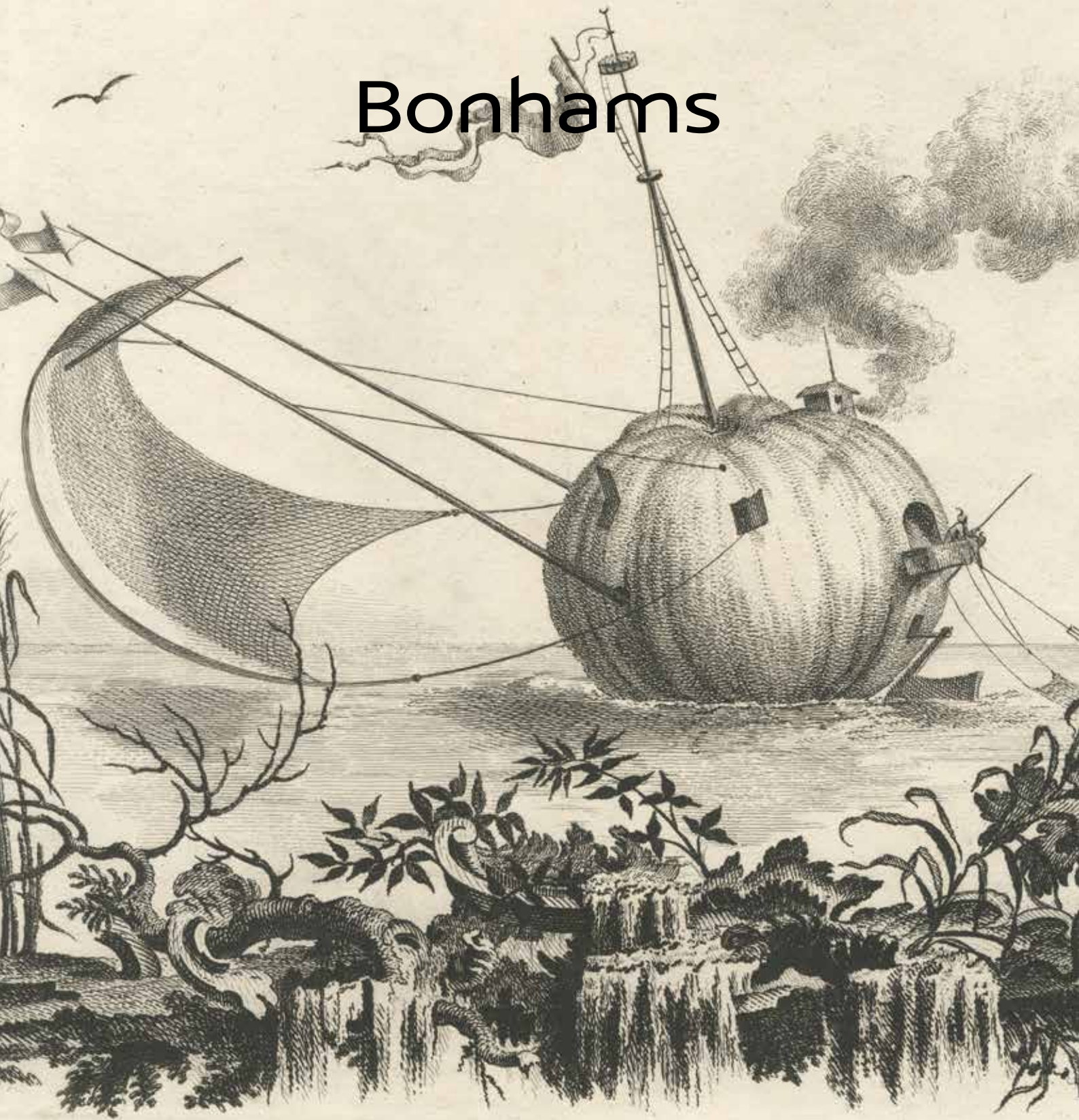


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& Historical Photographs**

Montpelier Street, London | 4 December 2019

Fine Books, Manuscripts, Atlases & Historical Photographs

Montpelier Street, London | Wednesday 4 December 2019, at 11am

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Front cover: Lot 145
Back cover: Lot 347

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4



2

What a beautiful picture! I have
 Miss Caroline M. Campbell
 Eastern Hill
 I will
 give you much pleasure to come
 around to the attention of my friends
 here & describe "The Little Flower"
 & to tell in my name, to all the
 order of our dear Lord has led
 in the defence of the Constitutional
 rights of his Country.
 I enclose the subscription paper for
 your copy for one year, which I desire
 to be sent to my little niece "Miss
 Dec. Sublette P. O. Perwhaloe Co.
 W. V." with my best wishes for
 the success of the enterprise, of Miss
 "The Little Flower" with great respect
 for yourself I am, very truly yours
 R. A. Lee

3

Fine Books, Manuscripts, Atlases & Historical Photographs

Wednesday 4 December 2019, at 11am

1 •

ALBUM – NELSON, NIGHTINGALE AND OWEN'S ORANGUTAN

Album containing a series of clipped signatures of RN captains, including Horatio Nelson (with right hand), T.M. Hardy (with the Master and crew members of the *Victory*, 1804), Collingwood, St Vincent, Gambier and others; and letters etc. by Florence Nightingale (autograph letter in pencil, to Major-General Frederic Brine: "I shall prove my gratitude for your most kind promise – more than kind – of 'true agency' -- -- by availing myself of it", 6 November 1876), General Sir Ralph Abercromby (fine letter signed by, writing from Marmorice Bay while preparing for his successful attack on Aboukir Bay, during which he was to be killed the following month, to Major Holloway RE, commanding the British Mission to the Grand Vizier, urging a Turkish advance into Egypt and complaining of the shambolic state of their army, 9 February 1801), Felicia Hemans (a half page from the autograph manuscript of her play *The Vespers of Palermo*, II 3, presented by her brother Sir Henry Browne), William Thomson (Lord Kelvin), A.H. Layard, J.D. Hooker, Richard Owen (British Museum, 11 October 1863: "The absence of the nail on the thumb of the foot, though common, is not constant, in the female Orang-utan..."), George Everest, Thomas Woolner, and others, *black morocco, stamped 'Autographs', worn, 4to*

£1,000 - 1,500
€1,200 - 1,700

2

AMERICAN CIVIL WAR - ULYSSES S. GRANT

Official portrait, signed below the image ("U.S. Grant"), steel-engraved by the US Bureau of Engraving & Printing, showing him as President in civilian clothes, head-and-shoulders within an oval, turned to his right, the Bureau's imprint below, *some paper tears within the plate and an old ink-stain in the margin, some light spotting, traces of mounting verso, but nevertheless still an attractive image, 200 x 130mm., [c.1870]*

£1,000 - 1,500
€1,200 - 1,700

The Bureau of Printing and Engraving had been set up in 1861 to enable the Union to raise money through the issue of banknotes during the Civil War, although it was not officially recognised under that title until 1874; taking over the production of postage stamps in 1894. The portrait is seemingly engraved from a photograph by Matthew Brady.

3

AMERICAN CIVIL WAR - ROBERT E. LEE

Autograph letter signed ("RE Lee"), to Miss Caroline M. Campbell, happily subscribing to *The Little Gleaner* in order to support the charitable efforts of Miss Faunt Le Roy and "do all in my powers to aid the sister of one who laid down his life in the defense of the Constitutional rights of his Country"; asking that the copy be sent to his "little niece", Mildred Lee of Powhatan, *1 page, traces of mounting on the verso just showing through at the corners, some creasing, large 8vo, White Sulphur Springs, 31 August 1868*

£1,000 - 1,500
€1,200 - 1,700

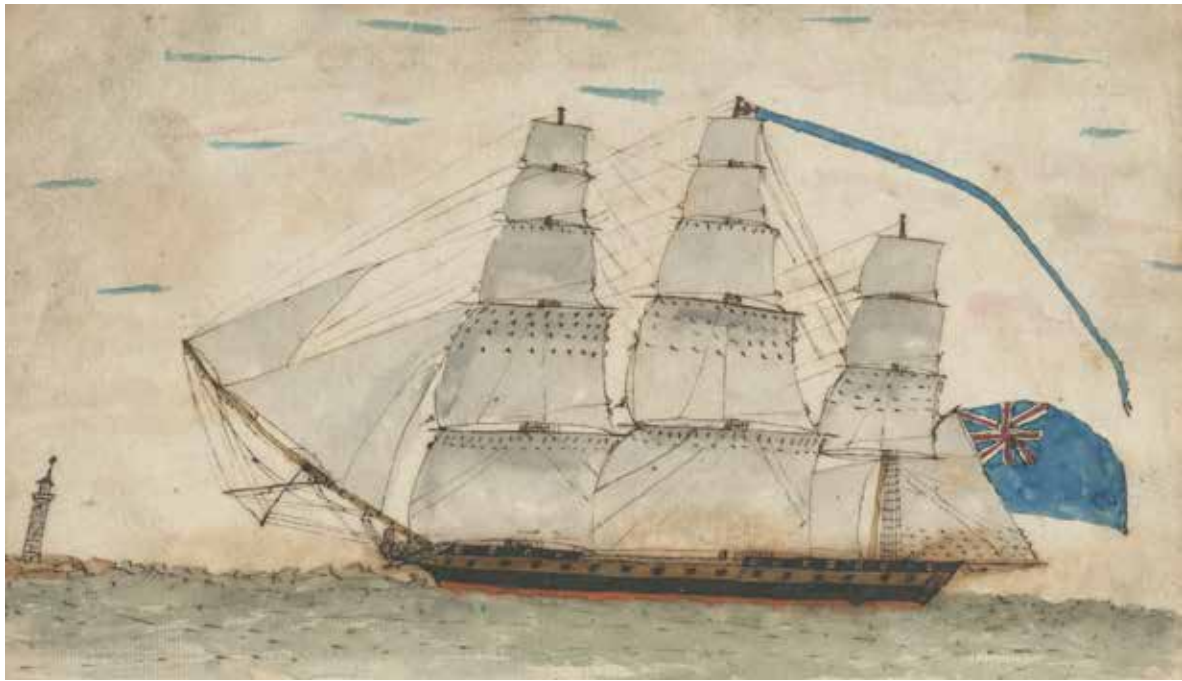
'ONE WHO LAID DOWN HIS LIFE IN THE DEFENSE OF THE CONSTITUTIONAL RIGHTS OF HIS COUNTRY' – Robert E. Lee makes a charitable contribution in aid of a confederate casualty. *The Little Gleaner* was a 32-page periodical published by a Miss L. Fauntleroy (a member of the distinguished Virginia family): 'It was a monthly publication, devoted to general subjects, and intended especially to interest and instruct the young folks. After two years' labor, toil and sacrifice, not meeting with the success she had hoped for, the proprietress discontinued its publication' (Silvanus Jackson Quinn, *The History of the City of Fredericksburg, Virginia*, 1908, p.151).

4 •

AMERICAN WAR OF 1812 – CHESAPEAKE AND SHANNON

Journal with a companion volume of watercolour illustrations, kept by Edward Pritchard, recording his service on board the *Shannon* in the Arctic and during the War of 1812, including her duel with the *Chesapeake* in Boston Bay, comprising:

(i) "Memorandum kept by Edward Pritchard on Board HMS Shannon", with his ownership inscription "Edward Pritchard 1813", the entries recording his service on the *Shannon* between 1805 and 1815, with a few earlier entries made while serving on other ships, including the *Ranger* of Liverpool and the frigate *Amelia* (the volume opening: "I Edward Pritchard Left Wrexham March the 18th 1804 and arrived in Liverpool the 22 of March and on the 28 of March I shipped on board the Ranger ship for the coast of Africa at 5£ per Month signed articles the 6th of April and on the 22 of April my wife Left me"); his service on the *Shannon* beginning on 16 August 1806 ("Drafted on board HMS Shannon then at the Nore") and ending with two entries for 15 and 18 November 1813 ("Discharged from the Shannon and Went on Board the gladiator the same day/ Executed at Spithead a man on [sic] the Name Warburton [Joseph Warton, deserter] taking on Board the Shannon from the Chesapeake"; recording, *inter alia*, events depicted in watercolour in the companion volume (see below); the journal culminating with an account of the taking of the US Frigate *Chesapeake* by the *Shannon* on 1 June 1813 ("...June 1st Bay of Boston/ Wind west at Daylight... At 1 tacked in for Boston the Chesapeake had made signal for sea tacked and stood out under easy sail – At 12 Discovered the Enemy under sail – hove to And Waited for her/ filled when the Enemy Approached – At 5-30 the Action commenced with a Dreadfull fire of round and Grape on both sides for eight Minutes when our Brave Captain Brook followed by his officers & men Bordered Mr Wats First Lieutenant fell and several of our men and in 17 minuts the British Flag was Flying in Triumph But our brave Captain was severly wounded in Bording Mr Samuel Midshipman was wounded... this Action was Fought in Boston Bay 10 Miles from the Land a Great number of Boats Came out to See the Action..."); letters and documents pertaining to the engagement have also been copied into the volume, including at the very end of it Broke's challenge to the *Chesapeake* (seemingly from a version printed at Boston in September that year); with several ownership inscriptions of Thomas Pritchard of Wrexham, recording it as the gift of Edward Pritchard, 30 May 1841, verses and a few household recipes being copied into spare pages by Thomas; stationer's pricing of five shillings on inside cover; ownership inscription at very end by William Charles Pritchard, Holt, 24 February 1861, *c.130 pages of Edward Pritchard's memoranda, plus additional pages of verse, etc., half calf, marbled boards, covers coming loose, dust-stained and with the usual wear during handling, nevertheless overall in attractive and sound condition, 4to, [begun on board HM Frigate Shannon, 1813]*



4

(ii) Volume of watercolour drawings, bearing the ownership inscription on the first leaf "Edwd Pritchard/ Jany 15th 1807", comprising some 65 watercolours, mostly of nautical subjects, plus flags, "Jack & his Girl in the West Indies" and the like, many illustrative of the voyages of the *Shannon* with whom Pritchard sailed, episodes including the bombardment of Bolougne with Congreve Rockets on 8 October 1806, the great storm of 18 February 1807, the ship's three-month voyage with the *Meleager* within the Arctic Circle off Greenland in May, June and July 1807 (four views), the engagement between the *Thétis* and the *Amethyst*, with the *Shannon* coming up, and the *Shannon* with the *Thétis* in tow after her capture, November 1808, the *Shannon* in a heavy gale off the Isle de Dieu on 14 December 1809, and the firing of three French prizes by the *Shannon* off Rochefort on 19 February 1811; later ownership inscription "Thomas Pritchards Book May 30th 1841/ The gift of Edward Pritchard Hoverton/ Wrexham North Wales", some 65 watercolours, usual dust-staining and wear throughout from handling, oblong folio (c.180 x 310mm.), artist's ownership inscription dated 15 January 1807 (2)

£5,000 - 10,000
 £5,800 - 12,000

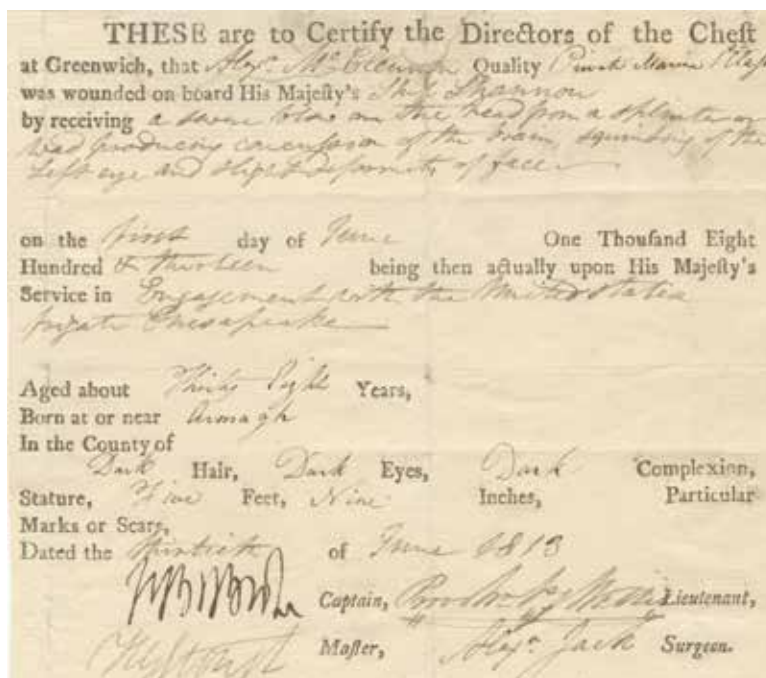
'TACKED IN FOR BOSTON THE CHESAPEAKE HAD MADE SIGNAL FOR SEA... THE ACTION COMMENCED WITH A DREADFULL FIRE OF ROUND AND GRAPE' – a sailor on board Captain Broke's *Shannon* records his service on board the frigate during the celebrated encounter with the *Chesapeake* outside Boston, as well as in other engagements during the War of 1812 and her voyage within the Arctic Circle in the summer of 1807.

An unusual, and especially valuable, feature of this journal is that it was kept by a seaman. Edward Pritchard gives a vivid self-portrait near the beginning of the journal, showing that although he described himself as being a midshipman he was by no means a youthful scion of the upper classes as midshipmen at this period so often were. He describes how, earlier in his career, he had been taken prisoner by a French privateer: "we arrived in... Prison in Gauduloupe and on our arrival there I met with... rough usage that thank god I was then 51 years of age I stood in my own Defence and came of victory with a man of 23 and the bully of the wholl of the Prisoners which consisted

of about 400/ the cause of the Disput arose by him shifting my and messmates things whilst we were in the Taproom going to have some grog and when I came to ask him why he done so he gave me the greatest of Abuse and was going to handel me roughly but I settled him in four Rounds to the great satisfaction of all my fellow Prisoners".

A muster of the *Shannon* taken on 1 November 1810 lists Edward Pritchard as born at Brixham [sic], aged 51 and serving in the capacity of 'yeoman sheets' (see H.F. Pullen, *The Shannon and the Chesapeake*, 1970); yeomen ranking as mid-grade petty officers with two aboard each ship, the senior being the Yeoman of the Sheets, the junior the Yeoman of Powder Room.

His memoranda have been entered into a pre-bound stationer's volume, with paper dated 1808 (watermarked 'Dusautoy & Rump [papermakers of Lyng, Norfolk]/ 1808'). While some of the early entries (as in the one quoted above) must have written up in retrospect, as indeed their retrospective style indicates, the bulk of entries appear to date from not long after the events they describe, and were presumably written up during spare moments while on board the *Shannon*; as for example in the routine entries for 16 and 25 November 1809: "16/ got Dereck rigged and got the stump of the Bowsprit out/ the remainder of the Month employed in Painting ship and waiting for our Bowsprit/ 25/ got our New Bowsprit in and got some fowls on Board for the Admiral which had sailed from Traffliger" (a word he clearly pronounced in the same manner as Nelson). While most of the journal appears to be in Pritchard's own hand, another takes over after his description of the taking of the *Chesapeake*, the latter possibly writing from dictation. Further entries, comprising popular verse and the like, were made by Thomas Pritchard, to whom the book was given in 1841. Similarly, the watercolours appear to have been the product of Pritchard's spare time while on board the *Shannon*; the paper of the volume bearing the watermark 'O & P/ 1807'. As quite a few feature the *Shannon* itself, even when depicting events that Pritchard witnessed from on board the ship, they are clearly imaginative reconstructions rather than eye-witness records; albeit valuable as the testament of a humble sailor serving on board probably the most famous frigate in British maritime history.



5

5

AMERICAN WAR OF 1812 – CHESAPEAKE AND SHANNON

Printed document with manuscript insertions, signed by Captain Broke of the *Shannon* and others, certifying to the Directors of the Chest at Greenwich that on 1 June 1813 during the “Engagement with the United States frigate Chesapeake” Alexander McClennan, private marine, first class, was wounded on board His Majesty’s “Ship Shannon” by receiving “a severe blow of the head from a splinter or wad producing concussion of the brain, squinting of the Left eye And slight deformity of face”; signed by Philip Bowes Vere Broke as Captain (“PBV Broke”), Provo William Parry Wallis as Lieutenant (“Provo Wm Py Wallis”), Henry Gladwell Etough as Sailing Master (“HG Etough”) and Alexander Jack as Surgeon (“Alex.r Jack”), also giving details of McClennan’s birthplace, age and appearance, 1 page, edges neatly trimmed, guard verso, small 4to (c.130 x 140mm.), [Halifax], 30 June 1813

£1,000 - 1,500
 €1,200 - 1,700

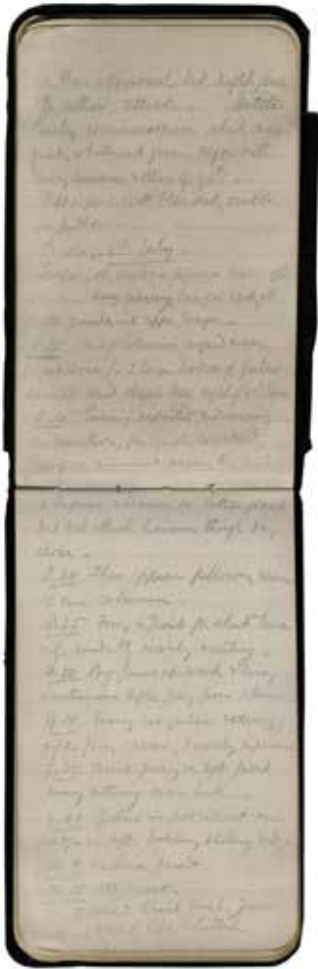
‘HIS MAJESTY’S SHIP SHANNON... ENGAGEMENT WITH THE UNITED STATES FRIGATE CHESAPEAKE’; a document signed by ‘the worthy victor of the finest single ship action in the history of naval warfare under sail’ (Andrew Lambert, *ODNB*).

The *Chesapeake* was one of the six original US heavy frigates which spectacularly out-performed their British equivalents during the War of 1812. In Captain Broke’s *Shannon*, however, she famously met her match. While her crew had been hastily assembled during her stay in Boston Harbour, Broke’s had been trained to a high degree of readiness: ‘At great pecuniary loss to himself and the ship’s company, he carried out a resolution to make no prizes which would entail sending away prize crews, and so weakening his force, and most of the ships captured were therefore burnt. He took extraordinary pains to train his men, especially in gunnery. While the custom then was never to cast the guns loose except for action, Broke introduced systematic training, and every day in the week, except Saturday, the men, either by watches or all together, were exercised at quarters and in firing at a target, so that they attained an unprecedented proficiency’ (Lambert): ‘a more destructive vessel of her force had probably never existed in the history of naval warfare’ (Peter Padfield, *Broke and the Shannon*, 1968, p.151).

Captain Lawrence of the *Chesapeake*, by contrast, had experience only of atrocious British gunnery, which had earlier earned him an easy victory over the *Peacock*. The Boston crowds treated the duel between the two ships as a public spectacle with many pleasure boats sailing out to watch and celebrate. The battle lasted about fifteen minutes, ending with Broke leading a boarding party onto the *Chesapeake*. Casualties on both sides were terrible, with Broke being seriously wounded, and Lawrence mortally so, famously exclaiming as he was carried below ‘Don’t give up the ship’.

Broke’s three fellow signatories are all of note. Second Lieutenant Provo Wallis had taken temporary command of the *Shannon* after Broke had been wounded and the first Lieutenant killed; and it was he who had the honour of towing the *Chesapeake* into Halifax harbour. (Wallis rose to become an admiral of the fleet and because he had held command during the French Wars, was allowed to retain his place on the active service list. This he did until he died, an admiral of the fleet, a couple of months before his hundred and first birthday in 1892.) Broke acknowledged Etough’s services in his despatch to the Admiralty after the battle: ‘To Mr. Etough, the acting Master, I am much indebted for the steadiness with which he conned the ship into action’ (John Marshall, *Royal Naval Biography*, 1823, Philip Broke, p.377). The Surgeon, Alexander Jack, treated Broke’s wound; his medical and surgical journal for the *Shannon*, begun the day our certificate was issued, is at the National Archives: McClennan is listed in this later record as having been put on the sick list on 19 August and discharged the following day to Halifax Hospital (ADM 101/120/3A, fol.6-7). Jack was later to serve as surgeon superintendent on the convict ship *Caledonia* bound for Van Diemens Land.

The Chatham Chest had been established in 1590 and comprised an actual chest into which seamen made contributions from their pay and from which pensions were paid. By 1814 its charitable functions had been merged with those of Greenwich Hospital and the chest withdrawn from use: it is now on display at the National Maritime Museum.



6

6 •

ANGLO-ZULU WAR, RORKE'S DRIFT & CETAWAYO

Diary of Major Henry Sparke Stabb, deputy assistant quartermaster-general of the 2nd Division, 32nd (Duke of Cornwall's) light Infantry (later staff officer to Colonel Whitehead), written in pencil in a field notebook, covering his time in Zululand, including a minute-by-minute account of the battle of Ulundi on 4 July 1879 ("6.20. 2 large bodies of Zulus seen... 8.35 Firing in front for short time... 8.50 Big guns at work & heavy & continuous rifle firing from column... 9.10 Enemy everywhere retiring, rifle firing ceases, cavalry in pursuit... 9.40 Zulus in full retreat on ridge on left. Artillery shelling ridge... 10.15 All quiet. 11.5 Round Kraal fired. Zulus retired to top of hill... 11.25 Bullers men in gallop to Kraal... Rode over battlefield saw many corpses but think report exaggerate enemy's losses (about 700-1000 probably) our loss...12 men killed, 82 officers & men wounded... About 500 of our men had been engaged, enemy estimated at 20,000 & a large reserve on hill top..."); the retreat of the 2nd Division to Fort Marshall and its aftermath ("No message yet from Cetawayo... What is now to be done, & how is it now to end?..."); a visit to Rorke's Drift on 21st July which he found "most satisfactory"; the hunt for and capture of Cetawayo, describing how the King spent a night at Fort Victoria under strict guard and departed the next day via a secret route; includes a pencil sketch of the square battle formation with note "35,000 oxen used, 12,000 died" and several pages of expenses and addresses, 59 leaves (3 leaves excised), small 8vo (140 x 90mm.), black calf, worn, pencil missing, Durban to Fort Victoria, 14 June to 3 September 1879

£3,000 - 5,000
€3,500 - 5,800

'6.20. 2 LARGE BODIES OF ZULUS SEEN... 9.40 ZULUS IN FULL RETREAT': An eyewitness account of the battle of Ulundi, an encounter with Cetawayo and a visit to Rorke's Drift six months after the famous defence.

The battle of Ulundi was the last major battle of the Anglo-Zulu War and the action which effectively broke the military power of the Zulu nation. As described in detail here, the British troops abandoned their usual 'thin red line' and formed themselves into a square formation with mounted troops covering the sides and rear. The Zulu regiments were therefore obliged to charge directly into "heavy and continuous fire" from rifles and shells, and could not get within striking distance, fleeing, as Stabb describes, to high ground where they were overcome. Chelmsford's men razed the royal kraal of Ulundi to the ground and forced the Zulu King Cetawayo to flee. On 29th August Stabb writes that he had word that Cetawayo had been captured, news which was apparently received with relief by his own people – as he notes "Prisoners say that Zulus are utterly demoralized... Everybody at Kraals seemed pleased when we told them of it saying 'we may now plough again'...". Two days later he received the King himself - "In evening Cetywayo came in under escort...passed night here... very dignified and collected – Fine, kingly looking man with very good eye, only about 45 years old..." and recounts an amusing retort from Cetawayo to the British soldiers gazing at him, "What are they looking at, a big fat man, only I have eaten bigger & larger ones..."

On his retreat from Ulundi, Stabb takes the opportunity to visit Rorke's Drift, a mere six months after the battle there; "Saw many skeletons of men (principally Zulus & natives) & horses, with no end of boxes, litter, tents, waggons, baggage, stores, Rocket shells etc still lying about... place very similar to description – kopjie 20000 yds in front of hill; high ground to left... Found...cap with badge of 24th which later carried away as trophy – Piles of letters & books torn Matthew bibles & prayer books all lying about... could only detect place of 2 graves... tools of all sorts, & shields in abundance but no assegais lying about..."

Stabb's last entry is on 3rd September 1879, shortly before he left Fort Victoria ("...dined & had my 2 remaining bottles of claret... disturbed night."). He was mentioned in dispatches and received the medal with clasps for his services in the Zulu War and in 1880 commanded the party that erected a memorial cross on the site of the death of Prince Louis Napoleon in June 1879 (he notes in our diary that he "passed dead Zulu girl about 2 miles beyond spot where Prince [Louis Napoleon] was killed, [and] saw place where occurrence took place"). He died in 1888 as Officer Commanding the Troops in Natal and Zululand. The notebook has remained in the family until now. It was digitised in 2019 by the KwaZulu-Natal Department of Arts & Culture Museum Service and a typescript is held in the Johannesburg Public Library (Strange Collection MSA535). See also Major Henry Stabb, *To the Victoria Falls via Matabeleland*, ed. Edward C. Tabler, 1967.

7 •

ARCHITECTURE - OXFORD

WILLIAMS (WILLIAM, of *Llandegai*) Oxonia Depicta sive Collegiorum et Aularum in Inclyta Academia Oxoniensi, engraved throughout comprising: title within architectural border, dedication leaf, index with list of subscribers (at end) and 63 views and plans (of which 62 double-page, one large folding split at fold), short tear to lower margin of title just touching image, old red pencil numeral on blank verso of plates, contemporary reverse calf, rubbed [Upcott III, 1107], folio (520 x 335mm.), Oxford, [1732-33]

£1,000 - 2,000
€1,200 - 2,300

Provenance

John Eytton, ownership stamp on title; by descent to present owner.

8 •

ARCHITECTURE

BUSBY (CHARLES AUGUSTIN) A Collection of Designs for Modern Embellishments Suitable to Parlours, Dining & Drawing Rooms, Folding Doors, Chimney Pieces, Varandas, Frizes, &c., 25 engraved and aquatint plates (including decorative title), of which 15 hand-coloured (as issued), publisher's green cloth, hand-coloured title label (to same design as title-page) pasted on upper cover [Abbey Life 9; Berlin Kat. 4000, with J. Taylor imprint], oblong 4to (220 x 268mm.), Edward Lumley, n.d. [watermarked "J. Whatman, 1833"]

£500 - 800
€580 - 930

"One of the prettiest pattern books produced during the Regency" (N. Bingham, *C. A. Busby: the Regency architect of Brighton and Hove*, 1991). As with the Abbey copy the title-page carries the imprint of Edward Lumley, but the designs bear the imprint of the architectural publisher J. Taylor, who first issued the book in 1808.



7

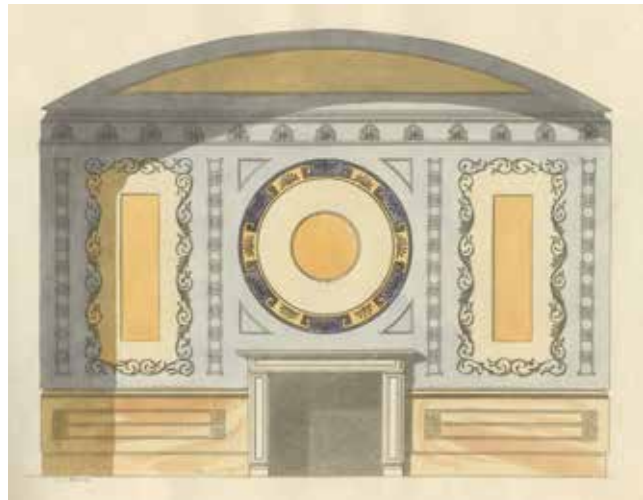
9 •

ARCHITECTURE

JONES (INIGO) The Designs of Inigo Jones, Consisting of Plans and Elevations for Publick and Private Buildings, 2 vol. bound in 1, FIRST EDITION, titles with engraved portrait vignettes, 109 plates (of 135) on 85 engraved sheets (of 97) by Hulsbergh, Foudrinier and Cole (comprising 21 of 24 double-page; one of 5 folding), engraved head and tail-pieces after William Kent, list of subscribers, lacks frontispiece, contemporary reverse calf, worn with some loss to spine [Fowler 162; Harris 385], folio (460 x 280mm.), William Kent, 1727

£500 - 700
€580 - 810

"The Designs of Inigo Jones is an impressive and important book. Yet oddly enough more influential than any single building depicted in it were its plates of doors, windows, niches, etc. These plates seem to have had a formative effect upon Gibbs's *Book of Architecture* (1728) and from that point on became a standard feature of eighteenth-century pattern books" (Harris).



8

Provenance

W. Wynne, armorial bookplate; by descent to present owner.

10 •

ARCHITECTURE

SMEATON (JOHN) A Narrative of the Building and a Description of the Construction of the Edystone Lighthouse with Stone, FIRST EDITION, engraved vignette on title, 23 engraved plates and plans (one folding, one plan trimmed within platemark but not affecting neatline), light toning mostly at edges, a few faint spots, modern red morocco gilt, g.e. [Skempton 1338], folio (520 x 350mm.), for the Author, by H. Hughes, 1791

£500 - 700
€580 - 810



10



11

11 •
ARCHITECTURE

SOANE (JOHN) *Sketches in Architecture. Containing Plans and Elevations of Cottages, Villas, and Other Useful Buildings with Characteristic Scenery...[with] Six Designs for Improving and Embellishing Grounds. With Sections and Explanations by an Amateur [George Parkyns], 2 parts in 1 vol., second edition, 54 engraved and aquatint plates, 4pp. publisher's advertisements at end, some spotting, half calf over marbled boards [Abbey Life 74; Harris 844], folio (412 x 283mm.), J. Taylor, 1798; Designs for Public and Private Buildings, FIRST EDITION, half-title, engraved pictorial title, 55 engraved plates, some spotting, "The North Devon Athenaeum, Barnstaple" stamp on title, spotting, modern half calf over marbled boards [Fowler 338], folio (488 x 290mm.), Priestley and Weale, 1837 (2)*

£1,000 - 2,000
€1,200 - 2,300

12 •
ARCHITECTURE

SOANE (JOHN) *Description of the House and Museum on the North Side of Lincoln's-Inn-Fields, the Residence of Sir John Soane, second edition, AUTHOR'S PRESENTATION COPY, inscribed "To The Rev. John Fellows with the author's Compts., June 1832. Not Published" on half-title, engraved frontispiece, 18 lithographed and engraved plates, some spotting, contemporary calf gilt, titled in gilt on upper cover, g.e., neatly rebacked to match, 4to, James Moyes, 1832; Designs in Architecture; Consisting of Plans, Elevations, and Sections, letterpress title, 38 engraved plates, contemporary boards, spine and corners refurbished, 8vo, J. Taylor, [c.1800, plates dated 1778] (2)*

£800 - 1,200
€930 - 1,400

Provenance

First work, John Fellows, presentation inscription from the author; Second work, John Walter Upward, early ownership inscription on title.



12

13 •
ARCHITECTURE

STUART (JAMES) AND NICHOLAS REVETT. *The Antiquities of Athens, Measured and Delineated, 4 vol., second ("New") edition, half-titles in volumes 1-3, engraved vignette on titles, engraved portraits of Stuart and Revett, 191 engraved plates, maps and plans (several double-page), some foxing and occasional offsetting to text, contemporary speckled calf, joints skillfully repaired [Fowler 340], folio (450 x 290mm.), Priestley and Weale, 1825-1830*

£800 - 1,200
€930 - 1,400

14 •
ARCHITECTURE

TATHAM (CHARLES HEATHCOTE) *Etchings, Representing the Best Examples of Ancient Ornamental Architecture; Drawn from the Originals in Rome, and Other Parts of Italy, During the Years 1794, 1795, and 1796, 102 etched plates (dated 1798-1800, 42 unnumbered watermarked "J. Whatman 1794", the others numbered watermarked with date 1801), 4-page list of subscribers, contemporary straight-grain Russia gilt, covers include border of single rule and acanthus roll tool enclosing central panel, Greek pattern gilt dentelles, g.e., spine ends chipped [Fowler 342], folio (470 x 285mm.), for the Author, 1799*

£800 - 1,200
€930 - 1,400

Tatham spent two years working on the 102 plates for *Etchings*, illustrating the best examples from the collection of his patron Frederick Howard, fifth earl of Carlisle. The work exerted an immediate influence on the arbiters of neo-classical taste, with almost a third of the 210 subscribers being architects and craftsmen.

Provenance

Charles Longuet-Higgins (1806-1885), bookplate. He was resident of Turvey, Bedfordshire, where he "restored the church (1852-4) and erected more than sixty comfortable cottages" (ODNB).



13



14

Aug. 22th. Received then of the said Com^{rs}
 five hundred pounds. being in
 further part of 5459. 15. 6.
 payable to his Grace the
 Duke of Albemarle in pursuance
 of an Ordinance of the Lords &
 Commons assembled in Parliament
 dated the 26 June 1660 and of
 a Letter of Request dated the
 29th Decem^r 1659
 Received
 Matthew Lock

15

BANKING AND GOVERNMENT – EDWARD BACKWELL

Banking ledger kept in person by Edward Backwell, containing well over six hundred original acquittances for payments received, over forty of which are signed by him (“per me Edward Backwell”), kept in one volume and two loose gatherings, the principal volume inscribed on the upper cover in a contemporary hand “Acquittance Booke from the xviiith of August 1660. to xxvth of December following [paraph]/ From xxvi December 1660 to the xliiith of February next In the [?] Paper [i.e. unbound] bookes” [*contractions expanded*]; the two unbound gatherings both inscribed in contemporary hands respectively on the upper wrapper “Arrears./ Acquittances determining the 23th of February 1660” and “Kings Account/ Acquittances determining the 23th of February 1660”, c.100 pages, some usual dust-staining and other signs of use, some later leaves roughly torn out and two now loose, original white ruled vellum, narrow folio (c.480 x 180mm.), Excise Office, London, 18 August 1660 to 16 March 1661

£20,000 - 40,000

€23,000 - 46,000

‘4800 PAYABLE TO MEE PER ORDER OF THE COMMONS HOUSE OF PARLIAMENT’ – THE NEWLY-DISCOVERED LEDGER OF A BANK ESTABLISHED OVER THREE DECADES BEFORE THE BANK OF ENGLAND, which acted as paymaster of both the House of Commons and the Excise. The ledger kept in person by Edward Backwell who is widely regarded as the founder of the modern banking system. The historian of banking, R.D. Richards, describes his business as ‘undoubtedly both the central or reserve bank and the clearing house of the post-Restoration period. It was the indispensable precursor of the Bank of England, a precursor which was of paramount importance in this outstanding era of English economic expansion’ (The Early History of Banking in England, vol.30, 1929, 2012 reprint, p.30). It is not for nothing that Thomas Speed, listed in these accounts as Backwell’s “Cashier General”, went on to become Chief Cashier at the Bank of England and the first man authorised to issue what are now known as bank notes. Furthermore, our ledger was kept under Backwell’s direct personal supervision, having been signed by him in many places (“Per me Edward Backwell”), and bearing annotations by him as to the arrangement of entries.

Nine of Backwell’s customer ledgers were known hitherto, all later than ours and kept in a scribal hand throughout. They were recently inscribed on the UNESCO ‘Memory of the World’ Register, as one of twenty manuscripts or archives selected for the second year of the United Kingdom Register, along with Charles I’s death warrant and the Bill of Rights. In UNESCO’s own words: ‘On 23 May 2011 twenty items and collections became the second round of inscriptions to the UK Memory of the World Register, a list of documentary heritage which holds cultural significance specific to the UK./ The ledgers of the goldsmith-banker Edward Backwell are uniquely significant in documenting the finances of Restoration England and the birth of modern banking. They provide the earliest detailed evidence of the scale and sophistication of England’s emerging banking system, and the role of the City of London as the leading centre for international trade and finance... Edward Backwell was one of a score of men who in the middle years of the seventeenth century laid the foundations of the modern banking system... His ledgers are the earliest systematic set of banking records to survive in the United Kingdom, and are all the more important for being the records of one of the financial giants of his age. They predate the foundation of the Bank of England by over thirty years, yet show that banking was already fundamental to the City and the country’s economic life’ (<https://www.unesco.org.uk/2011-uk-memory-of-the-world-register/> [accessed 3 April 2019]).

Alderman Edward Backwell, of ‘The Unicorn’, Lombard Street, had been banker to the Commonwealth of England and was, after the restoration of Charles II, banker to the King and many leading figures of the Restoration period (including Samuel Pepys, who mentions in his diary more often than any other financier of the age). At the time

Backwell kept our ledger he held the offices of Prime Warden of the Goldsmiths Company, Alderman of the City of London, and Commissioner for Assessment, London (a post held from August 1660, the starting date of our ledger). What was known hitherto of his archive is listed by Orbell and Turton and comprises: ‘Customer ledgers (9) 1663-72; ‘Dunkirk’ ledger 1656-77; list of tallies 1668; payment instruction 1671’ (John Orbell and Alison Turton, *British Banking: A Guide to Historical Records*, 2017, p.61). Unlike the nine surviving customer ledgers, ours does not hold details of transactions with private clients (although many private individuals, some from humble walks of life, do feature in their capacity as employees of the state); nor, indeed, does it have anything like the scope or range of these massive volumes. But it is distinguished by two outstanding features which make it an especially valuable addition to the record and open up new avenues of research.

The first feature is that it confirms that Backwell did indeed act as banker to the government; and that in this respect, as in others, he was indeed performing some of the functions of a central bank fully three decades before the establishment of the Bank of England. Our ledger covers that part of Backwell’s business that dealt with the Excise (as opposed to the individuals covered in the nine customer ledgers). Up until the Civil War, the revenue of the state was identified with the personal revenue of the king: thus the struggle between parliament and crown, between the legislature and executive, as to who controlled the purse strings. But with the restoration of Charles II in May 1660 – the year covered by our ledger – this identification no longer existed. Money was still raised by what were called county assessments, a feature covered by our ledger; but additional revenue for the conduct of war and the like was obtained through loans from banker-goldsmiths, of whom Backwell was chief; allied to one major new tax, in the form of the Excise, which had been introduced by Long Parliament during the Interregnum.

Our ledger reveals that the central office for the Excise was run by Backwell and that he was financing what now would be considered a department of the civil service (the Excise part of what was from 1909 HM Customs & Excise or HMCE, since 2005 merged with the Revenue to form HMRC). Indeed a good deal of our ledger is taken up with detailed records of wages paid to employees of the Excise. The highest remuneration, £55, was paid to Thomas Speed “for my quarters Sallary ending this day as Cashier General”, the man who, as we have seen, went on to become Chief Cashier of the Bank of England in the year of its foundation. (An earlier entry shows Speed being paid £66-11s-9d “for Sallary unto mee & the Tellers for carrying on the worke of the Treasury”). A link to another great institution of the age is to be found in the ledger. Assisting Speed as “Accomptant for the Country” we find the mathematician John Collins, being paid £25 a quarter. He was to go on to serve as Henry Oldenburg’s unofficial mathematical correspondent at the Royal Society, to which he was elected in 1667.

Not only is Backwell running the finances of the Excise Office but he is also acting as paymaster to the great officers of state, paying at the order of the Commons stipends to the likes of George Monck, Duke of Albemarle, who only months earlier had ushered in the restoration of Charles II, and the King’s younger brother, James, Duke of York, afterwards James II. But his involvement with the House of Commons goes even further than this. He is its paymaster. In this capacity, we find him paying £500 to George Lowe “being soe much due & payable to the right honourable Sir Harbottle Grimstone Speaker to the house of Commons to bee by him disposed of to the Clerks of the house Sergeant at armes, &c. in pursuance of an order of the said honourable house dated the 13 of this instant”. He pays out £213 and £386 to John Owen “both sumes being for Stationers Ware delivered for the use of the right honourable the Commons assembled in Parliament and in pursuance of an Order of the said house”. While Lancelot Emot [Provost Marshal of Middlesex] receives £277-11s-4d “payable to my self and 6 more for Salary for attending the Speaker of the honourable the house of Commons assembled in Parliament in pursuance of an order of the said house dated the 13 of this instant”. He is also making regular payments to the retired



Speaker, William Lenthall, of monies owing him since 1648. The second remarkable feature of this ledger is that, unlike the nine customer ledgers which are scribal throughout, ours has been compiled under the personal supervision of Backwell himself, organised and annotated by him, and signed by him throughout – indeed, ours is the prime version, bearing the original acquittances signed by all those in receipt of disbursements, or their agents; and a legal document of considerable consequence. One to be locked in the safe and not for general use. A clear example of this is to be found in the first entry. This has been struck out (the untidiness with which it has been scored through strongly suggests that this has been done by Backwell himself). The deleted entry reads: “Received the 18 of August 1660 of the Commissioners of Excise London three hundred & three pounds seaven shillings & tenpence being in further part of 4800 payable to mee per Order of the Commons house of Parliament dated the 30 of June 1660 I say Received”. This has been subscribed and signed by Backwell himself: “Per me Edward Backwell”. Having scored through the main entry, Backwell has further scored through his subscription and signature in order to render them illegible (or at least of no legal validity); and made and initialled a note below in his own hand: “This Receipt transferred to the former acquittance Booke/ EB”.

Our newly-discovered ledger throws fresh light on the previously-known ledgers, in much the same manner that a newly-discovered composer’s draft might shed new light on a completed full score; while lacking the sheer range and comprehensiveness of the finished product, it gives us a precious glimpse of Backwell at work, augmenting the work of his clerks – deleting entries and transferring entries to other ledgers – and signing acquittances in person.

This is a document of considerable significance, not just to the history of banking at the dawn of the financial revolution that was to feed into and enable the industrial revolution, but to the history of the British state, at a time when so much of what we regard as the modern world was coming into being. It is indeed extraordinary that such a document should have only have just come to light. It holds something of the same charge as another contemporaneous record that came to light only recently and appeared for sale in these rooms, namely, the records of the Royal Society kept by Robert Hooke who was, one might opine, to science what Backwell was to finance, in an age when science and technology were coming together through the medium of finance to create the age in which we live today.

(For an appendix, listing the contents of the ledger, visit www.bonhams.com/25356/15.)

CAMPBELL-ORDE FAMILY OF ARGYLLSHIRE

The remaining estate and personal papers of the Campbell-Orde family of Kilmory House, Argyllshire, dating from the mid-eighteenth to the early twentieth centuries, an extensive collection loose and in bundles, contained in seven tin trunks, comprising:

(i) Collection of family correspondence, notes and personal papers including a small quantity of correspondence to Peter Campbell relating to the family's estates in Jamaica c.1800, group of letters labelled "from Jane, Lady Orde, first wife of Sir John Orde regarding Kilmory", correspondence between Sir John Powlett Orde, 2nd Bt. and his son John William Powlett Orde of the Royal 42nd Highlanders, Bermuda and Prince Edward Island, bundles of student notes dated 1818, several bundles of loose recipes ("Mildew Prevented in Cotton Canvas", "Mr Souths mixture for Cholera 1855"), family trees and genealogy, various notebooks ("wine notes 1798")

(ii) Financial and estate papers, including account books ("Lady Bolton's 1807" and "Old accounts of Miss Caroline Campbell"), house book 1821, coachman's book dated 1842 ("Comb & brush... sponge & leather... harness & blacking..."), bundles of household receipts dating from 1740's onwards, bank books, share certificates, bundles of bonds dating from the 1750's; with legal papers regarding land and property, marriage settlements and wills dating from mid-18th century onwards, bundles of indentures (including an indenture signed by John Orde and Eliza Campbell, 1820), conveyance for the Holland Plantation, Jamaica, copy of the will of Admiral Sir John Orde; ground plans of Kilmory House, plans for estate cottages and a loch, inventories ("Property of John Yorke Esq, Feb. 1813"), bundles of late 19th century crofters' deeds, letters and agents accounts

(iii) Papers of Sir Arthur John Campbell-Orde, 4th Bt., relating to his service in the 2nd Battalion The Queen's Own Cameron Highlanders, the Lovat Scouts Imperial Yeomanry and the South Argyll Volunteers, with various maps and papers relating to the Boer War and the First World War; with four military commissions signed by Queen Victoria, dated 1842, 1848, 1891 and 1903

(iv) Quantity of printed and other ephemera including newspapers, Eton College list 1842, advertisements, auction catalogues, local maps etc.

£1,500 - 2,000
€1,700 - 2,300

Sir John Powlett Orde, 2nd Bt., only son of Admiral Sir John Orde, a former Governor of Dominica, inherited Kilmory House in 1829 on the death of his wife Eliza Campbell whose father, Peter Campbell, owned extensive estates in Jamaica (his papers sold in our sale of 15 June 2016, lot 120 and 9 November 2016, lot 116). He immediately embarked on a major programme of rebuilding and renovation of the house and estate, decorating the interior in the Chinese style and reputedly appointing William Jackson Hooker of Kew to remodel the grounds. He was succeeded by his son Sir John William Powlett Orde who obtained the Royal Licence in January 1880 to assume the surname of Campbell-Orde. The house passed out of the family in 1938 and is now the headquarters of the Argyll & Bute District Council.

COSTUME

A large collection of nineteenth century pen, coloured ink and wash drawings of historical costumes, *approximately 500 illustrations (mostly tracings, of which upwards of 250 fully hand-coloured), many uncoloured ink, grey wash or pencil drawings, several original engravings (see footnote), printed matter, and a few manuscript notes (one marked "Introduction" on paper watermarked "1831", one with small diagrams and colour trials), most captioned, mostly tipped onto approximately 500 loose leaves, some grouped in old paper fold-over wrappers ("Priest's Garments", "16th Cent.", etc.), 4to (280 x 230mm.), [mid-nineteenth century]*

£600 - 800
€690 - 930

A lively assemblage of original pen and coloured ink drawings of historical costumes, from the thirteenth to seventeenth centuries, derived mostly from both British and French sources. These include Henry Shaw's *Dresses and Decorations of the Middle Ages*, Nicolas Xavier Willemain's *Monuments français*, and costume works of James Robinson Planché, and Auguste Racinet. Engraved material includes: Wenceslaus Hollar. Summer; Autumn; and Winter, three (of 4) engravings from his Four Seasons suite, c.1641; Sebastian Le Clerc, *Divers costumes français du règne de Louis XIV*, complete suite of 20 costume engravings (including title), c.1700. Well executed, mostly tracings, it seems likely these were made with a view to a future publication.

EROTICA

NAFZAWI (UMAR IBN MUHAMMAD). Cheikh Nefzaoui. [The Perfumed Garden] Traduite de l'Arabe par M. le baron R***, capitaine d'état major, LIMITED TO 35 COPIES, *this copy numbered "29" in ink, lithographed calligraphy throughout, blank frontispiece with distinctive watermark of a phallic butterfly in Arabic calligraphy, cipher on title printed in gilt, 14 lithographed plates printed on grey-blue paper (with tissue guards), numerous illustrations in the text, crushed orange morocco gilt by R. Petit (signed on upper dentelle), covers with 3-line fillet border, inner panel of 3-line fillet with convex corners, crescent moon and star symbol in each corner, spine tooled with withe crescent and star symbol in six compartments within raised bands, g.e., with metal catch lock, cloth-backed marbled chemise and slipcase (short split at 2 edges) [cf. Gay-Lemonnyer II, 696, erroneously calling for 15 plates], 4to (262 x 188mm.), [Algiers, for Auguste Regnault], 1850 [but 1876, dated 22 February 1877 in Arabic on errata]*

£2,000 - 4,000
€2,300 - 4,600

A FINE COPY OF THE VERY RARE FIRST EDITION OF THE FIRST TRANSLATION FROM THE ARABIC of "The Perfumed Garden", the celebrated fifteenth-century manual of erotology, printed in an edition of 35 copies, with a suite of lithographs, in a fine French morocco binding. Auguste Regnault's translation formed the basis of subsequent translations into European languages, including that of Richard Burton into English in 1886.



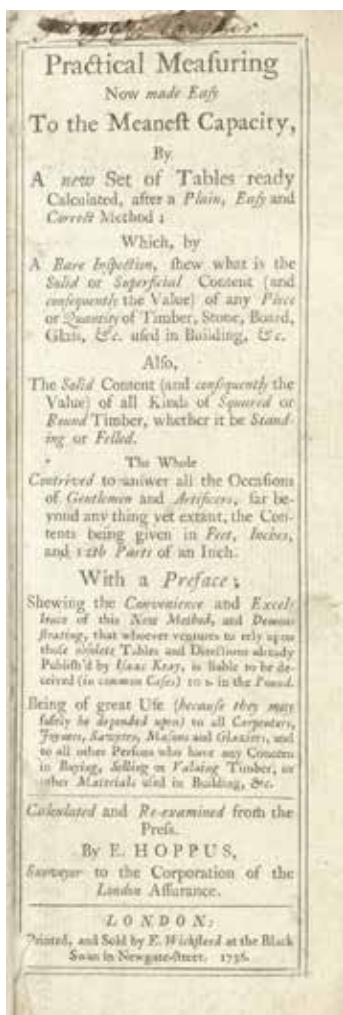
17



16



18



21

19

GORDON (CHARLES GEORGE)

Autograph letter signed ("C.G. Gordon"), to Mr Penman of the Gravesend Ragged School, headed "The day of your School treat", assuring him "...I do daily twice pray for the welfare of this school...", describing his life in Romania and the area's troubled history; and pining for his beloved Gravesend ("...You see the same careful loving mothers., the same careless happy Russian Willie Websters running about, as in Gravesend, the Lord's ways are all equal, and to Him, they are as much valued as the greatest in the world, and thus seeing them makes me think of your flock..."), 4 pages, on mourning paper, browned and split (with old thread repairs), 8vo, Galatz, 5 March 1872

£600 - 800
€690 - 930

Written while Gordon was serving at Galatz as British Representative on the Danubian Commission. Previously he had been posted at Gravesend to erect forts for the defence of the River Thames: before that he had served in China, where he earned the soubriquet 'Chinese' Gordon and a wide measure of fame. Whilst in Gravesend he devoted most of his considerable energies to ministering to the local homeless boys or 'scuttlers' as he called them, even taking them into his home, Fort House, which he turned into a school. At the request of his close friends, Frederick and Octavia Freese, he served on the Gravesend Ragged School Committee until his departure from the town in 1871 and would certainly have attended

the annual "School Treat" involving a tea, a procession with banners and an educational lecture. The recipient appears to have been W.G. Penman, of Gravesend, superintendent of the Sunday School, who was to serve as Joint Secretary of the Gravesend Gordon Memorial Fund and coroner for the town.

As with lots 247 and 248, this letter is sold to benefit Livability, a charity with its roots in the Ragged School system.

20 • GRANDVILLE (J.J.)

Scènes de la vie privée et publique des animaux, 2 vol., first edition in book form, half-titles, frontispieces, numerous plates throughout by Grandville, publisher's pictorial cloth gilt, g.e., Paris, J. Hetzel & Paulin, 1842--[DELORE (TAXILE)] Un autre monde, half-title and title printed in red, engraved frontispiece, 36 hand-coloured plates and numerous illustrations by Grandville, publisher's decorative morocco gilt, g.e., Paris, H. Fournier, 1844 (3)

£400 - 600
€460 - 690

21 • HOPPUS (EDWARD)

Practical Measuring Now Made Easy to the Meanest Capacity, FIRST EDITION, author's certification signature (worn) on verso of title, one engraved plate (without blank stub), part lost to one letter of imprint, early ink ownership struck through on title, pencil inscription of J.B. Purser (1869) on front free endpaper [ESTC T179483, 4 copies only; Harris 359], 1736; idem, second edition, author's certification signature on verso of title, folding engraved plate, without advertisement leaf, armorial bookplate of Peter Peckard (c.1718-1797, Master of Magdalene College, Cambridge), later bookplate of Philip Samuel, rebaked [ESTC T133665; Harris 360], 1738; idem, third edition "... Greatly Improved", author's certification signature on verso of title folding engraved plate (slightly shaved touching rule border), ownership inscription of Thomas Mitchell (1757) on title, small loss to extremities of spine [ESTC T133676, BL and Private Collection only; Harris 361], 1751; idem, fifth edition, folding engraved plate, lower cover detached, upper joint repaired [ESTC T44136, 2 copies only; Harris 363], 1759; idem, eighth edition, folding engraved plate, ownership inscription of Ino. Adcock, Leicestershire (1771) on front free endpaper [ESTC T174202], 1767; E. Wicksteed; idem, another edition, folding engraved plate, early inscription of Edmund Kitching, and later inscription of W. Rambord? on half-title, [ESTC T128241, 3 copies], for Messrs. Hawes, 1765; idem, another copy, ninth edition, variant with date on title-page, folding engraved plate, binding scuffed and worn [ESTC T78261; Harris 366; Kress 6798], J. and F. Rivington, 1771; idem, ninth edition, variant without date on title-page, folding engraved plate [UNRECORDED VARIANT, NOT ON ESTC], J. and F. Rivington, [?1771]; idem, tenth edition, variant with no date on title-page, folding engraved plate, ownership inscriptions ("Nov. 5th 1776, Matthew Bellen", and "Johnson How, July 31 1815") on front free endpaper, small loss to head of spine [ESTC N20506, 2 copies], J. and F. Rivington, [?1776]; idem, tenth edition (variant with date on title-page), folding engraved plate, covers worn [ESTC T117426], J. F. and C. Rivington, 1777; idem, twelfth edition, variant with no date on title, folding engraved plate, ownership inscription of Josiah Barrat (1787) on front free endpaper [ESTC T133672], J. and F. Rivington, [?1780], idem, twelfth edition, folding engraved plate, rebaked [ESTC N20676; Harris 369], J.F. and C. Rivington, 1790; idem, thirteenth edition, folding engraved plate, ownership stamp of N. Hudleston, of Malton inside upper cover [ESTC N20485], A. Law [and others], 1792; idem, thirteenth edition (variant imprint and date), folding engraved plate (creased), rebaked [ESTC T128240; Harris 371], T. Longman, 1795, contemporary calf, worn, narrow 8vo; and 56 others, Hoppus' Practical Measuring, printed in London, Derby, Manchester, Edinburgh, York, Denbigh (in Welsh, 1816) and elsewhere, ranging from 1803 into the twentieth century (70)

£600 - 800
€690 - 930

Edward Hoppus was a surveyor to the London Assurance Corporation from 1729 until his death in 1739, and would have "been familiar with all the various branches of the building industry and thereby eminently qualified to compile a comprehensive and authoritative ready-reckoner of the measurements for building materials for use in assessing costs and making valuations" (Eileen Harris, *British Architectural Books and Writers 1556-1785*, 1990). *Practical Measuring*, first published in 1736, remained in print until the introduction of metrication in 1973. As a practical manual the early editions are rare, presumably used to a state of ruin, the earliest edition recorded by Kress being the ninth printed in 1771.

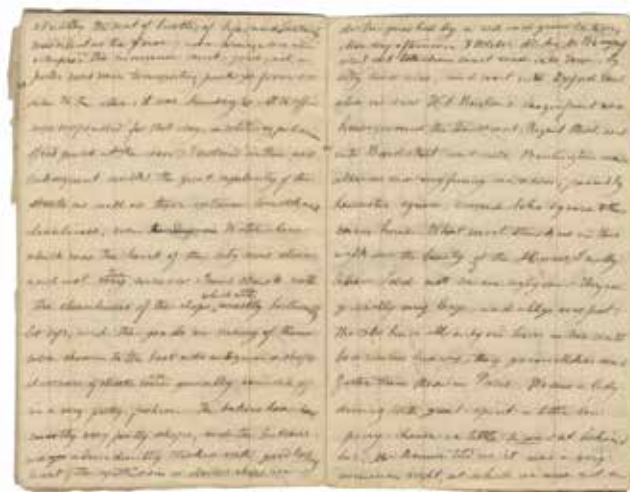
22 •
IRELAND

SMITH (CHARLES) *The Antient and Present State of the County and City of Cork*, 2 vol., FIRST EDITION, 13 engraved maps and plates (most folding, including panoramic prospects of the City of Cork, Kinsale, and Youghal, and large general map), letterpress list of subscribers and directions to binder, contemporary polished calf, spines gilt-tooled within raised bands, slightly worn at foot of spine on volume 1 but a FINE COPY, preserved in a purpose-made morocco-backed box, 8vo, Dublin, A. Reilly for the Author, 1750

£600 - 800
€690 - 930

23 •
LONDON, SOCIAL HISTORY AND COOKERY

Two volumes of social history, comprising: (i) Journal of a visit to London, kept, seemingly, by an English lady resident in France on her first visit to London, describing the voyage over from Le Havre by steam ship ("...listened to the rumbling of the Paddle wheels which shook us in my bed, and could almost fancy I was going in a railway...") in October 1849, lodging at 3 Gloucester Place, Camden Town; providing a series of sharply observed vignettes of the city: of its traffic ("...The Omnibusses... went much faster and were much better horsed than the french ones. The roads also macademized or paved with wood... We saw a lady driving with great spirit a little low pony-chaise, a little tiger sat behind her. Mr Benner told us it was a very common sight, at which we were not a little astonished. We saw a velocipede also going in the streets, to the great annoyance of omnibusses and other vehicles..."), local costume ("...even Buss coachmen conductors, lamp-lighters, sweepers etc wore the dress coat & silk hat..."), speculative building ("...We passed through new quarters with rows of charming houses called places or terraces, got up in the newest fashion & called villas or cottages, they however were not yet inhabited... Each of these new streets you would take for a main street in any town, so wide, so long & so clean are they. We had a distant view of the Model Prison & a Gas-factory. I saw four velocipedes going up Park-Street one after the other..."), railways and canals ("...We saw some constructions of viaducts for the Railway and a canal and basin along which several coal-barges, drawn by horses were slowly proceeding..."), shops ("...I saw some very nice cook-shops also supplied with every kind of rich & solid eatables also some very fine wedding-cakes & thick mock turtle soup in large basins. The fishmongers' shops looked very inviting as did the large opened lobsters that lay on the marble, displaying a solid mass of white meat..."), pauper funerals, brightly-lit arcades and shops, a blind man demonstrating braille, sandwich men ("...You will often see a man having a board back and front... walking patiently and monotonously backwards and forwards in the front of a house; sometimes, several men follow one after another with the same affiches..."), shopping expeditions to Oxford Street and environs, the Map Cave ("...16 or 18 views well worth seeing..."), the Soho Bazaar, and Christmas Day in the workhouse ("...On Christmas Day we went



23

to the Workhouse of our Parish (St Pancras) where we saw portions distributed to the inmates (1320) men women and children. We were all offered by the Matron a portly blooming woman in a black silk dress, and attendants large pieces of excellent Plum pudding which was taken from the rest of the Plum puddings that were smoking around on large tables... finally to the Upper Room where about 50 little children from 1 to 6 years old were assembled, some around a very large table in the middle, some using benches as tables and sitting on little low footstools, others again on the ground around a warm blazing fire. A good discipline prevailed among this little Troop who looked healthy and had little ruddy fat cheeks; they seemed much better than the men and women who were very pale and haggard..."), c.34 pages, kept in a pocket account-book, first leaves loose, marbled paper wrappers, torn, 8vo, London, 5 October 1849 to 1 January 1850

(ii) Recipe book, largely culinary with some medicinal, kept in several early 19th century hands, one employing phonetic spelling ("...A Costerd Pudden/ for a half pint basen a Quasrter of a pint of milk a lettel nutmeg sinimon an shouger an make it boal a lettel..."), many attributed, c.80 pages, in a contemporary green vellum clasped notebook, 8vo, 1818-1847 where dated

£600 - 800
€690 - 930

'I SAW FOUR VELOCIPEDES GOING UP PARK STREET ONE AFTER ANOTHER' – an account of a visit to early Victorian London, including a visit to the notorious St Pancras Workhouse for the distribution of plum pudding on Christmas Day. Such journals are most unusual, as contrasted to journals kept by the English sojourning abroad: indeed, our journal does indeed appear to have been kept by an English woman (or at least a native speaker) who usually lived in France and was coming home as if to a foreign country. The recipe book, by contrast, with its notes on such things as picking apples by full moon, is steeped in rustic lore.



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25

24

MUSIC

PUCCINI (GIACOMO) Autograph musical quotation signed ("Giacomo Puccini"), of the phrase 'Mi chiamano Mimi', three bars on a single stave, dated from Torre de Lago, 1 page, neatly folded at centre, traces of mounting verso, oblong 8vo (115 x 180mm.), Torre de Lago, 10 December 1905

£1,500 - 2,000
€1,700 - 2,300

'MI CHIAMANO MIMI' from *La Bohème*.

