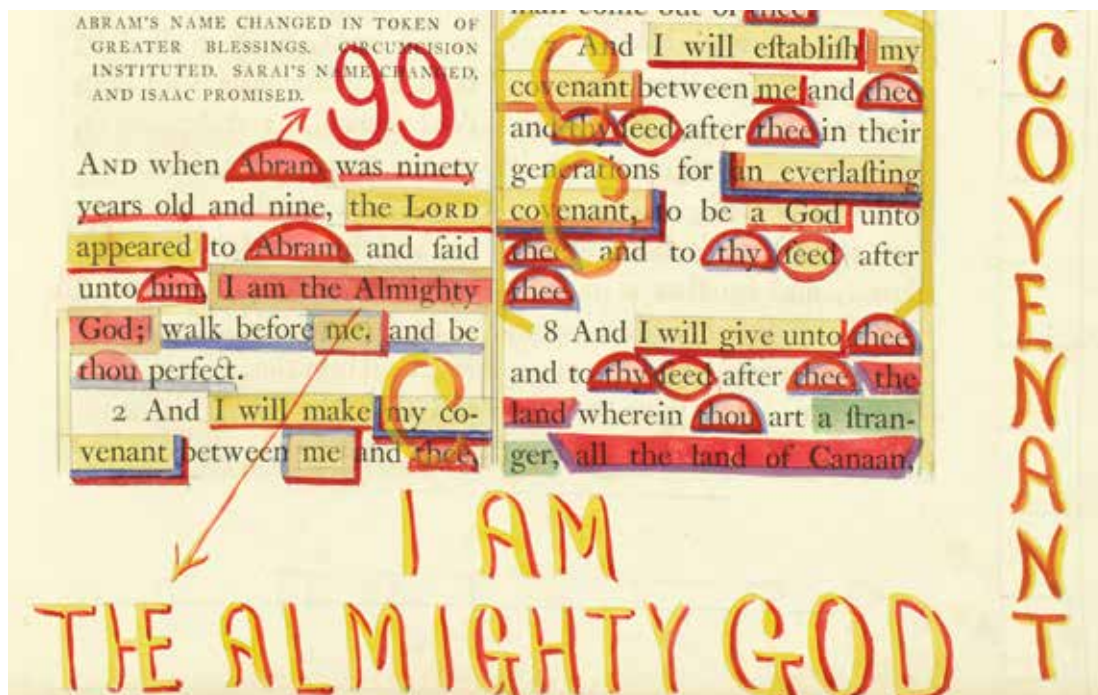
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## FINE BOOKS, MANUSCRIPTS, ATLASES AND HISTORICAL PHOTOGRAPHS

Wednesday 27 March 2019, at 1pm

1 •

### ACKERMANN (RUDOLPH)

A History of the University of Cambridge, its Colleges, Halls, and Public Buildings, 2 vol., FIRST EDITION, *half-titles, engraved portrait, 64 hand-coloured aquatint views after Pugin, Westall, Mackenzie, Unwins and Pyne, 15 hand-coloured engraved plates, without the "Founders" plates, blue half morocco gilt, joints rubbed* [Abbey Scenery 80; Tooley 4], 4to (345 x 280mm.), R. Ackermann, 1815

£1,500 - 2,500  
€1,700 - 2,800

#### Provenance

W.A. Foyle, red gilt morocco bookplate; Alpheus Gardner Williams, bookplate

2 •

### [ALKEN (HENRY)]

Qualified Horses and Unqualified Riders, or the Reverse of Sporting Phrases Taken from the Work Entitled Indispensible Accomplishments, *engraved title-page, 7 hand-coloured etched plates, contemporary red half morocco gilt, titled in gilt on spine, t.e.g. [Tooley 44; Schwerdt I, p.20], oblong folio (285 x 382mm.)*, S. and J. Fuller, 1815 [watermarked "J. Whatman, 1864"]

£600 - 800  
€680 - 910

"A humorous set depicting hunting accidents drawn in vigorous style" (Schwerdt).

3

### ALBUM - NINETEENTH CENTURY

Commonplace book of Mary Ann Gwilt, containing some thirty watercolours, pen and ink and pencil drawings, including two fine Company School watercolours of the Taj Mahal, two pencil sketches of fonts in Hampshire by George Gwilt the Younger, "Ancient House in Camden Gloucestershire 1826" by the architect J. C. Buckler, the family home "on the division of the Isleworth and Twickenham roads" by her son Charles Edwin Gwilt, natural history (2), and landscapes, riddles with moving parts ("When is a man like a piece of wood?" and "She must have put my Lobster in this Cupboard!"), an illustrated account of the de-masting in a hurricane of the ship *Bridgewater* in 1830, an Indian painting on mica of a "native Dak-man" ("who goes on foot with the letters from one end of India to the other") and three Japanese paintings on rice paper with the request "kind friends are requested not to touch", interspersed with some fifty engravings (including William IV and Queen Adelaide in their Coronation robes) and miscellaneous writings, *approximately 100 leaves, contemporary morocco gilt, upper cover, spine and first two leaves detached, worn, 4to, 1830s*

£1,000 - 1,500  
€1,100 - 1,700

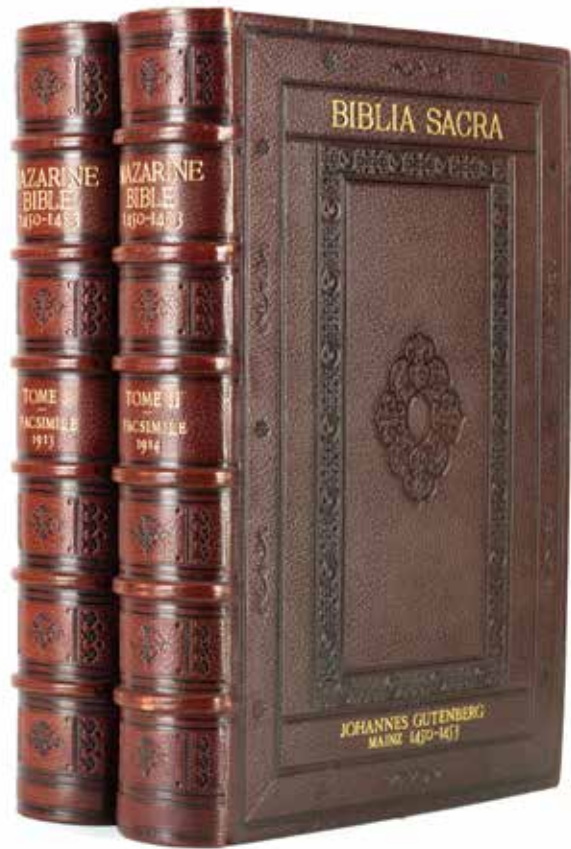
#### Provenance

Mary Ann Gwilt (née Applegarth), bookplate. Mary Ann was the wife of the architect George Gwilt the younger (1775-1856), a fellow of the Society of Antiquaries, and perhaps best known for his restoration of St Saviour, Southwark in the 1820's and 30's





4



6



5

4 •

**ANGLING**

TAVERNER (ERIC) Trout Fishing from All Angles, A Complete Guide to Modern Methods, FIRST EDITION, NUMBER 30 OF 375 DE LUXE COPIES SIGNED BY THE AUTHOR, *tipped-in plates*, 30 ACTUAL SPECIMENS OF FLIES IN SUNKEN MOUNT, *publisher's blue gilt morocco (spine faded)*, t.e.g., 4to, Seeley, Service, 1929

£600 - 800

€680 - 910

5 •

**BIBLE, IN ENGLISH**

The Old Testament [Genesis to Numbers], vol. 1 (of 6), THE TEXT AND MARGINS ELABORATELY DECORATED THROUGHOUT IN COLOURED INKS, 235 leaves (470 pages) with embellishments, several engraved illustrations, a few additional illustrations and cuttings (annotated by Wood) pasted in, "Language of Colour" colour-printed key sheet loosely inserted with several additional notes by Woods in the margins, long tear to one leaf, a few leaves loose, lacks 2 leaves of subscribers' list, *gilt morocco presentation label* ("The Gift of Robert Clayton Sutton Esq. to Mr. John Hawes. 1801") on front paste-down, nineteenth century calf, *gilt lettered* "Genesis to Numbers" on the upper cover, g.e., worn, spine cracked, covers detached, folio (460 x 365mm.), Thomas Macklin, 1800

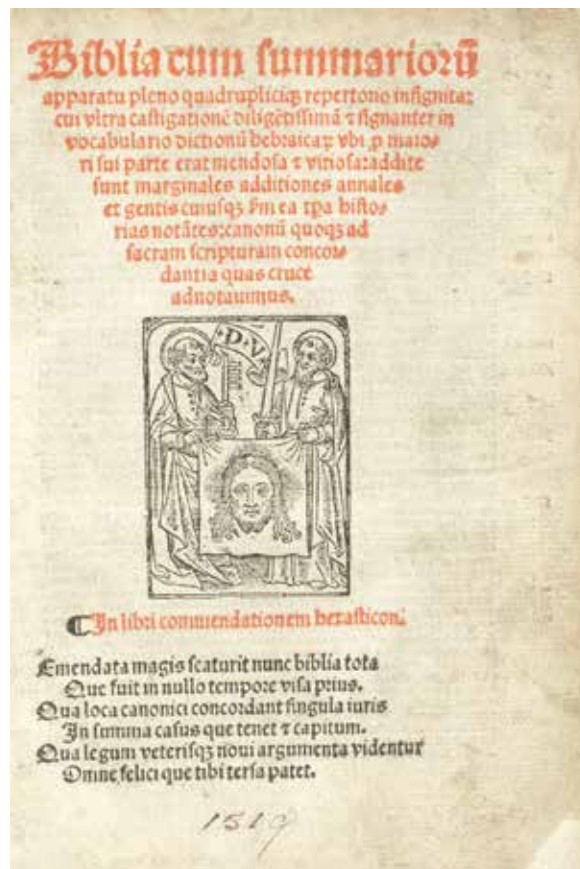
£1,500 - 2,500

€1,700 - 2,800

"HOW TO STUDY THE BIBLE - THE LANGUAGE OF COLOUR" - A highly idiosyncratic, eccentric and colourful engagement with his Bible by an East Anglian merchant, who over a twenty year period (c.1888-1909) extensively annotated the volume throughout in bright colours, following a system of his own devising - two printed copies of which are loosely inserted. Words and phrases on each page are washed over or outlined (often both) in watercolours, in one of eight colours - each denoting a meaning: Yellow (God Speaking), Blue (Good. Honest), Green (Bad. Evil), Violet (Name of Place), Black (Devil. Sin), etc. All numbers are overpainted in oversized numerals in differing styles, often additionally added in the margins, alongside quotations or important words ("The Fire shall ever be Burning upon the Altar", "a Bullock. One Ram", "The Golden Plate. The Holy Flame", etc.). Periodically Woods records on exactly which days he has read through the Bible, for example "Read through in 4hrs 45 mins, 1888", "Read through on Sept. 20 & 21st 1899 taking there notes at the same time in 6hrs & 15m.", and "Read through & painted various colours & finished 10th Feby 1909 (age 73)". From these notes it seems probable that Woods never had the other volumes of this Macklin Bible, and we have found no evidence that his self-published leaflet on his method of engaging both physically and spiritually with the text was taken up by others.

**Provenance**

Alfred Woods (1836-1912), a native of Suffolk, was chairman of Woods, Sadd, Moore & Co., seed and barley merchants. He moved to Beccles, where he was elected Mayor in 1891, and was a Guardian of the town's Wangford Poor Law Union. The East Suffolk Gazette notes that he gave a lecture (3 February 1885) on the subject of "Bible Scenes in the Old & New Testament" noting that this "took the form of gospel narrative with racy and solemn comment", whilst in 1902 he opened to the public "his splendid collection of Chrysanthemums, a privilege very much appreciated by the large numbers present", suggestive perhaps of his interests in both religion and joyful colour, evident in this copy of his Bible. On the front free endpaper are pasted a broadside (illustrated with portrait of Woods in his town mayor's costume), a small gelatin silver photograph portrait ("Taken Sept. 1906, age 66"), and his signature.



7

6 •

**BIBLE - GUTENBERG**

[Biblia sacra], 2 vol., NUMBER 77 OF 300 COPIES, *facsimile of the Mazarine Bible printed at Mainz by Johannes Gutenberg in 1454-1455, printed in gilt and colours, publisher's blind-stamped pigskin by Riviere & Son, gilt lettered on covers and spine, g.e., folio (465 x 300mm.)*, Leipzig, Insel-Verlag, 1913-14

£1,500 - 2,500

€1,700 - 2,800

The first complete facsimile of the Gutenberg Bible, reproduced from the richly illuminated copies in the Königlichen Bibliothek, Berlin and the Ständischen Landesbibliothek, Fulda, and finely bound by Riviere & Son.

7 •

**BIBLE, IN LATIN**

Biblia cum summarioru[m] apparatu pleno quadruplici[ue] repertorio insignita, *title in red and black with woodcut device of Simon Vincent, full-page woodcut of the Creation on 2d10v, 10 small woodcut illustrations, numerous woodcut historiated initials, final leaf with Vincent device on verso, occasional light soiling and damp-staining, small piece torn from lower blank corner of title, nineteenth century roan, gilt lettered spine, slightly rubbed at edges [Adams B997]*, 8vo (168 x 122mm.), Lyon, [Simon Vincent for] Jacques Mareschal, 16 October 1519

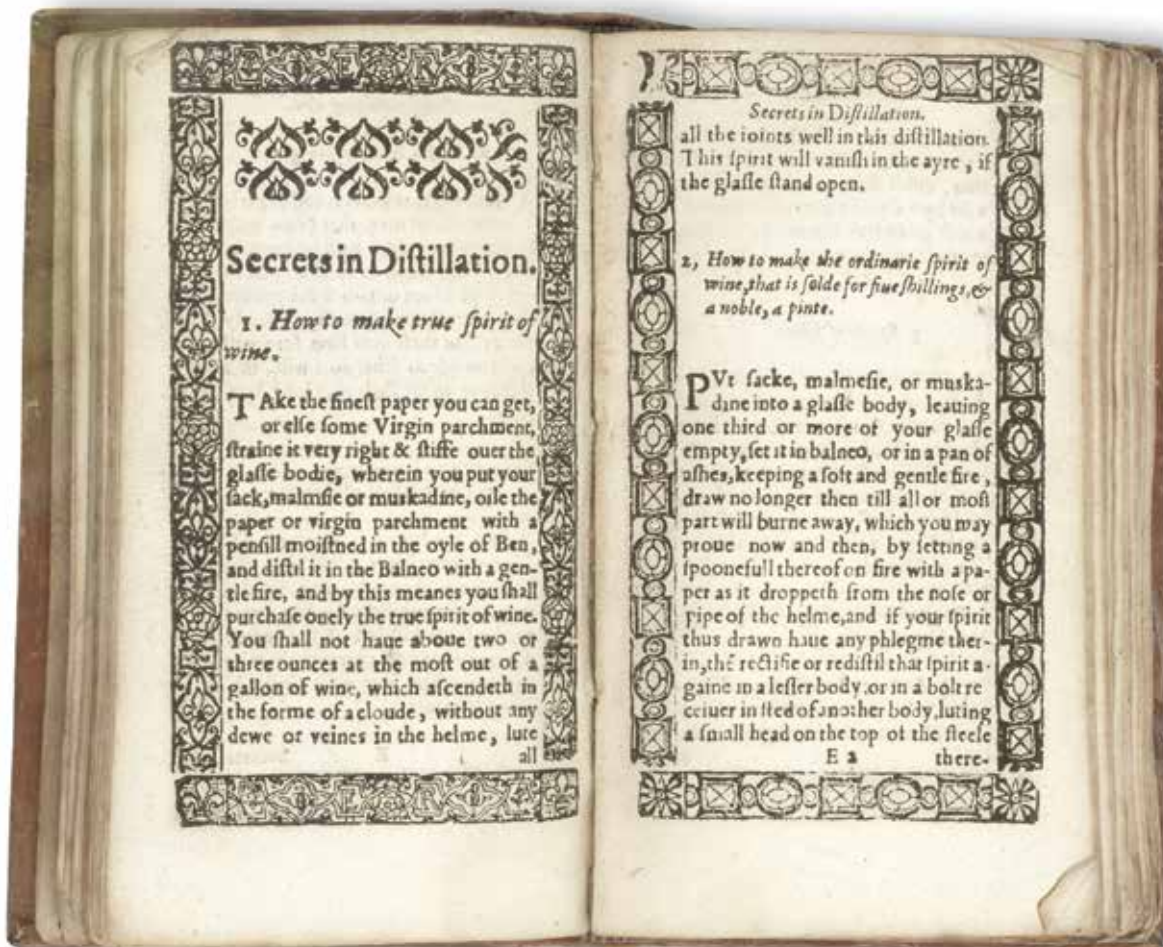
£700 - 900

€800 - 1,000





9



10

8 •

### BINDING - NEWCASTLE

[BRUCE (JOHN COLLINGWOOD, *editor*)] *Lapidarium Septentrionale*: Or, a Description of the Monuments of Roman Rule in the North of England. Published by The Society of Antiquaries of Newcastle-Upon-Tyne, FIRST EDITION, 15 plates and maps (one large folding in pocket at end as issued, several chromolithographed), numerous illustrations in the text, additional hand-coloured diagram of "A Pier of Tyne Bridge" pasted onto the front free endpaper, 4-page manuscript note by Collingwood Bruce loosely inserted, contemporary binding made of carved wooden sides (see footnote), the upper cover with the figure of a standing Britannia with a border of flowers and ornamental decorations, 3 Roman coins (Hadrian; Sabina; Faustina) mounted in 3 corners (one missing), lower cover with ornamental border, and one Roman coin (of 4) in corner, morocco spine elaborately tooled in gilt, brown morocco gilt paste-downs and endpapers, g.e., one (of 2) silver clasp (Birmingham, 1877 mark, loose), preserved in original felt-lined box, folio (365 x 230mm.), Bernard Quaritch, 1875

£800 - 1,200

€910 - 1,400

REMARKABLE BINDING "FORMED OF WOOD USED IN THE FOUNDATIONS OF THE ROMAN BRIDGE BUILT OVER THE TYNE AT NEWCASTLE... BY THE EMPEROR HADRIAN A.D.120", made at Alnwick Castle.

John Collingwood Bruce (1805–1892), noted Newcastle antiquary and editor of *Lapidarium Septentrionale*, was responsible for the binding of this copy. In the accompanying note (dated 19 March 1878), he explains that he was present when the last portions of the "third pier from the southern extremity" of the "modern bridge" (1775) built over the original Roman bridge was removed, after which "I bought away with me a log of the Roman oak. The carving on the backs is from designs prepared by Mr. Brown of the Carving Studio, Alnwick Castle... the coins at the corners of the boards are genuine second brass Roman coins...". The Tyne and Wear Archives and Museums house a number of other items made from the 'Roman' bridge at Bruce's instigation, including a large bookcase, chairs and a few other books including a copy of *The Roman Wall*.

9 •

### CALVERT (EDWARD)

[CALVERT (SAMUEL)] *A Memoir of Edward Calvert Artist by His Third Son*. Illustrated with Reproductions of His Own Paintings and Sketches, FIRST EDITION, NUMBER 55 OF 350 COPIES, SIGNED AND NUMBERED BY THE AUTHOR, half-title, frontispiece portrait, 34 plates on 31 sheets after Calvert, 45 illustrations in the text, occasional light spotting (not affecting the original woodcut or engraved plates), publisher's buckram gilt (with label "Bound by Leighton Son and Hodges" inside lower cover), light rubbing and a few abrasions, t.e.g., folio (370 x 270mm.), Sampson Low, 1893

£2,000 - 4,000

€2,300 - 4,500

Edward Calvert (1799-1883) was influenced by the visionary work of William Blake, becoming a member of The Ancients, the group which met at Samuel Palmer's house in Shoreham, Kent in the 1820s. This work, limited to 350 copies, was prompted by the "renewed interest that has grown around the memory and genius of William Blake" (Preface), includes ten early Calvert illustrations printed from the original woodblocks.



8

10 •

### COOKERY

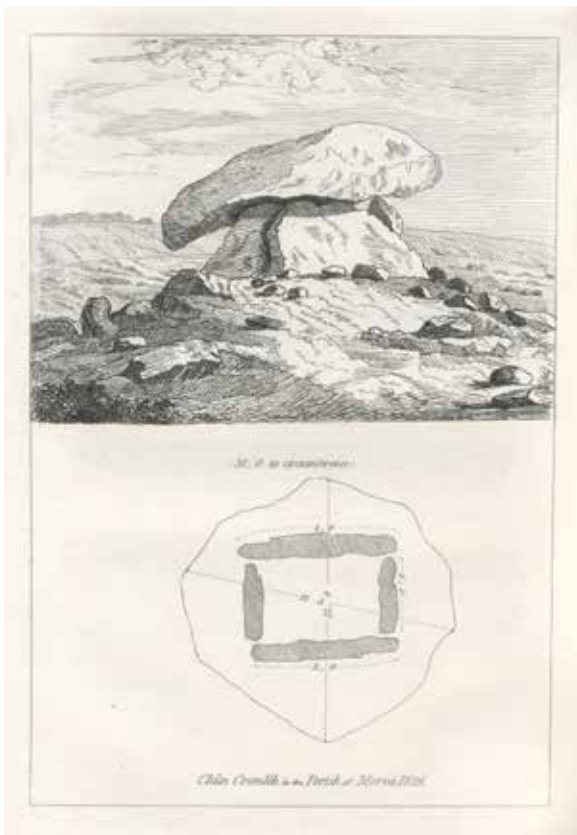
[PLAT (HUGH)] *Delights for Ladies, to Adorne Their Persons, Tables, Closets, and Distillatories; with Beauties, Banquets, Perfumes and Waters, text within decorative woodcut border, without final leaf (blank except for decorative border), title soiled and repaired at inner margin affecting a few letters, crease and slight printing flaw to A11-12 [ESTC S114736; Oxford p.13 (note); Vicaire 183, "petit volume rare et curieux"]*, Printed by Humfrey Lownes, 1609--A Closet for Ladies and Gentlewomen. Or, The Art of Preserving, Conserving, and Candyng. With the Manner how to make Diverse Kindes of Syrupes: and all Kinde of Banqueting Stuffles, title and text within decorative woodcut borders, occasional minor worming (just affecting text) and dampstaining [ESTC S108092; Oxford p.14 (note)], Printed [by Thomas Purfoot?] for Arthur Johnson, dwelling neare the great North dore of Paules, 1611, 2 works in 1 vol., later calf, covers with double blind rule borders, 12mo

£2,000 - 3,000

€2,300 - 3,400

Two scarce and decorative early recipe books. The first, *Delights for Ladies*, "is itself a delight to examine and read. The text of the little book is enclosed in tastefully designed ornamental borders selected by Hugh Plat to bring joy to the eyes of his female readers... its success appears to have been immediate" (Quayle, *Old Cook Books*, 1978). The book was written by Sir Hugh Plat, the son of a London brewer, and first published in 1600. The dedicatory epistle, signed 'H. Plat', provides a useful list of sweets in vogue at the time, whilst the decorative borders sometimes incorporate the initials 'ER'. *A Closet for Ladies*, which first appeared in 1608, is very much in a similar vein, the text within slightly less elaborate borders; as a result it has been wrongly attributed to Plat in the past.



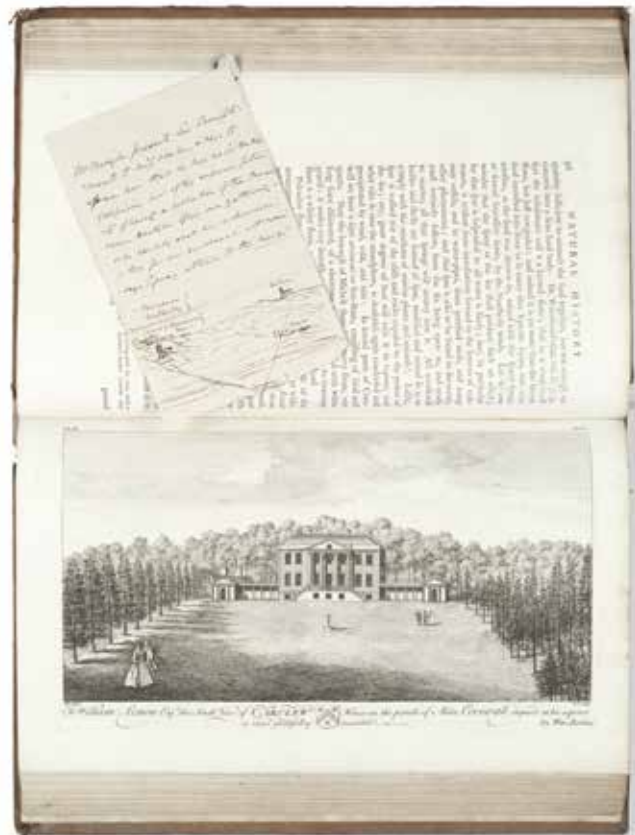


11

11 •  
**CORNWALL**

COTTON (WILLIAM) Illustrations of Stone Circles, Cromlechs, and Other Remains of the Aboriginal Britons, in the West of Cornwall: from drawings made on the spot in 1826, FIRST EDITION, LIMITED TO 25 COPIES, AUTHOR'S PRESENTATION COPY, inscribed "With the author's kind regards. Sept. 12th 1827" on front free endpaper, 11 engraved plates, later calf gilt, 4to, James Moyes, 1827--POLWHELE (RICHARD) The Old English Gentleman, a Poem, AUTHOR'S PRESENTATION COPY, inscribed "Mr. Fothergill from the Author, Polwhele near Truro, July 28th, 1822" on half-title, contemporary tree calf, scuffed, Cadell and Davies, 1797--HARRISON (GEORGE) Substance of a Report on the Laws and Jurisdiction of the Stannaries in Cornwall, FIRST EDITION, AUTHOR'S PRESENTATION COPY, inscribed "John Borlase ... Steward of the stannaries with the best regards of the author" on the title, contemporary diced calf, Longman, 1835--BRIGHT (J.C.) List of Antiquities in the Hundreds of Kirrier and Penwith, West Cornwall, additional hand-coloured engraved map laid on linen, EXTENSIVELY ANNOTATED IN AN EARLY HAND, contemporary red half morocco, Truro, James Netherton, 1862--[POLSUE (JOSEPH)] A Complete Parochial History of the County of Cornwall, 4 vol. in 2, EXTRA-ILLUSTRATED with approximately 9 photographs (including Saltash Bridge, portraits of the author and his gravestone, a cromlech), and 60 maps and plates, numerous cuttings, an ink drawing of Bodmin church, an ALS from Polsue, and others, numerous manuscript notes and corrections (?by Polsue), later half morocco, joints slightly weakened, Truro, William Lake, 1867-1872--BLIGHT (J.T.) A Week at Land's End, EXTRA-ILLUSTRATED with upwards of 50 additional plates, pencil drawings, etc., green half morocco by Bayntun, t.e.g., Longman, Green, 1861, all but the first 8vo; and 2 others on Cornwall, of which one extra-illustrated (9)

£600 - 800  
€680 - 910



12

12 •  
**CORNWALL**

NORDEN (JOHN) Speculi Britanniae pars. A Topographical and Historical Description of Cornwall, engraved additional title, frontispiece, dedication leaf, and 10 folding maps, letterpress table of distances, some browning and spotting, contemporary calf, worn [Quixley 25], 4to, William Pearson, for the editor, 1728--BORLASE (WILLIAM) Observations on the Antiquities, Historical and Monumental of the County of Cornwall, engraved map and 23 plates (one folding), engraved illustrations in the text, single thread of worming at gutter margin of approximately 30 leaves (just touching a single letter on a few), Oxford, 1754; The Natural History of Cornwall, folding engraved map, 28 engraved plates, early nineteenth century manuscript note concerning grasses in Penwith (see footnote) loosely inserted, 1758, contemporary calf, spines gilt-tooled with red morocco lettering label, worn, folio, Oxford, for the Author--PRYCE (WILLIAM) Archaeologia Cornu-Britannica; or, an Essay to Preserve the Ancient Cornish Language, FIRST EDITION, half-title, a little light dampstaining, modern half calf, 4to, Sherborne, W. Cruttwell, for Dilly; and the Cornwall volume of Edward Twycross' The Mansions of England, 1846 (5)

£700 - 900  
€800 - 1,000

**Provenance**

Second and third mentioned, William Veale, Trevaylor [near Gulval], ownership inscription on front free endpaper, and loosely inserted is a nineteenth century note from Mr. Moyle of Penzance, with a diagram map advising a Miss Veale where she might find a clump of Panicum Dactylon grasses near Gulval. Fourth mentioned, John Prideaux, early ownership inscription on title.





13

13 •

#### CORNWALL

HITCHINS (FORTESCUE) AND SAMUEL DREW *The History of Cornwall*, 2 vol., EXTRA-ILLUSTRATED with approximately 60 mostly engraved plates (25 hand-coloured), 9 plates (of 11 called for), crushed half morocco gilt by Bayntun of Bath, t.e.g., Helston, William Penalula, 1824--GILBERT (CHARLES SANDOE) *An Historical Survey of the County of Cornwall: To Which is Added, a Complete Heraldry of the Same*, 2 vol. bound in 3, engraved frontispiece, 2 additional engraved titles, dedication leaf, 73 plates, one folding map, Plymouth-Dock, J. Congdon, 1817-1820--LYSONS (DANIEL AND SAMUEL) *Magna Britannia; Being a Concise Topographical Account of the Several Counties of Great Britain...* Volume the Third, Containing Cornwall, 38 engraved plates and maps, T. Cadell and W. Davies, 1814--CAREW (RICHARD) *Survey of Cornwall, edited with notes by Thomas Tonkin, engraved frontispiece portrait, folding engraved map, off-setting onto title*, J. Fauldner, 1811, modern half calf gilt--POLWHELE (RICHARD) *The History of Cornwall*, vol. 1-2 (of 7), engraved frontispieces, 21 engraved plates, 13 letterpress genealogies, contemporary diced calf, rubbed, Cadell & Davies, 1803--TREGALLAS (WALTER H.) *Cornish Worthies*, 2 vol., LARGE PAPER COPY, modern half morocco, gilt morocco spine labels, Elliot Stock, 1884, 4to; and 9 others on Cornwall, all half calf gilt (19)

£600 - 800

€680 - 910

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#### CORNWALL - ISLES OF SCILLY

HEATH (ROBERT) *A Natural and Historical Account of the Islands of Scilly, large folding engraved map with inset views of St. Agnes lighthouse, and St. Mary's Castle, contemporary calf, 8vo*, R. Manby and H.S. Cox, 1750--BORLASE (WILLIAM) *Observations on the Ancient and Present State of the Islands of Scilly, half-title, 4 folding engraved plates, some spotting, ownership inscription of M.S. Walbrond, and ink stamp of H. Hall on title, panelled calf antique gilt, 4to*, Oxford, W.Jackson, for W. Sandby [and others], 1756--TROUTBECK (JOHN) *A Survey of the Ancient and Present State of the Scilly Islands, without half-title, modern half calf gilt, 8vo*, Sherborne, Coadby and Lerpiniere, [1796] (3)

£400 - 600

€460 - 680

15 •

#### CORNWALL

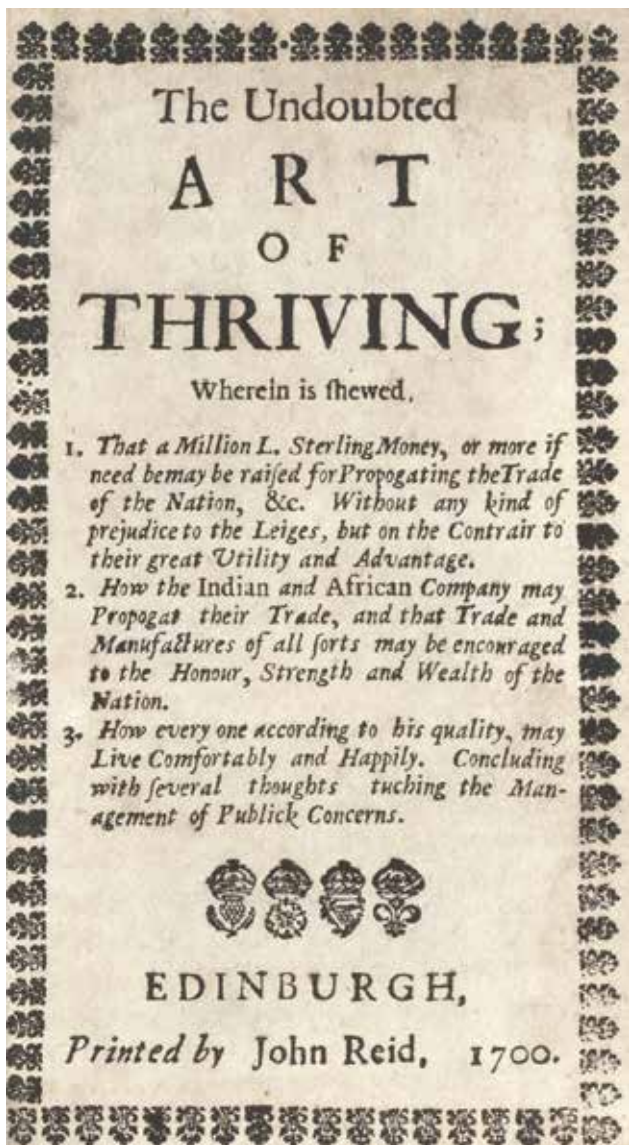
PRYCE (WILLIAM) *Mineralogia Cornubiensis; A Treatise on Minerals, Mines and Mining: Containing the Theory and Natural History of Strata, Fissures, and Lodes, with the Methods of Discovering and Working of Tin, Copper and Lead Mines, engraved portrait by James Basire, 7 engraved plates (3 folding), 2 folding letterpress tables, toning to title, nineteenth century pigskin, g.e., worn with small losses to extremities of spine, upper hinge weakened [Ward Carozzi 1820], folio (355 x 222mm.)*, for the Author, 1778--CONCANEN (GEORGE) *A Report of the Trial at Bar, Rowe v. Brenton, Tried at the Court of King's Bench, Westminster... as the Right to Minerals in the Assessional Lands of the Duchy of Cornwall, folding hand-coloured lithographed map (off-setting), contemporary calf gilt*, W. Walker, 1830--ST. AUBYN (JOHN) *The Miners' Association of Cornwall and Devonshire, 13 plates (5 folding, one with small repair at margin), modern half calf gilt*, Truro, Heard, 1867, 8vo--BURROWS (J.C.) and WILLIAM THOMAS. 'Mongst Mines and Miners; or Underground Scenes by Flash-light: A Series of Photographs, with Explanatory Letterpress, Illustrating Methods of Working in Cornish Mines, 27 woodburytype prints mounted on 14 sheets (including frontispiece view of "The Chief Mining District of Cornwall"), one folding table, early cloth, rebounded, rubbed, g.e., 4to, Simpkin, Marshall, 1893; and 4 nineteenth century works relating to laws relating to mines bound in one volume (5)

£600 - 800

€680 - 910

#### Provenance

First mentioned, Thomas Curtis, nineteenth century bookplate; Seymour Redmayne Schofield, son of the American Impressionist painter Walter Elmer Schofield, ownership inscription (1938) and bookplate.



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16 •  
**CORNWALL**

HEDGELAND (JOHN PIKE) A Description, Accompanied by Sixteen Coloured Plates, of the Splendid Decorations, Recently Made to the Church of St. Neot, in Cornwall, 16 hand-coloured engraved plates, modern quarter calf, Hedgeland, 1830--MACLEAN (JOHN) The Parochial and Family History of the Deanery of Trigg Minor, in the County of Cornwall, 3 vol., 65 plates (mostly tinted lithographs), folding map, Royal Institution of Cornwall cancel stamp inside covers, publisher's cloth, Nichols, 1873--HOGG (THOMAS) St. Michael's Mount in Cornwall; A Poem, half-title, bookplate of James St. Aubyn, modern morocco gilt, Truro, J. Tregoning, 1811--POLWHELE (RICHARD) Traditions and Recollections, 2 vol., 6 engraved plates, contemporary half calf, John Nicholas, 1826--A Guide to the Mount's Bay and the Land's End, additional engraved title and frontispiece, "Giddy" ownership inscription on title, modern calf, Penzance, T. Vigors, 1816--LIPSCOMB (GEORGE) A Journey into Cornwall, spotting on title, modern half calf, Warwick, H. Sharpe, 1799, 8vo and 4to; and 23 others relating to Cornwall (32)

£600 - 800  
€680 - 910

17 •  
**CORNWALL**

The Mystery of Ambras Merlins, Standardbearer Wolf, and Last Boar of Cornwall. With Sundry Other Mysterious Prophecys... Portent of that Prodigious Comet... Written by a Lover of his Country Peace, Anno Domini, 1683, 4 pages, woodcut illustration of "Flagg figured with a White Wolf", modern quarter calf [ESTC R10135], folio (310 x 185mm.), Benj. Billingsley, 1683--The Declaration of Our Sovereigne Lord the King... Concerning the Title of His... Dearest Sonne Charles... to the Duchy of Cornwall, parallel Law French and English texts, woodcut ornament at head of titles, lacking errata leaf and final blank, bound with an incomplete work by Edward Coke, contemporary calf, rebacked [ESTC S122625], folio (280 x 190mm.), Robert Barker, 1613 (2)

£500 - 700  
€570 - 800

*The Mystery* is a prophetic pamphlet, published after the appearance of Halley's Comet in 1682, and the light of "the danger of an invasion [sic] in England by the Turks", in which it is foreseen the Turks on landing in the West country shall be met by the "Boar of Cornwall" which shall "fight, defeat and sink him [the Turk's Standardbearer Wolf] in the deep of the Severn sea".

18 •  
**[DONALDSON (JAMES)]**

The Undoubted Art of Thriving; Wherein is Shewed. I. That a Million L. Sterling Money... May be Raised for Propogating [sic] the Trade of the Nation... 2. How the Indian and African Company May Propogate their Trade... [and] May be Encouraged to Honour, Strength and Wealth of the Nation..., FIRST EDITION, title within woodcut typographical border, nineteenth century morocco gilt, spine tooled in six compartments, g.e., slightly rubbed [ESTC R5321; Goldsmith 3629; Sabin 20589], 8vo, Edinburgh, John Reid, 1700

£1,000 - 2,000  
€1,100 - 2,300

First and only edition of a scarce work on economics in which the author proposed the expansion of trade by the Company of Scotland in Africa and the Indies, and champions the Darien Scheme. No copy traced on Rare Book Hub in the past thirty years.

**Provenance**  
James Maidment (1793-1879, antiquary), bookplate.

19 •  
**DUGDALE (WILLIAM)**

Monasticon Anglicanum. A History of the Abbies and Other Monasteries, Hospitals, Frieries, and Cathedral and Collegiate Churches, 6 vol. bound in 8, letterpress titles printed in red and black, additional engraved titles, numerous engraved plates, plans and maps (some folding), list of subscribers in volume 1, occasional spotting and light off-setting but generally clean, later dark blue half morocco gilt, t.e.g, folio (380 x 248mm.), Longman, Hurst, 1817-1830

£800 - 1,200  
€910 - 1,400

**Provenance**  
William Ogilvy Dalgleish of Errol (1832-1913), bookplate.

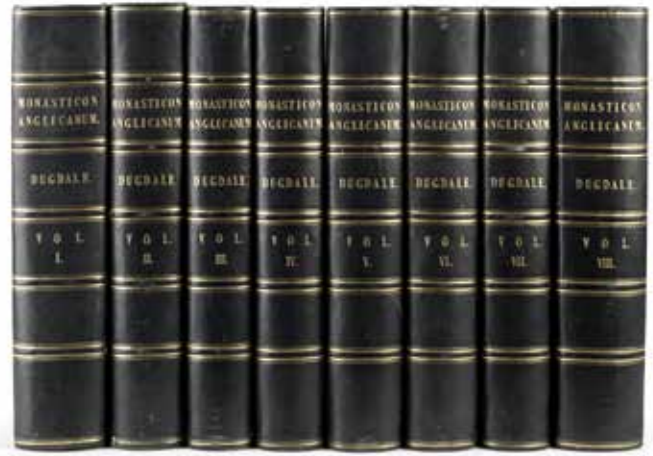


20 •

**[FOXE (JOHN)]**

The First Volume of the Ecclesiasticall History, Contayning the Actes and Monumentes], vol. 2 only (of 2), *second edition, black letter, double column, woodcut illustrations in the text, lacks title and 5 leaves of index (other leaves with some loss), pp.1669/70 defective, upper fore-corner of approximately 50 leaves gnawed, contemporary calf, worn [ESTC S113108], folio (307 x 210mm.), [John Day, 1570], sold not subject to return*

£600 - 800  
€680 - 910



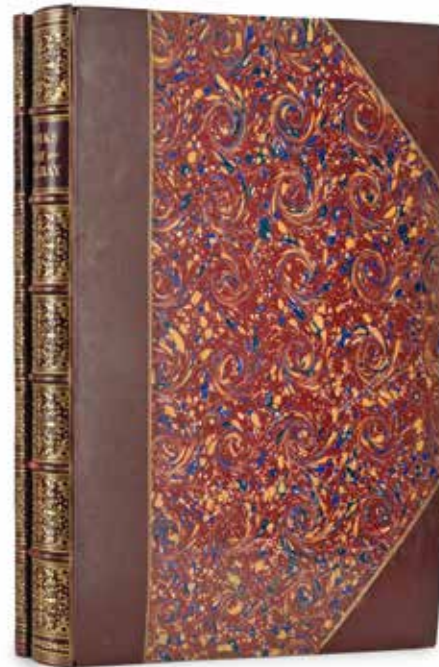
19

21 •

**[FOXE (JOHN)]**

[The First [-Second] Volume of the Ecclesiasticall History, Contayning the Actes [and] Monumentes of Thinges Passed in Every Kinges Time], 2 vol. in 1, *third edition, black letter, double column, woodcut illustrations in the text, lacks 8 leaves (title, final leaf and 6 others) and the 4 plates (retaining half of one), some loss to 5 leaves, several of the preliminary leaves bound at end, occasional light dampstains but generally clean, contemporary calf, rebacked and refurbished, rubbed [ESTC S121348], folio (307 x 210mm.), [John Day, 1576]*

£800 - 1,200  
€910 - 1,400



22

22 •

**GILLRAY (JAMES)**

The Works... from the Original Plates, with the Addition of Many Subjects Not Before Collected, bound in 2 vol. (including the "Suppressed Plates"), *large woodcut vignette on title, engraved frontispiece portrait, 632 engraved plates (numbered 1-582, bis nos. 100, 207, 379, 379\*\* and 379\*\*, 2 plates numbered 86, without a plate 238 as issued; 45 supplementary plates), up to 4 images per page recto and verso, short tear touching image of plate 86/88, front free endpaper of the supplementary volume loose, contemporary maroon half morocco gilt, g.e., slight abrasion to spine bands but generally very clean, folio (640 x 490mm.), Henry G. Bohn, 1847*

£1,000 - 1,500  
€1,100 - 1,700

Includes the volume of "suppressed plates", sexually suggestive or scandalously offensive political images which the publisher chose to exclude from the main collection.

**Provenance**

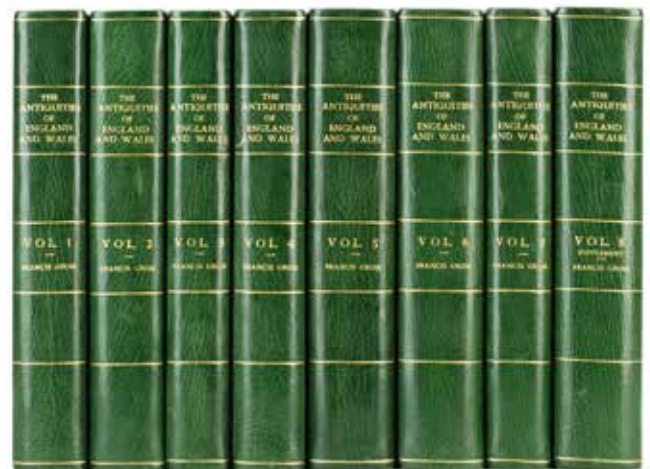
William Ogilvy Dalgleish of Errol (1832-1913), bookplate.

23 •

**GROSE (FRANCIS)**

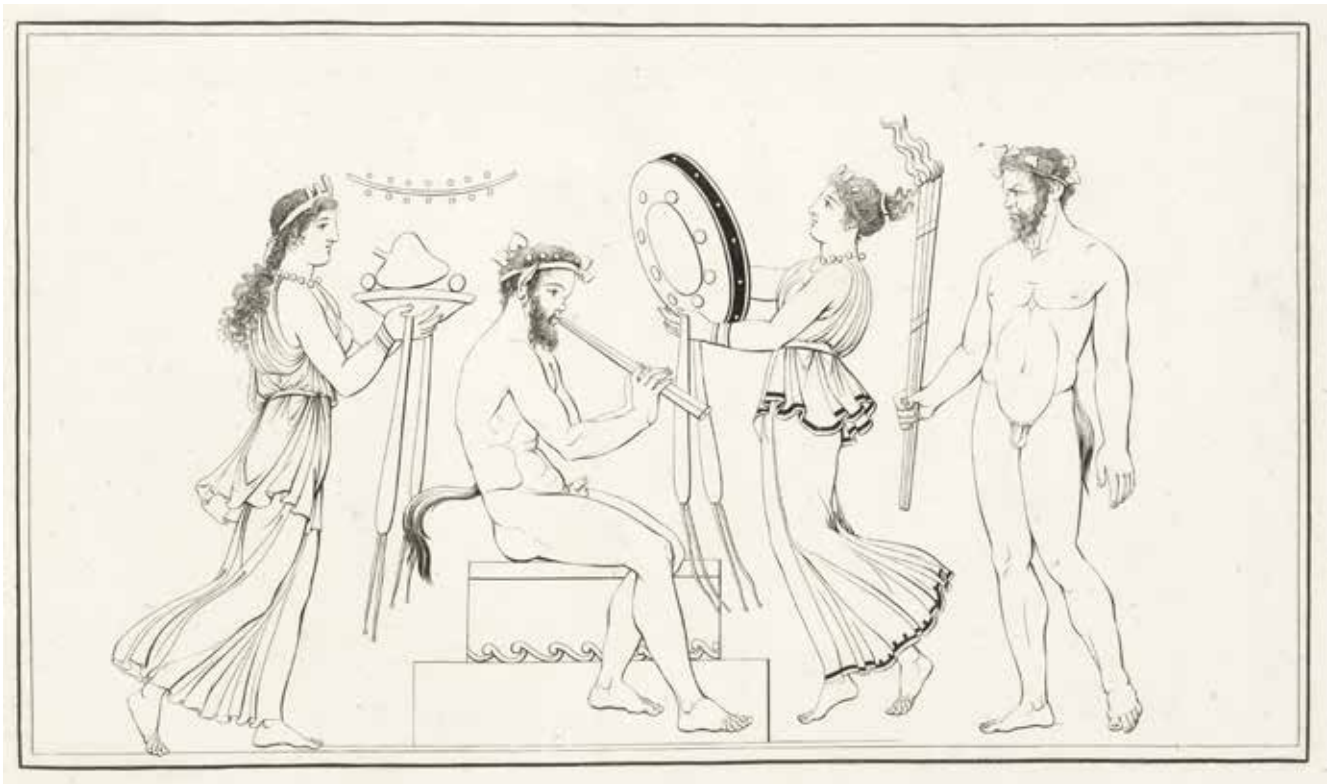
The Antiquities of England and Wales... New Edition, 8 vol., *engraved frontispiece, pictorial titles, portrait of the author, 618 plates, one large folding map, 44 smaller County maps (several hand-coloured), some spotting, small institutional stamp in blank margins of titles and bookplate, green half morocco gilt, by Period Binders of Bath, 4to, Hooper & Wigsted, [c.1787]*

£600 - 800  
€680 - 910

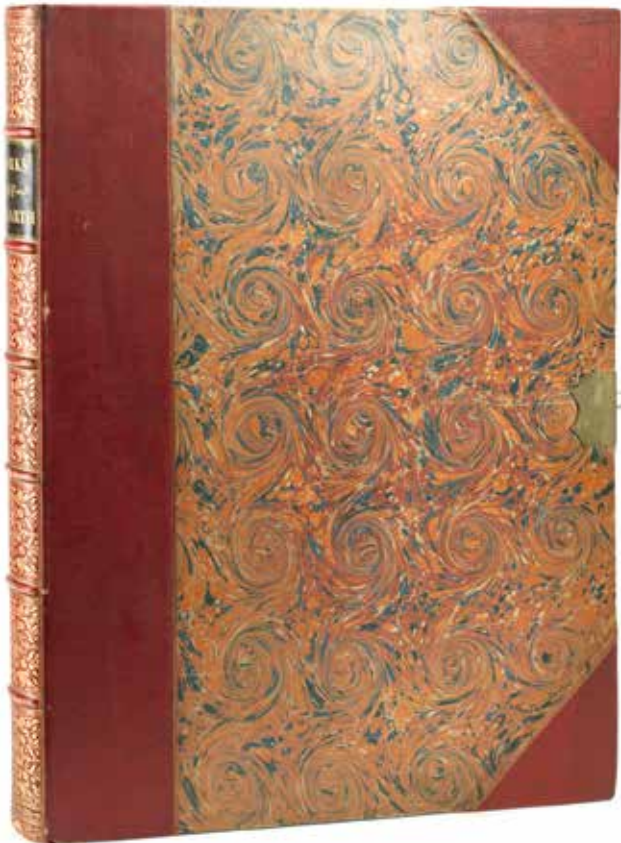


23

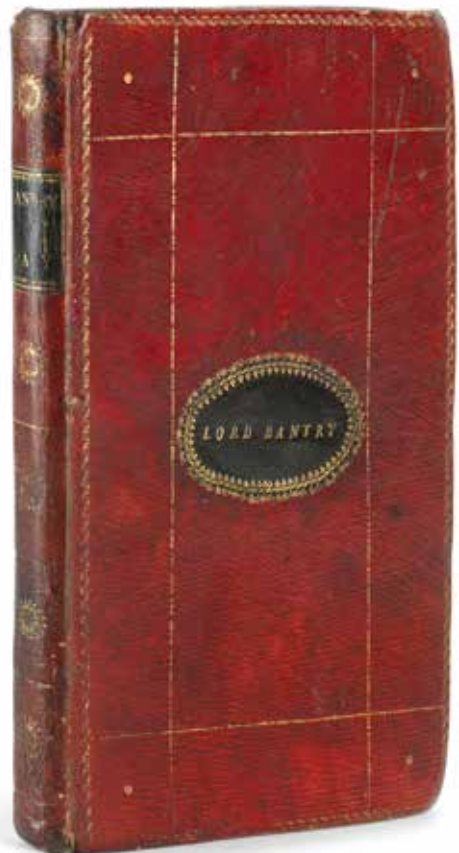




24



25



27

**HAMILTON (WILLIAM)**

Collection of Engravings from Ancient Vases, Mostly of Pure Greek Workmanship Discovered in Sepulchres in the Kingdom of the Two Sicilies, but Chiefly in the Neighbourhood of Naples during the Course of the Years MDCCLXXXIX and MDCCLXXX... with Remarks on Each Vase by the Collector, 2 vol. (of 4) bound in 3, 2 engraved titles (English and French), frontispiece and 122 plates (of 253), occasional soiling and slight fraying at edges, untrimmed in modern limp boards with 4 of the original covers laid down [Blackmer 778], folio (515 x 385mm.), Naples, M.W. Tischbein, 1791-[1795], sold as a collection of plates

£1,000 - 2,000

€1,100 - 2,300

Fine plates illustrating William Hamilton's second collection of vases, his first having been sold to the British Museum in 1772. Published with the aid of Wilhelm Tischbein, director of the Royal Academy of Paintings at Naples, the plates exerted considerable influence on public taste, and on artists such as John Flaxman and Henry Fuseli. The present set is bound in 3 volumes: the first contains the engraved titles, frontispiece and text to volume 1; the second volume contains the plates to volume 1 (numbered 2-3 and 1-60) and the third volume contains 60 unnumbered plates (of 65, probably from volume 2).

**HOGARTH (WILLIAM)**

The Works... from the Original Plates Restored by James Heath... With the Addition of Many Subjects Not Before Collected, edited by John Nichols, engraved frontispiece portrait, 151 engraved plates on 115 sheets, 2 additional plates ("Before" and "After") and group of albumen prints (see footnote) loosely inserted in wallet inside lower cover, occasional spotting, red half morocco gilt, by J. Wright (signed in gilt on upper dentelle), g.e., with lock and key (working), folio (640 x 480mm.), Baldwin and Cradock, [c.1835]

£800 - 1,200

€910 - 1,400

This copy retains the "Before" and "After" plates, often missing due to their suggestive subject matter, but here kept within the book under "lock and key". Loosely inserted at the end are seven albumen prints depicting the Raphael Cartoons, with two letterpress notes on "instructions for mounting photographs", and framing by George Wallis, Office of Government Photographs and Reproductions, South Kensington.

**Provenance**

William Ogilvy Dalgleish of Errol (1832-1913), bookplate.

**IRELAND – LORD EDWARD FITZGERALD**

Autograph letter signed ("E:F.") by Lord Edward FitzGerald to his sister Lucy, couched partly in the third person: "Thank my dearest Lucy for her Letter, I dont tell you the news for I saw Borne who told me he wrote it to Carton; I shall go to Kildare tomorrow, or send for Pam to Town for a few days, it depends upon some business that if I dont finish to day will keep me a few days I will write to you tomorrow and let you know if she comes I wish you would come and see her, but any how come to Kildare, if she dont come here – dont be uneasy dear Lucy; I wrote to Mother last night telling her the Fleet had left the Coast, I shall write again to night I long to see you"; with integral address leaf dated and bearing Lord Edward's Free Frank as an Member of the Irish House of Commons ("Dublin December thirty one 1796/ Lady Lucy FitzGerald/ Carton/ Maynooth/ Edw.d: FitzGerald"), 1 page, wafer seal, 4to, Dublin, 31 December 1796

£600 - 800

€680 - 910

'I WROTE TO MOTHER LAST NIGHT TELLING HER THE FLEET HAD LEFT THE COAST' – LORD EDWARD FITZGERALD AWAITS NEWS OF HOCHÉ'S INVASION FLEET. The French fleet, with some fifteen thousand soldiers on board, had set sail from Brest that November, aiming to land at Bantry Bay and assist the planned rising of the United Irishmen under FitzGerald's command. The weather however was atrocious and although much of Hoche's fleet did manage to reach Bantry Bay in late December, any landing was out of the question, and the fleet limped back to port in Brest that January.

But the fact that our letter refers, in however a guarded way, to the fleet is worthy of comment, for: 'By 1795 a consensus developed among the FitzGeralds to protect the family as Edward's radicalism deepened into treason. With Edward's prompting, they all agreed to avoid overt political commentary in their letters. The young FitzGerald girls were warned "never to leave their private opinion to the mercy of the post office" because "all the letters to and from FitzGeralds are opened" (NLI, MS 35,005). Between 1795 and 1798, despite the circulation of hundreds of letters within this intensely epistolary family, there is only trivial or vaguely general political comment' (Kevin Whelan, *Dictionary of Irish Biography*). Among all his adoring family, it was Lucy who was his most passionate defender: she 'wore her hair cropped, enjoyed Irish jigs and French revolutionary songs, made it known she had read Tom Paine, and spoke openly of her support for the United Irishmen... After Lord Edward's death (4 June 1798), and hoping to perpetuate his legacy, Lucy wrote an open letter, "To the Irish nation", in which she encouraged a continuance of the republican struggle... She also wrote to Thomas Paine, addressing him as "citizen" throughout and enclosing a likeness of her brother' (Frances Clarke and Sylvie Kleinman, *IDOB*).

**IRELAND - FRENCH EXPEDITION**

MORGAN (EDWARD) A Journal of the Movements of the French Fleet, in Bantry Bay, from their First Appearance to their Final Departure; Compiled from Notes Taken on the Spot, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO LORD BANTRY, with 3-page autograph dedication, and marginalium on p.38, pencil sketches of ships and lifeboats on blank leaf, half-title, contemporary Irish red morocco gilt, upper cover with inlaid oval black morocco label gilt lettered "Lord Bantry", light rubbing, modern solander box, 8vo, Cork, M. Harris, 1797

£2,000 - 3,000

€2,300 - 3,400

EFFECTIVELY THE DEDICATION COPY - inscribed to Lord Bantry who had led forces loyal to Britain against the French force landing at Bantry Bay in order to support the Society of United Irishmen. In his autograph dedication dated 14 June 1797, Morgan apologizes for not making the dedication public as "the source from whence I drew my information, almost precluded the possibility of correctness." White had been created Baron Bantry on 24 March for his loyalty to the Crown.

**Provenance**

Richard White, 1st Earl of Bantry (1767-1851), dedication from the author; Sotheby's, 5 February 1979, lot 61.



28

28

**IRELAND – TRINITY COLLEGE, ROBERT EMMET AND THE RISING OF 1798**

Letter signed by the Lord Chancellor of Ireland and Vice-Chancellor of Trinity College, John FitzGibbon, first Earl of Clare ("Clare"), to the Secretary of State for War, Henry Dundas, transmitting "a list of nineteen persons whom I have been obliged to expel from our University at a late Visitation of Trinity College, for having been leading and active Members of treasonable Societies formed in that house"; adding: "It will be for your Consideration whether Precautions should be taken to guard against their admission into The University of St Andrews, and If you should agree With me in Opinion that they Ought to be Excluded from Any of The British Universities, I shall be Obligated to you If you will have the goodness to transmit a duplicate of the list to The University of Edinburgh, Which I do not find to be governed As the Other British Universities Are"; with both enclosed lists present, each headed "Expelled by the Visitors April 21st 1798", the letter 2 pages, the lists 2 pages, both with integral blanks, some dust-staining, 4to, Dublin, 28 April 1798

£1,000 - 1,500  
 €1,100 - 1,700

'LEADING AND ACTIVE MEMBERS OF TREASONABLE SOCIETIES' – THE LETTER ANNOUNCING THE EXPULSION OF ROBERT EMMET AND FELLOW STUDENTS FROM TRINITY COLLEGE IN 1798, complete with two lists of all nineteen expelled, sent by the Lord Chancellor of Ireland and Vice-Chancellor of Trinity College to William Pitt's right-hand man.

A warrant for Robert Emmet's arrest was to be issued the following year; with his uprising staged in 1803. The words he is said to have spoken from the dock have helped earn him his central position in Irish nationalist tradition: 'Let no man write my epitaph... and when I am prevented from vindicating myself, let no man dare to calumniate me. Let my character and my motives repose in obscurity and peace, till other times and other men can do them justice; Then shall my character be vindicated. Then may my epitaph be written. When my country takes her place among the nations of the earth, then, and not till then, let my epitaph be written. I have done' (Richard Robert Madden, *The United Irishmen: Their Lives and Times*, 3rd ser., vol. 3, 1846, p. 246).

As the history of Trinity reports: 'The result of the inquiry of the Visitors was the establishment of the fact that there were four committees of United Irishmen in the College, the secretaries of which were Robert Emmett, Peter M'Laughlin, the younger Corbett, and Flynn. The sentence of the Visitors was to the effect that Thomas Robinson, Scholar, who had lent his rooms for the meetings of the United Irishmen, and who had in his sworn evidence before the Visitors prevaricated in his answers, was expelled from the College. William Corbett, Dacre Hamilton, John Carroll, and David Shea, Scholars; and Thomas Corbett, Peter M'Laughlin, Arthur Newport, John Browne, and George Keough, Students, were also expelled for contumacy in refusing to be sworn, and because they had fallen into the gravest suspicion, in the opinion of the Visitors, of being acquainted with, and partakers in, a seditious conspiracy. Robert Emmett, Thomas Flynn, John Penefather Lamphier, Michael Farrall, Edward Barry, Thomas Bennett, Bernard Killen, and Patrick Fitzgerald, were expelled for contumacy in refusing to appear before the Visitors, and because there was the gravest suspicion that they were acquainted with, and had been partakers in, the conspiracy. Martin John Ferrall was expelled because he admitted that he was acquainted with, and had been engaged in, this conspiracy, and because he had not informed the authorities of it, nor had been willing to do so... These sentences were confirmed on the 1st of May, 1798, by the Duke of Gloucester, as Chancellor of the University' (*The Book of Trinity College, Dublin, 1591-1891, 1892*, p.88).

Emmet apart, some of these are listed by Madden as United Irishmen, such as John Carroll (sentenced to transportation to Botany Bay on 28 May 1798), and the brothers Thomas and William Corbett; but others not, such as Thomas Robinson, 'a scholar, whose college rooms were a centre for radical activities and who proved to be such an unsatisfactory witness at the visitation that Clare snapped at him, "if your memory is so short you had better give up science", declared that he had withdrawn from the United Irishmen (this did not save him from expulsion)' (R. B. McDowell, 'Trinity College Dublin and Politics', *Hermathena, Quartercentenary Papers*, 1992, pp.115-143, p.126).

29 •  
**JONES (OWEN)**

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

£600 - 800  
 €680 - 910



9 ventose

Je ne puis mieux faire que de mettre  
 mes interets entre vos mains, mon  
 cher voisin, & vous donne carte blanche  
 faire comme pour vous, s'il vous le  
 plaisir d'être tout à fait votre  
 voisine, est pour moi sans peine;  
 voici mes conditions, en supposant que  
 M. de Dumolai demanda deux cents quatre  
 vingt mille livres comme vous me le  
 faites entendre dans votre lettre. Je  
 m'engagerois à donner cinquante mille  
 livres comptant, 50 mille au trente  
 germinal fixe, 50 mille au  
 quinze pluvial fixe, et 50 mille  
 au trente pluvial fixe, et 50 mille  
 au quatre vingt mille livres  
 qui resteroient dues je m'engagerois  
 à les payer dans six ou huit mois  
 avec les interets qui seroient convenus  
 de payer. Salut et amitié  
 Lapagerie Bonaparte

30

30

**JOSEPHINE (EMPRESS OF THE FRENCH)**

Autograph letter signed ("Lapagerie Bonaparte"), in French, to her friend and neighbour Jean Chanorier ("Citoyen Chanorier"), acting as her agent [for the purchase of Malmaison] and putting the matter of settling the outstanding sum of 280,000 livres entirely in his hands ("...Je ne puis mieux faire que de mettre mes interets entre vos mains, mon cher voisin. Je vous donne carte blanche, faites comme pour vous. Le plaisir d'être tout à fait votre voisine est pour moi sans peine; voici mes conditions, en supposant que M. de Dumolai demanda deux cents quatre vingt mille livres comme vous me le faites entendre dans votre lettre je m'engagerois à donner cinquante mille livres comptant, 50 mille au trente germinal fixe, 50 mille au quinze floréal fixe, et 50 mille au trente pluvial fixe, quant au quatre vingt mille livres qui resteroient dues je m'engagerois à les payer dans six ou huit mois avec les interets qui seroient convenus de payer..."); with integral autograph address leaf directed to "Citoyen Chanorier", at 14 Place Vendôme, 1 page, repaired seal-tear in address leaf, which has been laid onto an album leaf, 4to, no place, "9 ventose" no year (27 February) [1799]

£4,000 - 6,000  
 €4,500 - 6,800

'MON CHER VOISIN. JE VOUS DONNE CARTE BLANCHE, FAITES COMME POUR VOUS' – THE LETTER BY WHICH JOSEPHINE AUTHORISES HER AGENT TO BUY MALMAISON DURING NAPOLEON'S ABSENCE ON THE EGYPTIAN CAMPAIGN.

Famously, the practically penniless Josephine purchased her beloved Malmaison in the spring of 1799 for a huge sum while her husband was away campaigning. (On the day this letter was written, General Bonaparte, unperturbed by the fact that Nelson had cut off his escape route home, was issuing orders from his army headquarters at Gazza, having just endured a harrowing crossing of the Syrian Desert, and preparing to march on to Jaffa.) Madame Bonaparte was acting under the mistaken expectation that the conquering hero would return with a fortune, which he did not: 'Malmaison was a venerable, former seignorial domain of substantial proportions with pleasant vistas, farms that could be leased out for income, ample outbuildings for livestock, and vineyards that had gained some local reputation. The estate was in the hands of the Lecoulteux family – members of the former administrative nobility who had lost their money during the Revolution and who had permitted the property, both inside and outside, to become badly rundown. It was not unknown to Bonaparte, who on his return from Italy was

reported to have offered 300,000 francs for it. In the spring of 1799 Josephine undertook negotiations again, using the mayor of Croissy, M. Chanorier, as her agent, and relying also on the expert help of her old Parisian adviser, M. Raguideau. After much haggling the price was brought down from 300,000 francs to 225,000 francs, with extra sums to be paid for the furnishings and for other rights raising the total to more than 271,000 francs. When the contract was signed on 21 April 1799 Josephine did not have the funds to make even a token down-payment. She was forced, consequently, to borrow 15,000 francs from the estate steward for this purpose, so that with his obliging assistance the transaction was sealed. However dilapidated and unfashionable the furnishings of Malmaison then seemed, Josephine was sure that the near future would make possible an almost magical transformation. And Bonaparte could foot the bills' (Ernest John Knapton, *Empress Josephine*, 1963, pp. 180-81).

The "M.de Dumolai" described by Josephine as demanding "deux cents quatre vingt mille livres" was Madame du Molay, the owner of the château, whose banker husband Jacques-Jean Le Couteux du Molay had purchased it in 1771, and where before it fell into disrepair she had hosted a literary salon. The letter's recipient, Jean Chanorier, was the last Seigneur and first Mayor of Croissy, a friend of Benjamin Franklin, and former Receiver General of Finances. Although a patriotic supporter of the Revolution, his antecedents attracted suspicion during the Reign of Terror. In 1779 he had acquired the Chateau de Croissy and it was here that Josephine de Beauharnais sought shelter in 1793, the two becoming good friends.

He was also owner of an eponymous island on the Seine, facing the estate of Malmaison; one more commonly known, nowadays, as La Chaussée (where the Impressionists used to foregather at La Grenouillère). It was this that allows Josephine to style her friend "voisin". (One looks in vain for any properties owned by Josephine in the Place Vendôme, although, by pleasing coincidence, given the context, Chanorier's abode at Number 14 provides the Chase Manhattan Bank with its present day Paris headquarters).

Once Napoleon, on getting back from Egypt, had recovered his good temper and also taken Malmaison to his heart, he tried to buy Chanorier's island, having failed to buy another estate more obviously suited to his purposes; as Marshal Junot's widow was to recall: 'le premier consul chercha alors à étendre le parc sur sa gauche et devant lui, puisqu'il ne pouvait le faire autrement. Il eut un moment l'idée la plus singulière; ce fut d'acheter l'île *Chanorier*. C'est une île plantée d'arbres, dans laquelle il y a de beaux ombrages, de beaux gazons, et d'une étendue assez considérable. Elle est au milieu de la Seine; à la vérité, en face de la Malmaison, mais à une distance bien trop grande pour qu'on pût avoir la pensée de la faire servir à l'agrandissement du parc.' – Mais à *Morfontaine*, répondit le premier consul un jour que Joséphine lui en faisant l'observation, à *Morfontaine*, les lacs sont de l'autre côté de la route: on peut facilement faire un chemin souterrain, et, en achetant tout le terrain qui se trouve entre la route et la rivière et le plantant en jardin anglais, il me semble que cela pourrait se faire?/ Je crois que Fontaine le fit renoncer à son projet, vu que M. de Chanorier ne voulut pas vendre son île. Ce que je sais, c'est que le premier consul chercha d'un autre côté et ce fut alors qu'il acheta les bois *du Butard*' (*Mémoires de la Duchesse d'Abrantès*, Nelson, Éditeurs, n.d., i, pp.283-84).

(The old livre currency, as used in our letter, was to give way to the franc at this time: the last livre notes and coins had been issued in 1794, the franc being introduced the following year at approximately the same rate, one livre and an eightieth; the first one-franc coin being struck in 1803.)

31

### LINCOLN (ABRAHAM)

Signature ("A. Lincoln"), written as President, with autograph subscription: "C.F. Adams/ American Legation/ London.", 1 page, *pasted onto an album leaf, together with an autograph letter by Adams (dated from London, 2 May 1863), and other letters, very light dust-staining, trimmed to 78 x 70mm., undated [?April 1863]*

£1,500 - 2,000

€1,700 - 2,300

THE UNION AND CONFEDERATE CAUSES CHAMPIONED IN LONDON. Charles Frederick Adams, to whom Lincoln is writing, was US Minister to the Court of St James's from 20 March 1861 to 13 May 1868 and did much to prevent Britain siding with the Confederacy. He was son and grandson of two presidents, and father of the memoirist Henry Adams. His letter mounted on the same album leaf as Lincoln's signature sends his compliments to the album's owner, John Coubrough, and was presumably sent with Lincoln's signature.

Also mounted on the album page is a letter by the great oceanographer M.F. Maury, written after he had handed in his US naval commission and entered the service of the Confederacy, first as designer of torpedoes and then as an agent propagating their cause abroad. It is written from his apartment at 10 Sackville Street, London, on 31 December 1862, a month after his arrival in England; and contains the ringing declaration: "No one can tell when peace is to come, but it is approaching rapidly & I hope it will come at an early day".

32 •

### MANTELL (GIDEON)

A collection of seventeen aquatint plates from 'The Fossils of the South Downs; or, Illustrations of the Geology of Sussex', AUTHOR'S PRESENTATION COPY, *inscribed to "Mr. Jenner with Mr. Mantell's Compts, Lewes 1821" on the front free endpaper, interleaved throughout WITH MANTELL'S MANUSCRIPT NOTES describing each plate, 8 hand-coloured, ONE SIGNED IN INK BY MARY ANN MANTELL, some soiling, a few repairs, [1821]; A Narrative of the Visit of Their Most Gracious Majesties William IV. and Queen Adelaide, to the Ancient Borough of Lewes, on the 22d. of October 1830, FIRST EDITION, LARGE PAPER COPY, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Miss Foster with best regards of the author" on the front free endpaper, 2 engraved portraits, off-setting and spotting, circular ink stamp on title, Lupton Relfe, 1831, modern half morocco, 4to--TURTON (WILLIAM) A Manual of the Land and Fresh-Water Shells of the British Islands, new edition, 12 hand-coloured engraved plates, library stamp on title, modern half calf, Longman, 1840--MURCHISON (RODERICK IMPEY) Siluria. The History of the Oldest Known Rocks Containing Organic Remains, FIRST EDITION, 37 lithographed plates (most folding), one folding map, light spotting, library stamp on title, publisher's cloth gilt, rebacked preserving original spine, John Murray, 1854, last 2 mentioned 8vo (4)*

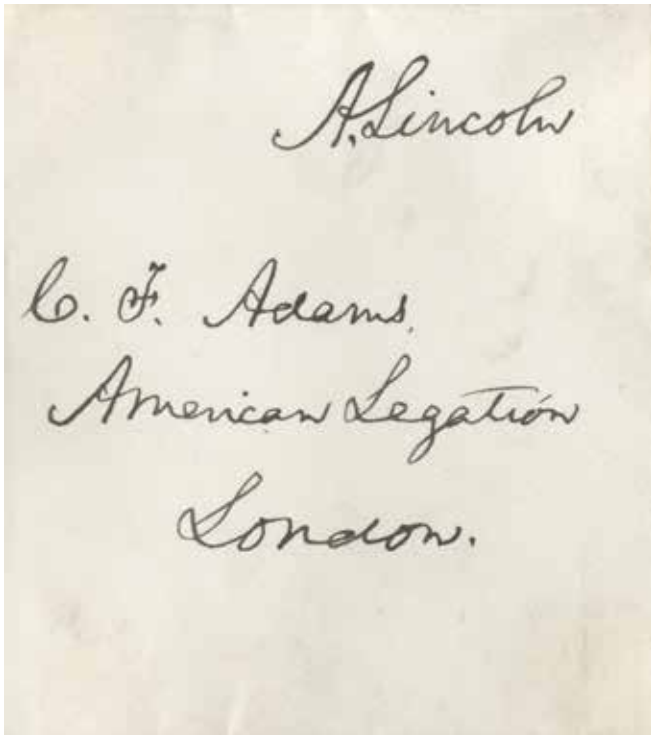
£800 - 1,200

€910 - 1,400

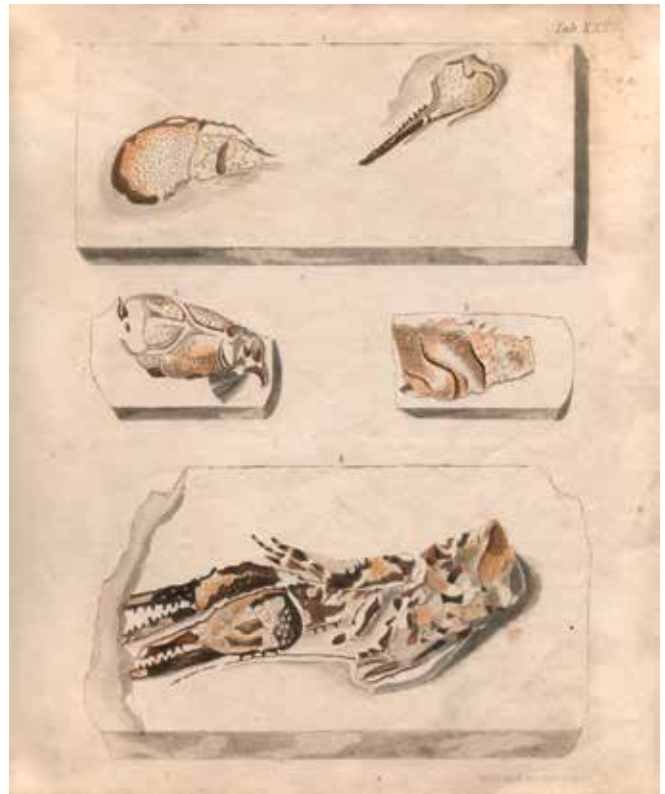
"Saw, teeth, and bones, found in Mr. Jenner's chalk pit, 1817" - a bound collection of engraved plates of fossils, each annotated with a caption by Gideon Mantell, who gifted them to Jenner, owner of a chalk pit near Malling Hill from which many of the most important of Mantell's discoveries emerged, six plates specifically noting the Jenner provenance. In *The Unpublished Journal of Gideon Mantell 1819-1852*" (edited by John A. Cooper, 2010) there are numerous mentions made of Jenner's quarry between 1817 and 1820.

### Provenance

Library "withdrawn" labels on front paste-downs.



31



32

33 •

**MANTELL (GIDEON)**

A Narrative of the Visit of Their Most Gracious Majesties William IV. and Queen Adelaide, to the Ancient Borough of Lewes, on the 22d. of October 1830, FIRST EDITION, LARGE PAPER COPY, AUTHOR'S PRESENTATION COPY, inscribed "To His Royal Highness the Duke of Sussex, with the profound respect of His Royal Highness' most dutiful and most obedient servant the Author. Castle Place, Lewes, May 1831" on the front free endpaper, 2 engraved portraits, off-setting, some spotting, contemporary full calf gilt, covers with wide roll-tool borders, upper cover with title in central panel, rebacked, some scuffmarks, 4to, Lupton Relfe, 1831

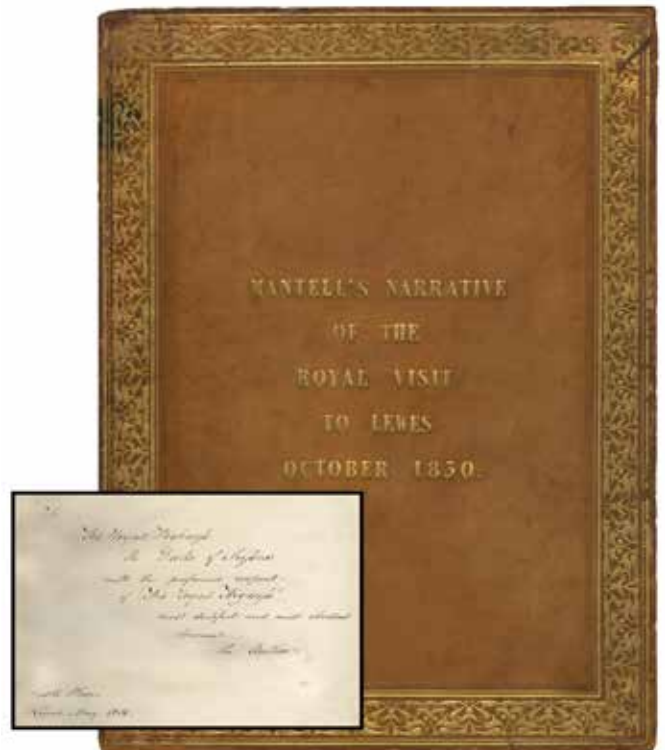
£800 - 1,200

€910 - 1,400

AUTHOR'S PRESENTATION COPY TO THE DUKE OF SUSSEX, of the scarce large paper edition of Gideon Mantell's account of the celebrated visit of William IV and Adelaide to Lewes undertaken in 1830. Augustus Frederick, Duke of Sussex was from 1830 to 1839 president of the Royal Society, a noted bibliophile and younger brother of King William IV, who in 1832 made it known to Mantell that he desired that his soon to be published *The Geology of the South-East of England* be dedicated to himself (see Dennis R. Dean, *Gideon Mantell and the Discovery of Dinosaurs*, 1999). The occasion of the royal visit was recorded in a large painting by Archibald Archer, which was in 1937 gifted to Lewes Borough Council, and now hangs in the town hall.

**Provenance**

Prince Augustus Frederick, Duke of Sussex (1773-1843), presentation inscription from the author; Institutional library labels (with "Withdrawn" stamp) inside upper cover.

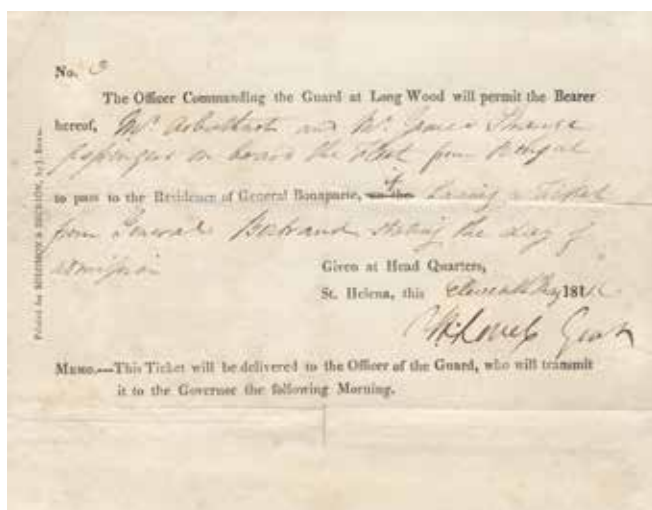


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#### MEDICINE, ASTRONOMY, PHILOSOPHY & LAW

Collection of twenty, mostly eighteenth century, manuscript notebooks on various subjects, covering astronomy, medicine and pathology, physics, philosophy and natural philosophy, teachings on Christianity, jurisprudence and politics, in English (3) Latin (10), French (5), Italian (1) and German (1), including "Concerning the Antiquity and Excellency of Astronomy"—"Phisica" kept by Ludovic Bourgeois of Salines, France, 1790, including 6 folding diagrams – "Vero Onore del Cavalieri" (True Honour of the Knights) – "Union des Syrugians avec les barbiers", 1668 – "Encyclopedia varie eruditionis" by Eusebius Blasco, Carmelite – "Tractatus de simonia", 1788, "Tractatus de actibus humani", "Tractatus de contractibus" and "De praecepto justitiae" (ownership inscription of J. G. Delhotal) – a treatise on the science of various natural phenomena by Girard d'Ailleville, 1778 -- and "Recettes de differents Remedes", a pharmacopoeia, 4to and 8vo, several ownership inscriptions and bookplates, contemporary bindings (calf, vellum, marbled boards, paper wrappers etc.); with two printed pamphlets and Cervantes' *Don Quixote* (Leipzig, Fritsch, 1734), inscribed "The gift of Mrs Reynolds/ 1836/ This Book belong'd to the/ late Queen Charlotte/ wife of Geo III/ J.Harris", eighteenth and nineteenth century (22)

£2,500 - 3,500  
£2,800 - 4,000

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#### NAPOLEON BONAPARTE

Two letters and a pass relating to a visit to Napoleon at St Helena by Mrs Arbuthnot, comprising:

(i) Autograph letter signed by Eliza Arbuthnot, to her sister Catherine Vans Agnew in Madras, posted from Ascension Island, describing the visit ("...We were 5 days at St. Helena of which I was the greater part of 3 of them – & 1 night on shore, that night we slept at Mr. Balcombe's in the room that Buonaparte occupied for one or two Months upon his first arrival... It is an ugly, miserable, hot, disagreeable place... Our visit to Longwood & introduction to the Emperor... took place on Tuesday Afternoon... had the Honour of being introduced, but such a place as it was to be the residence of an Emperor! The furniture consisted (in the room we were received in) of a large clumsy deal Table with crooked Legs, 2 old sideboards of different Patterns, and a few Chairs, the drawing room which we looked into afterwards was better, but neither of them were sufficiently large to admit us, (about 20 persons) & the Emperor's suite, He therefore, after apparently much deliberation with Count Bertrand, said he wd receive us in the Gardens, which is a place in front of the House just like a Madras Compound – Grass & Trees. – Upon this intimation we all sallied forth, headed by Count Bertrand, & met Napoleon attended by Count Lascase, & General Gorgo [Gourgaud]. We all, of course halted, hats were taken off & then introductions took place... When my name was mentioned, all he said was & where is her husband? Mr A was then introduced & he spoke much to him about Mr. Arbuthnot, the Minister at Copenhagen, who had been obliged to run away with all the English, when they heard the french were coming, He then asked what service he had been in, if he had been employed in Diplomacy & was answered no, in Commerce, He then said that was much more profitable! He then asked about Children, whether they were not spoiled in India, 'gaté' was his expression – Mrs Welland & Lady Darrell, two Bengal Ladies he complimented upon their complexions, (they had both rode up the hill & were much heated)... His face is remarkably fat, & as sallow, as Mrs. Anderson's, His hair long, thin straight & greasy, & his Dress a plain Green Coat, with a velvet standing collar & cuffs, & funny silver buttons – the vest white..."); with the postscript: "I enclose Mr A's order to be admitted to Longwood, that you may judge of the ceremony & form attending it"; autograph address panel, marked "British Letter", 10 pages, gilt-edged paper, small seal-tear, some browning and wear especially to outer leaves, 4to, "Ship Rose at Sea – near the Island of Ascension May 18th" [1816]

(ii) Autograph letter signed by Eliza Arbuthnot, to her sister Catherine Vans Agnew in Madras, headed "Duplicate", written from off the Ascension Islands, like the previous one, but posted on arrival back in London; after an opening paragraph explaining the circumstances of its posting, repeating the text of the letter posted from Ascension; with a final section added after her arrival back in London in July; integral address panel, marked "Via Ceylon", 12 pages, gilt-edged paper, light browning, 4to, "Ship Rose at Sea, near the Island of Ascension May 18th 1816", postscript from Thomas's Hotel, Berkeley Square, 10 July 1816

(iii) Partly printed pass, signed by Sir Hudson Lowe, stating: "The Officer Commanding the Guard at Long Wood will permit the Bearer hereof... to pass to the Residence of General Bonaparte", made out to "Mr Arbuthnot and Mr James Strange passengers on board the Fleet from Bengal", headed "No.3", with printed subscription: "Memo:- This Ticket will be delivered to the Officer of the Guard, who will transmit it to the Governor the following Morning", plus printer's colophon: "Printed for Solomon & Dickson, by J. Boyd", 1 page, light spotting and minor tears where folded, oblong 8vo (160 x 205mm.), "Given at Head Quarters, St. Helena, this Eleventh May 1816"

£2,000 - 4,000  
 £2,300 - 4,500

'HIS FACE IS REMARKABLY FAT, & AS SALLOW AS MRS ANDERSON'S, HIS HAIR LONG, THIN STRAIGHT & GREASY' – ELIZA ARTHUTHNOT ENCOUNTERS NAPOLEON BONAPARTE AT ST HELENA. Mrs Arbuthnot's interview with Napoleon occurred early in the governorship of Hudson Lowe (who had arrived on the island on 14 April, was to hold six interviews with Napoleon before cutting off all direct contact after 18 August). His pass admitting her access was printed by the island's principal entrepreneur, Saul Solomon (whose company survives on the island to this day), who profited greatly not only by supplying the passing East India Company trade but also from Napoleon and his household; indeed so much so that 'The house of Solomon was also frequently the medium through which clandestine correspondence was sent from Longwood to Europe' (Archibald Arnott, *A St. Helena Who's Who*, 1919). These papers form part of the muniments of the Vans Agnew family of Barnbarroch and Sheuchan.

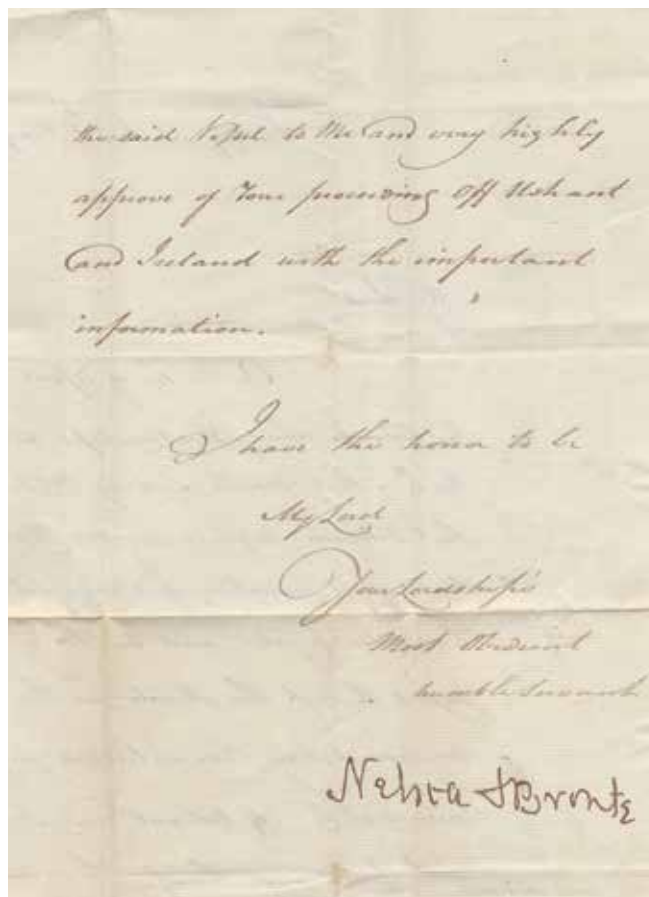
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**NELSON (HORATIO)**

Letter signed ("Nelson & Bronte"), the text in the hand of Nelson's secretary, John Scott, to Lord Mark Kerr of the *Fisgard*, acknowledging receipt on 19 April of his letter of the ninth, "sent by Mr [Peter] Truppo in the Diligente, acquainting me that as the French fleet consisting of Eleven Sail of the line, Seven frigates and two Brigs, had passed through the Straits... You intended proceeding immediately Off Ushant and Ireland with Intelligence thereof"; assuring him that "In Answer to which I am much obliged by Your Lordship's sending the said Vessel to Me and very highly approve of Your proceeding Off Ushant and Ireland with the important information", 2 pages, paper watermarked 'Fellows/ 1804', integral blank removed, slight creasing and a few light fox-marks, folio, Victory at Sea, 1 May 1805

£2,000 - 3,000  
 £2,300 - 3,400

'THE FRENCH FLEET CONSISTING OF ELEVEN SAIL OF THE LINE' – VILLENEUVE BREAKS FREE FROM NELSON'S BLOCKADE, and the scene is set for the Great Chase. This – the moment that Kerr received and passed on Intelligence that Villeneuve had escaped – is identified by John Terraine as marking the crisis of the Trafalgar campaign: 'Captain Lord Mark Kerr of the frigate *Fisgard* was refitting at Gibraltar, with half his gear ashore, in April 1805 when Villeneuve escaped from Nelson and passed through the Straits. Kerr sent off a lieutenant [Truppo] in a hired brig [*Diligente*] to warn Nelson, abandoned his gear and cut short his refit, and fighting foul



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winds proceeded to carry his news first to Admiral Calder at Ferrol, then to Lord Gardner with the Western Squadron, then to Plymouth for the Admiralty and finally to Cork – a splendid, spontaneous, comprehensive act of illumination'; Terraine adds: 'All too often, in the matter of Intelligence, it is accident that plays a large part; in April 1805 it was a mixture of accident and discretion.

It was the accident of being in the midst of a refit that placed Captain Lord Mark Kerr and the frigate *Fisgard* in Gibraltar on 8 April, as Villeneuve passed by on his way to Cadiz. We have already noted how Kerr reacted; it is necessary to go a little deeper into his story. We have seen that his first action was to try to warn his chief, Nelson. He cleared Gibraltar on the 11th, and on the 15th he spoke to the frigate *Melampus*, belonging to Sir Robert Calder's squadron off Cape Finisterre. The *Melampus* carried Kerr's news to Calder, who sent her on at once to warn Lord Gardner at Ushant, leaving Kerr to take the news to Ireland, always a sensitive area when the French were on the move. On the way, he made contact with one of Gardner's cruisers on 23 April, and Gardner (informed twice over) at once sent the news on to the Admiralty, who had it by 25 April. This means that, thanks to Kerr's discretion, the Admiralty had sure Intelligence of Villeneuve having passed the Straits of Gibraltar just seventeen days after he did so – very good going for those days. When the news arrived the political crisis was at its height... If it was accident and discretion combined that had brought in the first Intelligence of Villeneuve, what now followed was all due to discretion' (*Trafalgar*, 1998 edition, pp. 34, 73-5).

On the day he wrote our letter to Kerr, Nelson also wrote to William Marsden of the Admiralty, apprising him of Kerr's news and approving of his action. Twelve days later, he set off in pursuit of Villeneuve across the Atlantic. Not in Nicolas.

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### NIGHTINGALE (FLORENCE)

Autograph letter signed ("Florence Nightingale"), to her trusted nurse, Mrs Roberts, asking her to return immediately with one of her nurses, leaving the others "in charge of the nun" ("...We have 250 wounded just arriving & I want you for a few hours to see after them..."), 1 page, integral blank frayed with traces of mounting verso, one or two fox-marks, 8vo, [Scutari, 1854-6]

£1,000 - 1,500  
€1,100 - 1,700

'WE HAVE 250 WOUNDED JUST ARRIVING' – FLORENCE NIGHTINGALE IN THE CRIMEA. The letter's recipient, Eliza Roberts was a retired nurse from St Thomas's who went out with Florence Nightingale in late October 1854 and was the only one of the original party of twenty to stay the course, being 'worth her weight in gold'; she also nursed Nightingale through her critical illness of May 1855, saving her life (see *Florence Nightingale: The Crimean War in Collected Works*, vol. xiv, 2010, edited by Lynn McDonald, pp.65, 384 & 1038). She is commemorated in Jerry Barrett's painting *The Mission of Mercy: Florence Nightingale receiving the Wounded at Scutari* (1857, NPG), where she is seen nursing a wounded soldier (indeed, being the only person in the picture doing anything useful).

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### PALLADIO (ANDREA)

Le fabbriche e i disegni di Andrea Palladio. Raccolti ed illustrati da Ottavio Bertotti Scamozzi, FIRST EDITION, 4 vol., text in Italian and French, engraved portrait frontispiece, 206 engraved plates only (of 210) by Davide Rossi, Gaetano Testolin and others, some double-page, first 3 leaves and 2 plates repaired (with loss to text of Preface), some waterstaining touching platemarks, particularly heavy in vols. 1 and 4 with some blooming, modern half leather [Berlin Cat. 2722; Fowler 231], folio (510 x 360mm.), Vicenza, Francesco Modena, 1776-1783

£1,000 - 2,000  
€1,100 - 2,300

The first edition of a monumental work on Palladio's architecture written by Ottavio Bertotti Scamozzi, a practicing architect in Vicenza who provides a history of each of the buildings with measured plans, elevations and details.

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### PANOFKA (THÉODORE)

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

£800 - 1,000  
€910 - 1,100

The only edition of a scarce and attractively illustrated volume devoted to the Pourtalès-Gorgier collection of important Greek vases, sculptures and bas-reliefs. The text consists of essays on the objects, including one by Ennio Visconti. We have traced only two other copies offered at auction in the past fifty years.

#### Provenance

Richard Hugh Sennett, bookplate.

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### PETROLEUM

MARVIN (CHARLES) Baku, The Petrolia of Europe, [1883]; The Coming Deluge of Russian Petroleum, [1886]; England as a Petroleum Power, [1887], frontispiece maps, publisher's orange printed wrappers, 8vo, R. Anderson (3)

£600 - 800  
€680 - 910

"Unless England displays promptness and energy the Petroleum trade, not simply of Baku, but of the whole world, will slip through her fingers" (introduction to *The Coming Deluge*). It is probable that Marvin was a freelance consultant to the oil industry, which would account for his sensationalist promotion of oil.

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### PYNE (WILLIAM HENRY)

The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore, 3 vol., FIRST EDITION, half-title, 99 hand-coloured aquatint plates (of 100, lacking "Ancient Kitchen" in volume 1) after Wild, Sutherland, Westall, and others, some offsetting from plates to text (but plates clean), stain at gutter margin of final 10 text leaves of volume 3, institutional withdrawal stamp inside upper covers, modern green half morocco, red gilt morocco spine label [Abbey, Scenery 396; Tooley 389], folio (345 x 280mm.), Printed for A. Dry, 1819

£600 - 800  
€680 - 910

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### [RETZA (FRANCISCUS DE)]

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

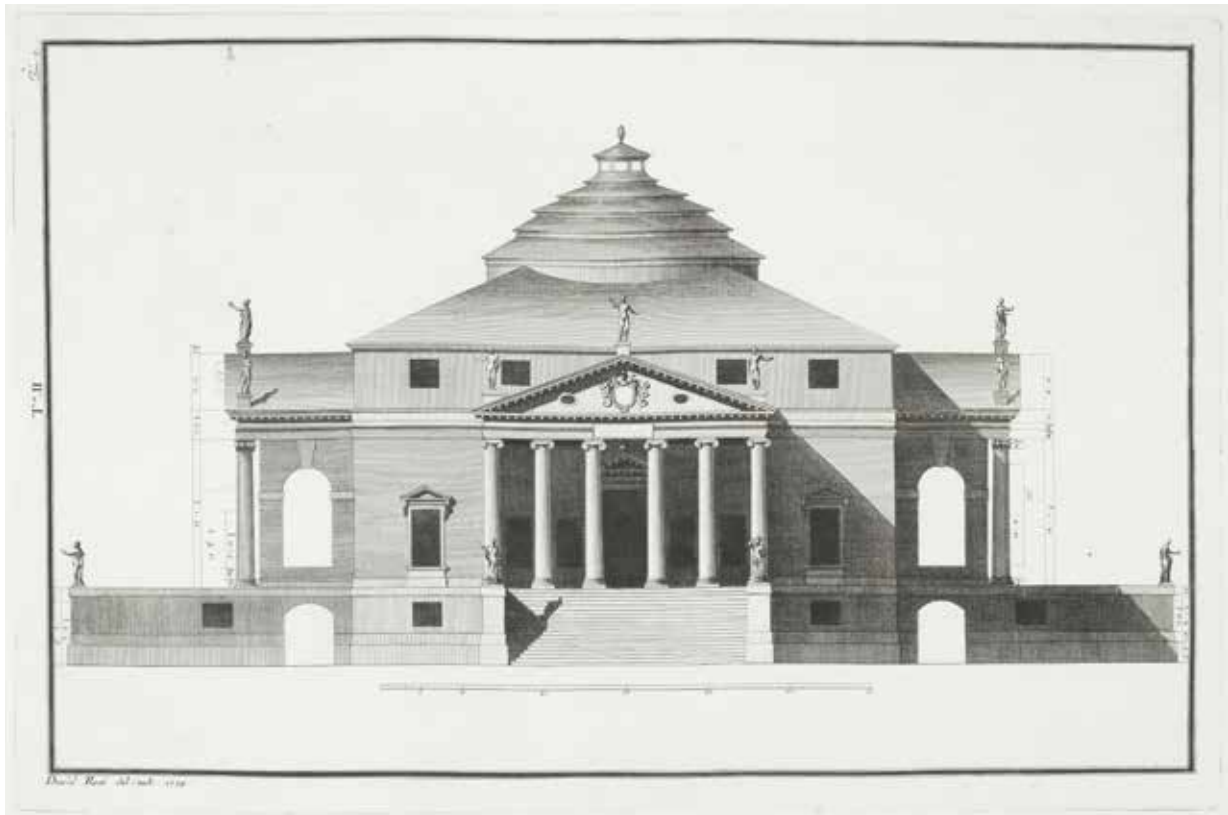
£800 - 1,200  
€910 - 1,400

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

#### Provenance

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





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**RUSKIN (JOHN)**

Five autograph letters signed (“J Ruskin”), to the painter Frederick Francis Foottet (“My dear Mr Footitt [sic]”), instructing him on his art and study (“...I would advise you to stay in Derby, and form an honourable and consistent position there, painting portraits with conscientious attention, and employing your summers in study of the lovely landscape of your county... To come up to London would be to expose yourself to the chance of having to struggle wretchedly and meanly among mean people... A run up to London annually to see – not the Academy, but the National gallery – prolonged sometimes to Paris, sometimes to Antwerp or Bruges, will keep your mind *in* true tone, and sympathy with the highest art: of which photographs, (the originals once seen) will be admirable auxiliary memorials...”); in other letters urging Foottet to tell him all he possibly can about his experiences in spiritualism, sparing him no details whatsoever (“... The subject of spiritualism is foremost with me of [sic] all I have to investigate as a teacher: - to myself personally it is of momentous and unspeakable interest...”), commenting on a French oculist who imputes Turner’s late style [to the effect of jaundice] (“...I am glad you did tell that report about Turner! It all began with a ridiculous French oculist...”) and praising Goldsmith (“...He and I are in perfect sympathy in all things – but I can’t write like him. – ah no, no...”); with envelopes, *9 pages, some browning, wear and weakness at folds, stamps removed from envelopes, 8vo*, Venice and elsewhere, 1877-79 where dated

**£600 - 800****€680 - 910**

‘TRUE TONE, AND SYMPATHY WITH THE HIGHEST ART’ – Ruskin gives advice to a young painter. The Barnsley-born Frederick Francis Foottet was at this time living in Derby, having made his debut at the RA in 1873, and exhibiting there until the 1930s. Ruskin had praised his first exhibited painting, but asked of it ‘Yes, the artist is painting trees, but is he sure that he can draw a leaf?’; which persuaded Foottet to spend several months of intensive study of fruit and leaves under the Master. But his advice notwithstanding, Foottet, broke, moved to London and, breaking with Ruskin’s style, took up a more symbolist manner (see the ‘Frederick Francis Foottet: A Forgotten Master’, 29 January 2011, in the *Idbury Prints Adventures in the Print Trade* blog).

**SCHLIEMANN (HEINRICH)**

Autograph letter signed (“H Schliemann”), to “Sir”, announcing that he intends “going to morrow night to the Thermopylae” and is “overwhelmed with work”; but that “most likely I shall show to morrow to Mr and Mrs Pfeiffer the Mycenian Collection” and he is welcome to join them, *1 page, on blue paper, mounted at left edge on an album leaf, overlaid by two small patched of paper from another letter, minor tears at folds, 16mo*, dated in another hand Athens, 26 January 1883

**£800 - 1,200****€910 - 1,400**

SCHLIEMANN OFFERS TO ‘SHOW TO MORROW... THE MYCENIAN COLLECTION’, which included the so-called Mask of Agamemnon, which he had discovered in 1876. In 1883 he conducted his excavations at Thermopylae and Marathon as well as continuing his third excavation of Troy.

**SCOTLAND**

Collection of documents pertaining to the settlement and administration of Scotland after the accession of William III, comprising (i) Letter (seemingly original) by the third Duke of Hamilton, as President of the Council, concerning Scottish shipping and trade (“...There are also many complaints mad to us by the Merchands of this kingdom that their ships are stopped in England, and the seamen necessarie for navigating therof are pressed & Seazed on...”), *1 page, rodent-damage in upper margin, damp-staining to the lower, folio*, Edinburgh, 15 December 1691; (ii) Original petition to William III (headed: “May it please your sacred Majestie”), signed by “Ard: Mure” [?Sir Archibald Muir of Thornton], issued “by warrand of the convention of Royall borrowes”, complaining of “the project for setting a Linning manufactorie in this Kingdom by English hands” which “does threaten the prejudice of Our state”; with integral address-panel (“To The King”) and closure seal, *1 page, dust-staining, folio*, Edinburgh, 19 April 1692; (iii) Letter signed twice by the Lords Commissioners of the Treasury of Scotland, the Earls of Tweeddale (Chancellor), Drumlanrig, Breadalbane and Linlithgow, addressed “for your selve” and superscribed “My Lord”, the first part communicating papers concerning Lord Raith, the Deputy Treasurer (“...wee judged it not proper for us to communicat them to him, (altho of our number) it not being to be expected that he would concur in many of them, wee belive that it will be obvious that they are for the good of his Majesties service...”), also enclosing the account of Sir Patrick Murray [Receiver of Customs], and seeking instructions as to bishops’ rents; with a signed postscript on conjoint leaf; address panel, *2 pages, dust-staining where folded and exposed, minor wear at folds etc., folio*, Edinburgh, 29 June 1692; (iv) Commission issued to Colonel John Hill, signed by the Lords Commissioners of the Treasury of Scotland, the Earls of Tweeddale (as Chancellor), Linlithgow and Breadalbane, and by Lord Raith (signed again by Tweeddale in the margin), issued in pursuance of the royal warrant of 24 November “to have the laws exercut in their full extent against the Captaine of the Clanronald” and that the Lords of the Treasury grant, warrant and commission “Collonell John Hill Governour of ffort william at Innerlochrie to uplift the Rents & Dewties of his [the Captain of Clanranald’s] estate”; written on two sheets of paper pasted together (with Tweeddale’s second signature authenticating the upper portion); contemporary docket, *1 page, minor wear at folds, dust-stained where exposed, long folio (580 x 29mm.)*, Edinburgh, 24 December 1692

**£1,000 - 1,500****€1,100 - 1,700**

‘THE LAWS EXERCUT IN THEIR FULL EXTENT AGAINST THE CAPTAIN OF THE CLANRONALD’ – William III’s government of Scotland in the year of the Massacre of Glencoe, targeted against the Clan Macdonald, as a supposedly exemplary measure. Orders for the massacre had been given to Colonel Hill (to whom the last of these documents is directed) in January 1692; with Hill authorising the measure the following month. Allan, 14th Chief of the Clanranald branch of the Macdonalds, had led 500 of his clansmen on the right wing of Dundee’s army at the Battle of Killiecrankie in 1689, with his principal seat, Castle Tioram, being garrisoned by the English after the battle. He was spared Glencoe, which his branch did not attend, but was to be killed at the Battle of Sheriffmuir in 1715.

All of these documents bear the small paper collection seal of the ‘Scot. Arch. & Hist./ I.E.G.’ and inscribed in ink “No 121/ 2” [for the International Exhibition Glasgow, 1901].

**SOLSONA (FRANCISCO)**

Stilus capibreuiani: cum mult[is] questionibus ac aliquibus reg[is] e audientie decisionibus... cum indice materiarum, 2 titles within elaborate woodcut borders (the first restored with section at side supplied in pen facsimile, slight loss of text on verso), without blank +i, some dampstaining and soiling, a few single wormholes to first c2 gatherings, 31 blank leaves bound at end, contemporary vellum, titled in ink on spine, stained, upper cover with some wormholes and chips to top edge [Graesse VI 433; Palau 319.013], small 4to, [colophon:] Barcelona, Salvator Leget, 1547

€800 - 1,200

€910 - 1,400

Scarce first edition of this important work by the noted Catalan lawyer Francisco Solsona.

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**TRAHERNE (JOHN MONTGOMERY)**

"Catalogue of Scraps. No. 1", an album of watercolours, sketches, photographs (loose), printed ephemera, and prints relating to Traherne's family, antiquarian interests, the Talbot family and Magram House in Glamorgan, approximately 170 leaves, approximately 25 watercolours, 20 ink or pencil sketches, 9 photographs (including 2 salt prints, loosely inserted), 300 engravings or lithographs, mounted on verso only, contemporary half red morocco gilt, titled "Scraps. 1840" on upper cover, worn, folio (425 x 280mm.), [early/mid nineteenth century]

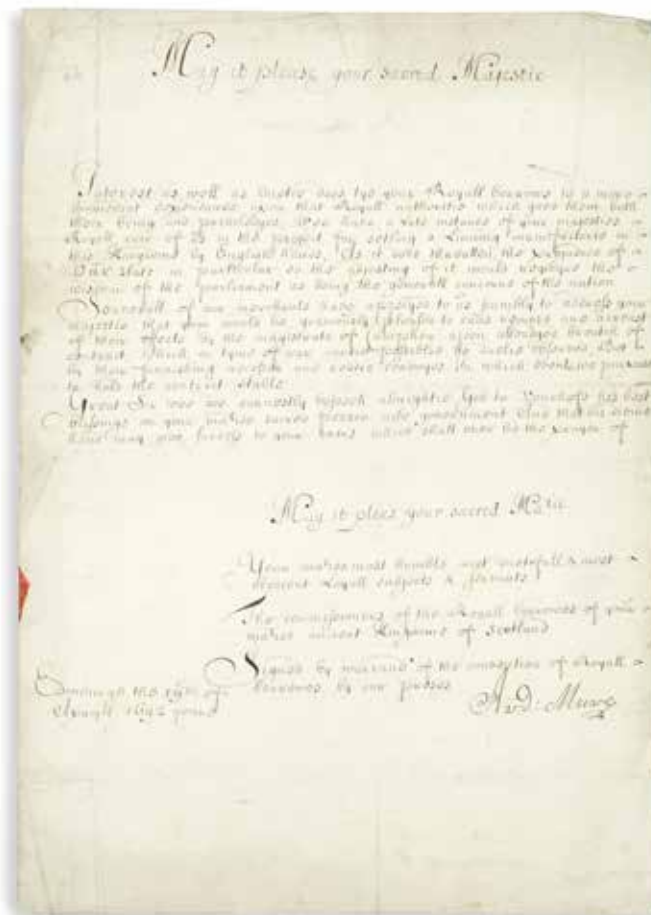
£1,000 - 1,500

€1,100 - 1,700

Album compiled by Welsh antiquarian John Montgomery Traherne (1788-1860), "one of the chief authorities of his time on the genealogies, history, and archaeology of Glamorgan" (ODNB), the contents reflecting the interests (Wales, geology, antiquaries, etc.) of himself and his wife Charlotte, "third daughter of Thomas Mansel Talbot of Margam, who was an antiquary and artist in her own right" (ODNB).

Watercolours and sketches include: View of fishing boats (215 x 300mm.) by Calvert R. Jones "from J.D. Harding"; "North West View of Margam" by Charlotte Louisa Traherne, "South Front of Margam from Recollection" (180 x 240mm.); "Dryslwyn Castle" by J.L. Moggridge; "Slackpole Court, Pembrokeshire"; "Westwood - from road between Newport & Chepstow"; "Chesil Beach and Portland Island"; "a picture by Ruysdael at Penrice Castle"; "Persian Lady and her slave... from a drawing by Col. Darcy"; a caricature sketch of "Signior Egidy as Mr. Blunderbore... in Jack the Giant Killer at Dunraven Castle..." signed by Calvert R. Jones; Traherne monument at Southwark Cathedral; "Design for the Victoria Medal, Cardiff Eisteddfod 1834"; annotated pencil view of Culver Hole and cliffs near Swansea; copy of a painting at Lacock Abbey, and "drawing for the hall at Lacock Abbey" (Lacock being the home of the Talbots, owned by Charlotte Louisa Traherne's brother).

Printed material includes: a diploma presented to J.M. Traherne by the Royal Society of Antiquaries at Copenhagen; "The Chanticleer. No. 1 London May 28, 1829"; 4-page annotated list of subscribers to the "Monument to the Memory of Mr. Canning"; lithograph of a country girl by R.J. Lane after Queen Victoria (annotated in ink "Sent by the Duchess of Beaufort to the Swansea Infant School Bazaar, 1834"); "Costume of Glaciers Scratched by T. Sopwith"; "Glacial Theory. The Irregularities of Sol Visited Upon his System..." [by Henry Thomas De la Beche].



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Miscellaneous materials include: the skin of a "Field Mouse 1785?"; pressed mounted sea weed captioned "Indian Seas. Brought by the late Christopher Traherne 1809"; 4pp. autograph letter (with page of six watercolour views of stone crosses) from Rev. Thomas Rackett of Spetisbury to Traherne (Nov. 1829); transcription of Thomas Moore's poem "To Caroline, Viscountess Valletot. Written at Lacock Abbey, Jan. 1832"; two salt prints, including one captioned in pencil "Uncle Kit [i.e. Christopher Rice Mansel Talbot]. The Orangery, Magram".

**Provenance**

John Montgomery Traherne, bookplate; by descent to the present owner.





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### TRAHERNE-TALBOT FAMILY

TRAHERNE (CHARLOTTE LOUISA) A series of twelve nineteenth century watercolour albums recording "Grand Tours" of Europe undertaken by Charlotte Louise Traherne (née Talbot) in 1830, and 1847-8, and c.1848-1850 by Jane Harriet Nicholl (née Talbot), together approximately 882 watercolours and 70 pen and ink or pencil drawings, mostly mounted one per page (recto only), nearly all captioned (usually on the mount, some on manuscript index), the Traherne albums each have a manuscript title usually within a decorative ink border, standard size of watercolours 185 x 260mm. or similar, half morocco (the 5 volumes from 1847-8 uniform), one with loss to spine and one cover detached, 4to and small folio, [1830, 1847-1848-1850] (12)

£2,000 - 4,000  
 £2,300 - 4,500

NINETEENTH CENTURY "GRAND TOUR" WATERCOLOUR ALBUMS by two good amateur female artists from the distinguished Welsh Traherne/Talbot family.

Charlotte Louisa Traherne, daughter of Thomas Mansel Talbot of Margam & Penrice Castle in Glamorgan, married the Welsh antiquarian John Montgomery Traherne on 23 April 1830, after which they undertook a six month "Tour on the Continent". This journey through France, Belgium, Germany, Switzerland and Austria ("Six days in the Tyrol") is recorded with upwards of 470 watercolours and sketches (mostly views, but also regional costumes and customs, details of building exteriors/interiors and antiquities) in six albums. A second tour, in 1847-48, was primarily devoted to Italy visiting Belgium, Germany, and Austria en route, with towards 400 watercolours in five volumes.

The final volume, titled "Round Rome" with the initials "J.H.H." on the upper cover, is attributable to Charlotte's sister Jane Harriet Nicholl (1796-1874), whose husband, John Nicholl, died whilst in Rome in 1853. This includes sixty-eight landscape and architectural views in Rome and the surrounding area.

### Provenance

By descent to the present owner.

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

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#### **TRAHERNE-TALBOT-DILLWYN-NICHOLL FAMILIES**

Three albums of watercolours (including many scenes of the Alps and Wales) and photographs (including views in Russia and Canada), approximately 150 watercolours (225 x 330mm., and smaller) and 150 gelatin silver prints (most approximately 100 x 80mm., or similar), mostly pasted in and captioned, some signed, half morocco, 2 with covers detached, various sizes, [c.1876-1905]; together with 2 albums containing approximately 150 photographic carte-de-visite portraits of the Talbot and Nicholl extended families and associates (including the pioneering photographers John Dillwyn Llewellyn, and Henry Fox Talbot holding a camera), the majority of sitters identified in ink captions (5)

£1,000 - 1,500  
€1,100 - 1,700

Albums relating to a number of expeditions undertaken in Switzerland, Russia and Canada. Includes approximately 40 accomplished watercolour views of the Alps and the glaciers in particular, attributed to Lewis Llewellyn Dillwyn (1814-1892), member of the Geological Society and friend of Henry de la Beche. Included are a further 13 watercolours of Alpine flowers. Welsh scenes include three views in the Penllegare Valley (near Swansea, home of Lewis' brother the photographer John Dillwyn Llewelyn), Cader Idris, Llandaff, Brecon, Llandrindod, and a boating scene "after a painting by Calvert Jones". A later album includes good groups of photographs including a group of approximately 60 relating to explorations made by Mary De La Beche Nicholl (1839-1922) between 1900 and 1905 to Canada - Emerald Lake and Yoho Valley, Mount Assiniboine, and elsewhere in British Columbia, including Mary Nicholl climbing up and on the summit of Mt. Afton; Ashnola and the Similkameen Valley (2 of Stoney Indian groups; bear hunting and a series of photographs by James Simpson recording "a trapper's winter work", and a 12-page manuscript account of a trip "from the Ashnola to Barron"). A group of approximately 15 unusual images depict coal mines, factories, local villages, R.M.D. Nicholl with his cook and servant, and forms of transport in Kadiefka, Russia.

#### **Provenance**

By descent to the present owner.

50 •

#### **VANITY FAIR**

Vanity Fair: A Weekly Show of Political, Social, & Literary Wares, vol. 1-5, and 7-15, numerous chromolithographed and colour-printed caricature portrait plates, publisher's green cloth gilt, g.e., FINE COPIES, folio, "Vanity Fair" Office, [1868-1875] (14)

£600 - 800  
€680 - 910

#### **Provenance**

William Ogilvy Dalgleish of Errol (1832-1913), bookplate.



49



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## ROYALTY

51 \*

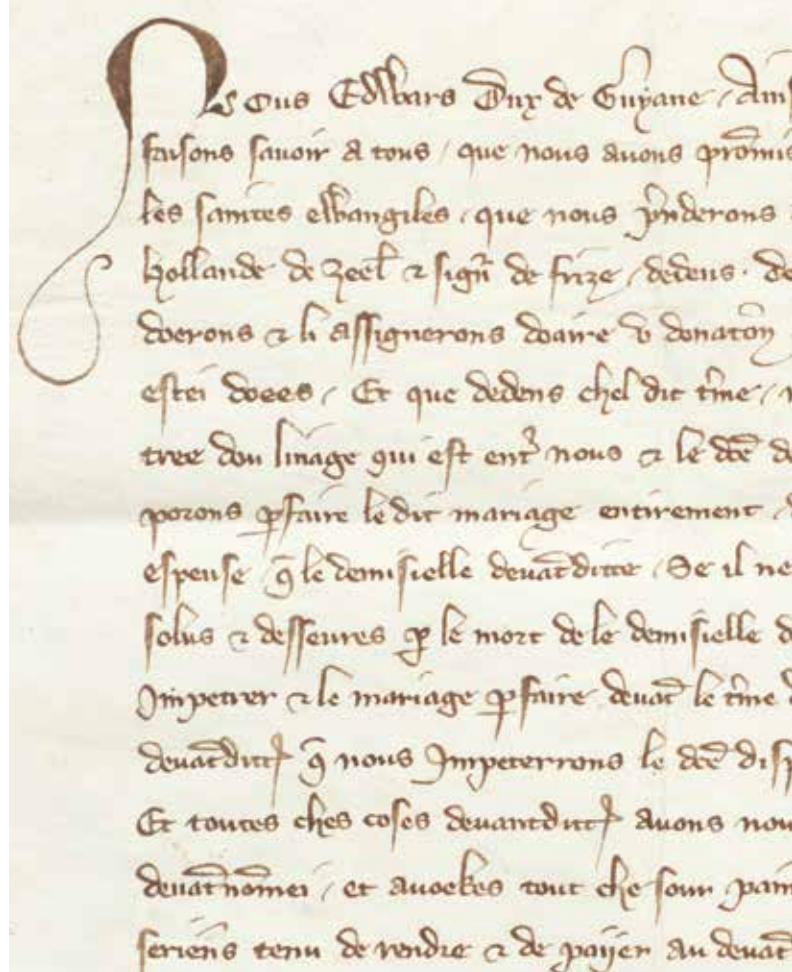
### EDWARD III AND PHILIPPA OF HAINAULT

THE MARRIAGE CONTRACT BETWEEN EDWARD III AND PHILIPPA OF HAINAULT, by which Prince Edward [the future Edward III], as Duke of Aquitaine and eldest son of the King of England ("Nous Edwards Dux de Guyane, Ainsnels filz de tresexcellent Prince monseigneur Edward par la grace de dieu Roy dengleterre"), undertakes to marry Philippa, daughter of Count William of Hainault, within two years of the contract being drawn up ("nous avons promis et prometrons sollempnelment par nostre foi loyaltel et sairement fait et prestei sour les saintes ewangiles, que nous prenderons a femme et a espeuse demiselle Phelippe, fille monsigneur Guillaume Conte de Haynau, de Hollande de Zéelande et signeur de frize, dedens deus ans, de le date de ches presentes lettres"): he promises that he will assign dower; that he will obtain papal dispensation for the marriage; that he will not engage himself to marry any other, unless Philippa dies within the term; and that he will pay Count William £10,000 if the terms of the contract are broken, and empowering him to make constraint on English goods by sea or by land to recover the sum; with, attached by a vellum tongue, a large fragment in white wax of the central portion of the Seal of Prince Edward, as eldest son of the King, Duke of Aquitaine, Count of Chester, Ponthieu and Montreuil, showing on the obverse side his mounted, armoured and heraldically-surcoated figure facing to the left, and on the reverse the central part of his heraldic shield; in an elaborate green morocco modern fitted case, *twenty-seven lines written in a clear hand on one skin of vellum, with flourished first initial, early nineteenth century dockets on the reverse and inscribed by Sir Thomas Phillipps as being MS 27724, slight dust-staining where folded and exposed on verso (as is usual) but overall in unusually fine, fresh and attractive condition, 238 x 242mm.*, "Che fu fait et acordeit a Mons en Haynau le merquedy apries le fieste saint Barthelmieu apostle, lan de grace Mil. ccc. vint et sis", Mons, Hainault, 27 August 1326

£100,000 - 150,000  
€110,000 - 170,000

'NOUS EDWARDS DUX DE GUYANE, AINSNELS FILZ DE TRESSEXCELLENT PRINCE MONSEIGNEUR EDWARD PAR LE GRASCE DE DIEU ROY DENGLETERRE' – THE TREATY THAT ENABLED QUEEN ISABELLA, THE 'SHE-WOLF OF FRANCE', TO INVADE ENGLAND, DEPOSE THE KING, AND PLACE HER SON ON THE THRONE.

With this marriage contract, Isabella secured the dowry that enabled her to set in train the invasion of England and replacement of her husband Edward II by their son, Edward III. In the words of Juliet Vale, writing in the *Oxford Dictionary of National Biography*: 'A marriage alliance with Hainault was an essential part of Queen Isabella's strategy to oust her husband, Edward II, and place their son (the future Edward III (1312–1377)) upon the throne. This entailed military aid from Philippa's uncle, John of Hainault, lord of Beaumont, and the active collaboration of the count... A marriage contract, with strict terms for non-compliance and conditional upon papal dispensation, was drawn up on 27 August 1326 at Mons in Hainault, despite opposition from Edward II and his council... Isabella swore (on behalf of her son)... that the marriage would take place within two years. Negotiations for papal dispensation for the marriage (Philippa and Edward were related within the third degree of consanguinity) were in train from March 1327, and this was granted on 30 August 1327'.



Isabella's actions, made possible by the receipt of her prospective daughter-in-law's dowry, were to set in train an extraordinary chain of events and establish an extraordinary precedent: 'In 1327 Edward III was crowned king of England in the place of his father, Edward II, who was still alive. This was an unprecedented event in post-Conquest England: one which upset the order of things, threatened the sacrosanctity of kingship, and lacked clear legality or established process' (Valente, p.852). It was an event that was freighted with the implication that a ruler did not rule by right but by consent of those governed, and could like Edward II be deposed because he was a useless king (*rex inutilis*), one politically inept and personally incompetent: 'Political success, rather than legal process, justified Edward II's deposition. Nonetheless, the sponsors of the 1327 dethronement deemed it expedient to cite authority to sanction one king's expulsion and another's succession. To the formula that Edward II "had ousted himself from the government," the victors added that he "was deposed... by the unanimous consent" of the lords and of "the whole clergy and people." Likewise, the queen's apologists claimed that Edward II had granted the crown to his son "by the common counsel and assent of the prelates," of the peers, and of "all the community of the kingdom." In this way they rooted the principles of counsel and consent still deeper in England's laws and customs. Further, the statement, "it is agreed that Sir Edward [III], the king's eldest son, should have the government of the realm and be crowned king," seems grounded in the principle of contract" (Dunham & Wood, pp.739 and 741).





Queen Isabella and Prince Edward meeting her brother Charles IV, King of France in 1325. Image: BnF Français 2662, fol. 1.

#### Background to the contract

Although our document was issued in the name of the future Edward III and bears his seal, he was only thirteen-years-old at the time and no-one was or is in any doubt that the prime mover was his mother, Isabella, Queen of England; in alliance with Roger Mortimer and other powerful opponents of the King who had joined her court-in-exile on the Continent.

Queen Isabella was the only surviving daughter of Philip IV, King of France (Philip the Fair), and sister of three French kings, Louis X, Philip V and Charles IV (Charles the Fair). It was through her that her son, Edward III, was to lay claim to the throne of France in the Hundred Years War.

Isabella had married Edward II in 1302, shortly after his ascent to the throne. Famously, it was not a marriage that got off to a good start: 'Even before the couple reached England for their coronation on 25 February 1308, Edward had sent [Philip IV's] wedding gifts to his favourite, Piers Gaveston (d. 1312). It was said that Edward visited Gaveston's bed more often than Isabella's; she complained to her father that Gaveston usurped her place and that her funds were inadequate... Isabella's dislike of Gaveston was well known and it was said that to eliminate him, she was in contact with her father, the pope and cardinals, and English earls' (Parsons).

Edward did however manage to father several children with Isabella, the eldest of whom was the future Edward III. With his birth at Windsor on 12 November 1312, Isabella's position at court was greatly enhanced, being now mother to the heir to the throne. The events of Edward II's turbulent reign are well known, such as the

murder of Piers Gaveston, the disastrous defeat by the Scots at Bannockburn, the civil war with his barons, and the rise of a new favourite, Hugh Despenser who, with his father, soon wielded despotic power and threatened the position of Isabella. Meanwhile, Isabella's brother Charles IV, King of France, was threatening English possessions in Aquitaine.

Edward II sent Isabella to France in 1325 in order to broker a peace with her brother. This she achieved, even if at heavy financial cost to her husband. Under feudal custom it was also necessary that Edward II pay homage to Isabella's brother for English possessions in France. Charles IV agreed, possibly in collusion with his sister, that Edward II need not do this in person but could instead send over his son and heir, Prince Edward. To this end, Prince Edward was created Duke of Aquitaine and Count of Ponthieu and left England on 12 September 1325. But after paying the required homage he stayed on in Paris with his mother. Edward II ordered them home but without success: 'Pretending Edward had expelled her from England, Charles supported Isabella in hopes of recovering Aquitaine. She now spent more time with Englishmen exiled as traitors than with the advisers Edward had given her. Among the exiles was the marcher lord Roger (V) Mortimer... by March 1326 it was known in England that he and Isabella were lovers' (Parsons).

#### The contract sealed at Mons in Hainault on 27 August 1326

Isabella and Prince Edward then left France for Hainault (as Hainaut is styled in English). This was a lordship within the Holy Roman Empire comprising what is now the Belgian province of Hainaut and part of the eastern France with its capital at Mons and second city at Valenciennes. It was here, at Mons, that Isabella took the decisive move and pledged the hand of Prince Edward to that of the daughter of the Count of Hainault; and formed what was in effect a military alliance in readiness for the invasion of England.

Just as no-one is in any doubt that Isabella was prime mover of our contract, so no-one is in any doubt as to its real purpose. In what is possibly the first history play in English, Christopher Marlowe has Sir John of Hainault (Philippa's uncle) address the young Prince Edward thus: 'My lord of England, sith th' ungentle king/ Of France refuseth to give aid of arms/ To this distressed queen his sister here,/ Go you with her to Hainault. Doubt ye not,/ We will find comfort, money, men, and friends/ Ere long, to bid the English king a base./ How say, young prince? What think you of the match?'

In our own day, Helen Castor, filming *She-Wolves: England's Early Queens* in the early twenty-first century, tells her audience: 'Isabella took a momentous decision. It was no longer enough to remove Despenser. She needed to remove her husband too. She intended to do something unprecedented in English history – depose an anointed king. Could she, as a woman, achieve this? She certainly couldn't do it alone. She needed an army. And how she got one reveals a great deal about the woman she'd become. Now she was an independent player on the European stage and she arranged the marriage of her son to Philippa, daughter of the count of Hainault, who brought troops and ships as her dowry' (BBC).

Practically every modern historian of the period refers to the marriage contract, and in much the same terms; some samples of which we give in the Appendix, below.

#### Consequences of the contract

Less than a month after this contract was sworn and sealed, Isabella, the newly-betrothed Prince Edward, Philippa's uncle, John of Hainault, and their party set sail for England on 23 September, arriving at Orwell in Suffolk the following day. She met with little resistance, those whom the King had sent to oppose her coming over to her side. A proclamation was issued by her denouncing the Despensers on 15 October, and London rose the same day. Edward







Il and the Despencers fled into Wales. Her son, Prince Edward, was declared Guardian of the Realm on 26 October. On 16 November King Edward and the younger Hugh Despenser were captured in Glamorgan. Despenser was gruesomely executed at Hereford on 25 November. A parliament was summoned to London for 7 January 1327 and Edward II, informed of their decision that he should no longer reign, abdicated the throne. Edward III was proclaimed king on 13 January and crowned, while his father was still alive, on 1 February. The deposed King was murdered at Berkeley Castle on 21 September 1327.

#### Parties to the contract

Historians in the old mould have never had much time for Isabella and have branded her a 'bad' queen. It was the poet Thomas Gray in the eighteenth century who, borrowing an epithet Shakespeare had applied to Margaret of Anjou, first stuck the label on Isabella as the 'She-Wolf of France': 'She-Wolf of France, with unrelenting fangs,/ That tear'st the bowels of thy mangled mate' (*The Bard*). In which 'Gray was luckier than Shakespeare, for in his case the epithet stuck and was remembered' (Johnstone, p.208). When it came to the Victorian and Edwardian eras, approval was not forthcoming either. Agnes Strickland's take on the Hainault business is forthright: 'Edward wrote several letters to his wife... but she paid no attention either to his entreaties or his orders... Isabella refused to go [back to England], and used her vile influence to encourage her son's disobedience in this matter also. Edward II was very much hurt, and wrote frequently to his wife, reminding her of her duty, and taking her severely to task for her disloyal conduct... What offended King Edward most of all was that his son, whom he loved dearly, was not only kept away from him, but that he constantly associated with his mother's friend and adviser, Mortimer, who had proved himself a shameless, worthless traitor. Besides, Isabella had contracted a marriage between her son and a daughter of Count Hainault without the slightest mention of the matter to her husband, and had even gone so far as to receive the bride's marriage dowry, which was paid in advance, and used it for her own private expenses' (p.189-99). In *Our Island Story*, Edwardian children are told that 'When Edward III was made king in 1327 A.D., he was only fourteen. He was too young to rule, and the power was really in the hands of his mother,

Queen Isabella, and of a man called Roger Mortimer, Earl of March. Both the Queen and the Earl were wicked, so it was a sad time for England' (Marshall, p.212). Things are different now, of course; and her revolution of 1326-27, if not the rapacious couple of years in which she reigned in the name of her son, is held in higher esteem.