25

MUSIC

ROSSINI (GIOACHINO) Autograph manuscript signed ("G. Rossini") of his song 'Mi lagnerò tacendo', the upper stave marked "Canto" and the lower two "Piano Forte", 1 page (originally two oblong album pages, subsequently pasted over to comprise a single one, with traces of mounting to each overleaf), browned, especially at the edges, from acidic frame-backing, framed with a lithographed portrait after W. Dreser, 4to (overall c.335 x 255mm.), "Paris a 30 Avril 1834"

£2,000 - 4,000
€2,300 - 4,600

ROSSINI LAMENTS IN SILENCE: 'Rossini composed almost fifty different versions of Metastasio's text, some of which are full-scale songs, some no more than "album leaves". Rossini must have relished the irony of setting a text in which the poet "laments in silence" his "bitter fate" – he had, after all, consciously abandoned the theatre and condemned himself to a self-imposed silence' (Richard Stokes, note to the Hyperion edition, *Péchés de vieillesse*, vol xiii, Musique anodine, No 5, 2008). This particular version of the song differs, for example, from that written out by Rossini for the album of Louise Carlier in 1835 (Sotheby's, London, 28 September 2017, lot 60).

This manuscript comes from the collection of the owner's father, the film composer Riz Ortolani, a student of the Conservatorio Rossini di Pesaro, where a room is dedicated to his memory. He was married to the late actor and singer Katyna Ranieri.

26

MUSIC

VERDI (GIUSEPPE) Autograph letter signed ("G. Verdi"), to the opera manager Benjamin Lumley ("Caro Lumley"), telling him that he will be with him at three tomorrow afternoon; and asking him to let him know and name another time during the day if this does not suit, 1 page, slight browning, traces of mounting overleaf, 8vo, Paris, 1 February, docketed in another hand 1852

£800 - 1,200
€930 - 1,400

Written the day before the premiere of Alexander Dumas fils's *La Dame aux Camélias*, which opened at the Théâtre du Vaudeville on the evening of 2 February – the evening when, as Verdi tells Lumley, he will be unavailable. It was of course Dumas's play that inspired Verdi, who at the time was wintering in Paris with his beloved Giuseppina Strepponi, to compose *La Traviata* (although it is not certain which performance it was that Verdi saw).

The letter's recipient, Benjamin Lumley, has the distinction of being the first person to stage a Verdi opera in London, giving *Ernani* at Her Majesty's Theatre in 1845; and going on to introduce a total of eight of his works to London. However, the years between 1849 and 1852 marked a hiatus, with nothing at all by him appearing in London (see Massimo Zicari, *Verdi in Victorian London*, 2018, p.9). Indeed Lumley himself was in serious difficulties at this period; and soon afterwards fled his creditors and settled in Paris; with Her Majesty's Theatre closed down between 1853 and 1856.

27

NAPOLEON BONAPARTE

Document signed (“Napoleon”), being a brevet authorizing the pension of 200 francs to be paid to François Bouvier, counter-signed by the Arch-Chamberlain de Cambaceres; engraved imperial heading and text, with manuscript insertions, docketted on reverse detailing payment instalments, *on one skin of vellum, 320 x 412mm.*, Tuileries, 1 March 1808

£1,000 - 1,500
€1,200 - 1,700

Documents signed by Napoleon with his full signature are uncommon. The recipient of the pension had attended Napoleon in 1807 when he crossed the Alps – for what was to be the last time – at Mont Cenis.



27

28

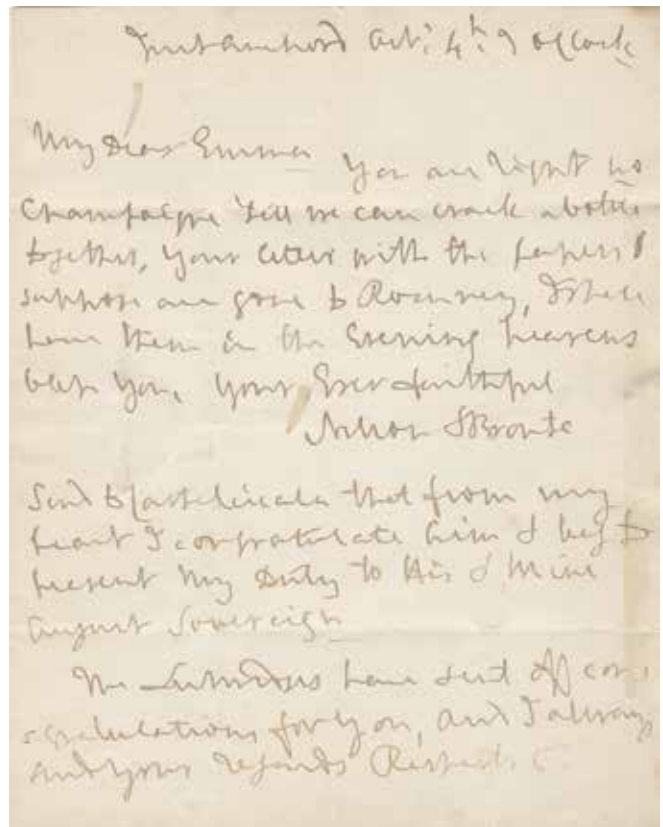
NELSON (HORATIO)

Autograph letter signed (“Nelson & Bronte”), to Emma Hamilton (“My Dear Emma”), headed “Just Anchored” and opening: “You are right no champagne ‘till we can crack a bottle together. Your letter with the papers I suppose are gone to Romney, I shall have them in the Evening heavens bless You...”; in a postscript he sends compliments to the new Neapolitan Ambassador and tells her that Admiral Lutwidge sends his to her; with franked autograph address (“Deal October Fourth 1801/ Lady Hamilton/ 23 Piccadilly/ London/ Nelson & Bronte”), seal in black wax of an antique lady in profile (as used on other of his letters to Emma), date-stamped 5 October 1801; with 19th century catalogue entry, *1 page with integral address leaf, seal-tear (affecting seal), traces of guard at right-hand edge and small traces of adhesive elsewhere, dust-staining, 4to, [HM Ship Amazon], Deal, 4 October 1801*

£4,000 - 6,000
€4,600 - 6,900

‘JUST ANCHORED... YOU ARE RIGHT NO CHAMPAGNE TILL WE CAN CRACK A BOTTLE TOGETHER’ – NELSON TO EMMA, written while waiting to be reunited after a long absence at sea; and while impatient to make his first visit to ‘Paradise’ Merton, the house where they planned to set up home together and into which Emma had only just moved. He was, in fact, to be delayed on board the *Amazon* for three weeks and did not get to set eyes on their new home until early in the morning of 23 October.

Their new home was to be festooned with portraits of Emma, as well as Nelson; in Lord Minto’s words ‘Not only rooms, but the whole house, staircase and all, are covered with nothing but pictures of her’. The reference in our letter to “Romney” might well be to the artist, George Romney, who had produced at least fifty pictures of Emma. By the time of our letter, however, Romney was living in retirement in Kendal. So, if it does refer to him, the chances are that Nelson was attempting to buy portraits from the artist’s stock. There is however an intriguing record of a portrait which was sold with the furniture from Merton long afterwards and which was rumoured to have been commissioned for the house, depicting as it does ‘a very young-looking Emma posing as Lady of the Manor’; the possibility being that Romney adapted an earlier portrait to hang at Merton (see Peter Warwick, ‘Here was Paradise: a Description of Merton Place’, *Newsletter of the 1805 Club*, 1995).



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31

FLORENCE NIGHTINGALE AND THE CRIMEA

Books from the Library of Hugh Small, author of *Florence Nightingale: Avenging Angel*, to whom we are grateful for information and quotes used in the text.

29 •

[NIGHTINGALE (FLORENCE)]

A collection of reports and other works on the Crimea, the Army and Sanitation, comprising: Report of the Commission of Enquiry into the Supplies of the British Army in the Crimea, 2 vol. including Appendix, (*the "McNeill & Tulloch" report, which Nightingale after the war set out to vindicate, only to find through statistical analysis that it was mistaken in its analysis of the cause of death in her hospitals*'), Harrison, 1855--Report of the Board of General Officers... into... the Reports of Sir John M'Neill and Colonel Tulloch, 2 vol. including Index, (*also known as the "Chelsea Report" which whitewashed the officers accused by McNeill and Tulloch*'), Index disbound, Eyre & Spottiswoode, 1856--First [-Fifth] Report of the Select Committee on the Army before Sebastopol, 6 vol. including Index, (*also known as the Roebuck Report or the Sebastopol Report, notable for its failure to condemn sanitation at Scutari despite widespread criticism including from Prime Minister Palmerston*'), First and Fifth Reports disbound and thinner, 1855, folio--DELAFIELD (RICHARD) Report on the Art of War in Europe in 1854, 1855, and 1856, additional hand-coloured lithographed pictorial title, 81 maps and plates (*many folding, some lithographed*), a few tears, occasional spotting, publisher's cloth, backstrip detached, 4to, Washington, 1860; and a quantity of others, by McNeill, Tulloch, Longmore and others (c.33)

£800 - 1,200

€930 - 1,400

A collection of official reports, pamphlets and other works relating to the Army in the Crimea, hospitals and sanitation. For a full list, please see Condition Report.

30 •

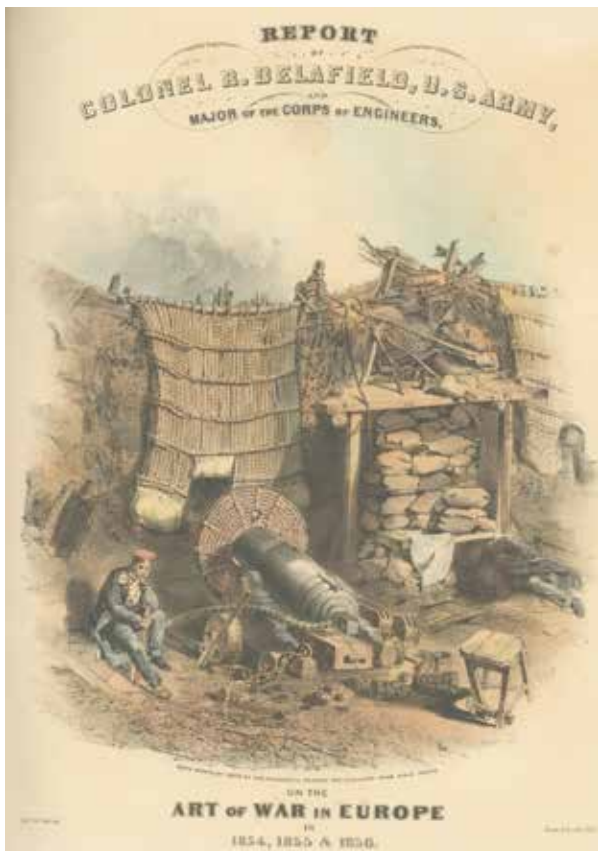
[NIGHTINGALE (FLORENCE)]

Report of the Commissioners Appointed to Inquire into the Regulations Affecting the Sanitary Condition of the Army, the Organization of Military Hospitals, and the Treatment of the Sick and Wounded; with Evidence and Appendix, 6 folding graphs, 5 folding lithographed diagrams printed in colour, contemporary 4-page part summary on House of commons paper loosely inserted, publisher's blue printed wrappers, upper cover and edges of lower reinforced with cellophane, folio, George Edward Eyre and William Spottiswoode, for her Majesty's Stationery Office, 1858

£400 - 600

€460 - 690

The scarce public report resulting from the investigation carried out by Florence Nightingale after the Crimean war. She arranged the questions, briefed the witnesses, and supplied her own evidence (albeit censored by Sidney Herbert). Pages 361-389 contain 'Answers to written questions addressed to Miss Florence Nightingale by the commissioners', and the report also includes the diagrams she developed with William Farr.



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31 •

NIGHTINGALE (FLORENCE)

Notes on Matters Affecting the Health, Efficiency, and Hospital Administration of the British Army, Founded Chiefly on the Experience of the Late War... Presented by Request to the Secretary of State for War, FIRST EDITION, AUTHOR'S PRESENTATION COPY, WITH AN AUTOGRAPH LETTER SIGNED, *sending the volume to Edward Marjoribanks, her banker at Coutts, tipped-in with the original addressed envelope, half-title, additional lithographed portrait by her sister of Florence and her owlet Athena, 6 lithographed plates (all but one folding, 'Diagram of the Causes of Mortality in the Army in the East' coloured, 'Plan of Skutari' with short tear but no loss), contemporary brown morocco by M.M. Holloway (signed on front turn-in), double gilt rule borders on covers and in spine compartments, g.e., rubbed at edges, 8vo (210 x 135mm.), Printed by Harrison & Sons, 1858*

£8,000 - 12,000

€9,300 - 14,000

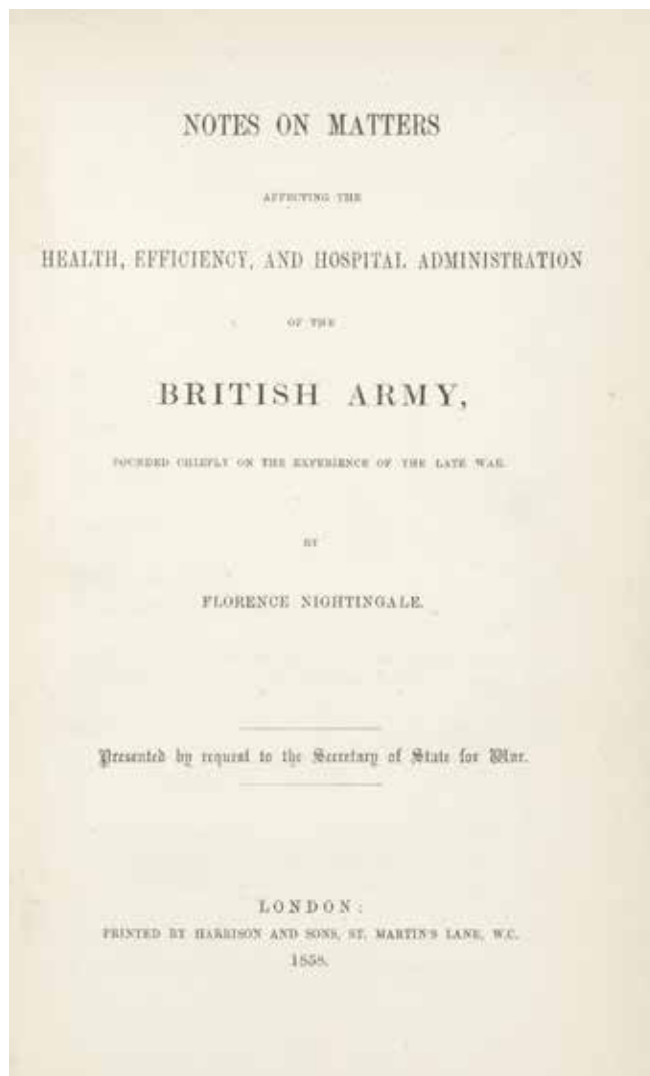
"SO MUCH ACTION WITHOUT DESIGN & SO MUCH DESIGN WITHOUT ACTION" - PRESENTATION COPY OF FLORENCE NIGHTINGALE'S RARE GROUND-BREAKING REPORT, WITH FINE PROVENANCE. Printed at her own expense for private circulation amongst a small circle of friends and influential people, this remarkable document, which uncovered the shocking statistic that 16,000 of the 18,000 deaths in the Crimea were not due to battle wounds but to preventable diseases spread by poor sanitation, proposed a radical overhaul of the British Army's administration, sanitation and nursing practices. Although never published, "its existence was not only responsible for the setting up of the Royal Commission but also for the nature of most of its recommendations. The reforms... spread far beyond the confines of the British Army and have revolutionized hospital practice throughout the world" (*PMM*). *Notes* also showed Nightingale to be a major innovation in terms of the use of detailed statistics and mathematical analysis to measure social phenomena.

The report came as the result of a meeting a year earlier between Nightingale and the Secretary for War, Lord Panmure, when the latter agreed to set up a Royal Commission with Nightingale's choice of Sidney Herbert as Chairman. The Commission published its own report containing detailed correspondence on the care of the sick and wounded, which Nightingale immediately incorporated in her own *Notes* at the very last moment. This explains the erratic pagination of the work, the additions being pages with Roman numerals.

The present copy was sent to Florence Nightingale's banker at Coutts and friend, Edward Marjoribanks: "You were one of my first protectors & have always been my steady friend./ I venture to send you a copy of a "confidential" Report of mine to the War Office... it is "confidential" really, & not to lie upon your table or be shewn to any one, please." When the Nightingale Fund was inaugurated in 1855 for the purpose of raising money to enable her to establish an institute for the training of nurses, Marjoribanks was one of five Trustees she nominated.

Provenance

Edward Marjoribanks Jr (1776-1868), autograph letter from the author sending him the book, and bookplate; Cecil Woodham-Smith CBE, 1896-1977, biographer of Florence Nightingale, book label; Hugh Small.



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NIGHTINGALE (FLORENCE)

Notes on Nursing: What It Is, and What It Is Not, FIRST EDITION, issue with 'The right of Translation is reserved' at foot of title, advertisements including 'Burke's... Peerage... for 1860' on endpapers, typed letter from Christie's inserted at rear confirming that the book was sold in 1997 by a direct descendant of Richard Monckton Milnes, publisher's pebbled cloth [Bishop & Goldie 4], Harrison, [1860]--GALTON (FRANCIS) Hereditary Genius. An Inquiry into its Laws and Consequences, FIRST EDITION, 2 folding tables, bookplate of Robert, second baron Houghton, Marquis of Crewe (same provenance as above), 2 folding tables, contemporary half calf, spine gilt, Macmillan, 1869--MARTINEAU (HARRIET) England and Her Soldiers, FIRST EDITION, THE AUTHOR'S COPY, SIGNED on the half-title, and with a loosely inserted autograph letter from Sidney Herbert ("I was only lately aware of your intercourse with Miss Nightingale on the subject of military Sanitary Reform... As regards the book England and her Soldiers I will do all I can to promote its circulation and perusal... Indeed it is a book for authorities rather than the men"), 3 folding mortality diagrams (one coloured, spotted), publisher's decorative cloth gilt, Smith, Elder 1859--HUNTER (WILLIAM WILSON) Rulers of India. The Earl of Mayo, PRESENTATION COPY FROM FLORENCE NIGHTINGALE, inscribed on front free endpaper "Urith on her wedding day_to leave for India/ With Aunt Florence's love and fervent good wishes/ Florence Nightingale, London Feb. 16/99", folding map, portrait, publisher's cloth, Oxford, Clarendon Press, 1892, 8vo (4)

£800 - 1,200

€930 - 1,400

A fine group of association copies, comprising: a first edition of *Notes on Nursing* from the library of a descendant of Richard Monckton Milnes, Florence Nightingale's persistent but ultimately rejected suitor; Francis Galton, *Hereditary Genius*, from the same library; a book inscribed by 'Aunt Florence' as a wedding gift for Mary Urith F. Coltman (1869-1930, younger daughter of her first cousin Bertha), who was an active supporter of district nursing and founder of the Queen's Nursing chapter in Fulham; and Harriet Martineau's own copy of *England and Her Soldiers*, a work "Written to help Miss Nightingale" (Leslie Stephen in *DNB*), in fact ghosted and subsidised by Nightingale to popularise her theory that Scutari was a death-camp.

[NIGHTINGALE (FLORENCE)]

HUGHES (AMY) Practical Hints on District Nursing (Burdett Series, No. 1), *third edition, half-title with list of books on verso, advertisements on endpapers and at rear, publisher's brown cloth, 8vo, Scientific Press, [1898]*

£400 - 600

€460 - 690

Florence Nightingale would not allow her significant contribution to the book to be acknowledged, and it is not noted by bibliographers, but she did allow Hughes to dedicate the book to her, a rare endorsement. Their correspondence is preserved in the Wellcome Institute and the British Library, and reveals that Nightingale made important corrections to the proof (advising for example that milk should not be boiled but rather heated to just below boiling point, in order to preserve its nutrients) and supplied information on aseptic as well as antiseptic surgery.

Amy Susan Hughes (1856-1923) was herself a pioneering organiser of district nursing, and is included in the Oxford DNB. She trained at the Nightingale school at St. Thomas's, and when Nightingale interviewed her on graduation she told Hughes to work in district nursing. "This was a great surprise to me" wrote Hughes, "as I am hoping eventually to become a sister in the hospital. But Miss

Nightingale described the opportunities and openings for national welfare in such an inspiring way I felt I must accept her decision." A successful career in district nursing culminated in her being elected to Westminster city council in the municipal elections of 1919 and 1922, representing Victoria ward and serving on the council's housing, public health, and maternity and child welfare committees. A portrait photograph of Hughes appears in *Florence Nightingale, Avenging Angel*.

Other Properties**NIGHTINGALE (FLORENCE)**

Autograph letter signed ("Florence Nightingale"), to Captain Frederic Brine of the Royal Engineers, thanking him for his "kind recollection of us & the part we were privileged to take in our Country's late glorious calamity" which has touched her "very deeply", and which she feels will please Mrs Shaw Stewart "who superintended, during all our heaviest time, actively & efficiently at the same Castle Hospital on Balaklava Heights" and praising the Royal Engineers for their contribution towards "the struggle for the freedom & national life of half the world" ("...I believe that we had to thank you for the erection of the Cross in question at Balaklava..."); and confessing to the crushing sense of responsibility she feels: "As to our poor fellows, who endured so patiently, all that belongs to their Memory & their Cause must be a sacred thing to us for ever - I feel that I have been such a bad Mother to them to come home & leave them in their Crimean graves - Nothing is so interesting to me as a recollection of our brave dead and a suggestion of what may still remain to be done for our Army"; with autograph envelope, addressed to Brine at Curragh Camp, stamped and postmarked and docketed "Miss Nightingale", 4 pages, very minor dust-staining to last page but overall in fine, fresh condition, envelope with some wear, 8vo, 30 Old Burlington Street, 24 November 1856

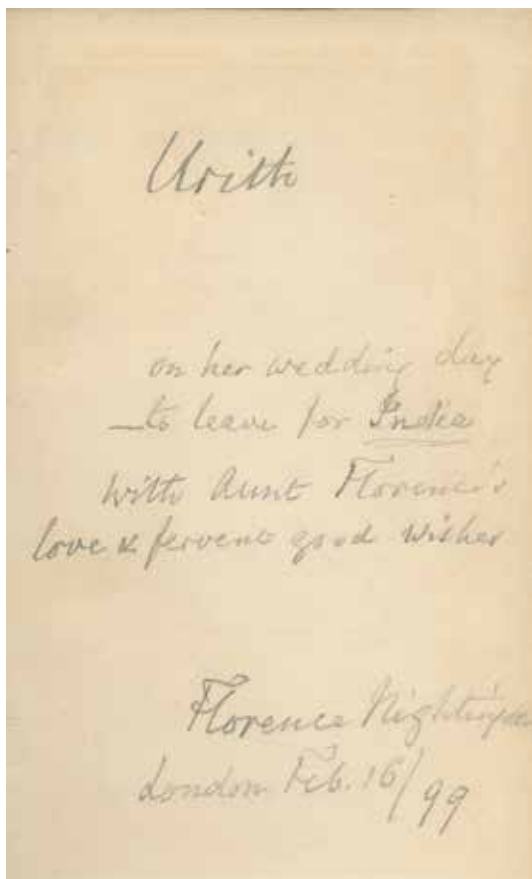
£1,500 - 2,000

€1,700 - 2,300

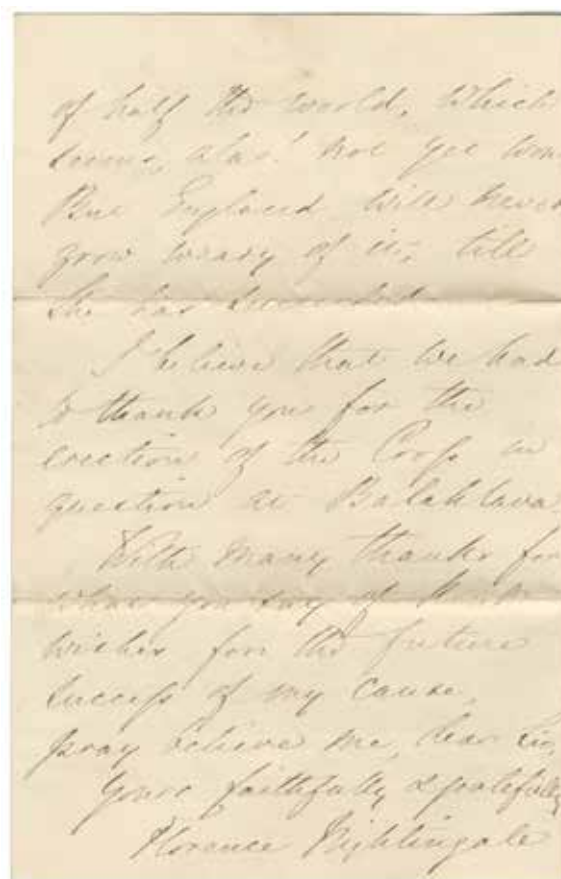
'I FEEL THAT I HAVE BEEN SUCH A BAD MOTHER TO THEM TO COME HOME & LEAVE THEM IN THEIR CRIMEAN GRAVES'. This extraordinary letter dates soon after Florence Nightingale's return from the Crimea that July, and while she was agitating for action to be taken to avoid future disasters such as she had witnessed. An undated private note to herself, assigned by her editors to the end of the year, voices much of the same concerns as our letter: 'Oh my poor men who endured so patiently. I feel I have been such a bad mother to you to come home & leave you lying in your Crimean grave... But if I could carry any one point which would prevent any part of the recurrence of this our colossal calamity... then I should have been true to the cause of those brave dead' (*Ever Yours, Florence Nightingale: Selected Letters*, edited by Martha Vicinus and Bea Nergaard, 1989, p.171).

The recipient, Captain Frederic Brine RE, was himself a veteran of the Crimea, and our letter appears to have been written in acknowledgement of a handsomely illustrated book Brine wrote with a fellow veteran, Captain John Colborne (son of the general), entitled *The Last Of The Brave; or Resting Places of Our Fallen Heroes in the Crimea and at Scutari* (1857). Jane Shaw Stewart, to whom our letter also refers, had served as Nurse in Charge of the Castle Hospital at Balaklava.

Florence Nightingale's last act before leaving the Crimea in the general evacuation of July 1856 was to supervise the erection, by Captain Brine's engineers, of the great marble cross that stood twenty-foot high by the Castle Hospital on the Balaklava Heights. Upon it she had the words inscribed, in English and Russian: 'Lord, Have Mercy Upon Us/ Gospodi Pomilori Nass'.



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35

NIGHTINGALE (FLORENCE)

Autograph letter signed ("Florence Nightingale"), to Dawson W. Turner, DCL, asking for his forgiveness – "Pray excuse a poor woman overwhelmed with business & illness for not having acknowledged sooner your kind note & your 'Broad Sheet' – and thanking him for his goodness "& Mr James Paget's valued remembrance of me"; together with a copy of *Times* obituary, 1 page, traces of mounting on verso, just showing through, 8vo, London, 4 June 1870

£800 - 1,200
 €930 - 1,400

'A POOR WOMAN OVERWHELMED WITH BUSINESS & ILLNESS': a harassed Florence Nightingale responds to one of her admirers. Turner's so-called "Broad Sheet" was his *Rules of Simple Hygiene* (1869), which was published in folio.

Included in the lot is the final page of an autograph letter by Florence Nightingale to the distinguished surgeon Sir James Paget, comprising her subscription and signature ("Florence Nightingale") followed by an initialled postscript ("FN"). This contains a sly dig at the male of the species: "I should like you to see my two Persians. Thomas is, as you predicted, impertinent, daring & the handsomest kitten ever seen – His sister is discreet, much more intelligent, & though retiring, much more active". With it is a covering letter, dated 14 May 1870, in which Paget forwards it to Turner for his collection: "I hope this piece of a letter will do – It relates to the two cats which some gentleman gave to Miss Nightingale, with the assurance that the whole energies of her life might be well devoted to the Persian variety – The letter was written about 1865". (Paget and Turner were both born and brought up at Great Yarmouth, Paget in 1814 and Turner in 1815; Paget as a young man being, like Turner's father, a keen botanist).

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.

36

PANORAMA - SOUTH COAST

HAVELL (ROBERT, Junior) *Costa Scena* or a Cruise along the Southern Coast of Kent, hand-coloured aquatint panorama after "a drawing taken from nature by Robt. Havell, Junr.", complete with engraved title caption and 62 numbered scenes (from Greenwich to Calais), small tear at foot of scene 1, and vertical tear at scene 37 (both repaired) but generally clean and bright colouring, original boxwood drum with original title label ("Costa Scena") with allegorical scene depicting Britannia (with medallion of the dedicatee George IV) and Neptune, [Abbey Life 490; Gee Sporting Panoramas 7, "a beautiful panorama 18 feet long"; Prideaux, p.339.], total dimensions approximately 82 x 5450mm., [Robert Havell & Son], March 1823

£2,000 - 3,000
 €2,300 - 3,500

A finely hand-coloured panorama recording the royal procession which King George IV led, setting off on 22 August 1822 from Greenwich, and proceeding all along the Thames estuary and the coast of Kent to Calais, the whole enlivened with shipping scenes against a clearly recognisable coastline. See illustration overleaf.



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37

PHOTOGRAPHY - MEN AND FIGHTING COCK

Two elderly gentlemen in breeches and embroidered waistcoats, one in a top hat standing holding a large cockerel, the other seated, *ambrotype on glass, by an unidentified photographer, 168 x 120mm., [1860s]*

£600 - 800
€690 - 930

Exhibited

“From Today Photography is Dead’. The Beginnings of Photography”, London, V&A Museum, 1972, No. 211a (“Two men with a fighting cock”).

38 •

SHIPBUILDING - “EMPRESS OF BRITAIN”

Q.S.S. “Empress of Britain” Built by Messrs. John Brown & Co. Ltd., Clydebank, for the Canadian Pacific Railway Co., *45pp. of text (interleaved, one blank loose), 9 large folding blueprint plans of each deck (190 x 1160mm., one with small loss at 2 folds), 7 folding blueprint plans of construction details (175 x 510mm.), all on stubs, original black morocco, gilt lettered “Q.S.S. ‘Empress of Britain’ on upper covers, worn at extremities, 8vo, [1931]*

£600 - 800
€690 - 930

Extremely detailed blueprint plans for the luxury ocean liner *Empress of Britain*, built between 1928 and 1931 by the John Brown shipyard, Clydebank in Scotland for the Canadian Pacific Railway. At 42,348 gross tons, with room for nearly 1200 passengers, the ship could cross the Atlantic between Quebec and Southampton in five days, Toronto-based *The Globe* newspaper hailing the maiden voyage (launched by the Prince of Wales) as “a historic event in the record of Canadian advancement”. In 1939 the ship was requisitioned for troop transport during the war, and sunk by a German U-boat in October 1940.

Provenance

John Brown & Company... Shipbuilding Department, purple ink stamp on title, with ink initials of an employee beside “Examined by...”, dated 4 July 1931.



39

SMITH (GEORGE)

A Collection for Designs for Household Furniture and Interior Decoration, in the Most Approved and Elegant Taste, FIRST EDITION, 158 hand-coloured aquatint plates (some watermarked "J. Whatman 1801"), occasional light spotting or toning, plate 45 cut to size and window-mounted, small thread of worming in upper margin of final plates (just within the platemark of plates 152 and 153), without pp.xv-xvi as usual, contemporary straight-grained morocco gilt, rebaked preserving most of original spine [Abbey Life 71, calling for xvi preliminaries; Berlin Kat. 1237, calling for xiv preliminaries], 4to (330 x 258mm.), J. Taylor, 1808

£3,000 - 4,000

€3,500 - 4,600

The most ambitious, comprehensive and handsomely illustrated furniture book of the Regency period, the author describing himself as "Upholder Extraordinary to His Royal Highness the Prince of Wales" on the title-page. In addition to individual pieces of furniture (executed in Greek, Roman, Chinese, Gothic, and Egyptian styles) Smith provides whole room schemes demonstrating the decoration and arrangement of his furniture in situ.

Provenance

John Jacques Wedge, gifted from his great uncle Charles Wedge, inscription dated 1853 on front free endpaper.

40

VICTORIA & PRINCE CHRISTIAN VICTOR

Collection of letters and photographs assembled by George Wise of the 4th Kings Royal Rifles, manservant to Prince Christian Victor of Schleswig-Holstein, comprising:

series of 8 autograph letters from Queen Victoria signed ("VRI"), 7 to Prince Christian Victor ("Dearest Christle" or "Dear Christel"), speaking throughout in the most affectionate terms, sending birthday wishes on his sixteenth birthday ("...my present of silver will I hope prove useful...") and his twenty-first ("...may God guide you in the difficult path of life & may you resist the temptation which beset every young man in this world..."), sending pocket money ("...I know school boys expect a little money on going back to school..."), imparting advice to him in India ("...be very careful & if you feel...out of sorts you should go at once to the Dr & not think you can walk it off..." and "...boil the water... I hope you will remember all this..."), with another to Princess Louise, *one envelope with seal in black wax, on mourning paper, 28pp, 8vo*, Windsor Castle, Balmoral Castle, Florence, Nice, Osborne, 13 April 1883 to 10 August 1899; with other material including an autograph letter from Victoria, Empress Frederick to Princess Marie Louise, wishing her good wishes for her wedding in 1891, postcards and signed photographs including the "Four Generations" photograph by W & D Downey, signed and inscribed "The four Generations July 16 1894" and a postcard photograph of the future George V and Queen Mary signed on the reverse "George" and "May" dated 1909; together with two autograph letters of thanks from Princess Marie Louise to George Wise sending him photographs of Prince Christian Victor's grave, various Wise family photographs and Wise's certificates of discharge from the 4th Kings Royal Rifles describing his conduct as "exemplary"; with an album containing over 150 photographs, many with annotations, depicting Ceylon (nine by S. Cowen & Co. including "The Perahera", "Sinhalese Devil Dancers", "A garden party in Kandy", "Outcasts that live in the NW Part of Ceylon, quite harmless"), Mandalay (four by Johannes & Co, including "Queen's Golden Monastery"), Burma and Tangiers (street scenes, elephants, temples, markets etc) interspersed with images relating to Prince Christian Victor and other royalty (including a smiling Edward VII on horseback), five depicting Boer War scenes ("Prof. Chiene & assistant doctors giving anaesthetic wounded Boer prisoner" by Bennett, "Spion Kop" and "Colenso Railway Bridge"



40

by Van Hoepen of Pretoria), *mostly albumen prints, images 214 x 262mm. and smaller, on 31 leaves, 4 loose, green half morocco, worn, binding defective*; two loose watercolours titled "Anjanger Woman" and "Policeman"; with another album containing 29 cabinet photographs including The Princess of Wales and Prince Albert Victor at Abergeldy, 1886, Queen Victoria as Empress of India by Bassano, 1887, forked lightning at Cambridge 1889, the inundation at King's Lynn, March 1883 and others, *inserted into 16 decorative album leaves, brown morocco, embossed floral design on upper and lower board, gilt edges and brass clasp, worn, [19th century]*

£2,000 - 3,000

€2,300 - 3,500

'I KNOW SCHOOL BOYS EXPECT A LITTLE MONEY ON GOING BACK TO SCHOOL': Queen Victoria, the doting grandmother, writes fondly to a favourite grandson. Prince Christian Victor of Schleswig-Holstein, known in the family as "Christle", died of enteric fever in October 1900 whilst serving in the Boer War. He holds the honour of being the only member of the Royal family to have played first class cricket, turning out for the I Zingari club in 1897 against the Gentlemen of England captained by W.G. Grace. Our album includes a photograph of the Prince with what appears to be other members of the team and club co-founder John Lorraine Baldwin resplendent in his bath chair.

To have been given such personal items from the Prince's own possessions illustrates the great esteem in which George Wise was held by the royal family, as Princess Marie Louise writes in a letter of recommendation included here: "George Wise was personal servant to the late Prince Christian Victor for 8 years... his devotion to my brother was decorated personally by H M the late Queen Victoria, he also received Queen Victoria's Jubilee Medal, with King Edward's & King George's coronation medals together with the South African and late Great War medals. After my brother's death, he became my Steward and Sec: in charge of all my household a/cs and my entire household. He was with me from 1900 to 1916... I can not recommend him too highly, & is absolutely fitted for any position of trust..."



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41 •
WATSON (JOHN)

Memoirs of the ancient Earls of Warren and Surrey, and their Descendants to the Present Time, 2 vol., *first published edition, engraved frontispiece portrait, 53 engraved plates (several folding or double-page, one printed in sepia), engraved head- and tail-pieces, occasional light off-setting, contemporary "Etruscan" binding of panelled calf, tooled in gilt and blind, g.e., Warrington, W. Eyres, 1782--*FOXÉ (CHARLES JAMES) A History of the Early Part of the Reign of James the Second; with an Introductory Chapter, 2 vol., *engraved frontispiece, 2 plates, contemporary blue straight-grained morocco gilt, sides with Greek key, floral and pointillé corner-pieces, g.e., W. Miller, 1808--*PENNANT (THOMAS) The History of the Parishes of Whiteford, and Holywell, *engraved vignette on title and divisional title, 22 plates (one double-page), B. & J. White, 1796; The Literary Life of the late Thomas Pennant Esq. By Himself, 4 engraved plates (one folding, hand-coloured), B. & J. White, and R. Faulder, 1793, 2 works bound in 1 vol., fine contemporary red straight-grained morocco gilt, g.e., 4to (4)*

£700 - 900
€810 - 1,000

Three works, each a fine contemporary binding.

Provenance

First title, George de Ligne Gregory (1740–1822), High Sheriff of Nottinghamshire, engraved armorial bookplate; purchase inscription on front endleaf, "Bt. in London. Feb. 7 1818. Pr: 4pd -6s-0"; Second title, Mark Skinner Library of Manchester, Vermont, bookplate; Third title, Henry Merrick Hoare, armorial bookplate.

42

YOUNG (BRIGHAM)

Photograph signed and subscribed ("Yours truly/ Brigham Young"), showing him head-and-shoulders turning to his right, red studio imprint on verso of C.R. Savage, late Savage & Ottinger, Art Gallery, East Temple Street, Salt Lake City, Utah, *on original card mount, traces of mounting on verso, touching part of Savage's imprint, 106 x 63mm., [1870-77]; together with a bold presentation signature ("Brigham Young") on a plain visiting card (2)*

£1,000 - 1,500
€1,200 - 1,700

SCIENCE, MEDICINE AND NATURAL HISTORY

43

ASTRONOMY - B.A.S., ECLIPSE 1900, AND THE YERKES TELESCOPE

Photograph album containing views relating to the British Astronomical Society expedition to view the total solar eclipse at Wadesborough, North Carolina in 1900, *75 albumen prints, mounted (25 single, others 2 per page) recto and verso, most captioned (identifying sitters and locations) in pencil on the mounts, images 105 x 145mm. and smaller, contemporary quarter morocco, lacks spine, oblong 8vo, [1900]*

£1,000 - 2,000
€1,200 - 2,300

TOTAL SOLAR ECLIPSE IN 1900 - a fine album of photographs following the pioneering expedition undertaken by the British Astronomical Society (under the leadership of J.M. Bacon) to view the total eclipse of the sun, on 28 May 1900, at Wadesborough, North Carolina. Images in the album, almost certainly compiled by a member of the expedition, include the voyage across the Atlantic aboard SS. *Minneapolis* (18, including members of the "Clipper" party), arrival in New York (5, including Brooklyn Bridge), and stops elsewhere including Washington (where J.N. Maskelyne joined the group), Chicago and Quebec, but focuses mostly on the British and American scientific camps at Wadesborough (19, including installation of equipment, the Princeton and Smithsonian groups, portraits - with telescopes - of Charles W. Young, and Edward E. Barnard, Bacon and others), and a subsequent visit to the Yerkes Observatory (9, exterior and interior, library and Barnard with his wife). The B.A.S. party was well represented by female astronomers, all illustrated actively engaged, including Miss Dixon's daughter Gertrude, and Mrs. Maskelyne (along with her husband John Nevil Maskelyne, who was able to capture an eclipse on film for the first time, this recently rediscovered and restored by the British Film Institute). In his report on the Eclipse expedition (a photocopy of which is included in the lot) Bacon noted that "Mrs. Maskeleyne kindly took over the management of a clock-driven actinometer... Miss Woolston elected to confine her attention to photographing the Corona [the album includes two images of the Corona], Miss Dixon took charge of the opera glass spectroscope... my daughter was provided with a battery of four cameras, with which she proposed to photograph the outer extensions...". Other images include views of Wadesborough (8), Judge Bennett, "principal among inhabitants at Wadesboro" and family (3), and a series of studies of the local black population (9, including hotel waiters and chambermaids, nurses and street groups, according to Bacon "cheery, good-natured willing folk").

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.



43

44 •

BORELLI (GIOVANNI ALFONSO)

De motu animalium, 2 vol., FIRST EDITION, 18 folding engraved plates, occasional light dampstaining to upper margin and light browning, a few plates trimmed within platemark touching one caption, near-uniform modern half morocco [Garrison-Morton 762; Krivatsy 1578; Nissen ZBI 465; Norman 270; Osler 2087], 4to, Rome, A. Bernabo, 1680-1681

£1,000 - 1,500
€1,200 - 1,700

Borelli here explains bodily motions both external and internal. He “originated the neurogenic theory of the heart’s action and first suggested that the circulation resembled a simple hydraulic system” (Garrison-Morton).

Provenance

The Royal Institution, notes on endpapers and gilt arms on spines.

45

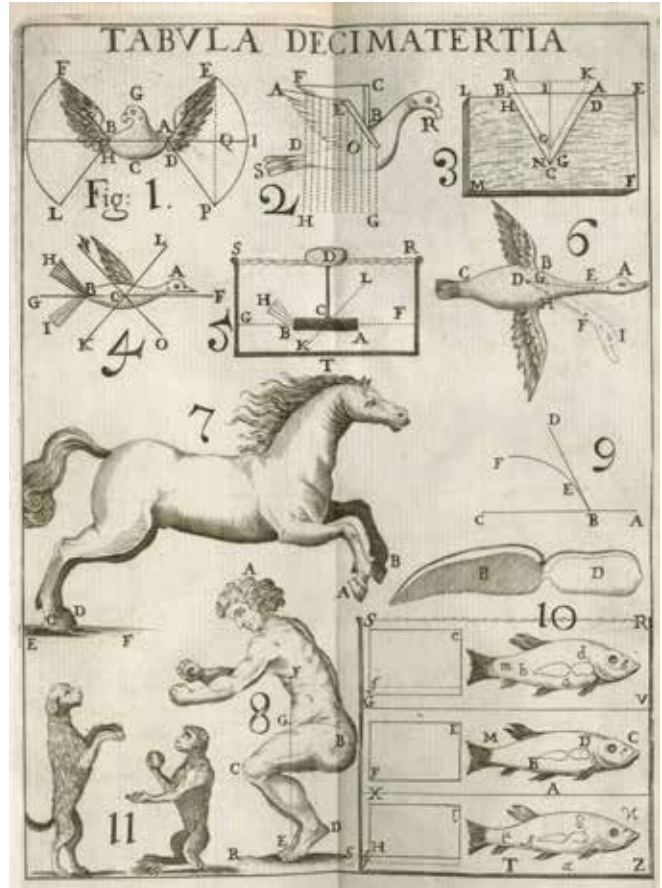
BOTANICAL WATERCOLOURS

SMITH (EDWARD DALTON) A watercolour of a pink Camellia, on paper, mounted, framed and glazed, image to view 260 x 200mm., signed in pencil on image “E.D. Smith Delt.”, [nineteenth century]; and 2 other nineteenth century watercolours of white Camellias, each approximately 235 x 225mm. (3)

£500 - 700
€580 - 810

Provenance

Christie’s, 15 March 1988.



44

46 •

BRIGGS (HENRY)

Logarithmicall Arithmetike. Or Tables of Logarithmes for Absolute Numbers from an Unite to 100000; as Also for Sines, Tangentes and Secantes for Every Minute of a Quadrant, woodcut device on title, divisional title in Dutch (A1r), light soiling to title, occasional spotting, contemporary calf, joints weakened with small old repair [ESTC S107123], folio (345 x 215mm.), George Miller, 1631

£600 - 800
€690 - 930

“Briggs is acknowledged as the creator of one of the most useful systems for mathematics (without having had any knowledge of power notation in the twentieth-century sense)” (ODNB), his *Logarithmicall Arithmetike* being the first edition in English of his calculations of the logarithms to ten decimal places for all the numbers between 1 and 100,000.

Provenance

W.H. Foster, armorial bookplate.



48

47 •

BUFFON (GEORGES LOUIS LECLERC, COMTE DE)

Histoire naturelle, générale et particulière, vol. 1-24 (comprising: Matériaux généraux & Quadrupèdes, 15 vol.; Oiseaux, 9 vol.), FIRST EDITION, 838 engraved plates (576 and 262 respectively), 2 engraved maps, without some half-titles, occasional browning, contemporary mottled calf, the "Oiseaux" near uniform and rebacked, slight loss to one spine label of volume 1, minor worming in upper cover of volume 9 [Nissen ZBI 672], 4to (255 x 185mm.), Paris, L'Imprimerie Royale, 1749-1767 & 1770-1783, sold not subject to return due to uncertain collation of this edition

£800 - 1,200
 €930 - 1,400

48 •

CHESELDEN (WILLIAM)

Osteographia, or the Anatomy of the Bones, FIRST EDITION, printed on thick paper, engraved frontispiece, large engraved vignette on title, full-page engraved Royal Arms on a separate sheet, engraved dedication with engraved deer skeleton on verso, 29 engraved illustrations (of which 9 full-page), and several decorative initials on 25 leaves of letterpress, 56 full-page engraved plates with descriptive text on verso (excepting plate 56 which as an engraved illustration of an obelisk on the verso) by Jacob Schijnvoet and Gerard van der Gucht, lacking the duplicate set of engraved plates without letters, additional uncoloured aquatint portrait of Cheselden by J. Faber after J. Richardson pasted onto front free endpaper, some spotting, small area of dampstaining in the margin of a few leaves, contemporary calf, rebaked and recorned [Garrison & Morton 395; Heirs of Hippocrates 814; cf. Norman 466], folio (500 x 330mm.), London, [?William Bowyer], 1733

£1,000 - 2,000
 €1,200 - 2,300

"The most famous and among the most artistically interesting osteological atlases ever produced" (Norman).

Provenance

Edith M. Hutchinson, ink gift inscription from her aunt, dated "Friday, April 3, 1875" pasted onto front free endpaper.

49 •

DARWIN (CHARLES)

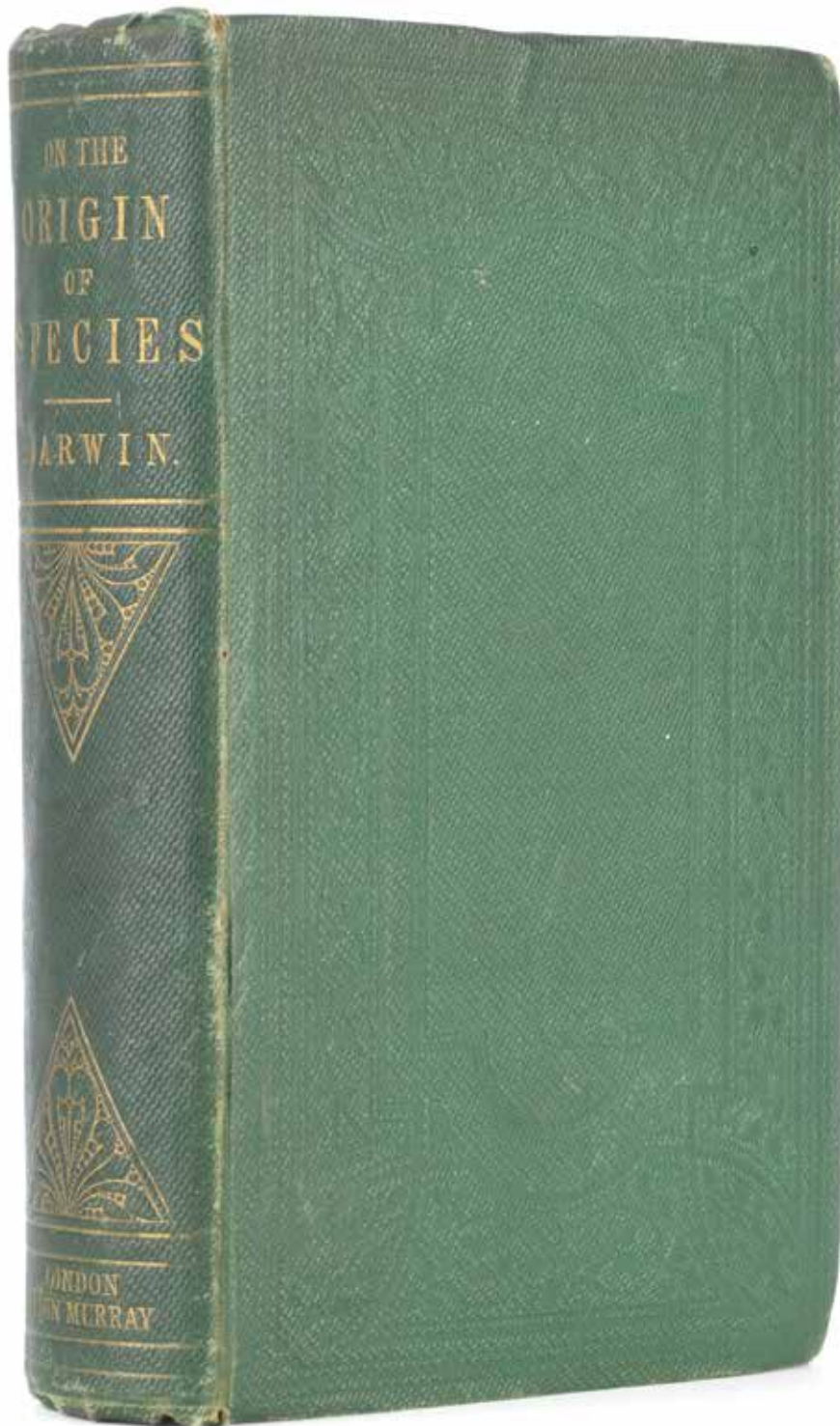
On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life, FIRST EDITION, FIRST ISSUE, half-title, folding lithographed diagram, 32-page publisher's catalogue dated June 1859 at end, a few light spots to first few leaves and diagram, publisher's blindstamped green cloth (Freeman variant b), lettered in gilt on spine, binder's label of Edmonds and Remnants at end, a little bumped at corners and spine ends, extremities lightly rubbed [Freeman 373; Garrison-Morton 220; Norman 593; PMM 344], 8vo, John Murray, 1859

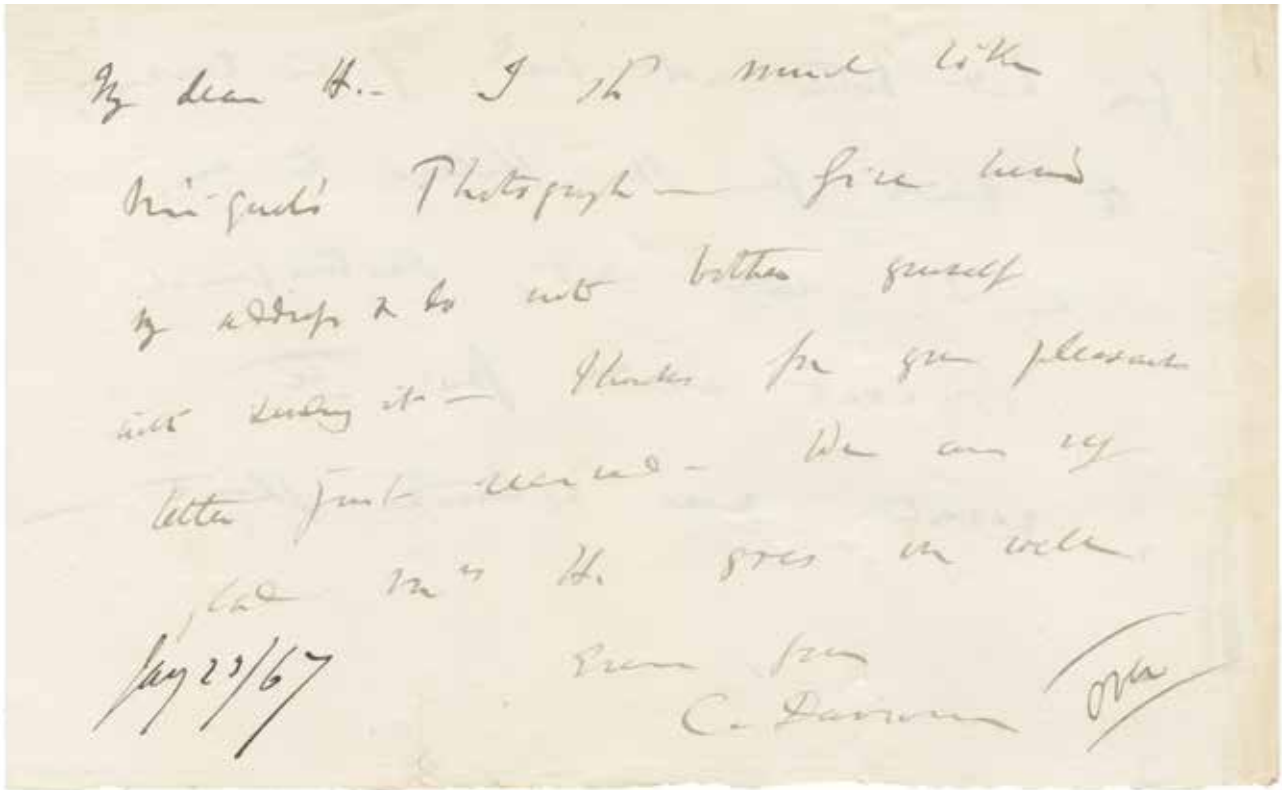
£80,000 - 120,000
 €93,000 - 140,000

FIRST EDITION OF "THE MOST IMPORTANT SINGLE WORK IN SCIENCE" and "a turning point... in the history of ideas in general" (Dibner, *Heralds of Science*, 199, and *DSB*).

Provenance

Sir Francis Henry Champneys, first baronet (1848-1930), ownership inscription in pencil on half-title ("Frank Champneys"). The obstetrician Francis Champneys was educated at Winchester College and at Brasenose College, Oxford, where he obtained a first class in natural science in 1870 and was captain of boats. In November 1871, he published an article on 'The Muscles and Nerves of a Chimpanzee', citing Darwin's just-published *Descent of Man* as one of his references (*Journal of Anatomy*, 1871, vol. 6 part 1, pp.176-211). Ten years later, Champney's 'Notes on an Infant' appeared in *Mind*, a direct response to "Mr Darwin's most interesting and accurate report of the unfolding of the senses, emotions, &c., in one of his own children" (Champney, vol. os-VI, no. 21, 1 January 1881, pp.104-107; Darwin, 'Biographical Sketch of an Infant', vol. os-2, no. 7, 1 July 1877, pp.285-294); UK private owner.





51

50 •

DARWIN (CHARLES)

On the Various Contrivances by which British and Foreign Orchids are Fertilised by Insects, FIRST EDITION, *folding plate*, 32pp. *publisher's adverts at rear dated December 1861, 2 pages with offsetting, publisher's plum cloth, covers blindstamped and upper cover with gilt orchid, lightly rubbed, spine ends bumped [Freeman 800a], 8vo, John Murray, 1862*

£600 - 800
 €690 - 930

Provenance

W. Spottiswoode, ownership inscription on front free endpaper. Presumably William Spottiswoode (1825–1883), mathematician, printer, friend of Darwin, and later President of the Royal Society and one of Darwin's pallbearers.

51

DARWIN (CHARLES)

Autograph letter signed ("C. Darwin"), to [Joseph Dalton Hooker] ("My dear H."), telling him that he "had better not send, if in earnest, the earth from St. Helena to me, as I could not distinguish commonest weed from the rarest now extinct plant"; confirming that he would like Miquel's photograph but promising that he will deal with the matter himself if Hooker sends the address, and thanking him for his "pleasant letter just received" ("...We are very glad Mrs H. goes on well..."); docketed by Hooker "Jay 23/ 67", 2 pages, *trace of mounting in margin verso, oblong 8vo (neatly torn by Darwin from a larger sheet), [Down], received 23 January 1867*

£4,000 - 6,000
 €4,600 - 6,900

'I COULD NOT DISTINGUISH THE COMMONEST WEED FROM THE RAREST NOW EXTINCT PLANT' – A NEW LETTER BY DARWIN TO JOSEPH HOOKER. This hitherto unknown letter was written in response to Hooker's "pleasant letter just received" of 20 January, in which he had promised Darwin: 'By Jove I will write out next mail to the Governor of St Helena for boxes of earth; & you shall have them to grow'. In the same letter, Hooker tells him that Professor Miquel of Utrecht would like his *carte-de-visite* photograph (while confessing that he is 'sick & tired' of the fad for exchanging such photographs), and assures him that his wife, who had recently given birth, 'goes on well but has a horrid face-ache' (see the online Cambridge University Library *Darwin Correspondence Project*). Hooker's letter, in its turn, was written in response to one from Darwin, dated 15 January, in which he had chided Hooker for his doubts about the long-term viability of seeds: 'You have no faith, but if I knew any one who lived in St Helena, I wd supplicate him to send me home a cask or two of earth from a few inches beneath the surface from the upper parts of the l., & from any little dried up pond, & thus as sure as I am a wriggler I shd revive a multitude of lost plants' (*ibid.*).

As his Cambridge editors point out, Darwin had described the viability of seeds in pond mud and seawater in the *Origin of Species*, as for example on pp.387-8: 'I do not believe that botanists are aware how charged the mud of ponds is with seeds: I have tried several little experiments, but will here give only the most striking case: I took in February three table-spoonfuls of mud from three different points, beneath water, on the edge of a little pond; this mud when dry weighed only 6¾ ounces; I kept it covered up in my study for six months, pulling up and counting each plant as it grew; the plants were of many kinds, and were altogether 537 in number; and yet the viscid mud was all contained in a breakfast cup! Considering these facts, I think it would be an inexplicable circumstance if water-birds did not transport the seeds of fresh-water plants to vast distances, and if consequently the range of these plants was not very great'.

The exchange regarding St Helena and its seed deposits arose from Hooker's lecture on 'Insular Floras', published in the *Gardeners' Chronicle* for 12 January 1867; in which he gives 'a brief outline of Mr. Darwin's arguments in favour of trans-oceanic migration' and describes the extinction of the island's flora: 'The botany of St. Helena is thus most interesting; it resembles none other in the peculiarity of its indigenous vegetation, in the great rarity of the plants of other countries, or in the number of species that have actually disappeared within the memory of living men. In 1839 and 1843 I in vain searched for forest trees and shrubs that flourished in tens of thousands not a century before my visit, and still existed as individuals 20 years before that date. Of these I saw in some cases no vestige, in others only blasted and lifeless trunks cresting the cliffs in inaccessible places. Probably 100 St. Helena plants have thus disappeared from the *Systema Naturæ* since the first introduction of goats on the island. Every one of those was a link in the chain of created beings, which contained within itself evidence of the affinities of other species, both living and extinct, but which evidence is now irrecoverably lost. If such be the fate of organisms that lived in our day, what folly it is to found theories on the assumed perfection of a geological record which has witnessed revolutions in the vegetation of the globe, to which that of the Flora of St. Helena is as nothing'.

This letter comes from the collection assembled by Hooker's uncle, Dawson William Turner (see also lot 59).

52

DARWIN (CHARLES)

CAMERON (JULIA MARGARET) Portrait photograph of Charles Darwin, near half-length, facing left, *albumen print, signed by the photographer under image "From Life Registered Photograph (Copy Right)/ Julia Margaret Cameron", mounted on card (with embossed stamp of Colnaghi), framed and glazed [Cox & Ford 644], image 340 x 280mm., mount size 510 x 407mm., [Freshwater, I.O.W., copyright 23 July 1868]*

£4,000 - 6,000
€4,600 - 6,900

Charles Darwin rented a cottage at Freshwater, I.O.W. from the Camerons, in July and August 1868, during which time he enjoyed the company of other visitors such as Alfred Tennyson, Henry Wadsworth Longfellow, and Joseph Hooker. "Darwin left the Isle of Wight having been entirely charmed with Cameron's renowned wit and her photographic camera. That week she made four exposures of Darwin, which lend extraordinary depth of tone and detail to Darwin's increasingly well-known beard and penetrating gaze" ('Darwin's Photographic Portraits', Darwin Correspondence Project website). Darwin was one of only a few sitters who actually paid for the photographs. The current image, facing left, is the rarest of the series.

Provenance

R.B. Freeman; by descent to present owner.

53 •

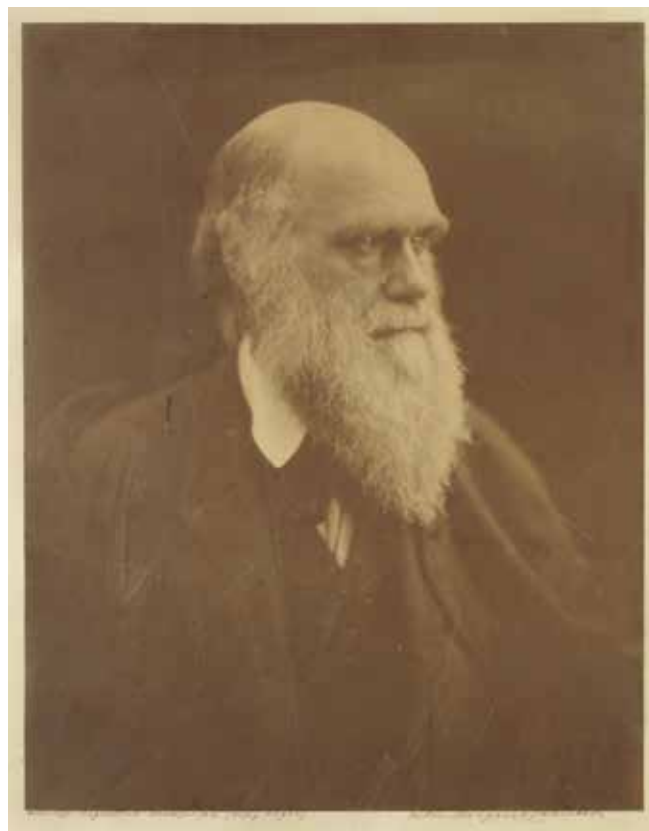
DARWIN (CHARLES)

The Descent of Man, and Selection in Relation to Sex... Second Edition, Revised and Augmented. Nineteenth Thousand, CUT SIGNATURE OF CHARLES DARWIN ("Charles Darwin") *pasted inside upper cover, half-title, illustrations in the text, publisher's green cloth, gilt lettered on spine, slightly rubbed at extremities [Freeman 959], 8vo, John Murray, 1885*

£600 - 800
€690 - 930

Provenance

H.W.H. Simpson, early ink ownership inscription on opening blank.



52

54

DARWIN (CHARLES)

HAIG (AXEL HERMAN) "Darwin's study a week after his death", *etching, signed "Axel H. Haig", with addition of title and note "The only proof in my possession. A.H.H." in pencil beneath image, image 280 x 360mm., [1882]--MAGUIRE (THOMAS HERBERT) Portrait of Charles Darwin, seated facing left, lithograph, mounted above a facsimile signature of Darwin on original card mount, spotting to mount, image 285 x 242mm., mount 475 x 355mm., [1849]--[TISSOT (JAMES JACQUES) Portrait of Charles Darwin [for "Vanity Fair", captioned "Natural Selection"], chromolithograph, cropped to size, image to view 310 x 188mm., [1871]--MAULL & FOX. Portrait of Charles Darwin in 1854, photogravure above facsimile signature, some spotting, 265 x 180mm., Maull & Fox, 1912, all framed and glazed; and another photographic portrait of Darwin (5)*

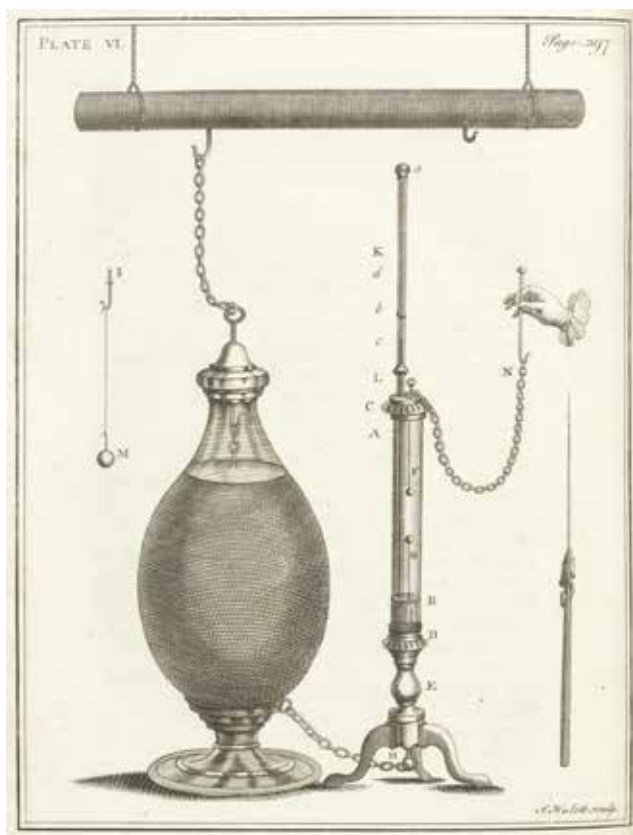
£600 - 800
€690 - 930

Provenance

R.B. Freeman; by descent to present owner.