The beneficiary of our contract has by contrast always enjoyed a status as one of England's 'good' queens. For Agnes Strickland, 'Philippa was a brilliant Flemish beauty, whose excellent heart and lovable disposition endeared her to all who knew her. Later, as Queen of England, she proved a blessing to that country by the wisdom and good judgement she displayed in encouraging manufactures and trade' (p.218). For once, modern opinion concurs, one biographer concluding that 'Queen Philippa appears to have been widely admired in her adopted country. To the censorious Walsingham, for instance, she was "a most noble woman and most constant lover of the English"... Her long and fertile marriage to Edward III was an important factor in the preservation of stability and continuity in England for much of the fourteenth century' (Vale).

Although few doubt that her marriage contract was anything but an instrument of policy – and treasonous policy at that – she, it seems, saw things differently; and it is easy to warm to her: 'Philippa of Hainault and Edward III went on to have a long, happy and extremely fruitful marriage, and seemingly they got on well right from the start: Philippa was later to claim to the chronicler Jean Froissart that Edward of Windsor liked her best of all her sisters and chose her as his bride. In fact she was the eldest unmarried sister... and therefore next in line to marry. Her betrothal in 1326 had everything to do with power politics at the highest level and nothing to do with the whims of adolescents' (Warner, p.200). She is remembered to this day for one especial act of compassion, her pleading for the lives of the Burghers of Calais. The great statue by Rodin that stands besides the House of Parliament is a fitting monument to her memory.

Her physical appearance has attracted notice in recent years. A diplomatic report probably dating from 1319 survives that 'describes a young daughter of the count of Hainault in candid detail. This may refer to Philippa, and several points tally with visual representations of





the queen' (Vale). One translation of this runs: 'The lady whom we saw has not uncomely hair, betwixt blue-black and brown... Her eyes are blackish-brown and deep. Her nose is fairly smooth and even, save that it is somewhat broad at the tip and also flattened, and yet it is no snub-nose. Her nostrils are also broad, her mouth fairly wide. Her lips somewhat full, and especially the lower lip' (Stapleton, p.169). This appearance, it has been argued, might indicate a genetic reversion to Moorish ancestry, not uncommon in that part of the world. On this account she has been described as England's first black queen. However, this translation of the original 'entre bloy et brun' as 'betwixt blue-black and brown' has been queried, and might instead read as 'between blonde and brown' (Prestwich, p.215). It is tempting, in this context, to wonder why her famous son Edward should have been called the Black Prince. (Although there is no good evidence otherwise to suggest that he was dark in complexion; there is no very good evidence either that his armour was black or that such blackness reflects a reputation for cruelty – akin to 'Bloody' Mary – when the 'Black' Prince is, whatever the truth, a figure emblematic of gallantry and courtly chivalry.)

#### Wax, vellum and ink: the contract's physical embodiment

In and of itself, as manifested in ink, vellum and wax, this document is a quite exceptional object. Quite apart from its unstated aim, the raising of an army, invasion of the kingdom and overthrow of a king, it is, under any common meaning of the term, treasonous; in that it is enacting a betrothal of his son and heir in direct contravention of the wishes of the King. (In fact, at the time it was drawn up, treason was an offence under Common Law only, not being codified into statute until the Treason Act of 1351, passed by Parliament during the reign of Edward III; while this act – still on the statute book – in its second provision makes violation of the King's daughter an offence, no mention is made of the marrying off of the son and heir.) Given that our document marries off the heir to the throne as well as drawing up an international treaty, it is quite exceptional in that it was not issued under the Great Seal of England, which was still retained by Edward II at the time; and not be given up by him until 20 November 1326 and coming into the hands of Isabella and her son on the 26th. It is easy to imagine that, had Isabella not prevailed against Edward II, the contract, entered into by a minor without his father's consent, would have been declared invalid and not worth the vellum it was written on, or indeed the wax it was sealed with.

The contract is often described as having been 'signed' at Mons on 27 August 1326. This is of course an anachronism. Documents at this period were witnessed, as ours was, and sealed, but not signed. Even when, in post-mediaeval times, the royal signature (or sign manual) was employed, it was usually done so either when issuing a direct and personal communication under the Privy Seal, or when directing that a document be issued under the Great Seal. One does encounter the occasional document bearing both formal seal and signature but only very, very rarely; for it is something of a tautology.

Comparison with another, roughly contemporary, treaty is instructive (Sotheby's, Phillipps Sale, 13 April 1981, Lot 38). This was drawn up between Edward I and Guy de Dampierre, Count of Flanders, and is dated 6 May 1292. Three things are immediately apparent: it is sealed with the Great Seal; it is written in Latin not French; and it is dated by Regnal Year rather than Anno Domini.

In the first respect, our document does not bear the Great Seal of England but rather the seal granted to Prince Edward so that he could pay homage for Aquitaine on behalf of his father to Charles the Fair of France. Prince Edward's seal styles him eldest son of the King, Duke of Aquitaine, Count of Chester, Ponthieu and Montreuil, and shows him turned to the left on a horse covered with an emblazoned housing, habited in a surcoat embroidered with his arms, carrying on his left arm a shield similarly emblazoned, and holding a sword in his right hand; on the reverse is displayed his shield; both obverse and

reverse set in a rose of twenty-four leaves: our fragment preserving the central portion only (Merrick; Edwards, Plate VI, fig.4). Two features that our document does however share with the 1292 treaty are the use of white, uncoloured wax, indicating temporary duration, and the vellum tongue that attaches seal to document.

Secondly, it is written in French rather than the customary Latin. French was of course Isabella's native tongue. Had it been issued, as by rights it should have been (had he approved) by the King himself, it would have been in Latin. Although Norman-French was very much in use in English court and upper class circles at this period, its use in documents was restricted to those issued under the King's Privy Seal. (In our attempted transcription of the French, we have been guided, especially when expanding the numerous abbreviations, by the text printed by Kervyn, pp.108-9.)

In the third respect, it is dated by Anno Domini, rather than regnal year, as is usually the case with royal documents throughout the middle ages, and beyond. By contrast, the 1292 treaty is dated to the 6th of May in the twentieth year of the King's reign. Edward I came to the throne on 20 November 1291, which dates it to the year 1292 (Cheney, p.20). Ours by contrast needs no looking up, and is dated "lan de grace Mil. ccc. vint et sis", that is to say the Year of Grace 1326.

What does need looking up however is the month and day, formulated here as being the Wednesday after the Feast of St Bartholomew, Evangelist. The elaborate mid-twentieth century case that currently enshrines the document is stamped in gold with the date 24 August 1326. The box-maker was misinformed (this has unfortunately led to some academic confusion). The 24th of August marks the feast day itself, which that year fell on the Fourteen Sunday after Trinity (Cheney, Table 2, p.86). The Wednesday after that falls on August the 27th.

What appears to be our deed's counter-part (although at the time of going to press we have not been able to confirm this) is held at Mons, Archives de l'État, Trésorie des Chartes des Comtes de Hainaut 433 (Wymans, p.128). The deed is not listed in Rymer's *Foedera*.

Our deed formed part of the massive and celebrated collection of books and over 60,000 manuscripts formed in the nineteenth century by Sir Thomas Phillipps, Bart, which was dispersed privately and over a long series of sales by Sotheby's, even after being acquired by Lionel and Philip Robinson in 1946 (Bell). Our document, Phillipps MS 27724, was sold in the last of these Phillipps sales at Sotheby's, *Catalogue of English Charters and Documents, from the Twelfth to the Nineteenth Century, from the celebrated collection formed by Sir Thomas Phillipps, Bt., (1792-1872), The Property of the Trustees of the Robinson Trust*, 13 April 1981, Lot 41 (complete with its modern misdated case). It now the property of a private American collection.

This deed is an extraordinary survival from the middle ages. Without it there would have been no Black Prince, nor any of his numerous siblings, the disputing claims of whose descendants were to give rise to the Wars of the Roses in the following century, curtain-raiser to the Tudors and the modern, post-feudal, age. It is also a physical embodiment of open rebellion and the invasion of England less than a month later; akin in this respect to the pistol that fired the shot in Sarajevo. Few more potent relics of English history have been offered for sale.

#### Appendix: some recent historians on the marriage contract

As mentioned above, the marriage contract between the future Edward III and Philippa of Hainault features in practically every account of the drama that saw Edward III replace his father upon the throne. Herewith some samples:



Jonathan Sumption, *The Hundred Years War, Volume I: Trial by Battle*, 1990: 'Isabella and Mortimer... proposed to the Count of Hainault, William I, that Prince Edward should be betrothed to his daughter Philippa in return for military assistance. William accepted this offer with alacrity. He had no ties to Edward II and had no objection to making his daughter a queen. He was willing to provide a port of embarkation and a force of some 700 men. The men were volunteers, raised by the Count's brother John. They sailed from Dordrecht on 23 September 1326 and arrived the following day in the Suffolk port of Orwell' (p.101).

Kathryn Warner, *Isabella of France: The Rebel Queen*, 2016; 'On 27 August 1326, Isabella's son Edward of Windsor was betrothed to Philippa, daughter of William, count of Hainault and Joan of Valois, then about twelve years old... The young duke of Aquitaine, still only thirteen, bound himself to marry Philippa of Hainault within two years... Edward of Windsor was still officially betrothed to Alfonso XI of Saville's sister Leonor, and as he was under age and his legal guardian, his father Edward II, had not consented to his engagement to Philippa and indeed stood in firm opposition to it, the legality of the process was extremely dubious... Her betrothal in 1326 had everything to do with power politics at the highest level and nothing to do with the whims of adolescents, being the means by which her future mother-in-law and a group of exiles could invade a sovereign nation with ships and mercenaries' (pp.199-200).

Paul Doherty, *Isabella and the Strange Death of Edward II*, 2003: 'Once Isabella realised which way the wind was blowing, she and Mortimer left the French court in the summer of 1326 and entered the territory of William, Count of Hainault. Isabella promised a settlement of all maritime disputes between Hainault and England and the marriage of her eldest son Edward to William's daughter Philippa. In return William offered troops, a fleet of eight men-of-war as well as 132 fishing smacks, or herring ships, for transport to assist with any invasion' (p.89)

Alison Weir, *Isabella: She-Wolf of France, Queen of England*, 2006: 'On 27 August, again at Mons, Isabella took the irrevocable step of signing a treaty providing for the betrothal of Prince Edward to a daughter of the Count of Hainault. The princess's dowry was to be in the form of troops, money and ships, which were to be delivered in advance of the marriage and put at the Queen's disposal; in return, Isabella promised that the wedding would take place within two years, and that, once she gained power in England, she would settle its maritime dispute with Hainault to everyone's satisfaction' (p.220).

W.M[ark]. Ormrod, 'Edward III', *ODNB*: 'From December 1325 Edward II repeatedly demanded the return of his heir, but without success. Whereas the king had been in negotiations since 1324 for a marriage between the prince and an Aragonese or Castilian princess, the queen now proposed a match between her son and Philippa... the second daughter of William (I), count of Hainault, in return for the military assistance she needed to mount an invasion of England. Edward II was apprised of these illicit negotiations by March 1326, and sent a force to Normandy in September possibly with the intention of capturing the prince. But Isabella and her lover Roger Mortimer (d. 1330) sailed with the young Edward from Dordrecht on 23 September 1326 and landed at Orwell on the following day. Their advent signified nothing less than a direct challenge to the throne of England'.

W. Mark Ormrod, *Edward III*, 2012: 'The final terms of the marriage contract between Edward of Windsor and Philippa of Hainault were agreed and sealed at Mons on 27 August. The Prince swore on the Gospels to provide Philippa with a suitable dower and to marry her within two years on pain of a fine of £10,000' (p.39)

Helen Castor, *She-Wolves: The Women Who Ruled England Before Elizabeth*, 2010: 'The queen had signed a treaty with Hainault, promising that her son would marry the count's daughter Philippa, and the bride's dowry had already been assembled, in the form of seven hundred soldiers under the command of the count's brother Jean' (p.292).

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- Stapledon: *The Register of Walter de Stapledon, Bishop of Exeter, 1307-1326*, edited by F. C. Hingeston-Randolph, 1892
- Strickland: Agnes Strickland, *The Queens of England*, abridged Rosalie Kaufman, 1888-92
- Sumption: Jonathan Sumption, *The Hundred Years War, Volume I: Trial by Battle*, 1990
- Vale: Juliet Vale, 'Philippa of Hainault', *ODNB*, 2010
- Valente: Claire Valente, 'The Deposition and Abdication of Edward II', *The English Historical Review*, Vol. 113, No. 453 (September 1998), pp. 852-881
- Warner: Kathryn Warner, *Isabella of France: The Rebel Queen*, 2016
- Wathey: Andrew Wathey, 'The Marriage of Edward III and the Transmission of French Motets to England', in *Journal of the American Musicological Society*, Vol. 45, No. 1 (Spring, 1992), pp. 1-29
- Weir: Alison Weir, *Isabella: She-Wolf of France, Queen of England*, 2006
- Wymans: G. Wymans, *Inventaire analytique du chartrier de la Trésorerie des comtes de Hainaut*, 1985



**GEORGE II AND THE 'FIFTEEN'**

Warrant signed by George Prince of Wales (the future George II), as Prince Guardian of the Realm ("George P.C.R."), authorising £167-8s be paid to the Commissary-General, Colonel Solomon Rapin, for the pay of several officers "to take Care of the Rebell Prisoners at Chester Liverpool & Lancaster, from the First of July 1716. to the 31st of August following", directed to the Paymaster General, Henry, Earl of Lincoln, and counter-signed by the Secretary-at-War, William Pulteney; with John Mulcaster's account inserted, listing officers and civilians, including the master surgeon, and cooks at Lancaster, Preston and Chester with sums entered against each; contemporary docket (indicated as settled on 15 December), *3 pages in two bifolia, paper guard, light dust-staining, especially to blank verso, a few minor tears at edges, etc., but overall in good and attractive condition, folio*, Hampton Court, 29 September 1716

**£600 - 800****€680 - 910**

'THE REBELL PRISONERS AT CHESTER LEVERPOOL & LANCASTER' – the Hanoverian Prince of Wales authorises payment for the care of those who had risen against his father. Many of these prisoners would have been among the 1,500 who surrendered at the Battle of Preston the previous November; those who were not executed or transported being distributed between the gaols of Lancaster, Chester and Liverpool, where many of the trials were held, thanks to their reputation for being staunchly pro-Hanoverian and Whig. The bulk of prisoners were to be released by the Act of Indemnity of July 1717.

Prince George served as Guardian of the Realm during his father's absence in Hanover from July 1716 to January 1717. But relations between the two deteriorated so rapidly – not least because of the popularity that the Prince garnered during his father's absence – that although the King visited Hanover on a further four occasions, the Prince was never again appointed Guardian. Documents signed by him in this capacity are as a consequence uncommon.

**CAROLINE AND WALPOLE**

Warrant signed by Queen Caroline, as Queen Guardian of the Kingdom during the absence of her husband George II ("Caroline R.C.R."), counter-signed by Robert Walpole ("RWalpole") and his fellow lords of the Treasury William Clayton and William Yonge, directed to the Commissioners of HM Treasury, authorising payment of £728 to William Finch for his midsummer quarter allowance as Plenipotentiary to the States General of the United Provinces; with duty-stamps impressed in blind in the left-hand margin, *1 page, paper guard at left edge (just affecting the subscribed address), other traces of mounting, weak at folds and edges, folio*, Kensington Palace, 2 August 1732

**£500 - 600****€570 - 680**

Walpole, usually described as Britain's first prime minister, attributed much of his success to the influence of Queen Caroline. On the accession of George II in 1727, it had been widely expected that Walpole, whom the new king disliked, would be turned out of office in favour of his rival Sir Spencer Compton. In his characteristically coarse way, Walpole is said to have attributed his success to the fact that Compton 'took the wrong sow by the ear... I the right', Compton having paid court to Henrietta Howard, whereas Walpole had recognized that George paid far more attention to his wife than to his mistress. As one lampoon had it: 'You may strut, dapper George, but 'twill all be in vain;/ We know 'tis Queen Caroline, not you, that reign'. Indeed, during the Excise Bill riots the following year it was the Queen, rather than her husband, who was to be burned in effigy alongside Walpole (Stephen Taylor, *ODNB*).

**GEORGE II AND III**

Collection of documents signed by George II (to the Duke of Saxony, 26 December 1752), George III (two: one authorising payment of 3,474-10s-8d for the garrisons of St Vincent, Dominica and Tobago, 1771, the other a pardon for John White, sentenced to two years solitary hard labour on condition he enter the Royal Navy until discharged, 1796), the Prince Regent (a commission of 1812 and a warrant counter-signed by Castlereagh, 1819), and George IV (summons to his coronation, 1820); plus related letters by royal dukes, and two sets of childhood exercises by the courtier Lady Flora Hastings; the collection also includes a run of documents signed by, or on behalf of, monarchs of France (including Charles IX of France, to his brother the King of Poland, future Henry III of France, 1575, Henry III of France and Anne of Austria, plus Louis le Grand Condé), Spain, Portugal, Sweden and Denmark (including Frederick IV, Christian VI, Frederick V and Christian VII), and princes of the House of Orange, *over 50 documents, largely loose in an album, usual dust-staining, wear, etc., grey cloth with red morocco label affixed 'Autographs', large 4to*

**£1,000 - 1,500****€1,100 - 1,700****CHARLOTTE SOPHIA, QUEEN OF GEORGE III**

Autograph letter signed ("Charlotte") to Mrs Boscawen, inclosing a small sum for Mrs Moore ("...who I am sorry to hear is a severe Sufferer by the Fire at St J. 50 G. are for Herself, & 10 G. to be divided amongst the two Housemaids. I beg this may not be talked of... You will also receive a Parcel, with two Silk Gowns for Mrs Moor, & a Small one for the two Servants..."); adding that she is glad to hear she herself has not suffered "by the Fright" and trusts that Lady Charlotte Finch will soon recover her spirits sufficiently to leave her bed "as I am sure that remaining in it for any Time must weaken Her more & more"; ending: "I trust to Yr Prudence in not naming Our Correspondence, & Mum is the Wood [sic]", *2 pages, integral blank, paper watermarked 1804, paper window-mount, one or two light sepia ink-stains on blank areas but overall in fresh and attractive condition, 8vo*, Windsor, 24 January 1809

**£500 - 600****€570 - 680**

'I BEG THIS MAY NOT BE TALKED OF' – ST JAMES'S PALACE ON FIRE. The conflagration was discovered in the early hours of the morning of 21 January 1809. As a contemporary report has it: 'The flames attained a considerable height about four o'clock, and illuminated great part of the Metropolis. The inhabitants of the Palace were seen issuing in all directions, half naked, and every effort was made to save the furniture and effects... The following apartments are nearly destroyed; viz. 1. The King's private apartments. – 2. The Queen's ditto. – 3. The Duke of Cambridge's ditto. – 4. Mrs. Moore's ditto' (*The Gentleman's Magazine: and Historical Chronicle for the Year 1809*).





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56 •

#### VICTORIA, QUEEN OF ENGLAND

Leaves from the Journal of Our Life in the Highlands, from 1848 to 1861, AUTHOR'S PRESENTATION COPY, inscribed "For dear Elizabeth Argyll, in recollection of our visit to Inverary in 1847 from Victoria R, Jun: 10. 1868" on front free endpaper, Smith, Elder, 1868; More Leaves from the Journal of a Life in the Highlands, AUTHOR'S PRESENTATION COPY, inscribed "To the Duke of Argyll from his affectionate Victoria R, Dec: 28, 1883" on front free endpaper, Printed for Strictly Private Circulation, 1883, FIRST EDITIONS, engraved frontispieces, several illustrations in the text, publisher's green pictorial cloth gilt, extremities of spines slightly frayed but generally very fresh, 8vo (2)

£600 - 800

€680 - 910

PRESENTATION COPIES OF QUEEN VICTORIA'S HIGHLAND JOURNALS INSCRIBED TO THE DUKE AND DUCHESS OF ARGYLL.

In *Leaves from a Journal* Queen Victoria recorded her arrival at Inverary Castle on 18 August 1847, wrote "Our reception was in the true Highland fashion. The Duke and Duchess of Argyll (dear Lady Elizabeth Leveson Gower)... received us at the landing-place, which was all ornamented with heather... we got into a carriage with the two Duchesses... and took a beautiful drive amongst the magnificent trees, and along a glen...". Elizabeth (1824-1878) was for many years Mistress of the Robes to Queen Victoria, and it was during a visit with her to Taymouth Castle in 1842 that she met her future husband George Douglas Campbell, Marquess of Lorne, the future Duke of Argyll.

#### Provenance

Major J.R. Abbey, bookplates (dated 1933).

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

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#### GEORGE VI AND ELIZABETH II

Portrait photograph signed and dated on the mount ("George R.I. 1939"), standing three-quarter-length, in uniform, signed by the photographer ("Bertram Park") on the mount and in negative on the photograph (lower left), studio stamp on reverse, gelatin silver print, some silvering at edges of image, light dust staining, image 291 x 234mm., in an electroformed silver and velvet frame, 560 x 400mm.; portrait photograph of Queen Elizabeth, George VI and the Princess Elizabeth gathered round Princess Margaret at the piano, signed ("Margaret", "Elizabeth R", "George R.I.", "Elizabeth") on the mount, studio label of Dorothy Wilding on reverse, gelatin silver print, some silvering at edges, dust staining and marks to mount, image 216 x 290mm., in a blue calf presentation frame surmounted by a gilt crown, 350 x 370mm.; portrait photograph of Elizabeth II, signed and dated on the mount ("Elizabeth R, 1964"), standing full-length, gelatin silver print, some dust staining to mount, signature faded, image 204 x 150mm., in a blue calf presentation frame surmounted by the Royal cipher in gilt, 320 x 225mm. (3)

£600 - 800

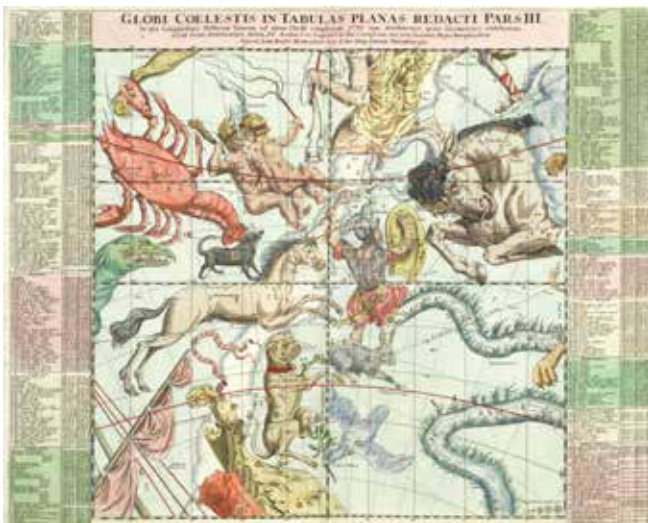
€680 - 910



59



59



61



58

## ATLASES AND MAPS

### 58 • AUSTRALIA

DE JODE (CORNELIS) *Novae Guineae forma, & situs*, engraved map of New Guinea and the Solomon Islands with part of the southern continent ("Terra Australis"), enlivened with a scene of a huntsman shooting a dragon, exotic animals, mystical beasts, and ships, Latin text on the verso, cut within platemark close to line border on left-hand margin, 348 x 218mm., [Antwerp, 1593]

£4,000 - 6,000  
€4,500 - 6,800

CONSIDERED THE FIRST PRINTED MAP OF AUSTRALIA. "Though this copperplate has New Guinea as its title and shows also the Solomon Islands, the whole of the lower half of the map depicts an entirely imaginary northern coast of Australia with vignettes of a native with bow and arrow attacking a gryphon, a snake and a lion" (Tooley). It has been suggested that the positioning of Australia could be based on explorations pre-dating the recorded Dutch contacts, the Latin text on the verso ("Huic regioni à Meridie est magnus ille terra Australis tractus...") translating as "To the south of this region [New Guinea] is the great tract Terra Australis, which when it is discovered will form a fifth part of the world..."





60

59 •

**BOWEN (EMANUEL) AND THOMAS KITCHIN**

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, *title-page in red and black incorporating list of maps, 47 engraved double-page maps hand-coloured in outline, with cartouches, vignettes, inset plans etc., all mounted on guards, occasional light browning and offsetting, map of Kent with split at foot of central fold (England & Wales, Suffolk, Oxfordshire and Surrey with shorter splits), contemporary calf, red morocco spine label, extremities worn with some tears, joints split and upper cover near detached [Chubb CXC VII; cf. Hodson 223 etc.], large folio (575 x 385mm.), T[homas] Bowles, John Bowles and Robert Sayer, [1763]*

£3,000 - 5,000  
 €3,400 - 5,700

A good clean copy of this “splendid collection of maps” (Chubb), described by Hodson as “by far the most important eighteenth-century English atlas to be published before the appearance of John Cary’s New English Atlas in 1787”. The highly-detailed and large scale folio maps, with inset views or plans of major cities, including prospects of Ely, York, Leeds, Cardiff and Chichester, were engraved by Emanuel Bowen and Thomas Kitchin at the instigation of John Hinton. First collected together and issued by John Tinney, Thomas Bowles and Robert Sayer in 1760, the maps in the present edition 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.

60 •

**BOWLES (CARINGTON)**

Bowles’s New four-sheet Map of the World on Mercator’s Projection... Together with all the New Discoveries and most interesting Tracks of those eminent Circumnavigators Cook, Byron, Bougainville, Perouse, Vancouver &c., *hand-coloured engraved map, dissected and laid on linen, some colours faded, 1065 x 1230mm., Bowles and Carver, [c.1795]*

£800 - 1,200  
 €910 - 1,400



62

61 •

**CELESTIAL CHARTS**

HOMANN (JOHANN BAPTIST) AND JOHANN GABRIEL DOPPELMAYR. Hemisphaerium Coeli Australe; Hemisphaerium coeli Boreale, Nuremberg [c.1740]; Globi Coelestis in tabulas planas redacti. Pars I, ... III, and ... VI, 3 maps, [Nuremberg, c.1740]; Motus Cometarum in Hemisphaerio Australi, [Nuremberg, c.1740]-- [SEUTTER (MATTHIAS)] Planisphaerium coeleste, [Nuremberg, 1730, or later], *double-page hand-coloured engraved celestial map sheets, each approximately 500 by 590mm.; and a duplicate of the Homann/ Doppelmayr “Hemisphaerium Coeli Boreale” (8)*

£1,500 - 2,500  
 €1,700 - 2,800

62

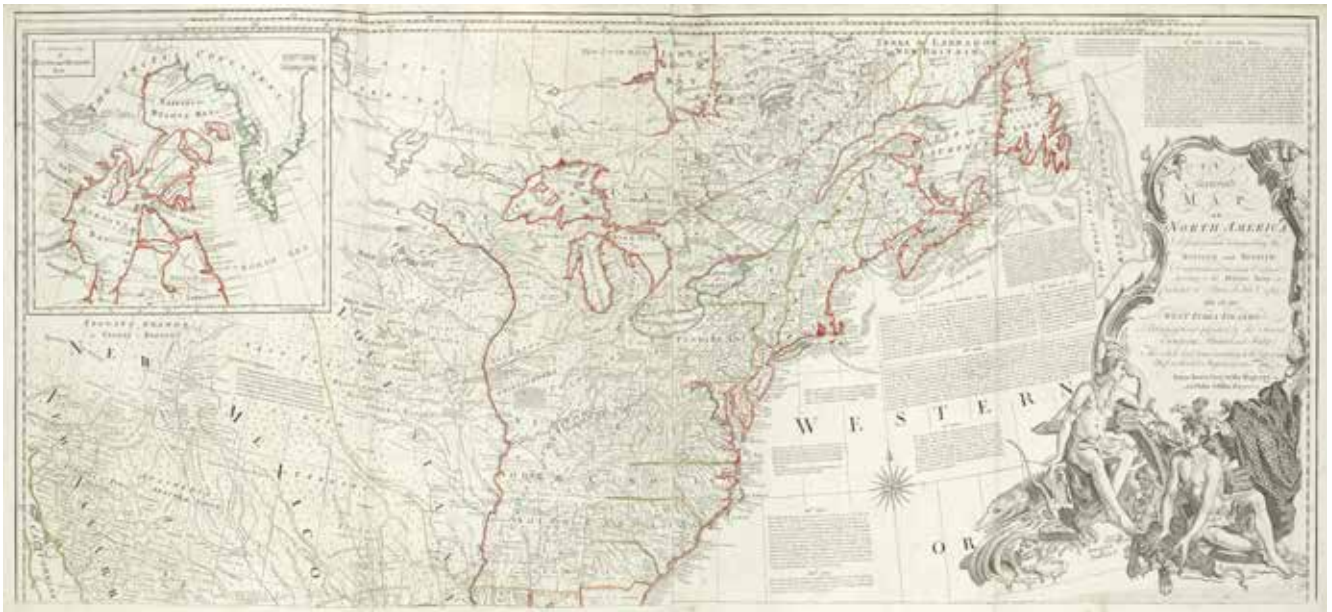
**IRELAND - JIGSAW PUZZLE**

WALLIS (JOHN) [Label on box:] Wallis’s New Dissected Map of Ireland, Engraved from the Latest Authorities for the use of Young Students of Geography, *hand-coloured engraved map with cartouche, mounted on wooden board and dissected into 52 pieces, one piece with small loss of blank area, ink-splashes upper right corner, contained in original mahogany box, sliding lid with pasted-on engraved title [cf. Chubb CXCIX], map size 560 x 500mm., [label on box:] Sold by Bowdery & Kerby, [c.1785]*

£1,000 - 1,500  
 €1,100 - 1,700

Wallis reuses Bayly’s ‘New map of the Kingdom of Ireland... drawn from several surveys of Sr. Wm. Petty’, as published in Bowen’s *Large English Atlas*.





63

63 •  
**KITCHIN (THOMAS)**

A General Atlas, Describing the Whole Universe, FIRST EDITION, 23 engraved maps on 35 double-page sheets (many folding), mostly after S. Dunn, J. Rocque, T. Jefferys, L.S. d'A. de la Rochette, J.B.B. d'Anville and others, hand-coloured in outline, most strengthened on verso, a few short tears or splits without loss, modern half calf, solander box [cf. Phillips, Atlases 653 and 3514; Tooley, Mapping of America, p.49], folio (540 x 350mm.), Robert Sayer, 1773

£3,000 - 5,000  
 €3,400 - 5,700

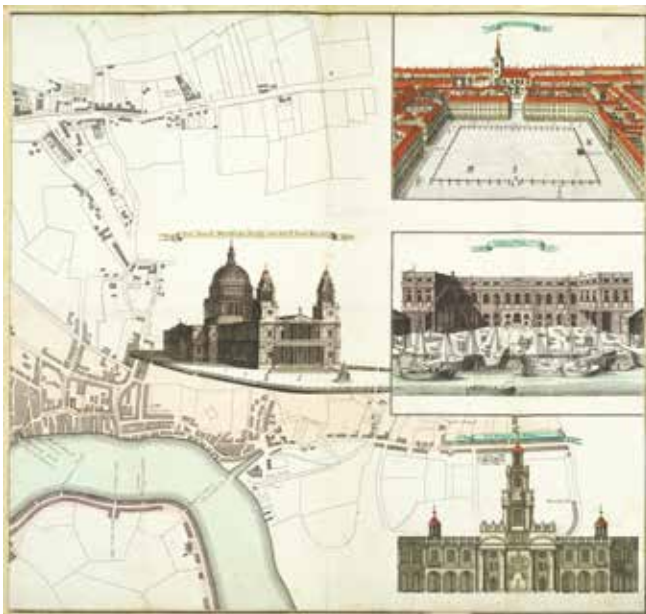
Six of the maps relate to the Americas, including the first issue of Ross's 'Course of the River Mississippi'.

64 •  
**LONDON**

HOMANN HEIRS. Urbium Londini et West-Monasterii nec non Suburbii Southwark accurata Ichnographia, large hand-coloured engraved map, on 3 sheets, title in Latin and German in an ornamental cartouche surmounted by the royal arms of George II, inset views of St. James's Square, and Custom House, elevations of St. Paul's and the Royal Exchange, compass rose, shipping in the Thames, a few tiny holes at folds, a few very short marginal tears [Howgego 81], total dimensions 520 x 1725mm., Nuremburg, 1736 (3)

£1,000 - 1,500  
 €1,100 - 1,700

Decorative large map of London, extending from Old Street in the East to Grosvenor Square in the West, with large inset views of St. James Square, the Custom House from across the River Thames, St. Paul's and the Royal Exchange.



64 (detail)

65

**MAP GAME - GAME OF THE SNAKE**

Bowles's Royal Pastime of Cupid, or Entertaining Game of the Snake, engraved sheet with spiral track in the form of a snake with 63 divisions incorporating 20 illustrations, rules of the game printed either side, within decorative border, partial loss to two words of title caption, soiled with small loss at central fold, laid down on old brown paper, 375 x 460mm., Carington Bowles..., No. 69 in St. Pauls Church Yard, [c.1784]

£400 - 600  
€460 - 680

Scarce edition of the "Game of the Snake", in which players negotiate a board illustrated with figures of cupids and obstacles symbolic of the rewards and risks of love, the winner being the first to arrive in the "delightful Garden of Cupid".



65

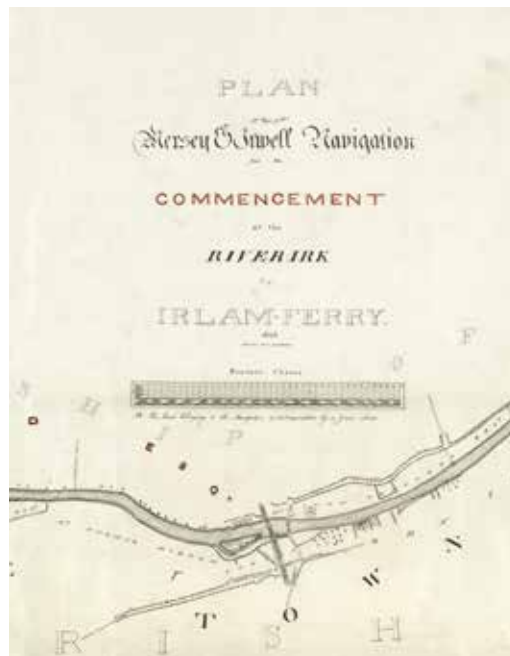
66 •

**MERSEY AND IRWELL NAVIGATION - MANUSCRIPT PLAN**

"Plan of Part of the Mersey Irwell Navigation from the Commencement at the River-Irk [Manchester] to Irlam-Ferry 1806"; "Plan... beginning at Irlam Ferry and Ending at Howley, 1806"; "Plan... with the Line of the New Cut or Canal from Howley to Runcorn,... Surveyed by I. Moorhouse, 1806", MANUSCRIPT PLAN ON 3 SHEETS, pen and ink (black, some township and other names heightened in red, a few details in blue or green), each sheet with title caption signed "surveyed by I. Moorhouse" (2 above a small pictorial vignette), each with a compass rose and "statute chains" bar, on waxed linen rolled, a couple of later pencil annotations, one small hole in blank area of first sheet, blank area of one vertical margin slightly strengthened, but generally very good condition, each sheet approximately 940 x 4060mm., [1806] (3)

£2,000 - 3,000  
€2,300 - 3,400

IMPRESSIVE LARGE MAP, ON THREE SHEETS, DETAILING THE COURSE OF THE ENTIRE LENGTH OF THE MERSEY AND IRWELL NAVIGATION, from its commencement in Manchester to its finish at Runcorn, the major conurbations, estates and land owners along the route captioned, and the land "belonging to the Navigation is distinguished by a Green shade".



66 (detail)

67 •

**MOLL (HERMAN)**

A Set of Fifty New and Correct Maps of England and Wales, letterpress title (with list of contents), 50 folding engraved maps, neatly numbered in ink on blank verso, contemporary reverse calf, rubbed [Chubb CLXI], small oblong folio bound as 8vo (225 x 110mm.), H. Moll, Thomas Bowles, and J. Bowles, 1724

£1,000 - 2,000  
€1,100 - 2,300

Bound as a pocket book, the maps each within handsome borders decorated with images of geological, archaeological and antiquarian interest relevant to each county.

**Provenance**

Sir John Tyrell, of Boreham House, armorial bookplate.



67





68

68 •  
**OGILBY (JOHN)**

Britannia, Volume the First: or, an Illustration of the Kingdom of England Dominion of Wales: By a Geographical and Historical Description of the Principal Roads Thereof, vol. 1 [all published], FIRST EDITION, second issue with the "City of London" description on 4 leaves, title printed in red and black, engraved frontispiece by Wenceslaus Hollar after Francis Barlow, double-page engraved map of England and Wales by John Moxon, 100 double-page engraved road maps (4 slightly cropped at one margin, nos. 69 and 100 with loss of plate numeral), paperflaw affecting one corner of plate 8, some light spotting and toning, contemporary calf, rebounded in calf gilt, rubbed [ESTC R483348; Chubb Cl], folio (405 x 270mm.), for the Author, 1675

£6,000 - 8,000  
€6,800 - 9,100

The first survey of the roads of England and Wales, "based on contemporary and collaborative research... [and] marked the first major advance in cartography in England since the Tudor period" (ODNB). Ogilby having measured 2519 miles of road in the form of 100 strip maps.

**Provenance**

Montagu family, with Ditton Park armorial bookplate; private UK collector.

69 •

**PTOLEMAEUS (CLAUDIUS)**

La Geografia... con alcuni comenti & aggiunte fattevi da Sebastiano Munstero... con le tavole... altre nuove aggiuntevi di Messer Iacopo Gastaldo, title within historiated woodcut side-borders, woodcut portrait of Ptolemy as astronomer, 60 double-page engraved maps by Giacomo Gastaldi, woodcut diagrams and illustrations, woodcut printer's device on DD7r and h8v, woodcut historiated initials, with blank DD8, light dampstain throughout, worming at lower margin of 18 leaves (just touching extreme corner of 4 maps, small scuff mark to map 13, maps 57-60 with small area of worming in central gutter), later limp vellum [Adams P2234; Burden America 16; Phillips 369; Sabin 66502], 8vo (164 x 100mm.), Venice, [Niccolo Bascarini for] Giovanni Battista Pederzano, 1548

£5,000 - 7,000  
€5,700 - 8,000

FIRST ITALIAN EDITION OF PTOLEMY, THE FIRST SMALL FORMAT ATLAS EVER PRINTED AND THE FIRST TO CONTAIN REGIONAL MAPS OF THE AMERICAN CONTINENT. "The most comprehensive atlas produced between Martin Waldseemüller's Geographiae of 1513, and the Abraham Ortelius Theatrum of 1570. Giacomo Gastaldi had the maps beautifully engraved on copper. This marks a turning point, from now on the majority of cartographic works used this medium... it gave the engraver the ability to render more detail" (Burden)

The thirty-four modern maps were of Gastaldi's own design and contain significant innovation, while his interspersed engravings of the twenty-six Ptolemaic maps were based on Münster's woodcut versions. Five maps are devoted to the Americas, including the first separate printed maps of the Mississippi and Florida region, the east coast of North America, and the present Southwestern United States. There are two world maps (Shirley 87 and 88, a "navigator's chart").

**TRAVEL AND TOPOGRAPHY:  
A PRIVATE COLLECTION**

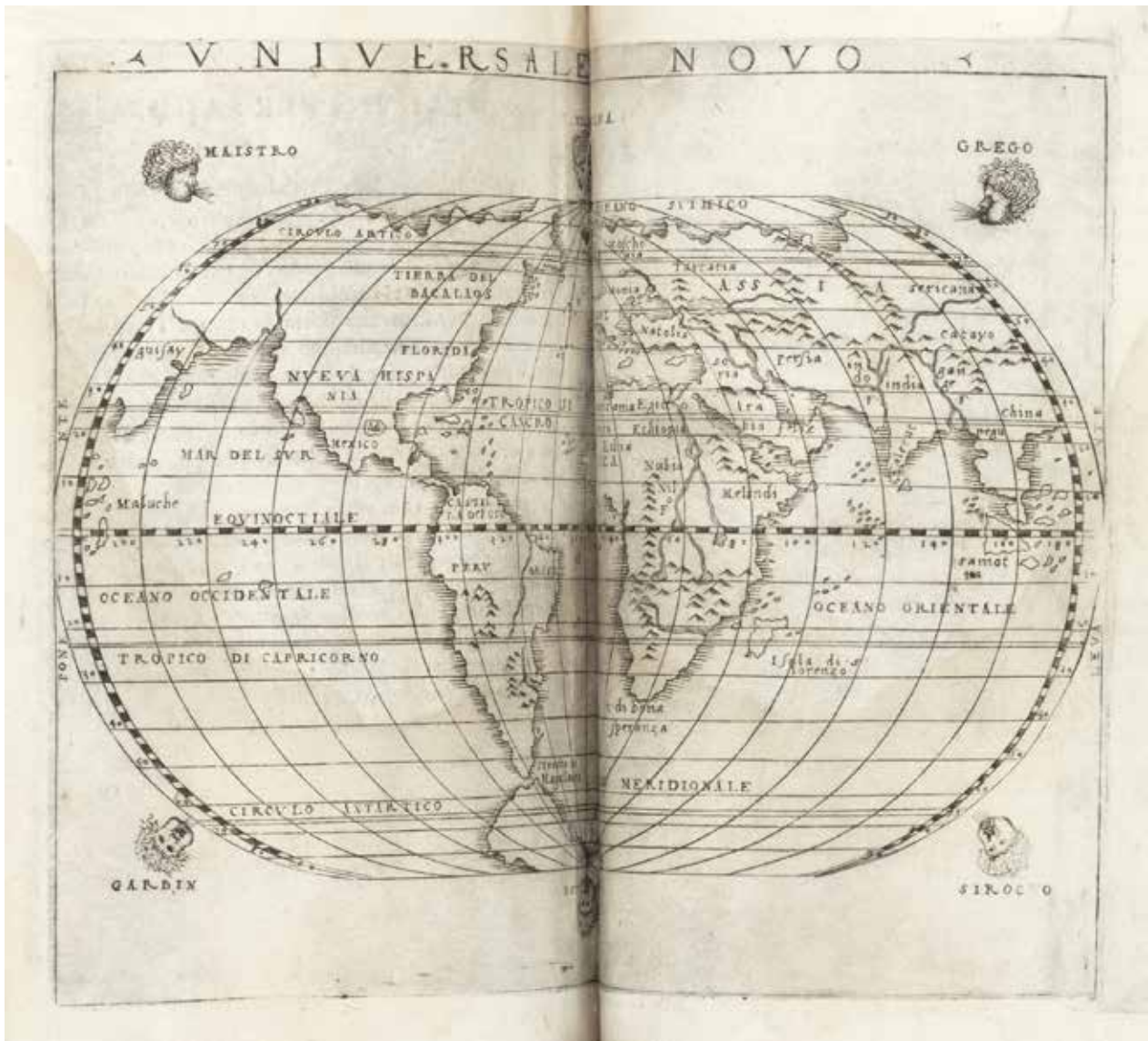
70 •

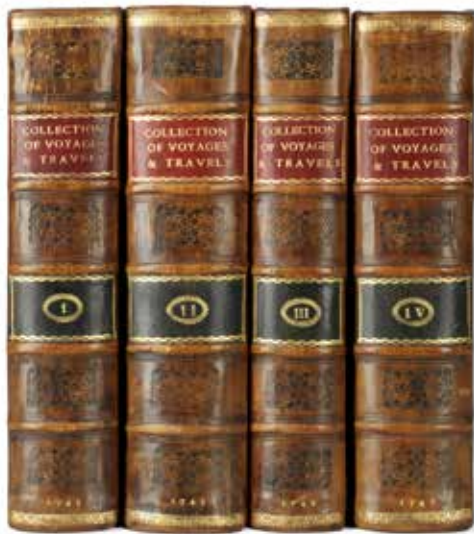
**ABU TALIB IBN MUHAMMAD KHAN**

Travels of Mirza Abu Taleb Khan in Asia, Africa, and Europe, During the Years 1799..., and 1803, 3 vol., translated by Charles Stewart, engraved portrait, contemporary half morocco, rebounded preserving original spines, Longman, Hurst, 1814--STRUYS (JAN JANSZOOM) Les voyages... en Moscovie, en Tartarie, en Perse, aux Indes, & en plusieurs autres pais étrangers, 3 vol., engraved frontispiece in volume 1, large folding map and 27 folding plates, modern morocco gilt, 12mo, Lyon, Leonard Plaignard, 1684--[CHARDIN (JOHN) The Travels... into Persia and the East-Indies], engraved additional pictorial title, large folding map, 14 engraved plates (of 16, some folding, one with long tear repaired), lacks letterpress title and portrait, blue half morocco gilt by Sangorski & Sutcliffe, t.e.g. [ESTC R12885], folio, [Moses Pitt, 1686]--DUMONT (JEAN) A New Voyage to the Levant, 8 folding engraved plates (one torn), lacks additional engraved title, cropped with loss to some headlines and a few catchwords, modern quarter calf [ESTC R203959], M. Gillyflower, 1696--BUSBECQ (OGIER GHISLAIN DE) Travels into Turkey: Containing the Most Accurate Account of the Turks, and Neighbouring Nations, modern half calf, J. Robinson, 1744--RICHARDSON (ROBERT) Travels Along the Mediterranean, and Parts Adjacent, 2 vol., 8 plates and maps (one coloured, several folding), contemporary diced calf, rebounded, T. Cadell, 1822--IRBY (CHARLES LEONARD) AND JAMES MANGLES. Travels in Egypt and Nubia, Syria, and Asia Minor, during the Years 1817 & 1818, folding engraved map (laid down), 7 plates and plans (of 9), contemporary half calf, T. White, 1823, some spotting, rubbing, unless otherwise stated 8vo (12)

£800 - 1,200  
€910 - 1,400







71



74



72



73

71 •

**ASTLEY (THOMAS, PUBLISHER)**

A New General Collection of Voyages and Travels... Comprehending Every Thing Remarkable in the Kind, in Europe, Asia, Africa, and America, 4 vol., FIRST EDITION, edited by John Green, 4 engraved frontispieces, 227 engraved maps and plates (some folding), trace of worming to opening 20 pages of volume 3 (touching 2 plates), occasional light toning, contemporary calf, neatly rebacked in calf gilt with red and black gilt-lettered spine labels [Cordier Sinica 1947; Hill 721; Sabin 28539], 4to (265 x 200mm.), Thomas Astley, [1745-1747]

£1,500 - 2,500

€1,700 - 2,800

"It is a particularly good source for Portuguese and English voyages" (Hill), but includes others such as an abridged English translation of du Halde's account of China.

72 •

**BARRINGTON (GEORGE)**

The History of New South Wales, Including Botany Bay, Port Jackson, Pamaratta, Sydney, and All its Dependancies, FIRST EDITION, hand-coloured engraved vignette on title, 14 hand-coloured engraved plates, one full-page woodcut vignette, with list of plates, without half-title, contemporary calf, rebacked preserving most of spine [Ferguson 345], 8vo, M. Jones, 1802

£500 - 700

€570 - 800

73 •

**BOYDELL (JOHN AND JOSIAH)**

An History of the River Thames, 2 vol., FIRST EDITION, later issue (without additional dedication leaf), engraved frontispiece and folding engraved map in volume 1, 76 hand-coloured aquatint plates within grey wash borders (3 double-page on 2 sheets joined) by J.C. Stadler after J. Farington, light dampstaining at lower margin of volume 1 (touching imprint of frontispiece) and a few pages of volume 2, some light offsetting, contemporary calf gilt, rebacked retaining original gilt-tooled spines [Abbey Scenery 432; Tooley 102], folio (405 x 300mm.), W. Bulmer & Co., for John and Josiah BoydeLL, 1794-1796

£1,200 - 1,800

€1,400 - 2,000

74 •

**BROWN (EDWARD)**

A Brief Account of Some Travels in Divers Parts of Europe, "second edition, with many additions", 16 engraved plates (7 folding), 8 large engraved illustrations in text, light crease to title, contemporary calf, neatly rebacked [ESTC R7514; Goldsmiths 2475], folio (315 x 195mm.), Benjamin Tooke, 1685

£600 - 800

€680 - 910

An unusually clean copy. The work includes a section devoted to "Observations on the Gold, Silver, Copper, Quick-silver Mines, and the Baths and Mineral Waters" of the areas described.

75 •

**COOK (JAMES)**

ANDERSON (GEORGE WILLIAM) New, Authentic, and Complete Collection of Voyages Round the World, Undertaken and Performed by Royal Authority... [an] Account of Captain Cook's First, Second, Third and Last Voyages, engraved portrait frontispiece of Cook, 155 engraved plates, maps and plans, a chart "displaying the Tracks of Capt. Cook" supplied loose from another work, 3 or 4 shaved touching caption, light stain in upper fore-corner of some leaves towards end, contemporary calf, rebacked in calf, gilt-tooled with sail ship ornament within raised bands [Hill 18], folio (395 x 245mm.), Alex. Hogg, [1784-1786]

£800 - 1,200

€910 - 1,400

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

76 •

**CORYATE (THOMAS)**

Coryats Crudities: hastily gobbled up in five moneths travells... newly digested in the hungry aire of Odcombe in the county of Somerset, and now dispersed to the nourishment of the travelling members of this kingdome, FIRST EDITION, engraved allegorical title-page by William Hole, letterpress title ("Three Crude Veines..."), 4 engraved plates (2 folding), full-page woodcut of the Prince of Wales's crest, 2 engraved illustrations (including full-page engraved portrait on p.496), the folding maps laid on linen, allegorical title and 3 plates shaved at margins, errata remargined, a few single rust marks, trimmed close to rule margins (with occasional loss to upper margins), red crushed morocco gilt by W. Pratt, g.e., joints slightly weakened [ESTC S108716; Keynes, Donne 70; Pforzheimer 218], 4to (203 x 147mm.), [William Stansby, for the Author], 1611

£3,000 - 5,000

€3,400 - 5,700

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



75



76





79

77 •

**DOUGHTY (CHARLES M.)**

Travels in Arabia Deserta, 2 vol., FIRST EDITION, [LIMITED TO 500 COPIES], *half-titles, plates (some folding), and illustrations in the text, folding lithographed map dissected and laid on linen (part split at folds) in pocket at end of volume 2, modern green morocco, red gilt morocco spine labels, 8vo, Cambridge, University Press, 1888*

£800 - 1,200  
€910 - 1,400

Limited to only 500 copies, "Travels in Arabia deserta... is an unrivalled encyclopaedia of knowledge about all aspects of nineteenth-century and earlier Arabia... so reliable was the book's anthropology of the Bedouin peoples and its topography, that British intelligence mined it for information during the First and Second World wars..., in its authenticity, originality, and power, Doughty's English-Arabic style rivals the work of other Victorian prose masters such as Carlyle, Ruskin, and Pater. Poet Robert Bridges quickly recognized Arabia deserta's uniqueness, and it was one of William Morris's favourite books toward the end of his life" (ODNB).

78 •

**EVELYN (JOHN)**

*Sylva, or a Discourse of Forest-Trees, and the Propagation of Timber in His Majesties Dominions*, 3 parts in 1, *license leaf before title, engraved vignette on first title, modern quarter morocco [ESTC E3517]*, J. Martyn and J. Allestry, 1670--BURLINGTON (CHARLES) *The Modern Universal British Traveller, engraved frontispiece, 102 engraved plates (of 105), one folding map (of 2, one defective), spotting, modern calf*, J. Cooke, 1779--ARCHER (JOHN WYKEHAM) *Vestiges of Old London, 37 etched plates, occasional light dampstains, contemporary half morocco*, David Bogue, 1851--DORÉ (GUSTAVE) AND BLANCHARD JERROLD. London. A *Pilgrimage, wood-engraved plates by Doré, modern half calf*, Grant, 1872--SMITH (ADAM) *An Inquiry into the Nature and Causes of the Wealth of Nations*, 3 vol., *eighth edition, contemporary tree calf, spines gilt, one cover detached*, A. Strahan, 1796, *various sizes, worn*; and 15 others, including 5 volumes by William Gilpin (22)

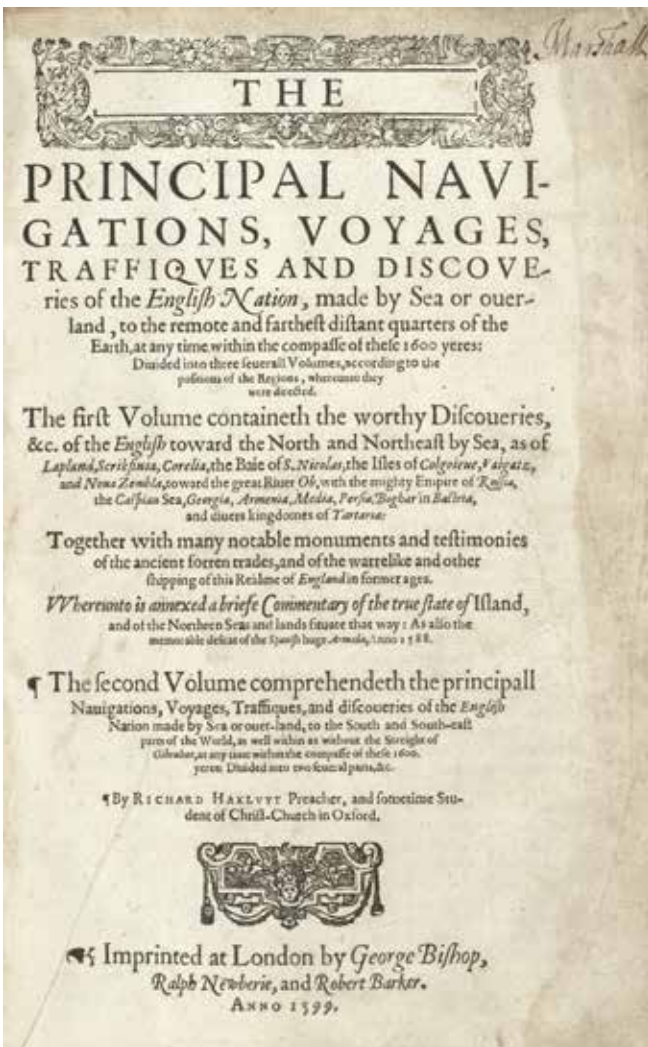
£700 - 900  
€800 - 1,000

79 •

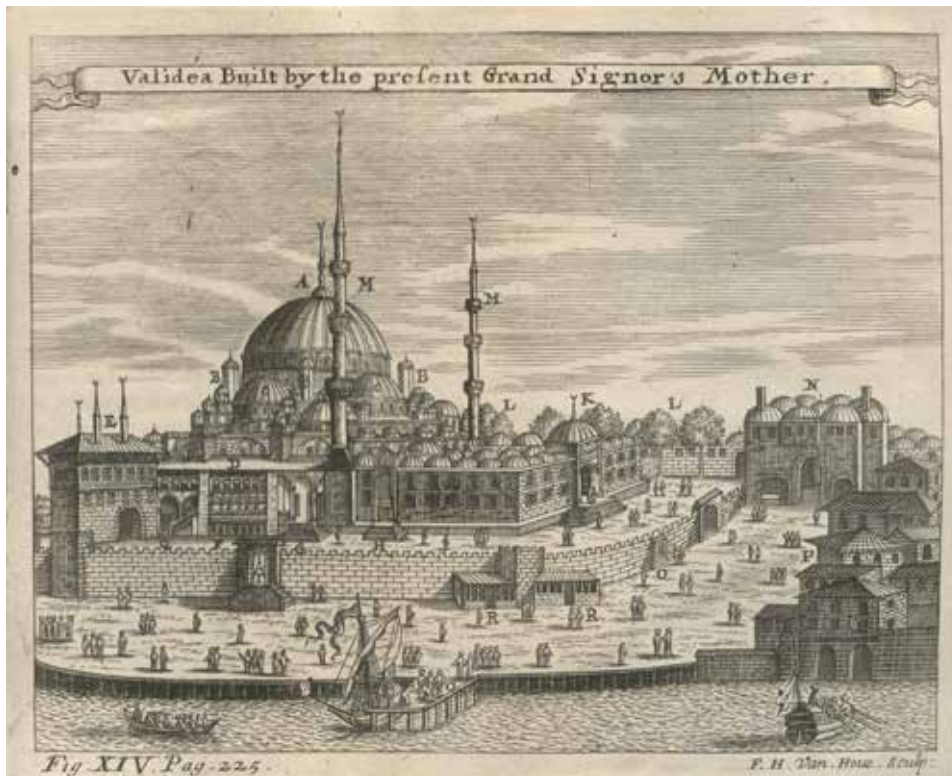
**FIELDING (THEODORE HENRY) AND J. WALTON**

*A Picturesque Tour of the English Lakes, Containing a Description of the Most Romantic Scenery of Cumberland, Westmoreland, and Lancashire*, FIRST EDITION, *hand-coloured title vignette, 48 hand-coloured aquatint plates after Fielding and Walton, occasional off-setting and light spotting, publisher's cloth, rebound preserving original gilt spine [Abbey Scenery 192; Tooley 219]*, 4to (265 x 205mm.), R. Ackermann, 1821

£600 - 800  
€680 - 910



82



81

80 •  
**GAGE (THOMAS)**

The English-American his Travail by Sea and Land: Or, a New Survey of the West-India's, Containing a Journall of Three Thousand and Three Hundred Miles within the Main Land of America, **FIRST EDITION**, title within typographical border (lower right corner torn away with loss of 4 letters, and extreme tip of upper fore-corner), without blank A1, pp.25/26 with lower right hand corner torn away with loss of a few words, light dampstains at gutter margin, contemporary calf, rebacked, worn, lower cover detached [ESTC R22621; Alden & Landis 648/68; Hill 665; Sabin 26298], small folio (280 180mm.), Printed by R. Cotes, for Humphrey Blunden, and Thomas Williams, 1648

£700 - 900  
 €800 - 1,000

This work "caused a remarkable sensation... [Gage's] account of the wealth and defenseless condition of the Spanish possessions in South America excited the cupidity of the English, and it is said that Gage himself laid before Cromwell the first regular plan for mastering the Spanish territories in the New World ... He was appointed chaplain to General Venables's expedition, which sailed under Venables and Penn for Hispaniola ... The fleet failed at Hispaniola, but took Jamaica, where Gage died in 1656" (ODNB). Gage, an English Catholic (later becoming a Dominican priest) had travelled to the Americas in 1625, spending over ten years in the region.

**Provenance**  
 Charles Lewes Dashwood, bookplate.

81 •  
**GRELOT (GUILLAUME JOSEPH)**

A Late Voyage to Constantinople, Containing an Exact Description... of the City of Constantinople, wherein is particularly describ'd the Grand Seraglio and chief Mosques, *first edition in English*, translated by J. Philips, engraved frontispiece portrait of Mahomet IV, 8 folding engraved plates (mostly views of the city, and mosques), 6 full-page engraved illustrations in the text, neat repair to blank upper margin of frontispiece, one illustration slightly trimmed [ESTC R5793; Atabey 528], 8vo, Henry Bonwicke, 1683

£600 - 800  
 €680 - 910

82 •  
**HAKLUYT (RICHARD)**

The Principal Navigations, Voiages, Traffiques and Discoveries of the English Nation, Made by Sea or Over-land, to the Remote and Farthest Distant Quarter of the Earth, at Any Time within the Compasse of these 1600 Yeeres, 3 vol., *second edition, second issue, black letter, woodcut ornament on titles, without the suppressed "Cadiz" leaves (pp.607-619) and folding map (as usual), some side-notes trimmed, volume 3 title soiled, small marginal loss to corner of 3 preliminary leaves (A2, 3 and 8), and final leaf with loss of text (?inserted), some dampstaining, nineteenth century blindstamped calf, rebacked in calf gilt retaining original red morocco spine labels* [ESTC S106753], folio (277 x 176mm.), George Bishop, Ralph Newberie, and Robert Barker, 1599-1600

£4,000 - 6,000  
 €4,500 - 6,800

"This enormous work... is the most complete collection of voyages and discoveries, by land as well as by sea, and of the nautical achievements of the Elizabethans" (PMM). First published in 1589, this edition was greatly enlarged, the third volume being devoted to the Americas.

**Provenance**  
 Marshall, early ownership inscription on titles.





83

83 •  
**HARRIS (JOHN)**

*Navigantium atque itinerantium bibliotheca: or, a Compleat Collection of Voyages and Travels, 2 vol., FIRST EDITION, engraved frontispieces, 9 folding or double-page engraved maps (including 2 World, and Continents), 22 engraved plates, list of subscribers, small marginal repair to blank upper margin of Mercator's World map, traces of worming in upper margin of pp.155-185 in volume 1, short marginal tear repaired to a few text leaves at end of volume 2 but generally clean, contemporary panelled calf, neatly rebacked and refurbished at corners, gilt morocco spine labels, folio (390 x 235mm.), Thomas Bennet, John Nicholson, and Daniel Midwinter, 1705*

£1,500 - 2,500  
 €1,700 - 2,800

"The first edition is valuable for the original impressions of the fine series of maps by Hermann Moll, including a very good one of America. There is also a map of the world according to Mercator's projection, with improvements, showing the northern coast line and part of the west and south coasts of Australia..." (Hill).

**Provenance**

"No.11 2:0:0., 2 vol.", inked price note on front free endpaper of volume 1.

84 •  
**HOWELL (JAMES)**

*S.P.Q.V. A Survey of the Signorie of Venice, of her Admired Policy, and Method of Government, 2 parts in one vol., FIRST EDITION, title printed in red and black with woodcut vignette of the Venetian lion, engraved allegorical frontispiece (incorporating a birdseye view of Venice), engraved portrait, light spotting, small dampstain touching one corner of portrait, contemporary calf, rebacked preserving original spine with gilt morocco lettering label [ESTC R14157; Atabey 596; Pforzheimer 517], small folio (265 x 165mm.), Richard Lowndes, 1651*

£500 - 800  
 €570 - 910

**Provenance**

Sefik E. Atabey, bookplate; his sale, Sotheby's, 30 May 2002, lot 587.

85 •  
**LUMSDEN (ANDREW)**

*Remarks on the Antiquities of Rome and its Environs, FIRST EDITION, stipple-engraved portrait frontispiece, 2 folding engraved maps, 10 plates (3 folding), EXTRA-ILLUSTRATED with a hand-coloured aquatint title and 61 hand-coloured aquatint views of Rome by Merigot, occasional light spotting and browning, some oxidation to coloured plates, contemporary calf gilt, rebacked preserving original spine, upper cover detached [cf. Abbey Travel 178; Olschki 17435], 4to (282 x 220mm.), W. Bulmer & Co., for G. Nicol, 1797*

£1,000 - 1,500  
 €1,100 - 1,700

EXTRA-ILLUSTRATED, with the complete suite of plates from James Merigot's *A Select Collection of Views and Ruins in Rome* (1799 or later).

**Provenance**

W.A. Foyle, gilt morocco label; his sale, Christie's, 13 July 2000, lot 855.



87



88



86 •

**MAYER (LUIGI)**

Views in Egypt, From the Original Drawings in the Possession of Sir Robert Ainslie, Taken during his Embassy to Constantinople, FIRST EDITION, 48 hand-coloured aquatint plates, some light offsetting, contemporary calf, rebound preserving the original spine [Abbey Travel 369; Atabey 785; Blackmer 1097; Colas 2018], folio (462 x 317mm.), Thomas Bensley and R. Bowyer, 1801

£1,500 - 2,000  
€1,700 - 2,300

87 •

**MORYSON (FYNES)**

An Itinerary... Containing His Ten Yeeres Travell through the Twelve Dominions of Germany, Bohmerland, Sweitzerland, Netherland, Denmarke, Poland, Italy, Turkey, France, England, Scotland and Ireland, 3 parts in one vol., FIRST EDITION, woodcut ornaments on titles, woodcut illustrations in the text, 2 additional leaves bound in [see footnote], without opening blank leaf, blindstamped calf antique retaining old red morocco gilt spine label [ESTC 18205; Atabey 841; Blackmer 1159; Cobham-Jeffery, p.43], folio (312 x 203mm.), John Beale, 1617

£800 - 1,200  
€910 - 1,400

Fynes Moryson travelled extensively through Europe between 1591 and 1595, and to the Levant from 1595 to 1597. He visited Venice and Cyprus, and then went on to Jerusalem with his brother Henry, who was to die there. This copy has 2 additional leaves bound in, variant printings of pp.271/2 in Part I and p.61/2 in Part III, in which the description of Scotland has been excluded.