56



55

55 •
FRANKLIN (BENJAMIN)

Experiments on Electricity, Made at Philadelphia in America, fifth edition, half-title, 7 engraved plates (2 folding), woodcut illustrations in the text, contemporary calf, red morocco spine label, rubbed [cf. PMM 199], 4to, F. Newbery, 1774

£1,000 - 1,500
€1,200 - 1,700

Provenance

Hope Eyton, St. Mary's Hall, Oxon, ownership inscription dated 12 March 1778; by descent to present owner.

56 •
FUCHS (LEONHARD)

Primi de stirpium historia commentationum tomi vivae imagines, woodcut printer's device on title, 516 full-page woodcut illustrations with names at head in roman and gothic, 2 with early hand-colouring, B4 and last two leaves blank, opening gatherings slightly shaken, neat ink annotations in an early hand on several pages (usually a few words, more substantial on opening 3 cuts), contemporary blindstamped pigskin over boards, covers with roll-tool stamp of Lucretia, Justice and Prudence and date "1539", with larger date "1546" on upper cover, remnants of ink lettering on spine, fragment of old illuminated manuscript binding waste visible at opening hinge, slightly rubbed [Adams F1 127; Nissen BBl 661], (170 x 110mm.), Basle, [Michael Isingrinus], 1545

£3,000 - 4,000
€3,500 - 4,600

FIRST OCTAVO EDITION OF FUCHS' HERBAL, using for the first time the series of woodcuts series, which are reductions in reverse of those used in the folio edition.

Provenance

Landgrave Philip I of Hesse (1504-1567), champion of the Protestant Reformation, ink inscription on title; Joseph Lautenbach, inscription on title and inside lower cover, and the probable author of the annotations.

57 •

FUCHS (LEONHARD)

Plantarum effigies, woodcut device on title and portrait of Fuchs on verso, 516 woodcut illustrations, colophon bound before these, light waterstains at ends, seventeenth century panelled calf, rubbed [Adams F1126; Nissen BBI 670; Pritzel 3140 note], 12mo, Lyon, Arnoullet, 1552

£600 - 800
€690 - 930

Provenance

Early English annotations supplying vernacular plant names; Reynolds Stone (1909-1979); thence by descent to the present owner.

58 •

GERARD (JOHN)

The Herball or Generall Historie of Plantes... Very Much Amended by Thomas Johnson, second edition, pictorial engraved title incorporating a portrait of the author, upwards of 2800 woodcut illustrations, without initial and final blanks, one leaf of index (7A1) re-inserted, 2 small ink spots on pp. 1591/2, a few pagination numerals neatly corrected in an early hand, early calf, rebound retaining old gilt morocco lettering label [ESTC S122175; Henrey 156; Hunt I, 230; Nissen BBI 698], folio (338 x 225mm.), Adam Islip, Joice Norton and Richard Whitakers, 1636

£1,000 - 1,500
€1,200 - 1,700

A very crisp and unusually clean copy.

Provenance

John Lydall, Uxmore, Oxfordshire, 1770, neat inscription on blank verso of title-page.

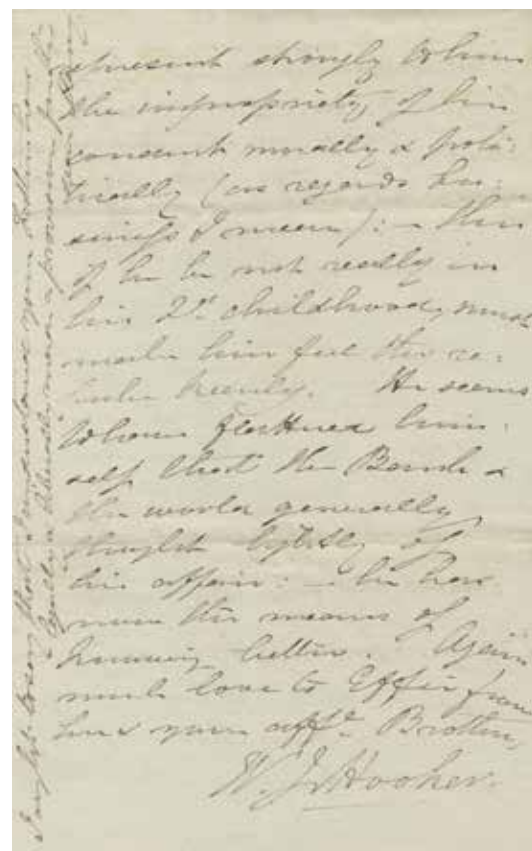
59

HOOKE (JOSEPH DALTON)

Part of the papers of the botanist Sir Joseph Hooker, with some of his uncle, Dawson William Turner, some 100 letters, cut signatures and photographs, comprising letters by Joseph Dalton Hooker himself (several letters, to his uncle, announcing a birth and discussing theories of education, to his first cousin Polly, regretting that he cannot spare her friend a plant – “I am sorry to say that in the matter of shrubs, & plants from Kew it is impossible. – We have no clearings-out such as we used to have when we first began to clothe the place”, and other members of the family); most of the other letters addressed to Hooker, correspondents including Charles Lyell (thanking Hooker for his note which he has added to his preface – “They are as you can see not controversial. Huxley takes charge of it...”), Thomas Huxley, Rudolf Virchow (“...Ihre Nachrichten haben mich vergleich überrascht und herzlich gefreut. Ich bin demnach bereit mit meine Frau die Gartfreundschaft des Herrn Doctor aufzusuchen und Ihre Mutter zer begrussen...”), Ferdinand von Mueller (from the Melbourne Botanical Gardens), Robert Bentley, John Tyndall, William Huggins, Warren De la Rue, John Herschel (to Longmans), William Crookes, James Joule, Edward Sabine, Roderick Murchison, John Phillips, F.W. Hutton, John Lubbock, Albert Günther (“...My dear Hooker/ I consider it one of the highest honours I have been able to obtain, to be one of the Vice Presidents of the Royal Society...”), Henry Cole, William Armstrong, John Hawkshaw, Andrew Ramsay, Benjamin Brodie, John Prestwick, Charles Pritchard, Bernhard von Langenbeck, Richard Owen (“...I would have a 4-Wheeler ready to carry us to S. Kensington...”), G.B. Airy, George Allman, Oliver Lodge (to Dawson Turner Jr., 1922), Colonel Phipps, Secretary to Prince Albert (granting Sir William Hooker permission to walk in the grounds at Osborne), William Rowan Hamilton (to “My dear Lord Chancellor”, promising [the Rev G.H.] Puckle a “copy of my Quarternions”), Bartholomew Price, George Stokes, J.J. Sylvester, Robert Swinhoe, the Middle Eastern traveller and scholar



58



59



60

Gifford Palgrave (three, from Trebizond and elsewhere, to “Dear Uncle Dawson”), Henry Enfield Roscoe, and others; plus a carte-de-visite of Whitlock’s photograph of Hooker and Huxley (head and shoulders), and a Sotheby catalogue of Hooker’s library (1912), *tipped onto large 4to album sheets, unbound*

£2,000 - 4,000
 €2,300 - 4,600

‘MY DEAR HOOKER’ – PAPERS OF JOSEPH DALTON HOOKER.

This group of papers comes from the autograph collection assembled by Hooker’s maternal uncle, the Rev Dr Dawson William Turner (1815–1885), the only son to survive into maturity of the botanist, manuscript collector and banker Dawson Turner. He wrote educational books and was for a while headmaster of the Royal Institution School, Liverpool: ‘During his final decade he lived in central London, and his untidy figure became familiar to the needy in hospitals and on the streets, whom he assisted with dedicated benevolence’ (Angus Fraser, *ODNB*). His eldest sister, Maria Sarah (1797–1872) married the botanist Sir William Jackson Hooker, a protégé of his father’s, their son being Sir Joseph Dalton Hooker.

Included in the collection is an undated letter by William Jackson Hooker to his brother-in-law Dawson “about the most painful of family matters”, namely the flight to Gretna Green and impending remarriage of Dawson Turner Senior (“... Your Father dare not write to me himself & perhaps never will again... I do not learn that he is yet married, though he seems to have been advancing northward for that purpose. As of old he has been visiting old buildings & Churches & fine scenery with as much zest as ever... His Partners I believe have accepted his retirement from the Bank in Sept of 1852: & I presume they decline his services there from this present time:- for they represent strongly to him the impropriety of his conduct morally & politically... He seems to have flattered himself that the Bank & the world generally thought lightly of his affair...”). Also included is a letter by Francis Palgrave to his cousin Mary (Maria), Lady Hooker, telling her that her father is dying (“...His mind is quite clear and vigorous – but his body failing...”) and that his new wife is caring for him.

60 •

[LUDWIG I, PRINCE OF ANHALT-KOTHEN]

Der fruchtbringenden Gesellschaft nahmen, vorhaben Gemälde und Wörter, 4 parts in 1, FIRST EDITION, 4 engraved titles, 400 engraved plates by Merian, 2ff. of letterpress, additional 36-pages of manuscript index at end of sections, a few leaves working loose, early vellum, soiled [*Nissen BBI 1343; Landwehr (German) 402; Praz, p.142*], 4to, Frankfurt, Matthias Merian, 1646

£6,000 - 8,000
 €6,900 - 9,300

The first edition of the only florilegium with plates by Matthias Merian. Each plate depicts a flower, fruit or tree against a different landscape background, mostly views of German towns or gardens. “The book is... really a fine 17th century herbal and is certainly one of the most beautiful engraved books of the 17th century” (Praz).



63

61 •

MATTIOLI (PIER ANDREA)

Opera quae exant omnia, hoc est Commentarii in VI libros Pedacil Dioscoridis Anazarbei de Medica materia, edited by Caspar Bauhin, title within wide historiated engraved border (cut to size and laid down), numerous woodcut illustrations throughout, lacks one preliminary leaf (a6) and final blank, some dampstaining and browning, crushed morocco by Anthony Gardner (signed and dated 1938 inside lower cover, and with binder's initials on green morocco label inside on lower cover), sides with blindstamped roll-tool outer and inner border enclosing inset panel of blindstamped green morocco, spine tooled in gilt with small inset morocco decorations within raised bands [Hunt 332; Nissen BBI 1309; Pritzel 5985], folio (350 x 205mm.), Basle, J. König 1674

£600 - 800

€690 - 930

Provenance

T. ?Kerrich, January 1825, inscription on front free endpaper; Robert James, Baron Petre, bookplate; Reynolds Stone (1909-1979), with note from the bookbinder Anthony Gardner to him loosely inserted; thence by descent to the present owner.

62

NEW ZEALAND FERNS

Album of mounted New Zealand ferns, 76 actual mounted samples of ferns (between 1 and 4 to a page, most decoratively arranged), all captioned in Latin, mounted on verso only, a few small losses, interleaved throughout with pink blotting paper, contemporary half morocco, rubbed, small oblong 4to (105 x 280mm.), [nineteenth century]

£500 - 800

€580 - 930

Provenance

William Freed, gifted by his brother Troop Sergeant Major Freed, elaborate inscription headed "Set of New Zealand Ferns" inside upper cover.

63 •

SAY (THOMAS)

American Entomology, or Descriptions of the Insects of North America, 3 vol., FIRST EDITION, engraved additional pictorial title in volume one, 54 hand-coloured engraved plates, tissue guards, half crushed morocco gilt by Riviere & Son, t.e.g., original printed paper spine labels and one printed original upper cover label bound in [Nissen ZBI 3612; Sabin 77370], 8vo, Philadelphia Museum, Samuel Augustus Mitchell, 1824-1828

£1,000 - 2,000

€1,200 - 2,300

The first American entomology and the first book on insects published in the United States. "For beauty and elegance of execution this work surpasses any other that has been printed in this country [United States]" (North American Review, quoted in Sabin).

Provenance

Sir David Lionel Goldsmid Stern Salomons (1851-1925), armorial bookplate.



64

64 •

SOWERBY (JAMES)

English Botany; or, Coloured Figures of British Plants, 36 vol, 2590 hand-coloured engraved plates (of 2592, lacking 617 and 618 together with their text and that to one other plate, a few misbound), general indexes bound at end of volume 36, approximately 10 leaves loose, some spotting, contemporary red half morocco, rubbed, one cover near detached [Nissen BBI 2225; Henrey 1366; Hunt 717], 8vo, for the Author by J. Davis. [and others], 1790-1814, sold as a periodical

£1,500 - 2,500

€1,700 - 2,900

The first extensive description of British Flora. "A knowledge of the plants of our own country is in many respects preferable to that of exotics... nor are the humble productions of our own fields and woods deficient in real beauty, elegance, or singularity of structure... the study of them as a mere amusement, has this eminent advantage over exotic botany, that it doubles the pleasure of every journey or walk, and calls forth to healthy exercise the bodily as well as the mental powers..." (Preface).

Provenance

John Paul Paul (1772-1828), High Grove, Tetbury, nineteenth century bookplate. The house is now the home of Prince Charles.



65

65 •

STUBBS (GEORGE)

The Anatomy of the Horse, FIRST EDITION, later issue, 24 engraved plates printed on wove paper (one keyplate with several tears repaired some loss to margins, 7 others with short, mostly marginal, tears repaired, 2 just touching printed area, loss to blank margin of a few), without the errata slip, several leaves of text with short repairs and marginal trace of worming, modern half morocco, reusing original marbled boards, printed label "Stubbs' Anatomy of the Horse. £4 4s. 0d." on upper cover [Garrison and Morton 308.1; Nissen ZBI 4027; Podeschi 57], oblong folio (425 x 555mm.), J. Purser, 1766 [but plates watermarked 1815]

£1,500 - 3,000

€1,700 - 3,500

Stubbs executed the drawings for *The Anatomy* between 1756 and 1759, during which time he undertook numerous detailed dissections of horses. Subsequently he engraved these himself, producing the sequence of plates which combined perfect "scientific exactitude with a harmonious beauty of placing and balance" (R.T. Godfrey, *Printmaking in Britain*, 1978). They depict views of the skeleton of the horse from the side, front, and back, followed by views from similar angles of different stages of dissection. On the back of the work's success Stubbs established himself as the most successful animal artist of his day. First published in 1766, the work retained its importance, copies found with plates watermarked with dates from 1798 to 1827.

Provenance

"J. Ferneley, Melton Mowbray", pencil inscription inside upper cover, presumably the sporting painter John Ferneley (1782-1860).

66 •

VALLET (PIERRE)

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

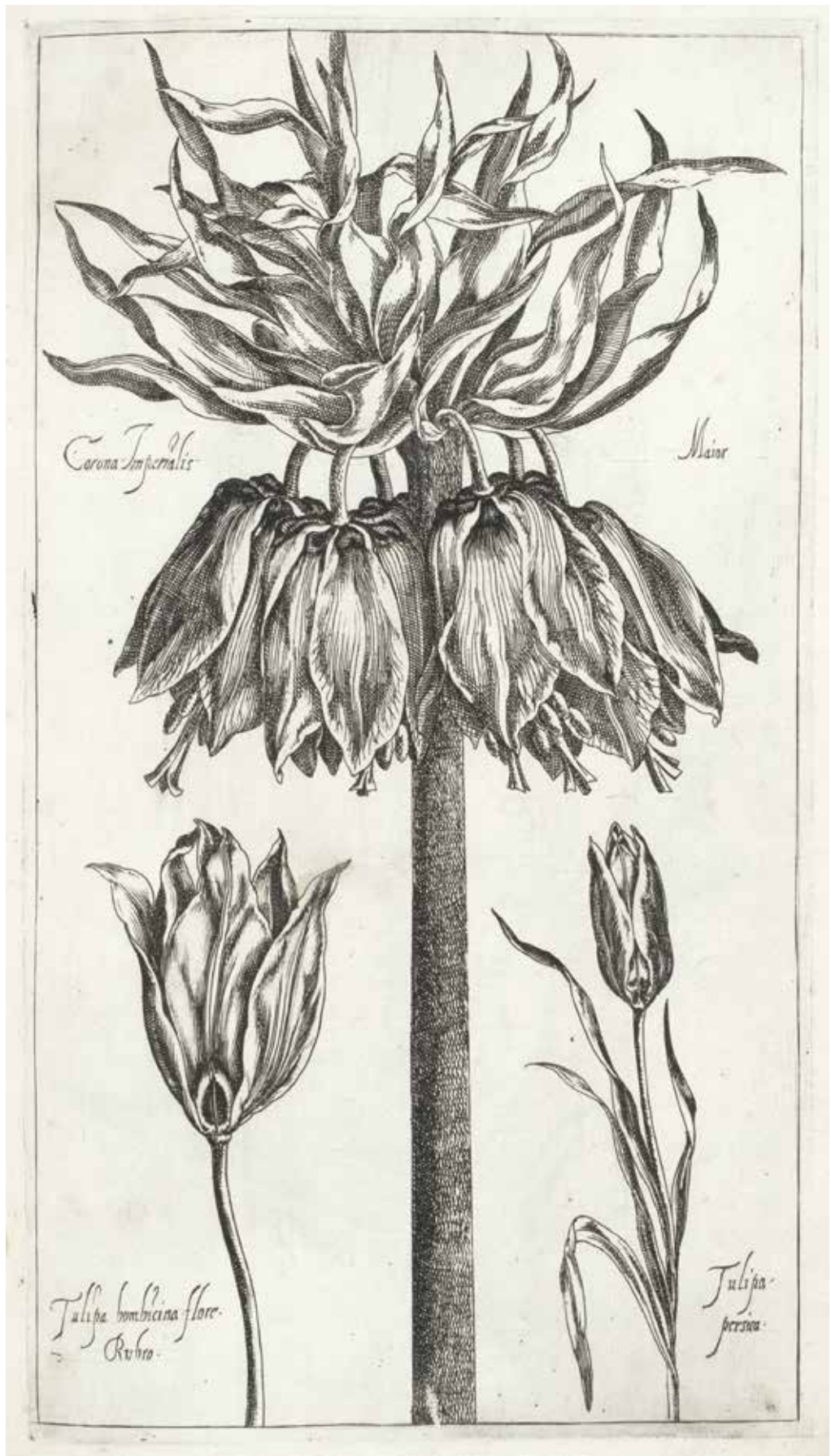
£20,000 - 30,000

€23,000 - 35,000

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

Provenance

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





67

67 •

VALLET (PIERRE)

Le jardin du roy tres chrestien Loys XIII, *etched architectural title, portrait of Vallet*, 93 etched plates (numbered 1-30, 32-57, 58-89, 91-95 and 99), ALL HAND-COLOURED in a later hand, without the portrait of Robin, light dampstain in the fore-margin of text leaves, small light stain just touching image of plate 39, modern vellum [Nissen BBI 2039, calling for only 90 plates; cf. Hunt 187; Pritzel 9672], folio (343 x 216mm.), Paris, Pierre Vallet, 1623

£10,000 - 15,000
€12,000 - 17,000

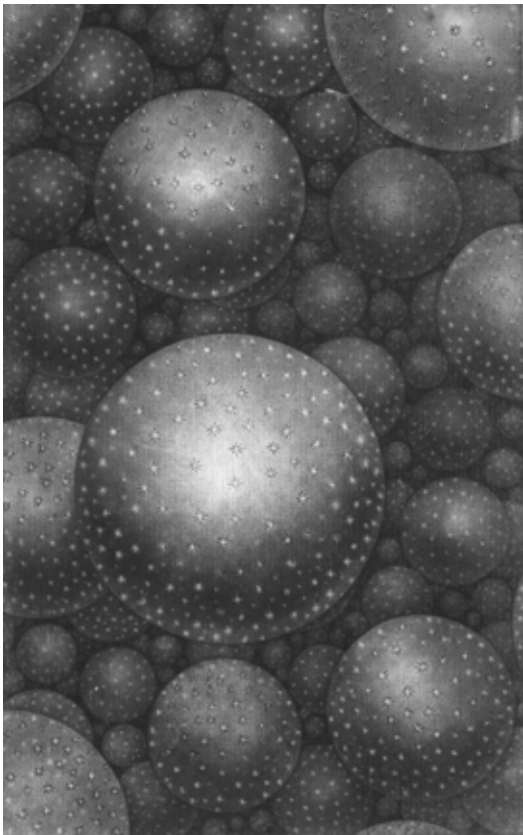
The scarce, enlarged edition of Vallet's great florilegium. First published in 1608 (see previous lot), this edition was re-dedicated to Louis XII, and expanded with the addition of 20 further plates.

68 •

WEINMANN (JOHANN WILHELM)

Phytanthoza iconographia sive conspectus aliquot milium... Plantarum, arborum, fruticum, florum, vol. 1 (of 4), FIRST EDITION, title (in Latin) printed in red and black, text in alternate Latin and German, letterpress pp.53-200 only, 150 engraved and mezzotint plates (numbered 126-275, one folding) printed in colour and finished by hand after Ehret and others, occasional spotting and browning, contemporary calf, spine gilt tooled with morocco, lettering labels [Dunthorne 327; Great Flower Books, p.151; Nissen BBI 2126], folio (395 x 240mm.), Regensburg, Hieronymus Lenz, [1734]-1737, sold not subject to return

£1,000 - 2,000
€1,200 - 2,300



69



68

69 •

[WRIGHT (THOMAS)

An Original Theory or New Hypothesis of the Universe... and Particularly the Via Lactea], FIRST EDITION, *lacking all before p.9, final leaf of text, subscribers list, and contents leaf, 32 engraved plates (of which 2 folding and 8 with mezzotint), every leaf remargined at gutter, recent half calf reusing earlier boards and spine* [Norman 2265], 4to, [for the Author, and sold by H. Chapelle, 1750]

£1,000 - 2,000
 €1,200 - 2,300

FIRST AND ONLY EDITION of Wright's curious theory on the Milky Way, proposing it as either a disc or a spherical shell, with a "divine centre" its the gravitational heart.

TRAVEL

70 *

AUSTRALIA - PHOTOGRAPHY

Album of views (and 3 portrait groups of Aborigines), of Australia, 35 albumen prints, mostly mounted one per page recto and verso (4 smaller mounted two to page), typically approximately 185 x 243mm., early maroon half morocco, oblong folio, [1880s]

£800 - 1,200
 €930 - 1,400

Includes: Groups of Aborigines (3, one captioned "Queensland Aborigines", 2 smaller); Sydney and environs (12, captioned and signed "J.P." in the negative); Jenolan Caves (6, captioned in the negative); "Mount Morgan, Queensland" (3, captioned in ink); "The Red Bluff" near Cairns; Tasmania, "near Launceston" (6, by "S. Spurling").



70

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.



72



72



71

71 *

CHINA - PHOTOGRAPHY

An album of good portrait or "types" photographs, by William Saunders (11), and others (possibly by Milton Miller, one signed "Melle" or "Meme"), 16 albumen prints, mounted one per page, recto only, typically 275 x 210mm., early maroon half morocco, gilt lettered "Chinese Characters" on upper cover, g.e., folio, [1870s/80s]

£1,000 - 2,000

€1,200 - 2,300

72 *

CHINA - PHOTOGRAPHY

Three albums, titled "Pekin", "Hong Kong, Macao, Canton", "Shangha, Ningpo, Tiensin" on upper covers, together 78 albumen prints (of which 2 panoramas), mounted one per page recto only, Peking album with captions in ink beneath image, 2 with early manuscript list of images loosely inserted, images typically 275 x 185mm. or similar, early uniform half morocco, gilt lettered on upper covers, some scuff-marks, folio; and a copy of C.N. Robinson, *China of To-Day or the Yellow Peril*, [1900] (4)

£3,000 - 5,000

€3,500 - 5,800

Three good nineteenth century albums of photographs of China, comprising:

1. "Pekin", 28 views of Beijing and environs, of which three definitely by John Dudgeon (illustrated in Terry Bennett, *History of Photography in China. Western Photographers 1861-1879*, 2010) and others attributable to him. Images include: Beggar's Bridge (2), Mongolian Camp; "Shop, Peking"; Observatory (2); Temple Gate (2); "Ancient Archway" on road to Nankow; Gateway to the Forbidden City; Nankow Pass; Avenue of Ming Tombs; Wan-Shon Shan [i.e. Summer Palace] and Emperor's Palace (16, including 17-arch bridge; courtyard; garden avenue; Temple from the gardens; "Ruins of the Emperor's Palace - with loose duplicate print; "Moat surrounding Grounds of Emperor's Palace"; "An Entrance to the Emperor's Palace"; "Views in the Grounds of Emperor's Palace"; "Pi Yun Tsu Temple"; "Great Bell Tower"; "Pa li Chow Pagoda"; "Altar of Heaven"; "Marble Carving. Base of Pagoda. Tamer Temple"; "Gateway. Pi Yun Sen Temple").
2. "Hong Kong, Macao, Canton", 30 views, including; 3-part panorama of Hong Kong (total dimensions 205 x 865mm.; 2-part panorama of Canton (200 x 515mm.); "Canton Pagoda 2300 Years Old" captioned and signed in the image by "Dutton & Michaels artists" (a partnership dissolved in 1864).
3. "Shanghai, Ningpo, Tiensin", 19 views, comprising 10 of Shanghai, 7 of Ningpo, and 2 of Tientsin.



74

73 •
CHINA - COSTUME

MASON (GEORGE HENRY) *The Costume of China* [-Costumes de la Chine], text in English and French, 60 hand-coloured stipple-engraved plates (watermarked 1819-20), plates 16 and 26 supplied from another copy and laid down, title browned and final text leaf torn at gutter, contemporary straight-grained red morocco gilt, upper joint split, worn [Abbey Travel 533; Colas 2009; Lipperheide 1520], 4to (365 x 255mm.), William Miller, 1804

£600 - 800
€690 - 930

74
EGYPT - PHOTOGRAPHY

Album of views of Egypt, 38 gelatin silver prints, by P. Sebah (29), Zangaki (2), and others, most captioned in the negative, mounted one per page (excepting 2 smaller on one sheet) recto and verso, images approximately 275 x 355mm., contemporary half morocco, worn, joints splitting, oblong folio, [1880s]

£400 - 600
€460 - 690

Images include 2 views of the the Mosque of Qaytbay ("Kait-Bey"), three good portraits (Two men praying; Barber group; boy seated on a water buffalo), but mostly views of ancient Egypt.

75 •
ELPHINSTONE (MOUNTSTUART)

An Account of the Kingdom of Caubul, and its Dependencies in Persia, Tartary, and India; Comprising a View of the Afghan Nation and A History of the Dooraunee Monarchy, FIRST EDITION, 13 hand-coloured aquatint plates, one uncoloured aquatint plate, 2 engraved maps (one large folding, both hand-coloured in outline), errata slip, occasional spotting, contemporary calf gilt, covers detached with loss to head of spine [Abbey Travel 504; Colas 960; Lipperheide 1483; Yakushi E63], 4to, Longman, Hurst, 1815

£1,000 - 1,500
€1,200 - 1,700

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



75

76 •
EXQUEMELIN (ALEXANDRE OLIVER)

Bucaniers of America: or, a True Account of the Most Remarkable Assaults Committed of Late Years Upon the Coasts of the West-Indies by the Bucaniers of Jamaica and Tortuga, Both English and French, Parts 1-3 (of 4), 6 engraved plates (of 9, 3 folding, the frontispiece portrait cut to size and window-mounted), a few small dampstains, modern half calf [ESTC R21525; Goldsmiths 2549], 4to (230 x 165mm.), William Crooke, 1684

£500 - 800
€580 - 930

The first edition in English. A fourth part was published in the following year.

Provenance

"R.P. 1732" ink inscription on verso of title, with later name in margin of title inked over.



77



77



78



79

77
FENTON (ROGER)

Twelve views of the Crimean War, comprising: Plateau of Sebastopol (5 views, nos. 1, 2, 4, 9, 10); Valley of Inkermann (3 views, nos. 1-3); Harbour of Balaklava. The Cattle Pier; Camp of the 5th Dragoon Guards; A Quiet Day in the Mortar Battery; The Russian Church & Town of Balaklava, salt prints on paper from glass plate negatives, each captioned with publication details beneath the image on paper mounts, variable tones, stain in sky area of "A quiet day...", some with tears in margins of mounts, images largest 285 x 360mm., smallest 185 x 255mm., sheet size 510 x 645mm., or 430 x 595mm., Manchester, T. Agnew & Sons, and London, P. & D. Colnaghi, January 1 [-February 29-March 26], 1856 (12)

£3,000 - 5,000
€3,500 - 5,800

"Roger Fenton's name... will always be linked with the Crimea" (Helmut Gernsheim, *The Rise of Photography 1850-1880*, 1988), the series of images he took during 1855 of the participants, battlefields, and the environs representing the first large-scale photographic documentation of war. This collection was purchased by the vendor in 1969.

78 •
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), 20 engraved plates (of 22), list of subscribers, without final blank in volume 2, frontispiece in volume 1 defective, that in volume 2 laid down, World map toned, other with small area of repair, short marginal repairs to two other maps, modern panelled calf, gilt morocco spine label, folio (397 x 237mm.), Thomas Bennet, John Nicholson, and Daniel Midwinter, 1705

£800 - 1,200
€930 - 1,400

"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

The English Library, Algiers, small ink stamp on title and blank margin of a couple of leaves.

79 •

HEARNE (SAMUEL)

A Journey from Prince of Wales' Fort in Hudson's Bay, to the Northern Ocean. Undertaken by Order of the Hudson's Bay Company, for the Discovery of Copper Mines, a North West Passage, &c. in the Years 1769, 1770, 1771, & 1772, FIRST EDITION, 5 folding engraved maps (one large, hand-coloured in outline), 4 folding engraved plates, contents shaken (a few gatherings loose), untrimmed with wide margins in contemporary blue boards, old ink lettering label on spine, worn, some loss to spine, hinges weakened [Hill 791; Lande 1220; Sabin 31181], 4to (310 x 255mm.), T. Cadell Jun., and W. Davies, 1795

£1,500 - 2,000
€1,700 - 2,300

Samuel Hearne, an employee of the Hudson's Bay Company for about fifteen years, records in detail the Indian tribes and the natural history of the regions. Accompanied by his guide, the Chipewyan Matonabee, "Hearne was the first white man to travel overland to the Arctic Ocean, and he is credited with discovery of the Great Slave Lake and the Mackenzie River system" (Hill).

Provenance

Francis Enys, "Enys, near Penryn, Cornwall" (1753-1821), bookplate.

80 •

HENRICY (CASIMIR)

Album pittoresque d'un voyage autour du monde, exécuté par ordre du gouvernement français, half-title, title printed in red and black, 25 engraved plates, interleaved with blanks, publisher's red pictorial cloth gilt, light dampstain at fore-edge of sides, slightly shaken, oblong 4to (260 x 355mm.), Paris, [Imprimerie de Ch. Noblet], [c.1883]

£800 - 1,200
€930 - 1,400

Scarce pictorial record of Laplace's second voyage of circumnavigation, undertaken on the *Artemis*, to consolidate French interests in the Pacific. Includes views Rio de Janeiro, Muscat (see illustration), Mocha in Yemen, Hawaii, Tahiti, Port Arthur, Macau, Manila, Cape of Good Hope, Coromandel Coast and India, Peru, and Chili.

81 *

INDIA - KASHMIR AND NORTHWEST FRONTIER - PHOTOGRAPHY

BAKER (WILLIAM), JOHN BURKE AND OTHERS. Album of views, and portrait groups of the North West Frontier, Punjab and northern India, 48 albumen prints by W. Baker (10 signed with numeral in negative), Baker and Burke (2 signed in negative, a number of others identifiable, or attributable to them), Bourne and Shepherd (one signed), and others, mounted one per page recto and verso, images typically 295 x 240mm., a few smaller (2 half-page), early half morocco, worn, folio, [1870s]

£1,500 - 2,500
€1,700 - 2,900

A good album including views, mostly by Baker and Burke, including Srinigar (Dhul Canal, Akbar's Bridge, river scenes, Nautch girl's bungalow), temple ruins in Kashmir, mountain views, and Attock. Other scenes include Poona (2), Bombay (4), Lord Lytton's camp and scenes at Delhi (3, 1877). Groups include Nautch girls and musicians, series of 5 good Indian troops captioned (in pencil) "First Sikhs, Corps of Guides", "Persians", "Punjabi Hindoos", "Afgghans", and "[?Sikh] Corps of Guides", and several British officers with local chiefs.



80



81



82



83



84

82 •
INDIA

ALLEN (REV. GEORGE LOSCOMB) AND MRS. [SARAH] ALLEN. The Views and Flowers from Gugerat and Rajpootana, FIRST EDITION, AUTHOR'S PRESENTATION COPY, with inscription from Mrs. Allen dated August 1858 on frontispiece (see below), title and text printed in red and gilt, publisher's advertisement printed in gilt, hand-coloured lithographed frontispiece, 12 full-page hand-coloured lithographed illustrations (6 views, 6 floral groups), some spotting, gilt-printed floral endpapers, publisher's green decorative cloth gilt, g.e., gutta percha perished (contents loose) [cf. Theakston, p.2, with spelling "Guzerat" on title], large 8vo (270 x 180mm.), Paul Jerrard, [c.1858]; together with a small group of manuscript items relating to the Allens, including a 4-page manuscript account ("Deesa [near Bombay], March 10th 1844") describing a trip to Mount Abu ("... to make arrangements for Mrs. G.A. spending the hot weather there..."), George Allen's investigation into the conversion and baptism of a man named Murrolman, and an uncomfortable uphill journey carried on a bamboo chair held by "four mountaineers, by no means overburethened [sic] with clothing..." (small group)

£800 - 1,200
€930 - 1,400

RARE. The fine lithographed views include Mount Abu (4), and Mughal buildings at Ahmedabad (2), in Gujarat. In this copy "Gugerat" is spelled correctly on the title-page, whilst others located have the spelling "Guzerat". See illustration on preceding page.

Provenance

"Presented to S.[arah] B[arbara] Allen by S.[arah] A.[llen], August 1858", inscription on the frontispiece, the full names of the persons provided in pencil by a great niece of Sarah Barbara. She also notes that the views were executed by George Allen, the flowers by his wife Sarah; Charles Foxley, purple stamp on front free endpaper.

83

ITALY - PHOTOGRAPHY

MACPHERSON (ROBERT TURNBULL) A collection of eight large views of Rome comprising: Arch of Titus; Horse of Marcus Aurelius; Temple of Antonius and Faustina; "Fresco on the Roof of a Church"; Church, and Museum of St. John Lateran; Column & Forum of Trajan; Cloaca Maxima; Stone Pines in the Garden of the Villa Pamphili, *blindstamped signature (pencil number, and caption) on mount, approximately 300 x 400mm. or similar*, [c.1860]--ALINARI (LEOPOLDO) Giotto's Bell Tower at Florence, Fratelli Alinari, *blindstamp on the mount, image 432 x 322mm.*, [c.1860]--Cathedral of Santa Maria Assunta and the leaning Tower at Pisa (attribution by Camfield Wills), *image 262 x 340mm.*, [c.1860], *all mounted on original card*--LOMBARDI PAOLO A good group of 28 views of Siena (street scenes and churches with several fine interiors), together with architectural details, *each with the blindstamp of Paolo Lombardi (1827-1890), images ranging from 340 x 258mm. to 248 x 198mm.*, 1860s and later--LUNGHI (P.) Seven views of churches, and two larger images of the Giotto fresco at Assisi, *most with the stamp of Lunghi of Assisi on versos, images mostly 260 x 200mm.*, [c.1880], *albumen prints*; and approximately 83 other albumen prints, including views in Venice (21), Verona (30), Rome, Naples, Florence, Pavia, Milan, Monza, and others, *most loose (a few on mounts), varying tones, various sizes (large group)*

£500 - 700
€580 - 810

A large collection of albumen print views, circa 1860-1880s, of Italian cities, including eight large views in Rome by Robert Macpherson.

Provenance

The Wills Collection.

84 •

ITALY, EUROPE AND GREAT BRITAIN - PHOTOGRAPHY

A collection of approximately 24 views in Italy including Rome, Venice, Naples and nearby coast by Carlo Ponti, and Robert Rive, *albumen prints, various sizes*, [1880s]--Album of views in Derbyshire (including Chatsworth, Haddon Hall, Bakewell, Alfreton, Wingfield Manor, Hardwick Hall, dated August 1877), and some neighbouring counties (Newstead Abbey, Chester), *59 albumen prints, a few by Frith Series, ownership stamp of H.C.J. Bunbury on upper cover*, [c.1877]; Album of views in Great Britain (19), United States and Canada (24, photographers including J.S. Johnston, N.Y., and W. Notman, Montreal), and Northern Europe (20), *albumen and gelatin silver prints, [late nineteenth century]*--Album of views in Rome, Italy, *approximately 70 albumen prints (of which 25 of paintings and artworks), mounted one per page, original white and red boards gilt*, [1880s]--Album of views in Great Britain, *upwards of 150 albumen prints, some professional (J. Valentine, and others), some amateur (including Blackheath, Lee and areas of outer parts of South London)*, [1880s/90s], *unless otherwise mentioned contemporary half morocco, spines defective, folio*; and 8 other albums of photography, mostly European/British views and artworks, with other loose photographs, including Switzerland (3 by Charnaux frères), Egypt and elsewhere (quantity)

£800 - 1,200
€930 - 1,400

JAMAICA - PHOTOGRAPHY

A archive of photographic views of Jamaica, and portraits of inhabitants by Duperley, and other photographers, *albumen and gelatin silver prints, mostly mounted, some loose, various sizes*, [late nineteenth/first half of twentieth century]; and a photographic album recording a cruise on the "Almeda Star" in July 1933, with images of Jamaica, St. Lucia, Trinidad, Havana, Cartagena, Rio, etc. (small quantity)

£800 - 1,200

€930 - 1,400

Includes: Approximately 15 albumen views (Newcastle, Churchill, Mandeville, street views and market), including 2 with stamp of A. Duperley & Son; Approximately 40 gelatin silver views, *most with sequence number in the negative, printed captions on mounts, approximately 195 x 240mm.*; Ten stereoviews of Jamaica, *by C.H. Graves of Philadelphia, and others, a couple tinted*, [c.1899-1903]; Ten photographic cabinet cards of Jamaican residents by Jamaican Studios, including Duperley (2) and Valedes; Thirty-five cabinet cards by American photographers; Small archive relating to the Jamaican female amateur photographer Violet Taylor, including 7 "Competition" gelatin silver photographs signed, cabinet card photographs of her as a child and young woman, three photo postcards ("A Water Carrier of the Blue Mountains", and "A Wha Yo Want Now"), printed catalogues (including her work listed) for Exhibitions including "London Salon of Photography 1922", certificates from the Colonial Photographers Amateur Photography Society; and miscellaneous others.

86 *

JAPAN - PHOTOGRAPHY

STILLFRIED & ANDERSEN. Album of portraits, trades and costume portraits (mostly with between one and three sitters), by Stillfried & Andersen, Felice Beato and Uchida, *25 hand-tinted albumen prints (including Empress Shoken, two samurai, women holding hands, woman with mirrors, female musicians, priest, country woman with umbrella with winter backdrop, carpenters, three women with fans, man carrying load and fish, etc.)*, *mostly numbered in the image, mounted one per page, images typically 245 x 190mm., contemporary morocco, g.e., [1870s]*--Two albums of views of "Yokohama & Neighbourhood & Tokio", and "Nikko [and elsewhere]", attributable to Raimond Von Stillfried, *65 albumen prints, almost all captioned and numbered in white within the negative, mounted one per page, variable tones, images typically 280 x 220mm., contemporary half maroon morocco, gilt lettered on upper covers (as above), some scuff marks, [1870s], folio (3)*

£1,000 - 1,500

€1,200 - 1,700

The two albums of unusual landscape and city views, attributable to Baron Raimund von Stillfried, include scenes of Yokohama (2, including "Mississippi Bay"), Kamakura (2), Hatta, Tomiyoka, Nokendo (2), Szubashiri, Daibutz, Oyama, Enoshima, Negishi, Hakone, Tonosawa, Desima, Fusiyama, Kanasawa, Yokoska, Tokyo Castle (2), Shiba (2), Nikko (12), Nara (2), Papenberg, Chudzendji, Kiyomidzo, Tenodji, Kobe, Yaska, Choin, and others.



85



86



87



89



91



94

87 •

LE BRUYN (CORNELIUS)

A Voyage to the Levant: or, Travels in the Principal Parts of Asia Minor, engraved frontispiece, engraved portrait of the author, folding engraved map, 96 engraved plates (many folding on several sheets joined, or double-page, some with more than one subject), numerous engraved illustrations in text, contemporary panelled calf, rubbed, covers detached [Atabey 160; Cobham-Jeffery p.7; Lipperheide 546], small folio (339 x 215mm.), Jacob Tonson, and Thomas Bennet, 1702

£1,000 - 2,000

€1,200 - 2,300

The first edition in English, the attractive plates including fine panoramic views of Constantinople (2), Scutari, Smyrna, Aleppo, Palmyra, Rhodes (2), Chios, Jerusalem, Bethlehem, and others. See illustration on preceding page.

Provenance

Robert Davies, eighteenth century ownership inscription on title, and initials "R.D." in margin of portrait.

88 •

MONTAIGNE (MICHEL DE)

Journal du voyage... en Italie, par la Suisse & l'Allemagne, en 1580 & 1581, FIRST EDITION, engraved frontispiece portrait of Montaigne, a handful of ink spots, contemporary speckled polished calf, gilt arms on covers, joints cracked, rubbed, 4to, Rome, sold in Paris by Le Jay, 1774

£800 - 1,200

€930 - 1,400

The manuscript of Montaigne's journal languished in the Château de Montaigne after his death in 1592, before being rediscovered in 1770 by l'abbé Joseph Prunis.

Provenance

Henry Fiennes Pelham-Clinton (1720-1794), 9th Earl of Lincoln, gilt arms on covers; Kenneth Rapoport, bookplate.

PONTING (HERBERT GEORGE)

"The Terra Nova at the Ice-Foot, Cape Evans", *large grey-blue toned carbon print with Ponting's blindstamp signature lower right, mounted on card, Fine Art Society label on verso with caption in ink, residue of sellotape 40-50mm. from edges of print along 3 sides, image 710 x 520mm.*, [January, 1911]

£600 - 800

€690 - 930

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

90 •

SHEFIK (AHMED)

Notes on a Visit to Sinai Monastery and a Motor Car Tour in Sinai Peninsula, in January 1926, *first edition in English*, AUTHOR'S PRESENTATION COPY, *inscribed "To Kaimakam L.H.C. Hatton Bey, [with mauve stamp] Lewa Director General, Frontier Administration" on the title, photographic portrait frontispiece of Fouad I, King of Egypt, 123 photographic illustrations on 85 plates, very short tear in fore-margin of a few plates, publisher's cloth-backed printed boards, light soiling, 4to, Cairo, Government Press, 1926; with 3 other items, including articles relating to the Nubian and Western Deserts extracted from Annales du Service des Antiquités de l'Égypte, and a typescript article (with pencil annotations) entitled "Kufu's Treasure" (4)*

£600 - 800

€690 - 930

A copy of this scarce account - believed to have been printed in an edition of 210 copies - presented to Kaimakam Hatton Bey, 2nd in Command, F.A. Camel Corps. The expedition intended "to examine the new motor road between Suez and Tor and between the two latter localities and Mount-Sinai Monastery."

91 *

SOUTH AFRICA, CEYLON, CANADA, AND INDIA

Album of views and local portrait types of South Africa, *42 albumen prints (34 large mounted one per page, 7 half-page 2 per page, one 3-part panorama), several captioned in the negative (2 signed by Caney), all captioned on the mount, largest 278 x 230mm., typically approximately 180 x 250mm.*, [1880s]--Album of plant and landscape studies in Ceylon, *18 albumen prints, all captioned and signed in the image by Scowen & Co., mounted one per page, images 210 x 280mm.*, [1880s]--Album of views in Canada (and a few of Denver, Colorado), *45 albumen prints, 29 mounted one per page recto and verso, 16 smaller portrait studies (2 signed "C. Notman") 2 per page, larger images typically approximately 240 x 190mm.*, [1880/90s], *early half morocco, folio or oblong folio*; and another late nineteenth century album of views, including India, Burma and Europe (4)

£800 - 1,200

€930 - 1,400

South Africa album includes; Groups or single portrait studies of local types (12, including two different "Kafir Girl", "Mat Weavers", "Kafirs" family group at Maritzburg, "Zoolo [Zulu] Dandies", "Zoolo Warrior", 2 groups of which one signed by Caney, "Amaswasi Warriors", and "J. Dunn, Zululand"); views of Cape Town and environs (13, including 3-sheet panorama from the sea), Durbar (5), Eastern Natal (3), Eureka City, Barbeton, and Brays. Canada album includes views of Niagara Falls (4), Montreal (5), Ottawa (7), Banff and Canadian Pacific Railway (3, 2 signed by R. Maynard), Fraser River, B.C. (4), and "Nootka Sound Indians, V.I., where Captain Cook was in March 1778". The India content includes approximately 35 views, including Delhi Durbar of 1911 (3), Taj Mahal, street scenes and bungalows, a couple signed by "G.S.N. Bros."

92 *

TURKEY - ISTANBUL AND BOSPHORUS PANORAMAS

SEBAH (PASCAL) AND J. JOAILLIER. Panorama de Constantinople pris de la Tour de Galata, *10 albumen prints mounted, in concertina form, split at 2 folds, folding into publisher's red cloth portfolio, titled in gilt on upper cover, rubbed, oblong folio (total dimensions approximately 260 x 3320mm.)*, [Istanbul, c.1880]--Panoramic view of the Bosphorus, looking North-West from Üsküdar towards the Dolmabahçe palace, the Ortaköy Mosque and beyond towards the Black Sea, *11 albumen prints mounted in concertina form, folding into early half morocco portfolio, gilt lettered "Bosphorus" on upper cover, small folio (total dimensions approximately 195 x 3025mm.)*, [c.1880] (2)

£800 - 1,200

€930 - 1,400

93 •

VERYARD (ELLIS)

An Account of Divers Choice Remarks, as Well Geographical, as Historical, Political, Mathematical, Physical and Moral. Taken in a Journey through the Low-Countries, France, Italy, and Part of Spain; with the Isles of Sicily and Malta. As also, a Voyage to the Levant, FIRST EDITION, *2 folding engraved plates, single ink smudge on title, a few light dampstains but generally clean, contemporary calf, rubbed, some loss to extremities of spine [Atabey 1285; Blackmer 1727; not in Cobham-Jeffery], small folio (320 x 200mm.)*, S. Smith and B. Walford, 1701

£1,000 - 1,500

€1,200 - 1,700

Scarce account of the author's travels, including in 1686 a voyage to the Levant where he visited Cyprus, the Holy Land, Egypt, Baalbek, Lebanon, Constantinople, Greece and the Ionian islands. Includes a section (pp.315-320) devoted to the practices and history of Islam.

Provenance

Thomas Overbury, ownership inscription dated 1702, with "Pret: 12s.". Besides a passage concerning foreign practices relating to sneezing an early reader has noted "England need not be excepted" in the margin; W. Wynne, eighteenth century armorial bookplate; by descent to present owner.

94

WEST AFRICA - ROYALTY

"H.R.H The Prince of Wales. Tour in West Africa 1925", *118 gelatin silver and platinum prints, typed captions below, mounted mostly 2 per page, 24 smaller 4 per page, images 150 x 220mm. or smaller, contemporary half morocco, gilt lettered on upper cover, scuffed at extremities, folio*, [1925]

£600 - 800

€690 - 930

Includes: Gold Coast (27); Gambia, including Cape St. Mary cantonments (51); Sierra Leone (12); Nigeria (24); H.M.S. Repulse (4). Images mostly show the Prince meeting local chiefs, accepting gifts, engaging with dancers, musicians and local populations.



95

ATLASES AND MAPS

95 •

AMERICA - SOUTHERN STATES

LLOYD (JAMES T.) Lloyd's Map Of The Southern States Showing all the Railroads, their Stations & Distances, Also The Counties, Towns, Villages, Harbors, Rivers And Forts. Compiled from the latest Government and other reliable Sources, *large lithographed map, contemporary hand-colouring, printed text on verso, a few small holes at old folds (mostly blank areas in Florida and sea, but a few touching image), laminated [Stephenson 14.25; Modelski 138], approximately 950 x 1300mm.*, New York, J.T. Lloyd, 1861

£800 - 1,000

€930 - 1,200

FIRST EDITION OF A LARGE WALL MAP detailing "the states beneath the Mason-Dixon line which theoretically separated the northern and southern states. As well as showing the states that made up the eastern side of the Confederacy, the map also shows the Union states of Kentucky, Maryland and Delaware, which, along with Missouri, made up the Border States. Maintaining these states within the Union was a crucial war aim for Lincoln" (British Library, online). Printed on the verso is Lloyd's "newspaper" (dated 7 September 1861) describing the counties of Virginia and Missouri, and Southern Coast Surveys under the heading "Military Map and Gazetteer of the Southern States".

96 •

[BOWEN (EMANUEL)

A Complete System of Geography], *without text, 74 engraved maps, of which 46 double-page, 3 defective (Europe, Savoy/Piemont, and Iceland), 3 split at fold with small losses, contemporary calf-backed boards, worn, upper cover detached [cf. Phillips I 630, citing 22 maps that "relate to America", all present in this copy], folio (415 x 285mm.), [?1747]*

£1,000 - 2,000

€1,200 - 2,300

Includes a general map of America, "New Spain with California, New Mexico...", "Louisiana with part of Florida and Canada", "North and South Carolina, Georgia", "Virginia & Maryland", "New Jersey, Pennsylvania New York and New England", "... principal towns and harbours.... Spaniards in America and West Indies", and others of the Americas, 2 world maps (including twin-hemisphere), China, Asia, East-Indies, North Pole.



96

97 •

CHINA

ORTELIUS (ABRAHAM) Chinae, olim Sinarum regionis, *double-page hand-coloured engraved map, decorative title cartouche, decoated with animals, ships, and Tartar encampments, Latin text on verso, wide margins, some oxidization (strengthened on verso with old paper obscuring some text), 365 x 470mm.*, [Antwerp], 1584 [but c.1592]

£1,000 - 1,500

€1,200 - 1,700

One of the earliest western maps of China, drawn by the Portuguese mapmaker Luis Jorge de Barbuda, based upon his personal experiences in the country, and reports by Jesuit missionaries. It is attractively embellished with images of wildlife, Tartar tents, and ships, also including the Great Wall. First published in 1584, for this second state "Las Philippinas" was added.



97

98 •

CORNWALL

SPEED (JOHN) Cornwall, inset view of Launceston, coats of arms with 2 allegorical figures, ships and sea-monsters, Latin text on verso, a few creases, 380 x 505mm., John Sudbury and George Humble, [1616]--JANSSONIUS (JAN) Cornubia sive Cornwallia, decorative cartouches and coats of arms, Dutch text on verso, 385 x 510mm., [Amsterdam, c.1646]--[MERCATOR (GERARD)] Cornubia, Devonia, Somersetus, Dorcestria, French text on verso, 380 x 475mm., [Amsterdam, c.1610], double-page hand-coloured engraved maps; and a map of Cornwall by Morden (4)

£700 - 900
€810 - 1,000

99 •

CORNWALL

[MORDEN (ROBERT)] Cornwall X, engraved playing card with map of Cornwall, representing the ten of diamonds, the diamond in red, 95 x 60mm., [c.1676]--[DRAYTON (MICHAEL)] Cornwall, from the Poly-Olbion], hand-coloured engraved map, allegorical figures, ships and sea-monsters in the sea, 250 x 326mm., [Michael Drayton, 1612]--OGILBY (JOHN) The Continuation of Ye Extended Road from Barnstable to Truro, engraved strip road map, partly hand-coloured, 355 x 450mm., [c.1675; and a collection of 27 other mostly eighteenth and nineteenth century maps of Cornwall, 3 views of Cornwall, and 7 other county maps (40)

£700 - 900
€810 - 1,000

100 •

CORNWALL

SAXTON (CHRISTOPHER) Promontorium hoc in mare proiectum Cornubia dicitur, double-page hand-coloured engraved map, decorative cartouches (including title surmounted by Royal Elizabethan arms), ships and sea-monsters, bunch of grapes watermark, neatly repaired at centre fold with very minor loss [Quixley 1], 368 x 488mm., [1576]

£2,500 - 3,500
€2,900 - 4,100

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

101 •

CORNWALL

SAXTON (CHRISTOPHER) Cornwall... Corrected & Many Additions in the Roads... by P. Lea, double-page engraved map, inset view of Launceston surmounted by Royal arms, ships, sea-monsters and ducal arms, good margins, [Quixley 16], 368 x 488mm., [P. Lea, c.1694]

£800 - 1,200
€930 - 1,400



98



99



100



102

102 •

CORNWALL

SAXTON (CHRISTOPHER) Cornwall... Corrected & Many Additions in the Roads... by P. Lea, *double-page hand-coloured engraved map, inset view of Launceston surmounted by Royal arms, ships, sea-monsters and ducal arms, good margins, old paper strengthening on verso of fold* [Quixley 16], 368 x 488mm., [P. Lea, c.1694]

£1,000 - 1,500
 €1,200 - 1,700

103 •

CORNWALL

SAXTON (CHRISTOPHER) Cornwall... Corrected & Many Additions as the Roads &c by P. Lea, *double-page hand-coloured engraved map, with inset view of Launceston surmounted by royal arms, ships, sea-monsters and ducal arms, 368 x 483mm., Sold by Geo. Willdey, [c.1732]; SAXTON (CHRISTOPHER) AND WILLIAM KIP. Cornwall olim pars Danmoniorum, hand-coloured engraved map, inset view of Launceston, without text on verso, one small rust hole in blank sea area, 305 x 395mm., [1637]--[BLAEU (JOANNES)] Cornubia sive Cornwallia, double-page hand-coloured engraved map, Dutch text on verso, a few spots, good margins, 390 x 500mm., [Amsterdam, c.1646] (3)*

£700 - 900
 €810 - 1,000



104

104 •

COVENS (JEAN) AND CORNEILLE MORTIER

Nouvel atlas, très exact et fort commode pour toutes sortes de personnes, *engraved pictorial title-page, engraved contents leaf (with hand-coloured border), letterpress introduction in French and German, one plate depicting globes, 99 hand-coloured engraved maps (numbered 3-100, with 46b, c and d), globe plate cut to size and remounted, plate 100 plate laid down, final leaf of German introduction torn with some losses, nineteenth century half morocco gilt, rubbed* [Koeman II, Covens & Mortier 13], oblong folio (245 x 358mm.), Amsterdam, Covens & Mortier, [1735]--SEUTTER (ALBERT CHARLES) Atlas tres-exact des Pas Bas Catholiques, our des X Provinces de l'Allemagne Inferieure, *engraved pictorial title, 24 hand-coloured engraved map sheets (including additional decorative title cartouche "Les provinces des Pais Bas Autrichiens...", title cut to size and laid down (with a few small losses) on upper wrapper, early wrappers, upper cover detached, small oblong folio (221 x 305mm.), Augsburg, A.C. Seutter, 1758--MONIN (CHARLES V.) AND A.R. FREMIN. Atlas universel des cinq parties du monde, 37 hand-coloured engraved maps (that of Belgium bound as first map in following next mentioned atlas), 1836; Petit atlas de la Belgique, 9 engraved maps (of 10, lacking general map of Belgium, the publisher using the map from the previous atlas in its place), 1836, 2 works bound in vol., contemporary morocco-backed boards, gilt morocco lettering label on each cover, small oblong folio (250 x 320mm.), [Paris], Binen (3)*

£1,000 - 2,000
 €1,200 - 2,300



105

105 •

GULF OF MEXICO, FLORIDA AND THE WEST INDIES

BONNE (RIGOBERT) Carte des Isles Antilles et du Golfe du Mexique; avec la Majeure Partie de la Nouvelle Espagne, *large hand-coloured engraved map on 3 sheets (joined), neatly strengthened with paper at folds on verso, overall dimensions 695 x 1425mm., Paris, Chez Lattré, [1782]*

£1,000 - 2,000
 €1,200 - 2,300

Unusual large format map of Florida, the Gulf Coast, (present-day) Texas, Mexico, Baja California and Central America.

106 •

LONDON

GREENWOOD (CHARLES AND JOHN) Map of London, from an Actual Survey Made in the Years 1824, 1825 & 1826, *large hand-coloured map engraved by James and Josiah Neele after the Greenwoods, inset view of St Paul's lower right, inset view of Westminster Abbey lower left, dissected and laid on linen* [Howgego 309 (1)], approximately 1265 x 1855mm., Greenwood, Pringle, & Co., 21 August, 1827; Map of the County Palatine of Chester, from an Actual Survey Made in the Year 1819, *engraved map, dissected and laid on linen (4 sheets)* [Rodger 49], approximately 1200 x 1550mm., W. Fowler & C. Greenwood, 15 June, 1819; Map of the County of Stafford, from Actual Survey made in the Years 1819 & 1820, *engraved map, dissected and laid on linen (2 sheets)* [Rodger 434], approximately 1520 x 1120mm., C. Greenwood, 1 June 1820, *all soiled, a few sections loose* (3)

£1,500 - 2,500
€1,700 - 2,900

107 •

LONDON

GUALDO PRIORATO (GABRIEL) Londra. Incendio della Gran Città di Londra Metropoli del Regno d'Inghilterra Succaesso adi 21 di Settembre 1666. Quale in 4 giorni fu abbruciata la piu gran pares con danno inestimabile, *hand-coloured engraved map on 2 sheets (joined)*, 280 x 915mm., [?Vienna, c.1675]

£1,000 - 1,500
€1,200 - 1,700

Panoramic prospect of London showing the Great Fire, looking towards the City and Old St. Paul's Cathedral from South of the river.

108 •

MOLL (HERMAN)

A Set of Fifty New and Correct Maps of the Counties of England and Wales, &c. with the Great Roads and Principal Cross-Roads, &c. Shewing the Computed Miles from Town to Town, *50 hand-coloured engraved maps (2 folding, others double-page), all with engraved decorative borders, one folding map split at fold, light dampstaining at fore-margin of some plates (mostly to margins), contemporary calf, worn and scuffed* [Chubb CLXII], 4to (235 x 190mm.), Tho. Bowles and J. Bowles, 1739

£600 - 800
€690 - 930

Provenance

Catherine Williams, early ownership inscription on front free endpaper.

109 •

[OGILBY (JOHN)

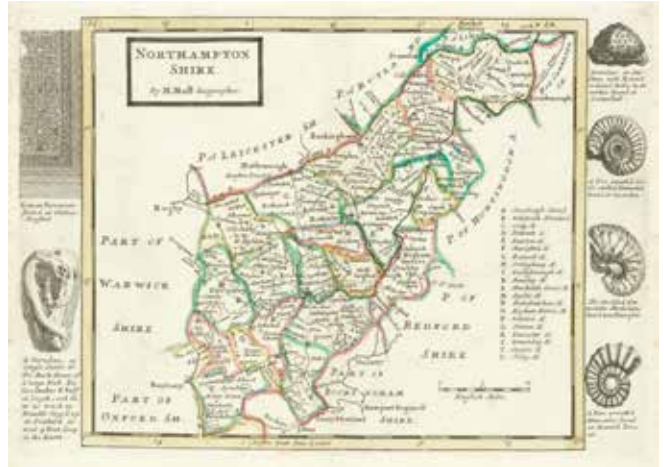
Britannia, Volume the First: or, an Illustration of the Kingdom of England Dominion of Wales: By a Geographical and Historical Description of the Principal Roads Thereof], *90 double-page engraved road maps (of 100), old ink numeral in upper corner in each map, lacks all text, contemporary vellum, small loss to spine* [cf. ESTC R483348; Chubb CI], folio (405 x 270mm.), for the Author, 1675

£1,500 - 2,500
€1,700 - 2,900

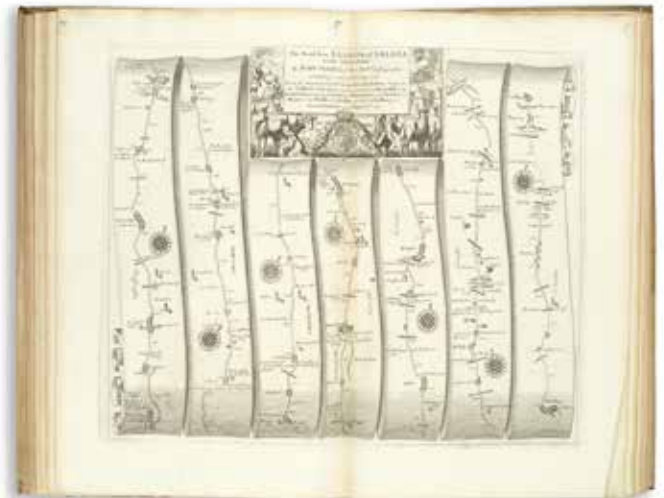
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



107



108

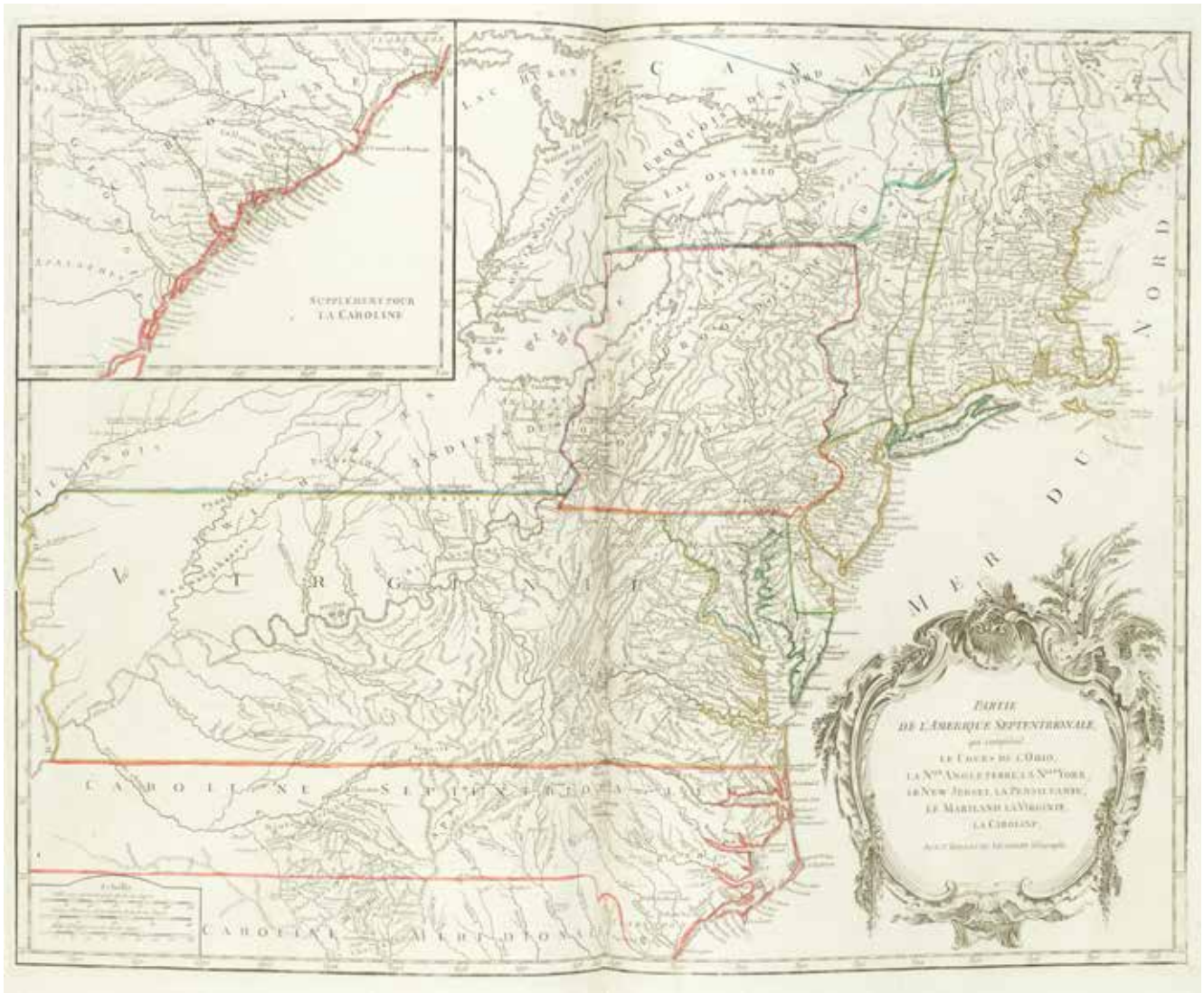


109

The first survey of the roads of England and Wales, "based on contemporary and collaborative research... [which] marked the first major advance in cartography in England since the Tudor period" (ODNB). Loosely inserted is a printed broadside advertisement "To Be Let by Ticket at the Castle Public House in Caergwrely... 23rd of October, 1819... the Remaining Part of a New Road to be Made from Caergwrely to... Abermor-ddu & Cefny-Y-Bedd...", printed by T. Lewis at Mold.