**Provenance**

Isaac Keene, 10 April 1739, ownership inscription on final blank.

88 •

**NORDEN (FREDERICK LEWIS)**

Travels in Egypt and Nubia... Translated from the Original... by Dr. Peter Templeman, 2 vol., half-titles, engraved frontispieces and 162 plates, plans and maps, light waterstaining, blindstamps on first few leaves and each plate, library bookplates, later quarter morocco, rubbed, shelfmarks on spines [Blackmer 1211; Hilmy II, 74; Weber II, 520], folio (460 x 280mm.), Lockyer Davis and Charles Reymers, 1757

£1,000 - 2,000  
€1,100 - 2,300

**Provenance**

Leeds Public Library.

89 •

**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), 4 engraved maps (of 5, without folding map), 30 large engraved illustrations in the text, list of plates at end, without B1 (blank, as usual), occasional light dampstain at lower blank margin, contemporary calf, rebound with red gilt morocco spine labels [ESTC R32245], folio (412 x 260mm.), by the Author, 1673

£800 - 1,200  
€910 - 1,400



85



86



90

90 •  
**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, one plate cut to size and laid down, short tear closed to 2 plates, stain to one map), with errata, subscribers' list and advertisement leaf, some off-setting from plates to text, contemporary maroon morocco gilt, gilt-tooled dentelles, g.e., extremities of spine rubbed [Ferguson 47; Hill 1346; Nissen ZBI 3518; Wantrup pp.59-64], 4to (288 x 215mm.), John Stockdale, 1789

£2,000 - 3,000  
 €2,300 - 3,400

FIRST EDITION OF THE FIRST OFFICIAL ACCOUNT OF THE VOYAGE TO BOTANY BAY, compiled from the official reports of Governor Phillip. It provided a full account of the expedition to New South Wales and of the foundation of the colony, and the plates include many zoological subjects. An appendix lists approximately 800 convicts brought to Australia in 1787.

**Provenance**  
 Louisa ?Herring, June 1814, inscription on blank verso of portrait.



91

91 •  
**POCOCKE (RICHARD)**

A Description of the East, and Some Other Countries... Observations on Egypt [-Palestine or the Holy Land, Syria, Mesopotamia, Cyprus and Candia... Asia Minor, Thrace, Greece..], 3 vol. in 2, FIRST EDITION, engraved vignette after Gravelot on titles, engraved pictorial dedication leaf, 178 engraved plates and maps (some folding, plate 16 defective), titles repaired with archival paper at margins, short tears repaired (with loss of a couple of letters) to dedication leaf in volume 1, browning and spotting, blindstamped calf antique [Atabey 965; Blackmer 1323; Cobham-Jeffery, p 52], folio (410 x 245mm.), W. Bowyer; and sold by J. and P. Knapton, 1743-1745

£1,000 - 2,000  
 €1,100 - 2,300

**Provenance**  
 Geo. C. Shattuck, neat inkstamp on titles

92 •

**SANDYS (GEORGE)**

A Relation of a Journey Begun An: Dom. 1610. Foure Bookes Containing a Description of the Turkish Empire, of Aegypt, of the Holy Land, of the Remote Parts of Italy, and Islands Adioyning, *second edition, engraved allegorical title-page, double-page engraved map, folding engraved plate of the Seraglio, Constantinople (trimmed to size), numerous engraved illustrations in the text, modern period-style blindstamped calf* [ESTC S116689; Blackmer 1484], small folio (312 x 197mm.), W. Barrett, 1621

£500 - 800  
€570 - 910

Attractively illustrated account of the Turkish Empire and Levant, including the view of the Seraglio, Constantinople ("often lacking" according to ESTC).

93 •

**SCHOBERL (FREDERIC)**

Picturesque Tour from Geneva to Milan, by Way of the Simplon... Engraved from Designs by J. and J. Lory of Neufchatel, *first edition in English, engraved map and 36 hand-coloured aquatint plates (dated between 1820 and 1826), publisher's gilt- and blindstamped cloth, slightly rubbed at extremities of spines* [Tooley 446], 4to (270 x 173mm.), R. Ackermann, 1820

£600 - 800  
€680 - 910

Views include Geneva, Sion, Brieg, Simplon, Algaby, Lake Maggiore, Gondo, Isola Bella, Crevola, Sesto, Lake Como and Milan.

**Provenance**

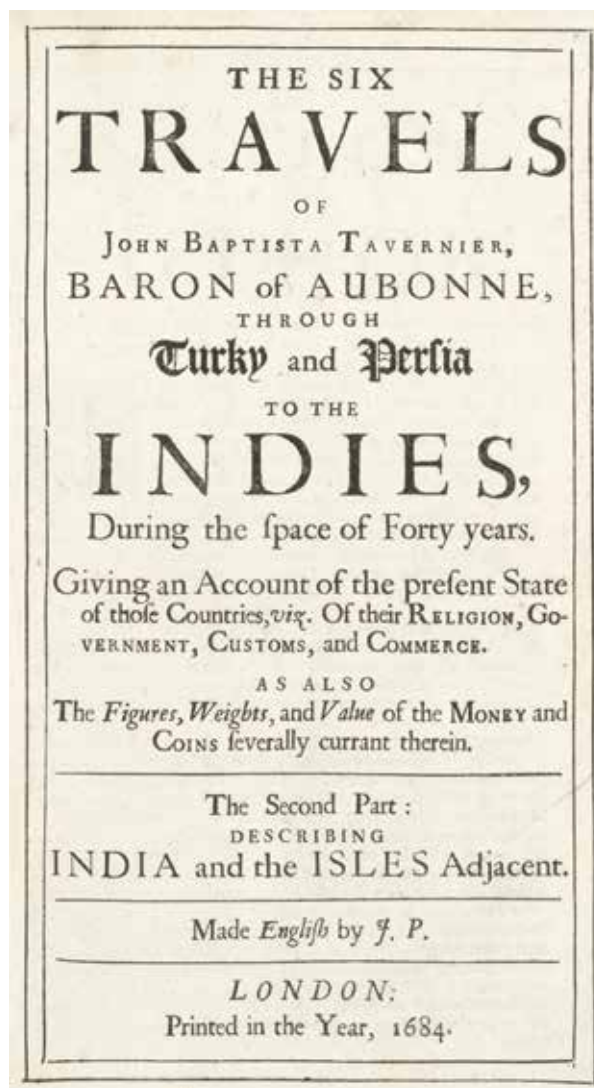
Raymond Haynes, ownership inscription on front free endpaper.

94 •

**SUTCLIFFE (ROBERT)**

Travels in Some Parts of North America, in the Years 1804, 1805, & 1806, *6 engraved plates, spotting, contemporary tree calf, rebounded preserving original spine*, York, W. Alexander, 1811--WILLIS (NATHANIEL PARKER) American Scenery, 2 vol., *engraved additional titles, portrait, and plates, some spotting, contemporary green calf gilt, lacks one spine label*, George Virtue, 1840--OBER (FREDERICK A.) Travels in Mexico and Life Among the Mexicans, *publisher's pictorial cloth gilt*, FINE COPY, Boston, Estes and Lauriat, 1884--BERLEPSCH (H.) The Alps or Sketches of Life and Nature in the Mountains, *17 plates, publisher's pictorial cloth gilt, spine faded*, Longman, 1861--TROLLOPE (ANTHONY) South Africa, 2 vol., **FIRST EDITION**, *large folding colour-printed map, short tear, publisher's cloth, rubbed*, Chapman and Hall, 1878--SHERER (JOHN) Europe Illustrated, 2 vol., *engraved frontispieces, additional titles and plates, contemporary half morocco, g.e.*, London Printing Co., [c.1875]-MILLAIS (JOHN G.) A Breath from the Veldt, *new edition, plates, publisher's cloth, rubbed*, Henry Sotheran, 1899, 8vo and 4to; and 8 others, miscellaneous (18)

£1,000 - 1,500  
€1,100 - 1,700



95

95 •

**TAVERNIER (JEAN BAPTISTE)**

The Six Travels... Through Turky and Persia to the Indies, During the Space of Forty Years... Made English by J[ohn] P[hillips], 3 parts in 1 vol., *23 engraved plates and maps (as called for, several folding), contemporary calf, spine gilt-tooled within raised bands, joints neatly repaired with later gilt morocco spine label, rubbed at extremities of spine* [ESTC R184885], folio (290 x 190mm.), London, [no publisher], 1684

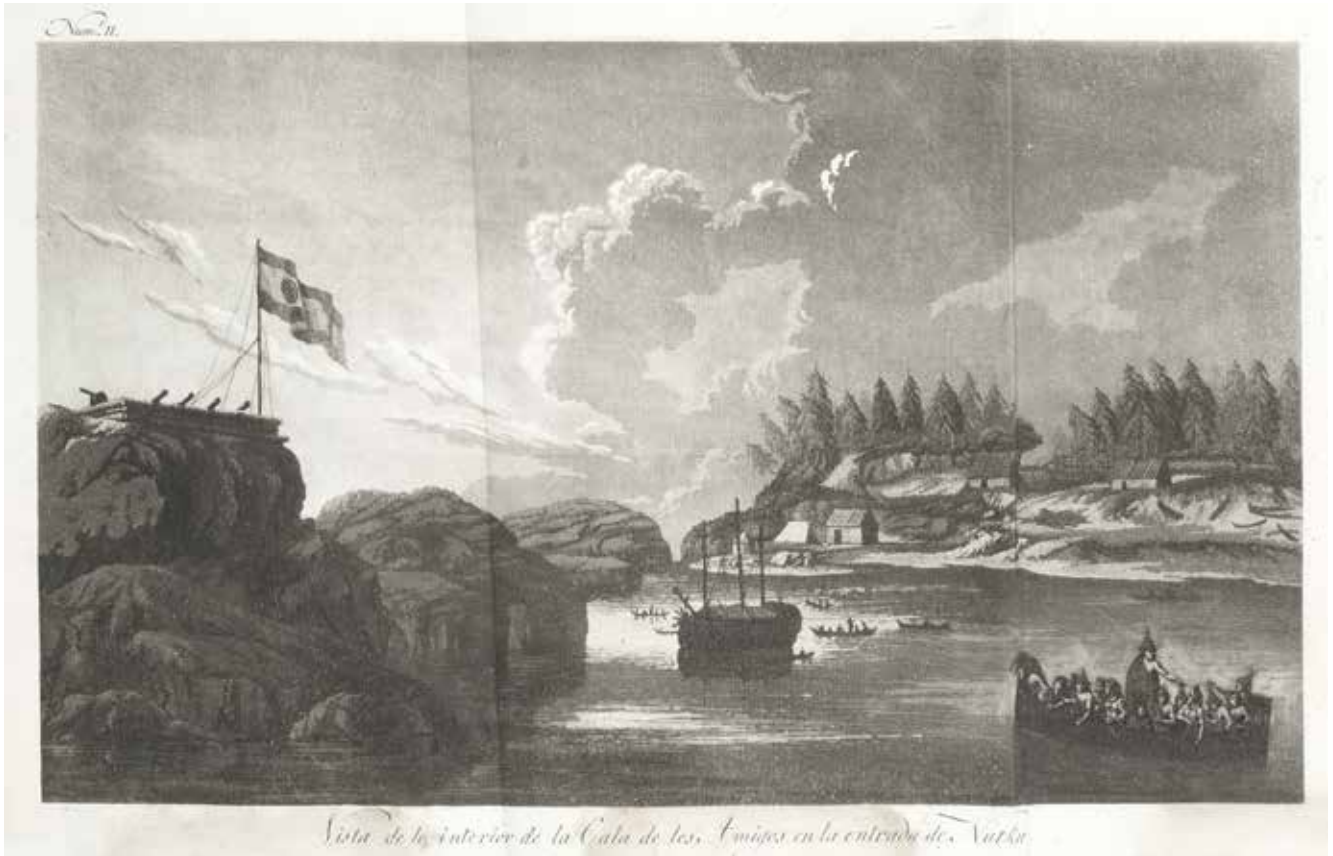
£1,000 - 2,000  
€1,100 - 2,300

Unusual issue of the 1684 edition of Tavernier's descriptions of his travels through Turkey, Persia, India and the East Indies, undertaken between 1638 and 1668. This copy collates: [14], 184, 195-264, [6], 214, [6], 113, [1]. The first two parts, each with same title and text (printed with variant types) have the imprint "London: Printed in the Year 1684", the third part ("A New Relation of the Inner-Part of the Grand Segnor's Seraglio") has the imprint "London, Printed, and Sold by R.L. and Moses Pitt. 1684".

**Provenance**

Gilbert Nicholson, of Balrath, Co. Meath (1620-1709), bookplate.





99

96 •

**WELLSTED (JAMES RAYMOND)**

Travels in Arabia, 2 vol., FIRST EDITION, 5 engraved maps and plans (3 folding), 6 lithographed plates (of 7, lacks view of Jebel Narkoos), advertisements at the end of volume 2, some browning and spotting, ink and blindstamps on titles, a couple of text leaves and plates/maps, publisher's green cloth (volume 1 with imprint at foot of spine, and slightly lighter in colour), slightly rubbed [Gay 3063], 8vo, John Murray, 1838

£400 - 600

€460 - 680

The first volume is devoted mostly to Oman, including a folding map. The second volume includes descriptions of the Gulf of Akabah, and the coasts of Arabia and Nubia.

**Provenance**

Duncan Black Macdonald (1863-1943, Orientalist and "Professor of Muhammadanism" at Hartford Theological Seminary, and Kennedy School of Missions), ownership inscription, and "Case Memorial Library" label on endpapers; Yale College Library, duplicate stamp on titles.

**GENERAL TRAVEL**

97 •

**ABEL-RÉMUSAT (JEAN-PIERRE)**

Mémoires sur plusieurs questions relatives à la géographie de l'Asie Centrale, folding lithographed map (this and last part of volume with rodent damage in upper margin), Paris, Imprimerie Royale, 1825; Mémoires sur les relations politiques des princes chrétiens, et particulièrement des rois de France avec les empereurs mongols, some dampstaining and fraying, rebacked, Paris, Imprimerie Royale, 1822, contemporary wrappers, 4to; Mélanges asiatiques, ou Choix de morceaux critiques et de mémoires relatifs aux religions, aux sciences, aux coutumes, à l'histoire et à la géographie des nations orientales, 2 vol., 2 lithographed plates [Cordier Sinica 68; Löwendahl 850], 1825-1826; Nouveaux mélanges asiatiques, 2 vol., folding lithographed map, 24-page catalogue at front of volume 1, 20 pages of prospectuses in volume 2 [Cordier Sinica 68; Löwendahl 866], 1829, together 4 vol., some dampstaining, untrimmed in publisher's printed wrappers (pink and blue respectively), some chips to edges of wrappers, 8vo, Paris, Librairie orientale de Dondey-Dupré [-Schubart et Heideloff] (6)

£800 - 1,200

€910 - 1,400

98 •

**AFRICA**

MEYENDORFF (GEORG VON) AND AMEDEE JAUBERT. Voyage d'Orenbourg a Boukhara, fait en 1820, 5 lithographed plates (4 hand-coloured), 2 engraved plates and large folding map, lower wrapper replaced, Paris, Dondey-Dupré, 1826--ROUSSIN (ALBIN REINE) Mémoire sur la navigation aux côtes occidentales d'Afrique: depuis le Cap Bojador jusqu'au Mont Souzos, some staining, later wrappers, Paris, Imprimerie Royale, 1827--LANDER (RICHARD & JOHN) Journal d'une expédition entreprise dans le but d'explorer le cours et l'embouchure du Niger, 3 vol., 2 engraved maps (one folding) and 5 plates, occasional dampstaining, one spine cracked, Paris, Paulin, 1832--LEO AFRICANUS (JOANNES) De l'Afrique, contenant la description de ce pays... et la navigation des anciens capitaines portugais aux Indes orientales et occidentales, 4 vol., contemporary wrappers, Paris, au frais du gouvernement, 1830, some dampstaining, publisher's printed wrappers unless otherwise stated, a few spines worn with loss, 8vo; and 5 others (14)

£700 - 900  
€800 - 1,000

99 •

**AMERICA - NORTH-WEST COAST**

FERNANDEZ DE NAVARRETE (MARTIN) or JOSEF ESPINOSA Y TELLO. Atlas para el viage de las goletas Sutil y Mexicana al reconocimiento del estrecho de Juan de Fuca en 1792, letterpress list of plates and 14 engraved maps and plates (only, of 17), comprising: 7 engraved maps (2 folding, lacking numbers 1 & 2), folding aquatint view of Nootka (lacking the other folding view, number 10), 3 engraved portraits and 3 engraved ethnographic studies, heavy dampstain in lower margin throughout (within platemark but not affecting image except on folding view), some worming in fore-margin (but within outer border on map number 9), contemporary limp marbled wrappers, lower cover chipped at foot, lacking backstrip [cf. Graff 1262; Hill 570; Howes F-18; Lada-Mocarski 56 ("unsurpassed in importance"); Palau 82853-4; Sabin 2312; Streeter sale 2468; Wagner 861], folio, [Madrid, Imprenta Real, 1802]

£800 - 1,200  
€910 - 1,400

Atlas to the "most important account of the exploration of the Far Northwest coast by the Spanish" (Graff), *Relacion del viage hecho por las goletas Sutil y Mexicana en el año de 1792 para reconocer el estrecho de fucat*, a work whose authorship is still a subject of debate. The maps were thought by Wagner to surpass those of Vancouver, and were later used by Alexandre von Humboldt.

The present copy includes the six portraits and ethnographic studies, along with following maps and plates: (3) Continuacion de la Carta núm. 2 desde la salida de las Goletas hasta la isla de Unalaska. (4) Carta plana de los reconocimientos hechos por el Capitan Sebastian Vizcaino. (5) Plano del puerto de San Diego. (6) Idem del puerto y bahía de Monterey. (7) Idem de la cala de los Amigos en la entrada de Nutka. (8) Idem del puerto de Mulgrave. (9) Idem del puerto del Desengaño. (11) Vista de lo interior de la cala de los Amigos y establecimiento español en la entrada de Nutka.



100

100

**ARABIA - MARSH ARABS**

A collection of upwards of 220 photographic views of the Mesopotamian region, including groups of local inhabitants (some Marsh Arabs), views in Basra, Sawara, Kurdistan, and the region, mostly gelatin silver (including approximately 50 mounted stereo-cards, a couple colour-tinted), many captioned on the verso, various sizes, some mounted in albums, others loose in envelopes (largest 95 x 140mm.), [c.1915]; and a similar quantity of amateur photographs relating to Short's time in India, including Nilgiri Hills (quantity)

£800 - 1,200  
€910 - 1,400

**Provenance**

Captain H.E. Short, identified on several images (one in Arabic dress, one "with Marsh Arab children, Basra, First World War"). Seemingly he was stationed in Mesopotamia during the First World War, and then subsequently in India in a medical capacity, mostly near Madras and the Nilgiri Hills.



102



103

101 •

**ARABIA - GOLDEN COCKEREL PRESS**

PHILBY (HARRY ST. JOHN BRIDGER) *A Pilgrim in Arabia*, NUMBER 57 OF 350 COPIES, 1943--LAWRENCE (T.E.) Shaw-Ede. T.E. Lawrence's Letters to H.S. Ede 1927-1935, NUMBER 48 OF 500 COPIES, 1942--DE CHAIR (SOMERSET) *The Golden Carpet*, NUMBER 170 OF 500 COPIES, 1943; *The Silver Chair*, NUMBER 373 OF 500 COPIES, 1943, *original morocco-backed buckram by Sangorski & Sutcliffe, t.e.g., 4to*, Golden Cockerel Press (4)

£800 - 1,200  
€910 - 1,400

A group of four Golden Cockerel Press works concerning T.E. Lawrence, and Arabia.

**Provenance**

Norman Birkett, 1st Baron Birkett, and Lady Birkett, personal gift inscriptions on front free endpapers.

102 •

**ARABIA**

PHILBY (HARRY ST. JOHN BRIDGER) *The Heart of Arabia: A Record of Travel and Exploration*, 2 vol., *half-titles, 3 maps (2 folding) and 48 photographic plates*, Constable, 1922; *The Empty Quarter*, being a Description of the Great South Desert of Arabia known as Rub' al Khali, *3 folding maps, 33 photographic plates*, Constable, 1933; *Arabia of the Wahhabis*, *folding map, plates*, Constable, 1928; *Sheba's Daughters*, Being a Record of Travel in Southern Arabia, *folding map, plates, occasional spotting, covers stained*, Methuen, 1939--RIHANI (AMEEN) *Arabian Peak and Desert. Travels in Al-Yaman*, *plates, spine slightly faded*, Constable, 1930--BELL (GERTRUDE) *Amurath to Amurath*, *second edition, folding maps, plates*, Macmillan, 1924--BURY (G. WYMAN) 'Abdullah Mansur'. *The Land of Uz*, *folding map (detached, torn without loss), rubbed*, Macmillan, 1911, *all but one FIRST EDITIONS, publisher's cloth, 8vo*; and 13 others (21)

£1,000 - 1,500  
€1,100 - 1,700

103 •

**ARABIA**

WELLSTED (JAMES RAYMOND) *Travels in Arabia*, 2 vol., FIRST EDITION, *5 folding engraved maps (including large one of Oman), 7 lithographed plates, occasional browning in plate margins, tear without loss at edge of Oman map, publisher's green blindstamped cloth, gilt lettered spines slightly faded [Gay 3063], 8vo*, John Murray, 1838

£1,500 - 2,000  
€1,700 - 2,300

The first volume of Wellsted's account is mostly devoted to Oman, and includes a folding map with the author's route marked in red. His first trip to Oman in 1835, with F. Whitelock, had been curtailed due to illness and unrest in the country. "None the less, the two reached areas which no European had previously seen and which were not visited again by Europeans for another hundred years... Wellsted seems to have made another attempt to explore Oman in the following winter, and to have arrived at Muscat in April 1837 in an acute stage of fever. 'In a fit of delirium he discharged both barrels of his gun into his mouth, but the balls, passing upwards, only inflicted two ghastly wounds in the upper jaw'. He was carried to Bombay, and thence returned to Europe on leave... Wellsted's papers read before the Royal Geographical Society procured him immediate recognition in the scientific world (ODNB, quoting from C.R. Low, *History of the Indian Navy, 1613-1863*, 1877). The second volume includes descriptions of the Gulf of Akabah, and the coasts of Arabia and Nubia.

**Provenance**

Charles Napier Gordon of Hallhead, bookplates.



104 •

### ARABIA, YEMEN AND SUDAN

BOTTA (PAUL EMILE) Relation d'un voyage dans l'Yemen, entrepris en 1837 pour le Museum d'histoire naturelle de Paris, *untrimmed in publisher's yellow printed wrappers, some staining to upper part of lower wrapper and last few leaves*, Paris, Duprat, 1841--JOMARD (E. FRANCOIS) Etudes geographiques et historiques sur l'Arabie... suivies de la relation du voyage de Mohammed-Aly dans le Fazoql, *inscribed on front wrapper "Offert par l'auteur", 1 large folding engraved map (only, of 2), untrimmed in publisher's printed wrappers, spine worn [Gay 68]*, Paris, Didot, 1839--FRESNEL (FULGENCE) Lettres sur l'histoire des arabes avant l'islamisme [Premiere lettre], *8-page publisher's catalogue at front, half-title, later wrappers*, Paris, Barrois & Duprat, 1836--MUHAMMAD IBN 'UMAR, AL-TUNISI. Voyage au Darfour, *stipple-engraved portrait, large folding map, 4 folding plates and plans, dampstaining, publisher's printed wrappers*, Paris, Duprat, 1845, 8vo (4)

£700 - 900  
€800 - 1,000

105 •

### ARGONAUT PRESS

TEMPLE (RICHARD CARNAC) The World Encompassed... Sir Francis Drake's Circumnavigation of the World, 1926--CHARDIN (JOHN) Travels in Persia, 1927--RALEGH (WALTER) The Discoverie of the Large and Bewtiful Empire of Guiana, 1928--VARTHEMA (LUDOVICO DI BOLOGNA) The Itinerary..., 1928--WILLIAMSON (JAMES A.) The Voyages of the Cabots, 1929--COLUMBUS (CHRISTOPHER) The Voyages of Christopher Columbus: being the Journals..., 1930--HAMILTON (ALEXANDER) A New Account of the East Indies, 2 vol., 1930--DAMPIER (WILLIAM) Voyages and Discoveries, 1931--HARLOW (V.T.) Raleigh's Last Voyage, 1932--HAWKINS (RICHARD) The Observations..., 1933--CARON (FRANCOIS) & JOST SCHOUTEN. A True Description of the Mighty Kingdoms of Japan & Siam, 1935, 11 works in 12 vol., *limited editions on japon vellum, mostly of 975 copies (some out-of-series), plates and maps, original vellum-backed buckram, untrimmed, some staining to spines, 4 volumes with slight dampstain to edges of covers*, Argonaut Press--BESSON (MAURICE) The Scourge of the Indies. Buccaneers, Corsairs & Filibusters, *colour plates, illustrations, publisher's cloth, dust-jacket*, Routledge, 1929, 4to (13)

£500 - 700  
€570 - 800

106 •

### AUSTRALIA

WHITE (JOHN) Journal of a Voyage to New South Wales, FIRST EDITION, *engraved title and 65 plates, list of subscribers, advertisements at end, title and a few plates lightly spotted, slightly later half calf [Borba de Moraes I, p.940; Hill 1858; Ferguson 97; Nissen ZBI 4390], 4to (290 x 230mm.)*, J. Debrett, 1790

£1,500 - 2,500  
€1,700 - 2,800

### Provenance

R.G. von Veltheim, oval inkstamp on verso of title.



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**BARROW (JOHN)**

A Voyage to Cochinchina, in the Years 1792 and 1793... with Sketches of the Manners, Character, and Condition of their Several Inhabitants. To which is Annexed an Account of a Journey... to the Residence of the Chief of the Booshuana Nation, FIRST EDITION, 19 hand-coloured aquatint plates (one folding), 2 folding engraved maps and charts (one hand-coloured, one hand-coloured in outline, offsetting and some staining), without half-title, contemporary diced calf gilt, rebaked in calf gilt with red morocco lettering label [Abbey Travel 514; Cordier Sinica 2390; Lust 366], 4to, T. Cadell and W. Davies, 1806

£800 - 1,200  
€910 - 1,400

Barrow accompanied Macartney's embassy to China (the subject of *A Voyage to Cochinchina*) in the position of comptroller of the household. "He served with distinction during this embassy and Macartney's governorship of the Cape of Good Hope (1797-9), collecting much of the commercial and strategic intelligence about the eastern seas and southern Africa that Macartney forwarded to Henry Dundas, president of the Board of Control and secretary of state at war" (ODNB). The work also includes descriptions of Brazil, and Java, and a separate narrative of a journey to the home of the Bechuanas and other tribes on the Orange River, South Africa.

**Provenance**

Alpheus Fuller Williams, bookplate. See illustration on preceding page.

108 •

**BLIGH (WILLIAM)**

A Voyage to the South Sea, Undertaken by Command of His Majesty, for the Purpose of Conveying the Bread-fruit Tree to the West Indies, in His Majesty's Ship the *Bounty*, Commanded by Lieutenant William Bligh. Including an Account of the Mutiny on Board the Said Ship, and the Subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofoa... to Timor, FIRST EDITION, stipple-engraved oval portrait of Bligh by J. Condé after Russell, 7 engraved plates, plans and charts (5 folding), some spotting and offsetting, dampstain to final plate and a few leaves of text, untrimmed in modern boards [Hill 135; Ferguson 125; Sabin 5910], 4to (320 x 250mm.), George Nicol, 1792

£1,000 - 1,500  
€1,100 - 1,700

The official account of Bligh's celebrated voyage in the *Bounty*, including a record of the mutiny, and subsequent remarkable journey undertaken by Bligh across the Pacific in *Bounty's* launch, to safety in Timor. The text is drawn largely from Bligh's journal, edited by James Burney under the supervision of Sir Joseph Banks.

109 •

**BRAZIL**

ALMEIDA (FRANCISCO JOSÉ DE LACERDA E) *Diario da viagem do Dr. Francisco José de Lacerda e Almeida pelas capitánias do Pará, Rio Negro, Matto-Grosso, Cuyabá, e S. Paulo, nos annos de 1780 a 1790*, woodcut title device, 2 single wormholes throughout (last dozen or so leaves with one longer trail), dampstaining with loss to lower margins (last few leaves with text just affected and some repairs), untrimmed and partially unopened in publisher's printed wrappers, upper cover with title and ship device within ornamental border, repair to head of spine, lower cover defective, 4to, São Paulo, Typ. de Costa Silveira, 1841

£1,000 - 1,500  
€1,100 - 1,700

One of the earliest books printed in São Paolo, in original wrappers: a rare and important work on the history of Brazil and the establishment of its territory. Almeida, doctor in mathematics and royal astronomer to the king of Portugal, was commissioned in 1780 to survey the Amazon region and establish its borders with the Spanish colonies. He sailed from Lisbon to Belém do Pará, and travelled through the interior of Brazil, finally reaching São Paulo in 1790. The detailed diaries he kept were published some 40 years after the author's death, at the request of the São Paulo Provincial Legislative Assembly.

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**BROCKEDON (WILLIAM)**

Illustrations of the Passes of the Alps, by Which Italy Communicates with France, Switzerland, and Germany, 2 vol., FIRST EDITION, LARGE PAPER COPY, 96 engraved plates, 13 engraved maps, all on India proof paper before letters, occasional light spotting, tissue guards, contemporary green morocco gilt, covers with elaborate roll-tooled border, spine tooled in 6 compartments within raised bands, g.e., a few very small scuffmarks but generally very clean [Neate B170], folio (415 x 275mm.), for the Author, 1828-1829

£800 - 1,000  
€910 - 1,100

Based upon the author's exploration of all the alpine crossings during journeys undertaken in 1825, 1826, 1828, and 1829. "By his own estimate, Brockedon had crossed the Alps nearly sixty times by thirty different routes" (ODNB).

**Provenance**

William Ogilvy Dalgleish of Errol (1832-1913), bookplate.

111 •

**BURCKHARDT (JOHANN LUDWIG)**

Notes on the Bedouins and Wahabys, collected during his Travels in the East, FIRST EDITION, *half-title, engraved frontispiece map (slightly spotted), illustrations in the text, untrimmed in modern half morocco [Gay 1963], 4to (285 x 212mm.),* Henry Colburn and Richard Bentley, 1830

£1,000 - 1,500  
€1,100 - 1,700

The final work of the distinguished Swiss explorer, published posthumously by the Association for Promoting the Discovery of the Interior of Africa.



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**BURMA, SHAN STATES AND CHINA**

Album of 48 views in Burma (Myanmar), *gelatin silver prints, loosely window-mounted 2 per page, most captioned in ink or pencil on mount, images 118 x 90mm., contemporary cloth, oblong 8vo, [c.1904]*--Album of Tsingtao [Qingdao], *26 photographic plates (one a panorama), one folding map, title and captions in English and Japanese, stitched as issued in publisher's wrappers, oblong 8vo, [c.1922] (2)*

£400 - 600  
€460 - 680

Includes views of the Shan State town of Bharno (approx. 15, including Chinese houses, Chinese theatre, street and market scenes, stilted house), "Rangoon", along the Irrawaddy River (approx. 10, including temples along the shore), Mandalay (4). One image shows a European (? "Herr Schweitzer") seated on an elephant.



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113 •

**CHINA - JESUITS**

[SEQUEIRA (LUIS DE)] *Relaçõ summaria da prizam, tormentos, e glorioso martyrio dos veneraveis padres Antonio Joseph, Portuguez, e Tristam de Attimis, Italiano... da China, Francisco da Silva, 1751*--*Relaçam curiosa das grandezas do reino da China, Pedro Ferreira, 1762, FIRST EDITIONS, unbound, small 4to, Lisbon (2)*

£1,000 - 1,500  
€1,100 - 1,700

"Chinese women are shapely, and only trouble themselves with looking after their homes, which they seldom leave... Macao is founded on a small island in the gulf of Canton. It is one of the richest cities in China, the property of our courageous Portuguese..." (*Relaçam curiosa*).

114 •

**CHINA**

HAGER (JOSEPH) *Panthéon Chinois, ou parallele entre le culte religieux des grecs et celui des chinois; avec de nouvelles preuves que la Chine a été connue des grecs, et que les sères des auteurs classiques ont été des chinois, half-title, wood-engraved Chinese characters in final section, lacks folding plate, occasional spotting and a few paper flaws, narrow wormtrail in inner margins of pages 65-72, a few leaves towards end browned, unopened and untrimmed in contemporary pink limp wrappers, paste-downs of printed binder's waste [Cordier Sinica 697], 4to, Paris, Didot, 1806*

£600 - 800  
€680 - 910



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## CHINA

DUDGEON (JOHN, *attributed to*) An album of views in Beijing (including Imperial Palaces) and locations in Zhenjiang Province, 83 albumen prints, 79 mounted one per page (4 smaller on 2 pages), various sizes but typically approximately 140 x 205mm., each with contemporary ink caption on mount, one leaf loose, contemporary half morocco, upper cover captioned "Photographic Views in the Che-Kiang Province", g.e., oblong folio (252 x 295mm.), [c.1868-1872]

£3,000 - 5,000  
€3,400 - 5,700

A good series of albumen views, attributable to Dr. John Dudgeon (1837-1901), resident in Peking for some thirty-eight years, who was "an enthusiastic amateur photographer... [and whose] outstanding contribution to photography in China was his composition and publication of a treatise in Chinese on the subject... [his] work deserves greater recognition" (Terry Bennett, *History of Photography in China. Western Photographers 1861-1879*, 2010, pp.37-55, illustrating seven images also included in the present album). He was an acquaintance of both Thomas Child and John Thompson (with whom he visited the Summer Palace in 1871), and in 1868 had undertaken a tour beyond Peking including visits to Tientsin, Hankow, and Kiukiang.

Approximately 55 of the views depict scenes in Beijing, the Summer Palace and environs, including: "Fancy Kytes near Custom House Lane"; British Legation (2); "Outside view of Peking Wall"; "View of Peking Wall"; "Front of Shops"; "Arch across Street"; "Mongolian Tent"; "Ku Lo or Drum Tower"; French Legation; Catholic Cathedral; "Observatory"; Yonghe Temple monastery (4), flower gardens (3), building in which Sir Harry Parkes was imprisoned; "The Beggar's

Bridge"; Imperial and Summer Palaces ("Principal Entrance", "Imperial Grounds" (2), "Nine Arched Bridge"; "North Sea"; "South Sea"; "Pavilion Imperial City"; "Imperial Grounds" (2, including Buddhist Pagoda); "Persian Mosque"; "Building opposite Imperial Persian Mosque"); "Seventeen Arched Bridge"; views of Yuen Ming Yuen (6, distant and building groups); "Hunch Backed Bridge" (2); Temple of Heaven (3). The remainder of views are mostly of scenes in the Zhenjiang [Che-Kiang] Province, and include: Tientsin (2); Hamlet and ruins at "Ling Kwang Ssu" (5); Hankow (4, including garden courtyard with an official, and the Causeway); "Kiang Custom House"; "Outside View of Kingkiang Wall"; "Kinkiang Pagoda" (2); distant view of Kinkiang City; bungalows at Kingkiang.

## Provenance

Hester Hart, presentation inscription "To Ho Tai Tai Mrs Robert Hart from her humble servant and well wisher Bibanne Moore... Kiukiang - China" on the front free endpaper.

The album's recipient, Hester Hart (néé Bredon), had married Sir Robert Hart in 1866, returning to England in 1881. Hart was inspector-general of the Chinese Maritime Customs, based primarily in Beijing, from 1864 until 1908. He was a friend and patient of Dudgeon. Charles Frederick Moore (1838-1916), who had joined the British Colonial Office in 1860, subsequently working at the C.M.C. under Hart for nine years, married Bibianne (née Yii) in Peking in 1868. Whilst in China she had nine children, several of whom were born in Beijing, and two in "Che-Kiang" in 1873. The couple moved to Canada in 1885. A collection of photographs taken by Moore in China is held by Royal British Columbia Museum archives (see the RBCM website, for images and biography). Bennett notes that "it is likely that the Western community in the capital sought out Dudgeon's works as souvenirs of their time in China, because several collections of his photographs originally owned by diplomats or members of the Imperial Maritime Customs Service survive".

**CHINA**

Two albums of photographs, compiled by O.D. Rasmussen of the *North China Daily Star*, relating to his extended stay in China (Tientsin, Shanghai, Qufu, etc.) from about 1915 to 1935, approximately 100 mostly gelatin silver prints (192 x 255mm., and smaller), c.20 photographic postcards, autograph letters signed by H.G. Wells and Laurence Binyon, newspaper cuttings and related ephemera, many now loose, some fading and wear, one album contemporary cloth, the other defective boards, oblong folio, [c.1915-1935] (2)

£600 - 800

€680 - 910

Photographs include: Temple of Confucius at Qufu (4); Temple of the Heavens in Seoul (5); 1917 floods at Tientsin (7, including refugee camps, "salvaging belongings", and "O.D.R. inspecting flood damage" on a bicycle); beaches at Peitaiho; "Sir Robert Hart and his Native [brass] Band. 1902"; Shanghai (c.20); local people ("Gathering Bamboo Shoot", "Grinding Mill"; "Manchus in Dairen"); "Various Warlords", including Chang Hsun, Tsao Kun, Sun Yat-Sen (1924), and Chiang Kai-Shek; Conflict, including "Revolutionary Artillery" (1915), "Defending the Forbidden City", "1924. General beheaded by Wu Pei-Fu for dereliction of duty"; Tientsin, including Rasmussen in his capacity as a Voluntary Fireman; tennis and ice hockey.

Other materials include an autograph letter to Rasmussen signed by H.G. Wells (1927, noting that "I will bear in mind your newer corrections... your letter shall be kept for reference"), and one by Laurence Binyon (1935, discussing some Tang Dynasty landscapes), and several printed maps of Shanghai.

**Provenance**

Otto D. Rasmussen (1888-c.1960), journalist for the *North China Daily Star* and author of *Tientsin: An Illustrated Outline History* (1925), and *What's Right with China* (1928).

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**COLBECK (WILLIAM) - "DISCOVERY" AND BANZARE EXPEDITIONS**

"Royal Geographical Society. The Murchison Grant... Awarded in 1904... to Lieutenant William Colbeck... for the Able Manner in Which He Conducted the Two Relief Expeditions in Connection with the National Antarctic Expedition", SIGNED BY CLEMENT MARKHAM, LEONARD DARWIN AND J.F. HUGHES, paper toned, with a few short marginal tears, 560 x 450mm. [1904]--[MURLOCK (GEORGE F.A., cartographer)] Chart of the Antarctic Ocean... Showing Sledge Journeys from "Discovery" in Winter Quarters, 2 sheets; Chart of the Antarctic Ocean... Showing Area Surrounding McMurdo Sound, Royal Society Range & Ferrar Glacier Surveyed by "Discovery" National Antarctic Expedition 1901-1904. Under the Command of Comdr. R.F. Scott, 2 sheets, printed in black, red and blue, a few short marginal tears, 685 x 1020mm., and smaller--South Polar Chart... With Amendments and Additions to 1927... small corrections [to] 1929", 690 x 865mm., 1929--"Bishop and Clerk Rocks. S.Y. Discovery 1930", PEN AND INK CHART with a small view of the islands beneath the map, black ink (with a few details in red) on paper, 355 x 240mm., [1930]--[MAWSON (DOUGLAS)] "Proclamation at Sea" making William R. Colbeck a "member of the Royal Institute of Bogus Navigators and fellow of the Antarctic Dead Marines...", MANUSCRIPT SIGNED BY MAWSON, black ink on one sheet of paper, 595 x 255mm., 18 January 1931--British, Australian and New Zealand Antarctic Research Expedition. Track of S.Y. Discovery during two cruises 1929-30 and 1930-31, MANUSCRIPT MAP, black ink, with routes in red and blue, on linen, approximately 530 x 955mm., [1931]; and another, relating to S.Y. *Morning's* route during the National Antarctic Relief Expedition, 1902 (10)

£800 - 1,200

€910 - 1,400



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William Colbeck, already a veteran of Polar travel having accompanied Carsten Borchgrevink's Southern Cross expedition in 1898, commanded the S.Y. *Morning*, the relief ship for Scott's British National Antarctic Expedition, for which he was rewarded the prestigious Murchison Award by the Royal Geographic Society. Colbeck's son, also William Colbeck, continued his father's Antarctic connections, sailing with Sir Douglas Mawson on the *Discovery* in the British Australian and New Zealand Antarctic Research Expedition (BANZARE) voyages from 1929 to 1931, these events recorded on the manuscript map and the amusing "Proclamation" signed by Mawson in this lot.





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**COOK (JAMES)**

HAWKESWORTH (JOHN) *An Account of the Voyages... for Making Discoveries in the Southern Hemisphere...* Performed by Commodore Byron, Captain Carteret, Captain Wallis, and Captain Cook, 4 vol. (including Atlas), 52 engraved plates, maps and plans (some folding or double-page, a few creases), text volumes contemporary calf, spines gilt with red and black morocco labels, rubbed, the atlas modern calf gilt [Beddie 649], 8vo and 4to, Dublin, A. Leathley, 1773

£1,000 - 2,000

€1,100 - 2,300

**Provenance**

Scott family bookplate, "W. Scott" in each volume, "Rob. Scott 1798" in the atlas.

119 •

**CRIMEA**

BOSSOLI (CARLO) *The Beautiful Scenery and Chief Places of Interest throughout the Crimea*, FIRST EDITION, lithographed pictorial title, letterpress list of plates, 51 hand-coloured lithographed views on 31 sheets, tissue guards, occasional spotting (heavier on title), publisher's cloth, gilt lettered on upper cover, soiled, loss to spine and detached from text block [Abbey Travel 239], folio (540 x 365mm.), Day and Son, 1856

£1,000 - 1,500

€1,100 - 1,700

120 •

**[D'ESNEVAL (PIERRE JOSEPH LE ROUX)]**

*Relacion de los viages que el conde Desneval emprendio por tierra, y por mar para la Etiopia, y de lo que le aconteció con los Ingleses en las islas de Cabo Verde, del Dominio de su Magestad Portuguesa*, 20 pages, drop-head title, text ends "yo Felix Joseph Rodriguez Brasco la hice escribir, y subscrivi, e firmè", some slight creasing in margins, contemporary marbled wrappers, folio (292 x 206mm.), [Lisbon, c.1745?]

£800 - 1,200

€910 - 1,400

Very rare justificatory account of the colourful life and exploits of the Frenchman Pierre Joseph le Roux D'Esneval, only two copies of which have been traced (both in Italy). Having arrived at the court of King Christian VI of Denmark in 1721, D'Esneval was commissioned along with F.L. Norden to explore a new trade route to Ethiopia in 1737, travelling down the Nile to Sudan. He had proposed annexing part of Upper Egypt in order to control the Red Sea routes, but the plan never came to fruition.

The second part of the work gives D'Esneval's version of events which occurred in the Cape Verde islands in 1744, when he was made prisoner by Commander-in-Chief of the East Indies, Curtis Barnett. The English version of events is very different: "There was already in the bay a Spanish privateer, which at first Barnett had no intention of disturbing, out of respect to the neutrality of Portugal; but being shortly after informed that this same privateer had taken and burnt some English vessels at the Isle of May, he sent his boats on board and took possession of her and her prizes without delay. The prizes he restored to their former owners, and finally sold the privateer to the Portuguese for 1,200 dollars" (ODNB).



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**EGYPT, ALBANIA AND AFGHANISTAN**

A collection of 27 albumen print views of Egypt, by J.P. Sebah, Zangaki, and others, *images approximately 210 x 265mm., loose in modern cloth portfolio*, [1880s]--Album relating to an ?Australian military officer in Egypt during the First World War, *approximately 95 silver gelatin prints, of which c.60 relate to Egypt, including views of ANZAC troops ("Maoris about to dance 1915", "Zeiton camp - Maori soldiers 1915", "Australian camp Tel El Kebir")*, Heliopolis neighbourhood including Sultan Hussein's palace, etc., and 4 menus for dinners King Faud or the Sultan held at the Palais d'Aldines, mounted 2 per page, most captioned in white ink, quarter morocco, *images approximately 95 x 125mm., 4to, [c.1915-1922]*--[SCOLIK (CHARLES)] *Reise der Orientalischen Gesellschaft zu Leipzig*, 48 photographic plates (of 50, including c. 10 of Egypt, others in Middle East and Athens) mounted on card, without maps and text, loose in publisher's portfolio cloth gilt, folio, [Meiningen, 1894]--Album relating to an RAF squadron in Egypt during the 1920s, 48 mostly gelatin silver prints, including views, groups (formal, and "walking like Egyptians" in their swimwear), aeroplanes (including crashes), loose mounted, most approximately 170 x 215mm., original cloth, oblong 4to , [1920s]; and 4 other photographic albums, including two relating to Albania in the First World War and 1930s (military, local inhabitants, views), and two relating to a journey to Afghanistan in the 1950s (8)

£800 - 1,200

€910 - 1,400

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**EGYPT**

BOWDICH (T. E.) *Essay on the Superstitions, Customs, and Arts Common to the Ancient Egyptians*, PRESENTATION COPY, inscribed "Baron Meriande la part de l'auteur" on title-page, 3 folding lithographed plates (2 hand-coloured), wormholes affecting first 3 leaves and top portion of plates, stiff marbled wrappers, 4to, Paris, J. Smith, 1821--CHAMPOLLION (JEAN-FRANCOIS) *L'Egypte sous les pharaons*, 2 vol., folding map, later wrappers, Paris, De Bure, 1814--Lettres a M. le Duc de Blacas d'Aulps, relatives au Musee Royal Egyptien de Turin, 2 vol., one engraved plate (only, of 17), volume 1 with top corners chewed, Paris, Didot, 1824-1826; Lettres écrites d'Egypte et de Nubie, en 1828 et 1829, 6 lithographed plates (2 folding), Paris, Didot, 1833; Précis du système hiéroglyphique des anciens Egyptiens... Planches et explication, plate volume only, 36 lithographed plates (only, of 52, 4 folding), marbled wrappers, Paris, Imprimerie Royale, 1827--KLAPROTH (JULIUS VON) *Examen critique des travaux de feu M. Champollion, sur les hieroglyphs*, 3 lithographed plates (2 folding), Paris, Dondey-Dupré, 1832--CADALVÈNE (EDMOND DE) *L'Egypte et la Nubie*, 2 vol. (lacking atlas), Paris, Bertrand, 1841--LEEMANS (C.) *Lettre a M. Francois Salvolini, sur les monumens égyptiens, portant des légendes royales*, 32 lithographed plates, a few slightly creased at corners, Leiden, H. W. Hazenberg, 1838, some volumes affected by dampstaining, 8vo, publisher's printed wrappers unless otherwise stated, sold not subject to return (11)

£800 - 1,200

€910 - 1,400



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**EGYPT**

CRESSWELL (KEPPEL A.) *The Mosques of Egypt... Being a Series of Views in Colour and Monochrome of the Principal Mosques of Egypt with a Brief Note on Each Monument Describing its History and Architectural Features Accompanied by Detailed Plans and Maps, 2 vol., half-titles, chromolithographed frontispieces and title borders, 243 plates (mostly photographic, some coloured), 2 large colour-printed maps and index in pocket at the end of volume one (as issued), 2-page introduction loose, publisher's green morocco, gilt lettering on spine and upper cover, folio, Giza, The Survey of Egypt, 1949*

£800 - 1,200  
 €910 - 1,400

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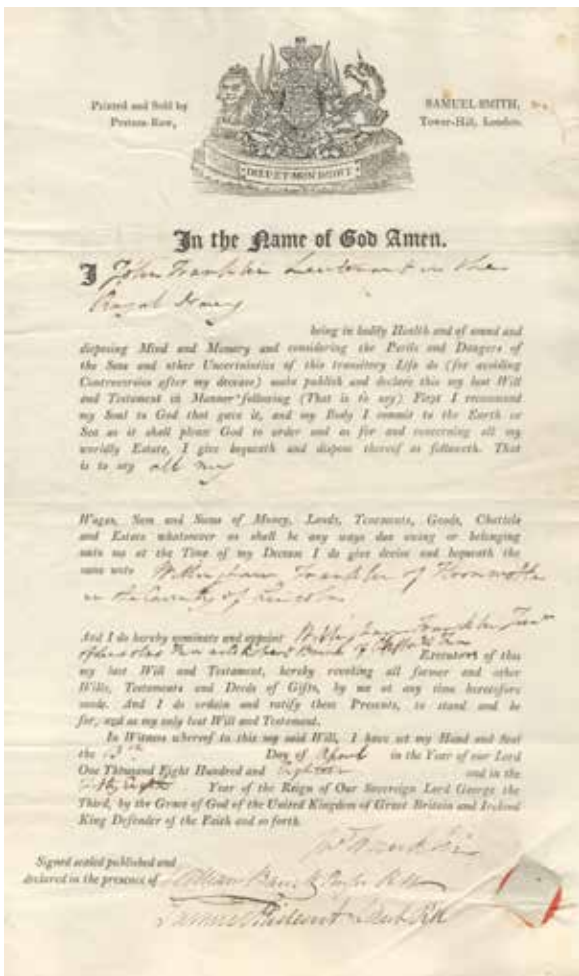
**FRANKLIN (SIR JOHN)**

Last Will and Testament of John Franklin, signed ("Jno Franklin"), headed in print and manuscript: "In the Name of God Amen, I John Franklin Lieutenant in the Royal Navy", witnessed by William Barrett ("William Barrett Purser R: N") and Samuel Rideout ("Samuel Rideout Lieut RN"), by which he leaves everything to "Willingham Franklin of Horncastle in the County of Lincoln" and appoints Willingham Franklin Junior of Lincoln's Inn and Robert Brine of Clifford's Inn as executors; completed in manuscript on a will form pre-printed by Samuel Smith of Postern Row, Tower Hill, headed with a woodcut of the royal arms; with small papered seal set against the signatures; contemporary docket, 1 page, integral blank, a couple of insignificant old stains at the head, some dust-staining where filed and exposed overleaf, but overall in fine and attractive condition, folio, [London], 13 April 1818

£2,000 - 4,000  
 €2,300 - 4,500

'I JOHN FRANKLIN LIEUTENANT IN THE ROYAL NAVY' – FRANKLIN MAKES HIS WILL BEFORE SETTING OFF ON HIS FIRST ARCTIC EXPEDITION. Although by this time Franklin had already participated in his uncle Matthew Flinders's circumnavigation of Australia and taken part in the Battle of Copenhagen and Trafalgar, during the years of peace that followed on from the Napoleonic Wars, Arctic exploration under the aegis of John Barrow of the Admiralty remained one of the few avenues for advancement for ambitious Royal Navy officers. Thanks in large part to his experience with his uncle he was appointed Lieutenant Commander of HM Brig *Trent* in the Arctic expedition commanded by Commander David Buchan in the *Dorothea*. Their instructions 'directed that they were to make the best of their way into the Spitzbergen seas, where they should endeavour to pass to the northward, between Spitzbergen and Greenland, without stopping on either of their coasts, and use their best endeavours to reach the North Pole – with a suggestion, that where the sea is deepest and least connected with land, it will be found most clear of ice. Their instructions on subjects of scientific inquiry on the voyage, and particularly on those to be noticed on and about the Pole, are carefully drawn up and in great detail, the latter part of which were unfortunately not called into practice' (John Barrow, *Voyages of the Discovery and Research within the Arctic Regions*, 1846, p.63). Buchan and Franklin however were forced to return to Barrow and report that the pack ice north-west of Spitsbergen formed an impenetrable barrier. Accompanying Franklin on the *Trent* were Frederick Beechey his lieutenant, and George Back, as Admiralty Mate.

Of the parties to this will, "Willingham Franklin of Horncastle in the County of Lincoln" was Franklin's father. "William Barrett Purser R: N" was to serve as purser on the *Trent*. "Samuel Rideout Lieut RN" did not take part in the expedition, but had served with Franklin on board the 74-gun *Bedford* during the operations against New Orleans in 1814. The *Trent* was to set sail from London on 28 April 1818.



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**FRANKLIN (SIR JOHN) – AUSTRALIA**

Warrant signed by Sir John Franklin, as Lieutenant-Governor of Van Diemen's Land ("John Franklin"), authorising payment to J. King, W. Lynn, W. Bramish, J.T. Pyke and other unnamed parties "for Supplies furnished by them to parties in pursuit of Bushrangers" amounting to £150-7s-11d; made out to the Deputy Assistant Commissary General Peter Roberts, 1 page, printed with manuscript insertions, registration docketts in red ink, laid onto an album leaf, tears and trimming at edges and some slight staining, nevertheless still an attractive document, folio, Launceston, 3 April 1839

£1,000 - 1,500

£1,100 - 1,700

'PARTIES IN PURSUIT OF BUSHRANGERS' – the Arctic explorer John Franklin served as Lieutenant-Governor of Van Diemen's Land (Tasmania) from 1837 to 1843. Bushrangers had proved a problem from the colony's early years, not least because of the decision to arm convicts so that they could hunt down kangaroos in the bush during periods of famine; the problem exacerbated by the practice of sending the worst offenders there as punishment for second offences committed in Sydney: the most famous, and gentlemanly, of these at this period probably being the Irishman Martin Cash. Our document has the printed heading 'By His Excellency Colonel George Arthur' which has been altered in manuscript to "Sir J. Franklin". Similarly it has the printed subscription of 'Hobart' which has been altered in manuscript to "Launceston", which Franklin has initialled.

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**GARCIA (FRANCISCO)**

Istoria della conversione alla nostra Santa Fede dell'Isola Mariane, first Italian edition, engraved plate of the martyrdom of Father San Vitores, light browning, contemporary vellum [Howgego S42; Palau 97962; Sabin 26591], 4to, Naples, C. Cavallo & M.L. Mutii, 1686

£800 - 1,200

£910 - 1,400

Father Diego Luis de San Vitores (1627-1672) established the Spanish presence in the Marianas. The work also includes details on the Philippines.

127 •

**GREECE**

STUART (JAMES) AND NICHOLAS REVETT. The Antiquities of Athens, vol. 1-4, FIRST EDITION, engraved frontispiece portrait in volume 4, 317 engraved maps, plans, views and plates (some folding or double-page), numerous engraved head- and tail-pieces, list of subscribers, tissue guards (a few missing), without portrait in volume 2, title of volume 3 creased, occasional light spotting, early red half morocco over Dutch pink boards, neatly rebacked preserving the original gilt lettered and numbered spines, rubbed [Blackmer 1617; Cicognara 2713; Fowler 340; Harris 857], folio (533 x 352mm.), John Haberkorn[-John Nichols-J. Taylor], 1762-1794-1816

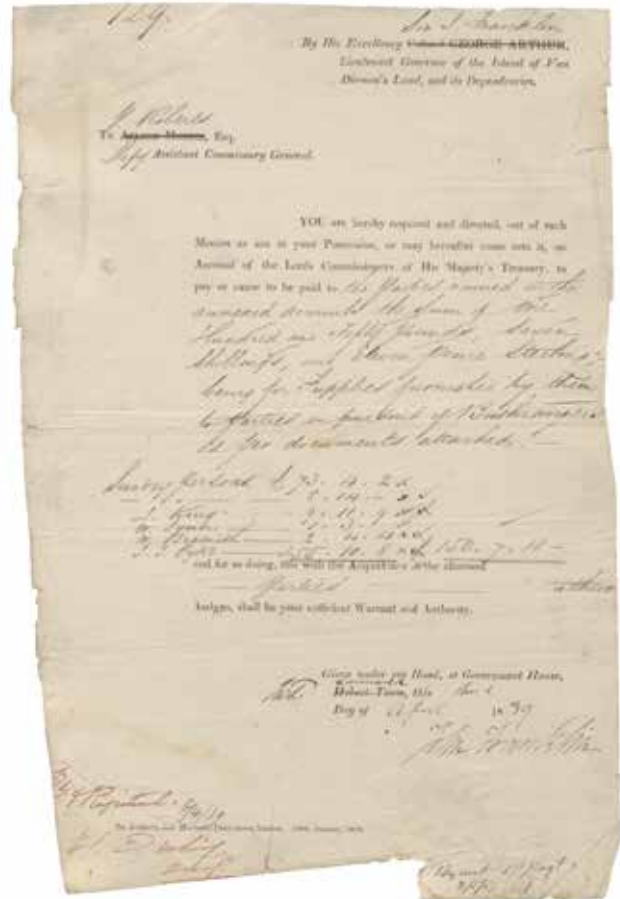
£3,000 - 5,000

£3,400 - 5,700

"This work was of great importance in spreading the knowledge of Greek architecture, and was the sourcebook for the later Greek revival in England... [Revett] was responsible for the measured drawings which made the *Antiquities* unique as the first accurate survey of Athenian buildings" (Fowler). A supplementary volume 5 appeared in 1830.

**Provenance**

Somerhill Library, armorial bookplate.



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**GREECE**

CHOISEUL-GOUFFIER (MARIE GABRIEL AUGUST FLORENT, *Comte de*) *Voyage pittoresque de la Grèce*, 2 vol. in 3., FIRST EDITION, *third issue of volume 1*, 3 engraved titles, engraved portrait of the author by M.F. Dien after Boilly, 2 folding engraved maps, 285 plates, maps and plans on 167 leaves, engraved head- and tail-pieces, letterpress table, without the half-titles, short tears in margins of pp.449-456 and fore-margin of plate 68 in volume 2 but generally very clean, nineteenth century green half morocco over marbled boards [Atabey 241; Blackmer 342; Cohen-de Ricci, p.238], folio (515 x 320mm.), Paris, J.J. Blaise, 1782-1822

£4,000 - 6,000  
€4,500 - 6,800

An exceptionally fresh copy of this “sumptuous work” (Atabey). Choiseul-Gouffier travelled to Greece in 1776 as a member of a scientific expedition to the Levant commanded by the marquis de Chabert. On the appearance of the first volume he was appointed ambassador to Constantinople in 1784, remaining there until 1792 during which time he travelled extensively in the region gathering material for the second volume.

129 •  
**HAKLUYT (RICHARD)**

The Principal Navigations Voyages Traffiques & Discoveries of the English Nation, 12 vol., NUMBER 66 OF 100 COPIES, on handmade paper and with proof plates on Japon, titles printed in red and black, numerous plates, many folding, publisher's vellum-backed cloth gilt, t.e.g., others uncut, bookplates of John C.S. Rashleigh, spine slightly soiled, 8vo, Glasgow, James Maclehose, 1903-1905--BRUCE (JAMES) *Travels to Discover the Source of the Nile*, vol. 1-4 (of 5), 14 engraved plates and maps only, some foxing and browning, modern buckram, 4to, Edinburgh, G.G.J. and J. Robinson, 1790--[LAFAYE (JEAN DE)] *Etat des royaumes de Barbarie, Tripoly, Tunis et Alger: contenant... la maniere dont les Turcs y traitent les esclaves, comme on les rachete, & diverses aventures curieuses*, title-page in red and black, bookplate of William Arthur, Sixth Duke of Portland, later vellum, leather spine and shelf labels (chipped) [Atabey 654], 12mo, The Hague, Meyndert Uytwerf, 1704; and 7 others (24)

£800 - 1,200  
€910 - 1,400

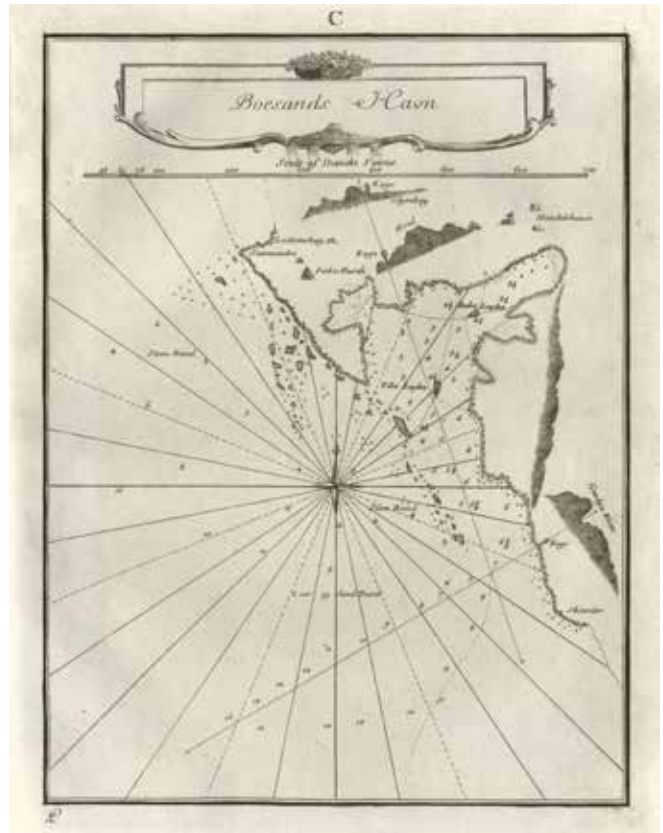
130 •

**ICELAND**

[LØVENØRNS (POUL)] Beskrivelse over den Iislandske Kyst og alle Havne fra Fugle-Skiærene og til Stikkelsholm i Brede-Bugten med Forklaring over deres Indsælling, *additional engraved title within ornamental border, 10 engraved maps and plates (5 folding, 3 of which sectional), 4 engraved vignettes (one a map), plate list bound at end, original stiff marbled wrappers, spine worn, 4to, Copenhagen, Frid. Wilh. Thiele, 1788*

£800 - 1,200  
€910 - 1,400

Very rare description of the Icelandic coast, its harbours and their approaches. The 10 maps and sections are lettered B, C, D, E, F, G, K, M, N and O, and a note on the plate list mentions that 4 of the 14 maps were too large to bind in and would follow separately - these additional maps are extremely scarce, and our copy collates as do most others, including the one shown on Bækur.is (the National and University Library of Iceland catalogue), and that held in the *Bibliotheek Nederlandse Defensie Academie* (cited by Louis Sloos in *Warfare and the Age of Printing. Catalogue of Early Printed Books from before 1801 in Dutch Military Collections*, 2008, p.95, no. 09155).



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**INDIA - POSTAL HISTORY**

Two letters of salutation addressed to Major Vans Agnew ("Major Sahib"), the first bearing the inked seal impression of Maharajah Malhar Rao II Holkar VII Subadur Bahadur, written on gold-sprinkled paper, comprising six lines of text written in nasta'liq script in black ink, further marginal text in nasta'liq and in nagari script, the illumination consisting of five lines of gold squares interspersing text; the second letter by his Minister Pantla Johg, comprising six lines of text written in nasta'liq script in black ink, marginal note in nagari script; with envelope bearing descriptions of the contents in Persian and English, *two pages, plus envelopes, small folio, both dated 19 Rabi'ii, 1237 [13 January 1822]*

£1,000 - 1,500  
€1,100 - 1,700

BOTH LETTERS IN THEIR ORIGINAL SILK ADDRESS BAG, in Kharita form, embroidered with a paisley pattern in gold and silver thread, with large seal attached in red wax of Maharajah Malhar Rao Holkar Subadur, devotee of Muhammed Akbar Shah, dated with the regnal year 12, 1234 [1818-19]. The Maharaja belonging to the Holkar dynasty of the Marathas was the Maharaja Holkar of Indore, Hoken State (reigned 1811-1833). The recipient, Patrick Vans Agnew, was Liaison Officer at the court of the Holkars in Mandassor and Acting Resident in Indore in 1818, and was father of Patrick Alexander Vans Agnew of the HEIC, whose death at Multan in 1848 was to hasten the Second Anglo-Sikh War and the British annexation of the Punjab. The letters and their envelope form part of the muniments of the Vans Agnew family of Barnbarroch and Sheuchan.