Provenance

W. Wynne, eighteenth century bookplate; by descent to present owner.



111

110 •
PATERSON (DANIEL)

Paterson's British Itinerary. Being a New and Accurate Delineation and Description of the Direct and Principal Cross Roads of Great Britain, 2 vol., FIRST EDITION, engraved hand-coloured double-page engraved frontispiece, engraved title-pages, dedication leaf and 358 strip maps on 180 engraved pages, contemporary green morocco, gilt-tooled Greek key pattern border on sides, g.e., FINE COPY, Carington Bowles, 1785--GOSTLING (WILLIAM) A Walk In and About the City of Canterbury, second edition, engraved frontispiece portrait, folding engraved plan of the city with a facing printed folding "key" plate, 22 engraved plates and maps (2 folding), some light off-setting, straight-grained red morocco gilt by Kalthoeber (with his ticket), gilt corner-pieces, g.e., gilt bookplate of George Harwood, Canterbury, Simmons and Kirkby, 1777--HUTTON (WILLIAM) A History of Birmingham... Third Edition, With Considerable Improvements, folding engraved map as frontispiece, 16 engraved plates (one folding), contemporary calf, gilt morocco spine label, slightly rubbed, Birmingham, Thomas Pearson, 1795, 8vo (4)

£600 - 800
 €690 - 930

111 •
ROBERT DE VAUGONDY (GILLES AND DIDIER)

Atlas universel... corrigé et augmenté de la Carte de Royaume de France divisé en Départemens par C.F. Delamarche, engraved allegorical title by Ch. Baquoy, 113 double-page engraved maps (of 114, without plan of Paris, plate 64 on 2 mapsheets), all hand-coloured in outline, 2 additional engraved maps of Bays-Bas (one a duplicate of plate 62, one dated 1820), 4 double-page engraved tables, occasional light spotting, modern calf, folio (557 x 375mm.), Paris, Chez Fx. Delamarche and Ch. les Dien, [c.1819-20]

£4,000 - 6,000
 €4,600 - 6,900

Includes 2 twin-hemisphere World maps, and 5 of North America.

TUNBRIDGE WELLS AND KENT

The Collection of the Late John Symons (1943-2009), Librarian at the Wellcome Library 1968-2005, collector and Tunbridge Wells resident during his childhood

112 •

[BAKER (THOMAS)]

Tunbridge-Walks: or, the Yeoman of Kent: a Comedy, FIRST EDITION, *half-title, browned throughout, one or two tears and repairs, modern morocco-backed boards* [ESTC T16483], 4to, Bernard Lintott, 1703; idem, *another edition, engraved frontispiece, modern calf* [ESTC T53729], 8vo, Bernard Lintot, 1736--[LEWKENOR (JOHN)] Metellus his Dialogues. The First part containing a Relation of a Journey to Tunbridge Wells, *lacking imprimatur leaf, some worming in lower corners (affecting a few letters), contemporary calf, rebacked* [ESTC R10938], 8vo, Thomas Warren, for N. Rolles, 1693--BURR (THOMAS BENGE) The History of Tunbridge-Wells, *contemporary calf, rebacked and recorned* [ESTC T144255], 8vo, M. Hingeston, 1766--The Tunbridge and Bath Miscellany for the Year 1714, *disbound, 8vo*, E. Curl, 1714--BRITTON (JOHN) Descriptive Sketches of Tunbridge Wells and the Claverley Estate, *2 double-page engraved maps, 10 lithographed plates, publisher's cloth, rebacked*, 8vo, Longman, 1832--SCUDAMORE (CHARLES) An Analysis of the Mineral Water of Tunbridge Wells, *later boards*, 8vo, Longman, Hurst, for the author, 1816--Tunbridge Epistles, from Lady Margaret to the Countess of B**, *without half-title, modern boards* [ESTC T52000], 4to, J. Johnson and B. Davenport, 1767; and 10 others (18)

£800 - 1,200

€930 - 1,400

113 •

FUSSELL (L.)

A Journey Round the Coast of Kent, *folding engraved map, extra-illustrated with a total of 16 engraved plates (some mounted), later cloth*, Baldwin, 1818--BOWEN (EMANUEL) An Accurate Map of the County of Kent Divided into its Lathes, *folding engraved map, hand-coloured in outline, dissected and laid on later linen, slipcase, 530 x 710mm.*, J. & C. Bowles and Sayer, [c.1750]--IRELAND (W.H.) England's Topographer, or a New and Complete History of the County of Kent, 4 vol., *engraved title to volume 1, folding engraved map and numerous plates, occasional foxing, contemporary mottled calf, rebacked*, G. Virtue, 1828-1830--SOMNER (WILLIAM) The Antiquities of Canterbury. Or a Survey of that Ancient Citie, with the Suburbs, *woodcut arms on verso of title, folding map and 2 plates (one repaired), some dampstaining, small hole in title just affecting imprint, last leaf repaired, contemporary calf, rebacked* [ESTC S121902], 4to, J[ohn] L[egat] for Richard Thrale, 1640--KILBURNE (RICHARD) A Topographie, or Survey of the County of Kent, FIRST EDITION, *engraved portrait, A3 and much of 3H2 supplied in manuscript facsimile, one or two marginal tears and repairs, ownership signatures of John Austen and Arthur Hussey (1847), later calf gilt, rebacked* [ESTC R11347], Thomas Mabb for Henry Atkinson, 1659, 8vo *unless otherwise stated*; and a quantity of others on Kent, and occasionally Sussex (quantity)

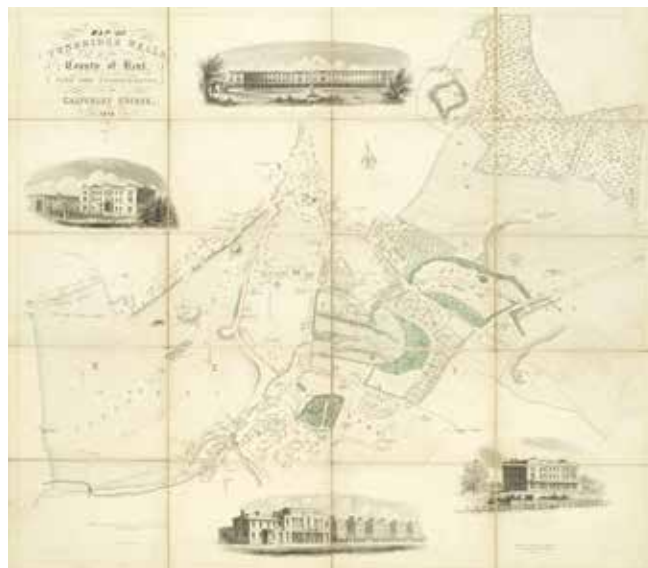
£600 - 800

€690 - 930

114 •

[GOLDSMITH (OLIVER)]

The Life of Richard Nash, of Bath, Esq., Extracted Principally from his Original Papers, FIRST EDITION, *C6 a cancel as usual, engraved portrait, some soiling and browning, contemporary sheep, covers detached* [Rothschild 1022], J. Newbery & W. Frederick, Bath, 1762--FORSTER (T.F.) Flora Tonbrigensis: or, a Catalogue of Plants Growing Wild., *3 hand-coloured plates, captions pasted below (one cropped), nineteenth century half calf*, J. & A. Arch and J. Sprange,



115

1816--JENNER (EDWARD) A Flora of Tunbridge Wells, *2 copies, each with 2 hand-coloured plates and list of subscribers, the second copy interleaved with blanks as issued, publisher's brown and green cloth respectively*, Tunbridge Wells, J. Colbran, [c.1845]--CAREY (GEORGE SAVILLE) The Balnea: or, an Impartial Description of All the Popular Watering Places in England, *second edition, contemporary red half morocco gilt, rubbed*, W. West, 1799--POWELL (ROBERT HUTCHINSON) A Medical Topography of Tunbridge Wells, *folding map, 2 plates, publisher's cloth*, Tunbridge Wells, John Colbran, 1846--SCUDAMORE (CHARLES) A Chemical and Medical Report of the Properties of the Mineral Waters of Buxton, Matlock, Tunbridge Wells..., *later boards*, for the author, 1820, 8vo; and 8 others on Spa Towns, Mineral Waters etc. (15)

£600 - 800

€690 - 930

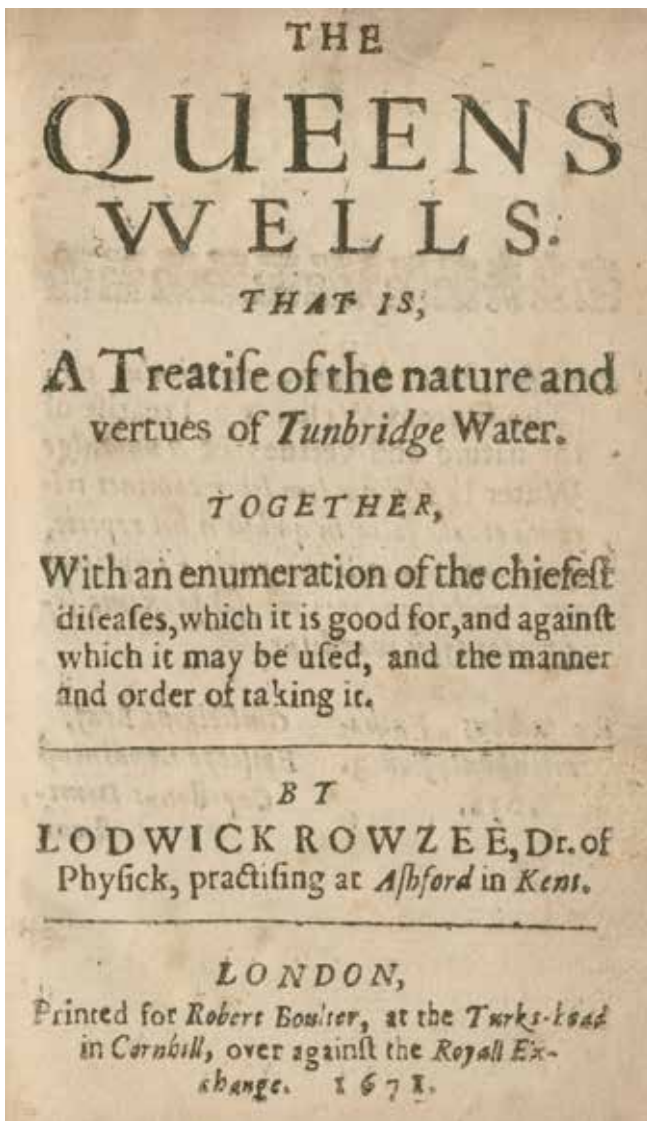
115 •

MAPS

Map of Tunbridge Wells, in the County of Kent, with the improvements, on the Calverley Estate, *hand-coloured engraved folding map, 4 uncoloured vignettes, dissected into 16 sections and mounted on linen, original gilt-titled slipcase, 555 x 640mm.*, J. Henshall, 1838--LOWER (JOSEPH RICHARD) Colbran's Visitors' Map of Tunbridge wells, *hand-coloured lithographed map in 18 sections, mounted on linen, folding into publisher's cloth with printed label, 500 x 620mm.*, J. Colbran, n.d.--DAVIES (B.B.) Map of the Environs of London, *hand-coloured engraved map, dissected into 36 sections and laid on linen, folding into publisher's cloth, 785 x 1100mm.*, Edward Stanford, 1859--CARY (JOHN) Six sheet Map of England and Wales with Part of Scotland, *large hand-coloured engraved folding map on three sheets, dissected into 72 sections and mounted on linen, publisher's slipcase with printed label, each sheet 465 x 1040mm.*, G & J Cary, 1833--Reduced Ordnance Survey Around Tunbridge Wells, *large hand-coloured engraved map, dissected and mounted on linen, folding into publisher's cloth with red morocco label, 905 x 1300mm.*, Birmingham, George Richmond, [c.1860]; and 17 others, mostly folding maps by Colbran, Sprange, Wyld and others (22)

£700 - 900

€810 - 1,000



117

116 •

ROWZEE (LODOWICK)

The Queenes Welles. That is, a Treatise of the Nature and Vertues of Tunbridge Water. Together, with an Enumeration of the Chiefest Diseases, which it is good for... and the Manner and Order of Taking it. By Lodwick Rowzee, Dr. of Physicke, practising at Ashford in Kent, FIRST EDITION, woodcut head-pieces and initials, some soiling, repairs to corners of first and last few leaves (with loss of letter S in 'Queenes' on title), stitched in a contemporary limp vellum manuscript (indenture with text on inside covers), soiled, preserved in linen solander box [ESTC S116278], small 8vo, John Dawson, 1632

£700 - 900
 €810 - 1,000

RARE FIRST EDITION OF ROWZEE'S BOOK ON THE CURATIVE POWERS OF MINERAL WATER AND THE CHALYBEATE SPRING.

"The water helpeth also the running of the reines, whether it be *Gonorrhoea simplex* or *Venria*, ... In the behalf of women... there is nothing better against barrenesse, and to make them fruitful". It was to honour the six-month visit of Queen Henrietta Maria in 1629 that Rowzee coined the name 'The Queenes Wells', for "Like the spa waters in Belgium, Tunbridge waters were credited with special efficacy in matters gynaecological, which is exactly why the Queen's doctors could direct here for treatment to an obscure and uninhabited place where her only accommodation would be a tent" (J.G.C.M Fuller, 'Chalybeate Springs at Tunbridge wells' in *200 Years of British Hydrogeology*, edited by J.D. Mather, Geological Society, 2004).

Provenance

'G.O.M.', small collector's label on front pastedown.

117 •

ROWZEE (LODOWICK)

The Queens Wells. That is, a Treatise of the Nature and Vertues of Tunbridge Water..., woodcut head-pieces and initials, some browning and marginal dampstaining, modern half calf [ESTC R12085], 8vo, Robert Boulter, 1671--MADAN (PATRICK) A Phylsophical and Medicinal Essay of the Waters of Tunbridge, 14 leaves (first 2 with page numbers shaved, title with slight tear and soiling in upper margin), green morocco by Sangorski and Sutcliffe, gilt lettered spine, g.e. [ESTC R16300], small 4to, for the Author, 1687 (2)

£600 - 800
 €690 - 930

118 •

[SPRANGE (JASPER)]

The Tunbridge Wells Guide; or an Account of the Ancient and Present State of that Place, FIRST EDITION, dated 1780 on title and on part title following p.68, engraved title, dedication and 3 plates (of 4?), tipped-in manuscript note concerning the Trust for the Preservation of Mount Sion Grove, contemporary calf, upper cover detached, Tunbridge Wells, J. Sprange, & London, T. Beecroft, 1780; idem, 2 further copies, one with 3 plates (untrimmed, dated 1782 on spine), the other lacking the plates, both modern calf; idem, another edition with part title following p.78 dated 1785, on large paper, 5 engraved plates, bookplates of William Cock, 1897, and Sir Thomas Neame, later half morocco, 1780 [but 1785?]; idem, another copy, 8 engraved plates (some folding), later half calf; and 8 other editions with varying numbers of plates, dated 1786 (3), 1797, 1801 (2, one with booklabels of Thomas Mantell and Siegfried Sassoon), 1811 and 1814, 12mo; sold not subject to return due to uncertainty of collation (13)

£700 - 900
 €810 - 1,000

119 •

TUNBRIDGE WELLS GUIDES

CLIFFORD (JOHN) The Tunbridge Wells Guide, 6 plates, disbound, 1817; idem, another edition, 12 plates, lacks map, [1825?]; idem, "fourth edition, 1826", folding map, 12 plates; idem, "fourth edition", folding map, 15 plates, with loosely inserted bill and receipt on printed letterhead, signed by Clifford, [1827?]; idem, "fifth edition", folding map, 5 plates, [c.1832]; idem, another edition, folding map, 6 plates, 1834; idem, "seventh edition", folding plan, 6 plates, 1837; Clifford's Descriptive Guide for Tunbridge Wells, "eighth edition", 2 folding maps, folding plan, 11 plates, 1843, various bindings, 12mo; together with 7 other guide books by Clifford, 7 by Colbran, 10 by Pelton, and a quantity of other guides, books on the local flora and history, views of Tunbridge Wells and the surrounding area etc., nineteenth and twentieth centuries; sold as a collection (quantity)

£800 - 1,200
 €930 - 1,400

Other Properties

120 •

TUNBRIDGE WELLS

AMSINCK (PAUL) Tunbridge Wells, and Its Neighbourhood, Illustrated by a Series of Etchings and Historical Descriptions, FIRST EDITION, EXTRA-ILLUSTRATED COPY, *half-title, 31 engraved plates by Letitia Byrne, several engraved vignettes, extra-illustrated with 38 mostly engraved plates and illustrations, full polished calf gilt by Tout, sides with elaborate panel decorations, spine richly tooled in compartments within raised bands, g.e., upper joint slightly tender, large 4to, William Miller, and Edmund Lloyd, 1810*

£400 - 600

€460 - 690

FINELY BOUND, EXTRA-ILLUSTRATED COPY, WITH GOOD TUNBRIDGE WELLS PROVENANCE.

Provenance

Sir David Salomons, of Broomhill, Tunbridge Wells, armorial bookplate. Salomons (1797-1873) was a founder of the London and Westminster Bank and (in 1855), the first Jewish lord mayor of London, and an MP for Greenwich. His country seat at Broomhill, near Tunbridge Wells was designed for him by Decimus Burton.

CONTINENTAL BOOKS AND MANUSCRIPTS

The Property of a European Collector

121 •

ALEXANDER OF APHRODISIAS

εις τα τοπικα Αριστοτελους, υπομνηματα.... In topica Aristotelis, commentarii, FIRST EDITION, *title and colophon in Greek and Latin, text in Greek, woodcut printer's device at end, initial spaces with guide-letters, without the usually-cancelled blank A9, traces of inscription washed from title, turn of the nineteenth century red straight-grained morocco, covers gilt with broad border formed of interlocking drawer handles, g.e., marbled slipcase [Adams A665; Renouard 62:5; not in Ahmanson-Murphy], folio (300 x 190mm.), [colophon:] Venice, Aldus & Andrea Torresani, September 1513*

£2,000 - 3,000

€2,300 - 3,500

Provenance

Archibald Acheson, 3rd Earl of Gosford (1806-1864), gilt booklabel.

122 •

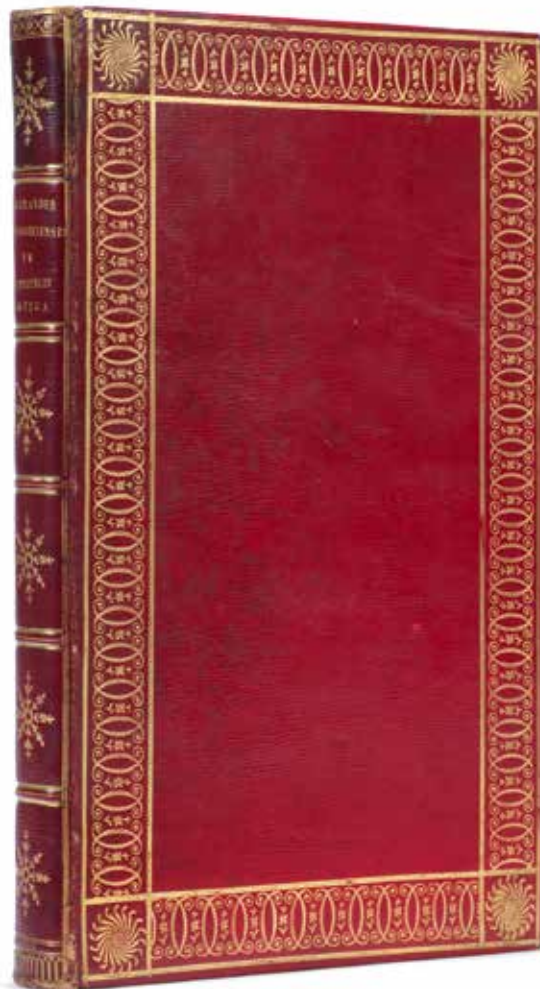
ARISTOPHANES

κωμωδια εννεα... Comoediae novem. Plutus. Nebulae. Ranae. Equites. Acharnes. Vespae. Aves. Pax. Contionantes, *second edition, text in Greek (part of title, and dedication in Latin), printer's device at end, some initials and border of title decorated in manuscript, blank lower corner of first 2 leaves repaired, modern morocco gilt [Adams A1705], 8vo, Florence, F. Giunta, 1515*

£1,000 - 2,000

€1,200 - 2,300

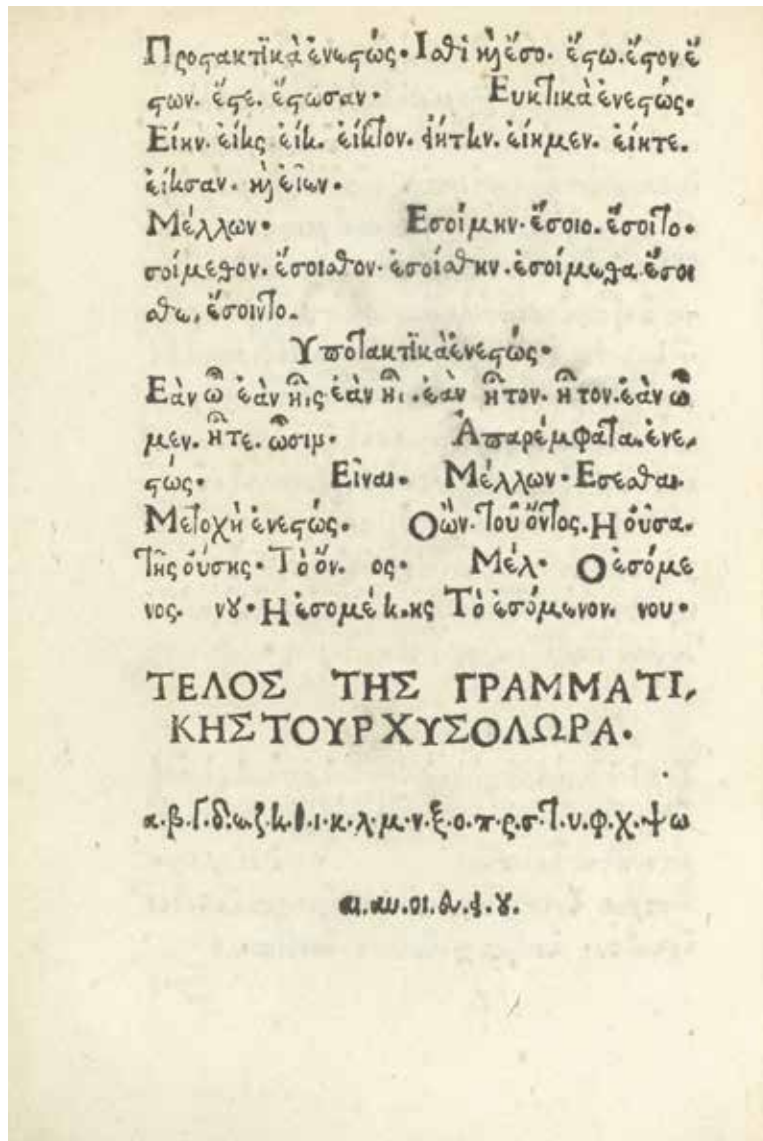
The second edition of these nine comedies, which had first been published in 1498 by Aldus.



121



122



124

123 •

BIBLE, IN GREEK

Η καινή διαθήκη. Novum Testamentum, engraved frontispiece, text in Greek (excepting the title and dedication leaf mostly in Latin), near contemporary vellum gilt, stained in pink excepting central panel with gilt-blocked image of Christ on the cross embellished with green and red paint, spine similarly tooled and stained in pink and green, g.e., decorative printed endpapers, 12mo, Leiden, ex officina Luchtmanniana, 1765; and 2 copies of "La lyre des dames [Calendriere pour l'année 1829]", engraved plates, publisher's decorative boards, original slipcase, Paris, Chez Marcilly, [1829] (3)

£400 - 600

€460 - 690

124 •

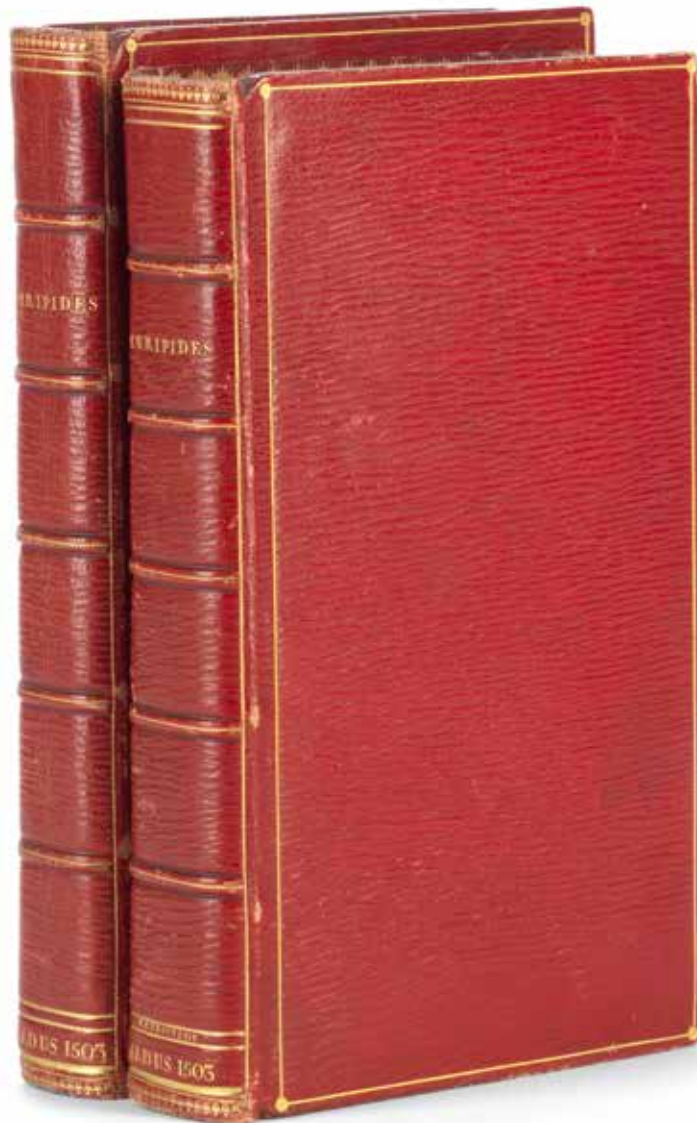
CHRYSOLORAS (EMANUEL)

Ερωτήματα [Errotemata. Incipit:] '[E]ίς πόσα διαροῦνται τα εικοσιτέσσερα γράμματα...', 64 leaves, 22 lines, Greek type, capital space on 1r, very light browning throughout, inscription cut from top of fly-leaf, dark purple straight-grained morocco by Gruel (signed at foot of spine), sides with wide gilt outer borders and quatrefoil tool in each corner, double gilt rule inner panel, ornate gilt panelled spine with 5 raised bands, inner gilt dentelles and red silk endpapers, g.e., slightly rubbed in places [ISTC ic00490000; BMC VI 668; Goff C490; GW 6694; Hain 5016; Proctor 6413], 8vo (158 x 110mm.), [colophon:] Florence, Lorenzo di Alopa, [c.1496]

£4,000 - 6,000

€4,600 - 6,900

A FINE AND RARE COPY OF THE MOST INFLUENTIAL GREEK GRAMMAR OF THE RENAISSANCE. The Byzantine scholar Emanuel Chrysoloras (c.1355-1415) was born in Constantinople, and came to Florence in 1397 to teach Greek, where his pupils included Leonardo Bruni and Palla Strozzi. His *Errotemata* ('Questions') was the first basic Greek grammar in use in Western Europe, and was first printed in Venice by Adam de Ambergau around 1471. There are nine incunable editions listed on ISTC, but only four copies in total have appeared at auction in the post war period, none of which were the present edition.



125

125 •

EURIPIDES

Τραγωδίαι επτακαιδεκα... Tragoediae septendecim, 2 vol., mixed set, title in Greek and Latin, text in Greek, 5 blank leaves (as called for), woodcut Aldine device on final verso of both volumes, guide letters in initial spaces, additional vellum free endpapers (resulting in browning of final leaf in each volume), second volume with extensive ink annotations in Greek with some Latin in an early hand, volume 2 untrimmed, uniform red straight-grain morocco gilt by R.P. Thouvenin (stamped in gilt on spine of volume 1) [Adams E1030; Ahmanson-Murphy 69; Renouard 43,10], 8vo (170 x 95mm.; 178 x 105mm.), Aldus Manutius, February 1503

£4,000 - 6,000
€4,600 - 6,900

EDITIO PRINCEPS of the plays of Euripides, this work including the first appearance of fourteen plays, together with three that had been printed in Florence, c.1495. This copy is described by Renouard (see below) in *Catalogue de la bibliothèque d'un amateur, avec notes bibliographiques, critiques, et littéraires* (Paris, 1819, vol. 1, p.206), attributing the Greek annotations in the second volume to Baldassar Castiglione, author of *Il Cortegiano*.

Provenance

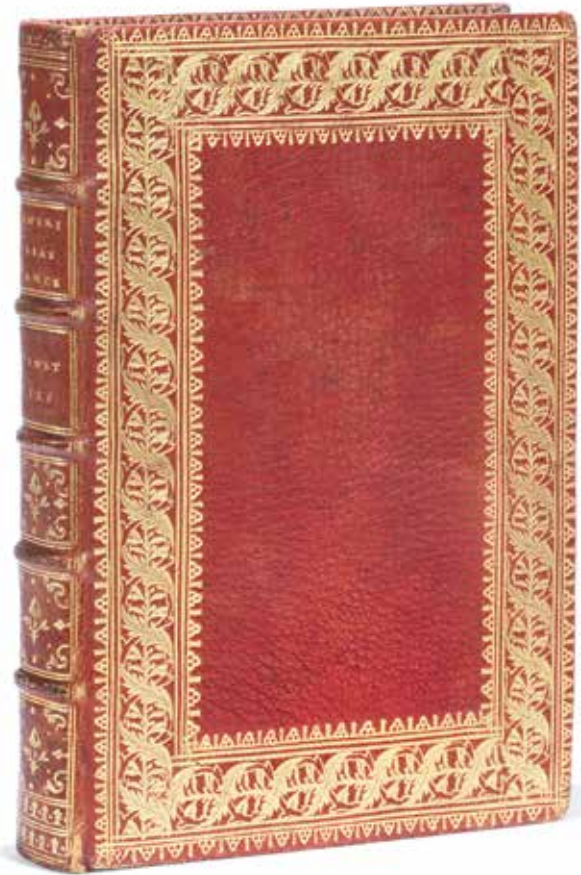
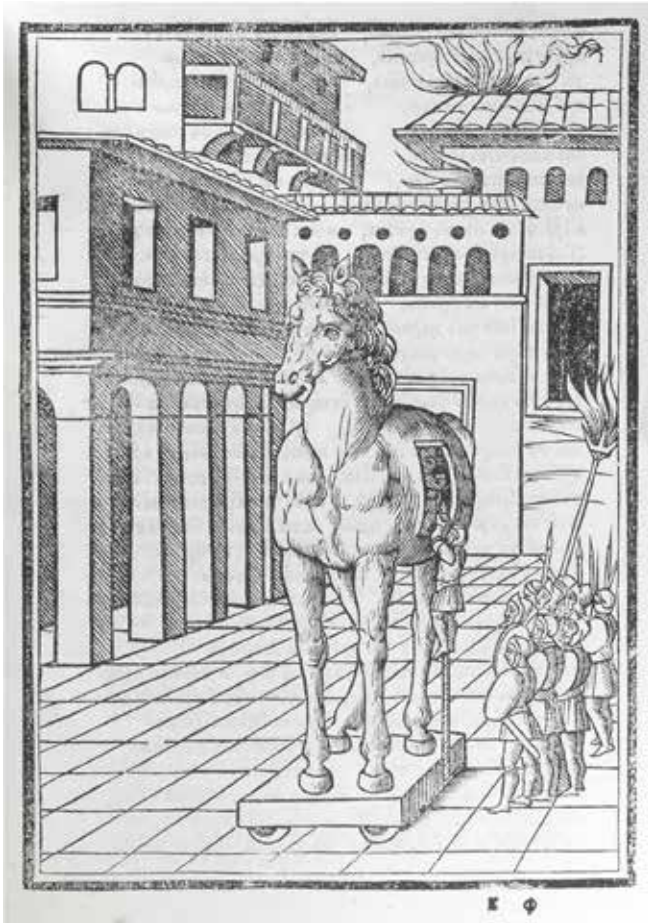
Antoine-Augustin Renouard (1765-1853), bookplate "Bibliothèque A.A. Renouard" printed in red with dolphin and anchor.

126 •

GIOVIO (PAOLO)

Turcicarum rerum commentarius; Commentarius captae Urbis, ductore Carolo Borbonio... De origine turcarum, 2 parts in 1 vol., printer's woodcut device on both titles, red crushed morocco by Lortic (signed on upper dentelle), gilt-blocked oval ornament on sides, spine gilt tooled in compartments, g.e. [Adams 679], 8vo, Paris, Robert Estienne, 1539

£600 - 800
€690 - 930



127

127 •
HOMER

Ομηρου Ιλιας μεταβληθεϊσα παλαι εις κοινην γλωσσαν [Homērou Ilias metablētheïsa palai eis koinēn glōssan], 164 leaves (the last blank), text in double columns of 34 lines, text in Greek (except colophon), title printed in red with device in black, 138 fine woodcuts (3 full-page, a few repeats), decorative typographical initials, very slight browning to a few gatherings, occasional minor soiling, eighteenth century red morocco gilt, sides with elaborate roll tool borders, spine gilt in compartments with lettering and acorn tool, raised bands, inner gilt dentelles, g.e. [Adams H776; Brunet III 282-283, "rare et recherchée"; Dyson Perrins Italian 246], 4to (198 x 143mm.), [colophon:] Venice, Stefano da Sabio... ad instantia di miser Damian di Santa Maria da Spici, May 1526

£10,000 - 20,000
 €12,000 - 23,000

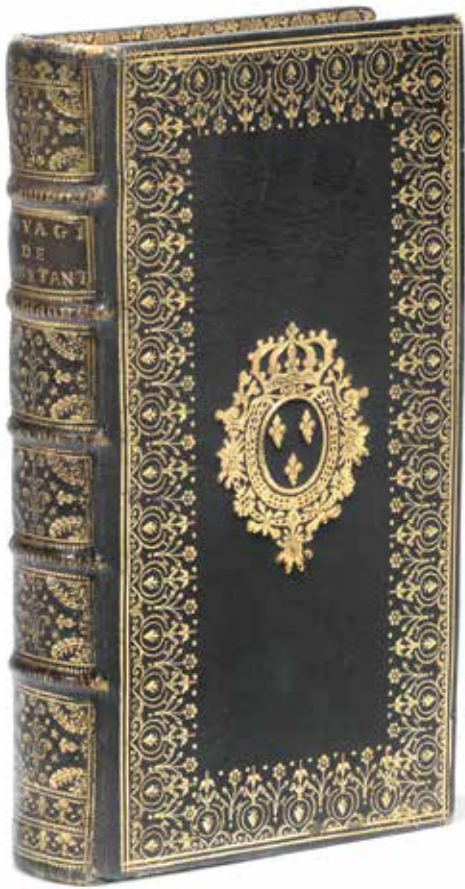
AN EXCEPTIONAL COPY OF THE FIRST EDITION OF THE ILIAD IN MODERN GREEK, AND THE FIRST ILLUSTRATED EDITION.

The translation by Nikolaos Loukanis's was based on an earlier paraphrase by Konstantinos Hermoniakos, and is particularly significant for being the first printed translation of the *Iliad* into a modern vernacular language. It follows the Byzantine tradition of adding material from the Aeneid and elsewhere, including the story of the Fall of Troy and the wooden horse.

The woodcuts in this edition, the most lavishly illustrated of any vernacular Greek work yet printed, were fashioned in the Venetian style of the period, with the Greek gods and heroes depicted in sixteenth century costume. This rather scandalized nineteenth century scholars, "who found them crude and inappropriate for a poem such as the Iliad" (Harvard/Layton, *Five Centuries of Books and Manuscripts in Modern Greek*, 1987, 23).

Provenance

Louis César de la Baume le Blanc (1708-1780), duc de la Vallière, noted book collector, bookplate; his sale, 1784, lot 2365 (see Guillaume de Bure, *Catalogue des livres de la bibliothèque de feu M. le duc de la Vallière*, 1783); Maggs Brothers, "Acheté à Paris chez Maggs Bros le 26 octobre 1938", pencil note on loosely inserted bookseller's catalogue entry.



128

128 •
JEHANNOT (GUILAUME)

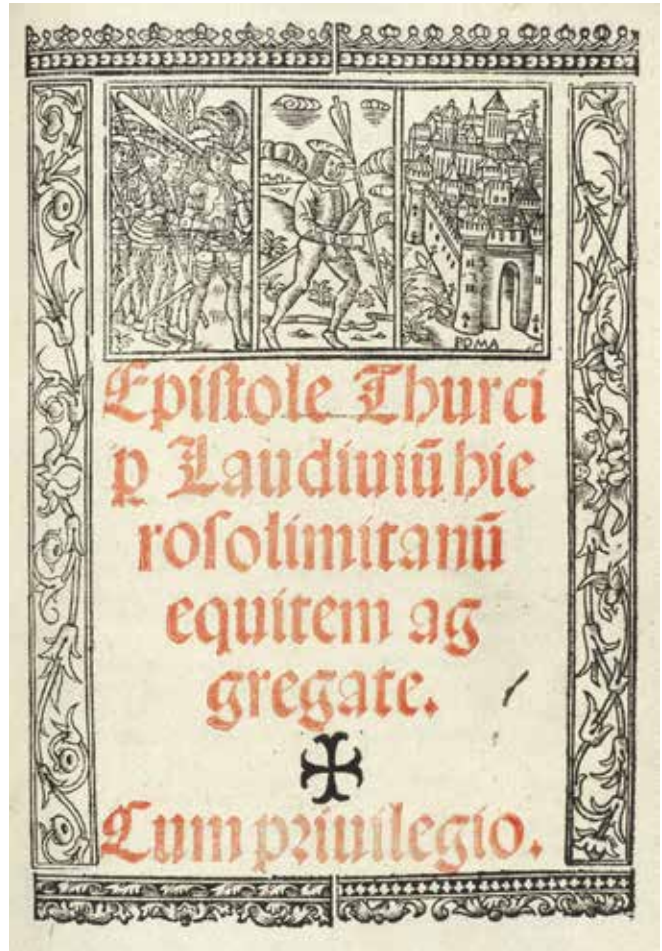
Voyage de Constantinople, pour le rachapt des captifs, FIRST EDITION, folding engraved map of Troy, contemporary French dark green morocco gilt, covers with wide elaborately tooled border enclosing central Royal arms of Louis XV, spine tooled within 6 compartments, one lettered "Voyage de Constant", g.e., gilt and polychrome patterned endpapers of flowers and birds [Atabey 617, lacking map; Blackmer 871, lacking map; Weber 508], 8vo, Paris, La V. Delormel, and René Josse, 1732

£800 - 1,200
 €930 - 1,400

Finely bound copy of the first and only edition of an account of Constantinople and Turkish life. The author had been sent to the Levant to ransom Christians taken captive by pirates, and the work contains a list of captives' names, and the number of years they spent in slavery. This copy includes the map of Troy, missing from both the Atabey and Blackmer copies.

Provenance

Henri Lavedan (1859-1940), bookplate.



129

129 •
LAUDIVIO

Epistole Thurci, title printed in red and black with woodcut border surround, 35 woodcuts (one full-page, some repeats), brown crushed morocco gilt by F. Bedford, sides with gilt and blind single line borders and floral cornerpieces, gilt tooled on spine, g.e. [Mortimer French 341], small 4to (134 x 194mm.), [Lyon, Jean Marion impensis Romain Morin, 30 March, 1520]

£3,000 - 5,000
 €3,500 - 5,800

First edition printed in France of this series of letters supposedly written by Sultan Mahomet II of Turkey, but actually composed by Laudivius, a knight of Rhodes. The handsome woodcuts include martial and court scenes, views of libraries, and a musical scene, with a full-page image of the Garden of Eden on the final leaf.

Provenance

Early twentieth century French bookseller's catalogue description ("No.17. Laudivius") loosely inserted.



130



133

130 •
LYCOPHRON

Αλεξάνδρα. Alexandra, sive cassandra, cum versione Latina Gulielmi canteri, text in Latin and Greek, woodcut device on title, title with part of blank area at fore-edge and upper margin torn away with old repair resulting in some discolouring, abrasion to device and old ink stamp partly erased [Adams L2108], [Heidelberg], Hieronymus Commelin, 1596--BAILE (GUILLAUME) Libellus de quantitate syllabarum Graecarum. Eiusdem alter de dialectis Graecorum libellus., 2 parts, woodcut device on each parts title, woodcut ornament on colophon at end, some words in Greek, Lyon, Jean Pillehotte, 1590, 2 works bound in 1 vol., near contemporary brown morocco gilt, sides elaborately tooled with 3-line outer rule border, 2 inner borders of trailing fern and leaves, and flower heads (including thistle-head), enclosing central panel of leaf pattern around the arms of Nicolas de Villars, Bishop of Agen [Olivier 1519] with flowers in corners, flats spine with similar tools, joints neatly repaired, short thin old horizontal crack to spine, 8vo

£800 - 1,200
€930 - 1,400

Provenance

Nicolas de Villars (1547-1608), Bishop of Agen from 1587 until his death, with his arms on covers.

131 •
PINDAR

Ολυμπια. Πυθια. Νεμεα. Ιζημια. [Olympia. Pythia. Nemea. Isthmia.], text in Greek, 2 blank leaves, 2 woodcut devices on first leaf (that of Kallierges repeated on final leaf), large initial, several lines and letters printed in red on 2 leaves (Olympia and Pythia opening), old paper blindstamped label pasted in margin of title, ?eighteenth century ink annotations in Greek and Latin (some in body, mostly in margins, some cropped), nineteenth century green straight grain morocco by R. Storr, Grantham (with binder's label inside lower cover) [cf. Adams P1219-1221], 4to (224 x 158mm.), Rome, Zacharias Kallierges for Cornelio Benigno, [1515]

£2,000 - 4,000
€2,300 - 4,600

THE FIRST GREEK BOOK PRINTED AT ROME, and the first edition of this work with the 'Scholia'. Adams describes three variants; the present copy has the reading "της" ending the penultimate line of B4r, A1-2 are unsigned, and A3 has red printing.

Provenance

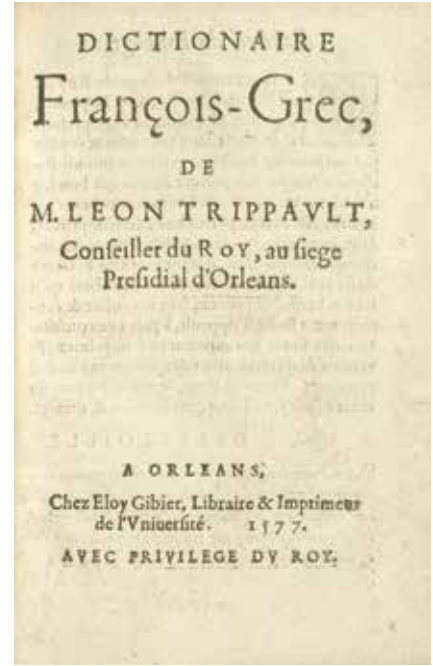
Edward Huth (1847-1935), Wykehurst Park, son of the bibliophile Henry, armorial bookplate.



131



132



134

132 •
[RAMBERTI (BENEDETTO)]

Libri tre delle cose de Turchi. Nel primo si descriue il viaggio da Venetia à Costantinopoli, con gli nomi de luoghi antichi & moderni, FIRST EDITION, with 2 final blank leaves (Ev & vi), Aldine dolphin and anchor device on title and final leaf, guide letters in initial spaces, early twentieth century green morocco gilt, covers with 2-line gilt fillet border enclosing gilt-blocked Aldine device, spine gilt tooled in six compartments within raised bands, g.e., uneven fading to sides but a very good copy [Adams T1136, listed under Turkey; Ahmanson-Murphy 285; Renouard 117.1, “très rare et presque incon nue”; not in Atabey or Blackmer], 8vo, [Venice, Paul Manutius, 1539]

£2,000 - 3,000
 €2,300 - 3,500

RARE FIRST EDITION, with no copies recorded by Rare Book Hub since 1934. The author travelled to the Ottoman Empire in 1534 with the Venetian ambassador Daniello Ludovici, and his account “contains a valuable account of the Ottoman court, especially in the second book, which describes the financial structure of the Ottoman Empire” (Atabey). A second edition appeared in 1541, and it was translated into English in 1542.

Provenance
 Leo S. Olschki, book plate, with pencil inventory no. 43667.

133 •
THEOCRITUS

Τὰδε ἐνεστιν, ἐν τῇ παρουσίᾳ βιβλῶ. Θεοκρίτου Εἰδυλλία [Tade enestin, ente garou se Biblo. Theokritou Eidyllia], 2 parts in one volume, text in Greek, privilege at end in roman type, woodcut printer's and publisher's devices on title and at end, 2 pages with woodcut frames to text, some ink marginalia, nineteenth century morocco, covers gilt-ruled with interlacing ribbons, g.e. [Adams T460], 8vo, Rome, Zacharias Kallierges for Cornelius Begnius, 1516

£2,000 - 3,000
 €2,300 - 3,500

The second Greek book to be printed in Rome, after Kallierges' 1515 Pindar (q.v.). Theocritus had been printed in Greek by Aldus in 1495 and Giunta in 1515, but this is the first appearance of the Scholia.

134 •
TRIPPAULT (LEON)

Dictionnaire François-Grec, FIRST EDITION, text in French and Greek, red crushed morocco, by Hardy (signed in gilt on upper dentelle) [not in Adams], 8vo, Orleans, Eloy Gibier, 1577

£1,000 - 1,500
 €1,200 - 1,700

Published in Orleans, the first edition of a scarce dictionary (Rare Book Hub recording no copies old in the past sixty years) relating to the etymology of French words derived from the Greek.



135

Other Properties

135 •

ANGELO (DOMENICO)

L'école des armes... The School of Fencing, with a General Explanation of the Principal Attitudes and Positions Peculiar to the Art, titles and text in French and English, 47 engraved plates by Ruyland and Hall after J. Gruyn, a few plates foxed, light offsetting, 2 or 3 plates with short tears or paper flaws within platemark but no loss, contemporary half calf, disbound [Cohen-de-Ricci, p.83], oblong folio (460 x 295mm.), S. Hooper, 1765

£800 - 1,200

€930 - 1,400

Provenance

Unidentified bookplate with crest of an ass's head holding an arrow, the motto "Faire mon devoir."



136

136 •

FERRETTI (FRANCESCO)

Arte militare... co i disegni di molte Isole, & Fortezze, intagliati in Rame, 3 double-page engraved battle plans, 2 full-page engraved illustrations, 28 engraved maps, cropped with loss of signatures, catchwords, edges of maps, etc., preliminaries and index misbound, gathering N misprinted leaving some text missing, Ancona, F. Manolessio, 1608; D'AGOBBI (GIROLAMO EUGENI) Memoriale di guerra, Venice, G.B. Ciotti, 1606; VALE (BATTISTA DELLA) Libro continentie appartenentie ad Capitani, retenero & fortificare una Citta, title within woodcut border, numerous woodcut illustrations of weapons and siege engines (some full-page), lacks F7-8, Venice, [Gregorio De Gregori], 1523, 3 works bound in 1 vol., contemporary calf, spine gilt, rubbed, 12mo, sold not subject to return

£2,000 - 3,000

€2,300 - 3,500

Provenance

Giovanni Anguissola, ownership inscription on title.



137

137 •

FOSSE (CHARLES LOUIS FRANCOIS)

Idées d'un militaire pour la disposition des troupes confiées aux jeunes officiers dans la défense et l'attaque des petits postes, FIRST EDITION, half-title, 11 folding colour-printed plates tipped onto letterpress explanations, later manuscript biographical notes bound in, contemporary speckled calf, wormholes at joints, 4to, Paris, F.A. Didot l'Ainé chez A. Jombert, 1783

£800 - 1,200

€930 - 1,400

Fossé, an infantry officer and mathematician, discusses the construction of fortifications, methods of attacking entrenchments, and the drawing up of military maps and charts - all illustrated with attractive colour-printed plates.

Provenance

L. Maudit, inkstamp on verso of half-title.

138 •

GRAZIO (ANTONIO)

Corona florida medicinae, sive De conservatione sanitatis, FIRST EDITION, 126 leaves (including 2 blanks), Roman type, 55-57 lines, 2 columns, the title printed in red, printer's woodcut device at end, ?later floral cartouche in coloured inks, large opening initial "D" and ornamental circular heraldic panel on title, index rubricated, capital spaces filled in blue, ink and silver in a later hand (some off-setting of ink onto facing pages), lower margin of title strengthened, short tear repaired to margin of ai, 2 small wormholes in lower margin of final few leaves, small repair to corner of one blank and errata leaf, a few marginal annotations in an early hand, eighteenth century Italian half calf over boards, flat spine with blue and brown morocco lettering labels and portrait medallion device, small losses to worming [ISTC ig00111000; BMC V 341; Goff G111; GW10563; HC7501*], folio (315 x 218mm.), [colophon:] Venice, Johannes and Gregorius de Gregoriis, de Forlivio, 20 June 1491

£2,000 - 3,000

£2,300 - 3,500

First edition of Gazio's important work on hygiene and health, with some sections devoted to food and drink.

139 •

HEBRAICA

LEVITA (ELIJAH) Sefer masoret ha-masoret, title and text in Hebrew, printed "pointing-hands" in margins, without blank leaf, trace of worming in blank upper margin, extensive early ink annotations in Latin and Hebrew, modern half morocco [Adams E130], small 4to, [Venice, David Bomberg, 1538]--[JEWISH LAW] Kol Bo, fifth edition, Hebrew text in 2 columns, title within woodcut architectural border with printer's device, signatures in parallel Hebrew and Arabic numbers, dampstaining (quite heavy at beginning), title-page strengthened with old paper at margins obscuring some of the decorative border and touching text on verso, following 6 leaves repaired at fore-corners touching a few letters, modern morocco-backed cloth [Steinschneider 5593], folio (310 x 200mm.)--Song of Songs, Ecclesiastes and Book of Ruth [with commentaries by Rashi], manuscript, in Hebrew, 96 pages (4 blank), 35 lines and headline to a full-page, with commentaries, and translations into Aramaic, black ink in a neat hand, contemporary blindstamped calf, rubbed with small losses to spine, 4to (250 x 170mm.), [?Northern Africa, early nineteenth century] (3)

£700 - 900

£810 - 1,000

Provenance

First title, purple ownership stamp (in Hebrew, ?Joseph ben Said Tsefirah, Jerusalem) in margin of 5 pages; ink note of purchase dated 1954 on initial blank leaf.

140 •

HUGO (VICTOR)

Notre-Dame de Paris, 2 vol., "second edition" published simultaneously with the first (see below), wood-engraved vignettes on titles, dark blue crushed morocco gilt by R. Petit, upper covers with gilt ciphers of MB, g.e., 8vo, Paris, Charles Gosselin, 1831

£4,000 - 6,000

£4,600 - 6,900

THE ORIGINAL EDITION of *The Hunchback of Notre-Dame*. The work was first published in 1,100 copies, all appearing in 1831 in four self-described 'editions'. The contents are identical, varying only in the wording on the title pages and the dates on the wrappers. The publishers aimed to give the impression of blockbuster sales; in fact, as explained in the *Journal des Débats* for 10 May 1831, all four 'editions' belong to the original edition.

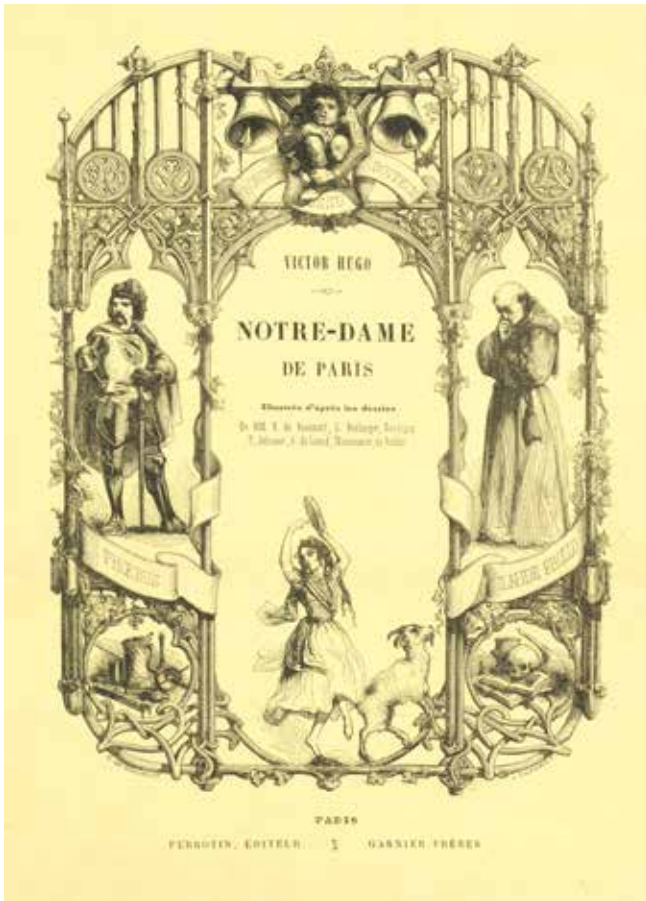
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



138



140



141

141 •

HUGO (VICTOR)

Notre-Dame de Paris, half-title, engraved frontispiece repeated on 2 paper stocks, 54 engraved plates (9 of which in 2 states, including plate 21 with the error "Audiance" and in corrected state, and 2 in 3 states, including "Paris à vol d'oiseau") after Beaumont, Boulanger, Daubigny, Tony Johannot, Lemud, Steinheil, etc., myriad illustrations and decorations in text, straight-grained dark blue morocco by G. Mercier dated 1921, covers with multiple gilt rules, inlaid red and green trefoils and quatrefoils at corners, spine gilt in six compartments with inlays, publisher's yellow general wrappers and elaborately gilt cloth covers bound in, t.e.g., slipcase, large 8vo, Paris, Perrotin, 1844

£5,000 - 7,000
 €5,800 - 8,100

First printing of this edition, which inspired the gargoyles in Viollet-Duc's restoration of Notre Dame: "As he drew, he thought of satirical cartoons and the 1844 illustrated edition of *Notre-Dame de Paris*...; he imagined gryphons, unicorns and vampires, and pondered the strangeness of elephants, pelicans, cats and goats" (Graham Robb, 'Hugolian Gothic', *London Review of Books*, vol. 32, no. 4, 25 February 2010).

Provenance

F. van Antwerpen, bookplate.

142

ILLUMINATED MANUSCRIPT LEAVES

A collection of 6 illuminated manuscript leaves, from three Book of Hours, ink on vellum, one (140 x 95mm.) with 18 lines with decoration of a bird in one margin; 2 (153 x 110mm.) with 17 lines and one vertical border recto and verso of acanthus leaves and flowers in blue, yellow and gold; 3 (120 x 104mm.) with 15 lines and one vertical border recto and verso of trailing vine and flowers in reds, blues, greens and gold, all with decorative initials in colours and/or liquid gold, line fillers in blue and red, each framed and glazed (showing recto and verso), various sizes, [?France, or Flanders, late fifteenth century]

£500 - 800
 €580 - 930

143 •

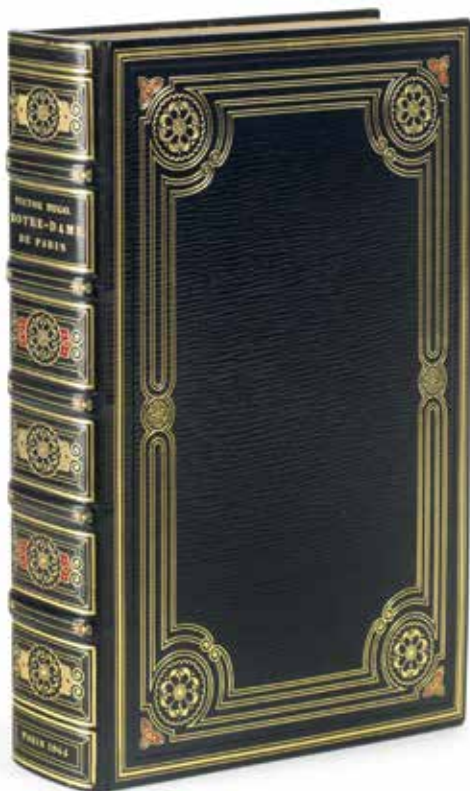
LAW - NORMAN

LEROUILLÉ (GUILLAUME) Le grand coutumier du pays & duche de Normandie, black letter, in 2 columns, title printed in red and black with historiated woodcut border, 2 woodcut tables (the *Arbor Consanguinitatis* printed in red and black), decorative woodcut initials, opening gathering loose, later calf, rebacked and recorned, worn, upper cover working loose [Adams N339], Rouen, Nicolas le Roux for Francois Regnault of Paris, Jehan Mallard of Rouen & Girard Anger of Caen, 1539--TERRIEN (GUILLAUME) Commentaires du droict civil tant public que privé, observé au pays & Duché de Normandie, large woodcut device on title, loss to one blank corner of title and pp.623/4, occasional light dampstains, contemporary calf, gilt-blocked arabesque on sides, rebacked in morocco gilt, joints worn, Paris, Jacques du Puys, 1574--BASNAGE (HENRY) La coutume réformée, 2 vol., contemporary calf, spine gilt-tooled with one morocco lettering label within raised bands, rubbed with small losses at spine extremities, Rouen, Antoine Maury, and others, 1694, folio (4)

£1,000 - 2,000
 €1,200 - 2,300

Provenance

First work, inscription dated 1576 struck through in upper margin of title; Viscount Birkenhead, bookplate. Second work, early inscriptions in two hands on final blank; ownership inscription "...Rouen, Sept. 26, 1866" on title.



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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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MELZO (LODOVICO)

Regole militari sopra il governo e servizio particolare della cavalleria, FIRST EDITION, additional engraved title, 16 engraved plates on 15 double-page or folding sheets, additional title shaved at fore-edge and with small repair in lower margin, light waterstain towards end, eighteenth century tree calf, spine faded [Lipperheide 2066; Huth p. 16], 4to, Antwerp, G. Trognaesio, 1611

£1,500 - 2,500
 €1,700 - 2,900

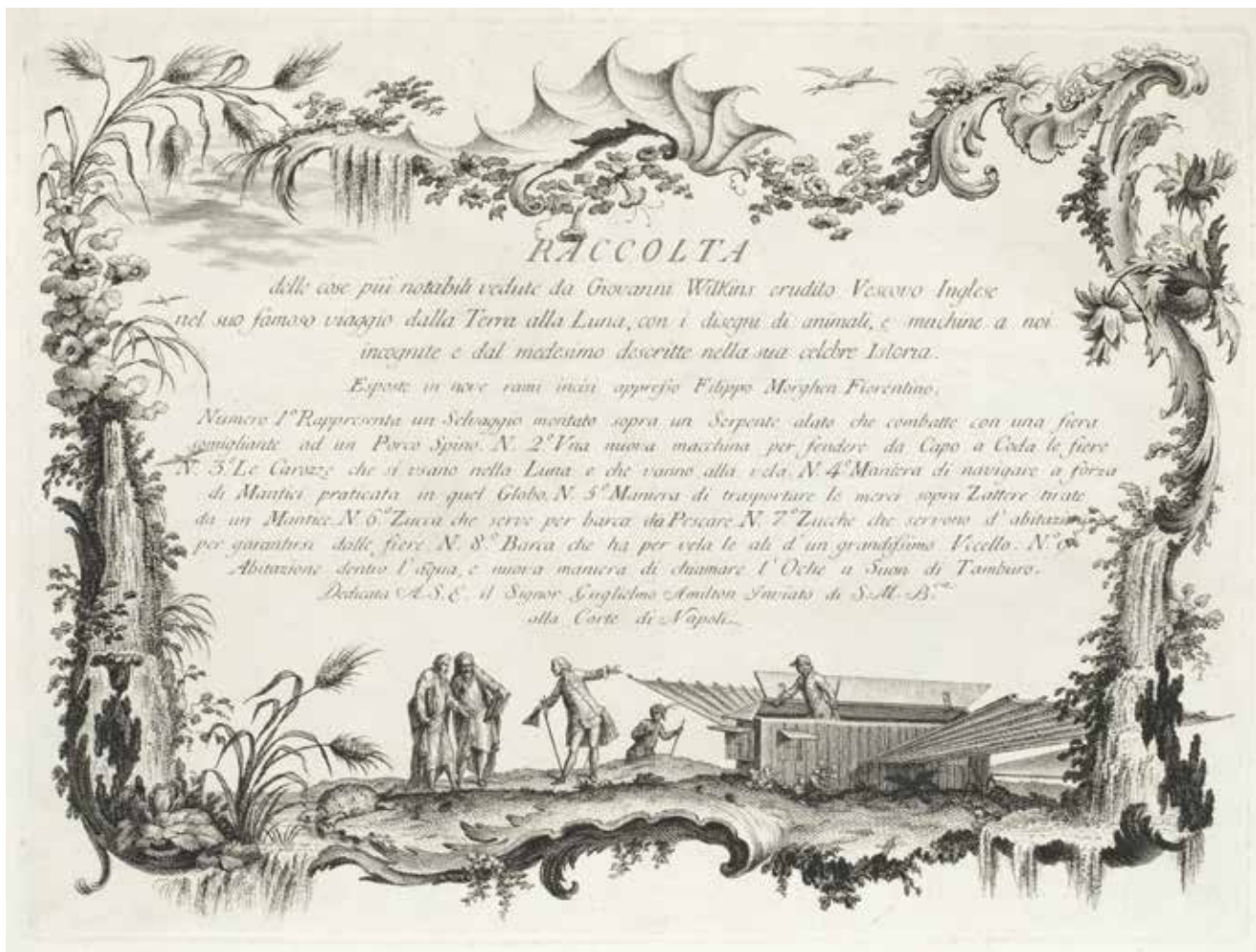
Melzo's treatise on the conduct and service of cavalry, this copy from the military library of lieutenant-general George Lane Parker.

Provenance

George Lane Parker (1724-1791), armorial bookplate; thence by descent to the Earls of Macclesfield, bookplate, blindstamp on titles; their sale, Sotheby's, 30 October 2007, lot 3652 (sold for £3,000).



143



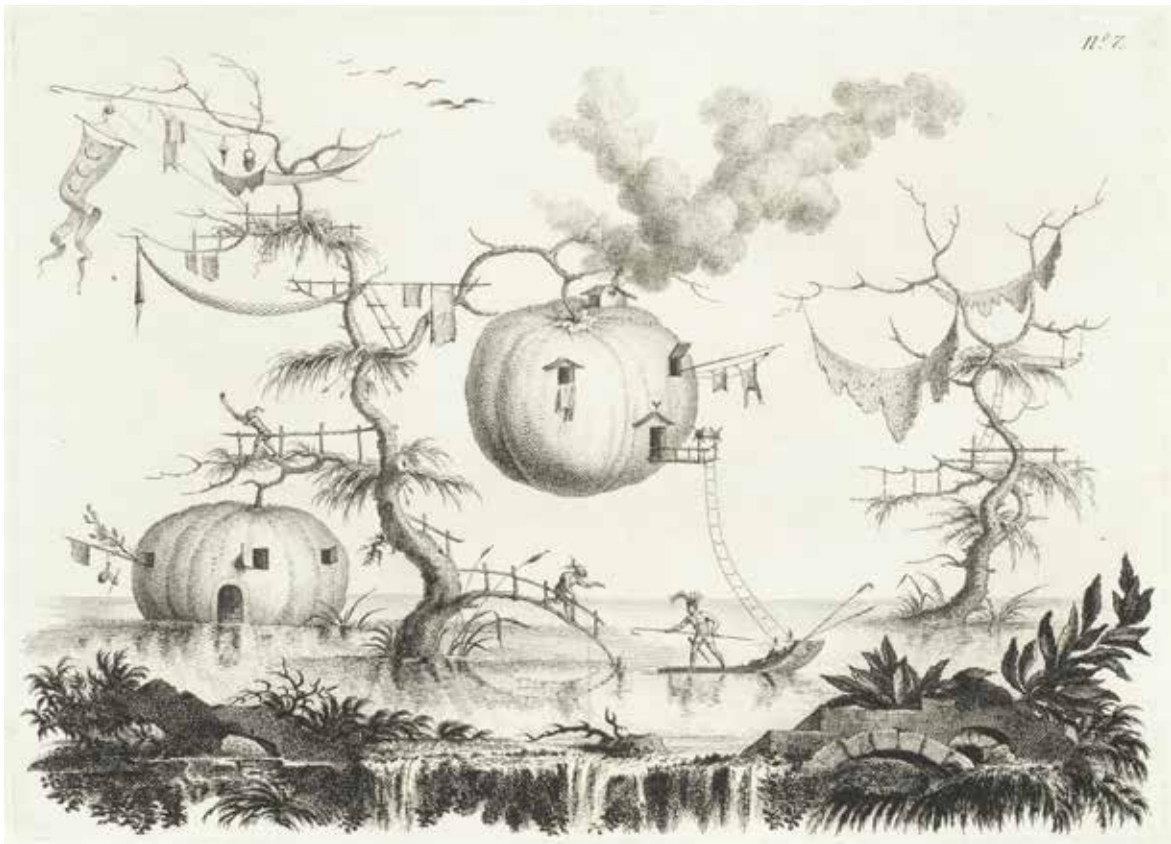
145 •

MORGHEN (FILIPPO)

Raccola delle cose piu notabili vedute da Giovanni Wilkins erudite Vesovo Inglese nel suo famoso viaggio dalla Terra alla Luna, con i disegni di animali, e machine a noi incognite e dal medesimo descritte nella sua celebre Istoria, second issue (with title re-engraved to include mention of John Wilkins), engraved pictorial title and suite of 9 engraved plates, loose in cloth portfolio [Grant McColley, 'The Three Editions of Filippo Morghen's Raccolta', in: Art Bulletin, XIX (1937), pp.112-118, "Outstanding among the imaginary voyages to the moon"], plate mark 280 x 380mm., sheet size 423 x 533mm., [?Naples, c.1767-1768]

£15,000 - 20,000
 €17,000 - 23,000

RARE COMPLETE SET OF FILIPPO MORGHEN'S SUITE OF PLATES DEPICTING AN IMAGINARY VOYAGE TO THE MOON. Executed in extravagant rococo style, with flourishes of chinoiserie, the scenes depict the exotic moon inhabitants, extraordinary wildlife, modes of transport and pumpkin-like houses. For this second, of three issues, the title was re-engraved giving the name of the explorer as John Wilkins (1614-1672), author of *The Discovery of a World in the Moone. Or, a Discourse Tending to Prove 'tis Probable There May Be Another Habitable World in That Planet* (1638).





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PARACELSUS

Drey Bücher durch den hochgelerten Herrn Theophrastum von Hohenheim, *Gothic letter, title printed in red and black, large woodcut device on final leaf, contemporary blind-stamped pigskin over bevelled wooden boards, upper cover with central armorial panel (dated ?1563, slightly scuffed), metal catches, clasps and straps, neatly rebacked in period style* [Durling 3466; Sudhoff 67], small 4to (190 x 142mm.), Cologne, Arnold Birckmann, 1564

£800 - 1,200
€930 - 1,400

Provenance

"Ex Libris Lesselli", late twentieth century collector's stamp inside upper cover.

147 •
PINDAR

[Odes] Lyricorumque omnium principis, Olympia, Pythia, Nemea, Isthmia, 1528; Pindari olympia, pythia, nemea, isthmia, *edited by Jacob Ceperinus and Ulrich Zwingli, text in Greek (excepting title in Greek and Latin, preface in Latin), with blank leaf *6, dampstain to final 120 leaves (mostly lower margin, heavier touching letters towards end)* [Adams P1222], 1526, 2 works bound in 1 vol. *woodcut device on titles and final versos, woodcut initials, contemporary blindstamped calf, metal catches on lower cover (lacks hasps and straps), rebacked, retaining the ?late fifteenth century illuminated manuscript fragments used as endpapers, 8vo, Basel, Andreas Cratander*

£1,000 - 2,000
€1,200 - 2,300

Pindar's *Odes* in both Latin and Greek, for which Ulrich Zwingli wrote the preface and afterword addressed to students of languages, suggesting that the study of classical texts could help with the interpretation of biblical texts.

148 •

PROUST (MARCEL)

A la recherche du temps perdu. Du Côté de chez Swann, FIRST IMPRESSION with misprint of publisher's name on title, AUTHOR'S PRESENTATION COPY, INSCRIBED "Hommage de Du Côté de chez Swann, avec l'espoir (et le certitude certaine) que je pourrai aller du Côté de chez Monsieur Maurice Vernes, Marcel Proust" on the front free endpaper, upper cover (dated 1913) near detached, a few small nicks, lower part of spine with some loss (including two letters of publisher's name, Bernard Grasset, 1913 [1914]; A l'ombre des jeunes filles en fleurs, imprint date "30 Novembre 1918", label ("Majoration Temporaire Cinquante Pour Cent.") pasted on spine, 1918; Le Côté de Guermantes I, one of 800 copies "réservés aux amis de l'édition originale", this copy number 49, AUTHOR'S PRESENTATION COPY INSCRIBED "a Monsieur Maurice Vernes avec toute ma sympathie & le regret qu'une extrême aggravation de mon état de santé m'ait empêché de nouer avec lui d'amicales relatives Marcel Proust" on the front free endpaper, 1920; Le Côté de Guermantes II [-Sodome et Gomorrhe I], one of 30 "exemplaires d'auteur, hors commerce" copies, this copy number 822, 1921; Sodome et Gomorrhe II, 3 vol., each one of 30 "exemplaires d'auteur, hors commerce" copies, each copy numbered 859, 1922; La prisonnière, 2 vol., each copy numbered 638, 1923; Albertine disparue, 2 vol., each copy numbered 737, book block of second volume detached from wrappers, [1925], FIRST EDITIONS, all but the first 2 titles uncut, publisher's wrappers, 8vo, all but the first title Nouvelle Revue Française (11)

£6,000 - 8,000

€6,900 - 9,300

Author's presentation copies of the first and third volumes of *A la recherche du temps perdu*, inscribed to the author Maurice Vernes (1889-1943).

Provenance

Property of a European collector.

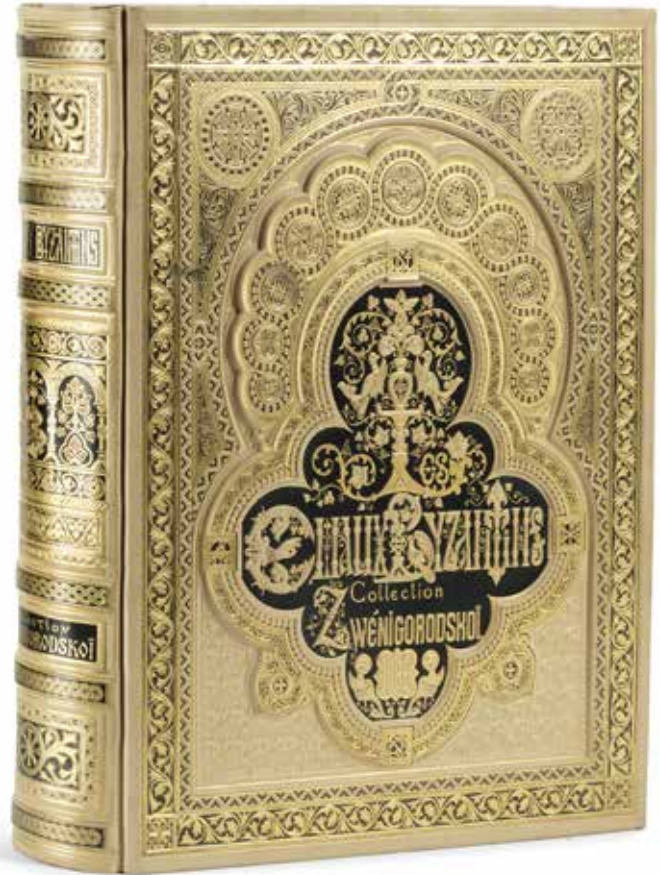
Hommage de Du Côté de
chez Swann, avec l'
espoir (et le certitude
certaine) que je pourrai
aller du Côté de chez
Monsieur Maurice Vernes
Marcel Proust

A Monsieur
Maurice Vernes avec
toute ma sympathie et
le regret qu'une extrême
aggravation de mon état
de santé m'ait empêché de
nouer avec lui d'amicales
relatives
Marcel Proust

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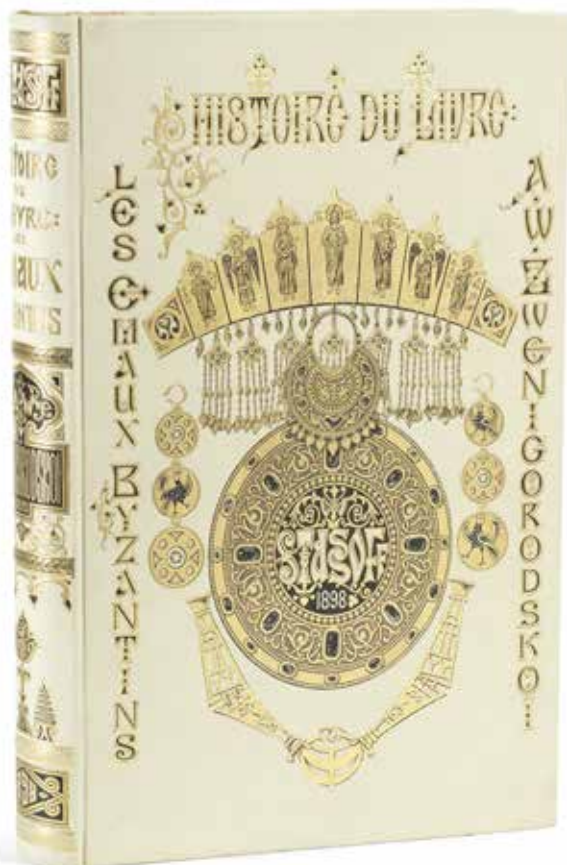
149

149 •
RUSSIA - ZVENIGORODSKOI COLLECTION

KONDAKOV (NIKODIM PAVLOVICH) Histoire et monuments des émaux Byzantins [Collection de Mr. A. W. Zvenigorodskoi], FIRST EDITION, LIMITED TO 200 COPIES printed in French, this copy number "34", introduction by A. Zvenigorodskoi, chromolithographed dedication to Tsar Alexander III printed on an embossed silver foil ground, engraved portrait frontispiece on india-proof paper, additional chromolithographed pictorial title, title printed in red and black within a decorative chromolithographed border, 31 chromolithographed plates, chromolithographed divisional titles, decorative initials and ornaments throughout, limitation leaf printed in gilt and black, decorative endpapers, very light spotting to a few plates, original white morocco, sides and spine with elaborate embossed design blocked in gilt and black, edges printed in various colours, page edges gauffered and richly ornamented in gilt, silver gilt, red and green, original bookmark of multi-coloured and gilt threads attached by thread, very small scuffmark to extreme edge, contemporary cloth-backed silk-lined solander box, red morocco gilt lettering label on spine (some wear at extremities) [Fekula 6705, "magnificent"; Vengerov, Old Russian Books, 77], folio (358 x 265mm.), Frankfurt, [A. Osterrieth], 1892

£7,000 - 9,000
 €8,100 - 10,000

A VERY FINE COPY OF A LAVISHLY PRESENTED CELEBRATION OF THE ZVENIGORODSKOI COLLECTION OF BYZANTINE ENAMELS, subsequently purchased by J.P. Morgan who donated them to the Metropolitan Museum, New York. The catalogue is "undoubtedly a masterpiece of the Russian printing industry. It has no equals either in terms of workmanship or in terms of the funds involved (it cost 120,000 roubles [approximately \$200,000] in gold by the exchange rate for 1892" (Vengerov), the Dumbarton Oaks website noting that the "Zvenigorodskoi collection is almost as famous for its catalog as it was for its ancient enamels".



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RUSSIA - ZVENIGORODSKOI COLLECTION

STASOV (VLADIMIR VASILEVICH) *Livre du livre Les Emaux Byzantins* [Istoriia Knigi Vizantiskiiia Emali A.V. Zvenigorodskago], FIRST EDITION, LIMITED TO 100 COPIES, *this copy numbered "71"*, text in French, lithographed title printed in red and black, limitation leaf printed in gilt and black, 6 plates (2 chromolithographed), printed tissue guards, blue and gilt printed decorative endpapers, publisher's white pictorial cloth blocked in gilt and black, spine similarly decorated, page edges richly ornamented in red and gilt, 4to (302 x 200mm.), St. Petersburg, 1898

£2,000 - 3,000
 €2,300 - 3,500

A VERY FINE COPY of a beautifully presented work by Vladimir Stasov (1824–1906), director of the art department at the Imperial Public Library and a member of the Russian Archaeological Society, celebrating the catalogue of Zvenigorodskoi's exceptional collection of Byzantine enamels (published in 1892, see previous lot).

Provenance

Byzantine Library of Panos A. Zamvakellis, author of *Introduction To Byzantine Painting* (1985), bookplate.



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151 •
STRADA (JACOBUS DE)

Imperatorum Romanorum omnium orientalium et occidentalium verissimae imagines ex antiquis numismatis quam fidelissime delineatae, title within decorative woodcut border, 118 full-page woodcut medallion portraits by Rudolf Wyssenbach after Rudolf Manuel Deutsch, each within an architectural border, text on verso within woodcut border of putti, fruit and grotesques, and with arabesque ornaments by P. Flotner, with blank a6, without blank v6, title and dedication leaf strengthened with old strip of paper at fore-edge without affecting printed area, final 9 leaves (f. 111-118 and index leaf) with some losses to printed area (touching portrait on f. 118), f. 109 and 110 with small hole and old paper repair, light dampstain to one corner of a few leaves, later blindstamped vellum over boards, some loss to upper cover, spine worn [Adams S1919, the 3 copies all without the blanks], folio (480 x 370mm.), Zurich, Andreas Gesner, 1559

£6,000 - 8,000
 €6,900 - 9,300

The folio edition of the celebrated series of 118 Renaissance portraits of the Roman Emperors, based upon medals in the collection of Jacopo Strada, an antiquary of Mantua.

Provenance

Reynolds Stone (1909-1979), with pencil note "A[ndrew]. R. Stone's copy, £8.8.0" inside upper cover; thence by descent to the present owner.



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VARNHAGEN VON ENSE (KARL AUGUST)

Series of some three hundred and fifty autograph letters, mostly signed ("Varnhagen von Ense"), to Charlotte Williams Wynn: a passionate series containing avowals of love and, indeed, his proposal of marriage ("...Geliebte Freundin! Hören Sie meine ernste Frage! Wollen Sie meine Gattin werden, darf ich Ihre Hand fragen? Ihrer Neigung bin ich versichert, mündliche und schriftliche Äusserungen von Ihnen lassen mich erkennen, dass Ihrem Herzen mein Antrag nicht fremd ist...aber Ihr Herz hat hier nicht allein zu reden, auch verständige Überlegung, Berücksichtigung der weltlichen Umstände muss hier einsprechen!...", 12 September 1839); invoking the shade of his late wife Rahel, even after Charlotte has rejected his proposal; ("...Rahel hätte das nicht besser sagen können... Charlotte, geliebte Charlotte, dies preis'ich ja nicht erst seit heute, sondern seit dem ersten Augenblick, dass ich Sie kennen lernte, seit jedem Briefe, den ich von Ihnen empfang, immer aufs neue! ...O könnt'ich immer bei Ihnen sein, immer diesen Zauber auf mich wirken lassen! Ich breche in Thränen aus, indem ich dies schreibe!...", 2 September 1839); in the same letter comparing his passion for her with that of the ageing Goethe for Ulrike von Levetzow; ("...Ein schönes junges Fräulein von Lewezow hatte sich im Marienbade in den schon fast siebzigjährigen Goethe verliebt, und ihre jugendliche Neigung – sie wollte ihn heirathen – die ganze Leidenschaft des alten Dichterherzens erweckt. Er empfand auf's neue die Macht des unerloschenen Herzenstriebes, alles Glück und allen Schmerz der höchsten Empfindung, - allein seine reife und starke Seele setzte sich wider in's Gleichgewicht, er überlegte, verglich, fasste sich im Schmerz und Scheiden, und dichtete die herrliche Elegie 'Ihm gab ein Gott, zu sagen was er leidet.' Ihre zwei Zeilen über Lermnier's 'Au-delà du Rhin' entzücken mich! Wie richtig und scharf treffend!... Rahel hätte das nicht besser sagen können...Charlotte, geliebte Charlotte, dies preis'ich ja nicht erst seit heute, sondern seit dem ersten Augenblick, dass ich Sie kennen lernte, seit jedem Briefe, den ich von Ihnen empfang, immer aufs neue! ...O könnt'ich immer bei Ihnen sein, immer diesen Zauber auf mich wirken lassen! Ich breche in Thränen aus, indem ich dies schreibe!..."); comparing her writing with that of Goethe, no less ("...Sie haben wirklich etwas Goethisches in Ihrem Schreiben, und ich erkenne in Ihnen, wie in Goethe. Mit inniger Erhebung, dass dieser aesthetische Vorzug seine tiefere Wurzel in moralischen Eigenschaften hat..."; 21 November 1837); assuring her that he always carries her latest letter in his pocket just as he did with Rahel (13 September 1839), and begging her love still even though she cannot be his wife ("...Daran seh'ich, dass Gott mich besonders lieb hat. Und so sind wir beide seine liebe Kinder. Auf diese Weise sind wir verbunden, und wollen es bleiben. Seien Sie meine Braut, wenn Sie auch nicht meine Frau werden sollen, was noch nicht ausgesprochen ist!...", [c.16 September 1839]).

Throughout the series, in passages often verging on Romantic, almost quasi-Wagnerian, rhapsody, he vents his passion – shared by her – for literature, science and the arts, with penetrating insights into many of their great contemporaries, many known to him or to her, comments encompassing Thomas Carlyle, to devastating effect ("... Herr Carlyle hat mir seine Geschichte der französischen Revolution und seinen Sartor resartus geschickt, in die ich mich aber nicht so recht hineinfinden kann... Er dünkt sich ein Staatsmann zu sein, ein Denker, einer der berufen sei den Verwirrungen unsrer Zeit Rath und Hülfe zu bringen, und das ist er meines Erachtens durchaus nicht, am wenigsten kann ich ihn für einen Denker gelten lassen, er hat nur kurze, abgerissne Gedanken, wie unsrer Jean Paul sie hat, wie Humoristen sie haben. Sein Talent für historische Auffassung ist mir ganz und gar zweifelhaft geworden. Von Friedrich dem Grossen wird er kein treues, wenn auch vielleicht glänzendes Bild liefern, er versteht weder den Mann noch seine Zeit; sogar den Stoff versteht er nicht zusammen zu fassen, er geht flüchtiger damit um ...und täuscht sich selber dabei mit falschem Eifer...", 11 October 1852); the fall of Louis Philippe ("...Der Sturz Louis Philippe's hat mich gefreut mehr als der Bonaparte's einst, ich hatte einen tiefen Hass gegen diesen gekrönten Intriganten und gegen seine nichtswürdigen Minister...Die Republik hat mich überrascht, doch nur weil dieser Augenblick sie gebar, nicht ganz: hat doch Rahel schon vor der Juli-Revolution sie verkündet, was im Jahre 1844 gedruckt wurde! Ich glaube, sie wird dauern...für jetzt ist alles in guter Hand...", 20 March 1848).

In a letter of 6 March 1842 he describes a visit from Liszt ("...Für eine Zeit hat hier jeder andre Interesse schweigen müssen vor dem, welches die Ercheinung Liszt's hier allgemein erweckt hat. Alle Frauen waren von ihm bezaubert, die Studenten vergötterten ihn; seine Abfahrt nach St. Petersburg war ein festlicher Triumphzug, kein Kaiser hätte mehr Aufsehn und Eindruck machen können. Er war mit seinem Talent wie mit seinem Gelde fürstlich freigebig, sein Verweilen war das eines wohthätigen Genius, alle Armen wandten sich an ihn...ich hatte ihn nur Einmal gehört und nur Einmal gesprochen... doch freuten mich stets die Erzählungen von seinen Thaten und Erfolgen..."); in another, the death of Mendelssohn ("... am unerwartetsten war der Tod Felix Mendelssohns, dem hier die allgemeinste Theilnahme gewidmet wird, und der gewiss auch in England grosse Sympathie erweckt...", 20 November 1847); G.H. Lewes's book on Goethe ("...Das Buch über Goethe von Herrn Lewes hat seine grossen Verdienste, die ich beiefert anerkenne und bei jeder Gelegenheit preise, besonders über den Charakter Goethes hat er viel Gutes gesagt. Allein das Werk ist keineswegs ohne Mängel und hat deren besonders sehr erhebliche in den ästhetischen Urtheilen, die oft nicht nur irrig und übereilt, sondern auch öfters roh und falsch sind, wie nur ein Unkundiger, des rechten Geistes nicht Theilhafter, sie fällen kann. Zum Beispiel über die Eugenie, über die Wanderjahre. In solchem Betreff hat der Autor grosse Blößen gegeben, und wer ihn von dieser Seite angreifen will, hat gewiss ein leichtes Spiel. ... Für die redliche Mühe, die sich der Autor gegeben hat, überall an Ort und Stelle die rechte Anschauung zu gewinnen können wir ihm nicht genug dankbar sein..."; 8 September 1856); his friend the Marquis de Custine who also urges he find a replacement for Rahel ("...Custine hat sich in meinen Zimmern alte Bildnisse, die ich von Rahel habe, angesehen; auch ihre Bücher, die ich besonders aufgestellt, und sprach sehr schön und innig von ihr. Meine Verlust ermass er ganz, und schien mein jetziges einsames Leben tief zu bedauern. Hätte er in mein Herz blicken können, erhätte mich noch mehr bedauert, - den Ersatz einer Rahel zu finden, und dennoch ihn zu missen, das ist ein noch grossers Unglück!... wissen Sie, geliebte Charlotte, was das in meiner Seele heist, der Ersatz einer Rahel?... zu Hause fand ich ein Billet des Marquis von Custine, der aus Russland heimkehrt. Es war zu spät, ihn noch gestern zu besuchen, ichhabe inh heute gesehen. Er hat St Petersburg gesehen und Moskau, und war noch weit hinter Moskau; über zwei tausend Lieues hat er zurückgelegt; von dem Kaiser und der kaiserlichen Familie ist er sehr eingenommen, nicht eben so von dem Lande. Er sagt mir, dass mein Namen dort in gutem Ansehen steht..."; 2 October 1839).



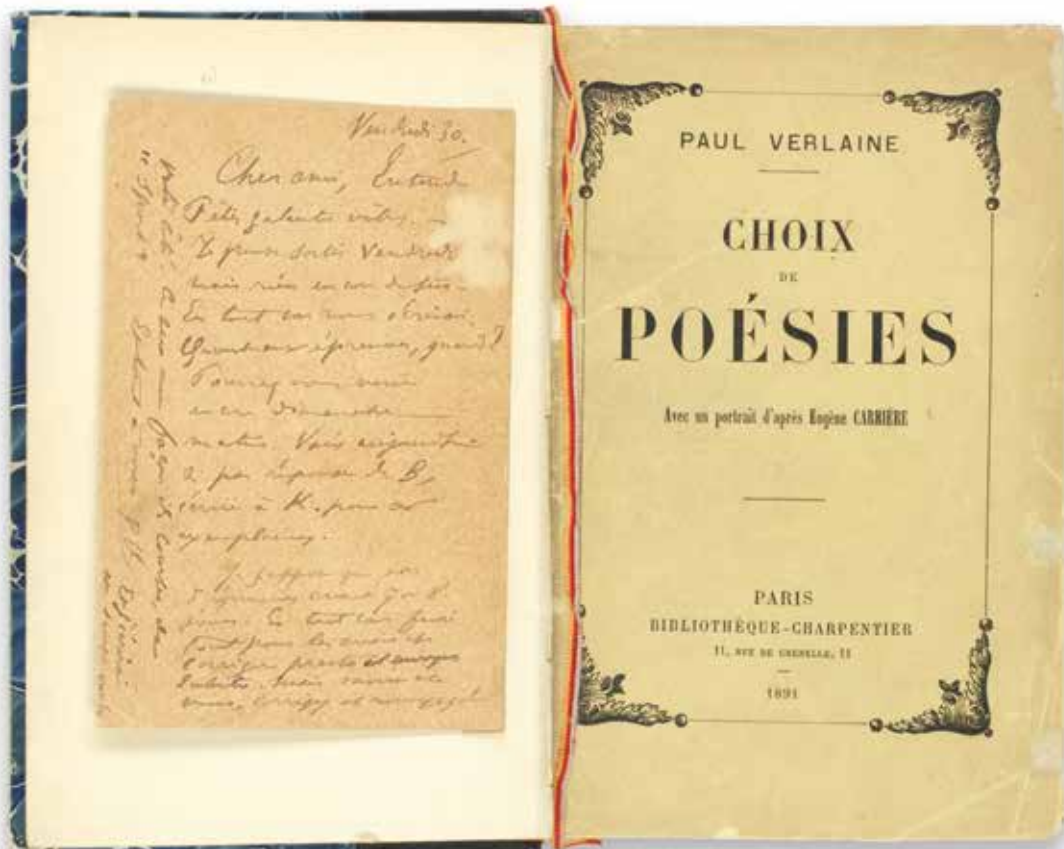
He discusses Kant's *Critique*, which he is astonished she finds so easy to comprehend ("...Das Lesen von Kant's Kritik der reinen Vernunft muss Ihnen doch auch in Betreff der deutschen Sprache förderlich sein, der Ausdruck Kant's ist immer fest und rein, gediegen und scharf, wenn auch nicht glänzend, und so wird es immer eine gute Übung sein, sich an den Gebrauch der Worte, wie ere ich bei ihm findet, zu gewöhnen...", 30 March 1841); the original staging of Mendelssohn's *Midsummer Night's Dream* ("...Wir haben hier eine Aufführung des Shakespeare'schen Sommernachtstraum gehabt, mit altenglischer Einrichtung des Theaters, nach Tieck's Angabe, mit Musik von Felix Mendelssohn. Alle Welt stimmt in das Lob der Musik, die Aufführung selbst aber findet starken Widerspruch...", 13 October 1843); his friend Humboldt's *Ansichten der Natur* ("... die Mannigfaltigkeit der Gegestände empfiehlt das Buch zum angenehmen Lesen, und noch mehr dient diesem Zwecke der meisterhafte Vortrag, die warme, blühende Schreibart, die durch das hohe alter des Verfassers, welcher in diesem Monat sein einundachtzigster Jahr angetreten hat, keineswegs geschwächt worden...", 25 September 1849); disagreements with George Sand ("...meine Nichtübereinstimmung mit Frau von Dudevant. Im allgemeinen finde ich, dass man das Volk als solches nach einem Maßstabe beurtheilt, der nicht der seinige ist, man legt ihm andre Interessen, Gefühle und Meinungen bei, als es wirklich hat; wie man sonst den Kindern Unrecht that, bis man sich – seit Rousseau – mehr in deren Sinn versetzen lernte, so thut man jetzt den Völkern Unrecht; bald verlangt man zu viel von ihnen, bald traut man ihnen zu wenig zu...", 9 June 1852); and a good deal, a very great deal, besides; together loose and stray sheets and other miscellaneous material, *approaching 1000 pages, the letters neatly written on sheets of varying pastel-tinted papers, a few excisions (seemingly made by her) to the text, a few other passages scored through (also probably by her), some leaves apparently lacking, but overall in fine, fresh and attractive condition, mostly 8vo*, Berlin and elsewhere, 29 September 1836 to 6 September 1858

£40,000 - 60,000
 €46,000 - 69,000

'FRIEND OF MY HEART... WILL YOU BE MY WIFE, MAY I ASK FOR YOUR HAND?' – THE HITHERTO LOST LOVE LETTERS BY VARNHAGEN VON ENSE TO CHARLOTTE WILLIAMS WYNN, writing to her at the height of his passion in the late summer of 1839 on a daily basis, sometimes several times a day and sometimes even transcribing extracts from his diary. Her letters to him (some of which he quoted back to her in our letters) are written in English; while our letters are written for her benefit in Roman as opposed to the (for her) harder to read deutsche Schrift.

For a notice of Charlotte Williams-Wynn, letter-writer and diarist (1807-1869), see the *Oxford Dictionary of National Biography*: 'In 1836 she travelled with her parents to Wiesbaden and on the steamer voyage up the Rhine met the Prussian statesman Baron Varnhagen von Ense. Though he was older than she, they began a friendship that continued until his death in 1858. They corresponded for twenty-two years and met during her father's annual visits to Germany. Her letters often share with the baron her views on German literature and thought, and express admiration for Kant, Hegel, Fichte, Goethe, and Luther'. In 1871 her sister, Harriot H. Lindsay, published for private circulation, *Extracts from letters and diaries of Charlotte Williams Wynn*, which was expanded into *Memorials of Charlotte Williams-Wynn* in 1877; where some of her letters to Varnhagen von Ense, all of a general and impersonal nature, appear. Her letters to him, formerly in Berlin, are now at Karkow, Biblioteka Jagiellońska, Berol. Ms. Varnhagen-Sammlung 282, Wynn Ch.H., where forty images have been placed online. Included there is a note that her letters should be returned to her after his death in a sealed packet; while if she predeceases him, they are to remain among his papers.

Hitherto, her amitié amoureuse with Varnhagen von Ense has only been known about from third-party sources (see Walter Fisdcher, 'Charlotte Williams Wynn in ihren Beziehungen zu Varnhagen von Ense und Richard Milnes', *Germanisch-romanische Monatsschrift*, 10, 1928, pp.282-299; cited by T. H. Pickett, 'George Henry Lewes's Letters to K. A. Varnhagen von Ense', *The Modern Language Review*, Vol. 80, No. 3 (July 1985), pp.513-532, especially p.17, fn.1). The letters themselves have remained hidden from view; indeed the fact of their survival comes as a welcome surprise: they having only recently been discovered by a Williams-Wynn descendant in one of the family's properties. Their reappearance represents a major addition to the oeuvre of Varnhagen von Ense, and indeed a notable addition to the literature of German Romanticism in general.



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153 •

VERLAINE (PAUL)

Choix de poésies, COPY NUMBER 2 OF 10 COPIES "sur papier du Japon", AUTHOR'S PRESENTATION COPY, INSCRIBED "à Félicien Champsaur son ami P. Verlaine" on the half-title, frontispiece portrait of Verlaine after Eugène Carrière, Paris, Charpentier, 1891; *Invectives*, Léon Vanier, 1896, 2 works bound in 1 vol., tipped-in at front of volume an AUTOGRAPH POSTCARD SIGNED BY VERLAINE ("P.V.") to Champsaur ("Cher ami...", dated "Vendredi 30") discussing sending proofs and correcting "Fêtes galantes", one page with address panel, franked 30 January 1891, on the title to the sequence of "Fêtes galantes" is pasted a manuscript cutting with Champsaur's name and a picture of Verlaine, later blue quarter morocco, gilt lettered on spine, t.e.g., publisher's yellow upper wrapper of first work, and both wrappers of second bound in; *Confessions*. Notes autobiographiques, AUTHOR'S PRESENTATION COPY, INSCRIBED "à M. Alfred Capus, hommage d'auteur P. Verlaine" on the half-title, frontispiece portrait of Verlaine by Anquetin, later half morocco, publisher's printed wrappers bound in, "Fin De Siècle", 1895, FIRST EDITIONS, 8vo (2)

£2,000 - 2,500
€2,300 - 2,900

Choix de poésies is inscribed by Verlaine to the novelist and journalist Félicien Champsaur (1858–1934); one collection within the volume, "Fêtes galantes", was addressed "à Félicien Champsaur", and is discussed in the autograph postcard tipped into the volume. Verlaine also addressed a poem, sonnet LIV, to Champsaur in *Invectives*. Alfred Capus (1858-1922), the recipient of *Confessions* was also a novelist and journalist.

Provenance

Property of a European collector.

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VULCANIUS (BONAVENTURA, EDITOR)

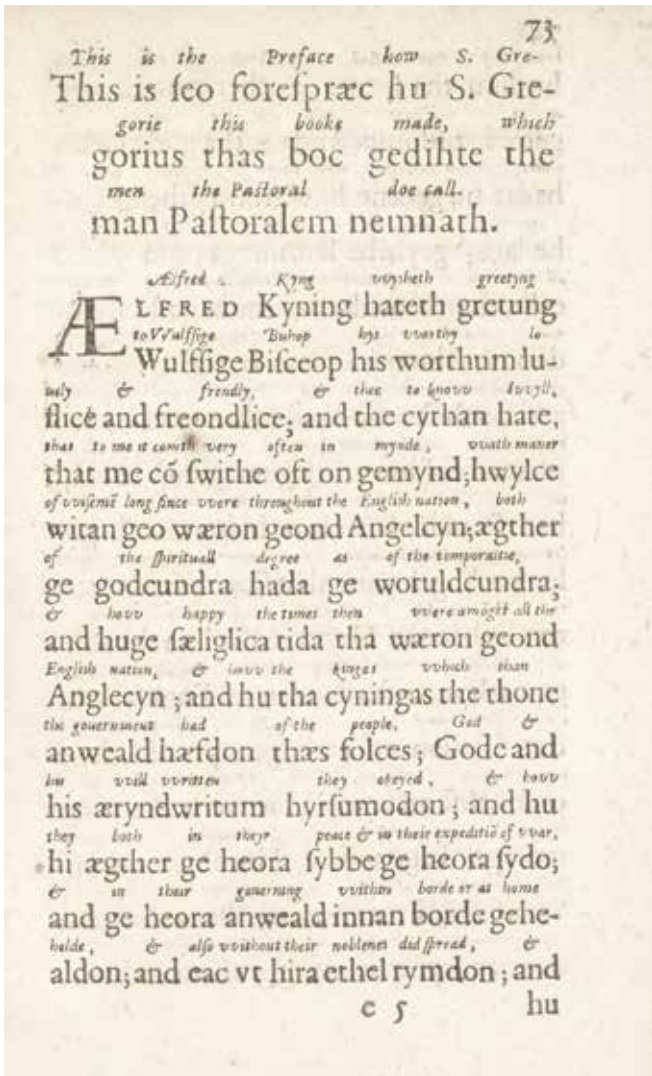
Jornandes... De Getarum, sive Gothorum origine et rebus gestis. Isidori chronicon Gothorum, Vandalarum, Suevorum, & Wisogothorum; De literis & lingua Getarum, sive Gothorum. Item de notis Lombardicis, 2 works in 1 vol., FIRST EDITION, lower fore-corner of 2 leaves (pp.13-16) torn away resulting in loss to one word of printed text, woodcut printer's device on titles, without the final blank in second work, eighteenth century vellum over pasteboards, ink title ("Jornandes et al de Rebus Gothor") on spine, soiled with some spots on upper cover [Adams J321 (including "De Literis" as a third part), and V1024], 8vo, Leiden, Ex Officina Plantiniana, 1597

£800 - 1,200
€930 - 1,400

Two pioneering works edited by Bonaventura Vulcanius (or de Smet, 1538-1614), professor of Greek at the University of Leiden, devoted to scarce historical accounts of the Goths, and, in *De Literis*, the evolution of the Gothic languages, with sections on Anglo-Saxon, runes, ancient Celtic and other early alphabets.

Provenance

"Bibl. Liven. 1781 no.3729", ink note on front free endpaper.



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155

GASTRONOMY AND FOOD

The Property of a Catalan Collector and Former Chef

155 •

APICIUS COELIUS

De re culinaria libri decem... De tuenda valetudine... Pauli Aeginetae De facultatibus alimentorum tractatus, Albano Torino interprete, woodcut printer's device on title and last page, woodcut initials, light marginal dampstains towards end and small wormhole in margin of signature r (otherwise a fresh clean copy), eighteenth century blind panelled calf, blind tooled spine with raised bands, g.e. [Adams A1300; Bitting p.11; Cagle 32; Oberlé 5; Simon, Bibliotheca Gastronomica 123 and Bibliotheca Bacchica 52 & 527; Vicaire 31], 8vo (165 x 100mm.), Lyon, Sebastian Gryphius, 1541

£800 - 1,200

€930 - 1,400

A very good copy of this classic cookbook, containing a collection of almost 500 Roman recipes which range from flamingo to stuffed dormouse. Earlier editions went under the name *De re coquinaria* and the work is sometimes also attributed to Marcus Gavius Apicius, the famed epicure who flourished during the reign of Tiberius early in the first century AD. The present Gryphius edition was printed shortly after the Basel edition of the same year, both being the work of the Swiss scholar Alban Thorer. He included a printing of Platina's *De honesta voluptate et valetudine*, and other works such as the Byzantine physician Paulus Aegineta's work on health and diet.

Provenance

Etienne Récamier, bookplate ("Bibliothèque Lyonnaise 1858-1893").



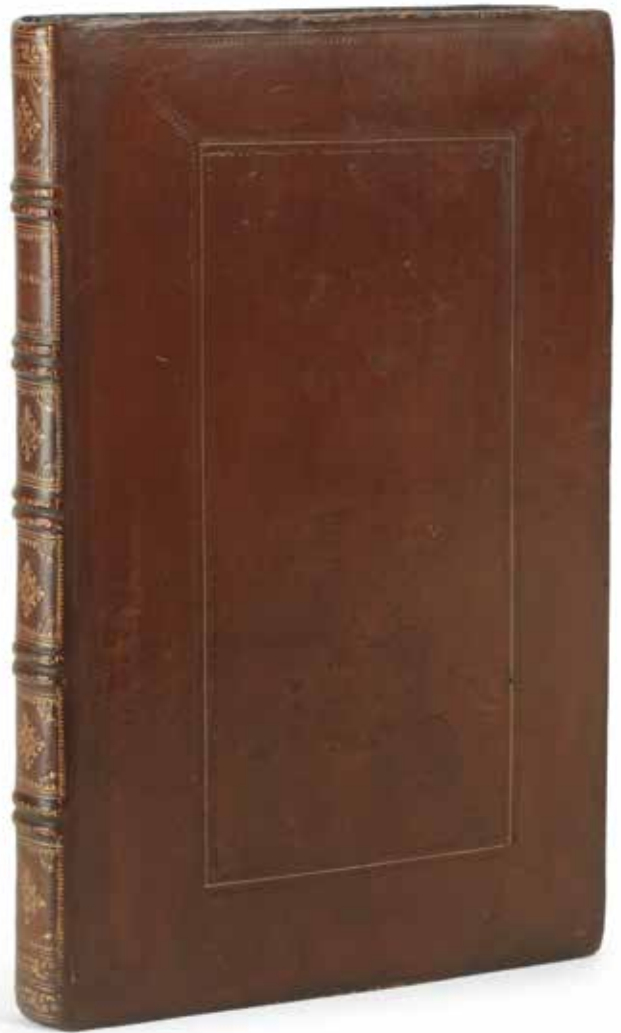
156

156 •
ATHENAEUS OF NAUCRATIS

Deipnosophistae, in Greek, FIRST EDITION, edited by Marcus Musurus, Greek italic type, 45 lines and 2 headlines, capital spaces with guide-letters, dolphin and anchor device on first and last pages, last blank leaf of preliminaries lacking as often, occasional light soiling (mostly in margins and to first and last 2 or 3 leaves, these with some small chips or repairs), early ink marginalia in Greek and Latin (extensive at first) and some underscoring, eighteenth century panelled calf, sides with gilt rule and ornamental blind-tooled borders, gilt panelled spine with raised bands (neatly rebacked), inner gilt dentelles [Ahmanson-Murphy, 105; Renouard p.67; Vicaire 50], folio (313 x 205mm.), Venice, Aldus Manutius and Andreas Torresanus, August 1514

£6,000 - 8,000
 €6,900 - 9,300

EDITIO PRINCEPS OF THE EARLIEST SURVIVING COOKERY TEXT: a valuable source of information on intellectual mores of the classical world, “magnifiquement exécutée” (Vicaire).



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The *Deipnosophistae* (“Banquet of the learned”) is the only known work by Athenaeus of Naucratis, a Greco-Egyptian writing in the early part of the 3rd century AD. In it a variety of scholars are invited to dine at a banquet held at the house of Larensius, a wealthy book-collector and patron of the arts. They debate at length a wide spectrum of topics, notably food, wine and cookery (the work is an important source of Greek, Persian, Roman and Sicilian recipes, many of which would have been lost), homosexuality (an unusually candid portrait for the time), sexual mores in general, health, music and philology. Aldus had begun to plan a Greek edition of the work soon after establishing his press, and he got as far as printing a one-page proof in his second Greek type, which was not used after 1499.

Provenance

Edmund Castle (1698-1750, churchman and academic), ownership inscription on title (“e libris Edmundi Castle”). Castle was admitted into Corpus Christi College in 1716, made fellow in 1722, and master in 1744. In the same year he was appointed rector of St. Paul’s School and in 1749 he was made Dean of Hereford.

157 •

[BRILLAT-SAVARIN (JEAN ANTHELME)]

Physiologie du goût, ou méditations de gastronomie... Dédié aux Gastronomes parisiens, par un professeur, 2 vol., *second edition (the first to contain a note about the hitherto anonymous and now deceased author), half-titles, some foxing, modern morocco-backed boards preserving most of original backstrips* [Oberlé 145], 8vo, Paris, A. Sautelet, 1828; idem, 2 vol., *fourth edition, half-titles, bookplates of Abbé L. Cresp, Chanoine du Chapitre, Abbaye de Saint-Denis and Charles Cresp, modern calf-backed boards, spines tooled in gilt and blind with leather labels, 3 of the 4 publisher's printed wrappers bound in*, 8vo [Oberlé 149; Vicaire 117], Paris, Just Tessier, 1834; idem, *first single volume edition, fifth edition overall, half-title, some spotting, worming in margins of a few leaves, contemporary red morocco-backed boards, gilt panelled spine* [cf. Vicaire 121, variant title-page], 12mo, Paris, Charpentier, 1838; idem, 2 vol., *pocket edition, some foxing in volume 1, blue morocco gilt by Jordi, 1971, decorative gilt spines, t.e.g., publisher's printed wrappers bound in, preserved in morocco-edged slipcases*, 32mo, Paris, Librairie de la Bibliothèque Nationale, 1890; idem, *another edition, modern red morocco-backed boards, spine tooled in gilt and blind, publisher's wrappers bound in*, Paris, Garnier frères, [c.1900]-
-JOBÉY (CHARLES) La chasse et la table. Nouveau traité en vers et en prose, *half-title, additional engraved title, 16-page catalogue at end, modern red morocco gilt with hunting horn motif on sides and spine, t.e.g., publisher's wrappers bound in, morocco-edged slipcase* [Oberlé 677, this copy; Vicaire 465] 8vo, Paris, Furne, [1864]--*Almanach de cocagne pour l'an 1920, text by Cocteau, Satié, Balzac, Baudelaire, Apollinaire, Nerval, Max Jacob, Mac Orlan, etc., illustrations (some full-page) after Raoul Dufy, Laboureur, Friesz and others, stitching loose, ink stamp of Daniel Devoto (Argentinian writer) and his wife Maria del Valle-Inclán (daughter of the author Ramón María del Valle-Inclán), publisher's illustrated wrappers*, 8vo, Paris, Éditions de La Sirène, [1919]--*Almanach des Gourmands 1932, illustrations throughout, modern cloth, publisher's illustrated wrappers bound in*, 4to, Paris, A. Fayard, [1931] (11)



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£700 - 1,000

€810 - 1,200

158 •

CHATIN (ADOLPHE)

La Truffe. Botanique de la Truffe et des plantes truffières - Sol - Climat - Pays producteurs... Culture - Récolte... Qualités alimentaires - Conserves - Préparations culinaires, *15 lithographed plates printed in colours, some light browning at edges, later cloth, publisher's printed wrappers bound in*, 8vo, Paris, J.-B. Baillière, 1892--**RÉMY (JULES)** Champignons et truffes, *12 lithographed plates printed in colour, some soiling, modern morocco-backed boards, publisher's printed wrappers bound in* [Bitting 393; Vicaire 737], 12mo, Paris, Librairie agricole de la maison rustique, 1861--**LOISEL**. Traité complet de la culture naturelle et artificielle de l'asperge, 1846; Traité complet de la culture des melons, 1845; **PAQUET (VICTOR)** Traité de la conservation des fruits et des meilleures especes d'arbres fruitiers, 1844, 3 works in 1 vol., *some staining, contemporary roan-backed boards*, 12mo, Paris, H. Cousin, and Lyon, Savy jeune--**CHANVALON (M. DE)** Manuel des champs ou recueil choisi, instructif et amusant de tout ce qui est le plus nécessaire & le plus utile pour vivre avec aisance & agrément à la campagne, *advertisement leaf at end, BOOKPLATE OF RAYMOND OLIVER, contemporary mottled calf, spine gilt in compartments with morocco label*, 12mo, Paris, Lottin le Jeune, 1764--**LIGER (LOUIS)** Oeconomie generale de la campagne ou nouvelle maison rustique, 2 vol. in 1, *woodcut illustrations, some browning and dampstaining, early ownership inscription on title ("Ex libris de Reynes"), contemporary calf, worn* [Vicaire 520], 4to, Amsterdam, Henry Desbordes, 1701; and 2 others (7)



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159 •
CORNARIUS (JANUS)

De conviviorum veterum Græcorum, & hoc tempore Germanorum ritibus, moribus ac sermonibus, *italic type, woodcut historiated initials, final leaf with colophon, a little light browning, early inscriptions on title (partially crossed through), modern panelled calf gilt* [Adams C2637; Bitting 99; Vicaire 211], Basel, [colophon: Joannes Oporinus], 1548--ATHENAEUS OF NAUCRATIS. Dipnosopistarum sive coenae sapientum libri XV, *title with large woodcut printer's device, some dampstaining (title frayed and repaired, last leaf repaired with loss), modern calf-backed boards* [Oberlé 8-10], folio, Venice, Francesco Ziletti, 1572--RABELAIS (FRANCOIS) Les oeuvres, 4 vol., *frontispiece with portrait of Rabelais by De Launay after Sarabat, contemporary mottled calf gilt, spines gilt with paper shelf labels and one or two chips, 12mo*, Geneva, [Cazin], 1782--GIOVIO (PAOLO) De Romanis piscibus libellus, doctus, copiosus & elegans, iam recens æditus, *full-page woodcut device on last page, lacking preliminary leaves a4-5, nineteenth century calf-backed boards, decorative gilt spine, 8vo*, Antwerp, Jean Graphæus, 1528--[MARTIN (LOUIS)] L'eschole de Salerne en vers burlesques. Et Poema macaronicum, de bello Huguenotic, *third edition, title and 2 following leaves repaired with slight loss, lacking frontispiece, later vellum* [Vicaire 334], 4to, Paris, Jean Henault, 1650--RAPIN (RENE) Hortorum libri 4 editio altera, *fine engraved title, privilege leaf at end, contemporary calf, 12mo*, Paris, Sebastien Mabre-Cramoisy, 1666; and works by Juvenal (1608), Ovid and Virgil (12)

£700 - 1,000
€810 - 1,200

The only edition of Cornarius's work on ancient Greek and contemporary German banqueting and dining customs, including descriptions of different types of beer; with other works including the 1572 Latin edition of Athenaeus's 'Banquet of the Learned', Cazin's small attractive edition of Rabelais, and a very rare edition of Giovio's important treatise on fish and their culinary use.

160 •
DUBOIS (URBAIN) AND EMILE BERNARD

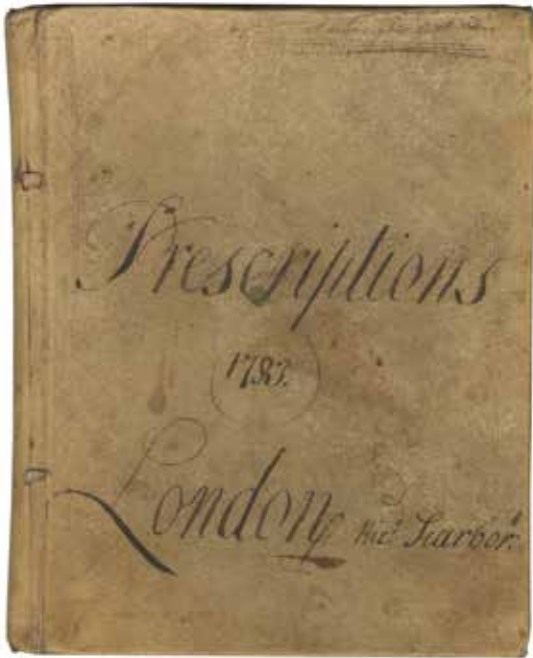
La cuisine classique. Études pratiques, raisonnées et démonstratives de l'école française appliquée au service à la russe, 2 vol., *FIRST EDITION, half-titles, tinted lithographed frontispiece after Jehenne, 215 images on 38 lithographed plates by Muller after the authors, errata leaf at end, some foxing throughout, contemporary roan, gilt borders on sides, gilt panelled spines (faded), rubbed with a few score-marks* [Bitting 132; Vicaire 289], Paris, Chez les auteurs, 1856--DUMAS (ALEXANDRE) Grand dictionnaire de cuisine, *FIRST EDITION, 2 etched portraits, 24-page catalogue at end, occasional spotting, title and last leaf strengthened with tape at inner edge, stamp of 'Hans Bernhard, Buchhandlung, Cher' at foot of title, contemporary morocco-backed boards, rebacked preserving original spine* [Bitting 135; Oberlé 238; Vicaire 297], Paris, Alphonse Lemerre, 1873--BURNET (M., "Ex-Officier de bouche") Dictionnaire de cuisine et d'économie ménagère. A l'usage des maîtres et maîtresses de maison, fermiers, maîtres d'hôte, chefs de cuisine, chefs d'office, restaurateurs, pâtisseries, marchands de comestibles, confiseurs, distillateurs &c., *11 engraved plates, illustrations, some foxing and occasional dampstaining, contemporary calf-backed boards, rebacked preserving most of original spine* [Bitting 69; Vicaire, 132], Paris, à la Librairie usuelle, 1836--FAVRE (JOSEPH) Dictionnaire universel de cuisine et d'hygiène alimentaire, 4 vol., *illustrations, BOOKPLATE OF ANTON MOSIMANN in each volume, contemporary red morocco-backed boards, spines worn, 2 volumes with binding detached* [Bitting 154; Cagle 189; Oberlé 258, "la plus grande encyclopédie culinaire jamais réalisée"; Vicaire 356], Paris, chez tous les libraires &c., [1894]--BABINSKI (HENRI) 'Ali-Bab'. Gastronomie pratique, études culinaires suivies du traitement de l'obésité des gourmands, *third edition enlarged, contemporary cloth (front hinge split), publisher's printed wrappers bound in* [Bitting 23], Paris, Flammarion, [1923], 4to and large 8vo (9)

£1,000 - 2,000
€1,200 - 2,300

161 •
ENGLISH COOKERY

Manuscript recipe book of Richard Scarborough, *brown ink on paper, 23 pages including recipes for 'Ginger Wine', 'Brandy Toast', and 'Lemon Cheesecakes', some leaves excised, LEATHER BOOK-LABEL OF RAYMOND OLIVER, contemporary vellum, inscribed 'Scarborough's Book' and 'Prescriptions 1783. London. Ricd. Scarborh.' on upper cover, preserved in solander box, 4to (188 x 153mm.)*, 1783--[GLASSE (HANNAH) The Art of Cookery, Made Plain and Easy... One Hundred and Fifty New and Usefull Receipts, *contemporary calf, rebacked, corners worn* [Vicaire 414], A. Millar, 1767--FARLEY (JOHN) The London Art of Cookery, *ninth edition, engraved frontispiece and 12 plates, some light foxing and dampstaining, manuscript recipe for Quince Brandy on reverse of frontispiece, bookplate of Antoine Tavera, contemporary tree calf, rebacked, corners worn, James Scatcherd etc.*, 1800, 8vo (3)

£700 - 1,000
€810 - 1,200



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162

162 •

[GRIMOD DE LA REYNIERE (ALEXANDRE BALTHAZAR DE)]

Almanach des gourmands, servant de guide dans les moyens de faire excellente chère. Première [-huitième] année; Nouvel almanach des Gourmands. Première [-troisième] année... par A.B. de Périgord, together 11 vol., *third edition of volume 1, second edition of volume 2, the remainder FIRST EDITIONS, 11 engraved frontispieces after the author, volume 5 of first series with 6-page calendar printed in blue, second series with 24-page prospectus (in volume 1) and folding 'carte gastronomique de la France' on pink paper (in volume 2), some oxidation, without half-titles to volumes 2-4 of first series, uniformly bound in later half morocco, spines in compartments with gilt lettering and small repeated tool [Oberlé 133, first series; Vicaire 424-427], 12mo, Paris, Maradan, Baudouin frères, 1804-1812-1825-1827; together with 3 further copies, comprising first and second editions of volume 2, and a first edition of volume 1, BOOKPLATES OF ANTON MOSIMANN, uncut in original wrappers, 1804-1805; Manuel des Amphitryons; contenant un traité de la dissection des viandes à table, la nomenclature des menus les plus nouveaux pour chaque saison, et des élémens de politesse gourmande, half-title engraved frontispiece (title cropped) and 16 plates (some trimmed at head), without the 26-page index and errata leaf as often, ownership inscription on title of a 'Chef de Cuisine, Uster, Zurich, 1915', half calf, rebacked preserving most of original spine [Bitting 203; Cagle 233; Oberlé 135; Vicaire 427], 8vo, Paris, Capelle et Renard, 1808 (15)*

£1,000 - 1,500
€1,200 - 1,700

Extremely rare complete set of Grimod's famous *Almanachs*, the first gastronomic guidebooks by the inventor of the restaurant review, with a copy of the same author's *Manuel des Amphitryons*, generally considered to be the first gastronomic treatise to introduced the notion of food criticism. The three volumes of the second series of *Almanachs* are particularly scarce: we can find no trace of a set of all eleven volumes selling at auction.

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LA VARENNE (FRANÇOIS PIERRE DE)

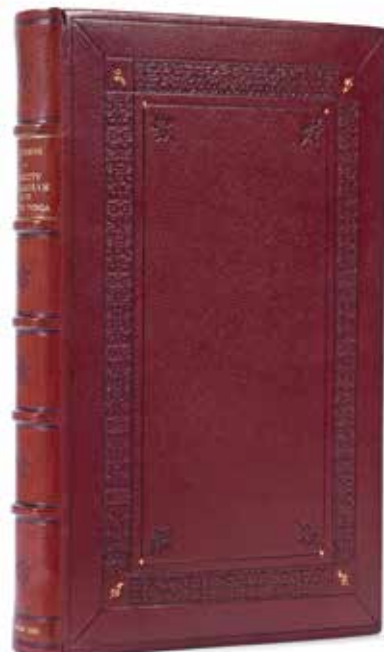
Le vrai cuisinier françois, enseignant la manière de bien apprêter & assaisonner toutes sortes de viandes, graisses et maigres, légumes & pâtisseries... nouvelle édition, engraved frontispiece, folding woodcut plate (part torn away) and illustrations, occasional ink stains, one or two tears and repairs, nineteenth century half calf [Vicaire 500, 1712 edition], Brussels, George de Backer, 1711--[MARIN (FRANÇOIS)] Les dons de Comus, ou les délices de la table, FIRST EDITION, frontispiece supplied in facsimile, title repaired in upper margin, modern boards [Bitting 309; Vicaire 285], Paris, Prault, 1739--Dictionnaire portatif de cuisine, d'office et de distillation, 2 vol. in 1, FIRST EDITION, half-title, approbation leaf at end, some browning and foxing, contemporary mottled calf, gilt panelled spine, morocco-edged slipcase [Vicaire 276], Paris, chez Vincent, 1767--[MENON] La cuisinière bourgeoise... nouvelle édition, half-title, contemporary mottled calf, gilt panelled spine, Brussels, François Foppens, 1756, 12mo--Les classiques de la table à l'usage des praticiens et des gens du monde, 9 engraved portraits and 6 plates, illustrations, some foxing, contemporary half morocco, covers near detached [Vicaire 177], Paris, au dépôt, 1843--MACHET (J.J) Le confiseur moderne, ou l'art du confiseur et du distillateur, contenant toutes les opérations du confiseur et du distillateur... parfumeur et du limonadier... quatrième édition, half-title, some staining, contemporary tree calf, 8vo, Paris, Maradan, 1821; and 6 others, nineteenth century French cookery (12)

£800 - 1,200
€930 - 1,400

Includes the rare first edition of Marin's *Les dons de Comus*, which advocates seasonal menus and contains an early codification of sauces including many, such as Hollandaise (two recipes), that remain fundamental to classic French cuisine.



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166

164 •
[MENON]

Cuisine et office de santé, propre à ceux qui vivent avec oeconomie & régime, FIRST EDITION, *half-title, some spotting, slight dampstain to lower outer corners, corners worn, spine repaired at head* [Oberle 119; Vicaire 591], Paris, Le Clerc, Prault & Babuty, 1758; La cuisinière bourgeoise suivie de l'office à l'usage de tous ceux qui se mêlent de dépenses de maisons, *third edition*, SIGNED BY THE AUTHOR at foot of *Ai* as usual, *dampstain in outer margins of first few gatherings, some scuffs* [Oberle 114; Vicaire 236], Paris, Guillyn, 1750, both in contemporary French mottled calf, gilt panelled spines with floral tools, 12mo (2)

£800 - 1,200
€930 - 1,400

The rare first edition of Menon's *Cuisine et office de santé*, together with the third edition of *La Cuisinière bourgeoise*, the last to be signed by the author.

165 •
PASTEUR (LOUIS)

Études sur la bière, ses maladies, causes qui les provoquent, procédé pour la rendre inalterable, avec une théorie nouvelle de la fermentation, FIRST EDITION, *half-title, 12 engraved plates, illustrations, 4-page publisher's catalogue at end, untrimmed and partially unopened in publisher's printed orange wrappers with price label on lower cover, one or two small nicks at edges* [Cagle 378; Duveen p.461; Garrison-Morton 2485; Milestones of Science 158], 8vo (240 x 154mm.), Paris, Gauthier-Villars, 1876; Études sur le vin, ses maladies, causes qui les provoquent, FIRST EDITION, *half-title, 32 coloured plates, illustrations, some foxing, contemporary red morocco-backed boards, gilt panelled spine* [Bitting 358; Cagle 380; Duveen 460; Garrison-Morton 2479; Oberlé 985; Simon, *Bibliotheca Vinaria*, p.23], 8vo (226 x 145mm.), Paris, Imprimerie Impériale, 1866 (2)

£500 - 700
€580 - 810

An unusually good copy, in original wrappers, of the first edition of Pasteur's important study of fermentation problems in beer, along with its predecessor on wine.

166 •
PETRONIUS (ALEXANDER)

De victu romanorum et de sanitate tuenda libri quinque... His accessere libelli duo de alvo sine medicamentis mollienda, 2 parts in 1 vol., *engraved arms of the dedicatee Gregory XIII on title, similar woodcut arms at start of part 2 (p.293), colophon with woodcut printer's device, historiated initials, a few leaves with early ink some underscoring and marginalia in Latin ("Vomitus utilis", "ventroculi qualitatet curatione"), additional leaves inserted before title and at end, blank except for a small eagle and cross stamped device, first and last few leaves neatly restored at edges (along with a few other corner tips), a wide-margined copy in modern maroon morocco, sides with ornate blind-tooled panel borders and cornerpieces with small gilt tool in outer corner, spine gilt lettered and blind-tooled with raised bands, inner gilt dentelles, housed in morocco-edged slipcase* [Bitting 368, copy with variant title devices; Oberlé 68; Simon, *Bibliotheca Gastronomica* 1158; Simon, *Bibliotheca Bachica* 498; Vicaire 679], folio (316 x 202mm.), Rome, in aedibus populi romani, 1581

£800 - 1,200
€930 - 1,400

First edition of this scarce and important work on the food, wines and table habits of the Romans. It includes sections on dietetics, mineral water, hot and cold drinks, diets for the elderly, herbal therapies and hygiene, and the second part is a treatise on caring for the stomach without the use of medicine. The work was translated into Italian and published in 1592 as *Del viver delli Romani*.



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167 •
PLATINA (BARTOLOMEO SACCHI DE)

De honesta voluptate. De ratione victus, & modo vivendi. De natura rerum & arte coquendi libri X; De falso & vero bono dialogi... De optimo cive, 2 works in 1 vol., each title with printer's woodcut device and within same woodcut architectural border, woodcut initials, without blank leaf n8, occasional light spotting and soiling, eighteenth century green morocco, triple gilt borders on sides, gilt panelled spine with floral tools, partially faded and rubbed [Adams P1410 & P1407; Simon, Bibliotheca Bacchica 523; Vicaire 691], 8vo (163 x 102mm.), [Paris], Pierre Vidoue for Jean Petit, 1530

£1,000 - 1,500
 €1,200 - 1,700

First Paris edition of this monument to medieval Italian cuisine: "a guide to the art of good living... the pleasures of the table... and good health" (André Simon). Platina's famous *De honesta voluptate* is generally considered to be the earliest printed cookbook. Written in around 1460 and first published in 1474, it helped to disseminate Italian ideas about fine dining throughout Europe and remained an important source book for centuries to come. Platina describes every variety of meat, fish, fruits and vegetables, their qualities, and the possible health benefits and problems. Some of the recipes came from the famous chef, Maestro Martino de' Rossi, whom he had met in the summer of 1463, and there is a chapter devoted to wine and vinegar. The cookbook also contains the first recorded usage of cannabis in cooking.

Bartolomeo de Sacchi ("Il Platina") was an important member of the Roman Academy and librarian of the Vatican from 1475 to his death in 1481. The second work bound here, issued at the same time, contains some of his more important brief dialogues and treatises, the most remarkable perhaps the panegyric on Cardinal Bessarion, which was based on personal acquaintance.

Provenance

T.C. Thornton, 1824, ownership signature on fly-leaf; Librairie Giraud-Badin, printed slip loosely inserted.



168

168 •
SPANISH COOKERY

MARTÍNEZ MONTIÑO (FRANCISCO) *Arte de cocina, pasteleria, vizcocheria, y conserveria...* nuevamente corregida y enmendada, *half-title, light foxing and dampstaining, contemporary vellum, titled in ink on spine, endpapers of printed binder's waste, soiled [Bitting 329; Palau 155369]*, Barcelona, en la Imprenta de Maria Angels Marti viuda, 1763; idem, *another edition, last 2 leaves supplied in facsimile, some other leaves restored (signatures G-H with slight loss of text), early ownership inscriptions on initial blank ("Soy del uso de Fray Gerónimo del Campo y Solano año de 1734" and "Antonio Solano"), modern vellum with leather ties [Palau 155364]*, Valencia, Francisco Mestre... A costa de Carlos Ducas, 1705--ALTAMIRAS (JUAN) *Nuevo arte de cocina, sacado de la escuela de la experiencias economica, second? edition, some light foxing, hole in last leaf not affecting text, contemporary limp vellum, some staining, remnants of ties, spine holed [Bitting 9; Oberlé 128; Palau 8980]*, Barcelona, Don Juan de Bezares, 1758; idem, *another edition, browned throughout, later vellum, front hinge split*, Barcelona, Sierra y Marti, [1812?], 12mo (4)

£1,000 - 2,000
 €1,200 - 2,300

Two classic Spanish cookbooks, all editions of which are rare. Unlike in France, few cookbooks appeared in Spain, and most were printed in small numbers exclusively for those wealthy enough to afford one, aristocratic families, some religious orders, doctors and lawyers etc. The first work, by the royal cook to Phillip III, was first published in 1611, and some five other editions appeared before 1705. Altamiras's work was first published in 1745; more modest in scope it was a great success and helped to revolutionise Spanish cuisine.