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### INDIAN MUTINY

File of autograph letters relating to Charles Jenkins, of the Honourable East India Company's Civil Service, and the opening weeks of the Indian Mutiny, comprising:

(i) Autograph letter signed by Jenkins, to his sister Mrs Vans Agnew, describing conditions at the opening of the Mutiny ("...Events are now happening, the End of which it is impossible to speculate upon, as I will write & tell you, my experiences during the one week I have been in charge of the Mofussilinear City. On one night 3 Bungalows were on Fire in the lines... All without any doubt by the hands of incendiaries. In the City the men look insolently upon one... All the ladies have been sent away. You will see from the Papers the horror's that have been perpetrated at Meerut & Delhi, & I fear from all I hear, that a general rising of the Sepoy's may be expected, & if so of course a massacre of all European's. There is but one English Regiment between this & Dinapore a distance of 400 Miles. So much for 'economy'. So much for the foolish idea of forcing 'Education' down the throats of a People who have not arrived at the pitch of Civilization to warrant it. I pronounce unhesitatingly the blood of those who have been murdered & of those who will be, lies at the door of the Peace & educational Propagandists. The New Cartridges is but an excuse..."), 4 pages, the first two cross-written, 8vo, Shahjehanpore, 17 May 1857

(ii) Contemporary transcript of a letter by Jenkins, to the Secretary of the Government of the North West Frontier, describing the outbreak of the Mutiny, 8 pages, some dust-staining, 4to, Mohomdie, 2 June 1857

(iii) Office copy of the above, with list of casualties and escapees added; certified as a true copy by E.C. Bailey, 3 pages, some spotting, 4to, Mohomdie, 2 June 1857

(iv) Deposition of "Benarree. In the service of Charles J. Jenkins Esqre.", certified as a true copy by J.C. Jenkins, describing the outbreak on 31 May and Jenkins's later murder, 3 pages, small section of second leaf trimmed away, 8vo, certified Chapra, 3 November 1857

(v) File of correspondence on behalf of Richard Collier, historian of the Mutiny, in 1962

£1,000 - 1,500

€1,100 - 1,700

'A GENERAL RISING OF THE SEPOYS MAY BE EXPECTED, & IF SO OF COURSE A MASSACRE OF ALL EUROPEANS... THE NEW CARTRIDGES IS BUT AN EXCUSE' – a first-hand account of the opening stages of the Indian Mutiny, by one of its first victims: the author was to be killed early that June. These papers form part of the muniments of the Vans Agnew family of Barnbaroch and Sheuchan. The first letter's recipient, Frances, was married to John Vans Agnew, an erstwhile merchant banker at Madras. His elder brother, Patrick Alexander, achieved posthumous fame after his murder in 1848, with Lieutenant Anderson, at Multan: 'The killing of two such young and pitifully vulnerable men sent shock waves throughout British India and hastened the Second Anglo-Sikh War and the British annexation of the Punjab... For some years, until overtaken by the cataclysm of 1857, the fate of "poor Agnew" was frequently invoked in Anglo-Indian memoirs as a symbol of the inextinguishable nobility of British endeavour in India' (Katherine Prior, *ODNB*).



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**INDIA**

D'OYLY (CHARLES) A collection of 42 lithographed views and portraits, *most signed by D'Oyly, 2 by C.W. Smith, mounted between 1 and 3 per page (recto only, one loose), on 30 sheets, the 20 larger typically c.180 x 220mm., smaller typically 100 x 120mm., stitched in paper wrappers, oblong folio*, [Behar, Lithographic Press, c.1828]

£1,500 - 2,000  
€1,700 - 2,300

Charles D'Oyly (1781-1845), born in India, entered into the employ of the East India Company, and by 1820 acting as an opium agent at Patna, where he established his Behar Amateur Lithographic Press. A friend of George Chinnery, D'Oyly "was fine draughtsman, his topographic drawings in pen or pencil can be of great skill and sensitivity" (ODNB). The album includes images from D'Oyly's *Indian Sports*, and two *Behar Amateur Scrapbook* volumes, and other prints.

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**ITALY - VENICE**

An album of 18 views of Venice, *albumen prints (one later copy print), mounted one per page, images approximately 255 x 290mm., contemporary quarter morocco, joints worn, folio*, [c.1870]

£800 - 1,200  
€910 - 1,400

Eighteen views, including St. Mark's Square and the Doges' Palace (10), palazzi on the Grand Canal (4, including Palazzo Pesaro, Ca' d'Oro and Palazzo Vendramin), Rialto Bridge (2), Church of Santa Maria della Salute, and general view of Grand Canal. They are unattributed, but are very much in the style of Carlo Ponti or (particularly) Carlo Naya.

135 •

**IVES (EDWARD)**

Reize naar Oost-Indië en Persië, en de daar omliggende landen, 2 vol., *half-titles, large engraved allegorical vignette on titles, 2 large folding engraved maps, 9 engraved plates (2 folding), some browning to text, traces of worming at blank gutter margin of approximately 40 pages in volume 2, contemporary wrappers (lacks one lower cover, loss to spines)*, Amsterdam, de Compagnie, 1779--DIXON (GEORGE) A Voyage Round the World; But More Particularly to the North-West Coast of America: Performed in 1785, 1786, 1787, and 1788, FIRST EDITION, *half-title, large folding engraved frontispiece chart of the Northwest Coast of America, 16 engraved maps and plates (of 21), some dampstaining, contemporary grey boards, rebound [Forbes 161; Howes D365; Lada-Mocarski 43; Sabin 30264]*, George Goulding, 1789--MURPHY (JAMES CAVANAGH) A General View of the State of Portugal, FIRST EDITION, *engraved folding map, lacks plates, dampstaining*, T. Cadell Jun., and W. Davies, 1798, 4to (4)

£700 - 900  
€800 - 1,000

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**JAPAN - JESUITS**

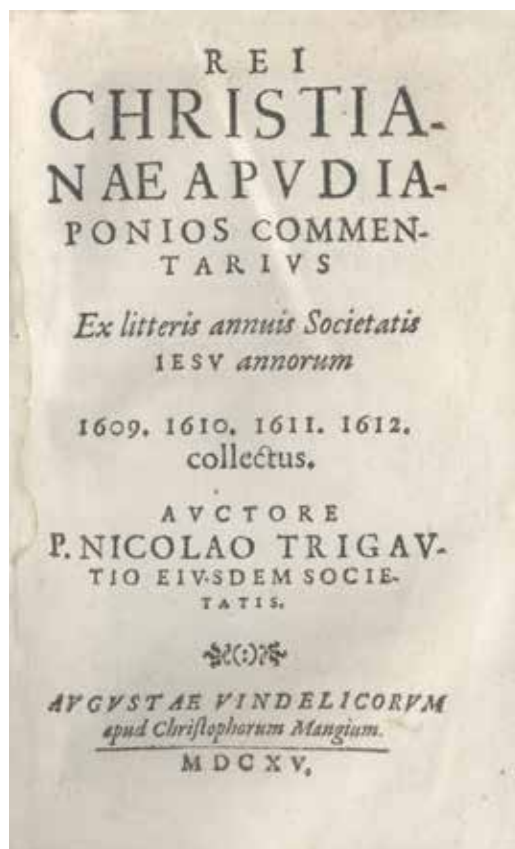
Alcune lettere delle cose del Giappone. Dell'anno 1579. infino al 1581, FIRST EDITION, *woodcut Jesuit device on title, shaved touching 2 or 3 headlines, some spotting, modern boards [Cordier Japonica 74]*, 8vo, Rome, Francesco Zannetti, 1584

£1,000 - 1,500  
€1,100 - 1,700

First edition of a collection of letters written by pioneering Jesuit missionaries in Japan, including reports by Francesco Cabral, Francesco Carrion, Lorenze Mexia, and Luis Frois.



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#### JAPAN - JESUITS

PASIO (FRANCESCO) and others. Tre lettere annue del Giappone de gli anni 1603. 1604. 1605. e parte del 1606, FIRST EDITION, woodcut Jesuit device on title, some spotting and toning, modern vellum [Cordier Japonica 251], 8vo, Rome, Bartholomeo Zannetti, 1608

£1,000 - 1,500

€1,100 - 1,700

Scarce first edition, one copy traced as selling on ABPC in the past thirty years, of three letters written by Jesuit missionaries based in Nagasaki concerning their activities in Japan in the first decade of the seventeenth century.

#### Provenance

"Della camera del... Asistente di Portualo", early ink inscription on title.

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#### JAPAN - JESUITS

TRIGAULT (NICOLAS) Rei christianae apud Japonios commentarius, ex litteris annuis Societatis Jesu annorum 1609. 1610. 1611. 1612 collectus, FIRST EDITION, woodcut ornament on title, head- and tailpieces, without 3 blanks (of 4 called for), pp.31/2 misbound, short tear to pp.89/90, some light dampstains, full-page woodcut Jesuit device on verso of colophon, modern vellum [Cordier Japonica 272], 8vo, Augsburg, Christoph Mang, 1615

£1,000 - 1,500

€1,100 - 1,700

FIRST EDITION OF AN IMPORTANT ACCOUNT OF THE JESUIT MISSIONS IN JAPAN during the early years of the Tokugawa shogunate. Edited by Nicolas Trigault, recently returned from two years at the Jesuit mission in China, *Rei christianae* was based on the letters sent from Japan by João Rodrigues Girão, a Portuguese Jesuit who first travelled to Japan in 1583. The letters provide an eye-witness report on the political and religious climate in the country between 1609 and 1612, in addition to information on the geography, trade, economy and inhabitants of the country. Rare, only one copy noted ABPC in the past thirty years. See illustration on preceding page.

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#### JAPAN

BRINKLEY (FRANK) Japan Described and Illustrated by the Japanese, 10 vol., 60 matted hand-coloured albumen prints and 200 smaller hand-coloured albumen prints in text, 10 colour collotype photographs of flowers by Ogawa, 10 mounted examples of Japanese art, one window-mount torn, library bookplates, blindstamps on titles, traces of label on rear endpaper, shelfmark on verso of title, inkstamp on top edge of text block, and paper spine labels, publisher's Japanese-style brocaded silk over boards, extremities lightly rubbed, folio (380 x 300mm.), Boston, J.B. Millet, 1897

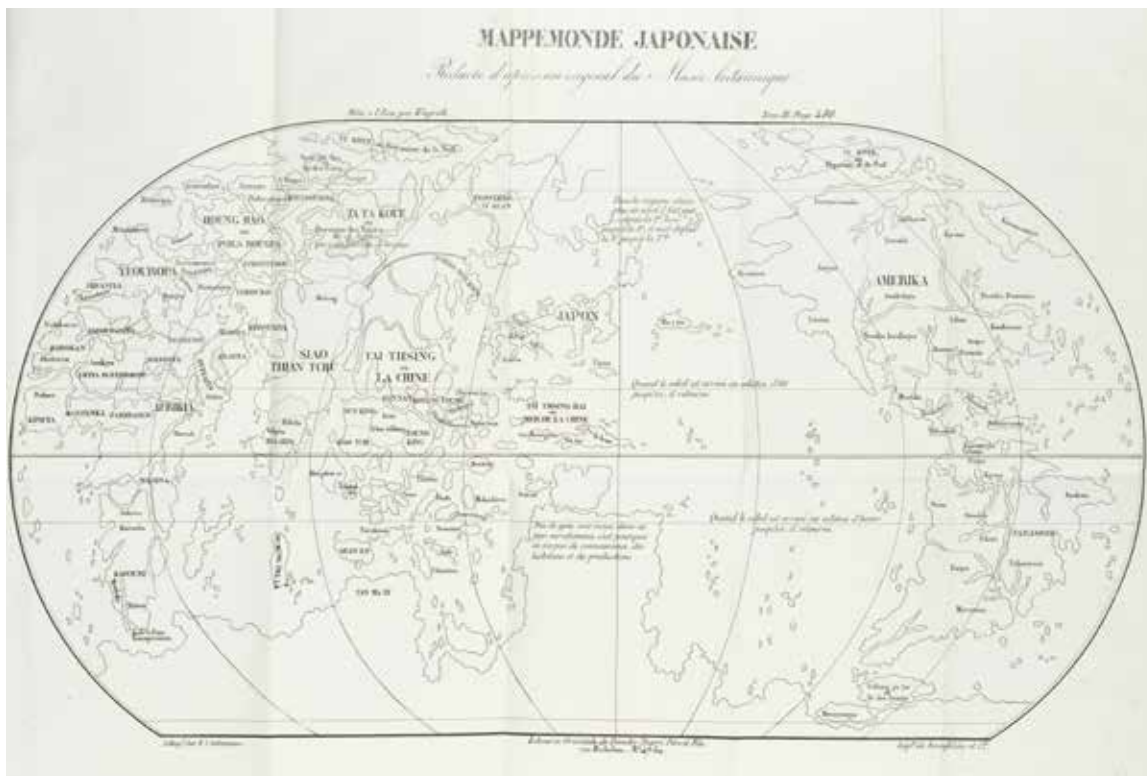
£1,000 - 1,500

€1,100 - 1,700

Brinkley moved to Japan in 1867 and founded an English language newspaper, the *Japan Mail*, later becoming the Tokyo correspondent for *The Times*, reporting on the Russo-Japanese War.

#### Provenance

City Library of Manchester, New Hampshire.



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**JAPAN**

TITSHINGH (ISAAC) Mémoires et anecdotes sur la dynastie régnante des Djogouns, souverains du Japon, FIRST EDITION, edited by Abel Rémusat, half-title, 6 hand-coloured folded engraved plates (one cropped with loss of image at upper margin), one folding engraved table, dampstaining, small hole with loss of one letter on title-page, "Librairie Orientale" label on front paste-down, contemporary wrappers, printed title label on spine, upper cover repaired with some loss [Cordier Japonica 449; cf. Abbey Travel 557], Paris, A. Nepveu, 1820--RODRIGUEZ (João) Éléments de la grammaire japonaise... traduits du portugais sur le manuscrit de la Bibliothèque du roi, et soigneusement collationnés avec la grammaire publiée par le même auteur à Nagasaki en 1604, par M. C. Landresse... précédés d'une explication des syllabaires japonais, et de deux planches contenant les signes de ces syllabaires, par M. Abel-Rémusat, FIRST EDITION, without supplement, 2 folding plates, dampstained, untrimmed in publisher's printed wrappers [Cordier Japonica 244-245], Paris, Librairie Orientale de Dondey-Dupré, 1825, 8vo (2)

£500 - 700  
€570 - 800

141 •  
**JAPAN**

KLAPROTH (JULIUS, translator) [San Kokf Tsou Ran To Sets, ou Aperçu general des Trois Royaumes, traduit de l'original japonais-chinois], Atlas volume only, comprising 2 engraved plates and 5 large hand-coloured folding maps, disbound [Cordier Japonica 462], [Paris, Oriental Translation Fund, 1832]--TITSINGH (ISAAC, translator) Nipon O Dai Ichi Ran, ou Annales des Empereurs du Japon, edited by J. Klaproth, errata leaf at end, without half-title, contemporary limp wrappers, rebacked, loss from damp to upper outer corners of front wrapper and first few leaves [Cordier Japonica 450], Paris and London, Oriental Translation Fund, 1834, 4to (2)

£700 - 900  
€800 - 1,000

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

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**KLAPROTH (JULIUS)**

Mémoires relatifs à l'Asie, 3 vol., 6 folding maps, 10 engraved plates on 9 sheets, volume 2 dampstained, untrimmed and unopened in publisher's printed wrappers, spines darkened and cracking with slight loss, 8vo, Paris, Librairie orientale de Dondey-Dupré, 1826-1828

£700 - 900  
€800 - 1,000

143 •  
**MARCO POLO**

ZURLA (PLACIDO) Di Marco Polo e degli altri viaggiatori veneziani piu illustri... con appendice sulle antiche mappe idro-geografiche lavorate in Venezia, vol. 1 (of 2), folding engraved map (a route outlined in brown pencil), small area of worming at gutter margin of opening few leaves publisher's printed wrappers (laid down, spine restored with some loss to head of spine) [cf. Cordier Sinica 1992; Lowendahl 812], 1818; Sulle antiche mappe idro-geografiche lavorate in Venezia, 3 folding engraved maps, contemporary blue wrappers, 1818, 4to (c.30 x 240mm.), Venice, nella tipographia Picotti, 1818 (2)

£500 - 700  
€570 - 800

A variant issue to the one recorded by Lowendahl and Cordier, the pagination differing, without volume 2 but with the rare appendix containing 3 folding maps.





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**MEXICO - CARTES DE VISITE**

Album of cartes de visite of Mexican or French sitters resident in Mexico in the 1870s, 90 portrait albumen prints, all loosely inserted within window mounts, most captioned "amis Mexicains" on the mount, approximately 7 or 8 inscribed by the sitters with presentation inscription on the verso, one albumen print view ("Arabes prisonniers a l'Île St. Marguerite" by W. Debray, 95 x 155mm.) loose at end, contemporary morocco, lacks spine, upper cover (and a couple of leaves) loose, oblong 8vo, [mostly 1870s]

£800 - 1,200  
 €910 - 1,400

An album associated with a member of the Ricard family (portrayed in one group photograph, and to whom several images are dedicated by the subjects, all resident in San Luis Potosi or Guanajuato between 1870 and 1873). Sixty-six of the images are captioned "amis Mexicains". Photographers include Pedro Gonzalez (5) and Martin Duhalde (7), both with studios in San Luis Potosi. Approximately 6 images depict Maximilian I, and his circle (the Empress Charlotte, Miguel Miramon, generals), and composite photographic representation by Duhalde of the execution of Maximilian in 1867.



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**MOUNTAINEERING AND ARCTIC**

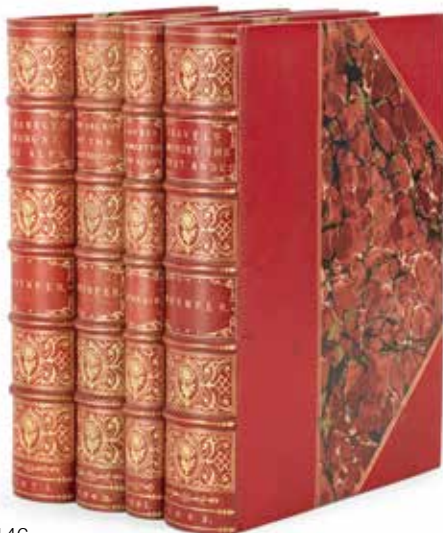
PONTING (HERBERT) "The 'Terra Nova' at the Ice Foot"; "The 'Terra Nova' Icebound", gelatin silver prints, each stamped "Photograph by Herbert G. Ponting. British Antarctic Expedition 1910... Copyright" on verso, marked up in blue pencil for publication (?in Kodak Magazine), each inked "Photographed by Herbert G. Ponting" in lower margin on image, 248 x 182mm., [1910, printed later]--SMYTHE (FRANCIS S.) 'The Mount Everest Expedition 1933...', AUTOGRAPH MANUSCRIPT of an article published in the February 1934 issue of 'Kodak Magazine' (copy included in the lot), in pencil, on 25 sheets of lined paper (recto only), several corrections and deletions, held by paperclip, 8vo, [1934]; and a few other items, including 4 further images of the Arctic, and a 1927 copy of Scott's Last Expedition (group)

£600 - 800  
 €680 - 910

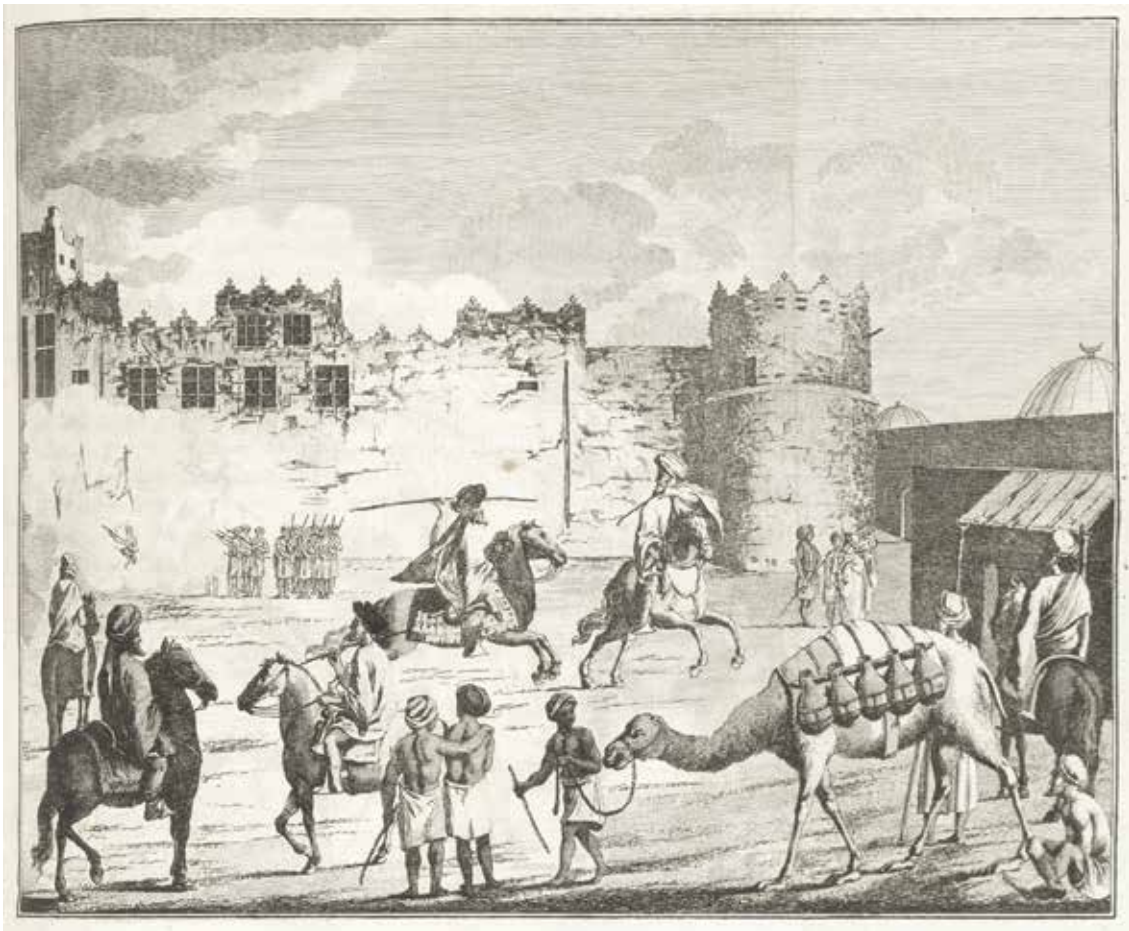
Two classic photographs of the Terra Nova during Scott's ill-fated British Antarctic Expedition of 1910-1913, together with Francis Smythe's account of the British Mount Everest Expedition of 1933, during which he climbed to the then record height of 28,120ft. A hugely influential figure in the golden age of mountaineering, "... in Himalayan climbing, and especially in the British experience of Everest in the generation between the death of George Mallory in 1924 and the successful attempt of 1953, Smythe remains the dominant and symbolic figure. By his writings he brought a love of mountain adventure into the drawing-rooms of many thousands of the unadventurous" (ODNB).

**Provenance**

J.E. Archbald, A.R.P.S, his stamp on upper cover of the copy of Kodak Magazine (containing six of his photographs of a theatrical performance, and Smythe's article). Archbald worked for Kodak, but was also a keen mountaineer and friend of Smythe. Included in the lot is a copy of Himalayas. Winter 1945, a privately printed photographic journal of his month-long stay as a ski-instructor at the Kashmir Aircrew Mountain Centre; by descent to the present owner.



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### MOUNTAINEERING

WHYMPER (EDWARD) *Scrambles Amongst the Alps in the Years 1860-1869, fourth thousand, 1871; The Ascent of the Matterhorn, FIRST EDITION, 1880; Travels Amongst the Great Andes of the Equator, 2 vol. (including supplement), FIRST EDITION, 1892, frontispiece, plates and maps (most folding), illustrations in the text, uniform red half morocco gilt by Tout (for H. Sotherans), t.e.g., 4to, John Murray (4)*

£600 - 800

€680 - 910

### Provenance

William Ogilvy Dalgleish of Errol (1832-1913), bookplate.

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### NEPAL

KIRKPATRICK (WILLIAM) *An Account of the Kingdom of Nepaul, Being the Substance of Observations Made During a Mission to that Country, in the Year 1793, FIRST EDITION, vignette on title with vignette, folding engraved map, 14 engraved plates (one hand-coloured), without half-title, faint Royal Institution stamp on verso of title, map torn at stub, 2 plates offset to text, contemporary calf, rebounded, 4to, William Miller, 1811*

£800 - 1,200

€910 - 1,400

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### NIEBUHR (CARSTEN)

*Voyage en Arabie et en d'autres pays de l'Orient. Avec l'extrait de sa description de l'Arabie & des observations de Mr. Forskal, 2 vol., 6 folding engraved maps, 19 engraved plates, contemporary French mottled calf, spines gilt with red and green labels, joints cracked at ends, spines worn at head [Atabey 874; Gay 3589], 8vo, [Bern] En Suisse, chez les libraires associés, 1780*

£700 - 900

€800 - 1,000

An attractive copy of the second edition in French, abridged from the author's *Reisebeschreibung*, including a visit to Persepolis and material from Forskal's works on the flora and fauna of the region. Niebuhr was to be the sole survivor of this expedition to Egypt, Syria and Yemen, all the others, Forskal included, having died from malaria before they reached Mocha.

149 •

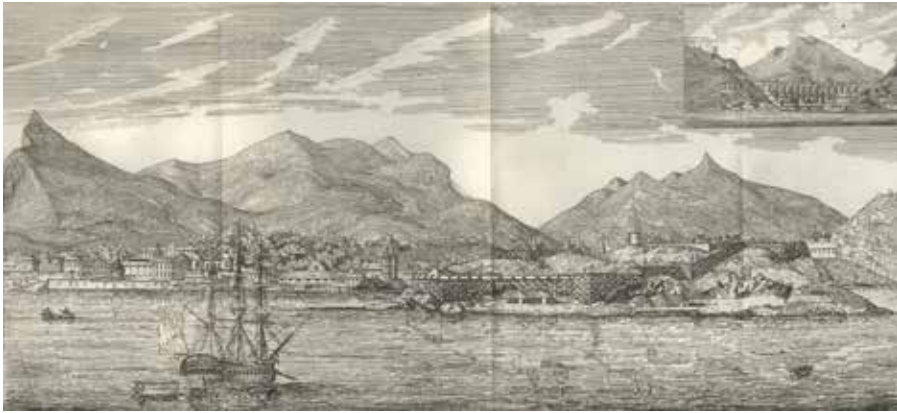
### PACIFIC - GILBERT ISLANDS

*Anene aiabai kristian ni karaoiroa lehova, lightly toned, later wrappers, 12mo, Abaian, [no publisher], 1860*

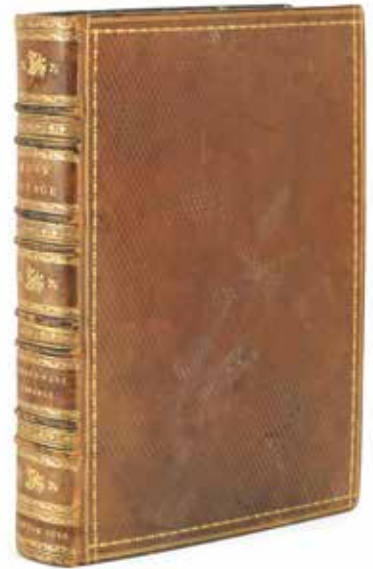
£600 - 800

€680 - 910

The first hymnbook in the Gilbertese language, of the Kiribati Islands, translated by Hiram Bingham II. Extends to twelve pages, as per the Beinecke copy.



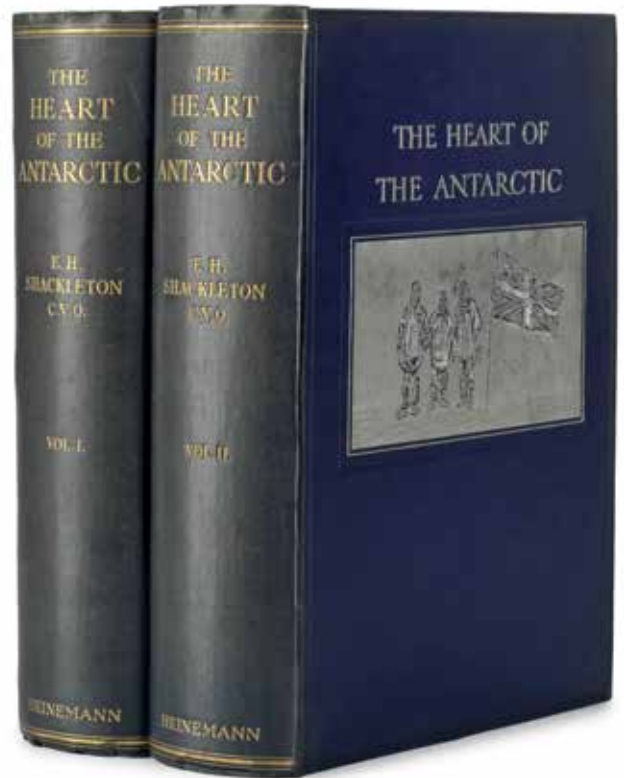
150



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### **PACIFIC, THE AMERICAS AND THE BOUNTY**

BEECHEY (FREDERICK WILLIAM) Narrative of a Voyage to the Pacific and Beering's Strait, to Co-Operate with the Polar Expeditions: Performed in His Majesty's Ship Blossom, in the Years 1825, 26, 27, 28, 2 vol., *second edition, 3 folding maps and 23 engraved and lithographed plates, some foxing (mainly to plates), without half-titles and advertisements, contemporary red half morocco* [Hill 93; Sabin 4347], 8vo, Henry Colburn and Richard Bentley, 1831--SHILLIBEER (JOHN) A Narrative of the Briton's Voyage to Pitcairn's Island; including an Interesting Sketch of the Present State of the Brazils and of Spanish South America, *second edition, 12 etched plates (2 folding including view of Rio de Janeiro, one in sanguine), untrimmed in modern blue half morocco, gilt panelled spine with red labels and floral motifs* [Ferguson 697; Hill 1563; Sabin 80484], 8vo, Law & Whittaker, 1817--MITFORD (MARY RUSSELL) Christina, the Maid of the South Seas; a Poem, FIRST EDITION, *errata leaf at end, without half-title, modern half morocco, gilt panelled spine, g.e.* [Sadleir 1744], 8vo, F.C. and J. Rivington, 1811--The Discovery of America by Christopher Columbus, Christopher Bentham, 1820; Dangerous Voyage of Captain Bligh, T. Courtney, 1822, 2 works in 1 vol., *wood-engraved frontispieces and 8 full-page illustrations, contemporary half calf, 12mo*, Dublin; and 2 others on Pitcairn and the Bounty (7)

£1,000 - 1,500

€1,100 - 1,700

#### **Provenance**

First work, Paul Beilby Thompson and Philip Gosse, bookplates.

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### **PHILIPPINES**

Nueva real cédula de la compañía de Filipinas de 12 de julio de 1803, *engraved arms of Charles IV of Spain as frontispiece, one blank corner reinstated, later vellum-backed boards* [Palau 196279], folio, Madrid, en la imprenta de la viuda de Ibarra, [1803]

£600 - 800

€680 - 910

152 •

### **ROSS (JOHN)**

A Voyage of Discovery, Made under the Orders of the Admiralty, in His Majesty's Ships Isabella and Alexander, for the Purpose of Exploring Baffin's Bay, and Inquiring into the Probability of a North-West Passage, FIRST EDITION, *25 aquatint or engraved plates and coastal profiles (15 hand-coloured, 7 folding), 7 engraved maps and charts (6 folding), without errata slip, contemporary diced calf gilt, spine gilt tooled with musical and floral device and title "Ross' Voyage. North-West Passage"* [Abbey Travel 634; Hill 1488; Sabin 73376], 4to, John Murray, 1819

£800 - 1,200

€910 - 1,400

"A famous, even notorious, voyage [in search of the North-West Passage]... Ross attempted to proceed westward through Lancaster Sound but, presumably deceived by a mirage, he described the passage as barred by a range of mountains" (Hill).

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### **SHACKLETON (ERNEST)**

The Heart of the Antarctic, being the Story of the British Antarctic Expedition 1907-1909, 2 vol., FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed on front free endpaper "To Catherine Eckstein from her friend Ernest Shackleton the author. Dec 1909", and with a 4-line verse quotation below, half-titles, frontispieces and numerous plates (some colour, some double-page), illustrations, folding panorama and 3 folding maps in pocket at end of volume 2, errata slip, occasional spotting, publisher's pictorial cloth stamped in silver, t.e.g., others uncut, 2 slight nicks to spine heads, 4to*, William Heinemann, 1909

£1,000 - 1,500

€1,100 - 1,700

"THE VAST AND GOD-LIKE SPACES/THE STARK AND SULLEN SOLITUDES THAT SENTINEL THE POLE": INSCRIBED BY SHACKLETON TO CATHERINE ECKSTEIN, with a version of the well-known third verse of Robert Service's poem 'The Lure of Little Voices':

"They are wanting me they're haunting me  
They are whining and they're whimpering as if each one had a soul  
They are calling from the wilderness, the vast and godlike spaces  
The stark and sullen solitudes that sentinel the Pole"

Catherine Eckstein was the wife of Sir Frederick Eckstein, the de Beers diamond magnate, and two days after his return to London she was the first to host a dinner for Shackleton. It took place at their house on Park Lane on 14 June 1909, and was a lavish affair: "A green and blue gauze were put together, to look like the sea, and between the folds fishes were placed. On the top of this a large sheet of plate glass was laid, edged around with seaweed. In the centre was a model of the *Nimrod* made entirely of flowers, the ropes done with white heather and a Union jack flying from the topmast" (*The Morning Post*, 17 June 1909, quoted by Roland Huntford, *Shackleton*, 1985).

#### **Provenance**

Catherine Eckstein (née Mitchell, died Manaus, Brazil, 1935); Sir Bernard Eckstein (noted collector, 1894-1948); his sale, Sotheby's, 24 January 1949; private collection.

154 •

### **SOLTYKOFF (ALEXIS)**

Voyage en Perse, *third edition, 22 tinted lithographed plates, spotting, publisher's cloth gilt, small 4to*, Paris, Victor Lecou, 1854--[RICHTER (OTTO FRIEDRICH VON)] A collection of ten plates from "Wallfahrten im Morgenlande", *10 engraved views (including Cyprus, Syria, Mount Athos, and Lemnos), loose in cloth, portfolio* [Cobham-Jeffrey, p.53], folio, [Berlin, G. Reimer, 1822]--MARIANO DA SIENA. Del viaggio in Terra Santa... nel secolo XV, FIRST EDITION, *woodcut device on title, nineteenth century tree calf*, Florence, Magheri, 1822--PITTAKÉS (KYRIAKOS S.) L'ancienne Athènes, ou la description des antiquités d'Athenes, *woodcut device on title, spotting, bookplate of Alexander Cochrane, later half morocco, 8vo*, Athens, M.E. Antoniadis, 1835--BERTINI (A.) Costumi degli ordini religiosi, *hand-coloured title and 36 costume plates by Bertini after F. Mochetti folding out as a panorama, folding into cloth and slipcase, 12mo*, Rome, 1848--JURIEN DE LA GRAVIERE (JEAN-BAPTISTE E.) La guerre de Chypre de la Bataille de Lépante, 2 vol., FIRST EDITION, *13 folding maps, modern cloth, original wrappers bound in, 8vo*, Paris, Plon, 1888; and a bound volume of nineteenth century engravings relating to the Crimean War (8)

£800 - 1,200

€910 - 1,400

155 •

**SOUTH AFRICA - CAPE OF GOOD HOPE**

Journal of the artist Edmund Pink describing his sojourn in the Cape of Good Hope, travelling to Zwellendam, Franschhoek, Stellenbosch and Cape Town, "a very pleasant excursion...having made a circuitous trip of nearly 600 miles", staying in several fine establishments and visiting vineyards, Boer estates and the Moravian missionaries at Gnadenthal ("...our attention was particularly drawn to the respectful deportment of the Hottentots assembled and the singing of the Females..."), 11 pages, 4to, paper wrappers inscribed with title in ink, 11 October to 6 November 1820; with "Sundry Journals", a daily account of his voyage on the *Neptune* from England to the Cape of Good Hope (27 January to 2 May 1820), thence to Rio de Janeiro on the *Wakefield* (16 February to 26 March 1821) and back to Dover on the *Hankinson* (28 September to 12 December 1825), describing life on board with detailed notes of weather, wildlife, and sailors' anecdotes, including tables of longitude and latitude and several drawings of the ship tipped in, 44 pages, paper wrappers inscribed with title in ink, folio (335 x 192mm.), January 1820 to December 1825; and a collection of printed ephemera including two Acts of Parliament relative to trade in the Cape of Good Hope (printed by George Eyre and Andrew Strahan, 1809 and 1817), newspapers *Cape Town Gazette and African Advertiser* and the *Extraordinary Gazette* (printed at the Government Press, Cape of Good Hope), and Pink's Colonial Passport, bound with Pink's handwritten notes, including a draft copy of his journal, lists of pictures painted, notes concerning trade and commerce, description of naval signals (with watercolour sketches of flags), and extracts from the news (including an account of the execution of men concerned with the insurrection at Robin Island in December 1820 ("...their heads are to be sent to Robin Island...as a warning..."), c. 100 pages, paper wrappers with title in ink, folio (340 x 230mm.), Cape of Good Hope, 1820 (2)

**£1,000 - 2,000****€1,100 - 2,300**

Edmund Pink's ten month sojourn in the Cape came at a boom time when England, financially in difficulty after the Napoleonic Wars, looked to its colonies and in particular the Cape to promote English trade and wealth overseas, and encouraged emigration to relieve unemployment at home. He stopped off on his way to Rio de Janeiro to take up an appointment with his brother-in-law's merchant business, G.T. Standfast & Co., and on his return resumed his earlier profession of a surveyor. His collection not only reflects his professional interest in commerce and trade but also provides a broader picture of life in the colony, with the personal ads in the newspapers being particularly evocative ("WANTED...PORTER...must understand reading and writing...NB Flew away, a very tame green Parrot").

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**STEIN (MARC AUREL)**

Archaeological Reconnaissances in North-Western India and South-Eastern Iran, FIRST EDITION, half-title, maps and plates (some colour), illustrations in the text, without the 2 large folding maps found in some copies (cancel slip on plate list), publisher's red buckram gilt, spine faded, 4to, Macmillan, 1937; On Ancient Central-Asian Tracks: Brief Narrative of Three Expeditions in Innermost Asia and North-Western China, FIRST EDITION, half-title, plates (some colour, some folding), folding colour map, advertisement leaf at end, publisher's terracotta cloth, 8vo, Macmillan, 1933, both with gilt medallion on upper cover, t.e.g., others uncut--RAMSAY (WILLIAM MITCHELL) Impressions of Turkey During Twelve Years' Wanderings, publisher's buckram, spine faded, 8vo, Hodder & Stoughton, 1897--CURZON (ROBERT) Armenia: A Year at Erzerum, and on the Frontiers of Russia, Turkey, and Persia, wood-engraved frontispiece, title-vignette and 4 plates, engraved map, publisher's cloth gilt, rebound preserving most of backstrip, 8vo, John Murray, 1854; and 3 others (7)

**£800 - 1,200****€910 - 1,400**

157 •

**TURKEY**

BOUCICAULT (JEAN LE MAINGRE DE) Histoire de Mre. Jean de Boucicault, Mareschal de France, FIRST EDITION, edited by Theodore Godefroy, title printed in red and black with engraved device, engraved arms of Boucicault and his wife on fol. 4 recto, modern calf gilt with red and black morocco spine labels, marbled edges [Atabey 139], 4to, Paris, Abraham Pacard, 1620

**£600 - 800****€680 - 910**

"Boucicault fought in several campaigns against the Turks, first in Hungary when he was taken prisoner at the battle of Nicopolis. After his ransom he was sent to Constantinople to aid in the defence of the city against the Turks in 1398" (Atabey).

**Provenance**

Jesuit College, Caen, Latin inscription dated 1628 on title.

**SCIENCE AND NATURAL HISTORY**

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**ASTRONOMY**

Collection of nineteen letters and documents relating to the lives and work of astronomers John Goodricke, Nathaniel Pigott and his son Edward Pigott, including:

(i) Two autograph letters from astronomer Anthony Shepherd to John Goodricke's father Henry, the first written following his attendance at a reading at the Royal Society by "Mr Herschel" on the variable star Algol ("Argol"), saying he is mystified he had not received John Goodricke's paper on the subject which "Sir Joseph said... should have been read first", and reassuring him that Mr Pigott "and the whole company present" were satisfied it was his discovery and not that of Herschel, a discovery which is "of more importance than you are aware of - Pray let your son have the honor due to him", 2pp, 4to, Newman Street, 6 May 1783; the second signed ("A. Shepherd"), writing on returning from the reading of Goodricke's paper to the Royal Society which was "received with universal approbation", sending his congratulations with those of Sir Joseph Banks and extending an invitation from the Astronomer Royal, Nevil Maskelyne, to visit him at the Royal Observatory, 1 page, 4to, Newman Street, 15 May 1783

(ii) Autograph letter signed ("Henry C. Englefield") to Nathaniel Pigott, asking him to persuade [Jesse] Ramsden to finish a portable barometer for him "as I am going to the North" together with a "small compass & a little achromatic", mentioning he could not see the Occultation of Venus for cloud, and that he has spoken to Magellan [the Portuguese agent of scientific instruments J.H. Magelhaens] about the pendulum, 3pp, 4to, integral address panel, Whiteknights, 14 July 1777

(iii) Documents relating to the imprisonment of Edward Pigott at Fontainebleau as a prisoner of war, 1806; with passport for Edward Pigott 'Gentilhomme Anglais...Prisonier de Guerre', signed, giving permission to travel to England via Rotterdam, Paris, 7 July 1806; a group of documents relating to Nathaniel Pigott's membership of the Paris and Brussels Academies of Science, including his certificates of appointment (May 1773 and June 1776); and other papers including a manuscript plan of the Bastille, annotated with remarks about the accommodation of prisoners, tipped into pigskin-backed marbled boards, bookplate of Fairfax of Cameron (to whom the Pigotts were related), folio, 1777-1806

**£1,000 - 2,000****€1,100 - 2,300**

May the 15. 1843  
Newman St

Dear Sir,

Mr Goodricke's paper was read this evening at the Royal Society and received with universal approbation. Sir Joseph Banks would he should have written to you on this occasion to acknowledge his obligation to your Son, but that he thought it would be left trouble to you for him to come with me in congratulating you on having a Son whose inquiries promote the Astronomer Royal is now with me and and desires to be remembered kindly to Mr Goodricke and to assure him that he should have a singular pleasure in receiving a visit from him at the Royal Observatory. He joins with me in respects to your Son. I am, Dear Sir, with great truth

your most obedient  
and faithful servant  
A. Shepherd

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Down  
Beckenham

My dear Clerk

I have been a shocking time in answering your note. My father read your notes on the limpet over yesterday & says the case is quite new to him & very interesting - He has a dim notion of having read accounts of their making pits to sit in - & he thinks there are specimens among the Cretaceous fossils at the Pal

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'A DISCOVERY OF MORE IMPORTANCE THAN YOU ARE AWARE OF... PRAY LET YOUR SON HAVE THE HONOR DUE TO HIM': Goodricke, the young prodigy, takes the credit and the approbation of his peers for his work on variable stars, for which he was awarded the Copley Medal, and remains to this day its youngest recipient. Edward Pigott and John Goodricke, distant cousins and neighbours, worked closely together on the discovery of periodicity and variation of certain stars, their partnership ended by Goodricke's death in 1786 at the age of twenty-one, just two weeks after being elected to the Royal Society.

**Provenance**  
Bonhams, Papers & Portraits, The Roy Davids Collection Part II, 29 March 2011, lot 339.

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**CURTIS (JOHN)**

British Entomology; being illustrations and descriptions of genera of insects found in Great Britain and Ireland, 8 vol., FIRST EDITION, 689 hand-coloured engraved plates (of 770), list of subscribers, occasional minor spotting, plate 742 in volume 1 and 2 plates in volume 7 stained in lower corner (along with facing leaves of text), contemporary green half morocco, gilt panelled spines (slightly rubbed), g.e. [Nissen ZBI 1000], 8vo, for the author, 1823-1840

£700 - 900  
€800 - 1,000

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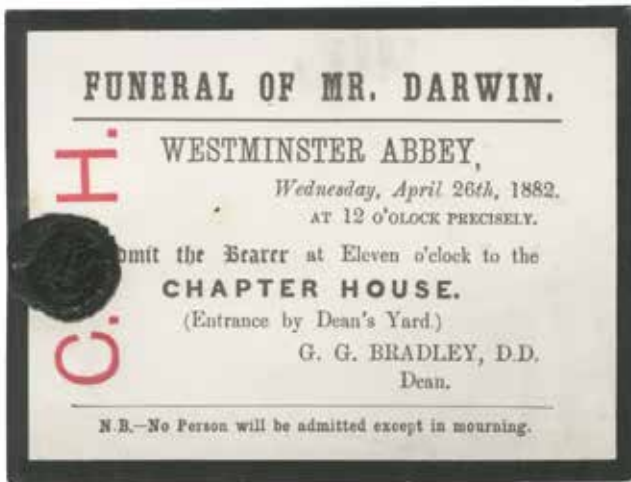
**DARWIN (CHARLES)**

Letter written on Darwin's behalf by his son and assistant Frank, signed ("F. Darwin"), to his cousin Clarke Hawkshaw ("My dear Clark"), assuring him that his father has read his notes on the limpet and declares that "the case is quite new to him & very interesting" ("...He has a dim notion of having read accounts of their making pits to sit in -- & he thinks there are specimens among the Cretaceous fossils at the Palaeontolog. Soc which might be worth looking at. He thinks your paper quite worth publishing somewhere..."); and going on to offer his own observations and those of a friend near Stevenage ("...a man name Pryor. Though not known to fame he is an admirable naturalist especially in such things as your limpet..."), 6 pages, 8vo, "Down Beckenham", [c.1871]

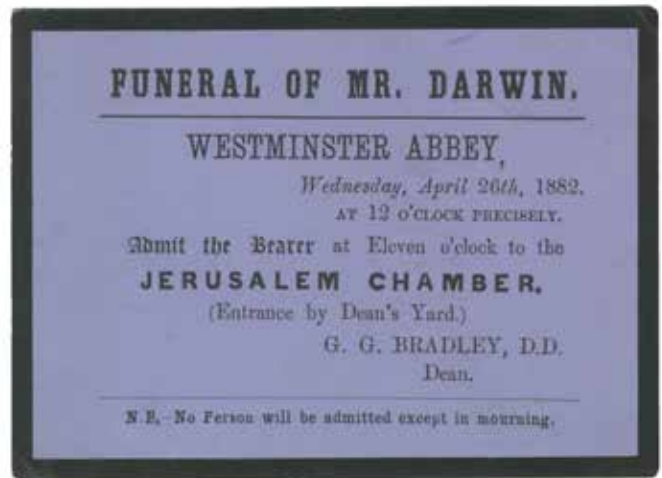
£600 - 800  
€680 - 910

For Darwin's letter to another son, George, regarding Hawkshaw's essay, and the essay itself, see the sale in these rooms, 20 June 2018, lot 137. M.R. Pryor was a Cambridge contemporary of Frank's.





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**DARWIN AT WESTMINSTER ABBEY**

Printed card for the 'Funeral of Mr Darwin' at Westminster Abbey, held on Wednesday, 26 April 1882, admitting the bearer to the Chapter House at 12 o'clock ('N.B. – No Person will be admitted except in mourning'), issued by Dean Bradley and bearing an impression of the Dean's seal in black wax in the left-hand border and stamped on either side with a 'C.' and an 'H.', with black mourning borders, on stiff white card, 90 x 124mm., 26 April 1882

£1,500 - 2,000  
€1,700 - 2,300

'FUNERAL OF MR DARWIN'. Darwin had died at Down House on 19 April 1882, expecting to be buried in the local churchyard. Indeed, as Desmond and Moore put it, 'getting a freethinker into the Abbey was not easy' (*Darwin*, 1991, p.666). But as always Huxley stepped in, supported in Parliament by Darwin's neighbour Sir John Lubbock and by a press campaign led by the *Standard*. Dean Bradley was happy to acquiesce.

The Chapter House, to which our card allows admission, is where those who were to follow the coffin into the Abbey assembled: '[on] that grey day committees adjourned, judges put on mourning dress, and Parliament emptied as members trooped across the road. From embassies, scientific societies, and countless ordinary homes they came. Under leaden skies they converged on the Abbey, anticipating the awe and spectacle of a state occasion... In the Chapter House, where Parliament had once met, the elders of science, State, and Church, the nobility of birth and talent, stood waiting to file through the cloisters, behind the coffin. They were "the greatest gathering of intellect that was ever brought together in our country," said one' (p.672). Darwin was laid to rest beneath the monument to Newton, at the north end of the choir screen.

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**DARWIN AT WESTMINSTER ABBEY**

Printed card for the 'Funeral of Mr Darwin' at Westminster Abbey, held on Wednesday, 26 April 1882, admitting the bearer to the Jerusalem Chamber at eleven o'clock ('N.B. – No Person will be admitted except in mourning'), with black mourning borders, on stiff purple card, 90 x 124mm., 26 April 1882

£1,500 - 2,000  
€1,700 - 2,300

'FUNERAL OF MR DARWIN'. While the great and the good, who processed behind the coffin, gathered in the Chapter House at midday (see the previous lot), only thirty-three cards allowed admission to the Jerusalem Chamber, an hour earlier: 'The Darwins and Wedgwoods queued in the Jerusalem Chamber, thirty-three in all, including Galton. William, the principal mourner, stood at their head, Parslow and Jackson [Darwin's former and current butler] behind the family' (Desmond and Moore, p.666). This card, and the one in the previous lot, was issued to Darwin's cousin, Clarke Hawkshaw, from whom it has descended to the present owner.



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**FLEMING (SIR ALEXANDER)**

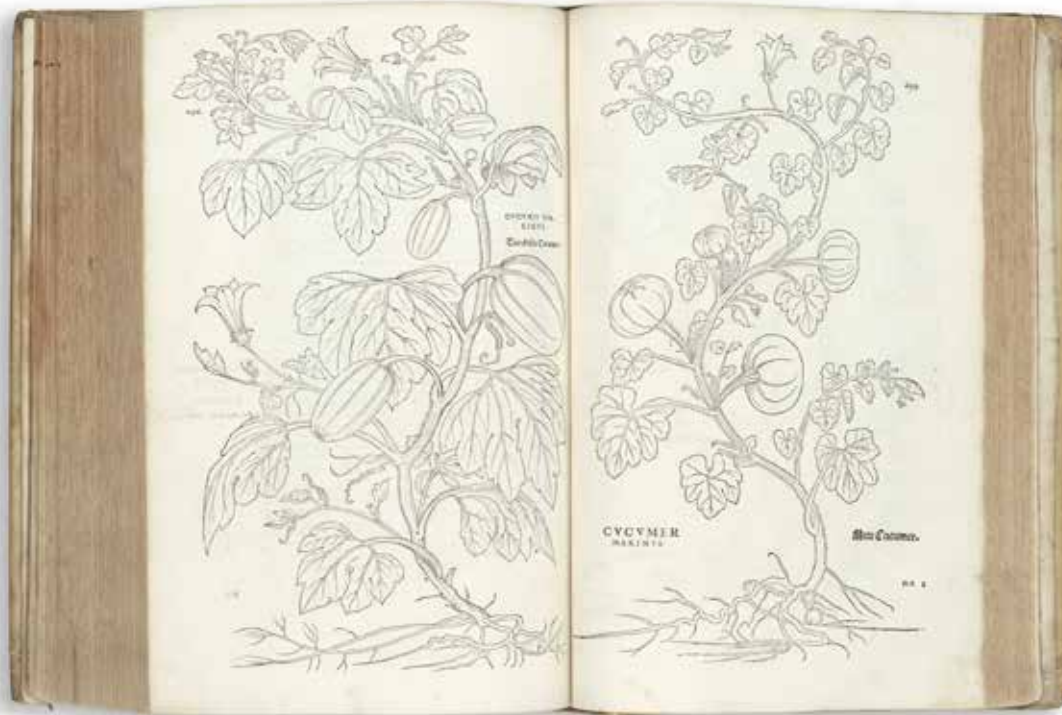
Presentation sample of penicillin, mounted by Fleming in the original medallion presentation case, the reverse inscribed by him (in red ink of the type used to annotate slides): "To/ Miss Inger Knop/ with kind regards// *Penicillium notatum*// Alexander Fleming// Dec. 12 1946", with the original autograph covering letter signed ("Alexander Fleming"), written the following day sending it to Miss Knop: "A lucky charm for 1947./ A culture of the penicillium which I found at St Mary's Hospital in 1928, and which was the beginning of penicillin./ It brought me much luck perhaps it will you"; plus the original envelope (printed with the warning: 'Fragile - With Care/ Pathological Specimen'); plus the original fitted card case, and a stamped return address printed with the name of R.B. Turner & Co Ltd of London [listed in the 1940 edition of *The Chemist and Druggist* as 'manufacturer and dealer in scientific and chemical apparatus, surgical and dental instruments']; and transcripts of letters by Miss Knop to her brother and one to her from Fleming, *Fleming's letter 1 page, 8vo; the sample in a spectacle-glass medallion case with black plastic surround, 53mm. diameter, London, 12 and 13 December 1946*

£6,000 - 8,000  
 €6,800 - 9,100

'A CULTURE OF THE PENICILLIUM WHICH I FOUND AT ST MARY'S HOSPITAL IN 1928, AND WHICH WAS THE BEGINNING OF PENICILLIN - ALEXANDER FLEMING', a fine example of one of the mould medallions produced by Fleming from the original samples in his laboratory at St Mary's: 'Using his usual ingenuity and imaginative approach to laboratory techniques, he invented a method of growing the penicillin on discs of blotting paper, which he then fixed with formalin and mounted between sheets of spectacle glass enclosed by tortoiseshell or gold rims' (Kevin Brown, *Penicillin Man: Alexander Fleming and the Antibiotic Revolution*, 2004, p.176).

As he drily notes in his letter to his Danish friend, the discovery of penicillin had indeed brought Fleming "much luck" in recent years: 'The high profile given to penicillin changed Fleming's standing in science and medicine. On 18 March 1943 he was elected a fellow of the Royal Society, a position he had sought for some twenty years. In 1944 he was made a fellow of the Royal College of Physicians and knighted, and in October 1945 he received with Florey and Chain the Nobel prize for physiology and medicine' (Michael Worboys, *ODNB*).

Recipients of these unconventional medallions, of which ours is an early example, included Pope Pius XII (who was given a prototype stuck together with Elastoplast in return for a papal medal when he received Fleming in audience in 1945), the Queen Mother, Prince Philip, Marlene Dietrich, Churchill and Roosevelt: 'These insignificant-looking artefacts soon took on the status of holy relics, and indeed one of them, given by Fleming to Edgar Lawley, Vice-Chairman of St Mary's Board of Governors and a Trustee of the Wright Fleming Institute, in 1952, was actually mounted in a gold desk stand reminiscent of the medieval reliquaries used to house saints' body parts or fragments of the true cross' (Brown, pp.176-7).



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### FUCHS (LEONHARD)

De historia stirpium commentarii insignes, FIRST EDITION, woodcut portrait of Fuchs on verso of title, portraits of the artists Heinrich Füllmaurer, Albrecht Meyer, and Veit Rudolph Speckle on recto of leaf 3f5, upwards of 500 full-page woodcut illustrations of plant in the text, pp.17-20 defective with losses supplied in ?eighteenth century manuscript facsimile, dampstaining to approximately 60 opening leaves and a few others (including portrait of author bound at the end), title with tape repair on verso, a few short marginal tears/repairs but main body clean, French plant names added in ink in an early hand to many of the illustrations, later vellum, rebound preserving original spine and gilt red morocco lettering label [Hunt 48; Nissen BBI 658; PMM 69; Pritzel 3138; Stafler TL2 1909], folio (365 x 240mm.), Basel, Michael Insingrin, 1542

£4,000 - 6,000  
€4,500 - 6,800

"Perhaps the most celebrated and most beautiful herbal ever published... important in the history of botanical illustration particularly because of the size and beauty of the woodcuts" (PMM). Leonhard Fuchs professor of medicine at Tübingen, gives accurate descriptions of nearly 500 plants, of which forty had never before been depicted, the majority being native German plants. Amongst the foreign plants are some from America including maize (mistakenly thought by Fuchs to have come from Turkey).

The illustrations were realised by Heinrich Füllmaurer, Veit Rudolph, and Albert Meyer, who drew the original images from life, mostly using samples from Fuchs' garden. Their portraits, with that of the author, appear in the book and represent "one of the earliest examples of such a tribute paid to artists in a printed book" (PMM).

### Provenance

Benjamin D. Greene (1793-1862), first President of the Boston Society of Natural History, bookplate (with pencil note "Bought 1822") and "bequest" bookplate to the Society; purchased by the present owner in 1988 from Wheldon & Wesley, with their pencil note inside upper cover.

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### HAMILTON (WILLIAM ROWAN)

Autograph letter signed ("William Rowan Hamilton"), to Rev. William Lee, Church of England clergyman, thanking him for his note about Mansel's controversial Bampton Lectures and describing his "ungrudging and unbounded admiration" for them on the first reading ("...a work of genius, & of learning..."), but, in the spirit of Kant, whom he quotes, finds fault with Mansel on the second; going on to discuss the question "Does he insist too much on the limitations of the human faculties?", noting that "Philosophy is a grand and sacred word" and that whilst there may be a "Philosophy of the Infinite" he is sure that there is a "Science of the Infinite"; to wit, Mathematical Science...", but needs to read the lectures several times over to form a definitive opinion; he speaks of Kant's *Kritik der praktischen Vernunft* but has possibly been "bribed" to like that book in conversation with "my illustrious friend and (if I dare to say so) Master, Samuel Taylor Coleridge" who gave him his own copy "through his own particular ally [and executor] Joseph Henry Green"; ending by inviting Lee to exchange copies of their own publications, 6 pages on blue paper, some professional repairs, 8vo, [Dunsink] Observatory, 2 July 1859

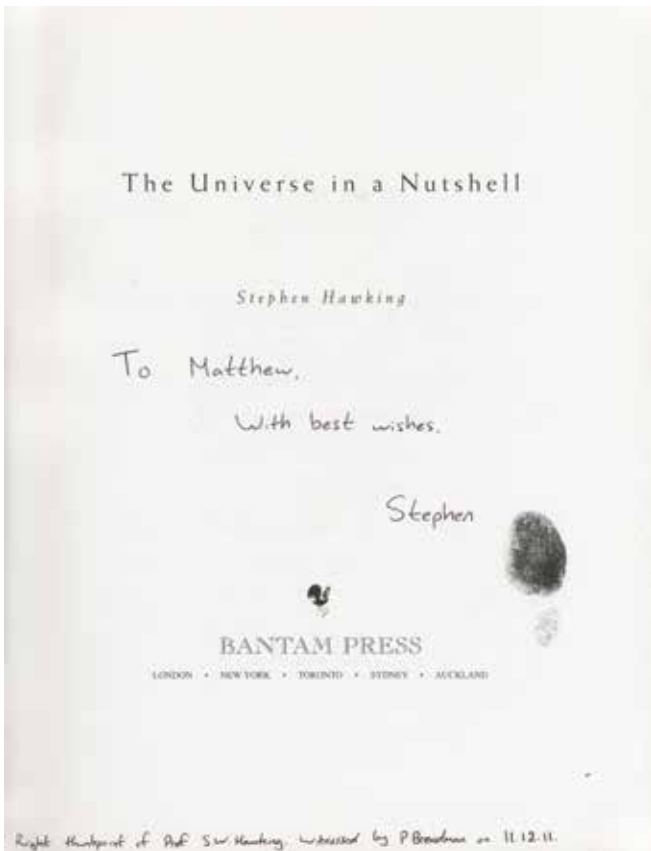
£1,000 - 2,000  
€1,100 - 2,300

'MY ILLUSTRIOUS FRIEND AND MASTER SAMUEL TAYLOR COLERIDGE' - MATHEMATICS AS POETRY: 'Modern historians and philosophers have often and deeply investigated how much philosophy and poetry was essentially involved in the creation, presentation, and justification of Hamilton's mathematics, especially of his contention that algebra was properly the science of pure time... What is clear is that Hamilton claimed that mathematics was akin to poetry, sought advice from his friend William Wordsworth, supported the causes of Samuel Taylor Coleridge, and cited Immanuel Kant in his work' (Albert C. Lewis, ODNB).

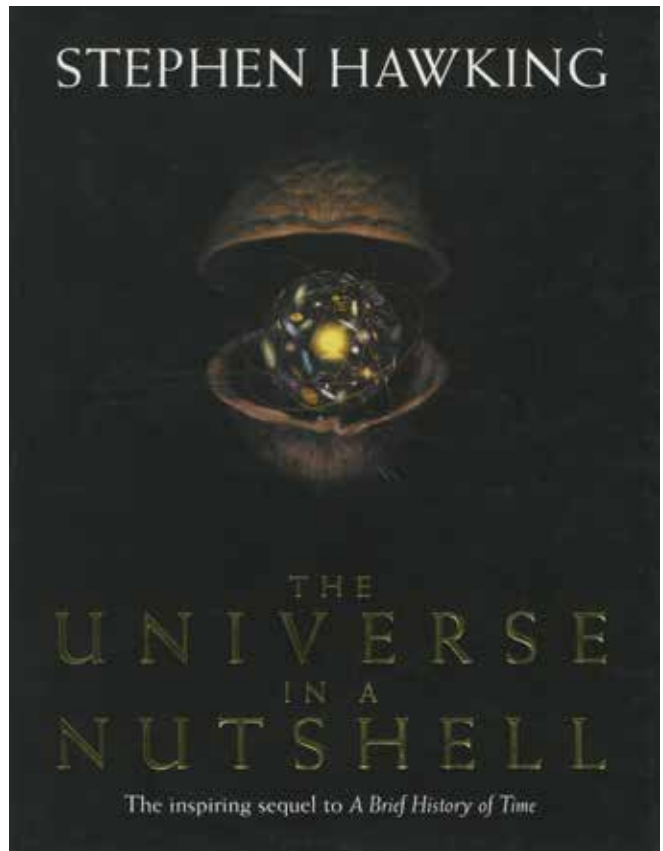
### Provenance

Bonhams, Papers & Portraits: The Roy Davids Collection Part II, 29 March 2011, lot 346.





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**HAWKING (STEPHEN)**

The Universe in a Nutshell, FIRST EDITION, AUTHOR'S PRESENTATION COPY, WITH HIS THUMB-PRINT on the title-page, and inscribed in the hand of Peter Breadman "To Matthew, With best wishes, Stephen" and at foot of page "Right thumbprint of Prof S.W. Hawking. Witnessed by P Breadman on 11.12.11", colour illustrations throughout, publisher's black cloth, dust-jacket, 4to, Bantam Press, 2001; together with a colour photograph of Stephen Hawking with Nelson Mandela and Peter Breadman

£20,000 - 30,000

€23,000 - 34,000

PRESENTATION COPY OF THE SEQUEL TO 'A BRIEF HISTORY OF TIME', INSCRIBED WITH HAWKING'S THUMB-PRINT SIGNATURE. The recipient of this presentation copy, Matthew, was the brother of Peter Breadman, one of Hawking's carers over many years, who added the inscription on Hawking's behalf and witnessed the signature below. The occasion was the birth of Matthew Breadman's daughter, who he recounts "was born on the 7th October 2011 and was 9 weeks early and only weighed 2 pounds. She spent the first six weeks in hospital and Stephen sent the gift a few weeks after we got home".