169

Other Properties

169 • RECIPE BOOK

Diana Astrey's recipe book, comprising over 350 numbered recipes, mostly culinary, beginning with "To Make Clear Crystoiell Jelly - Lady Drake", "To Bake Ealls - S: Gr:", "To Make a Carryway Pudding - S: Gr:", "To Make a Very good Plum Cake - Mrs Ayres", "To Make Pancakes the Lady Churchells way", "To Make a Love Pye - Lady Rawleigh", "To Preserve Green Wallnuts... - Mrs Ayres", "To Make Dutch Beef - Mrs Ayres", "To Make Cucumber Sawce - Lady Rawleigh", "To Make Butter Sack - J:B:", "To Make a Carritt Pudding - S: Gr:", "To Make a Almond Foole - S: Gr:", "To Make a Lemon Creame - E: A:", etc.; with a few recipes added at the end in a later eighteenth century hand; a few medical recipes reversed at the end; with contents list-cum-index at the beginning in Diana Astrey's hand; inscribed on the front fly-leaf: "an Old Receipt Book of Lady Rolt's - of Sacomb Park above an Hundred Years ago [rule] now 1790", some 350 pages, some blank leaves cut out towards the end, first leaf of contents split where ink has perished, original vellum, old shelf number on spine, 4to, [c.1700] (2)

£3,000 - 4,000
€3,500 - 4,600

'TAKE A LITTLE BASON FULL OF SWEET CRAME' - THE CELEBRATED RECIPE BOOK OF DIANA ASTREY, who is featured, on the strength of this volume, in the *Oxford Dictionary of National Biography*, as 'diarist and compiler of recipe books'. Harriet Blodgett writes of our volume, the only recipe book by Diana Astrey known: 'The recipe book itself acts as an index of Diana Astrey's social life. Of 375 recipes in her hand (five further entries were made by others) only twenty-seven give no indication of the person who gave her the recipe. Most have initials, but some give names or titles. As well as family members such as Diana's mother or sisters, among the more frequently quoted individuals was the countess of Torrington, Anne, née Hadley, wife of Arthur Herbert, earl of Torrington. A Lady Drake is also cited, and a recipe for pancakes is attributed to "Lady Churchell", perhaps Elizabeth, née Drake, widow of Sir Winston Churchill, and mother of John Churchill, first duke of Marlborough. Sometimes recipes are celebrated for their socially exalted provenance—four recipes for ratafia were attributed to the duke of Luxembourg, through the duke of Ormond. Many other attributions are probably to members of the households of the Astrey family and their neighbours. The book is also a valuable record of culinary practices. Timings are not given in minutes but in units of cultural significance: "when potting lampreys they should be thrown into boiling water for 'as long as you can say an Avemary'" (*Diana Astrey's Recipe Book*, introduction, 87). Food colourings included claret for red, and, in a pickle recipe, boiling the ingredients in a pot with melted brass farthings to obtain green. The recipes are mostly intended to make up parts of substantial meals, possibly providing a measure of the prosperity of the gentry of southern England in the first decade of the eighteenth century, or suggesting the scale of the entertaining expected among them' (*ODNB*). Her 12-page journal is held by the Bedfordshire Archives (Bedfordshire and Luton Archives and Records Service).

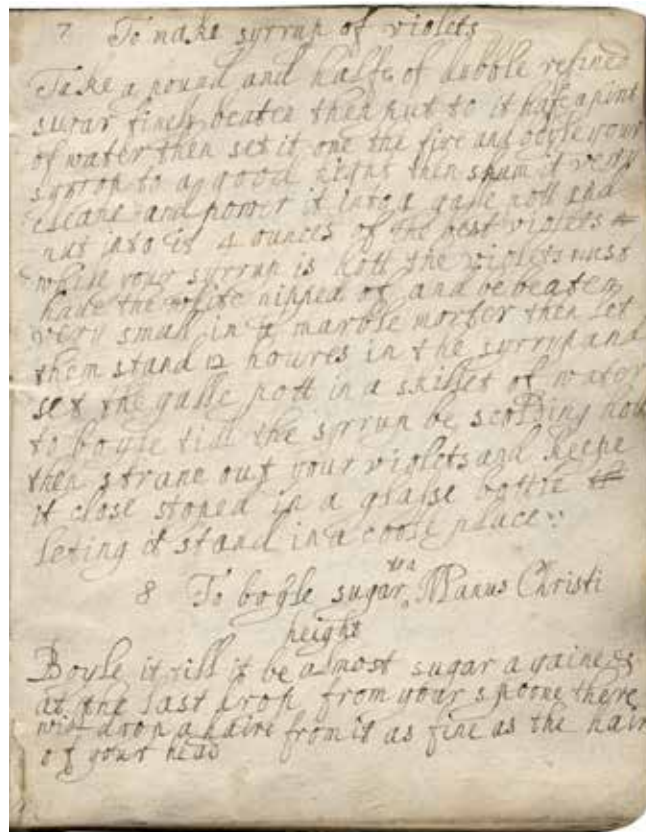
The recipe book was printed in full in 1957, edited by Bette Stitt, 'Diana Astry's recipe book, c.1700', *Bedfordshire Historical Record Society*, 37; and has since become a widely-used resource for the culinary and social history of the period. In her introduction, Stitt provides full details of the attribution to Diana Astry, which is made in face of the attribution borne by the volume itself on its flyleaf, namely: "an Old Receipt Book of Lady Rolt's - of Sacomb Park above an Hundred Years ago [rule] now 1790". The attribution to Diana is clinched by the handwriting of the journal which is, indeed, the same as in ours (*op. cit.*, frontispiece). Stitt states that 'the handwriting of this remark has not been identified'. It is however very similar to that of a small almanack kept in 1777, included in the lot, which from internal evidence can be attributed to Mary Orlebar, one of a trio of sisters (the best-known of whom is Constantia, author of the 1786-1808 weather-book published in 1955). They were descended from the Rolt side of the family which, as Stitt suggests, is how the misattribution might have occurred (pp.84-5).

Diana Astry married Richard Orlebar in 1708, after which she abandoned her journal but continued to make entries into our recipe book. She is commemorated in the freeze of Diana the Huntress on the south side of Hinwick House, near Poddington in Bedfordshire, the magnificent house built by her husband, which is said to have been modelled on the original Buckingham Palace. But, 'as for many ordinary women of past centuries, she is remembered for her diary, impersonal though it may be, and for her collection of recipes' (ODNB).

170 •
RECIPE BOOK

Recipe book, bearing the ownership inscription of the first owner and principal compiler, Susanna Hoo ("Susanna Hoo/ Her Booke/ Feb 16th 1653"), containing her recipes "To make Cleare Cakes", "To make rough red marmalade of quinces", "To make syrrop of violets", "To make Penies", "To mak Lemon Cakees" ("Take of the finest double refined sugar beaten fine and served through a tiffenie, to a poringer full of sugar..."), "The Lady Darcyes choyce receipt of the liquorish Cakes", "To make gellie of hartshorne", "To preserve Cherries", "To Preserve Aprecockes green", "To make mince Pyes", "To make neats tonge Pyes", "To make almon puddings", "To make good black puddings", "To make Rice puddings", "To make a pudding in a dish", "To make a marrow pudding", "To make a Coller of Beefee", "To make sauce for old duckes", "For young duckes", "To make Pig sauce", "Another sauce for a Pig", "A receipt of my Mothers Cheescake" ("...Let your oven be well heated set up the lid a while till the black breth be gone down then put in your cheescakes shut up your oven lid and when they are well risen and colored a little brown they are baked enough..."), "To make Good plume Cake", "To make Short cakes", "To make an excellent Sullybub", "To make snow", "To make Good Plaine Cake", "To make snow Creame", "To make Rasbery Creame", "To make Tumballs", "A good receipt to make mackerons", "To make Rasberry wine", "To Pickle Coucombors" ("... Take, 600, of the smalest Coucombors geather them in the heat of the day, so that there may be no Deue upon them, and put them into a Brine of water and salt, for 12 hours then take them out gently with your hand, that you may not bruis the prickles..."); with reversed at the end medical recipes by Susannah Hoo for ailments such as the plague, rickets, wens, insomnia, headaches, agues, toothache, bruises, jaundice, the king's evil, and the like, the first leaf of the reversed section also bearing her ownership inscription ("Susanna Hoo. oweth [sic] this booke"); with entries added to both sections in later hands for recipes such as "My father Eytons receipt to make Gosbury wine", probably by Susanna's children or their stepmother, *c.70 pages, of which c.40 are cookery recipes, earlier pages unstitched and coming loose, contemporary dark brown calf, small 4to, 16 February 1653/[4]*

£2,000 - 3,000
 £2,300 - 3,500



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'SUSANNA HOO HER BOOKE FEB 16TH 1653' - A COOKERY BOOK KEPT BY A TEENAGE HEIRESS DURING OLIVER CROMWELL'S PROTECTORATE. Susanna Hoo, baptised on 26 December 1639, began this book soon after her fourteenth birthday. She was heiress to the Hoo estates at Kimpton, St Paul's Warden, near Hitchin, Hertfordshire, which her family had held since the twelfth century. On 1 May 1655 she married Jonathan Keate, who was created baronet on 12 June 1660 and was to serve as Member of Parliament for the county. She pre-deceased him, dying on 11 June 1673. At her funeral address the Bishop of Bath and Wells praised her for her great piety, wisdom and discretion, and for being a lady of honourable extraction 'in a direct line from the Lord of Hastings and Hoo, of whose family she was the heir general, and the sole inheretrix of those ancient possessions that remained in the barony' (Burke, 1841; see also VCH, *Hertfordshire, History of Parliament*, and Peter Hale, *Noble and Splendid... The Families of Kimpton Hoo*, 2008). Keate took as his second wife Susanna Orlebar, into whose family this volume passed; some of the recipes being published by Frederica St John Orlebar (1838-1928) in *The Orlebar Chronicles in Bedfordshire and Northamptonshire, 1553-1733*, 1930, pp.68-72. Included with it is a letter to her son Colonel [Richard Rouse-Boughton] Orlebar (1862-1950) by the cookery writer Jennifer Ellis, discussing her talk 'Susanna Hoo - Her Book' [broadcast on Woman's Hour by the BBC Light Programme on 23 September 1948]. Susanna's inheritance, Kimpton Hoo, as built by Sir Jonathan Keate and enlarged by William Chambers, was demolished in 1958.



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**THE PROPERTY OF THE LATE
KENNETH JOHN HEWETT**

K.J. Hewett (1919-1994) was a renowned London dealer in ethnographic art and antiquities. Other books from his library were offered in these rooms on 21 March 2018.

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ART AND COLLECTING

Manuscript notebook containing an index of notable picture collections, including "Pictures at Lord Folkstone's", Hampton Court, "at Mr Sarjant's may place, Kent", "Sr Gregory Page's Blackheath", Penshurst, "Sr Geo. Colebrook's – Gatton, Surrey", Devonshire House, "Ld Temple's at Stow", "Sr Matthew Fetherstonhaugh's Up Park", Cowdray Place, "Mr Child's at Edge Hill", "Mr Hoare's at Stourton", "Lord Waldegrave's most capital Pictures", "Ld Spenser's at Wimbledon", "Pictures at the D.of St Albans's at Windsor", with notes from "Webb's Essay on Painting", on the "Sale of Pictures at Prestage's February 1764" and "Gems from the collection of the Elector Charles the 7th, sold at Langford's", 115 numbered pages, inscribed "Phillipps Mss 10254" on front inside board with additional pencilled note "Phillipps sale Sotheby's 1895 March 25, lot 887/ I think this mss is by T. Martyn – of the English Connoisseur, 1761", ownership inscription of W. Roberts, Clapham Park, original vellum, 4to (200 x 160mm.), [c.1762/3]; manuscript inventory of goods belonging to T.C. Devenish (cabinet maker and upholsterer), 33 Villiers Street, Strand, "Mr Coomb's property damaged by fire" and other properties, listing books, plate, linen etc., 37 ruled leaves interleaved with blotting paper, calf, inscribed in ink on front board, worn, oblong 8vo (112 x 180mm.), London, February 1802; manuscript school book of Master James Pilcher of Kent, dated January 1864, with later notes on hop farming, accounts, lists of pickers etc., c.36 leaves, marbled boards, 4to (225 x 185mm.), [1864-1902] (3)

£400 - 600
€460 - 690

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BERNARD OF CLAIRVAUX, SAINT

Opuscula divi, gothic letter, 2 columns, first 2 and final leaves dampstained (title laid down with small loss to margins, A2 strengthened with paper strip at lower margin, final leaf with small hole affecting 3 words), 3 leaves with one corner cut away (just touching one signature mark), small wormtrail to approximately 40 leaves (just touching letters on one leaf), old dealer's 2-line printed description (misdated 1550) pasted to title, contemporary blindstamped calf over wooden boards, spine in 5 compartments with raised bands, 2 compartments painted (one white, one red) and lettered with title and shelfmark "GG 64", paper labels ("Bernard" and "162") below, metal clasps, catches and strap (one neatly repaired), page edges stained blue [Adams B715], large 8vo (195 x 153mm.), [colophon:] Speier, Petrus Drach, 3 December 1501

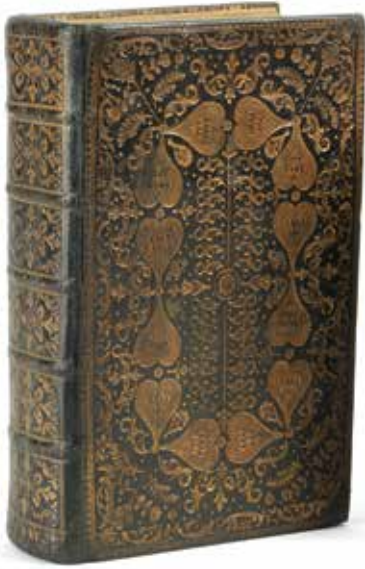
£600 - 800
€690 - 930

Provenance

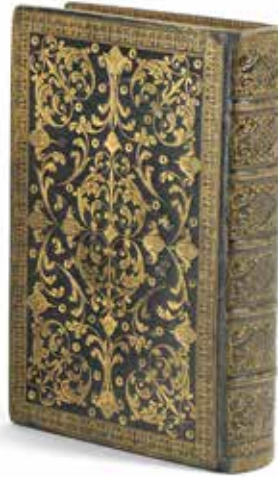
Passage from Epistle of James ("hominem per fidem...") and other notes in an early hand on title; Henry David Forbes, ownership label (cut down).



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173 •

BIBLE, IN LATIN

[Biblia latina]... Quinta pars huius operis in se continens glosam ordinariam cum expositione lyre litterali & morali... Sup. libros Matthei, Marci, Luce, Johanis, 243 leaves (of 244, lacking final leaf), 78 lines of commentary, gothic type, rubricated in red and blue, initials supplied in alternate red and blue, CONTEMPORARY ENGLISH BLINDSTAMPED CALF over wooden boards, the covers panelled with a pair of intersecting triple fillets framing repeated impressions of rosette and fleur-de-lys tools, the centre panel dissected with diagonal fillets to a lattice design, undecorated spine, metal catches and clasps, plain vellum pastedowns, loss to head and foot of spine, some abrasions and scuffmarks to sides, preserved in black morocco-backed solander box by James Brockman [ISTC ib00609000; BMC III 791; Goff B609; GW4284], folio (340 x 230mm.), [Basel, Johann Froben and Johann Petri, 1 December 1498]

£2,000 - 3,000
€2,300 - 3,500

The fifth part, including the Gospels, of Froben's finely printed glossed Bible edited by Sebastian Brant, in an unrestored contemporary English blindstamped calf binding. According to the old description by Patrick King this is most probably a London binding.

Provenance

Edward [?Pelham, name struck through], 28 Sept. ?1530/80, ink ownership inscription on title (above later initials "R.H."); 4-line verse ("Looke nott o Lord upon our soules...") in a sixteenth century hand in lower margin of final leaf; K.J. Hewett, bookplate at rear.

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BIBLES, IN ENGLISH

The Holy Bible, bound with Psalms (1772), dampstain to upper half of text throughout (slightly heavier on opening leaves), tear to one leaf of first gathering, contemporary Scottish morocco gilt, covers with "herringbone" design of onion-shape, flower-spray and others tools, spine in 6 compartments, g.e. [ESTC T166027; not in Herbert], Edinburgh, Alexander Kincaid, 1772--[The Holy Bible], title to New Testament with woodcut ornament, lacks general title and final blank, ends on 3A7, small scuff to dedication leaf affecting text, bound with incomplete Psalms (1688), contemporary black morocco gilt, sides with elaborate central panel, [New Testament:] Assigns of John Bill and Christopher Barker, 1675, 8vo (2)

£600 - 800
€690 - 930

175 •

BREVIARY - BINDING

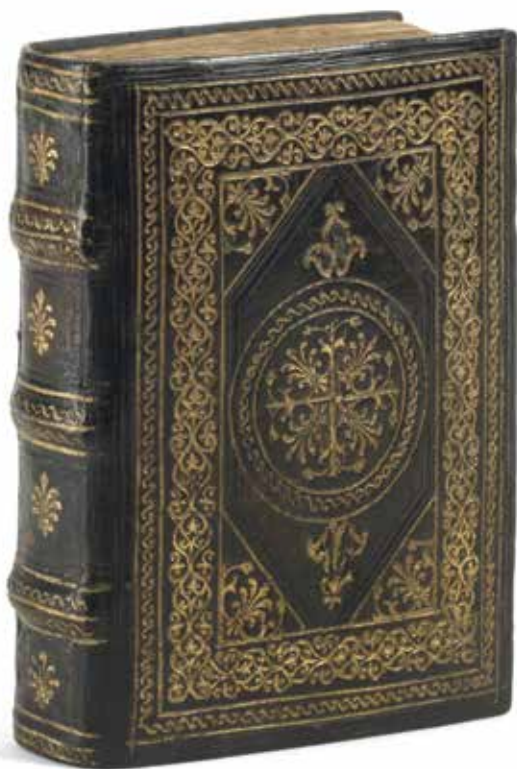
Breviarium Romanum ex sacra potissimum Scriptura, edited by Francesco de Quignones, printed in red and black, woodcut device on title, ruled in brown ink, lacks 2 leaves (51 and 470), repair to blank corner of one preface leaf, occasional light dampstains and smudges, contemporary French morocco gilt, covers with gilt fillet border enclosing elaborate interlaced strapwork design, rebounded incorporating later morocco spine (lettered "Breviarum Romanum") with strapwork-style design, corners neatly repaired, preserved in black morocco-backed solander box by James Brockman [not in Adams or Bohatta], 8vo, Lyon, [Thibaud Payen], 1546

£600 - 800
€690 - 930

Scarce Lyon edition of the Breviary, collating [48], 496, with the revisions made by Francesco de Quignones.

Provenance

K.J. Hewett, bookplate.



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176 •

BROWNE (WILLIAM GEORGE)

Travels in Africa, Egypt, and Syria, from the Year 1792 to 1798, *half-title, engraved frontispiece, 2 folding maps* [Blackmer 219; Gay 43], T. Cadell junior and W. Davies, 1799--COXE (WILLIAM) Travels into Poland, Russia, Sweden and Denmark, 3 vol., 26 engraved plates and maps (some folding), lacks pp.56-64 (supplied in pen facsimile) in volume 2, and final advertisement leaf in volume 3, T. Cadell, 1784-1790, uniform contemporary half calf over marbled boards, gilt lettering on spines, FIRST EDITIONS, 4to (4)

£400 - 600

€460 - 690

Provenance

Marcus Gage, ownership inscription in both works, the first noting "... Bought at Mr. Archer's, Dublin oct. 1799" on title.

177 •

CAESAR (CAIUS JULIUS)

Commentarii... Tradotti di latino in volgar lingua per Agostino Ortica, title printed in red and black with woodcut border, woodcut illustrations in the text, full-page printer's device at end, lacks 6 preliminary leaves (*3-8), some spotting to opening leaves, rebound in early sixteenth century dark morocco gilt over boards, possibly by the Sanvito Binder, sides with double gilt fillet enclosing a 'guilloche' border of linked S-tools, a wider border composed of a lyre-shaped tool, a hexagonal centre panel with rosette centre-piece formed by impressions of a quarter-segment classical acanthus tool with a large free-hand-bud tool at top and bottom, slightly rubbed, preserved in black morocco-backed solander box by James Brockman, 8vo (145 x 102mm.), [Venice, Nicolo Zoppino], 1530

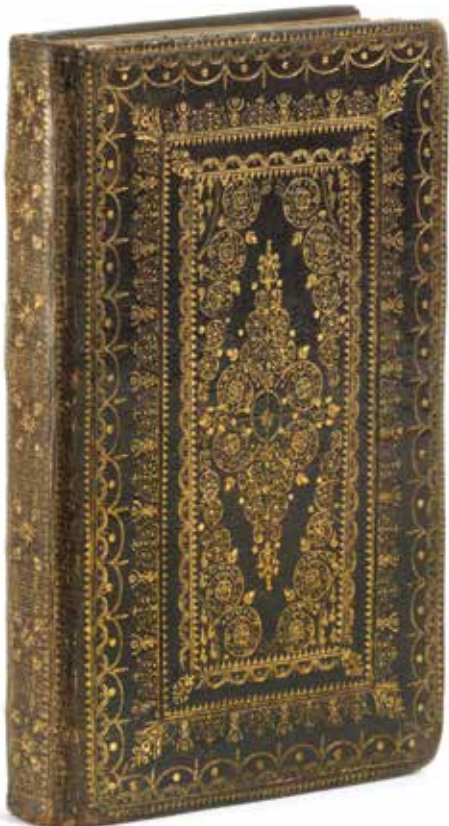
£600 - 800

€690 - 930

The binding, the decorations for which can be associated with the Roman "Sanvito Binder" (for comparison see Harley Ms 2692, British Library), is a later addition to the book.

Provenance

Michael Tomkinson (1841-1921), of Franche Hall, Worcestershire, bookplate; Gerald Tomkinson, his sale 31 May 1960, lot 230, catalogue description ("... cut black morocco Venetian binding"), loosely inserted; K.J. Hewett, book label inside lower cover.



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178 •

CATALOGUES - AUCTION

[REYNOLDS (JOSHUA)] A Catalogue of the First Part of the Cabinet of Ancient Drawings Which Belonged to Sir Joshua Reynolds... the Works of Michel-Angelo, Raffaele, Coreggio, Titiano... Will Be Sold at the Prices Marked in this Catalogue by A.C. De Poggi, , *half-title, errata leaf, opening gathering loose, original boards, covers detached*, T. Burton and Co., 1794--[FALCKE (DAVID)] Catalogue of the Magnificent Collection of Works of Art and Vertu, Formed by Mr. David Falcke, 30 plates, light spotting, contemporary quarter cloth, Christie and Manson, 19 April, 1858--[UZIELLI COLLECTION] Catalogue of the Various Works of Art Forming the Collection of the Late Matthew Uzielli... Sold by Auction by Messrs. Christie, Manson, & Wood... 12th April..., *engraved frontispiece, PRICED UP WITH BUYER'S NAMES in ink*, Joseph Clayton, 1861--[BERNAL COLLECTION] Catalogue... of Works of Art from the Byzantine Period to that of Louis Seize, of that Distinguished Collector, Ralph Bernal..., *engraved frontispiece and plates, PRICED UP in ink, spine rubbed*, Christie & Manson, 5 March, 1855, last 2 publisher's cloth, 8vo and small 4to; and catalogues for the collections of Sir T. Gibson Carmichael, 12-13 May 1902, and Victor Rothschild's house at 148 Piccadilly, W.1 (6)

£400 - 600

€460 - 690

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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CATALOGUES - AUCTION

[LIGHTFOOT (JOHN)] A Catalogue of the Portland Museum, Lately the Property of The Duchess Dowager of Portland, Deceased: Which will be Sold at Auction, by Mr. Skinner and Col., on Monday the 24th April, 1786, and the Thirty-seven Following Days, *copy number "55" (as per ink numeral on title), engraved frontispiece, SOME LEAVES PRICED UP, WITH ADDITIONAL NOTES (see footnote), [?J. Bell, 1786]; A Catalogue of a Very Valuable Collection of Cameos, Intaglios, and Precious Stones, and Other Curiosities... Out of the Arundel Collection... by Mr. Skinner and Co.... 8th of June, 1786, with final blank, [London, no publisher, 1786], 2 works bound in 1 vol., contemporary calf over marbled boards, red morocco spine label lettered "Portland Catalogue" in gilt, upper cover (and opening blanks) detached, 4to*

£800 - 1,200

€930 - 1,400

Scarce auction catalogues, including the 37-day long sale of the "Portland Museum", consisting of upwards of 4000 items, mostly relating to natural specimens, fossils, shells, etc, and catalogued by John Lightfoot, "librarian and chaplain" of the Duchess of Portland. This copy has the prices (and in some places buyer names) marked up in ink on several of the days, a couple headed "I neither viewed or attended this day's sale. Priced by Mr. Lazarus", with occasional comments on items, such as "with thin very long & prickly or cucumber spines" next to item 377, an *Echinus Cidarius* from Sicily.

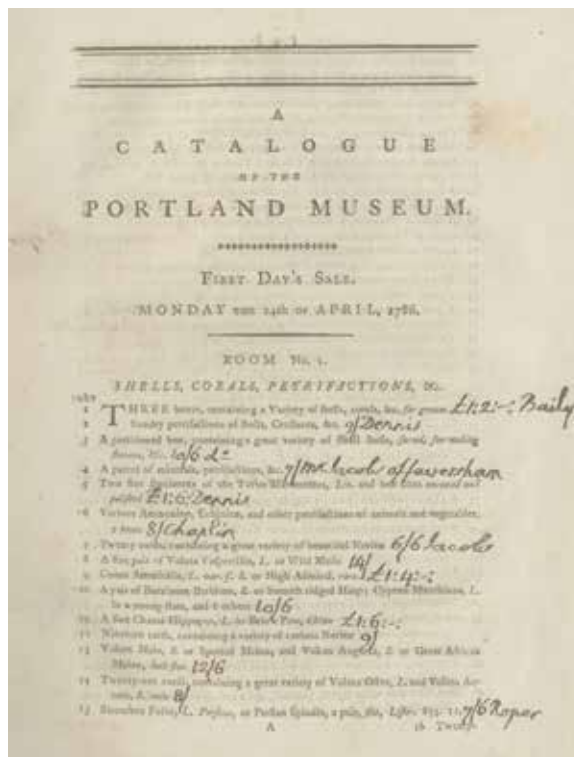
180 •

CATALOGUES - COLLECTIONS

[VILLIERS (GEORGE)] A Catalogue of the Curious Collection of Pictures of George Villiers, Duke of Buckingham. In Which is Included, the Valuable Collection of Sir Peter Paul Rubens. With the Life of George Villiers... by Brian Fairfax, 2 additional engraved portraits of Villiers, *off-setting onto title, armorial bookplate of Fairfax of Cameron, early twentieth century green straight-grained morocco gilt, g.e., W. Bathoe, 1758--Stowe. A Description of the House and Gardens, engraved title-page, 32 engraved plates and plans (a few folding, one strengthened on verso), contemporary half morocco, J. Seeley, 1797--FORSTER (HENRY RUMSEY) The Stowe Catalogue Priced and Annotated, David Bogue, 1848--The Hamilton Palace Collection. Illustrated Priced Catalogue, Remington, 1882--LANGDON (WILLIAM B.) A Descriptive Catalogue of the Chinese Collection, Now Exhibiting at St. George's Place, Hyde Park Corner, first English edition, 8 wood-engraved plates, for the Proprietor, 1842--SMITH (CHARLES ROACH) Catalogue of the Museum of London Antiquities, AUTHOR'S PRESENTATION COPY, inscribed to Mr. Joseph Parish (September 25 1855), 16 plates, for the Subscribers, 1854--Third Annual Report of the Regents of the University, on the Condition of the State Cabinet of Natural History... Revised Edition, 27 plates (17 coloured, 2 loose, some spotting), Albany, Weed, Parsons & Co., 1850--Catalogue of the Bradford Exhibition of Specimens of Natural History, Paintings, Sculpture... for the Benefit of the Building Fund of the Mechanic's Institute, second thousand, drop-head title, some spotting, modern boards, [?Bradford, no date]--MERSON (MARION DU) Histoire du cabinet des médailles, antiques et pierres gravées, half-title, contemporary half red morocco, Paris, Chez l'auteur, 1838--LANDON (C.P.) A Collection of Etchings from the Most Celebrated Ancient and Modern Productions in Painting... Preserved in the Louvre, Paris, 72 engraved plates, contemporary half calf, rubbed W.T. Gilling, 1821--ROTH (HENRY LING) Great Benin. Its Customs, Art and Horrors, 275 (mostly) photographic illustrations, Halifax, F. King, 1903--BRITISH MUSEUM. [Meeting of the Committee... Report], drop-head title ("Private"), 6 folding hand-coloured photolithographed plans, lithographed letter of invitation to a BL committee meeting signed in ink by Antonio Panizzi, Principal Librarian, dated 4 February 1862, loosely inserted 2-page letter (dated 17 March 1795) from John Parkinson of the Leverian Museum, contemporary calf, [no publisher, 1862], unless otherwise stated publisher's cloth, some rubbing, 8vo and small 4to; and 3 others (15)*

£600 - 800

€690 - 930



179

181 •

CHARLES I

[GAUDEN (JOHN)] Eikon Basilike [in Greek]. The Pourtraicture of His Sacred Maiestie in His Solitudes and Sufferings, full-page woodcut Royal Arms, 2 engraved portraits, folding engraved plate (with "Explanation of the Embleme" in Latin and English, short tear), manuscript transcription in an early hand of the Marquess of Montrose's verse on the execution of Charles ("Great, good, and just, could I relate/Our miserys, and try too rigide fate...") on final blank, with an incomplete copy of the same poem on fly-leaf in another early hand, 2 gatherings slightly loose, contemporary black morocco gilt, elaborately tooled panelled sides and spine, g.e., preserved in velvet-lined case [ESTC R34429; Madan 25], 8vo, [London, no publisher], 1649

£800 - 1,200

€930 - 1,400

Provenance

Alice Symonds, early signature beneath 2-lines of struck-through verse ("When that I found your love....") on front free endpaper; Cotton Symonds, inscription "In memory of A.P. who died July 23d. 1725/ Cotton Symonds" on leaf with woodcut arms; R.P. Kamp, nineteenth century bookplate.

182 •

[CHATTERTON (THOMAS)]

The Auction a Poem: A Familiar Epistle to a Friend, FIRST EDITION, tear to title and final 2 leaves repaired with old paper, modern marbled wrappers, 4to, George Kearsley, 1770

£600 - 800

€690 - 930

The first edition of *The Auction*, considered by many to be Chatterton's first separate publication and one of the first to appear in his lifetime. The attribution was first made by E.H.W. Myerstein in the 1920s.



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183 •

COOK (JAMES) AND JAMES KING

A Voyage to the Pacific Ocean. Undertaken by the Command of His Majesty, for Making Discoveries in the Northern Hemisphere. Performed under the Direction of Captains Cook, Clerke, and Gore, in His Majesty's Ships the Resolution and Discovery, in the Years 1776, 1778, 1779, and 1780, 4 vol., *half-titles in volumes 2-4 (as called for), list of subscribers, engraved portrait frontispiece in volume 1, one engraved folding map, 49 engraved plates (2 folding, one misbound), contemporary calf, red and green gilt morocco spine labels, rubbed with a few small scuff marks [Forbes 70], 8vo*, John Fielding, 1785-1786--SODERSTRÖM (JAN) A. Sparman's Ethnographical Collection from James Cook's 2nd Expedition (1772-1775), *34 plates, later cloth, 4to*, Stockholm, Aktiebolaget Thule, 1939--MURRAY-OLIVER (ANTHONY, editor) Captain Cook's Artists in the Pacific 1769-1779, *limited to 2000 numbered copies, 130 plates (some colour), publisher's half morocco, slipcase, oblong folio*, New Zealand, Avon Fine Prints Ltd, 1969 (6)

£600 - 800

€690 - 930

Provenance

First work, Hugh Rose, of Kilravock Castle, ownership inscription dated 1798 in each volume.

184 •

COOPER (THOMAS)

Some Information Respecting America, *folding engraved map of "the Middle States of America", upper joint weakened [Goldsmiths 15910; Sabin 16615]*, Dublin, P. Wogan, 1794--MIRABEAU (GABRIEL-HONORÉ DE RIQUETTI, Comte de) Considerations on the Order of Cincinnatus... as Also a Letter from the Late M. Turgot, Comptroller of the Finances in France, to Dr. Price, on the Constitution of America, [*Sabin 49394*], J. Johnson, 1785, *contemporary half calf, joints slightly weakened--*[JOHNSON (SAMUEL)] Political Tracts. Containing, The False Alarm. Falkland's Islands.... And, Taxation and Tyranny, *half-title, contemporary speckled calf, spine gilt*, Dublin, W. Whitestone, 1777--HOYLE (EDMOND) A Short Treatise on the Game of Whist... Sixth Edition, WITH AUTHOR'S SIGNATURE of authentication on verso of title, 1746; A Short Treatise on the Game of Quadrille, 1745; A Short Treatise on the Game of Piquet, 1745; A Short Treatise on the Game of Back-Gammon, 1745, 4 vol. bound in 1, *contemporary calf, upper cover detached*, T. Osborne--An Abstract of the Act... for Granting His Majesty Certain Duties upon Glass Wares, Stone and Earthen Bottles..., *modern boards [ESTC R478777]*, Charles Bill, 1695, 8vo; and a mixed edition of "The London-Spy" (7)

£400 - 600

€460 - 690

Provenance

First to third works, Marcus Gage, ownership inscription.

185 •

CORYATE (THOMAS)

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

£3,000 - 5,000

€3,500 - 5,800

"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.

186 •

DANTE ALIGHIERI

Il Dante con argomentii, & dechiaratione de molti luoghi, novamente revisto, & stampato, *Roman and italic type, title-page with woodcut medallion portrait of Dante (early ownership signature struck through and printed border of portrait gone over in ink), publisher's woodcut device on verso of final leaf, light dampstaining in upper margins, contemporary Italian dark brown morocco gilt, sides with 2-line fillet border broken at the sides with small cusps, enclosing a central cartouche of floral sprays with initials "L" (originally "C") on upper, and "S" on lower cover, leafy fleuron tool in inner corners, spine with small spray in 4 compartments and raised bands, gilt gauffered edges, extremities of spine restored, preserved in morocco-backed solander box by James Brockman lined with velvet [Adams D96; Cartier, de Tournes 79], 12mo, Lyon, Jean de Tournes, 1547*

£1,500 - 2,000

€1,700 - 2,300

The first official printing of the *Commedia* in France, after the Aldine counterfeit of 1502/3, with notes derived from the commentary of Cristoforo Landino.

Provenance

B. Cecilia Seton, ?early nineteenth century inscription on title; with Patrick King Ltd., attributing the binding to Maestro Luigi.



186

187 •

DE BAST (MARTIN-JEAN)

Recueil d'antiquités romaines et gauloises, trouvées dans la Flandre proprement dite, avec désignation des lieux ou elles ont été découvertes, *20 engraved plates, blue marbled endpapers, contemporary ?French full red morocco gilt, g.e., sides tooled with 3 panel crossed by wavy lines with central lozenge and festooned urn, flat spine in 5 compartments (one with green morocco lettering label, others tooled with urn, acorn, stars and other decorative devices), 3 very small holes on upper joint, foot of spine slightly creased but otherwise very fresh, large 4to (280 x 220mm.), Ghent, A.B. Steven, 1808*

£400 - 600

€460 - 690

Provenance

F.J. Pesch, small ink stamp on blank verso of title.



188

188 •

ERASMUS (DESIDERIUS)

De conscribendis epistolis, *2 large woodcut initials, 3-page index in Latin added in an early hand on final 2 blank leaves, some underlinings in ink throughout, early ownership inscription struck through on title resulting in small hole in blank area, early calf over bevelled wooden boards, cover panelled in blind with wide signed and dated "heads-of-Reformers" roll ("NP/1561"), spine in 5 compartments within raised bands, lettered "Erasm." in ink within one compartment, early brass catches, without straps [Bezzel 629], 8vo, Basle, Nicolaus Brylinger, 1555*

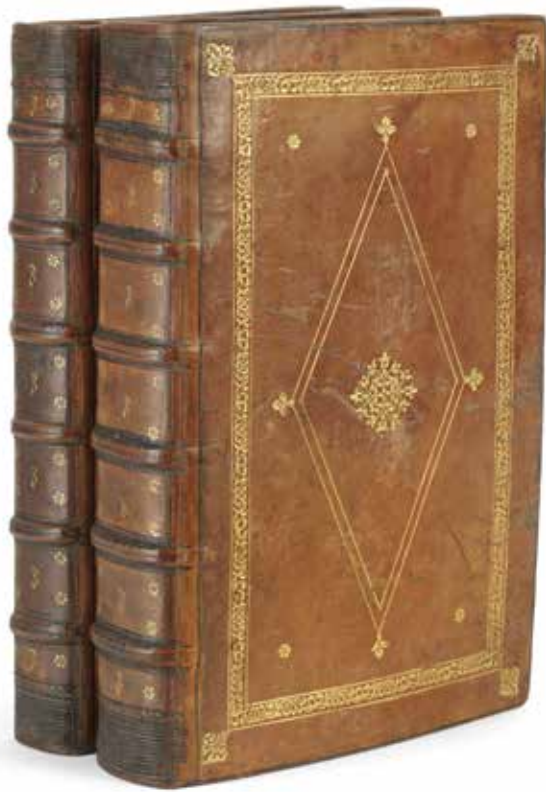
£1,000 - 2,000

€1,200 - 2,300

A fine example of a North German "Heads-of-Reformers Binding", the blind roll incorporating portraits of Hus, Melanchthon, Erasmus, and Luther. The Luther panel is dated 1561, and that of Erasmus signed "NP", a designer as yet unidentified but responsible for some 300 rolls dated between 1549 and 1563.

Provenance

"B. Chillian. Anno 1673", ownership inscription on front free endpaper; "Empt. Heid 3.9/4 Sept. 77", early inscription inside upper cover; Eugene Müller, eighteenth century ownership inscription; R. Zierer, twentieth century bookplate.



189

189 •

EUSEBIUS PAMPHILI, BISHOP OF CAESAEREA

Ecclesiasticae historiae; Evangelicae praeparationis Lib XV, 1544; Evangelicae demonstrationis lib. X, 1545 [colophon dated 1 April, 1546], 3 works bound in 2 vol., FIRST EDITIONS, titles in Greek and Latin, printed in Greek type ("Greco du Roi"), printer's device on three titles and final verso of first and third works (as called for), large woodcut ornaments and initials designed by Geoffroy Tory, contemporary French (?Parisian) calf gilt, attributable to the "Pecking Crow" binder, covers panelled with single blind outer fillet border, inner border of with leafy-scrollwork roll and large fleur-de-lys corner-pieces, enclosing a lozenge with sprays at corners, four "rosettes" and a central ornament, spine in seven compartments decorated with rosette and ornamental sprig tools, rebacked preserving most of the original spine, g.e. [Adams E1093; E1082, E1087; Schreiber Estiennes, 77 and 78], folio (345 x 212mm.), Paris, Robert Estienne

£2,000 - 4,000

€2,300 - 4,600

Three works by Eusebius printed in Greek, and the first appearance of Estienne's first "greco du roi" font, which had been commissioned by Francois I from Claude Garamond for printing Greek books from unpublished manuscripts in the Royal Library.

Provenance

K.J. Hewett, bookplate.

190 •

FALKLAND ISLANDS

PERNETY (ANTOINE) The History of a Voyage to the Malouine (or Falkland) Islands, Made in 1763 and 1764, Under the Command of M. de Bougainville, in Order to Form a Settlement There; and of Two Voyages to the Streights of Magellan, with an Account of the Patagonians, second edition in English, 16 engraved plates and maps (some folding), contemporary calf, red morocco gilt spine label [cf. Hill 1328; Sabin 6870], 4to, William Goldsmith, and David Steel, 1773

£600 - 800

€690 - 930

The voyage was undertaken by Bougainville, at his own expense, in order to found a colony in the islands which he named Malouines in honour of the Breton seamen of St. Malo.

Provenance

Marcus McCausland, early ownership inscription on title.

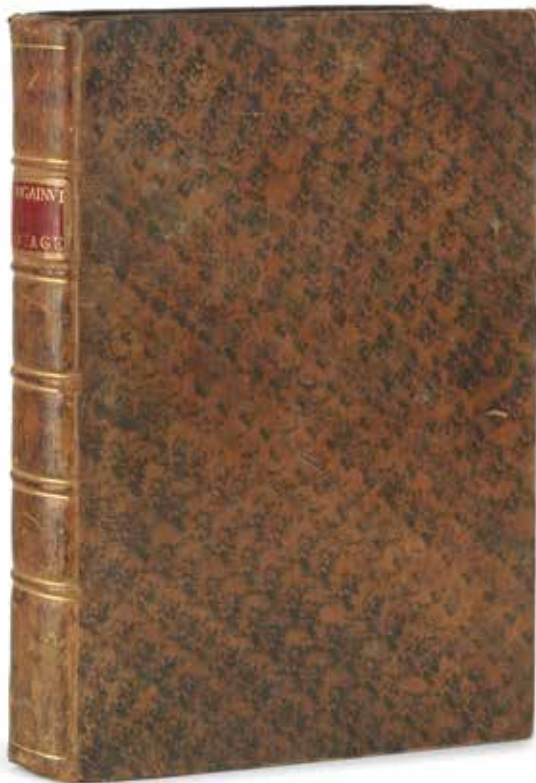
191 •

FLACIUS (MATTHIAS)

Ecclesiastica historia, integram ecclesiae Christi ideam, Parts 1-3 only (of 13) in 1 vol., woodcut device on general title, contemporary blindstamped calf over wooden boards, sides with double roll frame, the outer with alternate falcon on a globe surmounted by the English Royal crown, and the Golden Fleece hanging by a chain from the Imperial crown, the inner with medallions with heads, including the binder's initials "R.B.", with central lozenge made up from a narrow decorative roll enclosing a central oval cartouche containing an armorial escutcheon with a unicorn rampant, rebacked preserving most of the original spine, without clasps, a few small areas of loss (mostly along lower margin), fragment of an illuminated vellum manuscript used as binder's waste at hinges [Goldschmidt, Gothic and Renaissance Book Bindings, 233], folio (318 x 195mm.), Basel, J. Oporinus, [1564], sold as a binding

£800 - 1,200

€930 - 1,400



190



191

AN ENGLISH BINDING PREVIOUSLY IN THE COLLECTIONS OF J.R. ABBEY AND E.P. GOLDSCHMIDT, who noted that "the armorial stamp with the unicorn is of exceptionally fine and delicate workmanship", tentatively suggesting it may relate to the Harling family. Other blind rolls include Oldham nos. 766, 835, and 860.

Provenance

?Harling family of East Anglia (see above); "Segregate mihi paulum et Barnabari in opus ad quos assumpsi eos", sixteenth century inscription inside upper cover; E.P. Goldschmidt (1887-1954), bookplate; Major J.R. Abbey (1894-1969), bookplate; his sale, Sotheby's, 20 June 1967, lot 1828; K.J. Hewett, bookplate.

192 •

FREART (ROLAND)

An Idea of the Perfection of Painting: Demonstrated from the Principles of Art, *first English edition, translated by John Evelyn, shaved touching signature mark on one leaf, short tear to margin of another leaf, rebounded in calf* [ESTC R8804], Henry Herringman, 1668--FRESNOY (CHARLES ALPHONSE DU) The Art of Painting. Translated into English Verse by William Mason, M.A. With Annotations by Sir Joshua Reynolds, *binder's label of Mckenzie, spine elaborately tooled with red morocco lettering label*, Dublin, Whitestone, 1788--[MARTYN (THOMAS) The English Connoisseur; Containing an Account of Whatever is Curious in Painting, Sculpture, &c., 2 vol., FIRST EDITION, I. Davis and L. Reymers, 1766, all contemporary calf, 8vo (4)

£500 - 700

€580 - 810

Provenance

First work, John Towneley (1731-1813), armorial bookplate; G.L. Keynes, inscription dated 1916; Second work, Marcus Gage.



194

193 •

[FRERE (WILLIAM OR HENRY)]

A Short History of Barbados, from its First Discovery and Settlement, to the End of the Year 1767, FIRST EDITION, J. Dodsley, 1768--RICHARD (JOHN) A Tour from London to Petersburg, and Thence to Moscow, *engraved frontispiece and additional pictorial engraved title, lacks printed title*, [Dublin, M. Wilson, 1781]--[COCHIN (CHARLES NICOLAS)] Observations Upon the Antiquities of the Town of Herculaneum, *42 engraved plates*, 1753; Idem, *second edition "with additions", lacking plates*, 1756, 2 works bound in 1 vol., D. Wilson and T. Durham--CHANDLER (RICHARD) Travels in Asia Minor, *half-title*, Dublin, R. Marchbank, 1775; Travels in Greece... Made at the Expense of the Society of Dilettanti, Dublin, Price, Whitestone, 1776, *spines of last 2 fire scorched, dried*--WADDINGTON (GEORGE) A Visit to Greece, in 1823 and 1824, *second edition, folding engraved map, split at head of joints*, John Murray, 1825, *contemporary calf, some rubbing*, 8vo; and 5 others, travel (11)

£400 - 600

€460 - 690

194 •

GRAY (THOMAS)

Designs by Mr. R. Bentley, for Six Poems by Mr. T. Gray, *second or third issue, half-title ("Designs, &c."), printed on rectos only, engraved title-vignette, 6 plates, head- & tail-pieces and initials, 4pp. 'Explanation of the Prints' by Horace Walpole bound at end, occasional light spotting, short tear to margin of one plate, dark green straight-grained morocco gilt by Clarke & Bedford, spine elaborately tooled within compartments, g.e., slightly rubbed at extremities* [Rothschild 1061], folio (380 x 265mm.), R. Dodsley, 1753; Odes, FIRST EDITION, *half-title, engraved vignette on title, contemporary calf gilt, neatly rebounded* [Hazen 1; Rothschild 1067], 4to, Printed at Strawberry-Hill, for R. and J. Dodsley, 1757 (2)

£500 - 800

€580 - 930

195



195 •

GROTIUS (HUGO)

The Truth of Christian Religion, *translated by Simon Patrick, lacks engraved frontispiece, g.e., contemporary red morocco gilt (a pencil attribution to the "Small Carnation Binder" inside upper cover), sides elaborately tooled with decorative border and central panel, expertly repaired at joints and spine ends [ESTC R7722], R. Royston, 1680--*[KEN (THOMAS) An Exposition on the Church-catechism, or the Practice of Divine Love, Revised, *imprimatur leaf, [ESTC R234605], Charles Brome, 1686; Directions for Prayer, for the Diocess of Bath and Wells, caption title, upper rule border of title cropped [ESTC T87822], [Charles Brome, 1703], 2 works bound in 1 vol., contemporary dark morocco gilt, sides with single fillet gilt border, inner panel with small block floral device as side and abstract "flowerhead" design at corners, spine repeat tooled gilt design in six compartments, g.e., 8vo; and another, an odd volume of "Roland l'amoureux" in an attractive French morocco gilt binding (3)*

£600 - 800

€690 - 930

Provenance

First work, Mary Scott, early ownership inscription on front free endpaper; Lady Frances Scott, armorial bookplate; Second work, Elizabeth Keytes, ownership inscription dated 27 July 1708 on title and front free endpaper; Mansell, armorial bookplate.

196 •

HANAPER OFFICE – THE DUKE OF CHANDOS AND CORONATION OF GEORGE II

Abstract of accounts and record of warrants issued during the years 1728 to 1733, comprising Lord Chancellor King's allowances, warrants signed by him for the Hanaper Office, Clerk of the Crowns and of Parliament warrants, Usher of the Rolls warrants, Messenger warrants, warrants for parchment, "The Embroiders Warrant for a New Purse for the Right Honorable the Lord Chancellor", stationers' warrants for the House of Peers, stationers' warrants for almanacs supplied to the Privy Council, allowance craved from the Senior Clerk of the Petty Bag for making out writs for the new parliament, Pronotary's arrant for money owing to Matthew Snow "for his Expences & Pains in Writing, Inrolling & Expediting" nearly sixty specified treaties and the like with foreign powers, Lord Chancellor's warrant in settlement of the account submitted by Jacob Tonson (£287-7s "to be paid unto Jacob Tonson Stationer for paper Books papers pens Ink & diverse other Necessaries"), with Tonson's itemised account (opening: "To the Right Honorable Peter Lord King Baron of Ockham Lord High Chancellor of Great Brittain Goods deliverd for the Use of the Great Seal by Jacob Tonson from the 1st of June 1731 to the 1st of June 1732/ One Quart of Shining Ink & Bottle, One Hundred Superfine Dutch pens, One Penknife with a folding Stick Handle, One Box large Wafers..."), further itemised

accounts submitted by the stationers Henry Weston, Thomas Woodford, Vigerus Edwards, Thomas Martin, Samuel Hetherington, Henry Bendish, the Rev Dr Henry Gally, Walter Edwards, William Freeman, John Hickes, Francis Jephson, William Shaw, Benjamin Whiten, J. Goodwin and William Cook, Usher of the Halls' warrant for cleaner's the lord Chancellor's house (including £8-2s to the "Herbe Woman" and 2/10½d "For Mending two Lanthornes"), riding warrants for sundry messengers, warrants for the chafe wax and for the sealer of the Great Seal, and for the sweeper of Westminster Hall, etc.; with contents list and indices, 116 numbered pages, on paper bearing a fleur-de-lis watermark, ruled in red throughout, gilt edges, contemporary black morocco, tooled in gilt, red morocco label on upper cover stamped in gilt 'Hanaper', some usual dust-staining, etc., folio, Hanaper Office, 1727-1734 [compiled c.1734/5]

£2,000 - 4,000

€2,300 - 4,600

'FOR INGROSSING THE DECLARATION & THE KING'S CORONATION OATH... FOR HIS MAJESTY TO SIGN' – ACCOUNTS KEPT FOR HANDEL'S PATRON, WILLIAM BRYDGES, DUKE OF CHANDOS, in his capacity as Clerk of the Hanaper (he is named on p.39 under a warrant of 14 June 1733: "His Grace the Duke of Chandos Clerk or Keeper of His Majesty's Hanaper in Chancery Craves the Usual Allowance of Parchment"). Chandos had bought the reversion of the office in 1715 for his life and those of his two sons, the grant maturing on 30 July 1728. His Deputy is named, in a claim for stationery made at Michaelmas 1732, as Thomas More.

The Hanaper Officer (the word deriving from the wicker hamper in which writs and the like were originally stored) was the department, under the Clerk of the Hanaper, of the Chancery into which were paid fees for the sealing of charters, patents, etc., and which was responsible for issuing certain writs under the Great Seal; the office of Clerk being abolished in 1832.

The entries in this volume do not run in chronological order, and it appears to have been compiled in late 1734, or soon thereafter. We have spotted one only that pre-dates the summer of 1728 and Chandos's assumption of office; this being the warrant issued on 22 December 1727 paying for the writs issued for the new parliament that followed the death of George I that summer. (The book also contains a number of warrants covering later sessions of that parliament.) The new king's coronation – for which the Duke's erstwhile employee, George Frideric Handel, wrote four coronation anthems, 'Zadok the Priest' included – was held in October 1727, our volume recording warrants issued in November 1728 for, among other things, "Ingrossing the Declaration & the King's Coronation Oath upon two Skins of Vellum in a Large Fair hand for his Majesty to sign & for painting, Flourishing & Gilding a Rich Border containing the Royal Badges about each of the said Skins" at five guineas, and

"Ten Books with Morocco & finely Gilt of the proceedings of the said Coronation" at £71-10s. With a new reign came a new Great Seal; and here we also find recorded £58 "paid unto Mary Hayes Widow & Frances Green Partners Embroiderers for a Rich Embroidered Purse for the Great Seal of Great Britain a Velvett Bag to Carry the said Purse in upon Occasion of Travelling into the Country and a Box to Keep the said Purse". Quotidian business must still of course be attended to; and our volume includes payments such as the £1-6s-8d made to Edward Stubbs "for looking after & sweeping Westminster Hall".

The conduct of the business of the Hanaper Office, as the present set of accounts bears witness, fuelled a gargantuan appetite for stationery; and during this period, of course, stationers often acted as both booksellers and publishers. By far the largest account here is the set of accounts submitted to Lord Chancellor King by Jacob Tonson, covering seven pages (pp.55-61): at this period Tonson himself, publisher and promoter of Shakespeare, Milton and Dryden, and founder of the Kit Cat Club, was living in retirement, but his business was being continued by his almost equally enterprising nephew, Jacob Tonson the Younger.

Inserted in the volume are two leaves of fees submitted by Lord Chancellor Thurlow in 1778, and a further leaf dated 1816 stating "This Book was found by Mr Forster Junior amongst Lord Thurlows Papers". The records of the Hanaper from 1752 to 1830 are held by the National Archives, Kew; while Chandos's own papers migrated to Stowe and are now held at the Huntington Library, San Marino, California.



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197 •

HOLY ROMAN EMPIRE - BINDING

Das Buch des heiligen römischen reichs unnderhaltung, FIRST EDITION, *third variant* (see footnote), 90 leaves (including blank A8), 39 lines, gothic letter, large woodcut of the Imperial arms on the title, and woodcut of Bavarian Ducal arms on the colophon leaf, contemporary Southern German (?Augsburg) blindstamped deerskin over wooden boards, the fore-edge bevelled, sides with pairs of triple fillets enclosing a wide Forest Deer Hunt roll, each cover with differing central panel, that on the upper including the device of an Imperial Eagle clutching a Cross, and with the legend "Neuwe Gesatz" in upper border, spine in 4 compartments decorated with a double-rose tool, gilt metal catches and clasps (without strap), one corner repaired, old cracks on spine repaired with loss to head and foot, preserved in cloth solander box [VBD D688], folio (265 x 185mm.), [Munich, Hans Schobster, 3 February, 1501]

£1,000 - 2,000
 €1,200 - 2,300

A CONTEMPORARY SOUTHERN GERMAN BINDING, DECORATED WITH A FOREST DEER HUNT ROLL.

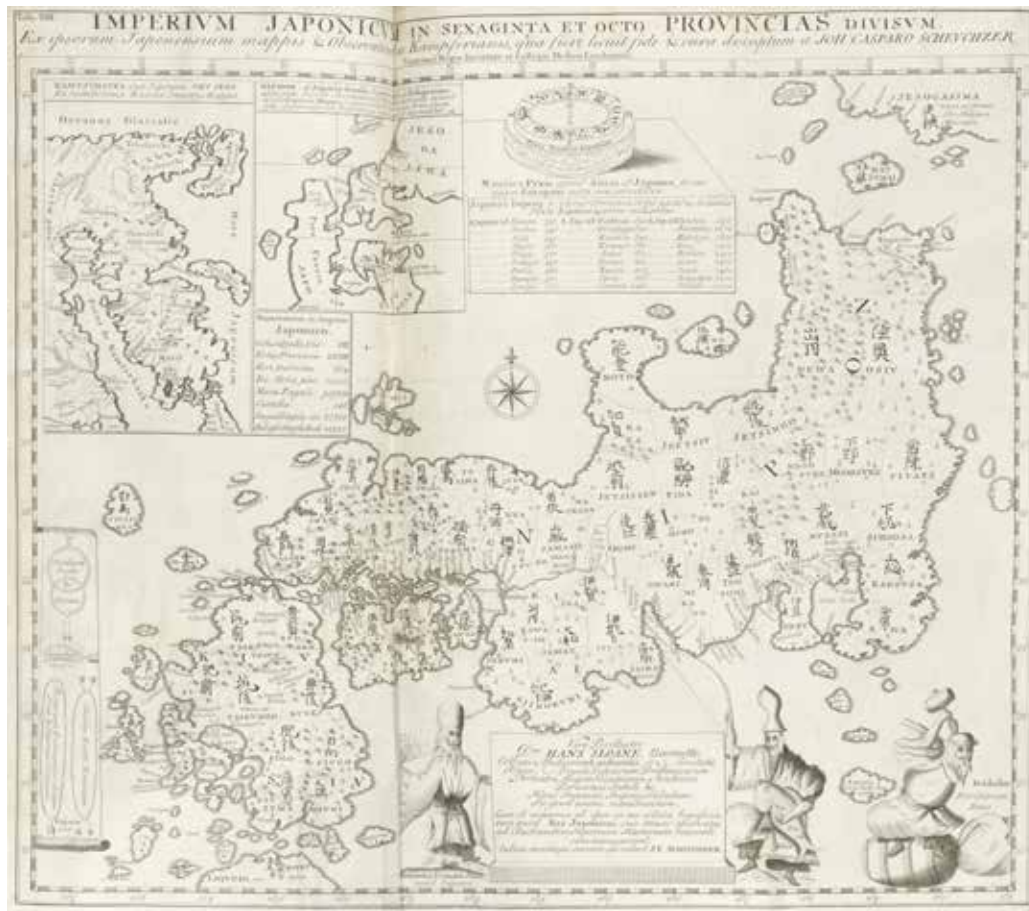
The earliest printed collection of laws relating to the administration of the Holy Roman Empire, summarising those made during the reign of Frederick III, and concluding with the reforms passed at the Diet of Augsburg in 1500, during the reign of Maximilian I. Shortly after the Diet the Augsburg printer Hans Schobser moved his press to Munich, this being the first publication he issued from there. VDB notes three variant issues, all of the same date, the present copy being the third of their listing, with at least three cancels (a1, and 17-8). For another example of the distinctive Forest Deer Hunt roll on the binding see Davis Gift II, no.324

Provenance

Christoff Fueger, with his dated inscription "Kayser Fridrichs Reformazion hab ich Cristoff fueger gekaufft ano 1500 [sic]" inside upper cover; Franz von Hauslab (1798-1883), tutor to the Emperor Franz Joseph I, with his partially erased pressmark 'T.III.6.D.', and pencilled bibliographical notes; Liechtenstein family library, small ink stamp at foot of title-page; Prince Franz Josef von Liechtenstein, whose library was acquired in 1949 by H.P. Kraus; William Schab, Catalogue 25, item 215; K.J. Hewett, bookplate.



197



199

198 •

ITALY - ANTIQUITIES

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

£800 - 1,200

€930 - 1,400

Provenance

First and second works, L.F. Salzman, bookplate (1899).

199 •

JAPAN

KAEMPFER (ENGELBERT) *The History of Japan, Giving an Account of the Ancient and Present State and Government of That Empire*, 2 vol. bound in 1, FIRST EDITION, second issue, engraved additional title in volume 1 (dated 1727), titles in red and black, letterpress list of subscribers, 45 engraved plates and maps (including large map of Japan, mostly double-page or folding, one shaved just touching image), short tear repaired to title of second appendix, light dampstaining to first half, calf antique [Cordier, Japonica 414-415], folio (347 x 225mm.), [Thomas Woodward and Charles Davis], 1727[-1728]

£2,000 - 3,000

€2,300 - 3,500

The History of Japan was the most important source of information in the West about Japan for more than a century, providing a detailed "history and description of Japan and its fauna, a description of Nagasaki and Deshima; a report on two embassies to Edo with a description of the cities which were visited on the way; and six appendices, on tea, Japanese paper, acupuncture, moxa, ambergris, and Japan's seclusion policy" (DSB). This second issue contains an additional "Second appendix... Being Part of An Authentic Journal of a Voyage to Japan, Made by the English in the year 1673", dated 1728 on separate title-page.

Provenance

Rev. Patrick Braddy, bequest to St. Joseph's Seminary, Dunwoodie, N.Y. (1894), stamp in blank lower margin of title to volume 1.

200 •

JAPAN

MONTANUS (ARNOLDUS) *Ambassades mémorables de la Compagnie des Indes Orientales des Provinces Unies, vers les empereurs du Japon*, additional engraved pictorial title-page, title printed in red and black with engraved vignette, 26 engraved plates and maps (several folding), 70 engravings in the text, occasional light spotting, contemporary calf, rebacked preserving much of original gilt spine [Cordier, *Japonica* 385], folio (360 x 225mm.), Amsterdam, Jacob de Meurs, 1680

£1,500 - 2,000

€1,700 - 2,300

The first edition in French of an important description of Japan, based upon eyewitness accounts from the missions dispatched there by the Dutch East India Company.

201 •

KENT - TOPOGRAPHY AND NATURAL HISTORY

BOYS (WILLIAM) *Testacea minuta rariora... A Collection of the Minute and Rare Shells, lately Discovered in the Sand of the Sea Shore near Sandwich*, FIRST EDITION, 3 engraved plates of shells "accurately drawn, as magnified with the microscope, by Geo. Walker, ... at Faversham", contemporary calf, red morocco spine label, scuffed [Nissen *ZBI* 524], 4to, J. March, for J. White [and others], [1784]--PACKE (CHRISTOPHER) *Ankographia [in Greek] sive Convallium descriptio... Explanation of a New Philosophica-Chorographical Chart of East Kent*, FIRST EDITION, without the map (as usual), light spotting, modern half cloth over marbled boards, 4to, Canterbury, J. Abree, for the Author, 1743--*The Kentish Traveller's Companion, in a Descriptive View of Towns... Situated in or Near the Road from London to Margate, Dover and Canterbury*, second edition, 3 folding engraved maps (2 frayed with minor losses at fore-edge), contemporary calf, spine gilt, 8vo, Canterbury, Simmonds and Kirkby, 1789 (3)

£600 - 800

€690 - 930

Provenance

First work, Fanny Anne Wood, early ownership inscription; Second work, F. William Cock (1858-1943), of Appledore in Kent, bookplate.

202 •

LAISNÉ (ÉLIE)

Commentaire sur le Prophete Isaye, FIRST EDITION, title printed in red and black with woodcut ornament, several woodcut ornaments and initials, some toning and occasional light spotting, front free endpaper (with inscription) near detached, contemporary red morocco gilt, sides with 2-line fillet border enclosing large central oval of leaves enclosing a cross, fleur-de-lys corner-pieces, spine tooled in seven compartments within raised bands, folio (324 x 220mm.), Paris, Pierre de Bresche, 1654

£300 - 500

€350 - 580

Provenance

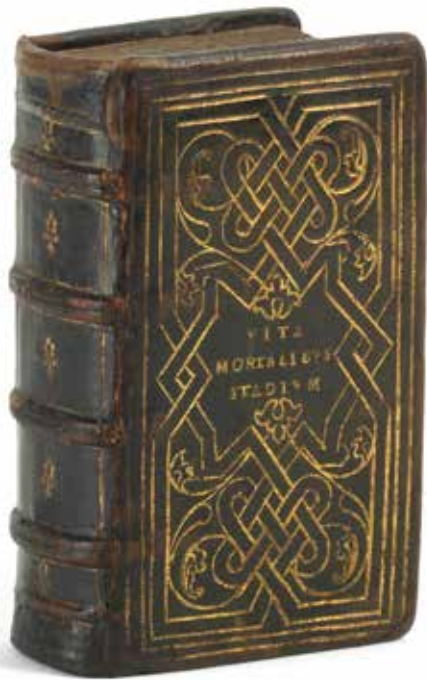
College scholar presentation inscription to Paul Massiliens, September 1678 on opening blank.



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200



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204



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203 •

LELAND (JOHN)

The Itinerary... To Which is Prefix'd... a Discourse Concerning Some Antiquities Lately Found in York-Shire, 9 vol., FIRST EDITION, edited by Thomas Hearne, one folding engraved plate, several engraved illustrations in the text, contemporary panelled calf, rubbed, lacking most spine labels, 8vo, Oxford, at the Theatre, 1710-1712--STUKELEY (WILLIAM) Palaeographia Britannica: Or, Discourses on Antiquities in Britain. Number I[-II], 9 engraved plates (several folding), R. Manby, 1743[-Stamford, A. Rogers, 1746]; PARKIN (CHARLES) An Answer to Remarks upon Dr. Stukeley's, Origines Roystonianae, 3 engraved plates, for the Author, 1744; A Reply to the Peevish, Weak, and Malevolent Objections, Brought by Dr. Stukeley..., 4 engraved plates (several folding), Norwich, for the Author, 1748, 4 works bound in 1 vol., FIRST EDITIONS, contemporary calf, joints slightly weakened, 4to (10)

£500 - 700

€580 - 810

Provenance

Second work, Sir Peter Thompson F.R.S. (1698-1770), bookplate on verso of first title; Francis Mary Richardson Currer (1785-1861), bookplate.

204 •

LIVIOUS (TITUS)

[Latinae historiae principis decas prima], first part only, collates 683, [63], historiated woodcut initials, lacks title and a8 (pp.15-16), NUMEROUS EARLY ANNOTATIONS IN AN EARLY HAND, AND APPROXIMATELY 38 SMALL INK AND WASH ILLUSTRATIONS in the margins (all before p.513), contemporary formed of dark brown morocco, covers panelled with a pair of gilt fillets enclosing an elaborate interlacing pattern of "entrelac vide" formed by gouges and fillets with leafy volute terminals, with motto "Vita Mortalibus Stadium" in central panel on both sides, spine with 5 panels within raised bands, a floral gilt decoration within each, gilt gaufered edges, vellum sewing guard cut from a French notarial document inside upper cover, extremities of spine neatly repaired, preserved in a purpose-made morocco-backed book box, 16mo, [Lyon, Sebastian Gryphius, 1548]

£2,000 - 3,000

€2,300 - 3,500

The first volume of a scarce pocket edition of Simon Grynaeus's 1531 Basle edition of Livy's Roman history, bound in a contemporary Paris or Lyon morocco "Entrelac Vide" binding. The attractive series of marginal vignettes (male and female couple, soldiers, hunting scene, horse and carriage, cattle, etc.) appear to have been added in the late sixteenth or early seventeenth century.

Provenance

Contemporary inscription at head of a5r, "In nomine dni nostrij JESU Christij/Anno 1550 l'd Januar'r", with many other annotations in same hand; Thomas Baguley, early seventeenth century inscription on p.496; Beverley and William Jepson, late sixteenth/early seventeenth century signatures on blank verso of final leaf; Thomas Ewart Marston, bookplate; E.P. Goldschmidt (1887-1954), with his gilt ex-libris; K.J. Hewett, name label inside lower cover.

205 •

LONDON MERCHANTS

[LEE (SAMUEL)] A Collection of the Names of the Merchants Living in and About The City of London; Very Useful and Necessary, FIRST EDITION, licence leaf before title, red morocco gilt by Riviere & Son, g.e. [ESTC R19915], 16mo, Sam. Lee, 1677

£2,000 - 3,000
€2,300 - 3,500

THE FIRST AND ONLY EDITION OF THE FIRST CITY DIRECTORY OF LONDON. RARE, with no copy recorded on Rare Book Hub since 1933. Addressed to the “merchants and traders of the City of London” the author acknowledges that his pioneering publication may “seem to several persons a ridiculous and preposterous attempt... [whilst hoping] that it not be rejected by you” (Preface). That Lee did not publish the “ensuing edition” he anticipated in the preliminary matter to this edition suggests that the directory was not a success.



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206 •

[LOVE (MARY) OR LUCY LYON]

A Peep at the Esquimaux; or, Scenes on the Ice. To Which is Annexed, a Polar Pastoral... By a Lady, FIRST EDITION, 40 hand-coloured woodcut illustrations (20 full-page), 4pp. of advertisements at end, some off-setting, later calf gilt, by R. Wallis, spine tooled within raised borders, red morocco lettering label, g.e., slightly rubbed [Lande 2066; Osborne I, 75], 8vo, H.R. Thomas, Juvenile Repository, 1825

£800 - 1,200
€930 - 1,400

RARE FIRST EDITION of an early Arctic children’s book by “A Lady.” It is attributed to either to Mary Love, a native Canadian, or to Lucy Lyon, the wife of Captain George Francis Lyon who travelled to the Arctic with Parry, and on whose illustrations the woodcuts in this work are based.



206

207 •

MAIORANIS (FRANCISCUS DE)

Super primo libro sententiarum, 246 leaves (including 2 blanks), 48 lines, 2 columns, gothic type, initials supplied and rubricated throughout in alternate red and blue ink, including opening 7-line initial “C”, leaves c5 and c6 misbound between i4 and i5, c5 repaired with old paper, contemporary Augsburg blind-stamped calf over wooden boards, by the Fächer frei binder, sides panelled with a border of repeated rose tool, and central latticed panel with pineapple and open fan tool, chased brass catchplates (inscribed “Maria”) on the upper cover, clasps and leather straps, old paper lettering label on spine (traces of worming), extremities of spine and corners neatly restored [ISTC im00090000; BM VI 887; Goff M90; GW M22459] folio (298 x 195mm.), Treviso, Michele Manzolo, 1476

£2,000 - 4,000
€2,300 - 4,600

EDITIO PRINCEPS, IN A CONTEMPORARY AUGSBURG BINDING. A Franciscan monk, Franciscus de Maioranis (or Francis of Meyronnes, c.1285-after 1328) studied under Duns Scotus at the University of Paris, before preaching and teaching widely.

Provenance

Franciscan Convent of Heiligenkreutz, Vienna, ?seventeenth century inscription on title, press mark “VII.1.31” on front free endpaper; K.J. Hewett, bookplate inside lower cover.



207



208

208 •
MYSNINGER VON FRUNDECK (JOACHIM)

Apotelesma, hoc est, corpus perfectum scholiorum, ad institutiones Justinianeas pertinentium, *title printed in red and black with woodcut device, and portrait of the author on verso, woodcut arms on B8, and large device on final leaf*, Helmstadt, Jakob Lucius, 1588; HOTMAN (FRANCOIS) *Vetus-Renovatus. Commentarius in quatuor libros institutionum juris civilis, title printed in red and black with woodcut device*, Lyon, Anton Candide, 1588, 2 works bound in 1 vol., *contemporary blindstamped pigskin over pasteboard*, BY GEORGE KAMMBERGER THE YOUNGER, OF WITTENBERG, *sides panelled with a series of fillets, a narrow heads-and-shields roll, a cresting roll, and a five virtues roll signed by Wittenberg roll cutter "F.H.", on the upper cover a central panel with the arms of Christian I, Elector of Saxony, and on the lower those of Christian's mother, Anne of Denmark, both of which signed "G.K.", spine in 6 compartments with raised bands and ink lettering within 2, page edges speckled and decorated with stripes in blue and red wash inks, age soiling, folio (345 x 224mm.)*

£700 - 900
 €810 - 1,000

Bound in contemporary pigskin by George Kammerberger of Wittenberg, with blindstamped panels depicting the arms of Christian I, Elector of Saxony, and his mother Anne of Denmark.

209 •

NAVAL – ROYAL NAVY IN THE SEVEN YEARS WAR

Logbook journal kept on board HM Ship *Centaur*, from 29 June 1760 to 5 April 1761 and from 22 September 1762 to 6 December 1763, in two non-consecutive volumes in the same meticulous and unusually elegant hand throughout, the entries made at sea comprising an hourly log (one day per page), those made in port being abbreviated (on the inside cover is written: "Note in this Book all Harbour work is omitted as the Journal fully Contains that:-"), the log recording the usual information as to weather and place, with additional journal entries of orders given ("...punish'd with 12 lashes Edward Bosworth for theft, read the articles of war & the Abstract of a late act..."), enemy action, or its threat ("...Saw the chace as we suppose & clear'd ship for Action/ Hoisted 2 boats out to tow the ships head round, ½ past set steering sails// ½ past shortened sail brought too MTS [main-topsail] to mast, the highland over Isabella Bay SEBS 12 or 13 leagues, spoke the chace, she prov'd the Hero Privateer of Philadelphia on a cruize, who inform'd us the Ship we chas'd yesterday was his Majesties ship Renown, at 8 got in the boats & fill'd maintopsail...") and unusual occurrences ("...A meteor of fire of a large magnitude burst over the Ship by which Nicholas Allen, & Francis Hill were much hurt the former greatly burn'd, the latter wounded in the head, the Shock was felt below in the orlop, like Elictricity; & a Sulpherous smell..."), provisions handed out ("... PM serv'd hammocoos to the ships company, made out of the condemn'd mainsail..."), etc.; with, - towards the end of the earlier volume, an attractively-executed grisaille vignette showing the ship, with the legend: "The First cruize of his Majesties Ship the Centaur in the Wt Indies, off the Island of Hispaniola 1761", *in two volumes, c. 100 and 200 pages respectively, minor dust-staining, etc., but in attractive condition, original green-dyed vellum, 4to, 1760-61 and 1762-63 (2)*

£1,000 - 1,500
 €1,200 - 1,700

'THE FIRST CRUIZE OF HIS MAJESTIES SHIP THE CENTAUR IN THE WEST INDIES, OFF THE ISLAND OF HISPANIOLA 1761' – an unusually attractive, and comparatively early, Royal Navy log during the Seven Years War; covering operations in home waters during the blockade of French ports of 1760-61 and French attempts to intercept British merchant shipping; as well as operations in the West Indies and Cuba following the capture of Havana. The *Centaur* was a French 74-gun ship captured at the Battle of Lagos in August 1759 and commissioned into the Royal Navy in April 1760 under Captain Arthur Forrest, who was to command her until November 1761.

210 •

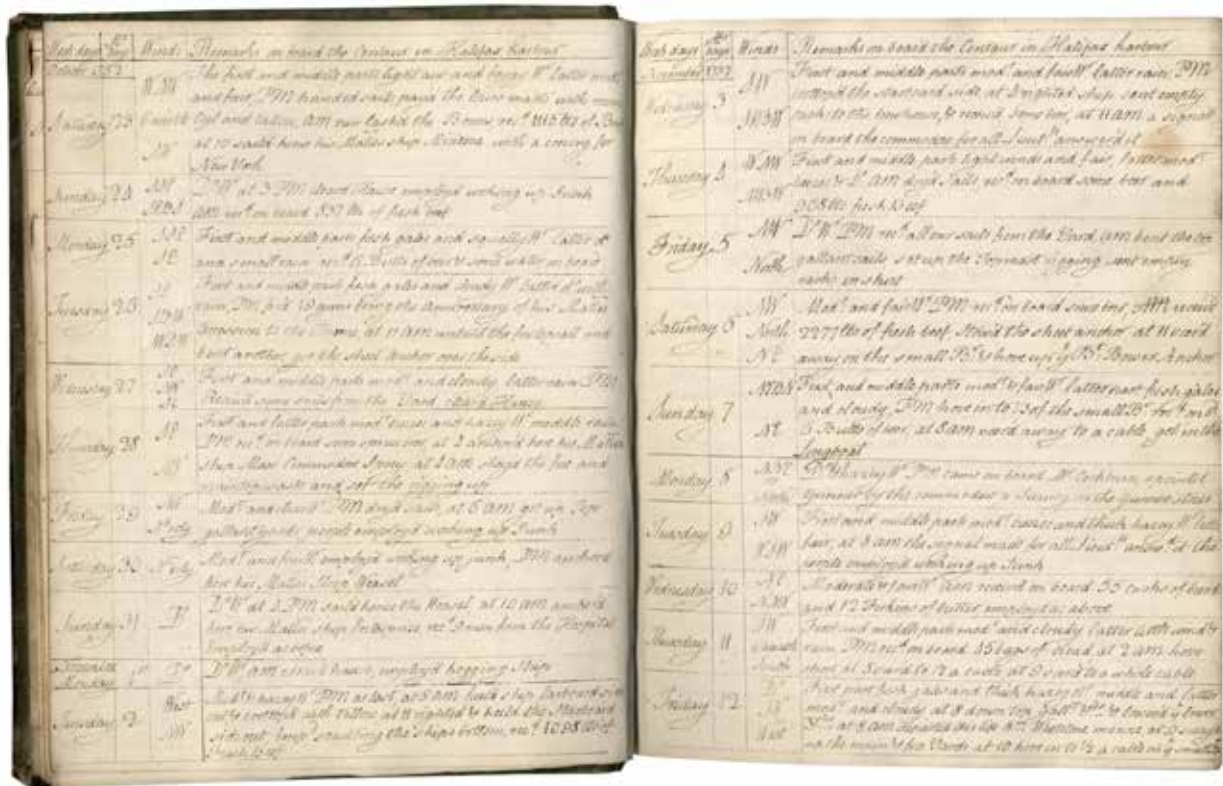
NORDEN (FREDERICK LEWIS NORDEN)

Travels in Egypt and Nubia, 2 vol. in 1, *7 engraved maps and plates (some folding)*, Lockyer Davis and Charles Reymer, Pritners to the Royal Society, 1757--IRWIN (EYLES) *A Series of Adventures in the Course of a Voyage Up the Red-Sea, on the Coasts of Arabia and Egypt, half-title*, Dublin, W. Slater, 1780, *3 folding engraved maps, contemporary calf*--SONNINI (CHARLES NICOLAS) *Travels in Upper and Lower Egypt, Undertaken by Order of the Old Government of France*, 3 vol., *translated by Henry Hunter, 40 engraved plates and maps (one folding), contemporary half morocco*, John Stockdale, 1799, 8vo (5)

£400 - 600
 €460 - 690

Provenance

Marcus Gage, ownership inscription, the Sonnini with note "Bought at Mr. Archs/November 1799. Nine -".



209

211 •
OECOLAMPADIUS (JOHANNES)

Annotationes pie ac doctae in Evangelium Joannis, FIRST EDITION, woodcut devices on title and at end, fore-margin of first 2 leaves slightly wormed, contemporary German blind- and gilt-stamped brown calf over bevelled wooden boards, by the Breslau/Wrocław binder "H.B.", the upper cover impressed in gilt with the title and date (1535), a roll-border and an oval panel of St. John the Baptist (patron Saint of Wrocław), the lower cover decorated in blind with Johann Hess's heraldic roll and small tools (including rampant lion with "I.H." initials), lacking one clasp, neatly refurbished at extremities of spine, preserved in black morocco-backed solander box by James Brockman [Adams O93], 8vo, Basel, Cratander & Bebel, June 1533

£2,000 - 3,000
 €2,300 - 3,500

A WROCLAW/BRESLAU BINDING MADE FOR JOHANN HESS, BY THE BINDER "H.B.", DATED 1535. Goldschmidt describes the decoration on another binding made for Hess with the same initials ("I.H.") and date 1525, as "one of the earliest, if not the earliest, dated roll known... it is also remarkable as one of the few rolls clearly bearing the initials, not of the binder, nor of the stamp cutter, but of the owner of the book" (*Gothic and Renaissance Bookbindings II*, 1967, p.320).

Provenance

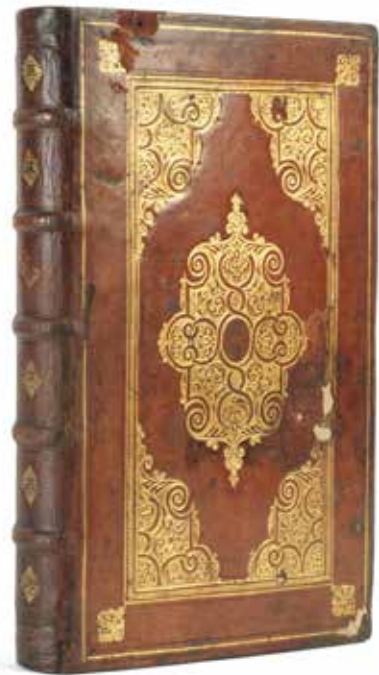
Johann Hess, or a member of his circle, with Hess's initials on the binding. Hess (1490-1547) was the first evangelical pastor of Wrocław, having met both Luther and Melancthon in 1519; K.J. Hewett, bookplate.



211



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215

212 •

ORDER OF THE BATH

Statutes of the Most Honourable Order of the Bath, *half-title, woodcut device of the Order of the Bath on title, contemporary red morocco gilt, sides with elaborate border incorporating single fillet, Greek Key pattern roll and floral tool, spine flat with repeated design in 6 compartments, g.e.*, London, [no publisher], 1772--PENNANT (THOMAS) *The Literary Life of the Late Thomas Pennant, Esq. by Himself, FIRST EDITION, engraved frontispiece portrait and 2 plates, contemporary calf, spine gilt with morocco lettering label*, Benjamin and John White, 1793, 4to (2)

£400 - 600

€460 - 690

Provenance

First work, Charles George Young (1795–1869), Garter King of Arms, bookplate; Second work, Marcus Gage, with ink note “M. Gage’s book, brought from London for him, by D. Boyd Esqr. - April - 1802” on title.

213 •

ORIGINES (ADAMANTIUS)

Operum tomi duo priores [-tertius, -quartus], 4 parts in 2 vol., *titles to Parts 1 and 3, each with a large woodcut of the interior of a printing workshop, the first printed in red and black, large woodcut initials, lacks final blank in Part 2, first six leaves (including title) and final 2 leaves of Part 4, occasional sprinkled single wormholes, second volume with some light dampstaining, final 2 leaves repaired with some loss, contemporary English blindstamped calf over wooden boards, covers with repeated design of intersecting roll borders (including Oldham 946), enclosing central panel filled with alternating vertical impressions of a dragon-and-gryphon roll, signed with initials “W.G.” and “I.G.” (Oldham 560) and a twisted pineapple roll (Oldham 953), spines in 5 compartments with raised bands, later lettering label within one compartment, modern endpapers but retaining original binder’s waste and manuscript sewing guards (including a fragment of a ?seventeenth century French vernacular telling of the story of Troy), sides with scattered single wormholes and a few small areas of abrasion, extremities of spine repaired [Adams O280], folio (340 x 210mm.)*, [Paris, Jean Petit, Josse Bade, and Conrad Resch, 1522]

£800 - 1,200

€930 - 1,400

Provenance

?R. Leede, early signature on title to Part 1; several annotations in an ?early seventeenth century hand in Part 4; Sotheby’s sale, 11 November 1974, lot 199 (catalogued as 1512 edition); K.J. Hewett, bookplate.



214

214 •

[PASSE (CRISPIN VAN DE)]

Les Abus du Mariage, ou son clairement representez... Misbruick des Houwelycx.... Misbrauch des ehlichen Standes, *texts in French, Dutch and German, 50 oval "portraits" illustrations on 25 engraved sheets, one unnumbered full-page engraved illustration, one letterpress page of music, lacks engraved frontispiece, front free marbled endpaper loose, blue crushed morocco gilt by S. David (signed on dentelle), elaborately tooled morocco inner cover panels, g.e. [Brunet I, p.22, "rares et fort recherchés"], oblong 8vo, [Amsterdam], 1641*

£3,000 - 5,000
€3,500 - 5,800

THE ROBERT HOE-CORTLANDT F. BISHOP COPY OF A RARE SERIES OF PRINTS ON THE FAILINGS WITHIN MARRIAGE.

Accompanied by a short verse, the prints depict pimps, prostitutes, chambermaids, merchants, priests, adulterers and other miscreants, both female and male.

Provenance

Robert Hoe; Cortlandt Field Bishop; Hermann Marx, bookplates on front free endpaper, with old catalogue description (item 2618) also tipped-in.

215 •

PIGHUIS (STEPHANUS VINDIUS)

Annales magistratum provinciar[um] S.P.Q.R. ab urbe condita, *engraved architectural title-page, 2 engraved illustrations in the text, printer's device on final leaf, 2 small holes resulting from ink obliteration of old ink name in blank areas of title, approximately 20 leaves nibbled at upper or lower margin, light dampstain at upper margin of some leaves, contemporary Antwerp binding of polished calf gilt, sides with panels enclosing large central arabesque and cornerpieces, spine with leaf-bud and fleuron tool in six compartments, old ink lettering in 2 compartments, neatly repaired at extremities of spine and corners, some abrasions to sides (revealing boards in a few places), vellum sewing guards cut from a fourteenth century liturgical manuscript, preserved in crushed brown morocco-backed solander box by James Brockman, folio (365 x 230mm.), Antwerp, ex officina Plantiniana, Jan Moretus, 1599 [colophon: 1598]*

£600 - 800
€690 - 930

Provenance

?Henri de Bouillon (1555-1623), presentation inscription "A Messire Le Mareschael Baron de Bouelan" in blank lower margin of title; Castle Wildenstein, partly obliterated seventeenth century note mentioning the siege of "Castelli Vildestein" on 15 June 1634; F. Bouchard, inscription on title; K.J. Hewett, bookplate at rear.



216

216 •

PLUTARCH

Illustrium virorum vite, edited by Gérard de Verceil, title printed in red and black with historiated woodcut border and central image of a printer's workshop, numerous large criblé woodcut initials, contemporary north Italian blindstamped morocco, covers with a border or fleur-de-lys and ermines, enclosing a repeated Christogram "JHS", gilt morocco spine label, green edges, rubbed at extremities with small loss to head of spine, folio (328 x 215mm.), Paris, Iodocus Badius Ascensius, 15 July 1520

£800 - 1,200

€930 - 1,400

Provenance

Johannes Josephus Rabijs, contemporary ownership inscription; Antonius Luepria, of Cuneo, 19 April 1589, both inside lower cover; Johannes Jacob Carante, of Cuneo; Ludovico Ma. Carante, ?eighteenth century inscriptions on title; K.J. Hewett, bookplate. Three of the early owners were from Cuneo, Piedmont in Northern Italy.

217 •

POLISH-LITHUANIAN BINDING

LOPEZ (LODOVICO) Instructorii conscientiae... Prima [-secunda] pars, 2 vol., edited by Pierre Mathieu, woodcut device on titles, woodcut initials and ornaments, light toning to opening leaves, contemporary blind- and gilt-stamped calf over bevelled wooden boards, upper covers with a frame of single fillets and a cable roll enclosing a central large oval arabesque blocked in gilt, with 6 large and 4 smaller ornamental devices, with wording "Instructorii. Pars I[-II]", the lower covers decorated with repeated impression of a Polish "Royal Heads" roll [see footnote], brass catches, traces of leather straps fastened to lower covers, spines with 4 compartments within raised bands, blue-green wash edges, neatly restored at spine ends [Adams L1470], preserved in purpose-made morocco-backed book box by James Brockman, 8vo, Lyon, Pierre Landry, 1587-1588

£1,500 - 2,000

€1,700 - 2,300

SIXTEENTH CENTURY POLISH-LITHUANIAN BINDING, the covers blindstamped with the book's title, and the distinctive Polish "Royal Heads" roll. Incorporating medallion portraits of King Stefan Batory, King Zygmunt Vasa, and Queen Kates the roll commemorates the election of King Stefan Batory as King of the Union of Poland and Lithuania in 1569, and his succession by Zygmunt Vasa in 1587.

Provenance

"Leonardus Palefricius emptus 8lt 8s.", early purchase note on titles; Father Marianus, Franciscan Convent of Sokotów, inscription dated 1600 on titles.

218 •

PORCELAIN - MANUSCRIPT

DODDS (Rev. GEORGE) "1828. Remarks on Porcelain Intended as a Companion to Mrs. Wilson's China Room", MANUSCRIPT, in black ink with footnotes in red, 125 sheets written on verso only (title within calligraphic illustration of a vase, dedication to Mrs Wilson on 2 sheets, text on leaves numbered 1-122), 4 hand-coloured lithographed plates, each captioned in ink ("Specimens of Wedgwood's Manufacture", "...the Dresden Manufacture", "...Berlin Manufacture", "...Sevres Manufacture"), with one duplicate plate loose, one transfer print for a plate (bound next to the description of the transfer technique), text watermarked "J. Whatman, 1827", plates watermarked "1825" and "1827", contemporary green morocco gilt, g.e., 4to, [Gainsborough, 9 July 1828]

£800 - 1,200

€930 - 1,400



217



218

A handsomely presented manuscript in which the author “remarks” on the manufacture of earthenware and porcelain, and presents it to Mrs. Christopher Wilson “...in the hope that they may if possible add some little interest to her China Room, which is already so perfect in specimens of the works of art in all ages...”. The author was an Anglican, George Dodds, sometime curate of Rochdale, then Gainsborough (in Lincolnshire). In 1827 his *A Companion to the Minerals and Fossils, Contained in the Ledstone Museum* (1827) was privately printed in Rochdale for Mrs. Wilson, then living at Ledstone, Yorkshire, presumably the location of her “China Room”. It seems probable that the present manuscript, neatly presented and “copy-ready” for lithographing, was intended to be produced as a companion volume to this work, but for some reason was never published. It is known that by 1834 the Wilsons had moved to another part of Yorkshire, and by 1841 were living at Oxton Hall, near Tadcaster.

Provenance

S[ophia] Wilson, Oxton Hall, Yorkshire, ownership stamp. Sophia Wilson (died 1848) was the wife of Christopher Wilson, so-called “Father of the Turf”, a successful Yorkshire racing horse owner, most notably of “Champion”, which in 1800 became the first horse to win both the Derby and St. Leger; Graham Pollard (1903-1976, bibliographer), bookplate.

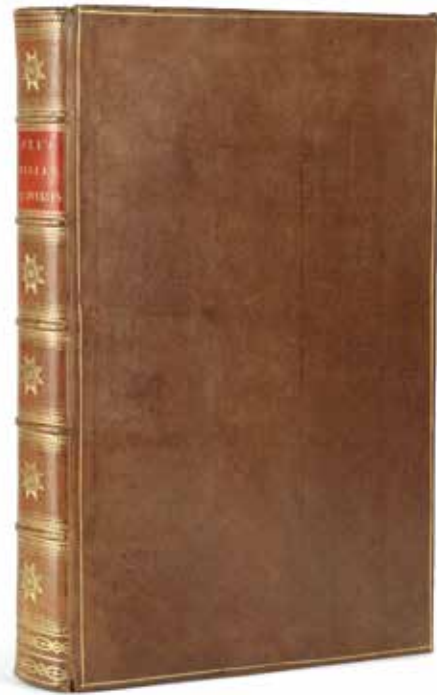
219 •

RAY (JOHN)

A Collection of Curious Travels & Voyages... to which are added, three catalogues of such trees, shrubs, and herbs grow in the Levant, 2 vol. in one (including third part), FIRST EDITION, *imprimatur leaf, half-title to volume 2, gilt morocco spine label [ESTC R17904; Blackmer 1397; Hunt I, 390; Keynes 93; Röhricht 758]*, S. Smith and B. Walford, 1693--PETIS DE LA CROIX (FRANCOIS) *The History of Genghizcan the Great, First Emperor of the Antient Moguls and Tartars, translated by P. Aubin, one folding engraved map, J. Darby, 1722, contemporary calf, rubbed, 8vo; and 2 others (4)*

£400 - 600

€460 - 690



220

220 •

RUSSIA

COXE (WILLIAM) *Account of the Russian Discoveries Between Asia and America, to Which Are Added, the Conquest of Siberia, and the History of the Transactions and Commerce Between Russia and China...* fourth edition, considerably enlarged, LARGE PAPER COPY, 6 engraved plates and maps, contemporary polished calf gilt, red morocco gilt lettering spine labels, FINE COPY [cf. Hill 393; Lada-Mocarski 29n.], 4to (320 x 245mm.), Cadell and Davies, 1803

£3,000 - 4,000

€3,500 - 4,600

ONE OF SIXTY LARGE PAPER COPIES of the fourth edition, “greatly enlarged” with “valuable additions... presented in English for the first time. In view of the above additions, one should consider the fourth edition of 1803 as the most desirable...” (Lada-Mocarski 29n.). Our large paper copy collates as per Lada-Mocarski, but is a variant retaining the date of 1803 on the title-page, rather than 1804.

Provenance

Marcus Gage, bookplate, and inscription “M. Gage’s Book, got from Mr. Asperne, London, April 15th, 1805” on title.

221 •

RUSSIA

MANSTEIN (CHRISTOPH HERMANN VON) *Memoirs of Russia, from the Year 1727, to the Year 1744, edited by David Hume, second edition “carefully corrected throughout, and greatly improved”, 10 folding engraved maps, occasional light spotting, contemporary polished calf, gilt-tooled spine with red morocco spine label, FINE COPY [cf. Atabey 758]*, 4to, T. Becket and P.A. De Hondt, 1773

£400 - 600

€460 - 690



224

222 •
RUSSIA

SWINTON (ANDREW) *Travels into Norway, Denmark, and Russia. In the Years 1788, 1789, 1790, and 1791*, Dublin, W. Jones, 1792--CHANTREAU (PIERRE NICOLAS) *Philosophical, Political, and Literary Travels in Russia, During the Years 1788 & 1789*. Translated from the French, 2 vol., *one folding engraved map, 3 engraved plates*, Perth, R. Morison, 1794--KOTZEBUE (AUGUSTUS VON) *The Most Remarkable Year in the Life of Augustus Von Kotzebue; Containing an Account of His Exile into Siberia...* Written by Himself, 3 vol., *translated by Benjamin Beresford, engraved frontispieces, contemporary half calf, joints rubbed, loss to head of one spine* Richard Phillips, 1802--PUGH (JOHN) *Remarkable Occurrences in the Life of Jonas Hanway, Esq. Comprehending an Abstract of His Travels in Russia, and Persia...* Second Edition, *folding engraved map of the Caspian Sea, upper joint slightly weakened*, for the Author, by J. Davies, 1788--BENYOWSKY (MAURICE AUGUSTE, Comte de) *Memoirs and Travels...* Consisting of His Military Operations in Poland, His Exile in Kamchatka, His Escape and Voyage from that Peninsula through the Northern Pacific Ocean..., 2 vol., *small tear to one spine label*, Dublin, P. Wogan, 1790, *unless otherwise stated contemporary calf, slightly rubbed, 8vo (9)*

£500 - 800
€580 - 930

Provenance

First four works, Marcus Gage, early inscriptions, with note of exact date and place of purchase (including 2 from Lackingtons) on titles of second to fourth works.

223 •
SHAW (THOMAS)

Travels or Observations Relating to Several Parts of Barbary and the Levant, half-title, title printed in red and black with engraved vignette, 32 engraved plates, maps and plans on 29 sheets (several folding), engraved vignettes and illustrations in text including full-page sheet of music, several early marginal annotations and corrections in ink, contemporary calf, red morocco spine label, slightly frayed at extremities of spine [Blackmer 1553; Röhricht 1352; Weber I, 496], folio (340 x 220mm.), Oxford, at the Theatre, 1738

£800 - 1,200
€930 - 1,400

Thomas Shaw acted as the chaplain to the English factory at Algiers from 1720 to 1733, during which time he travelled to Egypt, Palestine, Cyprus, the Holy Land and parts of North Africa including Tunis and Carthage, taking particular interest in the antiquities and natural history of the areas visited.

Provenance

Marcus Gage, armorial bookplate, and ownership inscription inside upper cover.

224 •

STALKER (JOHN) AND GEORGE PARKER

A Treatise of Japaning and Varnishing, Being a Compleat Discovery in Those Arts... The Method of Guilding, Burnishing, and Lackering, with the Art of Guilding... Also Rules for Counterfeiting Tortoise-shell, and Marble, and for Staining or Dying Wood, Ivory, and Horn, FIRST EDITION, *issue with errata/contents leaf, 24 engraved plates plants, animals, architecture and people (plate 17 with one corner slightly torn away, plate 19 with small hole in blank area, plate 21 sprinkled with 6 small gilt spots, a few small marginal tears), contemporary calf, rubbed [ESTC R187178; Wing 5187D], folio (375 x 240mm.), Oxford, Printed for, and Sold by the Authors, John Stalker, at the Golden Ball... ; or by George Stalker, at Mr. Richard Woods House over against the Theater in Oxford, 1688*

£3,000 - 5,000

€3,500 - 5,800

Rare complete copy of an attractive early English pattern book of Oriental designs, in which the authors introduced the process of japaning ("... an art much admir'd by us, and all those who hold any commerce with the Inhabitants of Japan..."), alongside accounts of techniques for decorating furniture and small objects, such as varnishing, burnishing and gilding. (This copy shows signs that it was consulted during the gilding process, with six small gilt spot splashes apparent on one of the plates.) Four variants are recorded without priority, this copy having an additional contents leaf with errata not note on the collations.

Provenance

Norris, eighteenth century armorial bookplate.

225 •

TERTULLIANUS (QUINTUS SEPTIMIUS FLORENS)

Opera, edited by B. Rhenanus, printer's woodcut device on title, large historiated woodcut initials, sprinkled single wormholes to opening leaves (reducing to 1 or 2 later), quite extensive marginal annotations in Latin (and 8 small ink sketches) in several hands, contemporary blindstamped and gilt calf over wooden boards, gilt-stamped "Opera Tertuliani" on upper cover, and with four "acorn" devices on each cover, brass corner-pieces, clasps and catches (without straps), old paper label on spine, extremities of spine refurbished [Adams T406], folio (300 x 202mm.), Basel, Froben, 1528

£1,000 - 1,500

€1,200 - 1,700

The second edition of the collected works of Tertullian in a contemporary binding stamped with the title on the upper cover, and extensively annotated. It contains several drawings in the margins including Lucretia, a braying ass and a stag pierced by an arrow. On p.616 the reader has struck through a passage, marking it with a pointing hand and note that the text has been printed twice.

Provenance

Wolfgang Englelbert von Auersperg (1610-1673), governor of Carniola, inscription on title-page, with note that book was added to the library (at Ljubljana) in 1655; Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach, bookplate.



225

226 •

TRAVEL JOURNALS

Manuscript journal of Thomas Trench describing the sights and hardships of a European tour undertaken in the aftermath of the Napoleonic Wars, sailing from Ireland to France where he admires the sights of Paris and describes an unacceptable meal with the wife of the Neapolitan ambassador which "stunk so much of garlic that I did not attempt it", to Brussels, describing a visit to the field of Waterloo ("four brothers who were employed by the British army and Buonaparte's guide have made a monopoly of showing the field and I should suppose they must before this have made a fortune..."), through Germany ("for the first time since we left England had salt spoons laid down...but we had almost forgot the use of them") to Switzerland and through Italy to Venice noting the recent return of the quadriga of San Marco pillaged by Bonaparte ("to the great joy of the Venetians"), *117 numbered pages, paper covered boards inscribed in ink "Thomas Trench./Milan Aug.6th 1818", worn, 4to (228 x 150mm.), 2 April-4 September 1818; Manuscript journal written by George Carr in a French lined notebook of a journey through France and Italy with detailed notes of architecture, museums visited and pictures seen, taking in Paris, Turin, Bologna, Milan, Parma, Florence, Rome and the excavations at Pompeii, returning via Switzerland and the Rhine, approximately 224pp, ownership inscription of "Mr Carr/ Hotel de Breteuil/ Rue de Rivoli", paper covered boards, manuscript label to spine, 4to (202 x 150mm.); a fair copy of the same, c. 120pp, reverse calf, 175 x 110mm., 18 March - 7 September 1816 (3)*

£400 - 600

€460 - 690



230

227 •

VIDA (MARCUS HIERONYMUS)

The Silkworm: A Poem, *engraved frontispiece*, 1750; Scacchia, Ludus: A Poem on the Game of Chess, *engraved frontispiece*, 1750, 2 works bound in 1 vol., *translated into English verse by Samuel Pulein, early half calf, joints tender, 8vo*, Dublin, S. Powell, for the Author--BEATTIE (JAMES) The Minstrel; or, The Progress of Genius. With Some Other Poems, *engraved frontispiece portrait, some spotting towards end, contemporary red blind- and gilt-stamped morocco by L. Staggemeier & Welcher (with ticket), g.e., 4to*, Edinburgh, William Creech, Manner and Miller, 1803--MONTGOMERY (JAMES) and others. Poems on the Abolition of the Slave Trade, *13 engraved plates (including additional title) after Robert Smirke, letterpress note to binder bound in at end, light spotting, contemporary half morocco gilt, worn, 4to*, R. Bowyer, 1809, FIRST EDITIONS (3)

£400 - 600

€460 - 690

Provenance

First work, Marcus Gage, inscription on titles.

228 •

WALPOLE (HORACE)

A Description of the Villa of Mr. Horace Walpole... at Strawberry-Hill near Twickenham, Middlesex. With an Inventory of the Furniture, Pictures, Curiosities, &c., *27 engraved plates (including frontispiece, several folding), ink correction to one word on p.90, occasional spotting, later red half morocco gilt, g.e., slightly rubbed, old paper lot number ("55") on upper cover [Hazen 30], 4to (300 x 235mm.)*, Strawberry-Hill, Printed by Thomas Kirgate, 1784; and a copy of A.T. Hazen's *Bibliography of the Strawberry Hill Press* (2)

£600 - 800

€690 - 930

Provenance

David Lyon (1794-1872), Goring, Sussex, bookplate, and inscription "David Lyon, a present from P.J." on front free endpaper.

229 •

WHITE (GILBERT)

The Natural History and Antiquities of Selborne, in the County of Southampton, FIRST EDITION, *7 engraved plates (2 folding), 2 additional titles with engraved vignette, errata leaf at end, title and frontispiece re-inserted on stubs, contemporary calf, rebacked retaining old red gilt morocco lettering label [Hunt 707; Rothschild 2550], 4to*, B. White, 1789

£300 - 500

€350 - 580

230 •

WOOD (ROBERT)

The Ruins of Palmyra, Otherwise Tedmor, in the Desart, FIRST EDITION, *57 engraved plates (one on 3 sheets joined), after G.B. Borra, 3 full-page engraved illustrations of inscriptions, light spotting to title, short tear repaired to plate 32, contemporary half calf over marbled boards, red morocco gilt spine label, rubbed [Fowler 443; Harris 939], folio (575 x 380mm.)*, [no publisher], 1753

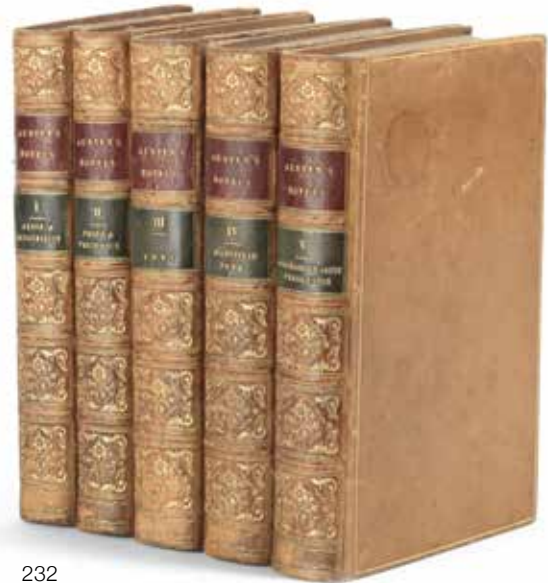
£2,500 - 3,500

€2,900 - 4,100

The Ruins of Palmyra was "the first of a new breed of archaeological works presenting the results of on-the-spot investigations of ancient monuments, with ostensibly accurate measured drawings of the ruins, precise descriptions of the state in which they were discovered, and exact copies of what inscriptions there were" (Harris). The work was the result of an expedition to the Levant undertaken by Wood in 1750-51. Many of the buildings were destroyed between 2015 and 2017.



231



232

ENGLISH LITERATURE AND HISTORY

231 •

ARISTOTLE'S MASTER-PIECE

Aristotle's Master-piece, or, The Secrets of Generation displayed in all the parts thereof, . . . Containing 1. The Signs of Barrenness. 2. The Way of Getting a Boy or Girl. 3. Of the Likeness of Children to Parents. . . . 5. Of Monstrous Births, and the reasons thereof. . . . 7. The Prejudice of unequal Matches. . . . 9. The Cause and Cure of Green-sickness. 10. A Discourse of Maiden-heads. . . . 12. Directions and Cautions to Midwives. . . . 14. The Fabrick of the Womb. 15. The Use and Action of the Genitals. 16 Signs of Conception, and whether of a Male or Female. . . . 18. Instructions for Women with Child. 19. For preventing Miscarriage. 20. For Women in Child-bed. 21. Of ordering New-born Infants, and many other very useful Particulars. To which is added a Word of Advice to both Sexes in the Act of Copulation, and the Pictures of several Monstrous Births, *woodcut frontispiece, title within rule border, 6 woodcut illustrations (that on the final leaf H12 a duplicate of the frontispiece image of "a Maid all hairy, and an infant that was black by the imagination of their Parents"), small loss to blank inner margin of frontispiece, last leaf near detached, contemporary calf over pasteboards, worn with loss and old paper repairs, 12mo, Printed, and are to be Sold at the Hand and Scepter near Temple-Bar, 1702*

£2,000 - 3,000
£2,300 - 3,500

RARE edition of *Aristotle's Masterpiece*. ESTC records a 1702 edition printed "for B.H." (U.S. National Library of Medicine copy only), and one copy of each of two editions printed, as ours, "at the Hand and Scepter" in 1692 and 1700. This copy collates [8], 183, [1]. First published in 1684 all early editions are very scarce, presumably due to the book's risqué subject matter of women's bodies, sex, and pregnancy, which led it to be sold by "country peddlers and in general stores and taverns; regular booksellers seldom advertised it,

though they usually had it under the counter" (The Library Company of Philadelphia, 'Treasures', online catalogue). The attribution to Aristotle is totally spurious and was probably a vain attempt to give the work some measure of respectability; but although it was effectively banned until the mid-twentieth century, the prohibition didn't keep it from circulating. Such enduring popularity was partly due to the practical advice on pregnancy and the care of infants, and partly to its rather sensational descriptions of the sexual act and forms of monstrosity.

232 •

AUSTEN (JANE)

Novels, 6 works in 5 vol., *additional engraved title with vignette and frontispiece in each volume, without half-titles, light dampstains to frontispiece and titles of volumes 1 and 2, small blank piece of margin to pp.11/12 in volume 2 torn away, contemporary polished calf gilt, spines elaborately tooled with red and green gilt morocco lettering labels, a few small abrasions to sides [Gilson D6], 8vo, Richard Bentley, 1833*

£2,000 - 3,000
£2,300 - 3,500

THE FIRST COLLECTED EDITION. "No English reissue of JA's novels is known after 1818 until in 1832 Richard Bentley decided to include them in his series of Standard Novels" (Gilson, p.211). Bentley first issued each volume individually as part of his "Standard Novels" series, and later in the year reissued them as a collected edition, ". . . elegantly printed and embellished" according to his advertisement in the *Athenaeum*, 26 October 1833.



235

233 •
BACON (FRANCIS)

The Historie of the Raigne of King Henry the Seventh, FIRST EDITION, *first issue, engraved portrait frontispiece, title within woodcut architectural border, without initial blank, a little very light dampstaining, early ink marginalia, nineteenth century polished calf* [ESTC S1406; Gibson 116a], W. Stansby for M. Lownes and W. Barret, 1622--[CAMDEN (WILLIAM)] The Historie of the Most Renowned and Victorious Princesse Elizabeth, 4 parts in one vol., *lacks frontispiece and 2 leaves of Table, title browned and repaired, burn-hole in 4 leaves with loss of a few words, a handful of wormholes, 2 leaves of Table frayed, modern morocco* [ESTC S4171], B. Fisher, 1630--[RENAUDOT (EUSEBE)] A General Collection of Discourses of the Virtuosi of France, *imprimatur leaf, without final blank, light toning, modern half sheep* [ESTC R1662], T. Dring and J. Starkey, 1664--The Tryal of Dr. Henry Sacheverell, *imprimatur leaf, first few leaves creased, last few with light waterstain, paper flaw on B1 touching page number, bookplate of John Fowles, modern half morocco* [ESTC T51985], J. Tonson, 1710; and 4 others, *folio and 4to* (8)

£600 - 800
€690 - 930

234 •
BIBLE, IN ENGLISH

[The Newe Testament of oure Saviour Iesus Christe. Faythfully Translated oute of the Greke], *black letter, first few pages printed in red and black, woodcut illustrations and initials, 2 woodcut maps, title and final 4 leaves (2R1-4) in facsimile, repairs to f12-6, C1, O8, S8, and 4 leaves near end with loss of a few words at times, brown crushed morocco by Bedford, g.e.* [ESTC S102488; Herbert 104], 4to (203 x 145mm.), [R. Jugge, 1553]

£10,000 - 15,000
€12,000 - 17,000

WILLIAM TYNDALE'S VERSION, the second quarto edition of Jugge's revision. Edward VI's accession was marked by a revival of evangelical reform in England, and after a royal injunction in 1547 every parish church in England was compelled to purchase a vernacular Bible. This edition was published in the last year of Edward's reign.

Provenance

Rev. Samuel John Thorpe (1865-1936), Baptist Minister; thence by descent to the present owner, a Devon clergyman, with presentation label date 1946 on front pastedown.

235 •
BIBLE, IN ENGLISH, AUTHORISED VERSION

[The Holy Bible, Containing the Old Testament, and the New], *New Testament title within wide woodcut border, black letter, double column, calendar and almanac printed in red and black, with Speed's "Genealogies", lacks general title (A1), final leaf with loss of a couple of letters of headline and touching 3 letters of text, lower fore-corners of 35 leaves (including 8 preliminaries and 21 at end) strengthened with old paper (no loss of text but 2 side-notes obscured), small stain to 5G2, contemporary calf, worn with some loss to extremities of spine and lower cover* [ESTC S122467; Herbert 353], folio (403 x 280mm.), Robert Barker, 1617

£1,500 - 2,000
€1,700 - 2,300

The third distinct folio edition of the King James Bible, printed in large black-letter.

236 •
BIBLE, IN ENGLISH, AUTHORISED VERSION

The Holy Bible, Conteyning the Old Testament, and the New, with "hee" reading in Ruth III, 15, *engraved general title within pictorial border (signed "Jaspar Isac fecit"), NT title within wide heart-shaped woodcut border, corner of 8 leaves of Apocrypha rounded touching rule border, and touching side-note on 2 leaves* [ESTC S101951; Herbert 313], Robert Barker, 1612; The Booke of Common Prayer, *title printed in red and black within woodcut border* [ESTC S123078], Robert Barker, 1613; [SPEED (JOHN)] The Genealogies, *woodcut ornaments on title, double-page map of Canaan* [cf. ESTC S101955, differing only in spelling of "Casdosh" with "C" not "K" on title verso], [J. Beale, 1611 or 1612]; The Booke of Psalmes, *lacks final 3 leaves* [ESTC S115639], Companie of Stationers, 1612, 4 works bound in 1 vol., *modern calf, red morocco gilt lettering spine label, g.e., 4to* (222 x 160mm.)

£800 - 1,200
€930 - 1,400

THE FIRST QUARTO EDITION OF KING JAMES'S AUTHORISED VERSION OF THE BIBLE, printed in roman type. An unusually clean copy, with good margins.

The Gospell
The lyfe of the Euan-
 gelist S. Marke, set forth by the famous doctour
 S. Hierome.



Mark being
 the Evangelist
 who wrote the
 Gospell after
 Peter the
 Apostle.

Wherfore he is called the Evangelist
 who wrote the Gospell after Peter the
 Apostle. He was an Italian by birth,
 and was called Mark. He was
 the first of the Evangelists who
 wrote the Gospell. He was
 a companion of Peter the Apostle,
 and was with him in the city
 of Jerusalem. He was also
 with him in the city of Rome,
 where he wrote the Gospell.



of S. Marke.

Chapt. i.



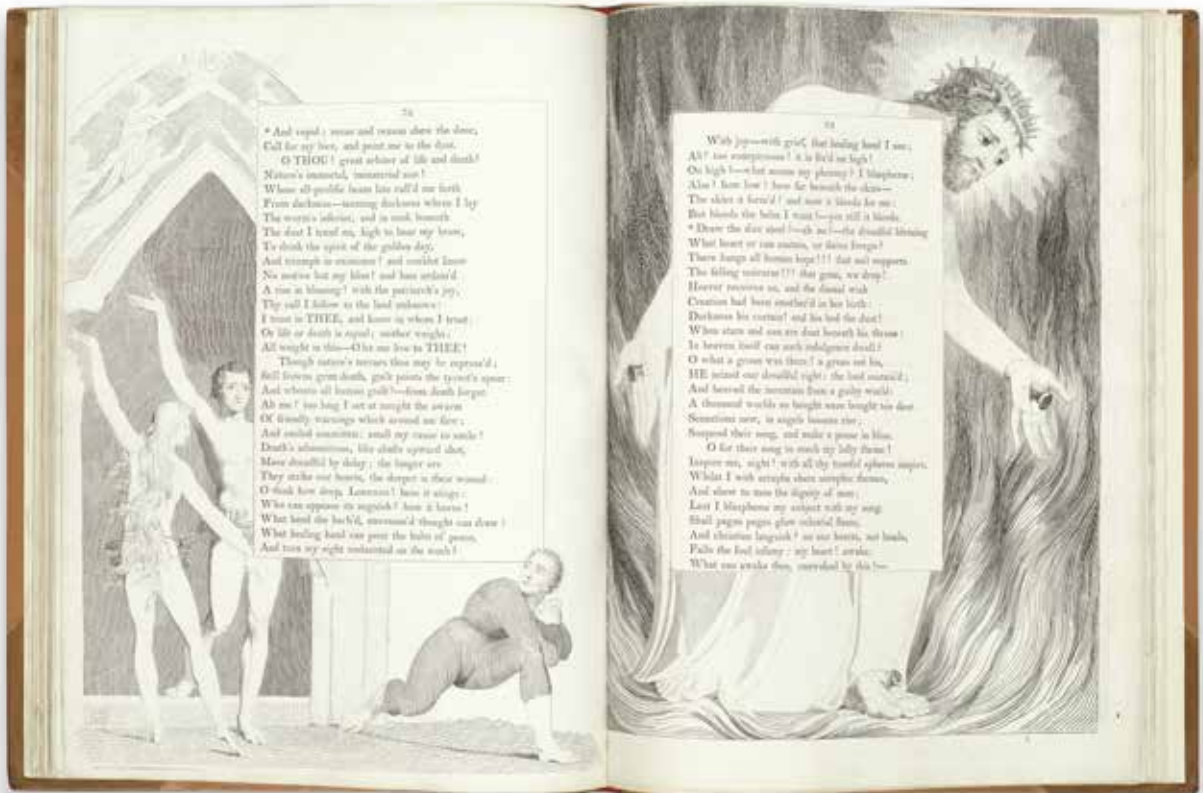
The first Chapter.

The office of John the Baptiste. He becometh of Christ, his testimony
 his preaching, and the calling of Peter, James and John.
 Christ becometh the man which the doctors heare, baptiseth them
 and he is seen, and climeth the heave.



In the beginninge of the
 Gospell of Iesu Christe, the
 sonne of God, as it is writtē
 in the prophetes, behold I
 sende my messenger betoze
 thy face, which shall prepare
 thy waye betoze thee. The
 voice of one crying in the
 wilderness, prepare ye the way
 of the Lord, make his
 pathes straight. John dyd
 baptisye in the wilderness, &
 preache the baptisye of repentance, for the remission of
 synnes. And all the lande of Iewry, and they of Ierusalem,
 went out unto hym, and were all baptisid of him in the
 river Jordan, confessyng theyr synnes.

And



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BLAKE (WILLIAM)

YOUNG (EDWARD) *The Complaint, and the Consolation: or, Night Thoughts*, 4 engraved part-titles and 39 etched and engraved pictorial borders by and after Blake, title page and Advertisement leaf mounted on stubs, 4-inch repaired tear in margin of title, a few margins slightly cropped with loss of imprint as usual, fourth part-title strengthened at a vertical paper flaw, without the letterpress "explanation of engravings" leaf (often missing), paper watermarked "J. Whatman 1794", modern half calf, spine gilt [Bentley 515; Keynes 70], large quarto (415 x 320mm.), Printed by R. Noble, for R. Edwards, 1797

£2,000 - 4,000
€2,300 - 4,600

238 •

BLAKE (WILLIAM)

THORNTON (ROBERT JOHN) *The Latin Pastorals of Virgil, Adapted for Schools*, second edition, THE DEDICATION COPY INSCRIBED TO THE PROVOST OF ETON on flyleaf "Presented by the Author to the Rev: Dr. Goodall as a small Testimony of Respect, Esteem & Gratitude", 150 woodcut and engraved illustrations on 62 sheets by various artists, extra-illustrated with 17 WOODCUTS BY BLAKE on 5 sheets, 4 woodcuts on 2 sheets after Blake, very occasional light foxing, flyleaf and title mounted on stubs and the former strengthened at a crease, the Blake plates remargined at foot and gutter and with a few spots, nineteenth century calf, joints restored [cf. Bentley 504, plates 5-25 of this entry], 8vo, Stereotyped and Printed by D. Cock... [for] F.C. and J. Rivington [and others], 1814

£6,000 - 8,000
€6,900 - 9,300

A COMPLETE SET OF BLAKE'S 17 WOODCUTS—his entire output in this medium.

Thornton's *Virgil* first appeared in 1812 as *School Virgil*, with a few woodcuts—not by Blake—and a dedication to Joseph Goodall, Provost of Eton. In 1814, Thornton released a suite of further *Illustrations of the School-Virgil* (still none by Blake), with minimal accompanying text.

These illustrations were united with the text in the present second edition, also published in 1814. Gilchrist (I, p.270), Keynes (passim) and Bentley (*Blake Books*, p.628) all erroneously date this edition to 1819, perhaps because they were unable to inspect a copy: curiously WorldCat shows just one example, at Pittsburgh University. COPAC lists no copies in the UK, although we have traced one at the Burns Museum (National Trust for Scotland).

Despite this, according to Keynes the work's "success was such that a third edition was planned for publication in 1821. Owing to Thornton's association with the Linnells, it came about that in 1820 Blake was introduced to his notice with the suggestion that he should assist in illustrating the new edition of the *Virgil*" (*Blake Studies*, p.157). This was the genesis of Blake's first, and only, woodcuts; the work would comprise seventeen Blake woodcuts, three further images re-cut by another hand after his designs, and Blake's drawing after Poussin engraved by one Byfield, along with engravings by Blake and prints after his designs (not present here). In the present volume, the 1821 woodcuts were bound with the 1814 text later in the nineteenth century.

If initial reception to the woodcuts was mixed, by 1824 Samuel Palmer would set the tone for future critics. The woodcuts, he said, were "visions of little dells and nooks and corners of Paradise: models of the exquisitest pitch of intense poetry" (quoted *ibid.*, p.163).

Provenance

Joseph Goodall (1760–1840), Provost of Eton College from 1809–1840, presentation inscription from the author.

239 •

BLAKE (WILLIAM)

Illustrations of the Book of Job, engraved title and 21 engraved plates on India paper (without the word "Proof"), mounted on heavy unwatermarked wove, sheets numbered at corners in pencil, sheet of plate 20 creased and strengthened at upper right corner, loose in solander box by J. & S. Brockman [Bentley 421B; Keynes 55], folio (510 x 345mm.), William Blake, 8 March 1825 [but 1874]

£6,000 - 8,000
€6,900 - 9,300

One of 100 sets on India paper, pulled from the original plates in 1874. Blake's *Illustrations of the Book of Job* were first commissioned and paid for in 1826 by John Linnell, when 215 proof sets and 100 sets "on drawing paper" were issued. According to Linnell's son, the plates were then put away for the best part of fifty years, before 100 fresh prints were struck; "my father considered the plates at the last [1874] were as good as they ever were, for the work being cut by a graver, and not etched, it is durable - and is not worn by the printing as is the case with an etching" (Bentley p.523).



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BLAKE AND PALMER

ELLIS (E.J) and W.B. YEATS. *The Works of William Blake*, 3 vol., *publisher's cloth covers bound in, half morocco, dry and rubbed*, B. Quaritch, 1893--GAY (J.) *Fables*, 2 vol., *second issue, engraved title-pages, 67 engraved plates only (of 68), untrimmed in original boards, rebacked*, J. Stockdale, 1793--KEYNES (G.) *A Bibliography of William Blake, limited edition of 250 copies*, New York, Grolier Club, 1921; *Pencil Drawings of William Blake, one of 1,550 copies*, 1927; [-Second Series], *one of 1,440 copies*, 1956; idem, another copy; *The Note-Book of William Blake, one of 650 copies*, 1935, Nonesuch Press; *A Study of the Illuminated Books*, New York, Orion Press, 1964; *The Separate Plates, one of 500 copies*, Dublin, E. Walker, 1956; *Blake Studies, dust-jacket*, R. Hart-Davis, 1949--BLAKE (W.) *The Book of Thiel, one of 380 copies*, 1965; *There is No Natural Religion*, 2 vol., *one of 540 copies*, 1971--PALMER (S.) *Sketchbook 1824*, 2 vol., *one of 510 copies*, 1962, Trianon Press--PALMER (A.H.) *The Life and Letters of Samuel Palmer, one of 130 copies on large paper with original etching of 'The Willow'*, Seeley, 1892, *publishers' bindings unless otherwise mentioned*; and 15 others on Blake and Palmer, 8vo and 4to (34)

£1,000 - 2,000

€1,200 - 2,300

241 •

BYRON (GEORGE GORDON NOEL)

Hebrew Melodies, FIRST EDITION, FIRST ISSUE, *with advertisement listing titles by Samuel Rogers ("Jacqueline") and Thomas Campbell ("Selected Beauties of English Poetry")*, half-title, inserted after advertisement leaf are half-titles and titles to be used in binding the pamphlet editions of Byron's poems in 2 volumes, and an additional 4-page publisher's advertisement (dated June 1815, not recorded by Wise) at end, uncut in original grey wrappers (rebacked, light soiling), preserved in gilt-lettered cloth solander box [Randolph 50; Wise I, pp.103-104], 8vo, John Murray, 1815

£2,000 - 4,000

€2,300 - 4,600

Provenance

Abel E. Berland, bookplate; his sale, Christie's New York, 8 October 2001, lot 18.

242 •

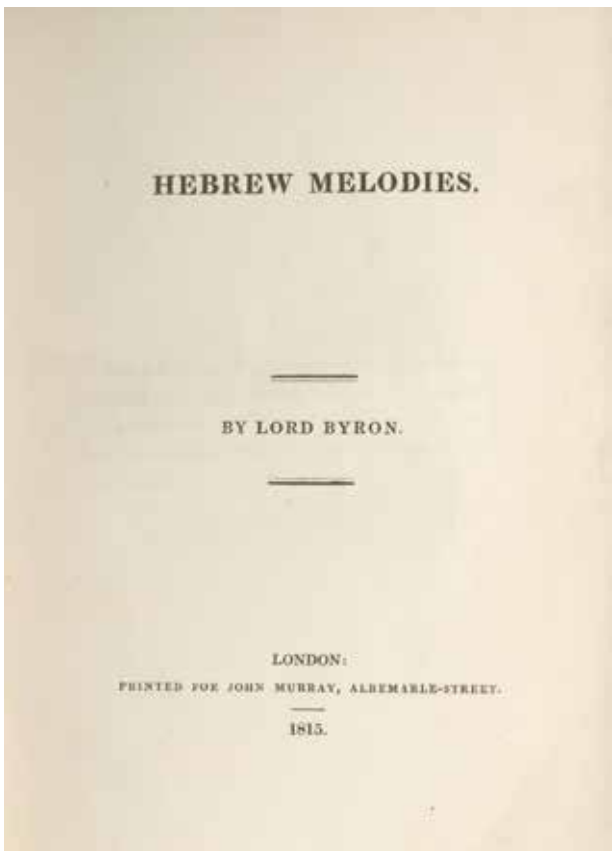
CALVERT (EDWARD)

[CALVERT (SAMUEL)] *A Memoir of Edward Calvert Artist by His Third Son. Illustrated with Reproductions of His Own Paintings and Sketches*, FIRST EDITION, NUMBER 32 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 and toning, one or two plates working loose, publisher's buckram gilt with ticket of "Leighton Son and Hodges" inside lower cover, t.e.g., folio (370 x 270mm.), Sampson Low, 1893

£4,000 - 6,000

€4,600 - 6,900

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), and includes ten early Calvert illustrations printed from the original woodblocks.



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243 •

CARY (JOHN)

An Essay on the State of England, in Relation to its Trade, its Poor, and its Taxes, for Carrying on the Present War against France, FIRST EDITION, half-title, without final blank, later mottled calf, rebacked [ESTC R1249; Kress 1870; Goldsmiths 3074; Sabin 11200], 8vo, Bristol, Printed by W. Bonny, for the Author, 1695

£800 - 1,200

€930 - 1,400

Bristol Merchant John Cary “made his national reputation through his *Essay on the State of England*..... He also regarded manufacturing as an important source of England’s economic development, and his *Essay*... dwells on improvements made to industrial organization and management in the production of iron, brass, and glassware. Cary wanted manufacturers freed from burdensome excises; he advocated simplifying customs duties... These proposals were intended to stimulate legitimate trade and, hence, the nation’s wealth. Cary was a protectionist who had no truck with free trade proposals by Tories” (ONDB). It was the first work produced by William Bonny at his printing press in Bristol.

Provenance

Richard Widmer, eighteenth century inscription; Leonard Minkes (and by descent to current owner), inscription on blank verso of half-title.

244 •

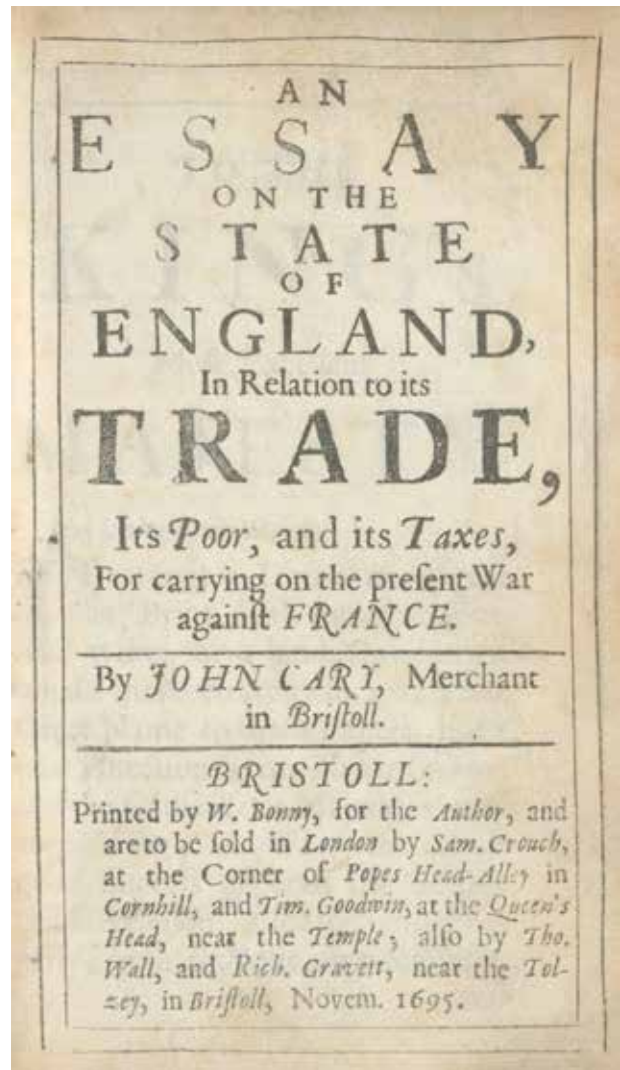
CIVIL WAR

Sesquiseculum Anglicanum oder Kurtze jedoch gründliche Erzählung, was sich in Engeland von der Regierung Heinrici des Achten, biß auff die jüngst vorgenommene Enthäuptung Caroli des Ersten ... zugetragen, 2 parts in 1 vol., folding engraved plate of the execution of Charles I, 5 engraved portraits, ‘Genealogia’ leaf at end, rather browned throughout, some old ink underscoring and marginal marks, 2 very small holes to folding plate, nineteenth century green half morocco, spine gilt, 4to (188 x 155mm.), Leipzig, Timotheus Ritzsche, 1649

£800 - 1,200

€930 - 1,400

Extremely scarce German work on the English Civil War and its religious and royal origins. The only copy of listed in auction records was lacking the execution plate. The portraits, one signed by Johann Reinholdt Schildknecht, are of Cromwell, Thomas Wentworth, Thomas Fairfax, William Laud and Charles I. See illustration overleaf.



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COWPER (WILLIAM)

Autograph letter signed (“Wm Cowper”), to William Hayley (“my dearest brother!”), confessing that his melancholia has crippled him as a letter-writer (“...I began a letter to you yesterday, my dearest brother! and proceeded through two sides of the sheet, but so much of my nervous fever found its way into it, that, looking it over this morning, I determine not to send it. I have risen, though not in good spirits, yet in better than I generally do of late, and therefore will not address you in the melancholy tone that belongs to my worst feelings...”); thanking him nevertheless for his concern (“... Your wishes to disperse my melancholy would, I am sure, prevail, did that event depend on the warmth and sincerity with which you frame them, but it has baffled both wishes and prayers, and those the most fervent that could be made, so many years, that the case seems hopeless...”); looking forward to the receipt of Romney’s portrait (“...I began to be restless about your pourtrait, and to [sic] say, How long shall I have to wait for it? I wish’d it here for many reasons; not only because the sight of it will be a comfort to me as you very justly suppose, for I not only love but am proud of you as of a conquest made in my old age, but am impatient also ‘till I see your amiable physiognomy supersede the odious representation of mine... Johnny goes to town on Monday, and purposes to call on Romney... The name of a man whom I esteem as I do Romney, ought not to be unmusical in my ears, but his name will be so, ‘till I shall have paid him a debt justly due to him, by doing such poetical honours to it as I intend. Heaven knows when that intention will be executed, for the Muse is still as obdurate and as coy as ever...”); and hoping that “when my Mary, like your little Tom, shall cease to be an invalid, I may recover a power, at least, to do something”; integral address panel, seal and post-marks, 4 pages, traces of mounting on blank section above the address, some light browning and minor wear at edges, but overall in attractive condition, 4to, Weston [Underwood], 13 October 1792

£2,000 - 4,000
 €2,300 - 4,600

‘MY MELANCHOLY... HAS BAFFLED BOTH WISHES AND PRAYERS... THE MUSE IS STILL AS OBDURATE AND AS COY AS EVER’ – William Cowper struggles through his depression to write a letter to his friend Hayley, whose portrait by Romney he looks forward to receiving. The two had been in correspondence since the previous March after Hayley had been commissioned to write a life of Milton, only to discover that Cowper had already been commissioned to write one by a rival publisher. Hayley visited Cowper at Weston in May and did much to cheer his host, treating Mary Unwin to electric therapy. That August – not having stirred from home for a quarter of a century – Cowper and Mary visited Hayley at Eartham; our letter being written after Cowper’s return.

Included in the lot are two of Hayley’s autograph letters to Cowper, dated 8 and 11 October, to which our letter is the reply (these are partly laid-down and have been split into sections). In them, Hayley discusses Milton and the Romney portrait, and attempts as always to assuage his friend’s melancholy (“...The Account of yr tendency to dejection of spirit grieves me not a little; but you know I am apt to form sanguine Hopes ever on gloomy subjects: & I cherish an affectionate Hope of contributing not a little towards the defeat & Flight of this invading demon of melancholy, by dispatching to you the Picture you wish’d to place over yr chimney...”).