Peter Breadman accompanied Hawking during many of his notable meetings and trips, and included in the lot is a photograph of the well-known occasion in 2008 when Hawking met Nelson Mandela in Johannesburg to discuss the Next Einstein initiative, whose aim was to discover and encourage maths and science talent throughout Africa.



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**HIGHGROVE FLORILEGIUM**

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

£2,000 - 4,000  
 €2,300 - 4,500

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**HOOLA VAN NOOTEN (BERTHE)**

Fleurs, fruits et feuillages choisies de la flore et de la pomone de l'île de Java peints d'après nature, FIRST EDITION, 40 chromolithographed plates, some heightened in gum arabic, contemporary green half morocco gilt, g.e. [Great Flower Books, p.60; Nissen BBI 931; Stafleu & Cowan 3025], folio (583 x 430mm.), Brussels, Émile Tarnier, 1863

£5,000 - 7,000  
 €5,700 - 8,000

RARE FIRST EDITION, with the fine decorative plates very clean. They depict a mixture of indigenous, naturalised and introduced plants, chosen principally for their eye-catching beauty. In the preface Berthe Hoola van Nooten (1840-1885) states that she produced this book in order to clear a debt incurred through family misfortune, and "provide by labour the wants of a numerous family".

**Provenance**  
 William Ogilvy Dalgleish of Errol (1832-1913), bookplate.



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**JUNG, FREUD AND PSYCHOANALYSIS**

JUNG (CARL GUSTAV) Typed letter signed ("C.G. Jung") to Dr. Gerhart Krüsi, thanking the professor for his kind letter (carbon copy included) and saying that he is happy to give him permission to attach his practice sign board to the corner of Jung's garden wall, one page, punch holes, oblong 8vo, Küsnacht-Zurich, Seestrasse 224, 10 April 1951--JONES (ERNEST) Papers on Psycho-Analysis, second revised edition, AUTHOR'S PRESENTATION COPY TO OTTO RANK, inscribed on front free endpaper "Dr. Otto Rank. from E.J.", Bailliere, Tindall & Cox, 1918--RANK (OTTO) Der Künstler. Ansätze zu einer Sexual-Psychologie, contemporary half cloth, publisher's front wrapper laid down on upper cover, Vienna & Leipzig, Hugo Heller, 1907; Der Mythos von der Geburt des Helden, rebounded in linen, Leipzig & Vienna, F. Deuticke, 1909--ADLER (ALFRED) Über den Nervösen Charakter, extensive underlining and some pencil marginalia, Wiesbaden, J.F. Bergmann, 1912--FREUD (SIGMUND) Drei Abhandlungen zur Sexualtheorie, second edition, [Norman F56], Leipzig & Vienna, F. Deuticke, 1910; Das Ich und das Es, later boards with original covers and spine laid down [Norman F105], 1923; Die Zukunft einer Illusion, 1927; Das Unbehagen in der Kultur, [Norman F133], 1930, the last 3 Leipzig or Vienna, Internationaler Psychoanalytischer Verlag; Moses and Monotheism, first American edition, New York, Knopf, 1939; Inhibitions, Symptoms and Anxiety... translation by Alix Strachey, second impression, dust-jacket, Hogarth Press, 1948, unless otherwise stated FIRST EDITIONS in publisher's wrappers or cloth, 8vo (11)

£600 - 800  
 €680 - 910

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



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**MARSHALL (GEORGE F.L.) AND LIONEL DE NICEVILLE**

The Butterflies of India, Burmah and Ceylon, 3 vol., FIRST EDITION, frontispieces (2 colour), 29 plates (one chromolithographed, others collotypes), illustrations in the text, contemporary half morocco gilt, 8vo, Calcutta, Calcutta Central Press, 1882-1890

£600 - 800  
€680 - 910

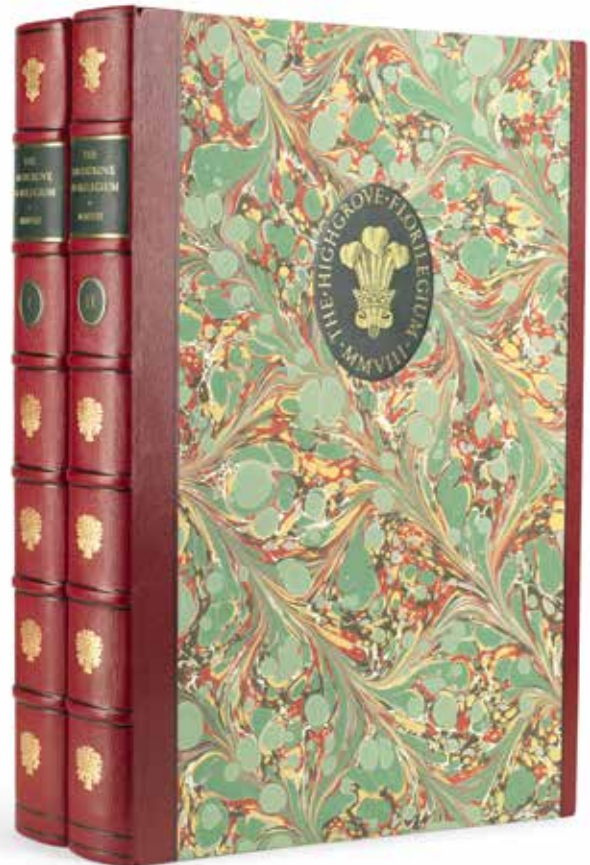
“India, the land of sunshine, is a land of Butterflies... startled by the approach of an intruder, they rise expanding into a cloud of gorgeous colours of every hue” (Preface). Pioneering handbook providing a detailed description of every genus and species known in the region at the time.

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**MCKELVIE (COLIN)**

The Woodcock. A Study in Words and Pictures, 1988; The Snipe, 1989; The Grouse, 1991; The Partridge, 1993--MARTIN (BRIAN P.) The Pheasant, 1995, EACH COPY NUMBER 68 OF 300 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, WITH AN ORIGINAL SEPIA WATERCOLOUR of a bird signed by Robjent on the colophon, tipped-in colour plates and numerous illustrations by Richard Robjent, contemporary half morocco, spines gilt-tooled with ornithological devices within raised bands, t.e.g., stain and fading to spine of “Grouse”, slipcase, 4to (320 x 240mm.), Holt, Fine Sporting Interests Ltd (5)

£1,500 - 2,000  
€1,700 - 2,300



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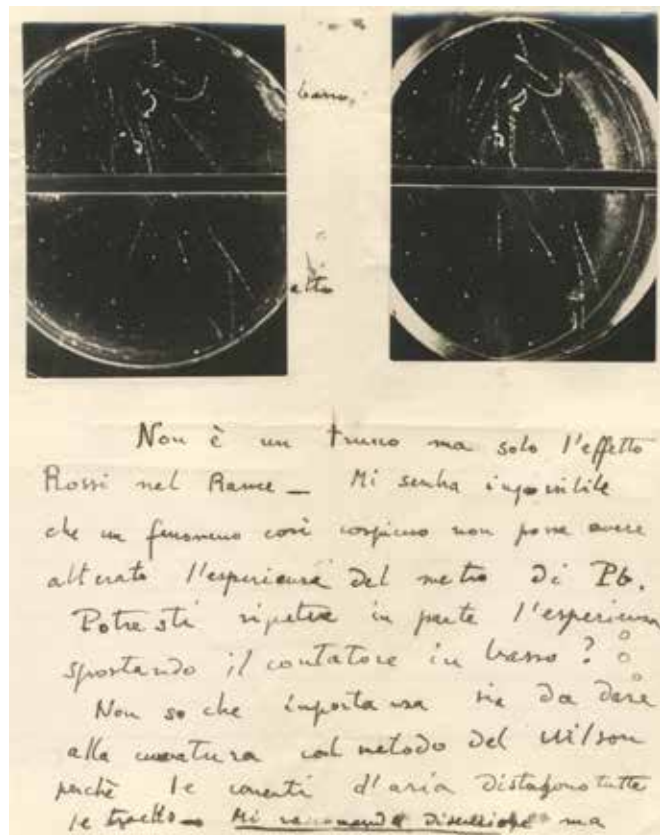
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**NISSEN (CLAUS)**

Herbals of Five Centuries, NUMBER 53 OF 100 COPIES IN ENGLISH (from an overall edition of 300), 50 original illustrated leaves from herbals and other botanical works (including 10 incunables), many hand-coloured, window-mounted with printed caption label, loose in publisher's cloth solander box with title label on upper cover, the accompanying text volume in publisher's wrappers strapped inside the front cover as issued, folio, Zurich, Munich and Olten, 1958

£800 - 1,200  
€910 - 1,400

ONE OF 100 COPIES WITH ENGLISH TEXT. Complete set of fifty leaves from herbals and botanical works of the fifteenth to nineteenth century, including *Herbarius Moguntius* (1483, and 14891), *Gart der Gesundheit* 3 leaves 1485, also 1487 and 1499), *Ortus Sanitatis* (1491, and 1499), and works of Fuchs, Mattioli, l'Escluse, and others. It is accompanied by Claus Nissen's "Herbals of five centuries. A Contribution to Medical History and Bibliography".



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**PHYSICS - ROSSI, FERMI & OCCHIALINI**

Collection of correspondence received by the experimental physicist Bruno Rossi, including autograph and typed letters, his copy replies, printed ephemera etc., chiefly from other physicists about his work on gamma-rays, in Italian, English, French and German, 1931-5, comprising: three typed letters and a correspondence card signed ("E. Fermi") and ("Enrico Fermi") to "Caro Rossi", ("Ho piacere de sentire che sembrano confermarsi gli indizi che la radiazione penetrante abbia carica positiva"), one congratulating him on winning second prize in the Ferrara competition (with his telegram of congratulations), "... la maggioranza...che voleva dare unicamente peso si criteri di anzianita di fronte a quelli scientifici...", and another speaking of his frustration at his own experiments concerning radioactivity, 7pp, 8vo, Rome, 1931-35; twelve autograph letters signed (mostly "Peppino"), from Nobel Laureate Giuseppe Occhialini to Bruno as his doctoral advisor, discussing his research, illustrated with diagrams and photographs (two annotated "Non e un trisco ma solo l'effetto Rossi nel Rame" – It's not a trick, it's just the Rossi effect on copper) and discussing his work at the Cavendish under the leadership of Patrick Blackett ("everyone sees to their own business without thinking particularly about others and without much benevolence"), in Italian, 55pp, 4to, Cambridge and London, 1931-2; with other correspondence from leading physicists of the period including Hans Geiger (postcard), four autograph letters from Patrick Blackett ("it is a queer phenomenon – the cosmic rays – but certainly one of the most interesting in physics..."), two from Homi Jahangir Bhabha, letters from Emilio Segre and Edoardo Amaldi (the so-called "Via Panisperna Boys" who studied under Enrico Fermi at Rome University), Nobel Laureate Hans Bethe, and others; and an offprint in original paper wrappers, *Le attuali conoscenze sul fenomeno della radiazione cosmica*, vol. II, Pavia, 1935

£1,000 - 2,000  
€1,100 - 2,300



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**PRIESTLEY (JOSEPH)**

Experiments and Observations on Different Kinds of Air, vol. 1-2 (of 3), 5 engraved plates (2 folding), volume 1 with half-title, 4pp. errata and adverts at end, 4pp. adverts at end of volume 2, occasional light spotting, marginal paper flaw to l.13 [Crook S/451-452; Norman 1750; Wellcome IV, p.436.], J. Johnson, 1774-1775--Experiments and Observations Relating to Various Branches of Natural Philosophy; with a continuation of the Observations on Air, vol. 1-2 [i.e. continuation volumes 4-5 of Observations on Different Kinds of Air], 2 folding engraved frontispieces, vol. 2 with the 2 additional leaves pp.\*395-\*398 inserted after Cc5 and with 6pp. listing of Priestley's works not mentioned in Crook, occasional light spotting [Crook S/465-466; Wellcome IV, p.436], J. Johnson, 1779 [-Birmingham, Pearson and Rollason for J. Johnson], 1781; Disquisitions Relating to Matter and Spirit, engraved frontispiece, occasional light spotting, without half-title [Crook PM/357 (incorrectly omitting gathering Aa4 at end with pp.349-356 and 4pp. listing of Priestley's works); Wellcome IV, p.436 (second ed.)], J. Johnson, 1777, together 5 volumes, occasional neat ink annotations in a contemporary hand, uniformly bound in contemporary half calf, all neatly rebacked preserving original red morocco gilt labels, extremities slightly rubbed, 8vo (5)

£1,000 - 1,500  
 €1,100 - 1,700

An attractive group of Priestley's works, comprising first editions of the first two volumes of *Experiments and Observations on Different Kinds of Air*, the first two continuation volumes of that work, and his first publication on philosophy and metaphysics.



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**REEVE (LOVELL AUGUSTUS)**

Conchologia Systematica or Complete System of Conchology: In which the Lepades and Conchiferous Mollusca are Described and Classified According to their Natural Organization and Habits, 2 vol., FIRST EDITION, 301 hand-coloured engraved plates, one folding letterpress table, light spotting, some spotting and toning, small circular ink stamp on titles and final leaf of text in each volume, modern black half morocco, spine tooled in gilt [Nissen ZBI 3332], 4to, Longman, Brown, 1841-1842

£1,000 - 1,500  
 €1,100 - 1,700

First edition of Lovell Reeve's first, handsomely illustrated, book on conchology, the publication costs of which "used up all the moneys left to him by his father" (ODNB).

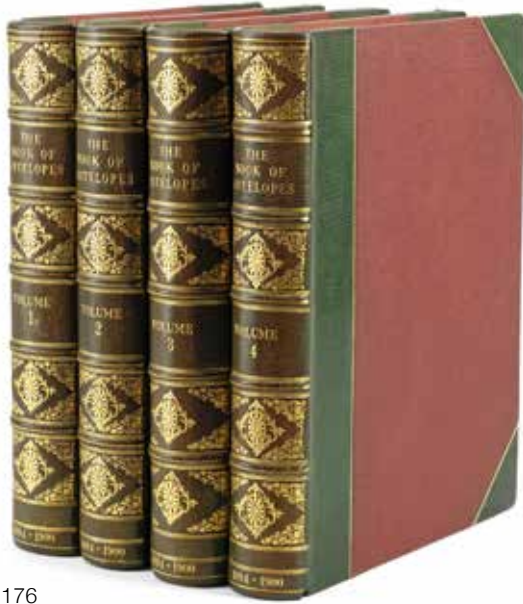
176 •  
**SCLATER (PHILIP LUTLEY) AND M.R. OLDFIELD THOMAS**

The Book of Antelopes, 4 vol., FIRST EDITION, 100 hand-coloured lithographed plates by Smit, after Smit and Wolf, numerous illustrations in the text, volume 4 with marginal tear to plate 97 and a few single or small sprinkling of tiny holes in margin of a few plates, small loss to one corner of plate 60, short tear to 2 text leaves, final leaf of volume one soiled, occasional toning, modern green half morocco gilt, spines elaborately tooled within raised bands, t.e.g. [Mendelssohn II, p.292; Nissen ZBI 3784; Wood, p.558, "fine illustrations"], 4to, R.H. Porter, 1894-1900

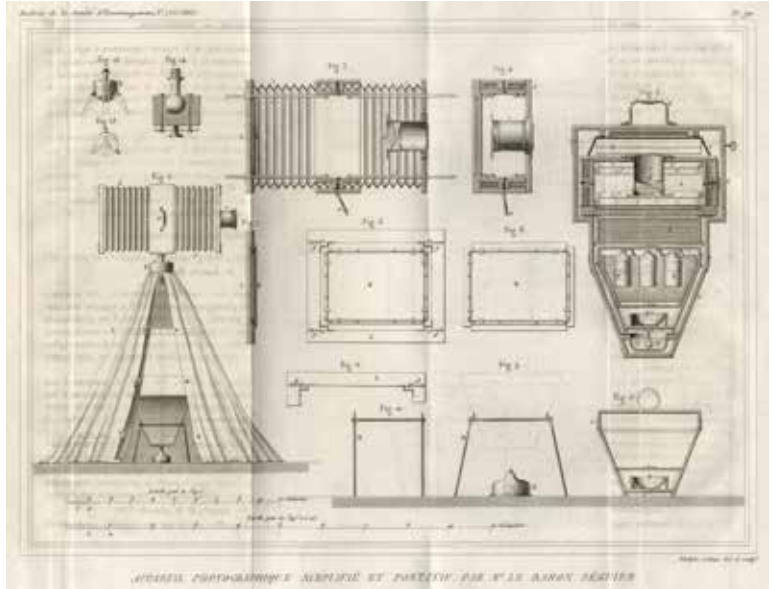
£2,000 - 4,000  
 €2,300 - 4,500

See illustration overleaf.

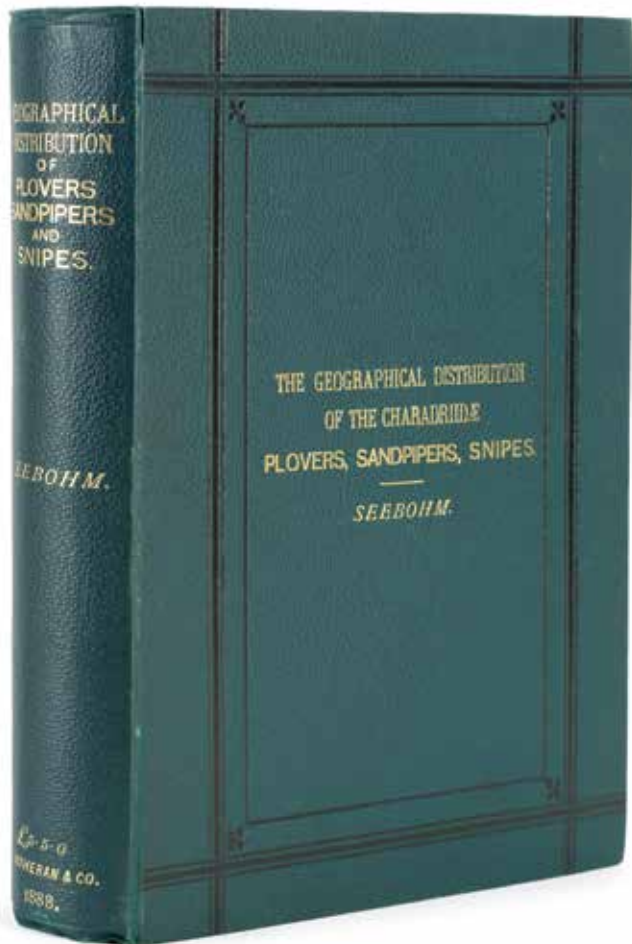




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**SEEBOHM (HENRY)**

The Geographical Distribution of the Family Charadriidae, or the Plovers, Sandpipers, Snipes, and their Allies, FIRST EDITION, FIRST ISSUE, with the list of plates before the addition of page numbers and frontispiece of slender-billed dotterel, 21 hand-coloured lithographed plates by Keulemans, illustrations in the text, uncut, publisher's green cloth gilt [Anker 455; Fine Bird Books, p.141; Nissen IVB 850; Wood, p.561; Zimmer, p.568, "The hand-coloured plates are excellent"], FINE COPY, 4to, Henry Sotheran, [1887]

£600 - 800

€680 - 910

The first and best issue, of which "only 220 copies were printed for sale illustrated with coloured plates" (Sotheran's catalogue 815, 1929).

**Provenance**

William Ogilvy Dalgleish of Errol (1832-1913), bookplate.

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**SMITH (ANDREW)**

Illustrations of the Zoology of South Africa; Consisting Chiefly of Figures and Descriptions of the Objects of Natural History Collected during an Expedition into the Interior of South Africa, in the Years 1834, 1835, and 1836; Fitted Out by "The Cape of Good Hope Association for Exploring Central Africa", 5 vol. [Mammalia; Aves; Reptilia; Pisces: Invertebratae], 279 mostly lithographed plates (all but a few hand-coloured) after George Henry Ford, errata leaf in "Reptilia" and "Mammalia" volumes, later half morocco, gilt red morocco spine labels, spine ends worn [Mendelssohn II, p.327; Fine Bird Books, p.143; Nissen ZBI 3868 & IVB 880; Zimmer p.593, "many new species of birds are described herein"], 4to, Smith, Elder, [1838]-1849

£3,000 - 5,000

€3,400 - 5,700

"This handsome and valuable work gives full particulars of the natural history subjects of South Africa, collected by Dr. Andrew Smith's expedition" (Mendelssohn), which explored... parts of Cape Colony, Natal and "Kaffirland". The plates, "of a very high order", were mostly executed by George Ford "from specimens either living or recently dead" (Preface).

**Provenance**

Claremont House, Oudtshoorn, South Africa, blindstamp on titles.

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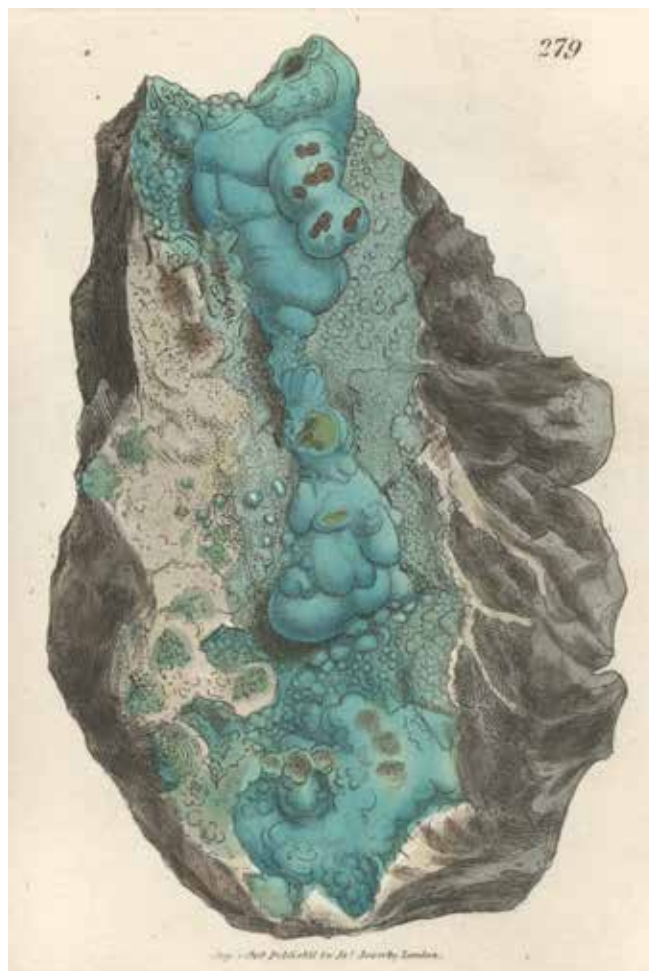
**SOCIÉTÉ D'ENCOURAGEMENT POUR L'INDUSTRIE NATIONALE**

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

£4,000 - 6,000

€4,500 - 6,800

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



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

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**SOWERBY (JAMES)**

British Mineralogy: Or, Coloured Figures Intended to Elucidate the Mineralogy of Great Britain, 5 vol., FIRST EDITION, 550 hand-coloured engraved plates, some heightened in gum arabic, 24pp. index at end of volume 5, some spotting and off-setting, institutional stamp on titles (blank area), modern half morocco gilt (volumes 2 and 3 non-uniform, with shelfmark note in white ink) [Ward and Carozzi 2090], 8vo, by the Author, 1804-1817

£2,000 - 3,000

€2,300 - 3,400

James Sowerby's first published work on mineralogy, noted for the magnificently coloured plates drawn from actual specimens retained in the author's own collection.

**TURING (ALAN)**

Autograph letter signed ("A.M. Turing"), to Lionel March, discussing linear and group algebras ("...A 'linear algebra' is a technical term for a space of vectors... To be a linear algebra as well as the addition of vectors and multiplication by scalars there must be multiplication of the algebra-elements together, and the distributive and associative laws must hold... What this all boils down to is that there are certain real coefficients... The distributive laws are then automatically satisfied, but for associativity it is necessary that [demonstrations follows]... In quite a lot of these systems each  $l_i l_j$  is another 'base element' e.g.  $l/k$ . In that case the base elements themselves form what is called a 'finite group', e.g. the six  $l/1$   $l/2$   $l/3$   $l/4$   $l/5$   $l/6$  with multiplication table below would form a 'finite group'...When the base elements have this sort of multiplication table the algebra is called a 'group algebra'. Yours was a little different. Your base elements when multiplied together do not give another base element but +/- another base element. I was suggesting you should take the case where you allow any real factor, not just +/- 1. for instance the table [illustrated]... The problem I was suggesting you might try was to find all such 'group algebras with factors with six base elements..."); included in the lot is March's school mathematical notebook and his typed 'Rebmun' thesis (see below) 3 pages, slight dust-staining and weak at folds, 4to, "The Computing Laboratory/ Manchester" (2)

**£40,000 - 60,000****€45,000 - 68,000**

'DISTRIBUTIVE AND ASSOCIATIVE LAWS MUST HOLD' – ALAN TURING WRITES FROM 'THE COMPUTING LABORATORY, MANCHESTER', TO A YOUNG MATHEMATICAL PRODIGY. Lionel March, the recipient, was at the time at school and working on complex numbers and, as secretary of the science club, had delivered a paper on 'n' dimensional numbers. This was sent to the *Daily Express* science correspondent, Chapman Pincher, who ran the following story: 'Lionel March, an 18-year-old schoolboy, has astonished university dons by thinking out an entirely new kind of mathematics... While doodling one evening three months ago he suddenly realised he had stumbled on what seemed to be a new kind of algebra. It was so new he had to invent a name for it. So he called it "Rebmun," which is "number" spelled backwards... Certain that his mathematical reasoning was sound, Lionel typed a complicated 16-page thesis. First it went to Dr Frank Roberts, mathematician and electronics expert at University College, London. He pronounced it to be an outstanding contribution to mathematical theory, which should be sent immediately to a higher authority. The thesis then reached Dr Alan Turing, chief mathematician of the "electronic brain" laboratory at Manchester University. Dr Turing was equally impressed. He knew that some top-flight mathematicians were thinking along similar lines' (*Express*, 24 March 1953).

March himself was to recall: 'Typically, in the course of a three-page letter, [Turing] posed a problem for me... this was before I knew who he was and before the world knew who he was. He was in Manchester, that's when they developed "our" computer, with many people from Cambridge, and there had been a time when I'd been told I should go to Manchester because of the stellar group. But I didn't know about it, and at the same time there was a great enthusiasm to get people into Oxbridge, and Magdalene was experimenting with taking a working class student... I didn't even understand the problem he posed! It hit the headlines, me doing this piece of mathematics, but though it was glorious it was completely useless, except for the idea of extending mathematics into three or four dimensions' (interview in *Cambridge Business*, Issue 26, Nov/Dec 2013). In March's opinion, it was Turing who used his influence to help secure him a place at Magdalene College, Cambridge, from which he was to graduate with a first.

He was afterwards to enjoy a distinguished career in architecture and the arts, being especially remembered for his work with Sir Leslie Martin: 'In 1967 Martin established the department's Centre for Land Use and Built Form Studies (renamed the Martin Centre in 1973) and initiated a programme of research on fundamental architectural issues. Most notably, in his work with Lionel March, he developed a strong theoretical basis for urban design—applying geometrical principles to the issue of ground coverage and building form. Martin and March summarized this work in their comparison between the pavilion form and its anti-form, the court, and demonstrated how it was possible to achieve high housing densities while at the same time providing useful space at ground level and avoiding the use of high buildings. This work flew in the face of conventional wisdom at a time when the Ministry of Housing was, through its tall building subsidy, positively encouraging the construction of local authority housing towers' (Peter Carolin, 'Sir Leslie Martin', *ODNB*).

March's career took in many other fields and aspirations, including a pioneering exhibition of serial art at the ICA in 1962. In the words of one obituary: 'Lionel March was a scholar and artist. He inspired generations of students and colleagues to combine the formal and the creative in planning and design. His contributions to theory and practice ranged from mathematics to painting, from computation to stage set design, from architectural history to architectural practice at its most daring; a modern Alberti. His career at Cambridge in the Department of Architecture, in Canada at the Department of Systems Design Waterloo University, in Milton Keynes at the Open University, in London at the Royal College of Art and in Los Angeles at UCLA, was remarkable for his individual achievements, the research groups he established but most of all for his outstanding generosity in sharing ideas. Talking with Lionel made people think differently. His students and colleagues loved him for this generosity while university administrators were often exasperated by his mercurial mischievousness. His eye for the winner, in supporting new talent and new ideas in Design, was unrivalled' (Chris Earl, for the Open University, 27 March 2018).

and that  $e_i e_j = \sum_{k=1}^n \beta_{ijk} e_k$ , and

$$(\sum \alpha_i e_i)(\sum \beta_j e_j) = \sum_{ijk} \alpha_i \beta_j \beta_{ijk} e_k$$

The distributive law is then automatically satisfied, but + associativity is not necessarily satisfied.  $(e_i e_j) e_k = e_i (e_j e_k)$  is

$$\sum_{ijk} \beta_{ijk} \beta_{lmk} = \sum_{imk} \beta_{imk} \beta_{ljk} \quad (A)$$

to get a lot of these systems and  $e_i e_j$  is another 'bin element'  $e_k$ . In that case ~~the~~ the bin element becomes for what is called 'group', as the

we  $e_1 e_2 e_3 e_4 e_5 e_6$  with the multiplication table below

	$e_1$	$e_2$	$e_3$	$e_4$	$e_5$	$e_6$
$e_1$	$e_1$	$e_2$	$e_3$	$e_4$	$e_5$	$e_6$
$e_2$	$e_2$	$e_3$	$e_4$	$e_5$	$e_6$	$e_1$
$e_3$	$e_3$	$e_4$	$e_5$	$e_6$	$e_1$	$e_2$
$e_4$	$e_4$	$e_5$	$e_6$	$e_1$	$e_2$	$e_3$
$e_5$	$e_5$	$e_6$	$e_1$	$e_2$	$e_3$	$e_4$
$e_6$	$e_6$	$e_1$	$e_2$	$e_3$	$e_4$	$e_5$

When the bin elements have the set of multiple table like the algebra is called a 'group algebra'. You see a little

different different. You bin element ~~is not~~ the multiplied set together do not give another bin element. It is another bin element. (You suggest) you should be can show you allow any real factor, not just  $\pm 1$  from the table.

	$e_1$	$e_2$
$e_1$	$e_1$	$e_2$
$e_2$	$\omega^2 e_1$	$\omega e_2$
$e_3$	$\omega e_1$	$\omega^2 e_2$

(where  $\omega = \cos(2\pi/3) + i \sin(2\pi/3)$ )

(You suggest) you might try use to find all the factors with bin elements ( $e_1, \dots, e_6$ )

your name  
A. P. ...



Mr Rennie  
 25 Aug 1797

Dear Sir

The ad to the lock machine of Rowland & Pickering at which we can judge of it only theoretically — It sometimes was with me at the time the following is abstract of his observations — We account the principle itself is a matter of considerable difficulty — In many situations it is not applicable an amount of the necessary labour for the vessel put — would become very expensive in about 25 or 30 feet lockage — It is perhaps altogether impracticable in a lock — though on a slight consideration of the subject it may be advantageous in height of 12 feet — (under no far as practicable) — the labour being supposed to be done as in a common lock — (It is believed they would not be greater — though there are some gates) its advantage may easily be ascertained when the daily number of tons locked up & down is given — If more tons ascend descend than ascend — through the lock water will be raised equal to the difference of tons & vice versa of

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**WATT (JAMES)**

Autograph letter signed (“James Watt”) to John Rennie, sending a detailed abstract of his assistant John Southern’s observations on Rowland & Pickering’s lock machine for canals, which he was unable to see for himself, expressing his own scepticism about the machine (“As long experience of the fallacy of Theoretical reasoning has made me very sceptical as to the success of new contrivances...”), and noting that the technology should not be tested on “an extensive scale” until fully reviewed and offering alternative solutions to the “probable defects” in the raising and lowering mechanism, 3pp with integral address panel, seal and docket, 4to, (258 x 200mm.), Soho, 25 August 1797

£1,000 - 2,000  
 €1,100 - 2,300

**JAMES WATT ADVISES HIS PROTÉGÉ AND FRIEND JOHN RENNIE ON CANAL ENGINEERING:** Rennie’s acquaintance with James Watt began in 1783 when he procured an introduction during a study tour and subsequently joined Boulton & Watt, masterminding the revolutionary design of the Albion flour mill in Blackfriars. By 1791, Rennie was self-employed and in 1796 was asked by the Ellesmere Canal Company to assess the prototype for Rowland & Pickering’s boat lift, patented in 1794, to be installed at Ruabon. As his friend and mentor, Watt would be an obvious choice for Rennie to turn to for advice, particularly as Watt had begun his own career working on several canal projects in Scotland, the last and most significant being the survey of the Caledonian Canal between Fort William and Inverness in 1774. It would appear that, following Watt’s advice given here, Rennie’s final report was unfavourable, for this branch of the Ellesmere canal was never built and Rowland & Pickering were later reimbursed the sum of £200 of the £800 they had expended on a prototype never to be used. However, the principle employed by Rowland & Pickering was later successfully used on several continental canals. For a detailed account of the machine and this project see Richard Dean, *The Machine, a Boat Lift Mystery Solved?* ([www.pontcysyllte-aqueduct.co.uk](http://www.pontcysyllte-aqueduct.co.uk)).

**Provenance**

Bonhams, Papers & Portraits: The Roy Davids Collection Part II, 29 March 2011, lot 359.

**LITERATURE**

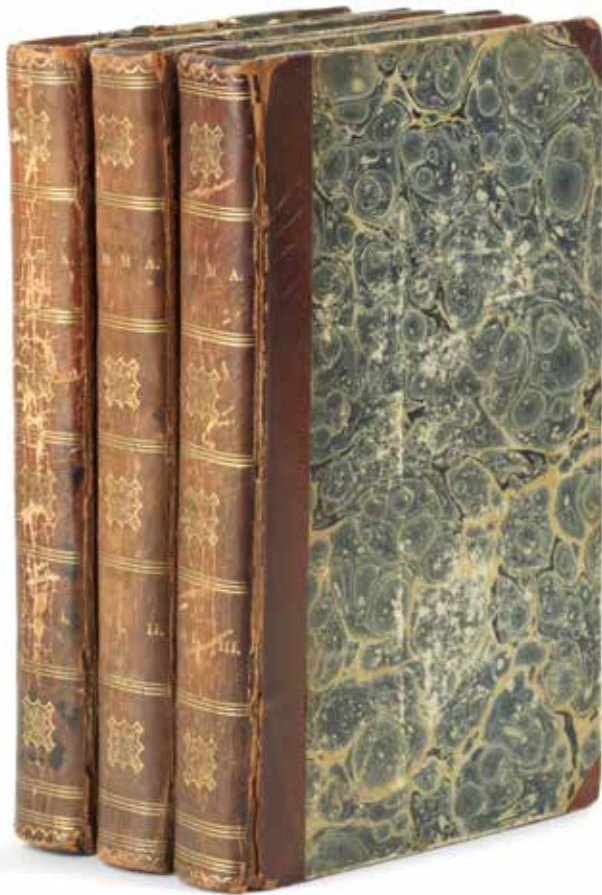
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**[AUSTEN (JANE)]**

THOMSON (HUGH) “Mrs Elton was first seen at church”, original illustration for “Emma”, original pen, ink and pencil illustration, 255 x 180mm., signed and dated “H.T., [18]96”

£700 - 900  
 €800 - 1,000

A fine original illustration used, in chapter 10, for the Macmillan edition of Jane Austen’s *Emma*, first published in 1896. Includes several details sketched in pencil which were excluded from the final printed version. “Thomson’s Austen images... propelled readers and future illustrators in new directions of emphasis, promoting an Austen more widely perceptible as fashionable rather than old fashioned, comic rather than serious, social rather than intimate, and gently satirical rather than gently sensational” (Devoney Looser, *The Making of Jane Austen*, 2017).



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**AUSTEN (JANE)**

Emma: A Novel. In Three Volumes. By the author of "Pride and Prejudice" &c. &c., 3 vol., FIRST EDITION, *the publisher's advertisement on verso of final leaf of text in volume 3, without the half-titles and final blank in volume 1, some spotting and browning, tears to 2 or 3 leaves (no actual loss of text), near contemporary half calf, gilt panelled spines (slightly rubbed) [Gilson A8], 12mo (177 x 102mm.), John Murray, 1816*

£6,000 - 8,000  
 €6,800 - 9,100

First edition of Jane Austen's fourth novel, which is now generally considered to be her masterpiece. She finished writing the book in March 1815, but due to a number of printing delays, it wasn't published until late December 1815, at Austen's own expense with John Murray taking 10 percent of the profits.



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**BACON (FRANCIS)**

Instauratio magna [Novum organum], FIRST EDITION, *second issue (with e3 cancelled and previously blank e4 printed with an errata and colophon omitting Norton's name), engraved allegorical title by Simon van der Pass, woodcut headpieces and historiated initials, small piece cut away (filled) from lower margin of dedication leaf, old indistinct blue ink circular stamp touching text of pp.149/150, stamp pasted to blank verso of title, contemporary calf, spine gilt-tooled with floral devices and title ("De Veru Opera") in 7 compartments within raised bands, joints slightly tender, rubbed [ESTC S122428; Gibson 103b; PMM 119], small folio (290 x 185mm.), [Bonham Norton and] John Bill, 1620*

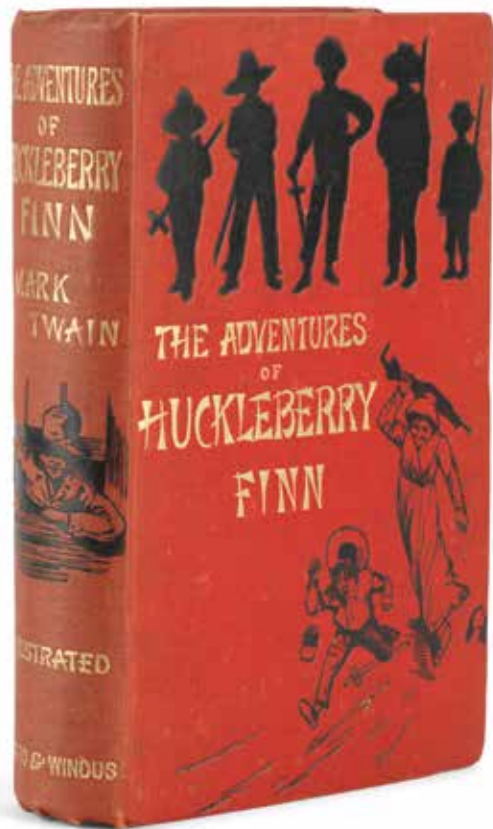
£6,000 - 8,000  
 €6,800 - 9,100

A crisp copy of Francis Bacon's major philosophical work, in which he aimed to replace the Aristotelian image of science as a contemplation and organization of eternal truths with "a truly active or operative science, to be seen not so much as a contemplative episteme as part of the practical, active life. In his attempt to link human science (scientia) and human power (potentia) Bacon was making a novel claim which altered the function of science in human life" (ODNB).

**Provenance**

?C. Slentelot, ink name at foot of title-page; College of the Society of Jesus, Metz, circular stamp pasted on verso of title.





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**CLEMENS (SAMUEL L.) 'MARK TWAIN'**

The Adventures of Huckleberry Finn (Tom Sawyer's Comrade), FIRST EDITION, FIRST ISSUE, half-title with list of author's works on verso, wood-engraved frontispiece and illustrations after E.W. Kemble, 32pp. catalogue dated October 1884 at end, publisher's red pictorial cloth stamped in gilt and black (binding A), slight bumping to spine ends [BAL 3414], 8vo, Chatto & Windus, 1884

£1,000 - 1,500  
€1,100 - 1,700

A fine copy of the London edition, which was issued just before the American edition, in the stitched binding to which BAL accords priority.

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**DICKENS (CHARLES)**

Autograph letter signed ("Charles Dickens"), to Dr Stallard, telling him that he has written to George Russell about "your project for establishing Scrap Kitchens" and that he is "generally favorable" to another of his schemes ("...although I have great doubts of the discretion of boards of unpaid Visitors, and am inclined to believe that the sincerer and better order of Poor would not like to submit themselves to that amiable Inquisition. Decidedly, I do not think it calculated to 'postpone the question of the public treatment of the Poor', for I am persuaded that official personages will of themselves postpone it to the utmost confines of human endurance..."), 1 page, printed Gad's Hill letterhead, one small fox-mark, integral blank pasted onto an album leaf (with presentation signature of Jefferson Davis, a Longfellow fragment and letter by Lord Lytton on the verso), 8vo, Gad's Hill Place, 19 December 1866

£1,000 - 1,500  
€1,100 - 1,700

'OFFICIAL PERSONAGES WILL OF THEMSELVES POSTPONE IT TO THE UTMOST CONFINES OF HUMAN ENDURANCE' – Dickens mockingly doubts whether a scheme "calculated to 'postpone the question of the public treatment of the Poor'" is really needed. The letter Dickens wrote that same day to George Russell is printed in the Pilgrim edition, and included in the selected edition. In it, he tells Russell that he is also writing to Stallard; our letter being otherwise unknown. The Pilgrim editors note that Joshua Stallard was physician at St George's and St James's Dispensary and was author of *Workhouse Hospitals* (1865).

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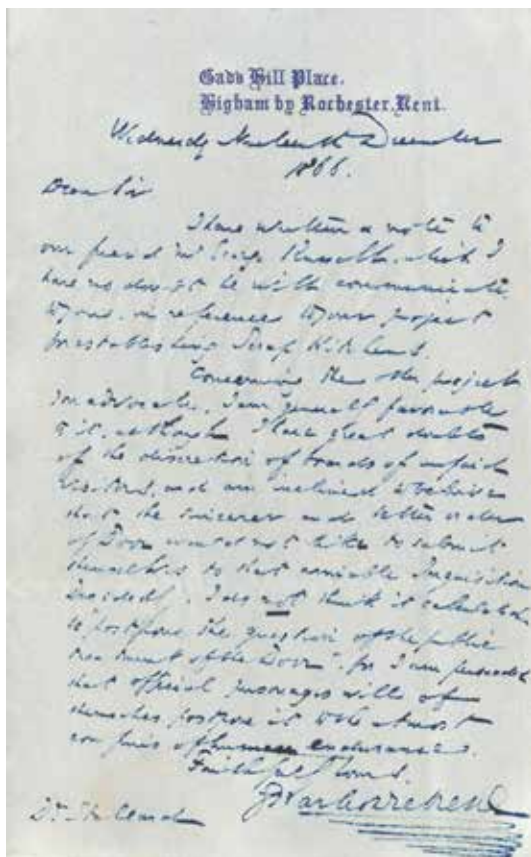
**DONNE (JOHN)**

The Poems... with Elegies on the Author's Death. To Which is Added Divers Copies Under his Own Hand, Never Before Printed, fifth edition, without 2 blanks (A1 and 2D8), some toning and spotting, last gathering loose, contemporary calf, rebacked (covers detached, spine defective) [ESTC R32770; Grolier 291; Keynes 84], 8vo, T.N. for Henry Herringham, 1669

£1,000 - 1,500  
€1,100 - 1,700

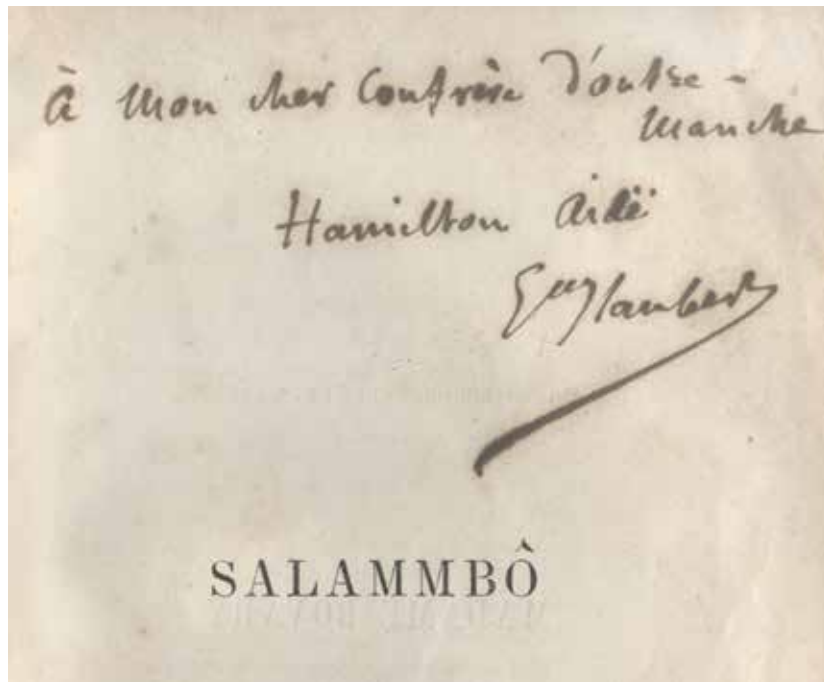
**Provenance**

Edward Arthur Lee, bookplate; Robert Gathorne-Hardy, ownership signature inside upper cover (with pencilled "collated complete" note by B. Quaritch at end).



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**FLAUBERT (GUSTAVE)**

Salammbô, FIRST EDITION, FIRST PRINTING, AUTHOR'S PRESENTATION COPY, inscribed "à mon cher confrère d'outre-manche Hamilton Aidé, Gus. Flaubert" on the half-title, later green calf, spine fading, a few scuffmarks [Carteret I, p.266], 8vo, Paris, Michel Lévy Frères, 1863

£4,000 - 6,000  
 €4,500 - 6,800

INSCRIBED BY THE AUTHOR TO HIS FELLOW NOVELIST AND FRIEND, CHARLES HAMILTON AIDÉ, "...mon cher confrère d'outre-manche". Described by his friend Henry James as "supreme dilettante", and by the literary critic John Sutherland as "super-sophisticated (and probably homosexual)" Aidé (1826-1906), "spoke and wrote French as easily as English, [and] devoted himself to society, music, art, and literature... His novels were simply written, under an obvious French influence. His frequent use of first-person female narrators led some early reviewers to believe that he was a woman" (ODNB). In 1862, the year before Flaubert presented him with this copy of *Salammbô*, Aidé's first novel, *Rita*, had been translated into French. Writing to his niece Caroline Hamard on 13 October 1862, Flaubert mentions that Hamilton Aidé had paid him a visit ("...Il est pour peu de jours à Paris. Il m'a semblé vielli et ratatiné", and in the same letter he reports that "*Salammbô* ne sera pas encore parue" (Correspondence, Vol. III, 1980, p.253).

This is the first edition, first printing, with the faults "effraya" instead of "effraïèrent" on p.5, and "Scissites" instead of "Syssites" on pages 251, 368, and 370.

**Provenance**

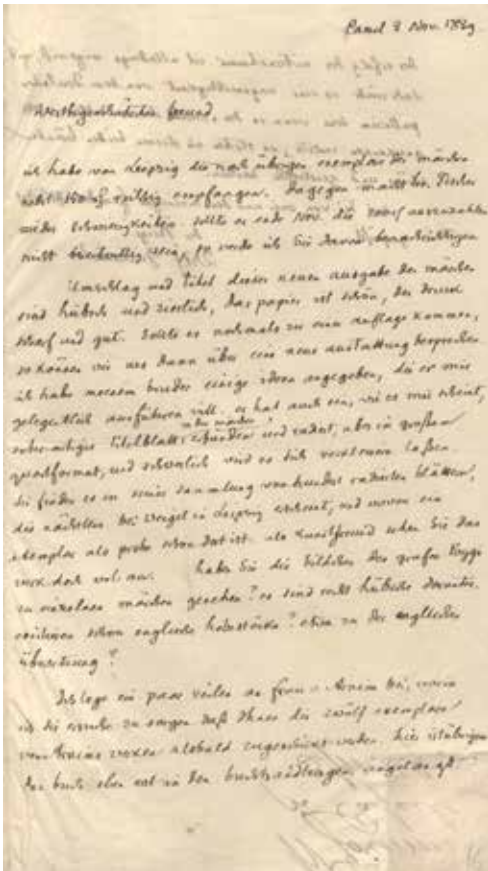
Sold by a descendant of the poet Frederic Myers and his wife Eveleen (née Tennant), both friends and correspondents of Hamilton Aidé. Eveleen's mother was Gertrude Collier (a cousin of Aidé) who, having first met Flaubert in 1842 continued to be friends with him until his death in 1880.

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**GRIMM (WILHELM)**

Autograph letter signed ("Wilh. Grimm"), in German, to "Werthgeschätzter Freund" [his publisher Dietrich of Göttingen], written after receiving the remaining copies of the *Fairy Tales* from Leipzig, and telling him how delighted he is with them ("...The wrapper and title-page of the new edition are lovely and delicate, the paper is good, the print sharp and clear. If it should go into another printing, then we could discuss a new layout. I've given my brother a few ideas, which he will try out when he has a chance. He has also found and engraved what seems to me a very nice title page for the Fairy Tales, but in large quarto format, so it will be difficult to make smaller. It comes from his collection of 100 engravings which will be published soon by [T.D.] Weigel in Leipzig; there is already a proof copy. As an art lover you will surely take a look at it. Have you seen Graf Poggi's little pictures for the individual tales? There are some very pretty ones among them. Might there be any English woodcuts, for the English translation?..."); he nevertheless grumbles that Herr Fischer [the bookseller Theodor Fischer] is being difficult again and promises to let him know if Fischer is not prepared to pay the 200 thalers at the end of November; he adds at the end of the letter that he encloses a note for [Bettina] von Arnim in which he urges her to have the twelve copies of [Achim von] Arnim's works sent to him ("... The work has only just reached the bookshops here. The success of the enterprise however is uncertain, yet it would be an injustice on the part of the German public not to recognise the work of this poet. There are fine and brilliant things in these two volumes..."), 2 pages, on flimsy wove watermarked [Wahl]man paper, paper guard at left-hand edge, old paper repair on verso (partly covering the contemporary docket), barely-perceptible browning where originally folded, small nick in lower margin, 8vo, Cassel, 8 November 1839

£3,000 - 4,000  
 €3,400 - 4,500



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'MY BROTHER... HAS ALSO FOUND AND ENGRAVED WHAT SEEMS TO ME A VERY NICE TITLE PAGE FOR THE FAIRY TALES' – WILHELM GRIMM DISCUSSES A NEW EDITION OF HIS FAIRY TALES, AND SALUTES THE GENIUS OF ACHIM VON ARNIM, his fellow folklorist, the first two volumes of whose posthumous collected works had just been published, edited and with an introduction by Grimm.

It had been Achim von Arnim, together with his brother-in-law Clemens Bretano, who had gathered (and partly composed) the folk poems of *Des Knaben Wunderhorn*, so beloved of Mahler and other composers; and it had been Clemens who first suggested to the Brothers Grimm that they collect folk tales for him, the manuscript of which Clemens then managed to lose; only for Achim to suggest that they start again and have the collection published on their own account. Achim's suggestion bore fruit in the first volume of their *Kinder- und Hausmärchen* (*Children's and Household Tales*) which appeared in 1812 and the second in 1815, with the first collected edition appearing in 1819, with an etched frontispiece by Wilhelm and Jacob's brother, Ludwig Emil (to whom Wilhelm refers in our letter).

Wilhelm was to have sole responsibility for later editions, these appearing in two forms, namely the complete tales, known as the Large Edition, and a one-volume selection, known as the Small Edition; the 4th Small Edition appearing in 1839 and 4th Large Edition in 1840, both published by Dietrich of Göttingen. But it was not until the end of the nineteenth century that the Grimm Brothers' tales began to enjoy widespread popularity and renown: for a full analysis, see Ruth B. Bottigheimer, 'The Publishing History of Grimms' Tales: Reception at the Cash Register' in *Grimms' Fairy Tales: Responses, Reactions, Revisions*, edited by Donald Haase, 1993, pp.78-101.

Our letter also refers to Grimm's correspondence with Achim's widow, the incomparable Bettina von Arnim, friend of Goethe and Beethoven, who a few months earlier had been solicited by Robert Schumann for compositions and essays for his *Neue Zeitschrift für Musik* (he was to dedicate his last piano cycle *Gesänge der Frühe*, Op. 133, to her). Achim and Bettina's daughter, Gisela, was to marry Wilhelm Grimm's son, Herman; and was to be an author of folk stories herself, members of her circle including Hans Christian Andersen.

An English translation of the Grimms' fairy tales had first appeared in 1823, in a sanitised version by Edgar Taylor, illustrated by Cruikshank (and selling far better than the German). The new edition, much altered, to which Grimm refers in our letter, appeared in 1839, under the title *Gammer Grethel; or German Fairy Tales, and Popular Stories*, from the *Collection of M.M. Grimm, and Other Sources*.

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## LITERATURE, HISTORY AND EXPLORATION

Collection, contained in several albums and loose in folders, comprising autograph letters etc. by Dickens (autograph envelope front, signed, to his publisher Chapman, 1861), Wilkie Collins, J.S. Mill (regarding a printed letter about competition for public appointment, with which he agrees "very strongly and with deep conviction", 1869), Sir Walter Scott, Sir John Franklin (note of parole words, signed, issued during the Greek War of Independence, 20 April 1832), Ferdinand Lesseps (signed photograph and letter), David Livingstone (initialled envelope front, to Waller), Sir Samuel Baker ("...I forgot to order a small hand folding table for tent..."), Alfred Tennyson (with attestation by his son Hallam "The letter is in my mothers hand writing – the signature is written by my father"), his brother Frederick (about his poem 'Troublous Times' foretelling apocalypse), Conan Doyle (two, one from the Pyramids, the other advising that "If you are cycling to London we are on your route"), Thackeray (letter in both his hands), Holman Hunt, Ruskin, Millais, De Morgan and other leading Victorian artists, Victor Hugo, Garibaldi and Mazzini, Messrs Boulton & Watt (fragment), Thomas Coutts, Samuel Smiles ("...some inaccuracies in Vol II of Lives of the Engineers..."), Allan Cunningham ("...Will you come and breakfast with us... and meet Sir Walter Scott and Mr Lockhart?..."), William Beckford (from Fonthill Abbey), Walter Scott (reading notes), Hannah Moore (written after a visit to Hampton in 1786: "Mrs Garrick... is not a little proud of your predisposition in her favour"), Sir Arthur Sullivan ("...He is well aware that the word should be pronounced hareem..."), Charles Kingsley, Sir Rowland Hill (of Penny Post fame), William Pitt the Younger ("...I send you a very delightful Arabian Tale, to the Merit of which however Truth will be more material than to most Compositions of that Name..."), Joseph Banks, Benjamin Disraeli (to the second Duke of Wellington – "I write this on the scene of battle"), Lord Derby ("...the idea of a Monolith Obelisk as a Memorial to the later Prince Consort has long been abandoned..."), Lord Rosse the Younger (about his brother's "Parsons Marine Steam Turbine Co"), Rudyard Kipling (presentation signature), Slatin Pasha, Harrison Ainsworth, Bret Harte, Lady Blessington, Napoleon III, Bram Stoker, Katharine Tynan (verse), Charles Kingsley, first Duke of Wellington (cheque, bill and letter), Cardigan (of Light Brigade fame), Mrs Ward (about her novel *Marcella*), William Thomson Lord Kelvin (4), Anthony Gell, Receiver of Westminster Abbey (writing to R.B. Sheridan concerning the funeral [of C.J. Fox] the following day, 9 October 1806), Thomas Clarkson, a Commissioner at Calcutta ("...I return your suggested draft letter to Mr Gandhi, which cannot do any harm although I am afraid it will not do much good with a man who is beyond all reasoning..."), Lord Courtney ("...will be obliged to Mr: Broadwood to send him down a Set of Springs for his small Piano forté..."), Derwent Coleridge ("...I regret that all available autographs of S.T.C. were parted with many years ago – before indeed they came into my possession...", 1862), royalty, nobility and others, *the principal album half calf, upper cover stamped 'Autographs', bookplate of John Coubrough of Blenheim, covers loose, oblong folio*, principally nineteenth century (4)

£2,000 - 3,000  
€2,300 - 3,400



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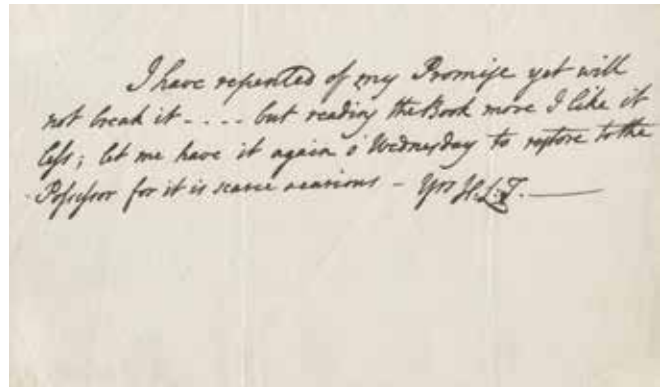
**PIOZZI (HESTER LYNCH THRALE)**

Autograph note signed ("H:L:T.") to [Samuel] Lysons: "I have regretted of my Promise yet will not break it - - - - - but reading the Book more I like it less; let me have it again o'Wednesday to restore to the Possessor for it is scarce & curious"; integral address leaf ("Mr Lysons/ with a Book"); plus a letter by the recipient's nephew and namesake, sending the letter to a fellow collector, 1 page, tipped onto an album leaf, oblong 8vo, no place or date [first half of 1784]

£1,000 - 1,500

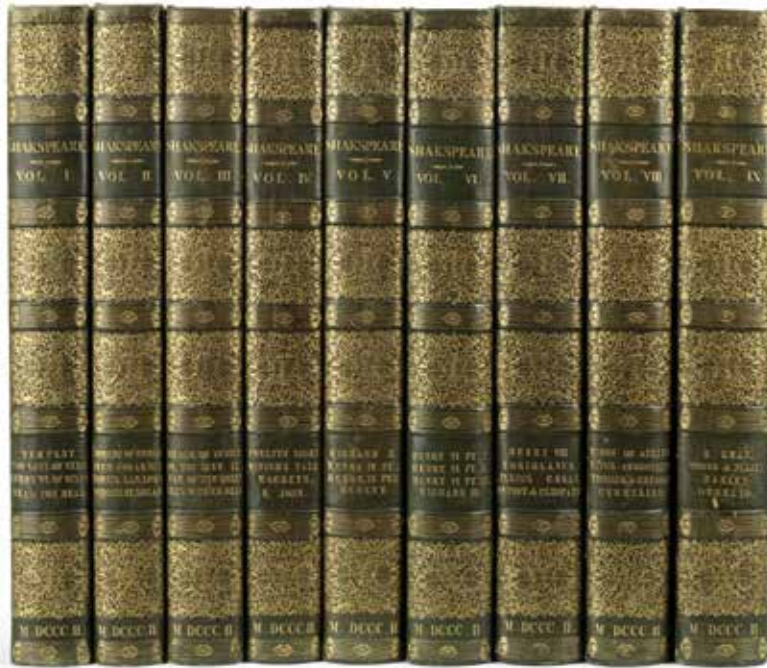
£1,100 - 1,700

'READING THE BOOK MORE I LIKE IT LESS' – a droll, bookish note by Mrs Thrale. Samuel Lysons, afterwards a distinguished archaeologist and Keeper of Records at the Tower of London, had met Mrs Thrale in January of 1784 and was to become one of her closest friends, helping her compile *Anecdotes of the Late Samuel Johnson* (1786) and *Letters to and from the Late Samuel Johnson* (1788). From the signature, it is clear this note predates Mrs Thrale's marriage to Piozzi on 30 June 1784 and estrangement from Johnson; Johnson meeting Lysons only four days earlier (see his letter to Mrs Thrale of 26 June 1784, *Letters of Samuel Johnson*, ed. Bruce Redford, iv, 1994, p.336 & n.1). Accompanying our letter is one by Lyson's nephew and heir, the antiquary Samuel Lysons, dated 1842, sending it to a collector "also one of Dr Samuel Johnson"; the latter, assuming it to be to the elder Lysons as well, appears to have since disappeared.

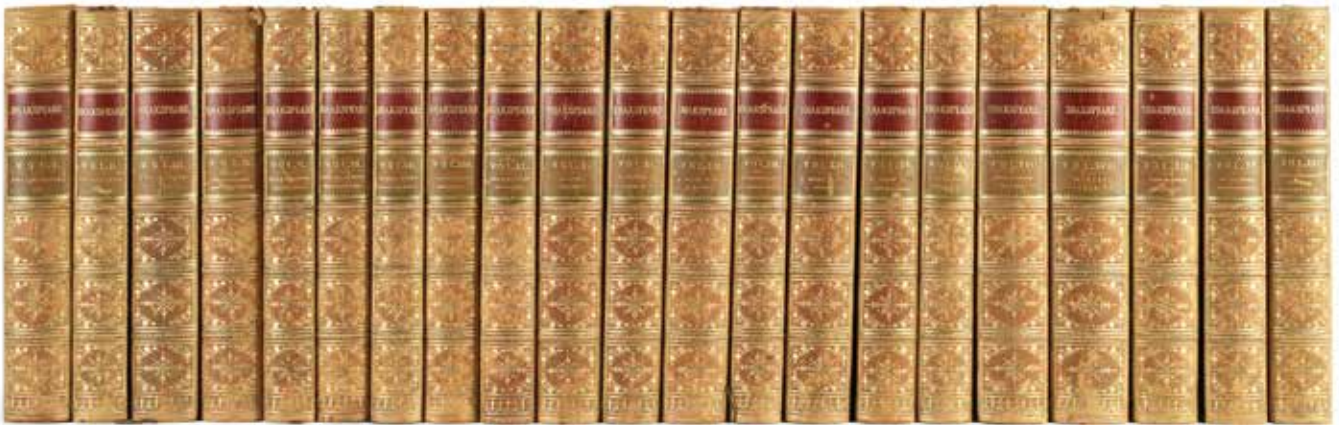


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**SHAKESPEARE (WILLIAM)**

The Dramatic Works, 9 vol., edited by George Steevens, 96 engraved plates (including frontispiece and 2 portraits in volume 1), off-setting from plate to text, some spotting, contemporary green morocco gilt, sides with two gilt roll-tool borders (the inner of a vine leaf design), spines elaborately tooled in gilt with lettered play titles, a few very small scuff marks but gilt fresh, folio (420 x 312mm.), W. Bulmer & Co. for John and Josiah Boydell, George and W. Nicol, 1802

£1,000 - 2,000  
€1,100 - 2,300

Finely bound set of John and Josiah Boydell's monumental edition of Shakespeare, illustrated with specially commissioned engravings after paintings by Reynolds, Hamilton, Opie, Westall, Northcote and others.

**Provenance**

William Ogilvy Dalgleish of Errol (1832-1913), bookplate.

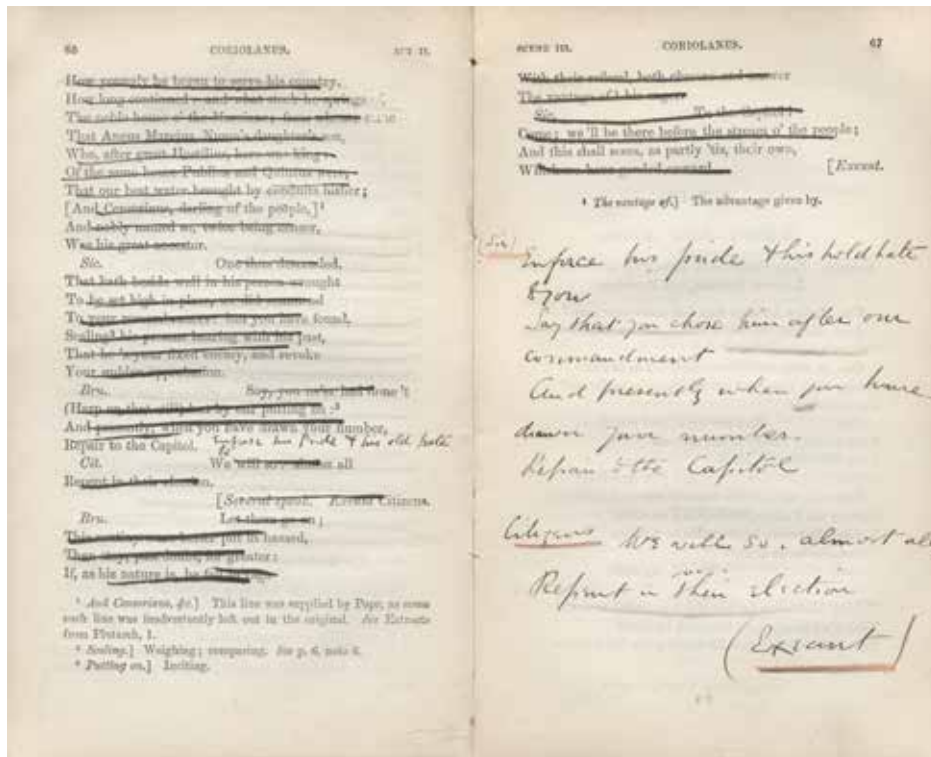
194 •

**SHAKESPEARE (WILLIAM)**

The Works... notes by Samuel Johnson and George Steevens... Revised and Edited by Isaac Reed, 21 vol., engraved portrait frontispiece, a few plates and illustrations in the text, portrait offset onto first title, contemporary calf, spines tooled in gilt with raised bands, red and green morocco labels, slightly rubbed, short nicks to 2 headbands, small scuffmark to a couple of side panels, 8vo, John Nichols [and others], 1813

£800 - 1,200  
€910 - 1,400

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



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**SHAKESPEARE – IRVING’S CORIOLANUS**

Marked-up acting copy of *Coriolanus*, with a covering letter by Henry Irving’s business manager, Bram Stoker, to Mr Blake: “Mr Irving desires me to forward with his regards the enclosed copy of *Coriolanus* prepared as you desire”, written on Royal Lyceum Theatre headed paper, 8 September 1880, the copy marked up in what appears to be at least two hands, with very extensive deletions made in red crayon, further deletions in black ink with speeches and stage-directions added in the same ink (one deleted speech reinstated as “in”), plus occasional marks in blue crayon and in pencil; written in a copy of the Longmans edition ‘adopted for Schools and Private Study’, edited by the Rev John Hunter, new edition, [?1870], *Stoker’s letter pasted into front inside cover, end-papers dust-stained, some thumbing, etc., but overall in sound internal condition, publishers’ blindstamped stiff wrappers, worn, spine lacking, 8vo*, [Royal Lyceum Theatre, Strand, 1880]

£2,000 - 3,000  
 £2,300 - 3,400

‘CORIOLANUS PREPARED AS YOU DESIRE’ – Henry Irving’s first ideas for his production of *Coriolanus*. He had announced the production from the stage of the Lyceum on 25 July 1879, the concluding night of his first season as actor-manager there, telling his audience: ‘I shall occasionally revive some of your old favourites, and so give time for the preparation of one of our master’s master-plays – *Coriolanus* – in the production of which I shall have the invaluable benefit of the research of that gifted painter, Mr. Alma-Tadema’ (Austin Brereton, *The Life of Henry Irving*, 1908, i. p.287). In the event, it was to be so delayed that his production of *Coriolanus* was not staged until 1901, over two decades later.

As far as we can ascertain, the scripts that have survived are otherwise all for the play as it was to be staged in 1901, which makes our script a particularly welcome addition to the canon, and possibly the sole witness to Irving’s first ideas as to how the play should be staged. All but one of these surviving scripts utilize the heavily-cut acting edition Irving himself had published by the

Chiswick Press in 1901. A set of three marked-up scripts for the 1901 production are in the British Library, consisting of a marked-up proof copy of the 1901 edition, an interleaved and marked-up copy of this edition, plus a duplicate of the latter (BL Add MSS 61996; acquired at Sotheby’s, 21 July 1981, lot 423). Comparison between the online illustration provided by the Library and our script reveal marked differences between the two. Shattuck lists three other scripts, Irving’s studybook in the Folger Shakespeare Library, again utilizing the 1901 edition, and two of Ellen Terry’s studybooks, the first in an edition of 1893, the second in the 1901 edition (*The Shakespeare Promptbooks: A Descriptive Catalogue*, 1965).

Stoker had joined Irving when he took out the Lyceum lease in 1878, remaining by his side as business manager for twenty-seven years, while finding time for his literary work, including *Dracula* (1897), a work which is widely seen as reflecting some of the daemonic qualities of Irving’s theatrical persona.

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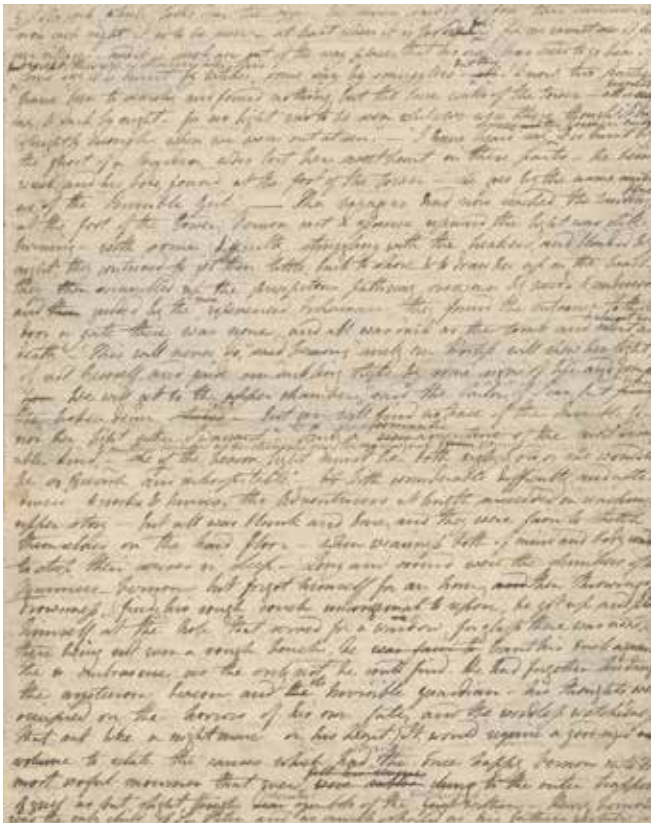
**SHAKESPEARE (WILLIAM)**

*Romeo and Juliet*, SIGNED BY JOHN GIELGUD (“*John Gielgud: Romeo, Mercutio, New Theatre 1935*”), LAURENCE OLIVIER, PEGGY ASHCROFT, EDITH EVANS, AND GEORGE HOWE on the front free endpaper, with signatures of four other cast members on verso, illustration by Eric Gill on title and half-title, publisher’s red cloth gilt, 12mo, J.M. Dent, [1935]

£600 - 800  
 £680 - 910

John Gielgud directed *Romeo and Juliet* in 1935, alternating as Romeo and Mercutio with Laurence Olivier. “This was their sole stage appearance together. Gielgud’s greater verse-speaking lyricism left Olivier feeling that victory was his rival’s, perhaps causing perceived antagonism from Olivier throughout their careers, though Olivier’s more masculine Romeo and his Mercutio’s greater dash and swagger drew excellent reviews. The play also made Ashcroft a major classical player and broke box-office records” (ODNB).





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**SHELLEY (MARY WOLLSTONECRAFT)**

Autograph draft of the second portion of her story 'The Invisible Girl by the Author of Frankenstein', with autograph revisions throughout, some made *currente calamo*, the manuscript opening: "of a rock, which looks over the sea. We never saw it before this summer, and now each night it is to be seen -- at least when it is looked for; for we cannot see it from our village -- and it is such an out of the way place, that no one has need to go near it – except through a chance like this. Some say it is burnt by witches, some say by smugglers – but this I know, two parties have been to search, and found nothing but the bare walls of the tower -- all is deserted by day, & dark by night – for no light was to be seen while we were there though it burnt sprightly enough when we were out at sea.' – 'I have heard say,' observed the younger sailor, 'it is burnt by the ghost of a Maiden who lost her sweetheart in these parts – he being wrecked, and his body found at the foot of the tower – she goes by the name among us of the 'Invisible Girl.'..."; and ending: "...For I may die,' wrote the hapless girl, 'but marry another – never!' – That single word, indeed, had sufficed to betray her secret, had it not been already discovered – as it was it gave increased fury to Sir Peter, as his sister triumphantly pointed it out to him"; guard inscribed in a nineteenth century collector's hand "Mrs Shelley – Author of Frankenstein &c", 4 pages, on a single bifolium, paginated from 5 to 8, the lower half of the second leaf removed but without any loss or interruption of the text, remains of nineteenth century paper guard, some light dust-staining and one or two fox-marks, some nicks at the edges and slight wear where originally folded, but overall in attractive and sound condition, 4to, [July 1832]

£2,000 - 4,000  
£2,300 - 4,500

'SHE GOES BY THE NAME AMONG US OF THE "INVISIBLE GIRL"' – THE NEWLY-DISCOVERED MANUSCRIPT OF PART OF A GOTHICK TALE BY MARY SHELLEY, PUBLISHED AS 'THE INVISIBLE GIRL BY THE AUTHOR OF FRANKENSTEIN'.

'The Invisible Girl by the Author of Frankenstein' was published in the *Keepsake* annual for 1833, the manuscript being sent to the editor, Frederic Mansel Reynolds, on 26 July 1832 (see Clare O. Needham and Charles Cuykendall Carter, 'A Guide to the Mary Wollstonecraft Shelley Manuscript Material in the Pforzheimer Collection', MWS 0323, in Stephen Wagner and Doucet Devin Fischer, *The Carl H. Pforzheimer Collection of Shelley and His Circle: a History, a Biography, and a Guide*, 1996). One other section of the original manuscript is known to survive. This is held by the Pforzheimer (MWS 0323) and comprises a bifolium carrying the story to its conclusion. From this and the emergence of our manuscript, a bifolium paginated from 5 to 9, we can conclude that the original manuscript originally consisted of four bifolia, as follows: (i) the missing first section, breaking off '...built on the top', at 1,530 words in the published text; (ii) ours, from "of a rock, which looks over the sea..." to "...as his sister triumphantly pointed it out to him", at 1,586 words in the published text; (iii) the third section, beginning 'for it need hardly be said that while the ink of the address was yet wet,' and ending '... all was silent, but also' at 1,652 words in the published text; (iv) the concluding section at the Pforzheimer, beginning 'all was dark...' at 979 words in the published text.

The story has obvious autobiographical resonances. Its hero, Henry Vernon, is the son of an irascible baronet, Sir Peter, who forbids him marrying his childhood sweetheart, Rosina, the 'Invisible Girl' of the title; just as Shelley's baronet father, Sir Timothy, refused to countenance, or even meet, his daughter-in-law, Mary. He also insisted that the family name be kept out of the press, forcing Mary to publish her work as being 'By the Author of Frankenstein' (as here); even going so far at one point, when her name was mentioned in a review, of cutting off the allowance to her and his grandson.

Our manuscript clearly started life as a fair copy, and appears to have been part of the package sent to the *Keepsake's* publisher in July 1832. One or two revisions appear to have been made while copying out this manuscript for publication, sometimes adding words that were clearly omitted through eye-skip, as for example where the word "changed" has been added in superscript to the passage "which had the once happy Vernon that ever wore sable". Others clearly represent second-thoughts, as the same passage she deletes "wore sable" and writes above "felt his reveries", which in its turn is crossed-out, and the passage continued "clung to the outer trappings of grief"; arriving at the final text as published: "which had changed the once happy Vernon into the most woful mourner that ever clung to the outer trappings of grief" (the printer in his turn correcting "woful" to 'woeful'). More striking is that fact that, in checking through our manuscript, she has throughout changed the name of the heroine from Lucy to Rosina, and that of the wicked sister from Mrs Betterton to Mrs Bainbridge.





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**STERNE (LAURENCE)**

The Works, 10 vol., *engraved portrait, frontispiece and 9 plates, sheet of marbled paper inserted as issued in volume 2, contemporary calf, spines gilt tooled with volume numerals, red morocco labels (some later to match), 8vo, W. Strahan, 1780*

£600 - 800

€680 - 910

**Provenance**

Robert Brown, of New Hall (c.1758-1833), bookplate in volume 1, ownership inscription in each volume.

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**STEVENSON (ROBERT LOUIS)**

Autograph letter signed ("R.L.S."), to "My dear Charles" [Baxter], informing that he has made a bill out to Augustus Saint-Gaudens of New York for £26 and that "this is to pay for a medallion of ME, sir, Me"; he goes on to ask Baxter to answer Mr Warne as he thinks fit and deal with other matters; docketed with date by recipient in red ink and in pencil "R L Stevenson/ Samoa", 1 page, *integral blank laid onto an album leaf with letters by Peel and others, 8vo, [Vallima, Samoa, September 1893], docketed as received on 1 March 1894*

£1,000 - 1,500

€1,100 - 1,700

'A MEDALLION OF ME, SIR, ME' – STEVENSON PAYS AUGUSTUS SAINT-GAUDENS FOR HIS CELEBRATED BRONZE RELIEF PORTRAIT. Hugely impressed by Stevenson's stories, the Irish-born American sculptor had sought out Stevenson when he was staying in the United States in 1887-88, with sittings taking place in New York and New Jersey. The finished medallion, arguably the best-known likeness of Stevenson, shows him in profile, at work while lying on his sickbed, as was his wont, staring ahead of him in contemplation and with a cigarette in his hand. The medallion exists in many iterations (the last, on his memorial in St Giles's, with the writer's cigarette replaced by a more decorous pencil).

Stevenson himself ordered three large-sized casts that May 'as gilt-edged and high-toned as it is possible to make them. One is for our house here' (letter 29 May 1893). That September Stevenson wrote to Saint-Gaudens that his copy had arrived at Samoa, although was

too heavy to carry up to the house, ending his letter: 'I enclose a bill for the medallion'. That July, Stevenson was able to write: 'This is to tell you that the medallion has been at last triumphantly transported up the hill and placed over my smoking room mantelpiece. It is considered by everybody a first-rate but flattering portrait. We have it in a very good light, which brings out the artistic merit of the God-like sculptor to great advantage'. The bronze passed via Stevenson's widow to his step-daughter Isobel Strong and was purchased in 1915 by George Hewitt Myers, passing to his textile museum and being sold at Sotheby's, New York, on 1 December 2011, lot 1 (\$362,500).

Charles Baxter was one of Stevenson's closest friends and acted as his financial agent, being engaged at this time in planning the Edinburgh Edition in an attempt to ease Stevenson's monetary worries.

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**THACKERAY (WILLIAM MAKESPEACE)**

The Works, 26 vol., LIMITED TO 1000 COPIES, *numerous plates and illustrations on India paper, contemporary red morocco gilt by W. Pratt, t.e.g., a few spines slightly sunned, large 8vo (260 x 180mm.), Smith, Elder, 1878-1886*

£800 - 1,200

€910 - 1,400

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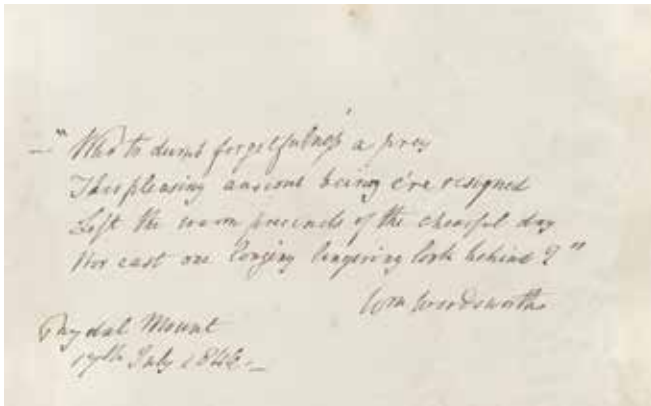
**WOLLSTONECRAFT (MARY)**

A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects, FIRST EDITION, *library stamp in blank margins of title-page (with small loss at corner) and withdrawal stamp inside upper cover, twentieth century half morocco, upper cover detached [PMM 242], 8vo, J. Johnson, 1792*

£1,000 - 1,500

€1,100 - 1,700

First edition of Wollstonecraft's treatise in which she outlined why the "Rights of Woman may be respected... and loudly demands JUSTICE for one half of the human race" (Dedication), and which "contains many comparisons with Thomas Paine's *Rights of Man*, an essay that called for social justice and liberty" (British Library, online).



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### WOMEN WRITERS

Collection of autograph letters etc., by Letitia Elizabeth Landon (to Mrs Chauncey Hare Townshend, while staying with Southey at Keswick in 1829: "I am sure I should like him so much, is he not very handsome; by some strange omission I never read Thalaba till during my late illness, it is quite extraordinary the hold it took on my imagination, I was obliged to take large quantities of opium, and I completely acted the whole poem over again in my dreams. I declare even now I shudder at the mention of the caves of Domdaniel..."), Amelia Opie (promising her publisher Lupton Relfe a manuscript, 19 February 1825: "The tale that I send is altered, & curtailed from one written three years ago – but which I now never expected to publish & I regretted the necessity of keeping it unprinted – but it occurred to me that it might, with alterations, answer thy purpose and I set to work -- however, I could not make it short enough -- & it is 20 minutes longer (in reading) than the two of last year But I am told by excellent judges that it is the cleverest tale I ever wrote -- & very interesting -- eventful & dramatic it certainly is and as I never think an interesting tale can be too long, I hope thy readers will be of the same opinion – I conclude that 'the garden roll' will be too long for thee with this long tale. If so, I will send thee some shorter poems -- & I beg my courier will return it to me if thou dost not want it..."), Agnes Strickland, Harriet Martineau, Caroline Norton, Maria Edgeworth ("...you will not think I am doing too Irish..."), Anne Scott of Lagan ("...come with a beautiful flower in your hand..."), and others; with a leaf from the autograph manuscript of 'The Betrayed: a Legend of the Alps' by Isabella Frances Romer; and an autograph anecdote by Robert Southey about the bluestocking Elizabeth Carter ("...When Mrs Carter was translating Epictetus, Secker then Bishop of Oxford, sent her word that unless she could prove to him that Epictetus wore a laced coat, he would not allow her to dress him in one..."), with a covering note from his daughter Katharine ("...She encloses a small piece from a note-book, as it is quite out of her power, to give him a signature, as they are very scarce..."), some mounted on album leaves, the manuscript by Mrs Romer on paper guard, dust-stained and somewhat frayed

£1,000 - 1,500  
€1,100 - 1,700

The leaf from Mrs Romer's 'The Betrayed: A Legend of the Alps' was published in the *Keepsake* annual for November 1841, and has the same provenance as the leaf from Mary Shelley's 'Invisible Girl', included in the present sale. Mrs Opie's overlong tale was clearly not accepted for publication by Relfe; his *Friendship's Offering* for New Year 1826 publishing only two pieces by her, an 'Epitaph on William Hayley' and the verses alluded to in our letter, 'An Address to the Garden Roll' (see the Primary Bibliography on the *Amelia Alderson Opie Archive*, Queen's University, Canada).

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### WORDSWORTH (WILLIAM)

Autograph quotation, signed and dated ("Wm Wordsworth/ Rydal Mount/ 17th July 1846"), of a stanza from Gray's 'Elegy': "For who to dumb forgetfulness a prey/ This pleasing anxious being e're resigned/ Left the warm precincts of the cheerful day/ Nor cast one lingering look behind?", on a slip pasted at each edge onto an album leaf, one or two fox-marks and slight paste show-through, oblong 8vo, Rydal Mount, 17 July 1846

£1,000 - 1,500  
€1,100 - 1,700

The younger Wordsworth was fierce in his strictures on Gray and his fondness for poetical language (see his Preface to the *Lyrical Ballads*) but, like the equally hostile Dr Johnson before him, seems to have been prepared to make an exception for the 'Elegy'.

## PHOTOGRAPHY AND PHOTOBOOKS

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### ARBUS (DIANE)

Diane Arbus: an Aperture Monograph, FIRST EDITION, first printing, publisher's printed boards, dust-jacket, light spotting to head of text-block and binding [Parr & Badger I p.258], 4to, Millerton, NY, Aperture, [1972]

£400 - 600

€460 - 680

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### ATGET (EUGENE)

Atget photographie de Paris, FIRST EDITION, sepia collotype plates, fold-out caption brochure at end, light toning, publisher's maroon silk, slightly leaned, vertical mark on spine [Parr & Badger II p.127], 4to, New York, E. Weyhe, [1930]

£400 - 600

€460 - 680

#### Provenance

Maurice Yates, bookplate.

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### AVEDON (RICHARD)

BALDWIN (JAMES) Nothing Personal, INSCRIBED BY THE PHOTOGRAPHER "For dear June with gratitude, Avedon," full-page photographic illustrations throughout, one sheet loose, publisher's boards with inlaid silver title labels, slipcase to a similar design, boards very slightly soiled, slipcase rubbed [Parr & Badger I p.252], folio, [London], Penguin Books, 1964

£500 - 700

€570 - 800

Avedon inscribes his book to June Stanier, picture editor of the *Sunday Times Magazine*. His photographs of the Salvation Army appeared in the April 1967 issue.

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### BRASSAI

MILLER (HENRY) Quiet Days in Clichy, FIRST EDITION, photogravures after Brassai (some double-page, most recto and verso), occasional spotting, contents shaken, publisher's wrappers, joints splitting, 8vo, Paris, Olympia Press, 1956

£300 - 500

€340 - 570



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### CAMERA WORK

Camera Work: An Illustrated Quarterly Magazine Devoted to Photography, vol. 23 and 24 (complete, edited by Alfred Stieglitz, texts by him, E.J. Steichen, Charles H. Caffin, and others, photographic plates by Clarence H. White (16, in volume 23), Baron A. De Meyer (7), and William E. Wilmerding (1), volume 23 with 2 photographs loose from mounts, 2 advertisement leaves defective, light dampstain in upper margin of a few leaves; volume 24 lacking 3 photographs and approximately 12 leaves of text, spotting to the 4 still life photographs by De Meyer, publisher's stiff wrappers (some loss to spine of volume 24, edges frayed), small folio (310 x 215mm.), New York, Alfred Stieglitz, 1908; and incomplete copies of volumes 21 (which has 3 photographs by Alvin Langdon Coburn), 22, and 24/5, sold as a periodical not subject to return (5)

£1,500 - 2,000

€1,700 - 2,300

"Camera Work was exceptional in the history of the medium in that it used photographic imagery as the stimulus for investigations of time and space, nature and culture, art and life" (Roth, *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*, 2001).

Volume 23 includes the complete suite of sixteen platinotypes by Clarence H. White, "...made under the supervision of the photographer himself, and all of them were done directly from the original negatives". Comprises: Portrait - Miss Mary Everett; Morning; The Arbor; Lady in Black with Statuette; Boys Going to School; Landscape - Winter; Portrait - Master Tom; Boys Wrestling; The Pipes of Pan; Nude; Entrance to the Garden; Portrait - Mrs. Clarence H. White; Drops of Rain; Boy with Wagon; Portrait - Mrs. Harrington Mann; Girl with Rose.

Volume 24 includes seven photogravures by Baron A. De Meyer, comprising: Still Life (1-4); Mrs. Brown Potter; Guitar Player of Seville; Study of a Gitana; and one photogravure from an original negative ("Over the House-tops - New York") by William E. Wilmerding.

Volume 21 includes three halftone reproductions by Alvin Langdon Coburn, comprising The Bridge, Venice; Notre Dame; Spider-webs.





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**CAMERON (JULIA MARGARET)**

William Holman Hunt, half length portrait, *albumen print, mounted on card, captioned in ink "Registered Photograph. W. Holman Hunt. Julia Margaret Cameron" beneath image, a few small surface spots and "corrections", spotting to mount [Cox & Ford 687], image 242 x 192mm., [1864]*

£1,000 - 1,500  
€1,100 - 1,700

A portrait of the William Holman Hunt, co-founder of the Pre-Raphaelite Brotherhood, "as the painter of the Holy Land... sporting an elegant headdress and striped robe with stylish waistband" (*Julia Margaret Cameron. Photographs from the J. Paul Getty Museum, 1996*). Cameron had corresponded with Hunt on the subject of photography as early as 1859 (see Ford & Cox, p.42), and met him as part of the literary and artistic set that gathered at Little Holland House.

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**CAMERON (JULIA MARGARET)**

"The Beauty of Holiness" [Freddy Gould], *albumen print, mounted on card, INSCRIBED AND SIGNED "From life. Julia Margaret Cameron" beneath image, foxing to mount [Cox & Ford 884], image diameter 188mm., mount 308 x 208mm., [1866]*

£1,500 - 2,500  
€1,700 - 2,800

A portrait roundel of Freddy Gould, the son of a local Isle of Wight fisherman, one of a pioneering series of twelve child studies taken in the first half of 1866, in which Cameron "systematically investigated the possibilities of sculptural lighting effects. The photographs combine direct, head-on poses with soft suggestive form... rather than portraits per se, they are representations of an idea, of the concept of idealized beauty and animate inner life" (Cox & Ford).



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**CAMERON (JULIA MARGARET)**

"Days at Freshwater", *albumen print, mounted on card, inscribed "From Life. Registered Photograph. Copyright. Julia Margaret Cameron, Freshwater" beneath image, fading [Cox & Ford 925], 314 x 272mm., [August 1870]*

£600 - 800  
€680 - 910

A three-quarter length study of Claud (aged six) and Florence Anson (aged ten), together with an unidentified Anson boy, children of the 2nd Earl of Lichfield.



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**CARTIER-BRESSON (HENRI)**

The Decisive Moment, *first American edition, black and white photographic reproductions, a few pencil marginalia, printed caption booklet, publisher's illustrated boards and dust-jacket by Henri Matisse, boards and jacket lightly toned, jacket with clean tears at head of spine panel without loss, large 4to, New York, Simon and Schuster in collaboration with Editions Verve, [1952]*

£600 - 1,000  
€680 - 1,100

**Provenance**

Edgar A. Batzell, presumably the American artist, ownership inscription.



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**CRAVEN (WILLIAM)**

Trees under Snow, *lightly albumenized print, mounted, 365 x 295mm.*, 1856

**£8,000 - 12,000**

**€9,100 - 14,000**

A rare and strikingly beautiful image by William, 2nd Earl of Craven (1809-1866), whose photographic work was rediscovered only at the end of the twentieth century. "Though a member of the newly formed Photographic Society, Craven rarely exhibited, preferring to develop his ideas in the privacy of his estate, Ashdown Park, some forty miles west of London" (Noel Chanan, *William, Earl of Craven & The Art of Photography*, 2006).

**Provenance**

By descent to Lieutenant-Commander R.J.E. Craven; UK private collection.

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

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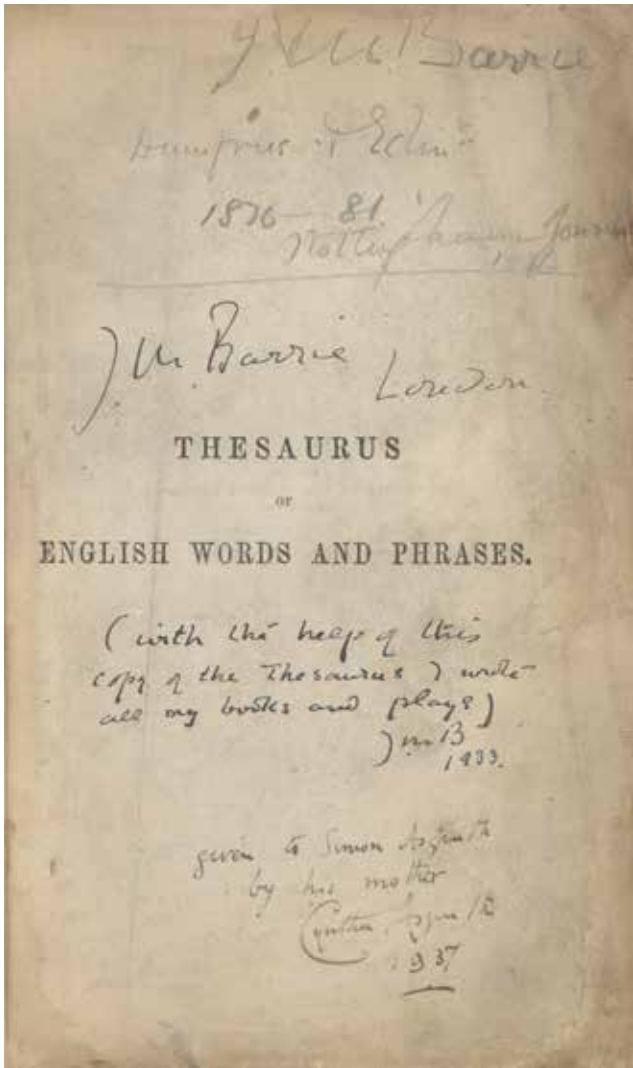
**MAN RAY**

La photographie n'est pas l'art... avant-propos de André Breton, FIRST EDITION, *title, 3 sheets of text, imprimatur leaf, 12 halftone plates printed on yellow sheets (plus a duplicate of the seahorse), loose as issued within blue printed wrappers and black outer wrapper with 'window', the blue wrapper sunned [Parr & Badger] pp.108-109*, 8vo, [Paris], G.L.M., 1937

**£800 - 1,200**

**€910 - 1,400**

"One of the most enigmatic yet advanced of all his books. The images are set off against a typical nonsense 'text' by the founder of Surrealism André Breton" (Parr & Badger).



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## MODERN LITERATURE, CHILDREN'S AND ILLUSTRATED

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### ALBUMS – AUTOGRAPH COLLECTION

Collection of nine albums containing autographs, cut signatures, letters and signed photographs, including stars of stage, screen and music hall (Leslie Howard, John Gielgud, Alicia Markova, Harry Lauder), musicians and composers (Rachmaninov, Ivor Novello, Malcolm Sargent, Henry Wood, Nino Rota), sportsmen from the worlds of cricket (1936 Surrey, Essex and England teams), football (Bobby Collins, Joe Johnson), athletics, tennis (Arthur Ashe) and rugby, authors (PG Wodehouse, Rider Haggard, Arthur Quiller-Couch), artists (Augustus John, John Brett), politicians (Disraeli, Lloyd George, Nancy Astor, Ramsay Macdonald), the military (Foch, Haig, Kitchener, Allenby), clergy and other notables such as aviator Charles Lindbergh, Queen Victoria and Michael Faraday, *five oblong 8vo, the rest 4to, calf, various ownership inscriptions*, nineteenth and twentieth century; with a quantity of loose letters and cut signatures, including Yehudi Menuhin, Roger Bannister, World War II American and Japanese Generals (Merrill, Auchinlech, MacArthur, Itagaki), Victorian artists, and the MCC cricket team (game versus Australia, May 1977) (10)

£600 - 800

€680 - 910

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### BARRIE (J.M.)

ROGET (PETER MARK) Thesaurus of English Words and Phrases... Twenty-First Edition, J.M. BARRIE'S COPY, *inscribed in ink on the title-page "J.M. Barrie London (with the help of this copy of the Thesaurus I wrote all my books and plays), J.M.B. 1933"*, below his earlier pencil inscription "J.M. Barrie, Dumfries & Edinb. 1876-81. Nottingham Journal", and with three phrases ("Woolgathering, Caught napping, the retort") pencilled in on blank leaf facing the addenda, several leaves frayed (mostly towards the end), one leaf (headed "Idolatry") re-inserted, contemporary cloth, worn, upper cover detached, 8vo, Longmans, 1867

£1,000 - 1,500

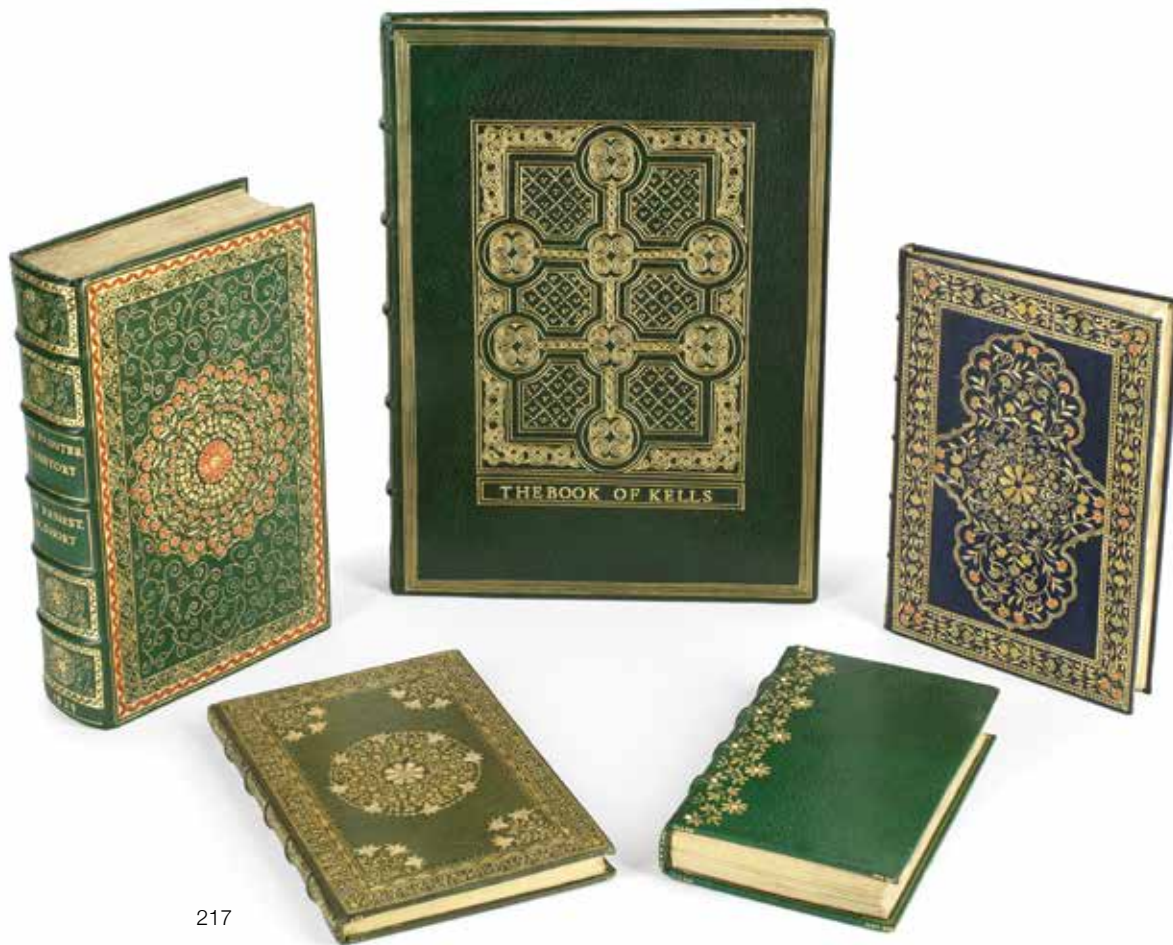
€1,100 - 1,700

"WITH THE HELP OF THIS COPY OF THE THESAURUS I WROTE ALL MY BOOKS AND PLAYS" - J.M. Barrie's own well-travelled copy of the *Thesaurus*, recorded by him as being in his possession at Dumfries (where he attended the Academy), Edinburgh (University), and whilst at the *Nottingham Journal*, for which he became lead-writer in 1883. Barrie noted that when he had first moved to London in 1885 he "did not have much money or any friends... and possessed very few books, except Roget's *Thesaurus*" (in Rosalind Ridley, *Peter Pan and the Mind of J.M. Barrie*, 2016). The *Thesaurus* was clearly a work of particular importance to Barrie: in the directions to *Peter Pan* he wrote that Captain Hook "is not wholly evil. He has a thesaurus in his cabin".

### Provenance

J.M. Barrie, ownership inscriptions; Lady Cynthia Asquith, author and daughter-in-law of Prime Minister Herbert Henry Asquith, evidently presented to her in 1933. In 1918 Lady Asquith had taken the job of secretary to Barrie, "who became a dominant presence in her life until his death in 1937; for Barrie, she played alternately the roles of friend, nurse, mother, and lover...", Barrie leaving the bulk of his estate to her (*ODNB*); "given to Simon Asquith by his mother Cynthia Asquith, 1937", inscription on title; by descent to the present owner.





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#### BINDINGS

TAGORE (RABINDRANATH, *translator*) One Hundred Poems of Kabir, LIMITED TO 750 COPIES, India Society, 1914--ELLIS (HAVELOCK) Sonnets with Folk Songs from the Spanish, LIMITED TO 500 COPIES, Golden Cockerel Press, 1925--SHORT (E.H.) The Painter in History, P. Allan, 1929, *coloured crushed morocco gilt, upper covers with wide decorative outer borders enclosing ornamental inner panel made up of numerous different tools, and flowers in gilt and coloured onlays, panelled spines with lettering and decorations, t.e.g.--*KIPLING (RUDYARD) Songs from Books, *green morocco gilt, g.e., covers with one vertical border of floral decorations in gilt with white morocco onlays*, Macmillan, 1913, 8vo--The Book of Kells, *text by Edward Sullivan, 24 colour plates, full green crushed morocco gilt, covers with 5-line fillet border, the upper cover enclosing a large Celtic design, g.e., 4to*, Studio, 1914 (5)

£800 - 1,000

€910 - 1,100

A collection of elaborately tooled bindings, three in a style typical of Sangorski & Sutcliffe, one to a "Celtic" design.

#### Provenance

"Groupe II. Classe 9. Artisanal. Paris Exhibition"/"M.G. Robinson..., London, N.W.3... Price £6=6=0", label loosely inserted in one of the volumes.

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#### BOCCACCIO (GIOVANNI)

Olympia Edited with English Rendering by Israel Gollancz, NUMBER 152 OF 550 COPIES, *inscribed by the translator "To Mr. Frederic Harison with expressions of profound esteem/ I Gollanz/ 28.x.1915"*, printed in red and black, *original linen-backed boards, small 4to*, Chatto & Windus, at the Florence Press, 1913--Poems from the Desert. Verses by Members of the Eighth Army. With a Foreword by General Sir Bernard Montgomery, NUMBER 53 OF 110 COPIES SIGNED BY MONTGOMERY, *frontispiece by Stephen Gooden, publisher's morocco-backed cloth gilt, slipcase*, George G. Harrap, 1944--TELLIER (JULES) Abd-Er-Rhman in Paradise... with Wood-engravings by Paul Nash, NUMBER 168 OF 400 COPIES, *original buckram-backed boards*, Golden Cockerel Press, 1928--The Garden of Caresses Translated from the Arabic by Franz Toussaint, NUMBER 151 OF 275 COPIES, *engravings by Gertrude Hermes, original vellum-backed cloth*, Golden Cockerel Press, [1934], 8vo--KIPLING (RUDYARD) Songs of the Sea... Illustrated by Donald Maxwell, ONE OF 500 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *illustrations (some mounted, some colour), publisher's vellum-backed boards. untrimmed, 4to*, Macmillan, 1927--DICKENS (CHARLES) The Life of Our Lord, NUMBER 56 OF 250 COPIES, *publisher's vellum gilt, covers faded and bowed, 4to*, Arthur Baker, 1934--HENDRY (FRANK C.) The Ocean Tramp [illustrated] by Frank Mason, NUMBER 41 OF 50 COPIES WITH AN ORIGINAL SKETCH AND SIGNED BY THE AUTHOR AND ARTIST, *colour plates, illustrations, publisher's morocco-backed cloth, spine faded, slipcase, large 8vo*, Collins, 1938; WILSDON (JOHN) The Royal Philatelic Collection, *plates (some colour), publisher's red morocco gilt, slipcase, folio*, Dropmore Press, 1952; and 7 other signed or limited editions (14)

£800 - 1,200

€910 - 1,400



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**BORGES (JORGE LUIS)**

Autograph manuscript, signed ("Jorge Luis Borges"), of his Prologue to Ray Bradbury's *Martian Chronicles*, headed "PRÓLOGO" and opening: "En el segundo siglo de nuestra era, Luciano de Samosata compuso una Historia verídica, que encierra, entre otras maravillas, una descripción de los selenitas...". [In the second century of our era, Lucian of Samosata composed a True History that includes, among other marvels, a description of the Selenites, who... remove and replace their eyes, and drink air-juice or squeezed air; at the beginning of the sixteenth century, Ludovico Ariosto imagined a hero who discovers on the moon all that has been lost on earth, the tears and sighs of loves, the time wasted on games, the fruitless attempts and the unfulfilled desires; in the seventeenth century, Kepler wrote a *Somnium Astronomicum* that purports to be a transcription of a book read in a dream, whose pages reveal at great length the appearance and habits of the lunar snakes, which take shelter in deep caves during the heat of the day and venture out at nightfall... Bradbury writes "2004," and we feel the gravitation, the fatigue, the vast and shifting accumulation of the past – Shakespeare's "dark backward and abysm of Time." As the Renaissance observed, through the words of Giordano Bruno and Bacon, we are the true ancients, not the people of Genesis or Homer. What has this man from Illinois created – I ask myself, closing the pages of his book – that his episodes of the conquest of another planet fill me with such terror and solitude?...'] (translation by Eliot Weinberger)], 3 leaves written on one side only, on squared paper perforated at the left-hand edge and with two ring-binder holes in the left margin, paper-clip stains, first leaf with some old smudging and light dust-staining, 4to, 1955

£6,000 - 8,000  
 €6,800 - 9,100

'WHAT HAS THIS MAN FROM ILLINOIS CREATED... THAT HIS EPISODES OF THE CONQUEST OF ANOTHER PLANET FILL ME WITH SUCH TERROR AND SOLITUDE?' – Jorge Luis Borges's celebrated Prologue to Ray Bradbury's *Martian Chronicles*.

This manuscript was first published as the prologue to the Spanish translation of the *Martian Chronicles*, *Crónicas marcianas. Prólogo de J. L. B.*, Buenos Aires, Ediciones Minotauro (1955). Weinberger's English translation is printed in the selected edition of Borges's non-fiction, *The Total Library: Non-Fiction 1922-1986*, Eliot Weinberger, editor (2000), pp.418-9.

**Provenance**

The family of the late Francisco ('Paco') Porrua, the publisher who gave the world Julio Cortázar's *Rayuela* and Gabriel García Márquez's *One Hundred Years of Solitude*. He was also founder of Ediciones Minotauro, pioneering publishers of science fiction. In the case of foreign authors such as Tolkien, Ballard and Bradbury, he also acted as translator, always using a pseudonym. For *Martian Chronicles*, the press's first publication, Porrua used his mother's maiden name, Francisco Abelenda.





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**BUCKLAND WRIGHT (JOHN)**

MALLARMÉ (STÉPHANE) *L'après-midi d'un faune*, LIMITED TO 50 COPIES, WITH AN ADDITIONAL SUITE OF 5 ENGRAVED PLATES BY BUCKLAND WRIGHT, *this copy "E"*, 4 collotype plates, typescript leaf of text by Mary Buckland Wright, and the suite of additional plates loose as issued in cloth sleeve, original vellum by Sangorski & Sutcliffe, gilt-blocked with illustration designed by Buckland Wright on upper cover, together in original slipcase, small folio, [John Buckland Wright & the Golden Cockerel Press], 1935 [1956, colophon dated 1972]

£800 - 1,200  
€910 - 1,400

A posthumous publication on which John Buckland Wright had been working for twenty years. Originally planned to be the third publication by the artist's own imprint (J.B.W. Editions) the text was printed by Mouton & Co. of the Hague in 1936, but due to his being not satisfied with the illustrations was not issued at this time. Fifty copies of the text were printed, but only 25 copies were ever bound and issued.

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**BUCKLAND WRIGHT (JOHN)**

OMAR KHAYYAM. *The... Rubáiyát*, translated by Edward Fitzgerald, NUMBER 16 OF 30 SPECIALLY BOUND COPIES, WITH 5 EXTRA ENGRAVED PLATES BY BUCKLAND WRIGHT, and 8 facsimiles after Fitzgerald's manuscript, signed by the illustrator and other collaborators on the colophon, 8 full-page engraved illustrations by John Buckland Wright, the 5 additional engraved plates and facsimiles in a wallet inside the lower cover, original cream morocco by Sangorski & Sutcliffe, gilt-blocked decoration on the upper cover, t.e.g., spine soiled, slipcase (lightly soiled), folio, Golden Cockerel Press, 1938

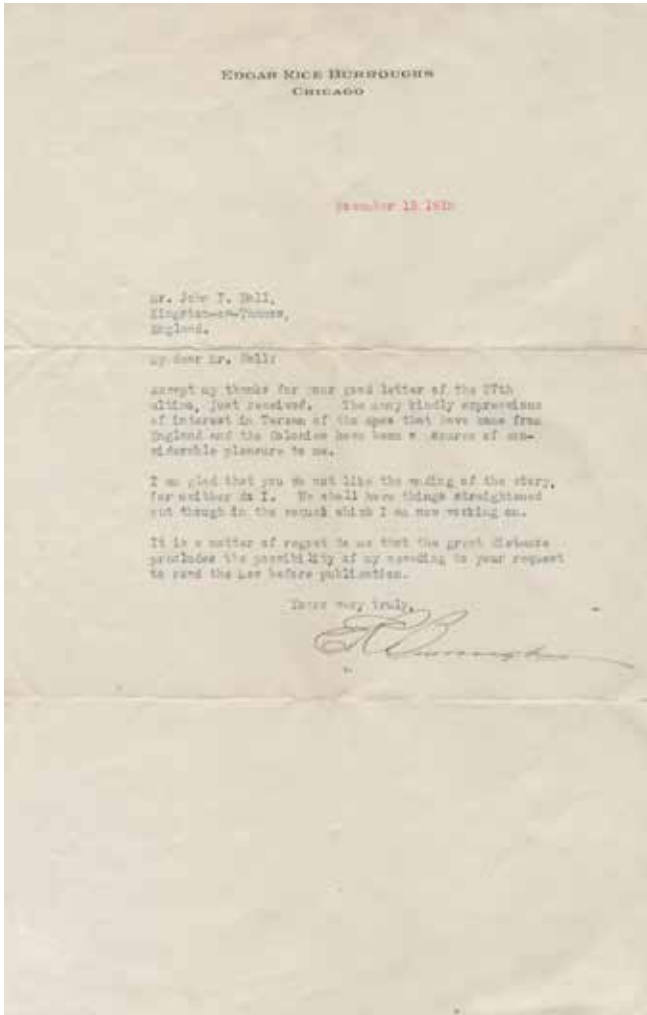
£1,500 - 2,000  
€1,700 - 2,300

ONE OF 30 COPIES, WITH AN ADDITIONAL 5 ENGRAVINGS BY JOHN BUCKLAND WRIGHT, these having a slightly more erotic content than those published in the book.

**Provenance**

Lady Birkett, Bertram Rota invoice (May 1950) loosely inserted.





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**BURROUGHS (EDGAR RICE)**

Typed letter signed (“ER Burroughs”), to John I. Hall, of Kingston-on-Thames, England, thanking him for his letter of 27 October (“... The many kindly expressions of interest in Tarzan of the Apes that have come from England and the Colonies have been a source of considerable pleasure to me. I am glad that you do not like the ending of the story, for neither do I. We shall have things straightened out enough in the sequel which I am writing now...”) and regretting that the considerable distance that separates them “precludes the possibility of my acceding to your request to read the Mss before publication”, 1 page, on headed paper (“Edgar Rice Burroughs/ Chicago”), date typed in red, folio, Chicago, 13 November 1912

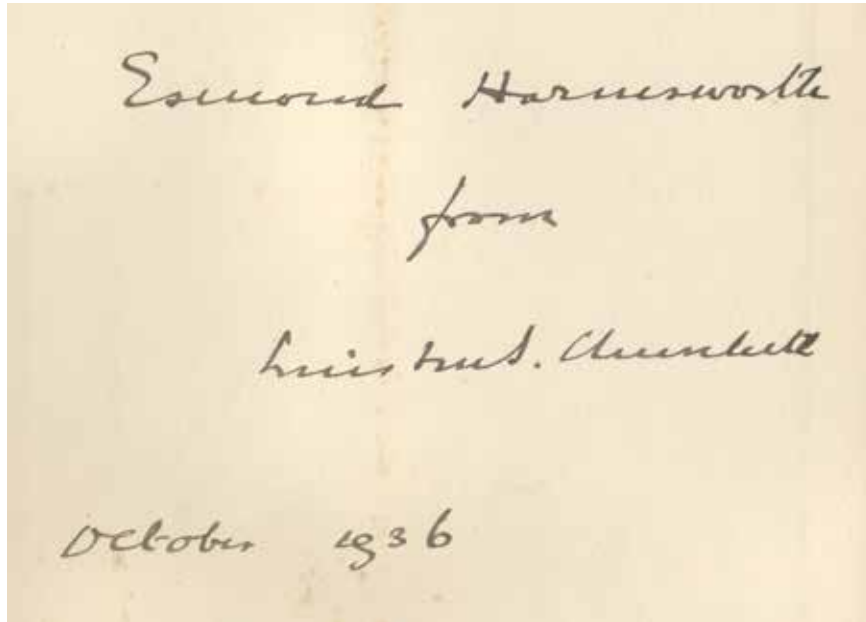
£2,000 - 4,000  
 €2,300 - 4,500

‘KINDLY EXPRESSIONS OF INTEREST IN TARZAN OF THE APES... HAVE BEEN A SOURCE OF CONSIDERABLE PLEASURE TO ME. I AM GLAD THAT YOU DO NOT LIKE THE ENDING OF THE STORY, FOR NEITHER DO I’ – Edgar Rice Burroughs writes to an English fan soon after the first appearance of the original Tarzan story, *Tarzan of the Apes*, in the October issue of *The All-Story* magazine. It was not to be published in book form until 1914.

The November issue of *The All-Story* magazine carried letters praising *Tarzan*, dating from the second week in September, several of which are written from England; which suggests that the October issue hit the news-stands at the beginning of September. While all the letters, naturally, lavish praise on *Tarzan*, quite a few grumble about the ending, as does our correspondent. (The book ends with our hero renouncing the peerage to which he has just learned he is entitled, as well as his chance of marrying Jane.) While disappointing many readers, this did allow an opening for a sequel, as is promised in our letter. Burroughs however was not sure at first if he could manage this, writing to his editor, Thomas Newell Metcalf, on 20 September: ‘About a sequel to Tarzan. Candidly I don’t think it would be a go, although I have a really bully foundation in mind for one. These sequel things usually fall flat. I’ll be glad to think it over, however, and later if you decide that it will be wise to try it I’ll tackle it’. Although in the event Metcalf was able to persuade him otherwise, writing on 11 October: ‘have been thinking over the necessity of a sequel to “Tarzan” and it certainly looks as though we ought to have one, don’t you think so? Of course, as you say, sequels are never quite as good as the originals, but with such a howling mob demanding further adventures of your young hero, it looks to me as though it would be a very good move to bring him again to the notice of the great public’ (*Edgar Rice Burroughs Web Museum*).

The fact that our letter is written to an English fan is not without significance. Indeed, there is a curious parallel between *Tarzan of the Apes*, published as a magazine story in 1912 and as a novel in 1914, and *Psmith Journalist*, the manuscript of which is included in the present sale (see below), published as a magazine story in 1909 and as a novel in 1915. While Wodehouse is rightly seen as being quintessentially English and Burroughs, as Gore Vidal points out, as being quintessentially American, both, as writers, dwelt in foreign lands. Wodehouse’s particular genius came to flower by virtue of his spending nearly all of his working life in America so that, like an Esquimaux in New York, he was able to point out the absurdities of the English to Americans and the absurdities of Americans to the English. While Burroughs may have been quintessentially American, the same cannot be said of his hero. Tarzan is not any common-or-garden Joe. He is, rather, Viscount Greystoke and entitled to a seat in the House of Lords. (And just to further complicate matters, in the books as opposed to the films, he is not given to grunting inanities such as ‘I Tarzan – You Jane’ but, rather, had a fluent command of French before ever mastering English, the first words he utters in a non-ape language being ‘Mais Oui’). The point is that all this mattered to Burroughs. It is all part of the fantasy. And while he may not have the Mozartian gift of the language enjoyed by Wodehouse, his *Tarzan of the Apes* remains surprisingly readable.

No comparable letter by Burroughs, referring to Tarzan at such an early date, is recorded as having been sold by ABPC. The owner of our letter is grandson of the original recipient, details of whom are included with the letter.



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**CHURCHILL (WINSTON)**

Marlborough. His Life and Times, 4 vol., FIRST EDITION, AUTHOR'S PRESENTATION COPIES TO LORD ROTHERMERE, *inscribed in the first three volumes respectively: "Esmond Harmsworth from Winston S. Churchill/ Oct 1933", "To Esmond from Winston Oct 21. 1934" (the day before publication) and "Esmond Harmsworth from Winston S. Churchill October 1936" (the month of publication), maps and plans (some folding), portraits and facsimiles, publisher's burgundy cloth stamped with gilt Marlborough arms on upper covers, dust-jackets (volume 2 a second impression), spines of first three volumes faded, jackets with some browning and short nicks, 8vo, George G. Harrap, 1933-1938*

£3,000 - 5,000

€3,400 - 5,700

PRESENTATION COPIES TO THE NEWSPAPER MAGNATE ESMOND CECIL HARMSWORTH, SECOND VISCOUNT ROTHERMERE. Lord Rothermere (1898-1978) entered politics in 1919, winning a by-election as Conservative candidate for the Isle of Thanet. In 1922 he became heir to his father's newspaper empire, and by the end of the decade he had abandoned politics to concentrate on the business, taking over from his father as chairman of Associated Newspapers, owners of the Daily Mail, a position he held until 1971. Just before his death in 1977, Harmsworth's fine collection of books and art was dispersed along with the contents of his house at Daylesford, near Chipping Norton.

**Provenance**

Lord Rothermere, presentation inscriptions from the author and bookplates.

224 •

**DICK (PHILIP K.)**

Do Androids Dream of Electric Sheep?, FIRST EDITION, *publisher's grey cloth with gilt lettering on the spine, pictorial dust-jacket (unclipped with price \$3.95 on inside upper flap, slightly frayed at extremities), 8vo, Garden City, Doubleday, Doran and Co., 1968*

£1,000 - 1,500

€1,100 - 1,700

Dick's most celebrated science fiction novel, from which the film *Blade Runner* was adapted.

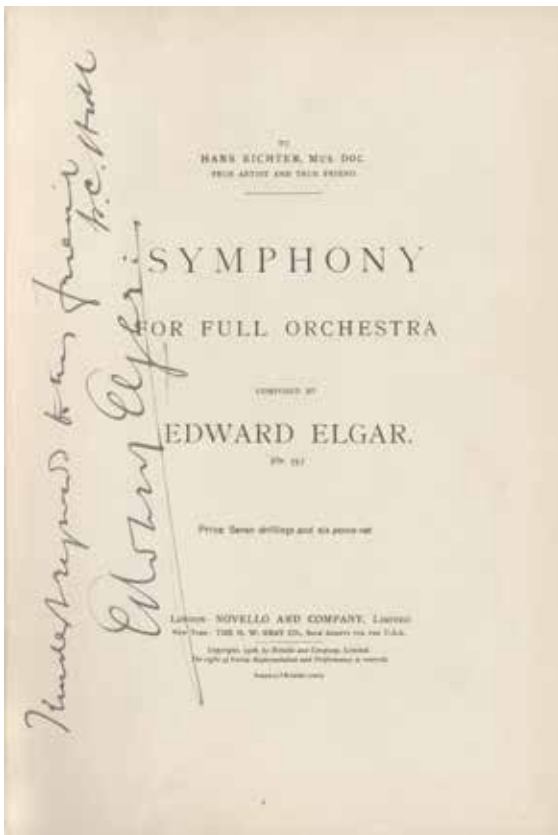
225 •

**ELGAR (EDWARD)**

Symphony for Full Orchestra [No. 1 in A flat major, Op. 55], FIRST EDITION, PRESENTATION COPY FROM ELGAR AND G.R. SINCLAIR TO PERCY C. HULL, *inscribed on front free endpaper to "P.C. Hull. from G.R. Sinclair. With best wishes. Xmas 1910" and on title-page "Kindest regards to his friend P.C. Hull/ Edward Elgar:", with pencil note at end in Hull's hand ("E.E. Glos: 1925... 47min"), publisher's buckram-backed cloth gilt, Novello, 1908; The Music Makers. Ode Set to Music by Arthur O'Shaughnessy... for Contralto Solo, Chorus, and Orchestra [Op. 69], PRESENTATION COPY FROM ELGAR TO PERCY C. HULL, *inscribed "To my dear friend Percy C. Hull (Welcome home.) Worcester 1920/ Edward Elgar" on p.[i], signed "Percy C. Hull/ Hereford" on title-page, inscribed by Hull overleaf ("Worcester. Sept 7th 1920 Cond: E.E."), and with his annotations in the score ("Nimrod p.42./ First performance B'Ham Town Hall Oct: 1 1912. Elgar conducted...", "X Enigma X", "steady", "used Latin as a symbol of power"), title strengthened on verso at outer edge, last leaf repaired in margin, later cloth, Novello, 1912, 8vo (2)**

£1,000 - 1,500

€1,100 - 1,700



A PAIR OF FINE ELGAR ASSOCIATION COPIES, linking the composer with the dedicatees of *Pomp and Circumstance Marches* nos. 4 and 5 respectively.

The first score was given by G.R. Sinclair as a Christmas present to Percy C. Hull, with a further inscription added from Elgar. George Robertson Sinclair (1863-1917) served as organist at Truro and Hereford cathedrals and was a friend of Elgar, acting as chief conductor at eight Three Choirs Festivals between 1891 and 1912. He was also immortalised by Elgar in the 11th *Enigma Variation*, which was inspired by Sinclair's faithful bulldog Dan, who attended all rehearsals and one day fell into the Wye: "G.R.S. said, 'Set that to music'. I did; here it is" (Elgar, *My Friends Pictured Within*, Novello, 1946).

The second score was presented by Elgar to Hull on the occasion of the first Three Choir Festival to be held after the First World War, with Hull's annotations. The organist, conductor and composer Percy C. Hull was Sinclair's pupil and successor. He was interred as a civil prisoner of war at Ruhleben during the First World War, but afterwards revived the Three Choirs Festival to great acclaim during his tenure as organist at Hereford Cathedral from 1918 to 1949.

**Provenance**

First work, G.R. Sinclair and Edward Elgar, inscriptions to P.C. Hull on front free endpaper and title-page respectively; M.E. Hull, presentation inscription to W.J. Henderson on front paste-down, 1980. Second work, Edward Elgar, presentation inscription to Percy C. Hull at head of prefatory ode; Percy C. Hull, signature on title-page, inscription on verso and annotations; M.E. Hull, signature on title-page; W.J. Henderson, inscription on paste-down ("Received in Molly Hull's will. Dec. 1989").

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**EROTICA**

BOYLESVE (RENÉ) *La leçon d'amour dans un parc*, NUMBER 173 OF 300 COPIES, 1923; *Les nouvelles leçons d'amour dans un parc*, NUMBER 173 OF 301 COPIES, 1930, numerous engraved illustrations and colour plates by René Lelong, loose as issued, publisher's illustrated wrappers and chemises, housed in single slipcase, large 8vo, Paris, A. Ciavarrini-MAC ORLAN (PIERRE) *L'écharpe de suie*, NUMBER 21 OF 150, on Japon paper with additional folder of watercolour plates, 16 further plates and original watercolour by Charles Picart le Doux, loose as issued, publisher's wraps, publisher's boards, slipcase, slightly stained, folio, Paris, Éditions de la Couronne, [1947]--[ANGOULEME (MARGUERITE D')] *Heptaméron des nouvelles de la reine de navarre*, 4 vol., NUMBER 1083 OF 1540, 64 colour plates by Charles Hérouard, contemporary pictorial stamped morocco, 4to, Paris, Javal & Bordeaux, 1932; and another (7)

£400 - 600  
€460 - 680

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**FLEMING (IAN)**

*Thunderball*, FINE COPY, 1961; *On Her Majesty's Secret Service*, neat ownership inscriptions on front free endpapers, jacket slightly frayed with light dampstain at upper margin, 1963; *You Only Live Twice*, 1964; *The Man with the Golden Gun*, 1965; *Octopussy* and *The Living Daylights*, 1962, FIRST EDITIONS, publisher's cloth, dust-jackets (unclipped), 8vo, Jonathan Cape; and duplicates of the second, third and fourth titles (8)

£700 - 900  
€800 - 1,000



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**FOUJITA (TSUGUHARU)**

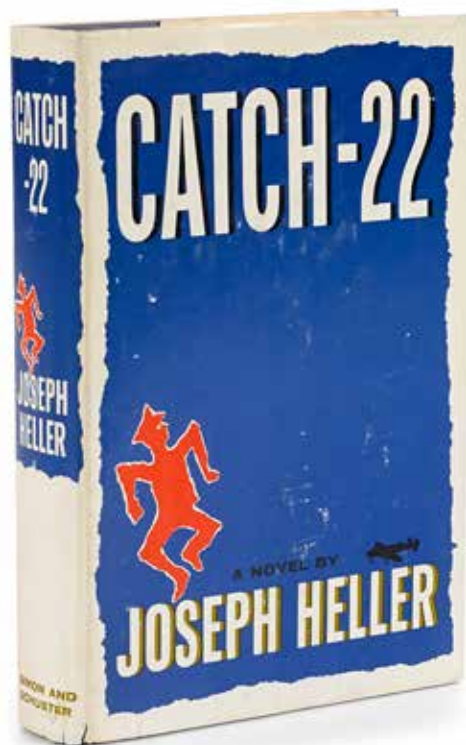
JOSEPH (MICHEL) *A Book of Cats. Being Twenty Drawings by Foujita, NUMBER 244 OF 500 COPIES, SIGNED BY FOUJITA in pencil on the colophon, and with the additional suit of plates, half-title, 20 etched plates by Foujita "printed on hand-made Arches paper", additional suite of 20 etchings (one signed) on Japanese vellum loose as issued, publisher's red cloth, spine faded, 4to (330 x 250mm.), New York, Covici Friede, 1930*

£25,000 - 35,000

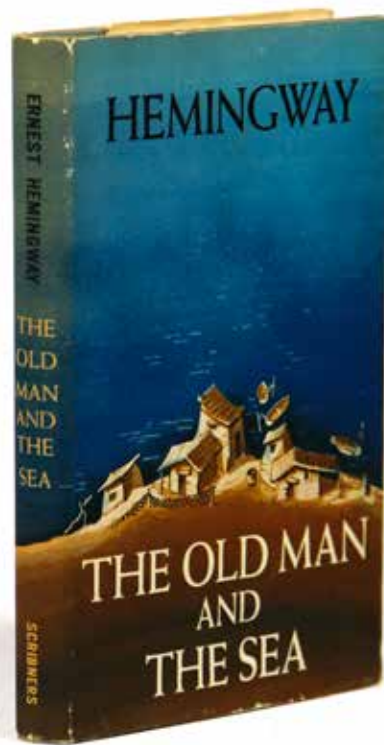
€28,000 - 40,000

LIMITED TO 500 COPIES, COMPLETE WITH THE ADDITIONAL SUITE OF ETCHINGS. The signed print in this copy is "Pasihtea".

"Foujita's drawings belong to the very small number of really worthy tributes to the most interesting, the most seductive and the most exasperating of domestic animals" (review in *New York Herald Tribune*, August 31, 1930, a copy of which is loosely inserted).



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**HELLER (JOSEPH)**

Catch-22, FIRST EDITION, INSCRIBED BY THE AUTHOR "To Mike, from Joseph Heller 2/24/98", publisher's grey-blue cloth (spine rubbed at foot and slightly faded), dust-jacket (slightly rubbed with one or two short nicks), preserved in blue and red solander box with raised soldier device, 8vo, New York, Simon and Schuster, 1961

£600 - 800  
€680 - 910

230 •

**HEMINGWAY (ERNEST)**

The Old Man and the Sea, FIRST EDITION, publisher's light blue cloth stamped in silver, endpapers slightly toned, dust-jacket with spine slightly sunned and minor rubbing at edges, otherwise fine [Hanneman A24A], 8vo, New York, Charles Scribner's Sons, 1952

£800 - 1,200  
€910 - 1,400

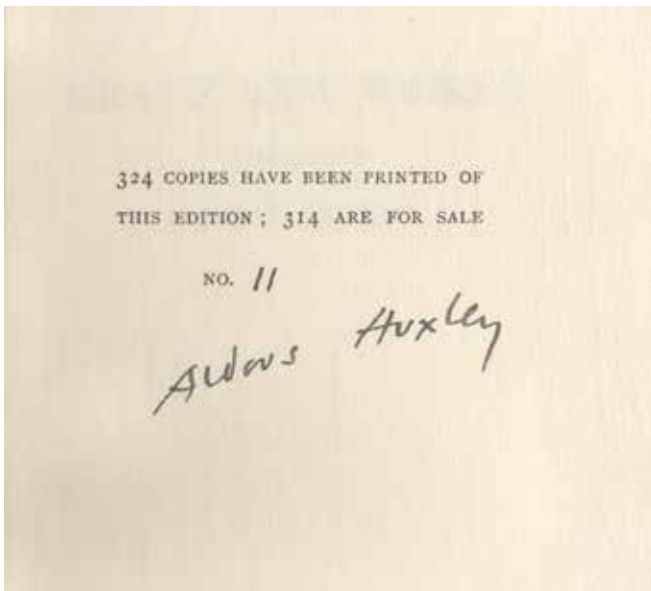
231 •

**HOCKNEY (DAVID) AND STEPHEN SPENDER**

China Diary, with 158 Watercolours, Drawings and Photographs, SIGNED BY THE AUTHOR AND ARTIST on the half-title, with accompanying folder containing an ORIGINAL FOLDING FIVE-COLOUR LITHOGRAPH BY HOCKNEY ("Red Square and the Forbidden City"), numbered and signed in pencil by the artist, numerous illustrations (some full-page, some colour), publisher's decorative cloth gilt, pictorial dust-jacket, in original box with printed title label, 4to, Thames and Hudson, 1982

£1,500 - 2,000  
€1,700 - 2,300

Includes the lithograph "Red Square and the Forbidden City", printed in colours on Somerset paper, signed in pencil, dated and numbered "AP74" (one of 100 artist's proofs, aside from the edition of 1000).



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**HUXLEY (ALDOUS)**

Brave New World, NUMBER 11 OF 324 COPIES SIGNED BY THE AUTHOR, publisher's yellow buckram, blue morocco gilt lettering label on spine, t.e.g., others untrimmed, spine slightly dulled, preserved in solander box, 8vo, Chatto & Windus, 1932

£1,000 - 1,500  
 €1,100 - 1,700

233 •  
**KELMSCOTT PRESS**

MORRIS (WILLIAM) A Dream of John Ball and a King's Lesson, [LIMITED TO 300 COPIES], printed in red and black, wood-engraved frontispiece after Edward Burne-Jones, ornamental borders and initials, publisher's limp vellum, gilt lettered on spine, green silk ties [Peterson A6], small 4to, Kelmscott Press, 1892

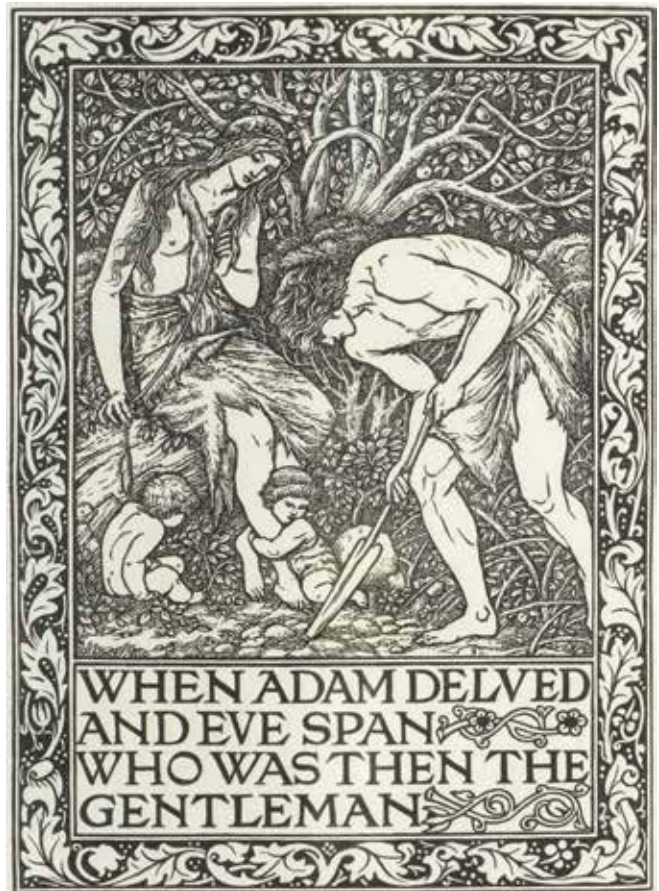
£1,000 - 2,000  
 €1,100 - 2,300

The first Kelmscott Press book with an illustration by Edward Burne-Jones, in a clean vellum binding.

234 •  
**LAWRENCE (D.H.)**

Lady Chatterley's Lover, FIRST EDITION, NUMBER 232 OF 1000 COPIES SIGNED BY THE AUTHOR, untrimmed in publisher's boards with Phoenix device on upper cover, paper spine label, lightly dust-soiled, slightly chipped at head and tail of spine, corners slightly knocked but otherwise good [Roberts A42a], 8vo, [Florence, Giuseppe Orioli], Privately Printed, 1928

£1,200 - 1,800  
 €1,400 - 2,000



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**LAWRENCE (T.E.)**

The Odyssey of Homer, LIMITED TO 530 COPIES, *translated by T.E. Lawrence*, 26 roundels depicting Homeric figures printed in black and gold, original black morocco, t.e.g., spine worn with upper headband frayed, original slipcase [O'Brien A141], 4to (290 x 195mm.), Emery Walker, Wilfred Merton and Bruce Rogers, 1932

£800 - 1,200

€910 - 1,400

"I believe the Bruce Rogers Odyssey is indisputably amongst the most beautiful books ever produced. It is difficult to describe a work of genius. In the Odyssey without tricks or accessory decoration, with a classic austerity akin to the timeless proportions of the Parthenon, with only type and paper and ink, with consummate skill, Rogers created a masterpiece" (Blumenthal, *Bruce Rogers: A Life in Letters*, 1987).

**Provenance**

Oswald Toynbee Falk, bookplate. A noted economist Falk (1879-1972) "was exceptionally close to Keynes, acting as his broker and co-speculator, introducing him to the City, active investment, and the 'psychology of businessmen'" (ODNB).

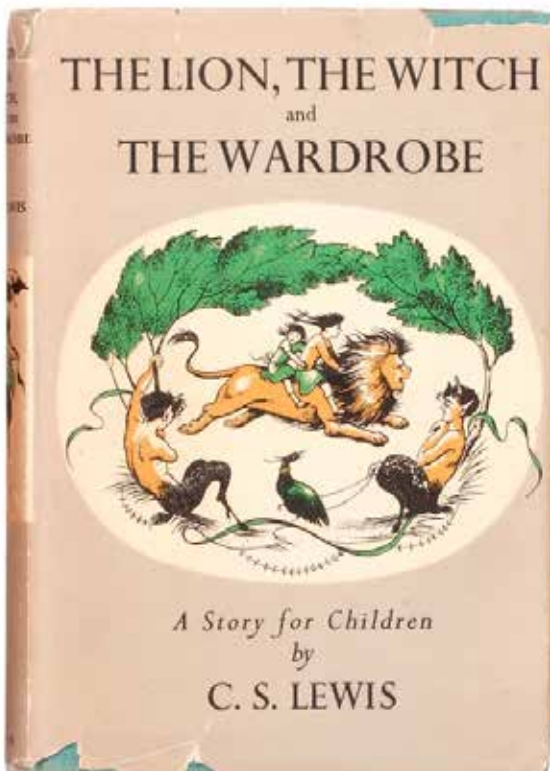
236 •

**LEWIS (C.S.)**

The Lion, The Witch, and The Wardrobe... illustrations by Pauline Baynes, FIRST EDITION, *colour frontispiece, illustrations (some full-page), publisher's cloth (spine faded), dust-jacket with short tears and some chips to extremities (just affecting title on spine)*, 8vo, Geoffrey Bles, [1950]

£1,200 - 1,800

€1,400 - 2,000



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**LEWIS (C.S.)**

The Voyage of the Dawn Treader... illustrations by Pauline Baynes, FIRST EDITION, *frontispiece and illustrations (some full-page), publisher's light blue cloth, spine a little faded, dust-jacket (one or two short tears, long clean slit on lower panel)*, 8vo, Geoffrey Bles, [1952]

£600 - 800

€680 - 910

238 •

**MILNE (A.A.)**

When We Were Very Young, *second issue with p.ix numbered, advertisement to "Fourteen Songs" loosely inserted, bookplate of Sybil Waller*, 1924; Winnie-The-Pooh, 1926; Now We Are Six, 1927; The House at Pooh Corner, 2 advertisements ("Original Drawings... Sporting Gallery", and "The Christopher Robin Calendar") loosely inserted, 1928, FIRST EDITIONS, *illustrations by E.H. Shepard, publisher's pictorial cloth gilt, t.e.g., dust-jackets*, 8vo, Methuen (4)

£3,000 - 5,000

€3,400 - 5,700



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**MILNE (A.A.)**

When We Were Very Young, *second issue with p.ix numbered, ink ownership name in upper corner of half-title*, 1924; Winnie-The-Pooh, 1926; Now We Are Six, 1927; The House at Pooh Corner, 1928, *FIRST EDITIONS, illustrations by E.H. Shepard, publisher's pictorial cloth gilt, t.e.g., dust-jackets ("When We..." restored, backed on archival paper, joints repaired, small losses to sides and quite substantial restoration to spine), together in slipcase, 8vo, Methuen (4)*

£2,000 - 3,000  
 €2,300 - 3,400

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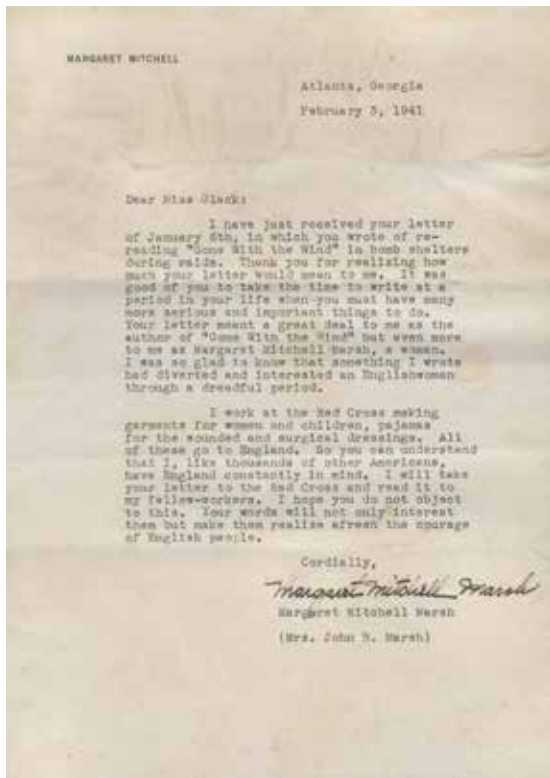
**MILNE (A.A.)**

When We Were Very Young, *twentieth edition*, 1930; Winnie-The-Pooh, 1926; Now We Are Six, *nibbled at extreme foot of spine, a few shallow dents on lower cover otherwise good*, 1927; The House at Pooh Corner, *loss to spine but good gilt on covers*, 1928, *all but the first FIRST EDITIONS, ALL DE LUXE COPIES, illustrations by E.H. Shepard, publisher's pictorial coloured roan gilt, g.e., the first, third and fourth mentioned in publisher's original card boxes with printed labels on upper cover and spines, the second in similar box but with label on spine for a Prayer Book of 1928, 8vo, Methuen (4)*

£800 - 1,200  
 €910 - 1,400

**Provenance**

"Patrick, Tom, Staton" [sic], contemporary ownership name in ink on upper cover of each box; by descent to present owner.



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**MITCHELL (MARGARET)**

Typed letter signed ("Margaret Mitchell Marsh"), to Miss Black, telling her that "I have just received your letter of January 6th, in which you wrote of re-reading 'Gone With the Wind' in bomb shelters during raids" and thanking her "for realizing how much your letter would mean to me" and writing "at a period in your life when you must have many more serious and important things to do"; assuring her that "Your letter meant a great deal to me as the author of 'Gone With the Wind' but even more to me as Margaret Mitchell Marsh, a woman" as she is glad that "something I wrote had diverted and interested an Englishwoman through a dreadful period"; explaining that she is currently working at the Red Cross making garments for women and children, pajamas for the wounded and surgical dressings, all of which go to England; and concluding: "So you can understand that I, like thousands of other Americans, have England constantly in mind. I will take your letter to the Red Cross and read it to my fellow-workers. I hope you do not object. Your words will not only interest them but make them realize afresh the courage of English people", 1 page, printed heading 'Margaret Mitchell', upper part pasted into a well-read reprint of the Macmillan London edition, bearing the ownership inscription of Dorothy Black, some staining from glue and otherwise, but otherwise in sound condition (seemingly amenable to conservation), 4to, Atlanta, Georgia, 3 February 1941

£2,000 - 4,000  
 €2,300 - 4,500

'YOUR LETTER MEANT A GREAT DEAL TO ME AS THE AUTHOR OF "GONE WITH THE WIND" BUT EVEN MORE TO ME AS MARGARET MITCHELL MARSH, A WOMAN' – a heart-felt tribute to an Englishwoman reading *Gone With the Wind* during the Blitz. Margaret Mitchell was deluged by fans from very soon after the book came out in 1936, explaining to one why she no longer signed copies: 'They came to me in thousands -- in such volume that I was unable to attend to them and still have time to carry on my work...Therefore, I was forced to refuse to autograph books for



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anyone, even my close friends and relatives' (letter to an unidentified correspondent, 25 January 1937, quoted in *ABPC*). By contrast, the fan letter she received from a woman during the Blitz clearly meant a great deal to her, as the exceptionally moving reply we have here makes plain: it is hard to think of a more telling interaction between the author of *Gone With the Wind* and her readership.

The recipient of the letter appears to have been the South-African born actress Dorothy Black (1899-1985), who had appeared in films such as Hitchcock's *Outward Bound* of 1928 and on the London stage in plays such as Philpott's *Blue Comet* of 1927 (see the photograph of her with her co-star Paul Cavanagh on the V&A website). A letter by her to Margaret Mitchell, dated 1 June 1941, is held by the University of Georgia Library (see Ellen F. Brown, John Wiley Jr., *Margaret Mitchell's Gone With the Wind: A Bestseller's Odyssey*, 2011).

242 •  
**NASH (PAUL)**

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

£2,500 - 3,500  
 €2,800 - 4,000

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



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**NONESUCH DICKENS**

DICKENS (CHARLES) *The Works*, 25 vol. (including 'Dickensiana' and the woodcut plate), LIMITED TO 877 COPIES, *plates and illustrations throughout, publisher's coloured buckram, gilt morocco spine labels, t.e.g., large 8vo*, Nonesuch Press, 1937-1938

£2,000 - 4,000  
€2,300 - 4,500

A complete set of the "Nonesuch Dickens". This copy includes the original woodblock of the 'The Church', an illustration by George Cattermole used in *The Old Curiosity Shop*.

**Provenance**

John Reith, 1st Baron Reith, bookplate. Lord Reith (1889-1971) was the founder of the BBC first as general manager from 1922, and subsequently as its first director general when it became a public corporation in 1927; 'Dickensiana' volume with ownership inscription of Norman Birkett, 1st Baron Birkett.



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**NONESUCH PRESS - E. MCKNIGHT KAUFFER**

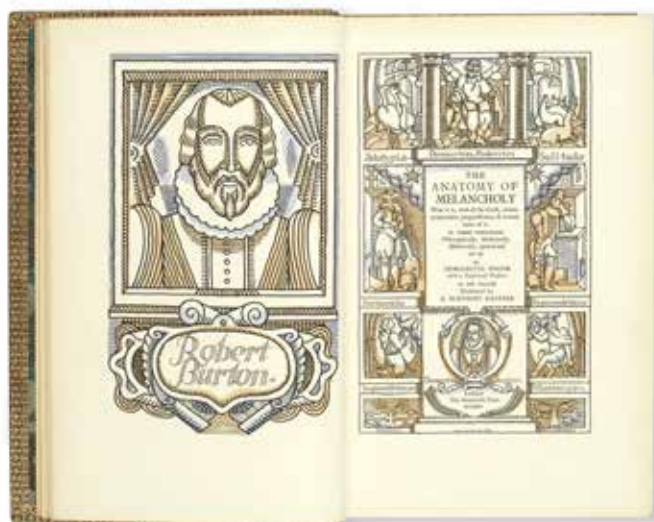
BURTON (ROBERT) *The Anatomy of Melancholy*, NUMBER 18 OF 40 COPIES PRINTED ON JAPON VELLUM, SIGNED BY THE ILLUSTRATOR, *illustrations by Edward McKnight Kauffer, some tinted in colour (see footnote), typography and design by Francis Meynell, original calf gilt, g.e., some rubbing*, 1925--MELVILLE (HERMAN) *Benito Cereno*, LIMITED TO 1650 COPIES *hand-coloured frontispiece, plates and illustrations by McKnight Kauffer, publisher's red buckram*, 1926, *small folio*, Nonesuch Press (2)

£800 - 1,200  
€910 - 1,400

One of only 40 copies of the Nonesuch edition of Burton's *Melancholy* printed on special Japon Vellum, with "certain of the illustrations tinted in water-colour under the supervision of the artist".

**Provenance**

First work, Frederick John Hancock Lloyd, bookplate; Second work, Ralph Dickinson, bookplate.



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**ORWELL (GEORGE)**

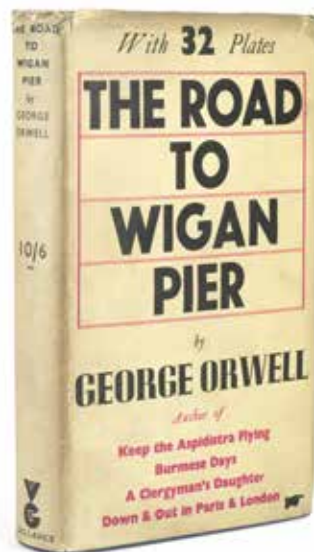
*The Road to Wigan Pier*, FIRST PUBLIC EDITION, *half-title, 32 photographic illustrations on 16 sheets, publisher's blue cloth, yellow lettering on spine, yellow dust-jacket (spine and upper cover dust-soiled, slightly frayed at upper margins, neatly strengthened on verso) [Fenwick A.5b], 8vo*, Victor Gollancz, 1937

£3,000 - 5,000  
€3,400 - 5,700

THE RARE FIRST "PUBLIC" EDITION OF *WIGAN PIER* IN THE VERY SCARCE DUST-JACKET. "The book was... published on 8 March 1937 in both a Left Book Club edition and a public edition" (Fenwick). The Left Book Club edition was issued in a limp orange cloth, priced 2s 6d, in an edition of 44,150 copies whilst the public edition was issued in cloth with a dust-jacket, priced at 10s 6d., in a print run of only 2,150 copies.

**Provenance**

Private collector, resident of Wigan.



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French literature and I think he would like to write something about Claudel, but perhaps you could have a talk with him.

Yours

Geo. Orwell  
GEORGE ORWELL

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**ORWELL (GEORGE)**

Typed letter signed ("Geo. Orwell"), to Sonia [Brownell], introducing François Duchêne who is very anxious to do some journalism and who might be useful to her, for although he is French he is bilingual and interested in contemporary French literature ("...I think he would like to write something about Claudel, but perhaps you could have a talk with him..."), 1 page, engraved letter-heading, small white (?typist's) mark at lower edge, 4to, Canonbury Square, 3 February 1947

£1,500 - 2,000  
€1,700 - 2,300

'HE WOULD LIKE TO WRITE SOMETHING ABOUT CLAUDEL' – ORWELL TO HIS FUTURE WIFE SONIA. Sonia Brownell had joined *Horizon* as Cyril Connolly's editorial secretary and working partner in 1945, having a brief affair with Orwell that year; marrying him in 1949 a few months before his death, and thereafter devoting herself to the administration of his literary estate and archive at University College, London.

The Orwell archive at UCL contains just two letters from Orwell to Sonia: one written to her from Jura and dated 12 April 1947; the second dated 24 May 1949 and written from the sanatorium in Cranham Lodge where Orwell had been confined since January.

François Duchêne (1927-2005), the subject of our letter, had just left the LSE, where he took a double first, and in 1948 was to be dispatched to serve the British Army as a lieutenant of Intelligence. From 1949 to 1952 he served as leader writer on the *Manchester Guardian*, his trenchant article bringing him to the notice of Jean Monnet, to whom he became a key advisor in planning the new Europe; at the time of his death holding an emeritus professorship at Sussex University. Hanns W. Maull wrote of him: 'In his international relations analysis, Duchene was as much, if not more, a poet as a strategic thinker... He once had used a scholarship which was supposed to support a study on arms control to produce a book on W.H. Auden' (*Independent*, 25 July 2005).

Rather than pass Orwell's letter over to Sonia Brownell, Duchêne appears to have hung onto it; the present vendor having acquired

it from his family after his death. Nor does he appear to have had anything printed in *Horizon*, about Claudel or otherwise. One cannot help thinking that Paul Claudel, with his controversial conservatism (famously memorialised by Auden in his poem on Yeats – 'Time that with this strange excuse/Pardoned Kipling and his views,/And will pardon Paul Claudel,/Pardons him for writing well') would have been a fitting subject for Orwell the essayist, as well as for Duchêne.

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**POTTER (BEATRIX)**

WEATHERLEY (FREDERIC E.) *Our Dear Relations*. Illustrated by H.B.P and A.L. West, FIRST AND ONLY EDITION, 6 chromolithographed full-page illustrations on card (4 by Beatrix Potter signed "H.B.P.", and 2 by West), chromolithographed stiff pictorial wrappers, g.e., stitch bound with silk cord and blue tassels, slightly soiled, small losses to spine, and small piece at left hand edge of upper cover, stitch holes slightly enlarged [not in Quinby, Linder, nor V & A], oblong 12mo, Hildesheimer & Faulkner, [c.1893]

£2,000 - 4,000  
€2,300 - 4,500

VERY RARE, only three copies traced at auction in the past thirty years, and considerably scarcer than Potter's first publication *A Happy Pair*.

Following a suggestion from her brother, Potter had "sent some of her rabbit drawings to Hildesheimer & Faulkner, a greetings-card publisher, who to her amazement and delight sent her a cheque for £6 by return, with a request for more. The company then made cards from some of her drawings, and others they used as illustrations to a set of verses by Frederic E. Weatherly in a booklet called *A Happy Pair*. At 24 Beatrix had begun her professional career" (Judy Taylor, *The Artist and Her World*, p.17). *Our Dear Relation* was issued a couple of years later, with Potter contributing four of the illustrations, two of guinea pigs, two of mice.

**Provenance**

M.H. Rackstraw, Upper St., Islington, old bookseller's label on front paste-down; private UK collection.



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**POTTER (BEATRIX)**

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

£1,000 - 1,500  
 £1,100 - 1,700

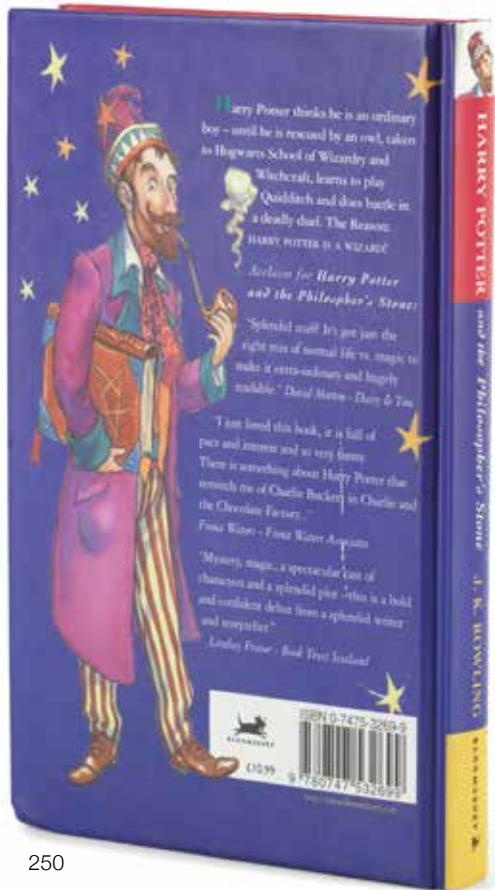
249 •

**POTTER (BEATRIX)**

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

£400 - 600  
 €460 - 680





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**ROWLING (J.K.)**

Harry Potter and the Philosopher's Stone, FIRST EDITION, FIRST IMPRESSION, publisher's imprint page with the number sequence from 10 to 1, and author cited as 'Joanne Rowling', p.53 with the duplication of "1 wand" on the equipment list, misspelling "Philosopher's" on lower cover, J.K. Rowling's signature on a sticker loosely inserted (see footnote), publisher's pictorial boards, small crease to lower fore-corner of upper cover, very thin vertical scratch to lower cover, 8vo, Bloomsbury, 1997

£40,000 - 60,000  
 €45,000 - 68,000

A FINE FIRST EDITION, ROWLING'S LITERARY AGENT'S COPY. One of only approximately 500 copies of the first Harry Potter story, and the author's first book.

**Provenance**

Christopher Little Literary Agency, printed label on front free endpaper. Christopher Little was J.K. Rowling's first literary agent, responsible for selling the rights to *Harry Potter and the Philosopher's Stone* to Bloomsbury in 1996, and continuing as her agent until 2011. Sold to benefit two charities in 2003; on this occasion J.K. Rowling's provided a specimen of her signature to be sold with the book; private UK collection.

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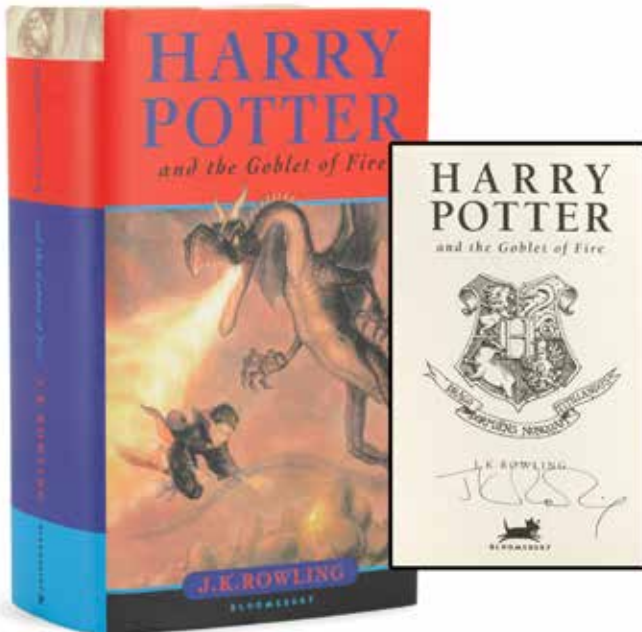
**ROWLING (J.K.)**

Harry Potter and the Goblet of Fire, FIRST EDITION, SIGNED BY THE AUTHOR on the title-page, publisher's cloth, dust-jacket, FINE COPY, 8vo, Bloomsbury, 2000

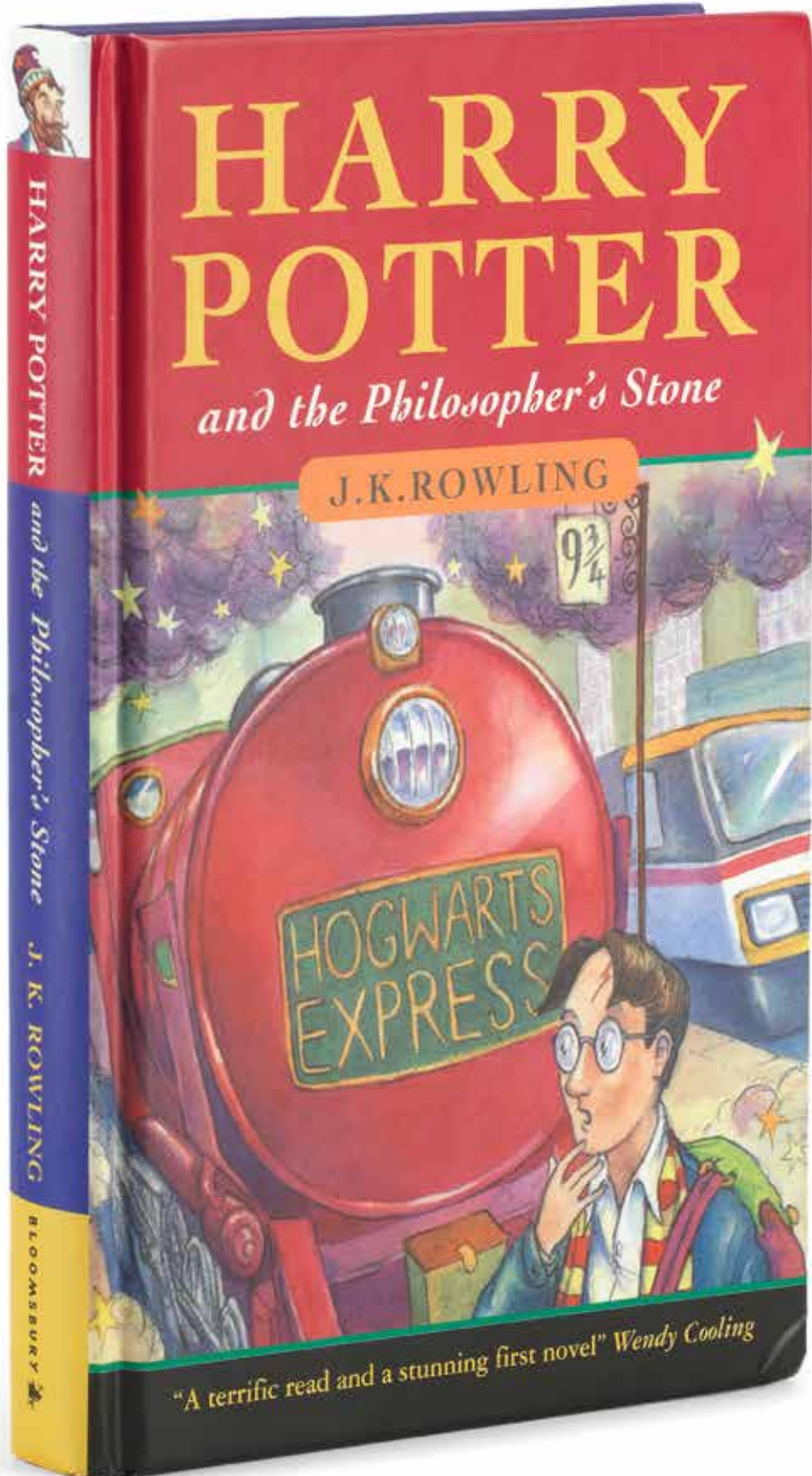
£1,000 - 1,500  
 €1,100 - 1,700

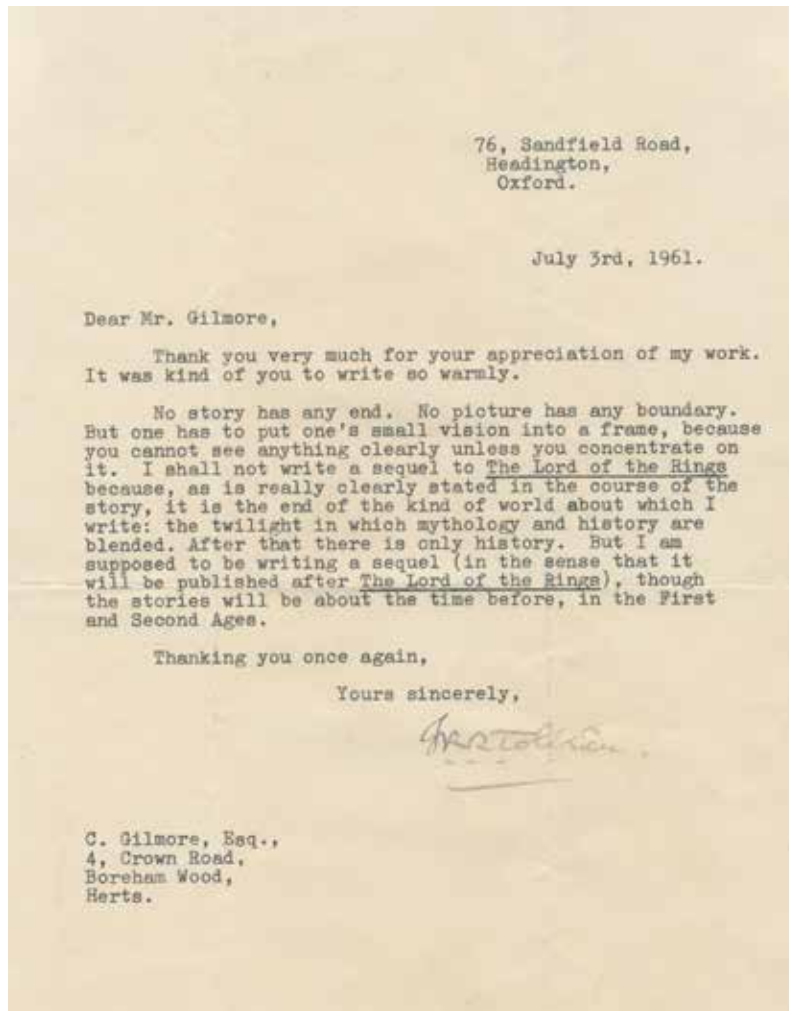
**Provenance**

Private UK collector, purchased at a charity auction in 2003, with press reports noting that J.K. Rowling herself had sent the book for sale.



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

Typed letter signed ("J.R.R. Tolkien"), to Mr Gilmore, explaining why there cannot be a sequel to *The Lord of the Rings* ("...No story has any end. But one has to put one's small vision into a frame, because you cannot see anything clearly unless you concentrate on it. I shall not write a sequel to *The Lord of the Rings* because, as is really clearly stated in the course of the story, it is the end of the kind of world about which I write: the twilight in which mythology and history are blended. After that there is only history..."); explaining however that he is writing a sequel in the sense that it will be published after *The Lord of the Rings*, although these stories "will be about the time before, in the First and Second Ages"; typed envelope, 1 page, signature slightly faded but still clearly legible, 4to, Sandfield Road, Oxford, 3 July 1961

£2,000 - 3,000  
€2,300 - 3,400

'THE LORD OF THE RINGS... IS THE END OF THE KIND OF WORLD ABOUT WHICH I WRITE: THE TWILIGHT IN WHICH MYTHOLOGY AND HISTORY ARE BLENDED. AFTER THAT THERE IS ONLY HISTORY' - Tolkien, then at work upon the *Silmarillion*, explains why there cannot be a sequel to *The Lord of the Rings*. This letter appears to have been unknown to Carpenter, *Letters of J.R.R. Tolkien* (1981). In his correspondence, Tolkien frequently refers to *The Lord of the Rings* as being a sequel to *The Hobbit*, but as far as we can ascertain, this is the only time he states categorically that, for the

reasons outlined here, there cannot be a sequel to that sequel. (That did not however prevent fans suggesting that they undertake the task themselves, one proposal being put by a 'young ass' five years later, another being a proposal 'couched in the most obsequious terms, from a young woman, and when I replied in the negative, I received a most vituperative letter' (see the letter to his secretary Joy Hill, 12 December 1960, published by Carpenter). Our letter was given to the present owner, a professor of chemistry, by the recipient, a longstanding colleague.

**Provenance**

Sold to benefit Dorothy House Hospice, Bradford on Avon.

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**VERNE (JULES)**

Twenty Thousand Leagues Under the Seas, first Smith edition, second printing without "the end" on page 303, publisher's green pictorial cloth gilt, spine neatly refurbished at extremities, 8vo, Boston, Geo. M. Smith, 1873

£500 - 800  
€570 - 910

**Provenance**

"Mr. M. Calmont with Miss Potter's kind remembrance, New York, Sept. 27th 1873", inscription on blank recto of frontispiece; Eddie Cowan, Ballymena, ownership inscription on front free endpaper.



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**WELLS (H.G.)**

The Time Machine, FIRST EDITION, *half-title with advertisements on verso, 16-page publisher's catalogue at end, publisher's oatmeal cloth, lettering and sphinx device in purple, dust-soiling [Wells 4]*, 8vo, Heinemann, 1895

£600 - 800  
€680 - 910

"The earliest known work of science fiction to be based on the idea of time travel" (Wells Society), and the author's first novel, in a first issue binding.

**Provenance**

C.H. Gibbon, early ownership inscription on half-title.

255 •

**WELLS (H.G.)**

The Works... Atlantic Edition, 28 vol., LIMITED TO 620 COPIES, SIGNED BY THE AUTHOR *on the limitation leaf in volume 1, this copy 387, frontispiece portrait, publisher's red buckram gilt, t.e.g., spines faded*, 8vo, T. Fisher Unwin, 1924-1927

£800 - 1,200  
€910 - 1,400

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**WILDE (OSCAR)**

A Woman of No Importance, FIRST EDITION, LIMITED TO 500 COPIES, INSCRIBED BY THE PUBLISHER TO FRANCES FORBES-ROBERTSON ("*...with kind regards from John Lane*") *on front free endpaper, 16pp. publisher's advertisements dated March 1894 at end, untrimmed in publisher's light brown-red linen boards, gilt motifs by Charles Shannon on spine and covers, some soiling, wear to lower edge of front cover [Mason 364], small 4to, John Lane at the Sign of the Bodley Head, 1894*

£500 - 700  
€570 - 800

**Provenance**

Frances Forbes Robertson (see preceding lot), inscription from John Lane; by descent to the present owner.

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**[WILDE (OSCAR)]**

The Ballad of Reading Gaol By C.3.3., FIRST EDITION, LIMITED TO 800 COPIES ON HAND-MADE PAPER, PRESENTATION COPY FROM LEONARD SMITHERS TO FRANCES FORBES ROBERTSON, *inscribed on front free endpaper "With love from Leonard to Frankie on her birthday. 5.12.99", publisher's white linen-backed cinnamon cloth by Matthew Bell & Co., uncut, some browning to endpapers and light soiling to covers, spine slightly darkened [Mason 371], 8vo, Leonard Smithers, Royal Arcade, 1898*

£1,000 - 1,500  
€1,100 - 1,700

FIRST EDITION OF WILDE'S FAMOUS LONG POEM, INSCRIBED BY SMITHERS TO THE NOVELIST AND PAINTER FRANCES FORBES-ROBERTSON ON HER BIRTHDAY.



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Frances Forbes-Robertson, the youngest child of journalist John Forbes-Robertson and sister of the actor Sir Johnston Forbes-Robertson, was a close friend of both Smithers and Wilde, and the recipient of significant presentation copies from the author. She invited Wilde to her wedding in June 1899, eliciting the oft-quoted reply that "Like dear St. Francis of Assisi I am wedded to Poverty: but in my case the marriage is not a success".

**Provenance**

Frances Forbes-Robertson (1867–1956), inscription from the publisher dated 15 December 1899; thence by descent to the present owner.

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**[WILDE (OSCAR)]**

The Ballad of Reading Gaol By C.E.E., FIRST EDITION, ONE OF 800 COPIES ON HAND-MADE PAPER, *ownership inscription "Watson, March 9-[18]98" on front free endpaper, with indistinct ink initials below and on dedication leaf, untrimmed in white linen-backed cinnamon cloth, spine lettered in gilt, slightly rubbed and soiled, small red ink mark on upper cover [Mason 371], 8vo, Leonard Smithers, 1898*

£500 - 700  
€570 - 800

**WODEHOUSE (P.G.)**

Autograph manuscript of his novel *Psmith Journalist*, originally called "Psmith, U.S.A.", signed and dated at the end "P.G. Wodehouse/ New York/ Nov 11. 1909" (and verso "P.G. Wodehouse/ 11 November 1909/ Hotel Earle/ 103 Waverley Place"), a fair copy, although with additions and revisions throughout, some in pencil, as submitted for publication, opening: "The man in the street would not have known it, but a great crisis was imminent in New York journalism./ Everything seemed much as usual in the city. The cars ran blithely on Broadway. Newsboys shouted 'Wuxx-try!' into the ears of nervous pedestrians with their usual Caruso-like vim. Society passed up and down Fifth Avenue in its automobiles, and was there a furrow of anxiety upon Society's brow? None. At a thousand street-corners a thousand policemen preserved their air of massive superiority to the things of this world. Not one of them showed the least sign of perturbation. Nevertheless the crisis was at hand. Mr. J. Filliken Wilburfloss, editor-in-chief of 'Cosy Moments', was about to leave his post and start on a six weeks' holiday...", 175 loose pages, title altered to "*Psmith Journalist*" at p.71, comprising Chapters I-XIII (pp.1-92), lacking the last few lines of XIII; Chapters XVI-XX (pp.110-150); Chapters XXV-XXX (new pagination pp.1-42, with a p.18a but no p.19), some leaves browned and brittle, small tears and fraying to margins, each leaf preserved in an acid-free pocket, the whole contained in a custom-made box, 4to, New York, 1909

£20,000 - 30,000

£23,000 - 34,000

'ONE OF THOSE MASTERPIECES YOU CAN'T ALTER A WORD OF' – P.G. WODEHOUSE AT THE OUTSET OF HIS CAREER AS A COMIC NOVELIST. He had set out as an author of school stories in 1902 but around 1909, the year of our manuscript, was to establish his reputation as a writer of comic genius; in the words of Ian Sproat: 'Each of Wodehouse's school stories is a superior example of the genre, and still readable; but in his last public-school novel, *Mike* (1909), something extraordinary happened: Wodehouse, as a writer, moved into a higher and dazzling sphere. In its narrative energy, dialogue, characterization, and ability to create sunny laughter, *Mike* is Wodehouse's first masterpiece. George Orwell called it "perhaps the best light school story in the English language"... It also introduced one of his most memorable characters, Psmith – the letter 'P' was added by Psmith himself, but was not to be pronounced -- who was the central figure in *Psmith in the City* (1910), *Psmith Journalist*... and the last Psmith novel, *Leave it to Psmith* (1923). Psmith was unstoppably talkative, and had a splendid conversational line in mandarin orotundity...' (ODNB). In the opinion of Robert McCrum: '*Psmith Journalist*, originally "Psmith U.S.A.", reveals a new side to Wodehouse. It still features Mike and Psmith (he could not risk losing his public school readers) but, for the first time, the action is set exclusively in the magazine and boxing world of New York with which the author had become so familiar. As well as being set in a grown-up world, *Psmith Journalist* also has ambitions to social realism' (Wodehouse: *A Life*, 2004, p.91).

The novel was first published in the pages of the British magazine *The Captain* between October 1909 and February 1910. As a sequel to *Psmith in the City* which in its turn is a sequel to the last of Wodehouse's schoolboy stories, *Mike*, *Psmith Journalist* has its feet in both camps, that of the apprentice writing for boys and the master addressing adults. This is brought out in a letter that Wodehouse wrote to his friend Leslie Havergal Bradshaw (to whom he later gave our manuscript), probably in the autumn of 1909, in response to an offer to help sell his boys' books in America: 'Thanks awfully for your letter. It's ripping of you wanting to give me a leg-up, but I'm afraid it wouldn't do. So far from wanting my boys' books published this side, I want to start here with a clean sheet as a writer of grown-up stories. The *Captain* books are all right in their way, but the point of view is too immature. They would kill any chances of doing anything big... I want to butt into the big league' (quoted by Richard Osborne, 'New P.G. Wodehouse Material: Letters & Notebooks of his Apprentice Years', *Encounter*, July/August 1985, p.60).

Indeed, taking its date as 1915 (the year it came out in book form), David Damrosch sees it as marking the watershed from which all Wodehouse's mature work was to flow. In *What Is World Literature?* (2003) Damrosch writes of *Psmith Journalist*: 'The story begins with the narrator serving as a guide to a reader who, like Psmith himself, has no previous American experience. In his opening paragraphs Wodehouse celebrates America's cultural and linguistic variety... Like his Esquimaux counterpart, Wodehouse found his niche in New York, and his foreigner's ear was attuned to the exotic speech patterns of Caruso-like newsboys, portly German-American waiters [see Chapter XX], and Irish-American gangsters working the borders of Chinatown and Little Italy. In a very real sense, Wodehouse began writing world literature in 1915. Not only was his work often focused on themes of transatlantic travel and linguistic incongruity; he was actually writing for an international market, comically exploiting each country's myths about the other and playing with the many varieties of English he encountered' (pp.211-12). And in *The Oxford Encyclopedia of British Literature* (2006) he adds: 'The social realism of this setting coincides with a close attention to the varieties of American dialect and ethnicity... Creating a realistic yet absurd America for British audiences and a seriously farcical England for American audiences, Wodehouse... became a truly transatlantic writer' ('P.G. Wodehouse', vol.v, p.304).

Our manuscript, finished in New York in the autumn of 1909, is clearly a fair copy. But it has not been marked up for any compositor and was retained by Wodehouse and so could never have made its way over to England. The supposition therefore must be that Wodehouse had it typed up, and that the resulting typescript served the English compositors as copytext. As so often, however, even though our manuscript clearly started life as a fair copy, its author could not resist the occasional extra tweak. Take for example the passage on the opening page which provides the nexus for Damrosch's discussion (and that of several other authorities, such as Melvin J. Lasky in his *Media Warfare: The Americanization of Language*): "In New York one may find every class of paper which the imagination can conceive. Every grade of society is catered for. If an Esquimaux came to New York, the first thing he would find on the book-stalls in all probability would be 'The Blubber Magazine' or some similar production written by Esquimaux for Esquimaux"; the last phrase of this having been tweaked in pencil from "designed for his especial benefit". Two other differences can also be spotted on this opening page. In our manuscript the editor of *Cosy Moments* is called "J. Filliken Wilburfloss", but by the time he reaches print he has become 'J. Filliken Wilberfloss'; in the manuscript he is described as taking six weeks' holiday, while in print he is allowed ten; adjustments that must have been made either on the typescript or in proof.

Following its publication in *The Captain*, *Psmith Journalist* was to be subjected to a tortuous publication history, which is reflected in our manuscript. Three chapters were cannibalised by Wodehouse and fashioned into the book version of *The Prince and Betty*; it being these that are missing from the manuscript; indicating that he began work on *The Prince and Betty* after completing *Psmith Journalist*, seemingly before it had been typed up or set in type. (Just to complicate matters further, *The Prince and Betty* exists in two wildly different versions; but both post-date our manuscript and its publication in *The Captain*.) When at long last his English publishers A&C Black were ready to bring out *Psmith Journalist* in book form, his editor George Watson asked whether he had any revisions, "Wodehouse replied airily that "it seems to be one of those masterpieces you can't alter a word of" (McCrumb, p.117).

The manuscript was presented by Wodehouse to Leslie Havergal Bradshaw, who interviewed him for *The Captain* in 1909, and himself settled in America; receiving the dedication of *Psmith in the City* when it came out in book form in 1910. Afterwards it passed into the great Wodehouse collection formed by James H. Heineman, and was the principal item in his sale at Sotheby's, New York, on 26 June 1998 (lot 21). The fact that this manuscript dates from, and indeed marks, the break-through period of Wodehouse's career – rather than dating from the more settled years of his full maturity – makes it all the more precious. Indeed, it is by no means certain that any comparable manuscript by Wodehouse will ever again be offered for sale.

(42)

returns I am becoming more and more convinced that Comrade White let go of a good thing when he sold ~~the~~ the paper to me. Besides the financial side, the matter, you've no notion what a feeling of quiet pride it gives you, owning a paper. I try not to show it, ~~and~~ but I ~~do~~ seem to myself to be looking down on the world from some lofty peak. Yesterday night, ~~when I was~~ when I was looking down from the peak without a cap and gown, a procta slid up. Today I had to dig down into my jeans for a matter of two plunks. But what of it? Life must inevitably be dotted with these minor tragedies. I do not repine. The whisper goes round, "Psmith bites the bullet, and wears a brave smile! Comrade Jackson -"

A slight snore came from the chair.  
"Are you asleep, Comrade Jackson?"

Another snore.  
Psmith sighed. But he did not repine. He bit the bullet. His eyes closed.

Five minutes later a slight snore came from the sofa, too. The man behind Cory Moments ~~was~~ asleep. Slept.

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P. C. Woodhouse  
New York  
Nov 11, 1907



**WORLD WAR I - ROYAL ARMY MEDICAL CORPS**

War diaries of Lt. Colonel O.W.A. Elsner, commanding officer of the 27th Field Ambulance, R.A.M.C., covering the period 7 May to 7 November 1915, 2 vol., approximately 200 pages (mostly recto only), blue pencil, several leaves loose at end of each volume, original cloth, lettered "Army Book... Correspondence Book. (Field Service)" on upper covers, 4to, [1915]; and a collection of other material (see below) relating to Elsner's wartime service (quantity)

£600 - 800

€680 - 910

"NUMBERS OF GASSED BEING ADMITTED" - A vivid day-by-day account of the activities of the 27th Field Ambulance during a seven month period on the Western Front, written by the commanding officer, O.W.A. Elsner (1871-1953). Their first major posting, in May 1915, was at Steenwerck ("Sanitation of the village is in a terrible state - the accumulated filth of hundreds of troops throughout the winter is trying here! Drains blocked, moats full of filth, urinals overflowing & running across the street...", 19/5/15), with field trips to Bailleul and Pont-de-Nieppe ("... where an explosion has taken place... several [men] were killed... [including] Lt. Col. Uniacke who was riding past at the moment. I took his body & those of 7 other victims back to Steenwerck...", 27/5/15). Subsequently the unit moved to Guarbecque, St. Hilaire, and Robecq; at each location details of daily events are meticulously recorded ("One of the motor amb[ulance]s knocked a woman down in Bethune...", payments to men, courts martial, cleaning routines, outbreaks of typhus or chicken pox, updates from local dressing stations, messages of support from Earl Haig, concerns over fuel shortages, difficulties in trench digging). At Le Plouy, on 5/8/1915 "Four wounded admitted during night one of whom L/Cpl Kellet... died at 4.50A.M. He was badly wounded abdomen & skull...", the following day "1 wounded retained for C. of E. re self inflicted wound...". At Gonnehem "a Zeppelin passed over our camp about 11pm. flying very high...", 27/8/15; Cambrin and Annezin notes trench digging for new quarters, studying routes for walking wounded, "...during the night a stream of wounded continued to arrive... some complications occurred in the returns of wounded owing to numbers of gassed being admitted", and "Inquiry re lost Mule but no light on question... personally I think it highly probable it was stolen" (1/11/15), and "Inspected at D.S. Vlamertighe. I saw several cases of trench foot" (6/11/15).

Other items in the lot include: "Medical Narrative of Operations, 9th Division. March 21st-[April 27], 1918 [at Amiens and Lens]", 2 typed documents marked "Secret", 10 pages; "Adaption of the Miller-James Stretcher Carrier for Trench Work", an article by Elsner published as an off-print of "The Journal of the Royal Army Medical Corps" (December 1917), together with his two original pencil diagrams of the stretcher; typescript proposal for an "Improved Washing Machine for Use in Brigade Laundry", all three signed by Elsner; small group of "Western Front" maps including 2 sheets for the Ypres region marked up in red and blue ink; Western front ephemera including pictorial Christmas cards, 3 printed sheets ("The German People Offers Peace", etc.) marked in pencil as "from a German propaganda balloon", manuscript poem ("The Mountains of Mourne"), menus; several Army Medical Service handbooks, British forces directories, etc; personal documents (birth, marriage, a group of Royal College of Physician licenses and certificates); ephemera relating to Elsner's being made an O.B.E.; small group of photographs (military hospital, staff groups).

**YEATS (W.B.)**

Typescript draft, with autograph revisions and corrections, of his play *The Words upon the Window Pane*, signed and inscribed by him on the title: "This play is part of a book I have arranged for the printer with the help of my secretary for a month & my friend for many years - Allen Duncan/ WB Yeats, March 1931", the typed subscription dated from Coole Park, October 1930, 26 pages plus title-page, on typing-paper, watermarked 'Charles Marten/ Extra Strong', original typing-office limp wrappers, some slight dust-staining, upper corner torn, 4to, typed subscription "W.B. Yeats/ Coole Park/ October 1930", signed and inscribed, March 1931

£2,000 - 4,000

€2,300 - 4,500

'THIS PLAY IS PART OF A BOOK I HAVE ARRANGED FOR THE PRINTER' - TYPESCRIPT DRAFT OF YEATS'S *WORDS UPON THE WINDOW PANE*, widely seen as one of his finest works. He had begun what he called his 'Swift Play', in which the Dean and his Vanessa are invoked at a séance, in August 1930 and it was nearly complete a month later: 'On many levels, it was the best play WBY had written (or would write), and emerged with astonishing speed: the first handwritten draft of the scenario is surprisingly full. Swift's harangue against Vanessa remained much as first written - it spills on to the page almost as if WBY himself were possessed. And Swift's last terrible cry as the kettle boils stays unchanged from the first draft. Its apparent dramatic simplicity works all the more strongly because of the philosophical and historical inflections which shadow it. It could be enjoyed by an audience as no other play he wrote, but was underpinned by WBY's ideas about history and supernaturalism' (R.F. Foster, *W.B. Yeats: A Life II: The Arch-Poet 1915-1939*, 2003, p.410). Yeats was to write a long introduction expounding the philosophical and historical theories behind the play in the summer of 1931. Begun at Coole in September, the play was finished on 4 October, and opened at the Abbey on 17 November. The volume was published by the Cuala Press in 1934, and is dedicated to the memory of Lady Gregory, who for Yeats personified the Anglo-Irish Ascendancy commemorated by the play, and who had died in 1932.

The first draft of the play is contained in the Rapallo Notebook E, now held by the National Library of Ireland (NLI 13,582). An autograph revised fair copy is held by the Houghton Library, Harvard, signed and dated, Coole Park, October 1930 (f MS Eng 338.9). From this was prepared a ribbon-typescript, with scattered autograph corrections and revisions, comprising 26 pages numbered from 1 to 27 (with no page 21); on paper watermarked 'Swift Brook Bond' and/or 'Extra Superfine' (National Library of Ireland, 8768/2). The National Library also holds a pair of carbons, the second of which has been marked up for performance. These are on similarly watermarked paper to 8768/2 but derive from a different ribbon-typescript (NLI 8768/3 & 4). Although we have not had opportunity to make direct comparison, it seems likely that ours is the ribbon-typescript from which the twin carbons NLI 8768/3 & 4 derive. For a full account, together with facsimiles of the first three items, see *The Words Upon the Window Pane: Manuscript Material*, edited by Mary Fitzgerald (2002).

Most of Yeats's annotations to our typescript are corrections or clarifications, although there are three authorial revisions: on the first page the adjective introducing Mrs Mackenna is changed from "energetic" to "enthusiastic" (only to revert to the original version when published); on p.20 of the typescript Mrs Mackenna's line is deleted: "It was as though we had come suddenly out of a crowded room into stillness and darkness" and the next line re-assigned from "James" Corbet to Mrs Mallet; and on p.23 part of John Corbet's speech is deleted.

Alan Duncan, husband of Belinda to whom Yeats's photograph in the present sale is inscribed, was to serve as Yeats's secretary during his last tour of the United States in 1932, as well as the stint referred to by Yeats in his inscription. After Alan Duncan's death, Belinda married Brian Lunn, whose daughter Brigit gave it to the present owner.



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**YEATS (W.B.)**

Photograph, signed on the image and inscribed "For Belinda Duncan from WB Yeats Nov 24 1932", showing an immaculately suited Yeats half-length, seated in an armchair, reading a book on his lap, *gelatin-silver print, with narrow margins, a few very minor creases etc. at the edges but overall in good and attractive condition, overall 245 x 195mm., 24 November 1932*

**£1,500 - 2,000**  
**€1,700 - 2,300**

'FROM WB YEATS' – A FINE AND UNUSUAL PHOTOGRAPH OF YEATS, signed a few days after publication of one of his greatest volumes, *Words for Music, Perhaps* (14 November, containing poems such as 'Byzantium', 'Vacillation', 'Coole Park 1929' and 'Coole Park and Ballylee 1932'). The dedicatee was the wife of Yeats's friend Alan Duncan. They had emigrated to Paris in 1924, where they were to become good friends with Samuel Beckett, whom they met through James Joyce: 'Joyce adored Belinda Duncan, who could match him drink for drink, and he paid her his ultimate compliment by inserting her into *Finnegans Wake* as the "little hen of the dorans"' (Deirdre Bair, *Samuel Beckett: A Biography*, 1990, p.96).

After Alan Duncan's death, Belinda married Brian Lunn, whose daughter Brigit gave this photograph to the present owner.

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**ZAO WOU-KI**

ROSKOLENKO (HARRY) *Paris Poems*, NUMBER 21 OF 99 COPIES, 6 ORIGINAL LITHOGRAPHED PLATES BY ZAO WOU-KI (2 in colours, 4 black and white), on *Auvergne wove paper* (printed by J. Desjobert), text in English, occasional spotting, loose as issued in publisher's wrappers, card chemise and slipcase (dampstain on one cover) [cf. *Zao Wou-Ki. The Graphic Work. A Catalogue Raisonné 1937-1995*, 42-47], folio (325 x 255mm.), Paris, Éditions Euros, 1950

**£2,000 - 4,000**  
**€2,300 - 4,500**

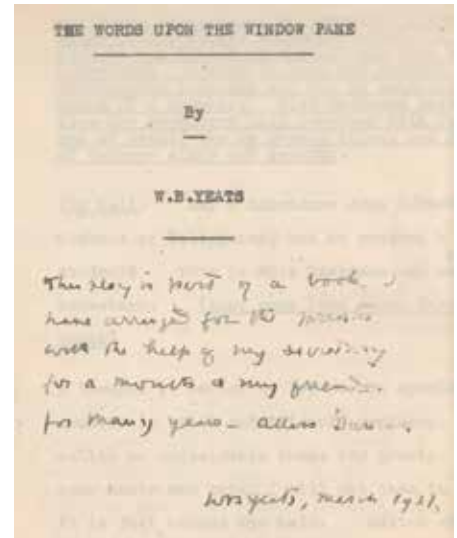
*Paris Poems*, limited to just 99 copies, written by American poet Roskolenko and including lithographs by Chinese-French artist Zao Wou-Ki (1920-2013).

**Provenance**

Purchased from Roskolenko by the British current owner, in Paris in 1950.

**END OF SALE**

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



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## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

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

#### **Condition Reports**

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

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

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

#### **Bonhams' responsibility to you**

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

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

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

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

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

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

*Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

<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, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

## 9. PAYMENT

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

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

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

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

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

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

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

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



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

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

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

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

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

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 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 'SS8' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### Gemstones

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

### Estimated Weights

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

### Signatures

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

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

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

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

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

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

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

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

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

Olt 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  $\Delta$ . All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

### DATA PROTECTION – USE OF YOUR INFORMATION

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

### APPENDIX 1

#### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

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

#### 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.



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

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

#### 3 PAYMENT

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

#### 4 COLLECTION OF THE LOT

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

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

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</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> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	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.	<b>10</b>	<b>OUR LIABILITY</b>
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> .	<b>9</b>	<b>FORGERIES</b>	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 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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Paddle number (for office use only)

# Bonhams

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

### Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website ([www.bonhams.com](http://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](mailto:info@bonhams.com). We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

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

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

Sale title: FINE BOOKS, MANUSCRIPTS, ATLASES AND HISTORICAL PHOTOGRAPHS		Sale date: 27 March 2019												
Sale no. 25354		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><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p>			£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
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£5,000 - 10,000 .....by 500s														
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 ★

<b>FOR WINE SALES ONLY</b>	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

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

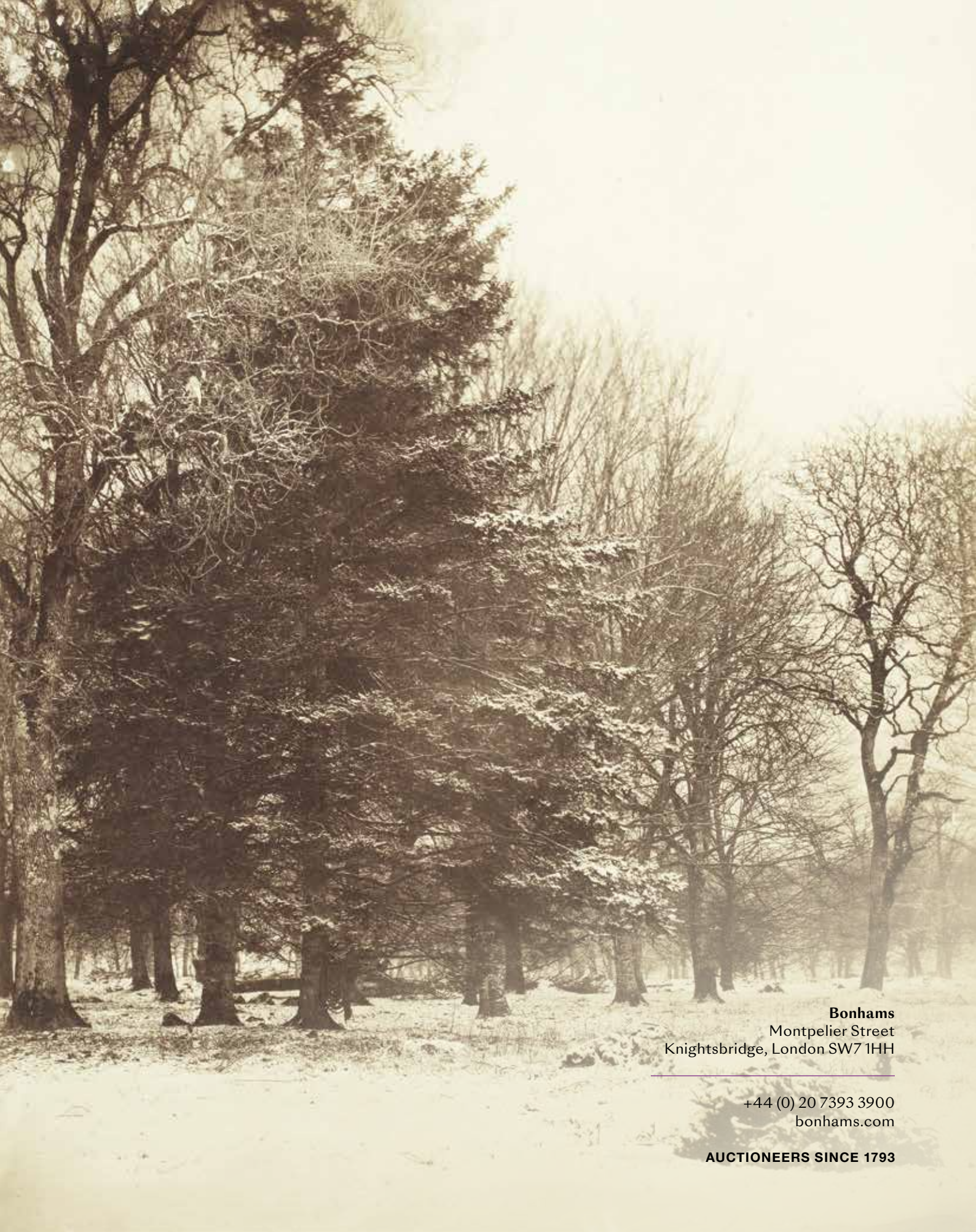
★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**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](mailto:bids@bonhams.com)

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.



**Bonhams**  
Montpelier Street  
Knightsbridge, London SW7 1HH

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bonhams.com

**AUCTIONEERS SINCE 1793**