Cowper’s letter has the distinction of being published by Hayley himself, in what is now the best-known of his works, *The Life, and Posthumous Writings, of William Cowper* (1803–4). Hayley, however, omits the last part of the letter, in which Cowper refers to Milton as “that Literary Cossack”, this being restored in Thomas Wright’s edition of 1904.

CROMWELL (OLIVER)

Letter signed, as Lord Protector ("Oliver P"), to the Commissioners for Securing the Peace of the Commonwealth for the County of Somerset, ordering them to discontinue the Decimation Tax; the letter opening: "Gentlemen,/ You having been authorized and empowered by orders and Instructions from Us and our Counsell, to asseesse and leavy upon the late Kings party, a Tenth of their real and personall Estates, towards the defraying the extraordinary charges of the Commonwealth, and to doe some other things upon the grounds expressed in our Declaration exhibited in that behalfe, Wee have thought fit, to let you know, That these proceedings having been only in a tyme of necessity, and when the Nation was in an unsettled condition, cannot bee now longer continued without consent of parliament, And therefore wee iudge it necessary That You desist from any further acting upon the said orders & Instructions, untill other directions shalbe given therein by Us, and the Parlam.t, who before their recess had it in their Consideration by what meanes to provide for the further securing the Nation against the said party, and Wee doubt not, upon their retorne will doe something effectuall therein"; meanwhile congratulating them on their vigilance and care ("...Wee cannot omitt to take notice of the zeale and faithfulness to the Common Cause which You have shewed in that tyme of emment danger by acting soe cherefully, and w.th soe great diligence upon the said orders & Instructions... Wee shall always have a gratefull remembrance and looke upon You as those who have a truelove to the good of their Country..."); ending: "as for these Forces w.ch were raised for the comon safety and carrying on soe good a worke, Wee doe hold our selfe obliged not only to take Care for the payment of their arreares, but to provide for their future security", he concludes by bidding them "heartily farewell" and subscribes himself their "very affectionate Friend"; with integral leaf addressed to "The Commissioners for securing/ the peace of the Commonwealth/ County of Somerset" with papered armorial seal of the Lord Protector, 1 page, dust-staining and other minor wear, especially at fold and edges, paper-losses to address leaf (detached), but nevertheless overall in sound and attractive condition, folio, Whitehall, 28 July 1657

£6,000 - 8,000
£6,900 - 9,300

CROMWELL REVOKES THE DECIMATION TAX 'UPON THE LATE KINGS PARTY', AND BRINGS THE MILITARY RULE OF THE MAJOR GENERALS TO AN END – this is one of the most important letters of state by Cromwell to have been offered for sale. It is recorded by Abbott, who points out that copies were presumably sent to other counties (although none survive), but Abbott's summary of our letter is taken from an auction catalogue which reverses its meaning: 'To the Commissioners for securing the peace of the Commonwealth in the County of Somerset/ (Substance only)/ To assess and levy upon the late King's party a tenth of their real and personal estate./ Whitehall, July 28, 1657./ Oliver P.' (Writings and Speeches of Oliver Cromwell, iv, 1947, pp. 587-8; Sotheby's, libraries of E.W. Hope Johnstone and others, 6-7 July 1931, lot 149). The rediscovery of this, the original, could therefore be said, in something of a literal sense, to rewrite history.

The rule of the Major-Generals was introduced in the autumn of 1655 following the royalist rising under Colonel Penruddock in the west of England. Nineteen Major-Generals and Deputy Major-Generals were appointed to administer ten regional associations: 'In the wake of Penruddock's rising the major-generals' primary task was to provide security against future unrest. To this end they were given wide powers to disarm Roman Catholics and to prevent meetings of disaffected gentry at horse races and other gatherings; and they commanded newly raised militia units paid for by a "decimation" tax levied from the estates of local royalists. They were also given the job of imposing "godly" rule across the country, upholding law and order, and punishing drunkenness, blasphemy, and other moral failings... The religious zeal of the major-generals, coupled with their attempt to impose godly rule on England and Wales, has given them a lasting reputation as pofaced puritans and killjoys, and this reputation has attached itself to the Cromwellian regime as a whole' (Patrick Little, 'Major-Generals', ODNB).



Each county within an association maintained its nominally civilian administration, in the form of Commissioners for Securing the Peace of the Commonwealth, it being their responsibility – as our letter makes plain – to raise the Decimation Tax and maintain the mounted militia upon which the rule of the Major-Generals depended. Somerset had to maintain two troops of militia and fell within the purlieu of Cromwell's brother-in-law John Desborough, or Disbrowe, who was in command of the south-west of England (Gloucestershire, Wiltshire, Somerset, Dorset, Devon, and Cornwall). It seems however that the Somerset Commissioners may not have been entirely typical: 'At the beginning of 1656, William Orum, a steward to the marquis of Hertford, claimed in a letter to a friend that the Somerset commissioners were keen to "act mildly" towards their royalist neighbours and were accepting without question drastic underestimates of the value of their estates. In the absence of corroborating evidence, it is impossible to know whether or not this was true; but if it was, it certainly did not reflect the situation in other parts of the country, where many of their counterparts were anxious to maximise the yield from the tax and, as one of Sir Edward Nicholas's informants puts it, were "very severe in exacting the tenths"... In Essex the commissioners even decimated their major-general's elder brother, Robert Haynes' (Christopher Durston, Cromwell's Major-Generals: Godly Government During the English Revolution, 2001, p. 105).

However by the time Cromwell wrote our letter, the experiment had already been abandoned. Our letter closes the door on the ill-fated enterprise. John Desborough – no less – had introduced the Militia Bill into Parliament which would have perpetuated the Decimation Tax on 29 January 1657. It was roundly defeated, very probably with Cromwell's connivance, by a vote of 124 to 88. And having refused the kingship, Cromwell was reinstated as Lord Protector that June under the terms of the amended Humble Petition and Advice.

hundreds of these unfortunate creatures
with religious mysteries that young peo-
ple with the best advantages, can but
imperfectly understand. I heard a lady
visitor the night ^{last} among you propounding
questions in reference to the Lamb of God
which I most unquestionably would not
suffer any one to put my children: re-
collecting the ~~immense~~ ^{immense} absurdities that
were suggested to my own childhood by
the like injudicious catechizing.

I return to town on Monday the
second of next month. If you write to
me before then, please to address your
letter here. If after that date, my
house in town.

With a cordial sympathy in your
Great and Christian Labour, I am Dear Sir
Faithful yours
Charles Dickens

W. Starey

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DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens"), to Samuel Robert Starey, Secretary of the Field Lane Ragged School, written after his first visit to the school ("...Allow me to ask you a few questions in reference to that most noble undertaking in which you are engaged – with a view, I need scarcely say, to its advancement and extended usefulness..."), discussing in detail help that he may be able to offer in providing facilities where the boys might wash themselves, but asking in return for any funds he might be able to procure that Starey keep a stringent eye on the religious impulses of those visiting the school ("...Would you see any objection to expressly limiting Visitors... to confining their questions and instructions, as a point of honor, to the broad truths taught in the School... I set great store by this question, because it seems to me of vital importance that no persons, however well intentioned, should perplex the minds of these unfortunate creatures with religious Mysteries... I heard a lady visitor, the night I was among you, propounding questions in reference to 'the Lamb of God' which I most unquestionably would not suffer any one to put to my children: recollecting the immense absurdities that were suggested to my own childhood by the like injudicious catechizing..."); ending the letter with an expression of his "cordial sympathy in your Great and Christian Labour!", 4 pages, paginated on rectos by recipient, sheets separated, browning and some brittleness overall, 8vo, Broadstairs, Kent, 24 September 1843

£3,000 - 4,000
£3,500 - 4,600

'THAT MOST NOBLE UNDERTAKING IN WHICH YOU ARE ENGAGED' – DICKENS VISITS THE RAGGED SCHOOL THAT INSPIRED HIM TO WRITE A CHRISTMAS CAROL.

Dickens was, as Michael Slater puts it, 'a man with a highly active social conscience, and mindful always of that desperate time in his own childhood when he "lounged about the streets, insufficiently and unsatisfactorily fed"' (ODNB). In the course of his wanderings through the slums of London, he had come upon the Field Lane Ragged School in the area then known as Saffron Hill: 'In the unsavoury neighbourhood of Field Lane, Holborn, subjected to raids from young hoodlums who pelted the teachers with filth and smashed their furniture, one of the schools was under the guidance of a lawyer's clerk named Samuel Starey. He had appealed to Miss Coutts for support, and in response to her request Dickens had arranged to visit the school' (Edgar Johnson, *Charles Dickens: His Tragedy and Triumph*, 1977 edition, pp.254-5); writing to her 'I blush to quote Oliver Twist for an authority, but it stands on that ground, and is precisely such a place as the Jew lived in' (Pilgrim Edition, 16 September 1843).

Following his visit, 'Dickens immediately busied himself with plans for improving the institution. He asked Starey [in our letter] to find out how much it would cost to install a large trough or sink, with a good supply of running water, soap, and towels... For the *Edinburgh Review*, Dickens offered to write a description of the Ragged Schools... but confusions arose about the delivery date of the article. By the time they were straightened out Dickens was too busy in other work to write it... The undertaking that diverted Dickens from writing on the Ragged School was a tale that came to be called *A Christmas Carol* (Johnson, pp.255-6): 'It was out of this vision of the world that Dickens now found his new subject; his imagination was seized by the conditions of a ragged school in Saffron Hill and within a few weeks he had created *A Christmas Carol*, the wonderful story of redemption in which appear the two children, Ignorance and Want, infants who are "wretched, abject, frightful, hideous, miserable". This was the book he had been wanting to write all along; and so this powerful Christmas tale, which has achieved a kind of immortality, was born out of the very conditions of the time' (Peter Ackroyd, *Dickens*, 1990, p.407).

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'Ignorance and Want', illustration by John Leech, in *A Christmas Carol*

His visit to Starey and his school can be dated to ten days earlier, 14 September 1843. Our letter is printed in the Pilgrim Edition and in the *The Selected Letters*, taken from that edition, edited by Jenny Hartley (2012). A letter by Starey to Dickens of 18 October, in reply to one of the day before, is in the Morgan Library & Museum (MA 1352.672).

This letter is sold in aid of Livability, a charity helping the disabled in the community, which was formed in 2007 by the merger of the Shaftesbury Society and the John Grooms Association. It comes to the charity from the collection of the Ragged School Union (later the Shaftesbury Society), founded by Samuel Starey and his colleagues in April 1844 (see note to the following lot).

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DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens"), to Samuel Robert Starey, Secretary of the Field Lane Ragged School, seeking further information on his Ragged School: "Will you have the goodness to run over in your mind, and to note down for me as briefly as you please, any little facts or details connected with the ragged school, which you think it could benefit the design to have publicly known?"; specifying that "The kind of thing I wish to know is – your average number of scholars – whether it increases or falls off – whether any boys are pretty constant in their attendance – whether after absenting themselves, they return again – whether the ignorance of their parents be one of your rocks ahead – and the like" and assuring him that "In short, I think I can turn any result of your experience and observation of these unfortunate creatures, to the account you would desire", 3 pages, paginated on rectos by recipient, sheets separated, small stain, browning and some brittleness overall, 8vo, Devonshire Terrace, 1 February 1844

£1,000 - 1,500
€1,200 - 1,700

'I CAN TURN ANY RESULT OF YOUR EXPERIENCE AND OBSERVATION OF THESE UNFORTUNATE CREATURES, TO THE ACCOUNT YOU WOULD DESIRE' – Dickens acts as spokesman for the Ragged Schools.

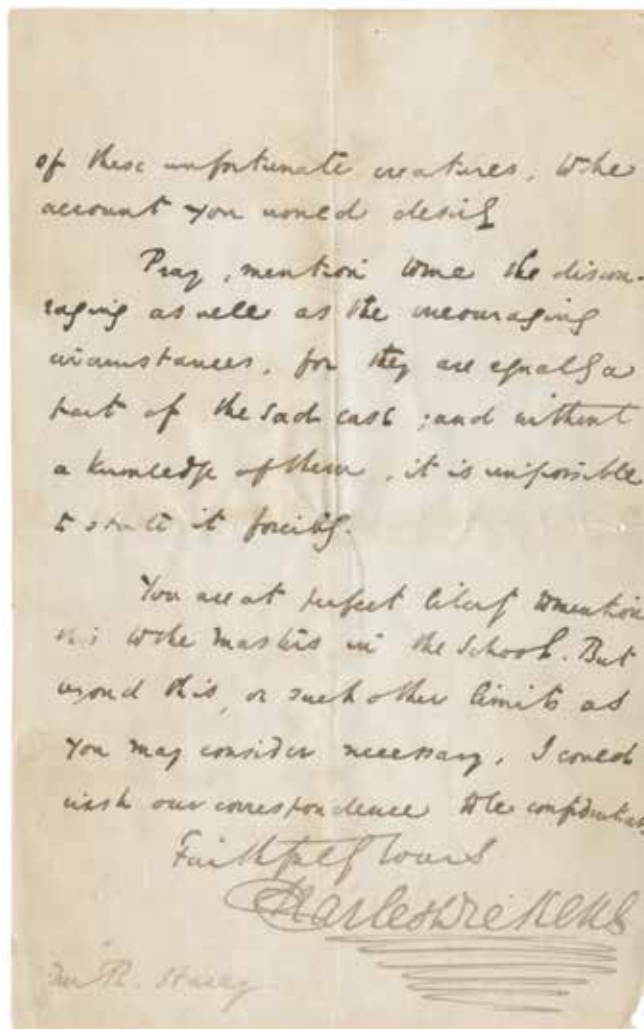
On 11 April, Samuel Starey, with three others (a woollen-draper, a dealer in second-hand tools and a city missionary) held the inaugural meeting of what was to become the Ragged Schools Union, at which they decided upon having a public meeting in order to determine local interest and research feasibility. Like the previous lot, this letter is published in the Pilgrim Edition and is sold to benefit Livability.

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DICKENS (CHARLES)

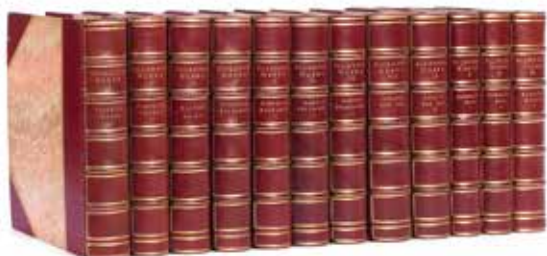
Autograph letter signed ("Charles Dickens"), to Captain [Frederic] Brine, thanking him for his kind and hospitable letter ("... Unfortunately, the fatigues of my hurried tour are so great, and its work so hard, that I find all social pleasures to be incompatible with them, and am forced to forego all engagements and invitations..."), assuring him nevertheless that he is "not the less sensible for your cordial remembrance" for which he renders hearty thanks, 2 pages, in blue ink, contemporary docket, some light dust-staining, 8vo, Adelphi Hotel, Liverpool, 20 August 1858

£800 - 1,200
€930 - 1,400



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'THE FATIGUES OF MY HURRIED TOUR' – Dickens during the first season of professional reading tours, begun that spring in London. He appeared at the Philharmonic Hall, Liverpool for four nights between 18 and 21 August, on the twentieth giving his recitation of 'The Poor Traveller', 'The Boots at the Hollytree Inn' and 'Mrs Gamp'; the success of which prompted him to write to Forster that night: 'They turned away hundreds, sold all the books, rolled on the ground of my room knee-deep in cheques and made a perfect pantomime of the whole thing'.



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DICKENS (CHARLES)

The Tale of Two Cities, FIRST EDITION IN BOOK FORM, FIRST ISSUE, with p.213 misnumbered 113, 16 engraved plates (including additional title and frontispiece) by Hablot K. Browne, without the advertisements, one plate with tear touching image repaired and caption shaved, contemporary black half calf, rebacked retaining most of original spine and gilt morocco lettering label [Smith I.13; Eckel, pp.86-90], 8vo, Chapman and Hall, 1859

£600 - 800
€690 - 930

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DICKENS (CHARLES)

Two autograph envelopes, both signed ("Charles Dickens") in the lower left-hand corner, one to his wife ("Mrs Charles Dickens./ Devonshire Terrace"), hand-delivered and unstamped, the other to his son Edmund ("Edmund Dickens Esquire/ 9 St James Gardens/ Haverstock Hill/ N.W."), stamped and postmarked, the first with crease at left-hand edge, some dust-staining, the second with a small opening tear affecting postmark, both oblong 16mo, the latter postmarked, London, 15 January 1870

£600 - 800
€690 - 930

'MRS CHARLES DICKENS' – an envelope addressed by Dickens to his wife at No. 1 Devonshire Terrace, where the family lived between 1839 and 1851. Edmund, addressee of the second, was son of Dickens's younger brother Alfred Lamert, who worked as a railway engineer (and was the only one of his brothers to make a satisfactory career for himself). When Alfred died of pleurisy in 1860, Charles took his widow and family under his wing; Edmund travelling in the second of the family coaches at his uncle's Abbey funeral, alongside Georgina Hogarth. No letter to Edmund of this date is recorded in the Pilgrim Edition.

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DICKENS (CHARLES)

The Works, 34 vol., "Gadshill Edition", engraved plates, tissue guards, red half morocco gilt, by Maclehose of Glasgow, t.e.g., FINE SET, 8vo, Chapman and Hall, 1897

£1,500 - 2,500
€1,700 - 2,900

253 •

DODGSON (CHARLES LUTWIDGE) 'LEWIS CARROLL'

Alice's Adventures in Wonderland... With Forty-Two Illustrations by John Tenniel, SECOND (FIRST PUBLISHED) EDITION, first issue with page 30 correctly numbered and the inverted 'S' in the last line of the Contents page, half-title (short tear without loss), frontispiece and numerous illustrations by Dalziel after Tenniel, pictorial red cloth gilt in close imitation of the original binding, covers with gilt-stamped medallion vignettes of Alice holding a pig (front) and the Cheshire Cat (rear) within triple gilt ruled borders, gilt lettered spine, g.e., pale blue endpapers with Burn's binder's ticket at rear, preserved in red cloth chemise and morocco-backed slipcase with gilt lettered spine, FINE COPY, 8vo, Macmillan & Co., 1866

£2,000 - 4,000
€2,300 - 4,600

Provenance

Alfred G. Balfour, faded inscription on title.

difficulties. I sent her some money, but have not heard from her since.

"Alice's Adventures" at the Polytechnic is fairly done, I think - You would find it worth while taking your children to it, I think.

Yours ever truly
CL Dodgson

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Winifred E. Stevens
from the Author

May 21/87

ALICE'S ADVENTURES
UNDER GROUND.

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DODGSON (CHARLES LUTWIDGE)

Autograph letter signed ("CL Dodgson"), to [Tom] Taylor ("My dear Taylor"), recommending the latest staging of *Alice in Wonderland* ("... 'Alice's Adventures' at the Polytechnic is fairly done, I think - You would find it worth while taking your children to it, I think...") and enquiring after a child actress and her mother ("... Do you happen to know what became of that Mrs Cookson & child (stage names 'Miss Logan' and 'Katie Logan') about whom I wrote to you Aug. 16. 1875?... They... were in great pecuniary difficulties. I sent her some money, but have not heard from her since..."); in a postscript he asks whether *Queen Mary* is a success, 3 pages, traces of mounting overleaf and docketed by Dawson William Turner, 8vo, Christ Church, Oxford, 11 May 1876

£2,000 - 3,000
€2,300 - 3,500

"'ALICE'S ADVENTURES' AT THE POLYTECHNIC IS FAIRLY DONE, I THINK' - Lewis Carroll on the latest staging of *Alice*, a slide-show spectacular mounted that Easter season at the Royal Polytechnic Institution, London.

The present letter appears to be unrecorded. It comes from the collection formed by Dawson William Turner, which includes other letters addressed to Tom Taylor, the well-known playwright and editor of *Punch*. (It had been Taylor who supplied Dodgson with a letter of introduction to the *Punch* artist John Tenniel when he was casting about for an illustrator for *Alice*.)

Dodgson's diaries contain several references to Katie and her mother and his efforts to alleviate their poverty: he considered her acting in *Goody Two Shoes* 'quite extraordinary' (*Lewis Carroll's Diaries*, edited by Edward Wakeling, vi, 2001, p.250).

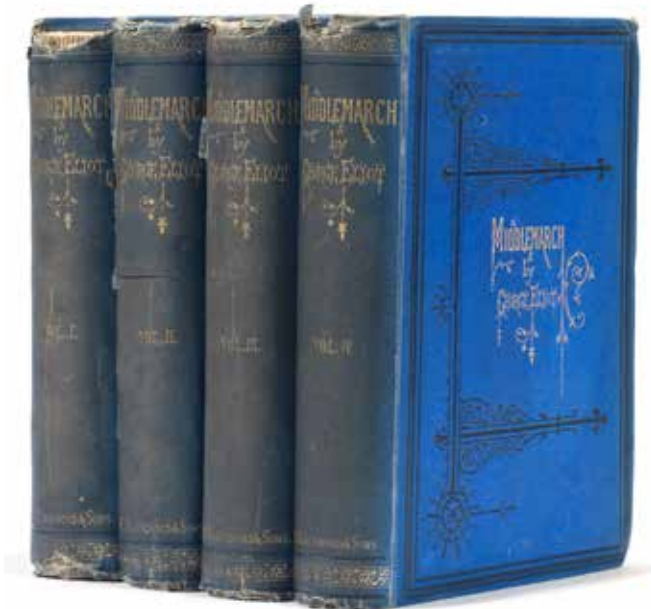
Queen Mary, by Dodgson's occasional host and reluctant photographic subject Alfred Tennyson, had opened at the Lyceum Theatre on 18 April with the customary celebrity audience in attendance, Taylor among their number. Irving gave a bravura performance, but the play was not a great success.

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DODGSON (CHARLES LUTWIDGE) "LEWIS CARROLL"

Alice's Adventures Under Ground, Being a Facsimile of the Original MS. Book Afterwards Developed Into "Alice's Adventures in Wonderland", FIRST EDITION, AUTHOR'S PRESENTATION COPY, inscribed "Winifred E. Stevens from the Author, May 21./87" in purple ink on the half-title, illustrations by the author, half-title loose and opening gatherings shaken, publisher's red cloth gilt, upper joint partly split, upper joint cracked [Williams, Madan and Green 194], 8vo, Macmillan, 1886; AUTOGRAPH LETTER SIGNED ("sincerely yours C.L. Dodgson") to "Mrs [Ethel] Stevens", apologising that he was too poorly ("... My head has been a good dealer worse...") to accept visitors, "not even Enid! Love to her (also to Winnie if not too old to accept it!)", one page, in black ink, 8vo, "Ch.[rist] Ch.[urch] Mar. 9/[18]91", pasted inside upper cover of a 1927 edition of "Alice's Adventures in Wonderland", with a note of provenance in the hand of a descendant of Mrs. Stevens next to the letter--STEVENS (ENID) Manuscript memoir of her childhood, including recollections of her first meeting, subsequent relationship and feelings for Charles Dodgson, approximately 80 pages, written in pencil (mostly, an "addenda" in ink) on lined paper (recto only), sheets of slightly varying size, loose with old label "E.G.S. Autobiography", 4to, [undated, but c.1942]; and 3 others by Dodgson, including a copy of *Alice's Adventures* ("Thirty-fifth Thousand", 1872"), with the ownership inscription of "Miss Maud Stevens, Xmas/[18]72" and "Given to Winifred - 1879" on half-title (6)

£2,000 - 4,000
€2,300 - 4,600



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"I was inclined to think that I was too old to sit on people's knees any more - but this knee was different from other, it had a rightness..." - Enid Stevens (1882-1960), "one of Dodgson's last great Oxford child-friends" (Edward Wakeling, *Lewis Carroll: The Man and his Circle*, 2015) reminisces about her first meeting with the author in a newly discovered manuscript memoir. Dodgson's fondness for Enid led to him dedicating *Sylvia and Bruno Concluded* to her, and her affection for him was obvious from her reaction to the news of his death, "It was, for me, the most devastating blow. Mama had never appreciated him, nor realised in the least what his friendship had meant to me..."; and some forty years later she records "I am still resentful" about her mother's lack of understanding, that she had not been allowed to stay with him at the seaside due to "Victorian prudery", and that "Mama did not think it was 'nice' for a little girl to go away alone with an old man!". Dodgson had met the Stevens family, whilst giving logic lessons to Enid's elder sister Winifred (1872-1958) at Oxford High School for Girls. As with Enid, Winifred was the recipient of friendship and gifts from Dodgson (as the inscribed copy of *Alice's Adventures* in this lot testifies), but it was Enid that he was most devoted, the relationships suggested in the letter to the girls' mother, "... I do not feel 'up' to visitors - not even Enid! Love to her (also to Winnie if not too old to accept it!)"

Provenance

Enid, Winifred and Ethel Stevens; by descent to the present owner.

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ELIOT (GEORGE)

Middlemarch: a Study of Provincial Life, 4 vol., first edition in book form, half-titles, foxing at ends, vol. 1 lacks front free endpaper, publisher's blue cloth gilt, leaned and rubbed, spine edges worn with loss to volume 1, spine of volume 2 with horizontal slit, 8vo, William Blackwood, 1871-1872

£1,000 - 2,000
€1,200 - 2,300

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ELIZABETH I

Initial letter portrait, showing the Queen enthroned with orb and sceptre, with historiated first line incorporating the Tudor rose, drawn in pen-and-ink, on what appears to be an exemplification of common recovery pertaining to the Manor of Cheppeley, or Clopton, by Chipley Abbey, Poslingford, Suffolk, held by William Clopton of Long Melford and by Francis and his wife Elizabeth Clopton of Long Melford, Suffolk, subscribed in the name of Thomas Meade, Francis Wyndham and William Periam, Justices of the Common Pleas; collection stamp on verso of Erik Borje Israelson (1881-1931), Swedish manuscript collector and bookseller, on one sheet of vellum, Great Seal and associated tab lacking, some slight marking but overall in unusually fine, fresh and attractive condition, c.320 x 615mm., Westminster, 31 May [1583]

£800 - 1,200
€930 - 1,400

An unusually attractive initial letter portrait of Queen Elizabeth. The Copleys of Kentwell Hall were one of the most prominent families of Long Melford; John Clopton, a supporter of the Lancastrian cause during the Wars of the Roses, being largely responsible for the reconstruction of the Church of the Holy Trinity, where family memorials are to be found in the Clopton Chapel, the Clopton Chantry Chapel and the Lady Chapel (which houses John's tomb). Chipley Abbey was a small priory of the Austin canons, a mile from the hamlet of Poslingford; where earlier members of the family were buried. By the mid fifteenth century it was already in ruins.

EVELYN (JOHN)

Autograph letter signed ("J Evelyn"), to his wife ("My Deare"), subscribing himself "Deare, Deare, Yr most affectionate Husband & humble servant", opening: "I am just now arriv'd from Hampton-Court, where his Majestie gave me so kind a reception as I could not have desired a more gracious: The Duke of Albemarle presenting me to the King, he ran to me, & giving me his hand to Kisse, told me he was heartily glad he had me Safe; & twice, using this expression, as I am an honest man, I have been in care for you; I have pitied you; I have been I tell you realy troubled for that employment; I am much beholden to you for your good Service:- Upon which I reply'd, that for ther danger I did not consider it, so the performance of my duty might answer his Majesties gracious opinion of me; He told me, he was highly satisfied, & that I had exceedingly oblig'd him: I use his Majesties very ex[pressions] as neere as I can recall them: after this I had the honor to entertaine him quite alone concerning severall particulars relating to my service for neere 3 quarters of an hour, & after that twice more in privat dissimising me with a Command to waite on him on Thursday at Whitehall, where I find I shall receive orders for my grand Project of an Infirmary to be built at Chatham, & divers other affairs, that I am like to be engag'd in: After this the Duke of Yorke came to me of his owne accord; & gave me likewise his hand to Kisse, with many most obliging expressions for the good Service I had don him & the King, then came my Lord: Arlington, Sir William Coventry, & a full Crowd of other Greate Persons to salute me; but none with more ceremony, compliment & wonderful expressions of Kindnesse, than my Lord of St Albans who is wont (you know) to over looke all the World: Thus I passd from one, to another, halfe pull'd to pieces for joy, & at last I came away, a Squire as pure as ever I went. To my no small contentment, though I was once or twice affraid of making you a Lady; but (thank God) I got dextrously off"; integral address leaf ("For Mrs Evelyn, at/ Geo: Evelyns Esqr his house in [paraph] Wotton"), contemporary or early dockets ("From J. E. the 29 Jan 65/ [in different hand] to Mrs Evelyn/ his reception by the K. & Duke of York at Hampton Court./ Escaped being Knighted"); fine impression in red wax of a signet-seal showing [?] Pomona standing by a fruit-laden tree with a basket in her right hand, 2 pages plus integral address-leaf, with small seal-tear, some damp and other staining, especially to integral leaf, professionally restored and overall in attractive condition, folio, Sayes Court [Deptford], 29 January 1665/66

£4,000 - 6,000
£4,600 - 6,900

'THUS I PASSD FROM ONE, TO ANOTHER, HALFE PULL'D TO PIECES FOR JOY' - JOHN EVELYN IS PRAISED BY CHARLES II FOR HIS CONDUCT DURING THE GREAT PLAGUE: THE ORIGINAL OF A FAMOUS PASSAGE IN EVELYN'S DIARY, written from plague-ridden Deptford to Mary Evelyn, who with their family had taken refuge at the family seat in Surrey.

Evelyn's diary was, unlike that of his friend and contemporary Samuel Pepys, written up long after the event, this particular section dating from some time after December 1680 (see E.E. de Beer's Introduction to *Diary of John Evelyn*, i, 1955; the manuscript is now British Library Add 78323). De Beer observes that, in writing up his diary for this period, Evelyn drew on scattered notes as well as jottings made in almanacs. The entry for 29 January 1665/66 however clearly draws on our letter, in both its narrative and in several turns of phrase (our letter, being to his wife, would of course have been available for him to draw upon): 'I went to waite on his Majestie (now returned from Oxford to Hampton Court) where the Duke of Albemarle presenting me to him, he ran towards me, & in most gracious manner gave me his hand to kisse, with many thanks for my Care, & faithfullnesse in his service, in a time of such greate danger, when every body fled their Employments; he told me he was much oblig'd to me, & said he was several times concern'd for me, & the peril I under-went, & did receive my service most acceptably:



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Though in truth I did what was my duty, & ô that I had perform'd it as I ought: After this his Majestie was pleas'd to talke with me alone nere an houre, of severall particulars of my Employment, & ordred me to attend him againe on the thursday at White-hall: Then the Duke came towards me & embrac'd me with much kindnesse, & told me if he had thought my danger would have ben so greate, he would not have suffered his Majestie to employ me in that Station: then came to salute me my L. of St. Albans, L. Arlington, Sir William Coventrie & severall greate persons, after which I got home, not being very well in health' (Guy de la Bédoyère, *The Diary of John Evelyn*, 1995). De Beer himself notes of this diary entry that 'Evelyn gives a similar, and in some ways better, account of this visit to court in a letter to Mrs. Evelyn written this day' (*Diary*, iii, p.428, fn.6); although does not specify it as being the source.

Not only does Evelyn's retrospect version omit matter of value to the historian, notably his reference to his proposed hospital for seamen at Chatham, a project that he worked on with Pepys and that was to come to fruition with the royal hospitals at Chelsea and Greenwich – something that of itself makes this a letter of note – but it also omits mention of the fact that he escaped being knighted (a salient feature of the letter, according to the docket: "To Mr[s] Evelyn/ his reception by the K. & Duke of York at Hampton Court./ Escaped being Knighted"). Furthermore, the diary version is far flatter: gone is his breathless exclamation that, so bowled over is he by having hobnobbed with royalty and the great of the land, he "passd from one, to another, halfe pull'd to pieces for joy". (It is as if Evelyn could write for his wife in these terms, but not posterity.)

Another passage that does not make its way into the diary is of particular interest today, namely his reference to the recently-established Royal Society: "We are meeting afresh at Gressham College & have had purchasd for us, since these days of separation, the fullest, & certainly noblest collection of naturall raritys of all kinds that is this day in Europ to be scene: Tell Mr Bohun [his son's tutor], The Royall Society is not at an end yet, florit, floreat" (a subject which crops again in the diary for 1 April). Another reference is of note, namely his request that she should "provide my number of Tress, that the Cart may bring them": his famous treatise *Sylva* having been published by the Society in February 1664.

Mary Evelyn has recently received scholarly attention as a letter-writer (see the entry for her by Joan K. Perkins in the *ODNB*). According to Arthur Ponsonby, ours is the only surviving letter by Evelyn to his wife: 'The diary entry under January 29th, 1665/6... is an abbreviation of a fuller account which he gave in a letter to his wife who was at Wotton. This letter of the same date is interesting as being the only one so far produced of Evelyn to Mary (it is unlikely there were many, as they were never for long separated, although at this period it is probable there was more than one)' (*John Evelyn: Fellow of the Royal Society*, 1933, p.87). Ponsonby however did not have access to the Evelyn Papers, then at Wotton but now at the British Library, where an unspecified number from him to her are held (BL, Add MS 784312: 'Letters to Mary Evelyn from her husband, John Evelyn; 1648-1696. The first letter is in *French*. Including 20th cent. copies of many of the letters, probably made in connection with their conservation, and a photocopy of a letter [by Evelyn to Mary] of 19 June 1661, now in the Houghton Library, Harvard University, MS Eng. 991'). (In this context it might be worth noting – on the second best bed principal – that this sheet has been recycled, bearing at its head the smudged-out salutation "Sir".)

The letter was inherited by the present owner from his grandmother, Frances Evelyn Rowley Heygate, great-granddaughter of John Evelyn of Wotton (1743-1827), a descendant of the diarist's cousin George Evelyn. She records that she found it with a group of Evelyn letters to various correspondents 'in an old box'. These she published for private circulation as *Seven Letters of John Evelyn, written between the years 1665 & 1703. Now printed from the original copies together with a facsimile*, 1914; our letter being the one reproduced in facsimile (Keynes, 169). It was republished the following year by Helen Evelyn in *The History of the Evelyn Family*; where it is recorded as remaining in Mrs Heygate's possession, the others having been given by her to the Bodleian Library.

259 •
FLORIO (JOHN)

Queen Anna's New World of Words, or Dictionarie of the Italian and English tongues... Whereunto are added Certaine Necessarie Rules and Short Observations for the Italian Tongue, *title within architectural woodcut border, woodcut initials and headpieces, lacking portrait, without first and last blanks and blank 3F4, G1 torn and repaired with a little obscured text supplied in manuscript, 3L4 torn and repaired with some loss, chip to upper corner of title, a few other marginal paper repairs, modern half morocco [ESTC S121353], folio (280 x 178mm.)*, Melch. Bradwood for Edw. Blount and William Barret, 1611

£800 - 1,200
€930 - 1,400

An enlarged version of Florio's *Worlde of Wordes*, 1598.

Provenance

University of London Library, library stamp on title, a few other leaves and at foot of spine, with letter from the library dated 1959 stating that this volume was sold as a duplicate; I.A. Shapiro (1904-2004), Donne scholar, acquired from Parker and Son of Oxford in 1959; Sotheby's, 16 December 2004, lot 91.

260 •
FULKE (WILLIAM)

A Defense of the Sincere and True Translations of the Holie Scriptures into the English Tong, against the manifolde cavils, frivolous quarels, and impudent slaunders of Gregorie Martin, one of the readers of Popish divinitie in the trayterous Seminarie of Rhemes, 2 parts in 1 vol., *woodcut device on title, printed side-notes in Hebrew, later vellum, title inked on spine, yapp edges (with old tie holes), upper hinge weakened [ESTC S102715], 8vo, Henrie Bynneman, 1583*

£800 - 1,200
€930 - 1,400

Fulke's important treatise in defence of Protestant translations of the Bible, in particular responding to attacks upon them made by the Roman Catholic priest and biblical translator Gregory Martin. This copy has the dedication leaf to Queen Elizabeth which according to ESTC "is lacking from some copies".

Provenance

C. Parker, early ownership name beneath 2 lines struck through; James Bindley's Library sale (Part II), January 1819, lot 54 (the named item sold with 2 other volumes, ink note); from which purchased by Richard Heber (1774-1833), with his "Bibliotheca Heberiana" stamp, all on front free endpaper.

261 •
HOLME (RANDOLPH)

The Academy of Armory, or, a Storehouse of Armory and Blazon, FIRST EDITION, *additional engraved decorative title, 3 engraved plates on 2 sheets (as in Huntington copy), numerous full-page engraved illustrations, short tear to final preliminary leaf, 2 small holes touching a couple of letters on final "To the Reader" leaf, additional title neatly re-inserted, some toning and spotting, modern panelled calf, gilt morocco lettering label, spine faded [ESTC R21065], folio (365 x 230mm.)*, Chester, for the Author, 1688

£800 - 1,200
€930 - 1,400

The first edition of Holme's *Academy of Armory*, an "enormous compendium of knowledge, the most comprehensive heraldic encyclopaedia in early modern England" (British Library, website), is thought to be the first large work published in Chester, the author's home town.

262 •
JONSON (BEN)

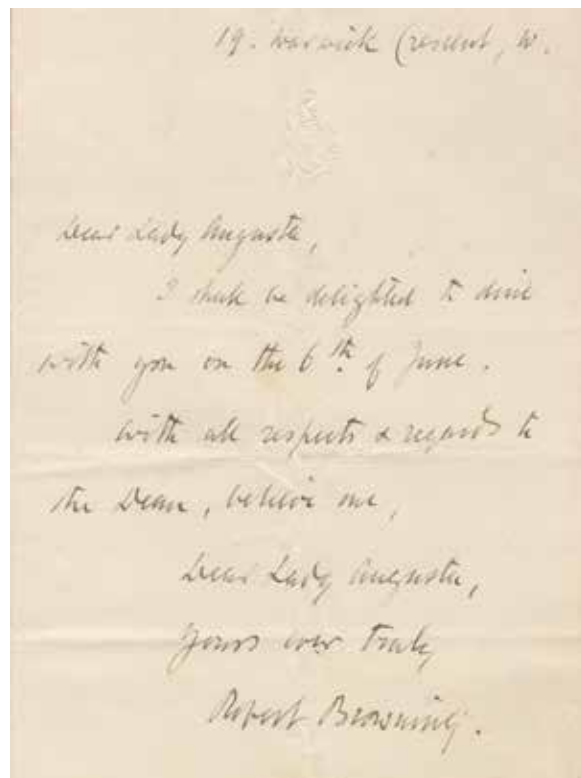
The Works... to Which is Added a Comedy, Called The New Inn. With Additions Never Before Published, *third folio edition, engraved frontispiece portrait by William Elder after Robert Vaughan, woodcut ornaments on title, old pencil scribble on A3 (and the laurel of portrait touched), lower fore-margin of the opening 40 or so leaves softened with small loss not affecting letters, 4 leaves toned, contemporary reverse calf, worn [ESTC R15282; Pforzheimer 561; Wing J1006], H. Herringman, E. Brewster [and others], 1692--DRYDEN (JOHN, translator) The Works of Virgil... Translated into English Verse; by Mr. Dryden, issue with cancel title printed in red and black (small hole repaired), engraved allegorical frontispiece (laid down, small area of loss to image), 101 engraved plates (a few shaved), light spotting, early half calf, worn [ESTC R26296], Jacob Tonson, 1697, folio (2)*

£500 - 800
€580 - 930

263

LITERATURE, ART AND VICTORIANA

Collection formed by Dawson William Turner, comprising letters addressed directly to him, with letters evidently given him by the playwright and editor of *Punch*, Tom Taylor, and secured from other sources; the collection with a few additions made by his descendants; comprising some 350 autograph letters, cut signatures etc., by Robert Browning, Anthony Trollope, John Stuart Mill (to Rathbone of Liverpool about a reform meeting), A.H. Clough, Matthew Arnold, William Morris (two), Allan Cunningham, George Meredith, William Holman Hunt (to Tom Taylor, who is setting off for Jerusalem in 1858: "Mr Lear is now in Syria - he will have left ere you get a photographer in Jerusalem - an old friend of mine - he will afford you information as to Lears experiences with dragoman &c"), Edward Burne-Jones, J.E. Millais, John Tenniel, John Linnell, Charles Keene (two fine *Punch* tailpieces in pen-and-wash), Charles Spurgeon, Elizabeth Garrett Anderson, Sir Richard Burton (Arabic inscription), Ernest Shackleton (presentation signature), Cardinals Newman and Manning, Dean Liddell and Robert Scott, William Youngusband, William Boxall (group, to Lady Eastlake), Thomas Hughes, C.M. Yonge, Charles Reade, Stanley Baldwin (group of affectionate letters to Mrs Woodward, one written seven days after the Abdication - "I am happy because the right thing has happened in the right way. It has been a most anxious time for many months"), Queen Victoria (two signed commissions), Garibaldi (letter signed), A.H. Layard, J.B.L. Noel (signed and inscribed commemorative card from Everest, with stamps, postmarked Rongbuk Glacier Base Camp, 10 October 1924), George Pulman (about his railway service), and others including royalty, nobility and clergy, *mostly mounted on unbound album sheets, in a red Victorian folder stamped with the initials M.J.W, half calf, 4to,*



263

£2,000 - 3,000
€2,300 - 3,500

'MR LEAR IS NOW IN SYRIA' - a wide-ranging collection, formed by the only son of the great collector Dawson Turner: for letters addressed to his nephew Joseph Dalton Hooker, see lot 59. The collection was formed for his daughter, Mary Jane (1852-1945), who married Robert Woodward of Arley Castle, Worcestershire; and has remained in her family.

264 •
LIVIVS (TITUS)

The Romane Historie, *first edition in English, translated by Philemon Holland, large woodcut device on title, woodcut portraits of Queen Elizabeth I on verso of title and of Livy on [A]4v, without initial or final blanks, title strengthened on verso without obscuring portrait, occasional pink spots, a few side-notes shaved, wormhole at foot of 150 leaves, repairs to first 3 gatherings and 6F3-5 touching a few words, 6E6 with margin repair, paper flaw on 5V4 affecting text, modern calf [ESTC S114001; Pforzheimer 495], folio (300 x 200mm.), Adam Islip, 1600*



264

£600 - 800
€690 - 930

Provenance

"[Indistinct] Granrans & amicorum," ownership inscription.

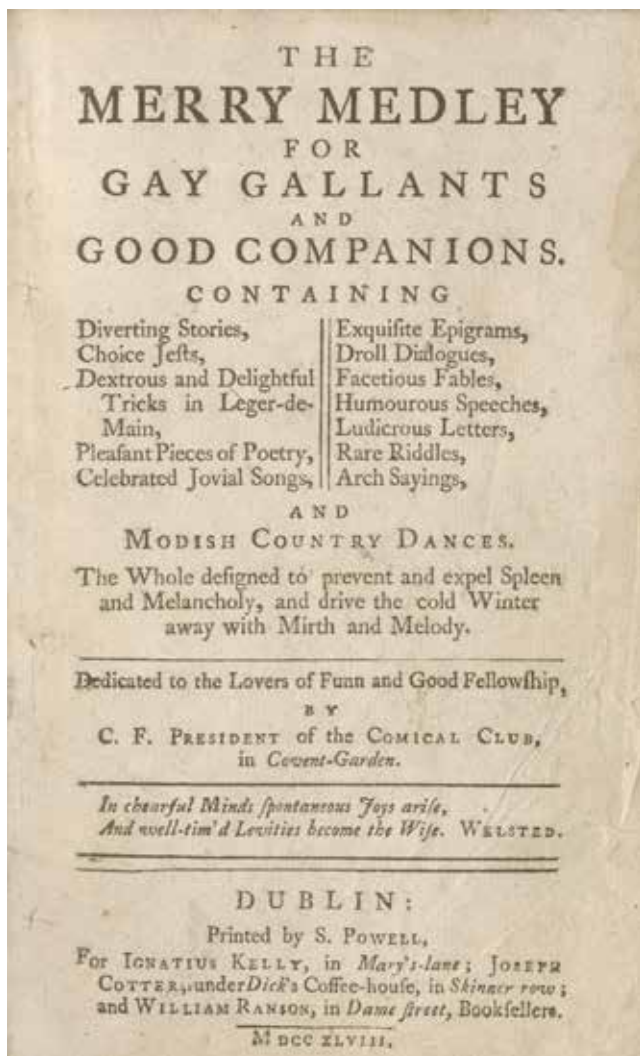
265 •
MARTIN (JOHN)

MILTON (JOHN) *The Paradise Lost... With Illustrations, Designed and Engraved by John Martin, half-titles, 24 mezzotint plates by John Martin, slight dampstain throughout volume 1, some spotting and occasional dampstains in volume 2, contemporary green morocco gilt, g.e., rubbed, large 8vo (260 x 175mm.), Septimus Prowett, 1827*

£500 - 800
€580 - 930

Provenance

Emily Thorold, bookplate.



267

266 •

[MERITON (GEORGE)]

The Praise Of York-Shire Ale, Wherein Is Enumerated Several Sorts Of Drink, with a Discription of the Humors of Most Sorts of Drunkards. To Which is Added, a York-shire Dialogue, *third edition* ("much additional dialect material" according to OADB), *small piece cut away from title just touching 2 letters of title, shaved just touching letters on a few leaves, blue morocco gilt attributed to Charles Lewis, elaborately tooled on spine with orange morocco lettering label, g.e.* [ESTC R19511], York, J. White for Francis Hildyard, 1697--[EVELYN (JOHN)] Publick Employment and an Active Life Prefer'd to Solitude, and All its Appanages, FIRST EDITION, *first issue, imprimatur leaf, early eighteenth century vellum-backed boards* [ESTC], J.M. for H. Herringman, 1667, 8vo (2)

£500 - 700

€580 - 810

Provenance

First title, William Gott, bookplate; ink note at end, "... Hibberts sale. 1839... binding by C. Lewis 1831"; Second title, Macclesfield Library, blindstamp on title and imprimatur.

267 •

MERRY MEDLEY - PAMPHLETS

The Merry Medley for Gay Gallants and Good Companions. Containing Diverting Stories, Choice Jests, Dextrous and Delightful Tricks in Leger-de-Main..., and Modish Country Dances... Dedicated to the Lovers of Funn and Good Fellowship, by C.F. President of the Comical Club, in Covent Garden, Dublin, Ignatius Kelly, 1748; [CARTERET (JOHN, *Earl Granville*)] The State of the Nation for the Year 1747, and Respecting 1748, Inscrib'd to a Member of Parliament, Dublin, A. Bradley, 1748; [ANON] Miscellanies in Verse and Prose, by Mr. Pope, Dublin, William Ranson, 1748; Endymion: or, the Universal Satirist, 24pp. H. Carpenter, 1748; THOMSON (JAMES) The Castle of Indolence: An Allegorical Poem. Written in Imitation of Spenser, *half-title and 2 advertisement leaves* [Foxon T185], Dublin, M. Owen, 1748; [MELMOTH (WILLIAM)] Letters on Several Subjects. By the Late Sir Thomas Fitzosborne, *title working loose*, Dublin, M. Owen, 1748; MOORE (EDWARD) The Foundling. A Comedy, *with final advertisement leaf*, Dublin, G. and A. Ewing, 1748, 7 works bound in 1 vol., *contemporary calf, rubbed, 8vo*

£800 - 1,200

€930 - 1,400

SCARCE, ESTC citing only the National Library, Dublin and Bodleian copies of this Dublin imprint. *Merry Medley* is a jestbook targeted at the "Gay Gallants" of the coffee-houses, mostly consisting of bawdy doggerel ("A Woman is a Book, and often found/To prove far better in the Sheets than bound/No Wonder then, some students take Delight/Above all Things to study in the Night") and anecdotes (an account of how the anonymous author "surprised a famous Miss of the Town, dining at her lodgings, in an Undress, with two of her female companions"), but also including a section on magic and conjuring ("Comical Tricks", or "Dextrous and delightful tricks in Leger-de-Main"). Of the other works, all printed in 1748 (that on *The State of the Nation* bound following *Merry Medley*), one is a volume of poetry and prose falsely attributed to Alexander Pope, including a 28 page essay entitled "Advice to Women", and other pieces on the theme of women.

268 •

MILTON (JOHN)

Paradisus amissa. Poema... Liber Primus [Paradise Lost. A Poem... Book the First], *2 titles each with small woodcut ornament, and text in English and Latin (facing page to page), contemporary red morocco gilt, spine in six compartments, rubbed at extremities with small loss to foot of spine, small 4to (182 x 130mm.)*, London, Printed 1702

£800 - 1,200

€930 - 1,400

Scarce edition with parallel texts in English and Latin, the first appearance of Michael Bold's translation, with only 3 copies of this issue cited on ESTC, and none traced on Rare Book Hub (which lists only one copy of another issue printed in the same year).

Provenance

Thomas Key Bonney, inscription dated 1768, beneath price "Pret. 6d."; Cecil Deedes (1843-1920), gift inscription from Mr. Chignell, 1903, with Deedes' bookplate.

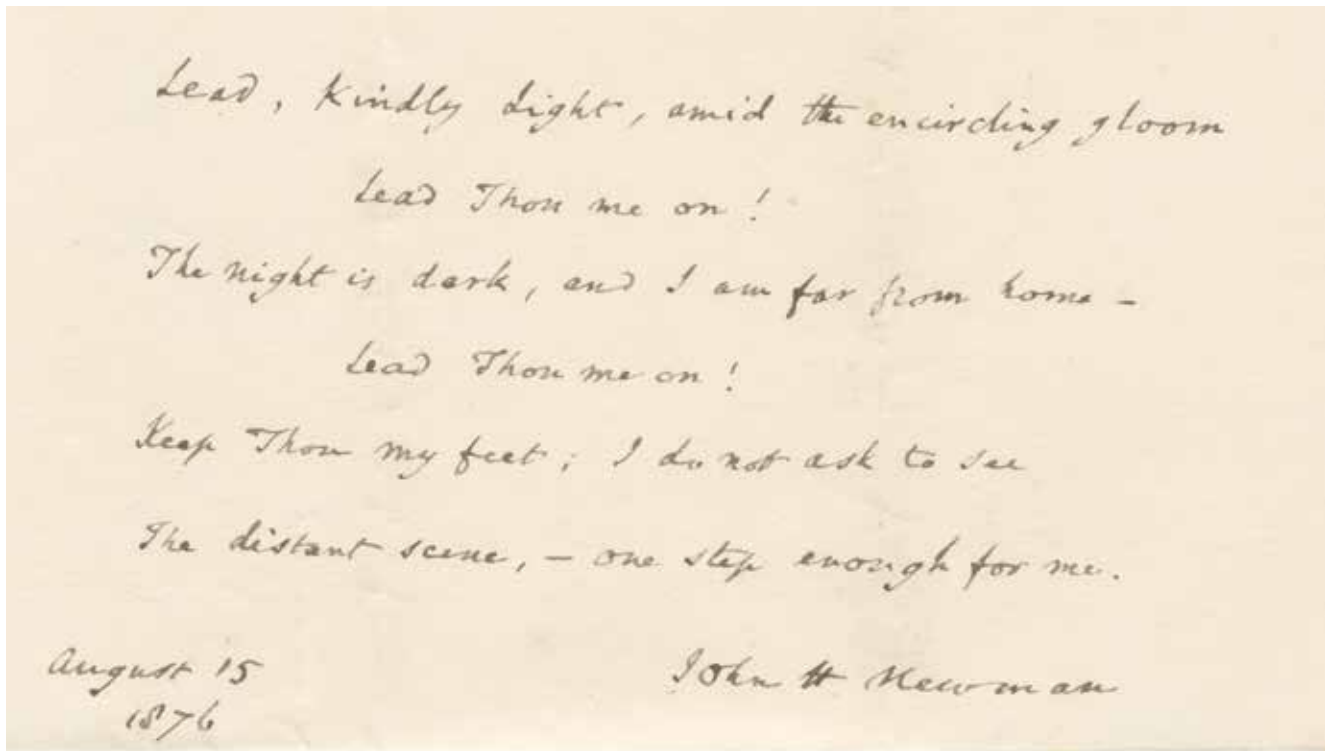
269 •

MONTAIGNE (MICHEL EYQUEM DE)

The Essayes or Morall, Politike and Militarie Discourses, 3 parts in one vol., *third edition of John Florio's translation, additional engraved title, with letterpress leaf of explanation, library stamp on verso of engraved title, a few leaves resized, library bookplate, modern quarter roan, rubbed* [ESTC S114977], folio (280 x 170mm.), M. Flesher for R. Royston, 1632

£500 - 700

€580 - 810



270

270

NEWMAN (JOHN HENRY, SAINT)

Autograph presentation manuscript of his hymn 'Lead Kindly Light', signed ("John H. Newman") and dated, comprising the first stanza of six lines, beginning: "Lead, Kindly Light, amid the encircling gloom/ Lead thou me on...", 1 page, contemporary envelope, oblong 8vo, "August 15 1876"

£800 - 1,200
€930 - 1,400

These verses were, famously, written by Newman on a visit to Sicily, after having gone down with gastric or typhoid fever: "Many were dying from the epidemic, but Newman was confident that he would live: "God has still work for me to do"... When he came later to write a graphic account of his fever, he looked back on it as the third of the three pivotal illnesses in these formative years. On his way home, while at sea, he wrote "Lead, kindly light" (Ian Ker, *ODNB*).

271 •

OTTOMAN EMPIRE

[PRECHAC (JEAN DE)] *The True History of Cara Mustapha, Late Grand Visier...* now Translated in English by Francis Philon. Gent., engraved frontispiece, without initial and final blanks, first and last few leaves toned at extremities, contemporary speckled sheep, rubbed [ESTC R25822; *Atabey* 996], 12mo, L. Curtiss and H. Rodes, 1685

£600 - 800
€690 - 930

Kara Mustafa Pasha was the grand vizier who commanded the Turkish army at the Turkish siege of Vienna in 1683. One of several novels by Préchac that are based on real historical figures.

Provenance

Reynolds Stone (1909-1979); thence by descent to the present owner.

272 •

PALMER (SAMUEL)

PALMER (A.H.) Samuel Palmer. A Memoir, ONE ORIGINAL ETCHING ("CHRISTMAS") BY SAMUEL PALMER, 13 autotype plates (including pictorial title), 9 woodcut illustrations "from the original blocks", early morocco-backed cloth, joints worn, 4to, The Fine Arts Society, 1882

£600 - 800
€690 - 930

Includes an original etching by Palmer, "Christmas, or Folding the Last Sheep", 1850, illustrating the verse "Old Christmas comes, to close the wanéd year/ And aye the shepherd's heart to make right glad...". This is the fourth state (of 5, Lister E4), on laid paper, printed on pale cream wove paper, with printed title to lower margin "Christmas" From Bampfylde's Sonnet'.

273 •

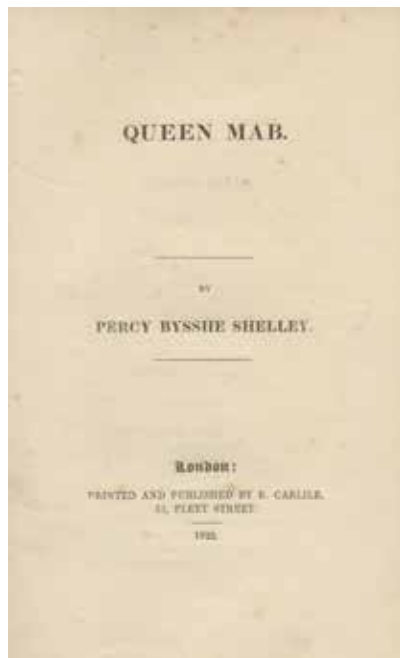
PLUTARCH

The Lives of the Noble Grecians and Romans... Translated... into English by Sir Thomas North, 2 parts in one vol., woodcut device on title, woodcut portraits within typographical borders, without blank A1, lacks the index, title detached, contemporary calf, rebacked [ESTC S115993], G. Miller for R. Allott, 1631--CLARENDON (EDWARD) *The Life of Edward Earl of Clarendon, half-title, engraved portrait frontispiece, light offsetting, contemporary calf, worn*, Oxford, Clarendon Printing-House, 1759--FENN (JOHN) *Original Letters, Written during the Reigns of Henry VI, Edward IV and Richard III, 4 vol., additional letterpress titles, engraved frontispieces (3 hand-coloured), 29 plates (a few hand-coloured), folding letterpress pedigree, contemporary speckled calf, skillfully rebacked to style*, G.G.J. and J. Robinson, 1787; and 2 others, folio and 4to (8)

£600 - 800
€690 - 930



277



274



275

274 •
SHELLEY (PERCY BYSSHE)

Queen Mab, second published edition, second issue with 2-page dedication to Harriet at end, contemporary grey boards, spine with a few small losses, preserved in cloth solander box, gilt morocco lettering label on spine [Ashley V, p. 150], 8vo, R. Carlile, 1822

£1,500 - 2,500
 €1,700 - 2,900

First printed privately in 1813, *Queen Mab* was subsequently published in a pirated edition by R. Clark in 1821, for which Clark subsequently received four months' imprisonment. Thereafter the remaining sheets were reissued with a new title-page by Carlile.

Provenance

W. Rawlings, nineteenth century ink inscription; F.C. Bless, pencil inscription dated 31 October 1913, both inside upper cover.

275 •
SHEPHERD'S CALENDER - WYNKYN DE WORDE

[The kalender of shepeherdes], 71 leaves only (of 134), black letter, printed in red and black, numerous woodcut illustrations (three-quarter page and smaller) and decorative initials, 4 or 5 leaves very defective, frayed with short marginal tears throughout and loss of corners, nineteenth century patterned cloth [ESTC S110925], small 4to (185 x 140mm.), [in ye Flete Strete, at the Sygne of the Sonne by Wynkyn de Worde, 24 January 1528], sold not subject to return

£700 - 900
 €810 - 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.

RARE, ESTC CITING ONLY THE HUNTINGTON LIBRARY COPY. Printed by Wynkyn de Worde, this Almanac is a translation of *Le compost et calendrier des bergiers*, a guide to spiritual and physical health. Copiously illustrated with woodcut illustrations, including 12 vignettes of the months, Shepherds at night, devils with the damned, naked bathers, black horn player ("...every man and woman ought to cease of theyr synnes at the sownyng of the dredable horne"), zodiacal symbols, and others.

Provenance

Christopher Yates, inscribed "Christopher Yates Book/the leves his green the safe his red/This his my Name when i am/Ded Christopher Yates/ano... 1780" in margin of leaf Cii.

276 •

SPENSER (EDMUND)

The Works, engraved frontispiece, title printed in red and black, short tear at blank gutter margin of frontispiece, contemporary calf, spine tooled in gilt, joints worn [ESTC R7177], small folio, Jonathan Edwin, 1679--LOCKE (JOHN) The Works, 3 vol., fifth edition, engraved portrait frontispiece and dedication leaf, contemporary calf, gilt morocco spine labels, worn with loss of 2 headbands, S. Birt, and others, 1751--JONSON (BEN) The Works, 9 vol., engraved frontispiece, calf by Bickers & Son, red and black morocco spine labels, worn with small losses to a couple of spines, 8vo, Bickers, 1875 (13)

£500 - 700

€580 - 810

277 •

TROLLOPE (ANTHONY)

Barchester Towers, 3 vol., without half-titles and advertisements, Longman, 1857; The Last Chronicle of Barset, 2 vol., 32 wood-engraved plates by George H. Thomas, contemporary half green morocco gilt by Winstanley of Manchester, Smith, Elder, 1867; He Knew He Was Right, 2 vol., 64 plates and illustrations by Marcus Stone, Strahan, 1869, first editions in book form; Ralph the Heir, first illustrated edition, wood-engraved plates by F.B. Fraser, Strahan, 1871; The Chronicles of Barsetshire, 8 vol., Chapman and Hall, 1879; A Small House at Allington, 2 vol., second edition, 18 wood-engraved plates by John Millais, Smith, Elder, 1864, contemporary half morocco, t.e.g.; [The Works], 28 vol. bound in 14, contemporary blue half calf gilt with red and brown morocco spine labels, Ward, Lock, [c.1900]; Miss Mackenzie, 1872; Rachel Ray, 1873; Castle Richmond, 1873; The Eustace Diamonds, 1874; The Kellys and the O'Kellys, 1873; The Macdermots of Ballcloran, 1874; Tales of All Countries, 1875, contemporary half calf gilt (the last 7 mentioned uniform) unless otherwise stated, 8vo; and 33 others, including 21 by Trollope, 5 by George Eliot, all half calf or morocco (72)

£800 - 1,200

€930 - 1,400

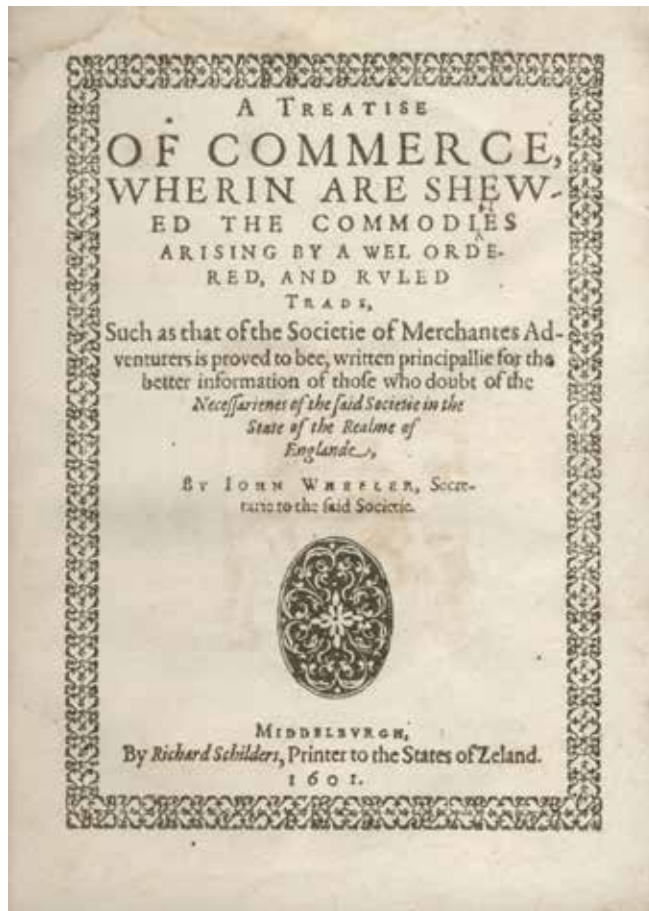
278 •

WHEELER (JOHN)

A Treatise of Commerce Wherein Are Shewed the Commodies Arising by a Wel Ordered, and Ruled Trade, such as that of the Societe of Merchantes Adventurers is provided to bee, written principallie for the better information of those who doubt of the necessarienes of the said societe in the State of the Realme of Englande, FIRST EDITION, AUTHOR'S PRESENTATION COPY, with lengthy inscription dated "Middelbroughe 28 Decembris 160[1]" on initial "A", title within typographical border with printer's device, without the errata leaf found in some copies, neat manuscript correction to printed spelling of "Commodies" on title, light arc of dampstaining at upper margin of a few leaves, seventeenth century panelled calf, rebounded with corners repaired, modern cloth box [ESTC S119735; Kress 243 (lacking blank and errata)], small 4to, Middelburg, Richard Schilders, 1601

£8,000 - 12,000

€9,300 - 14,000

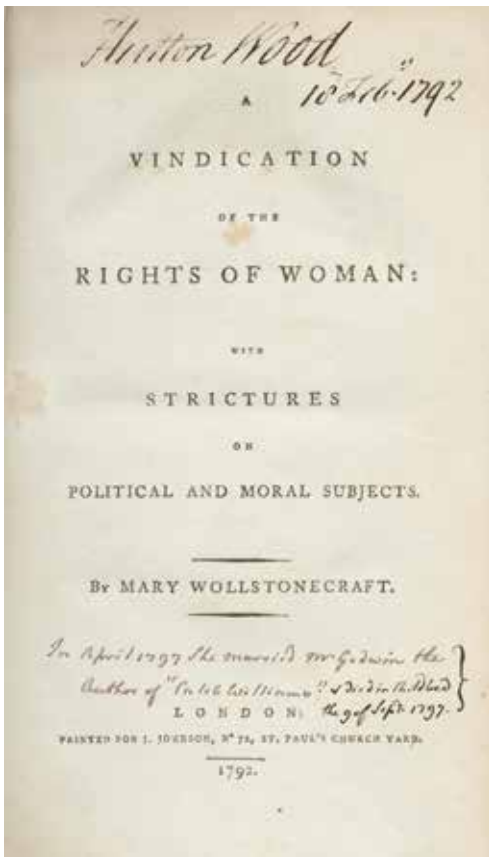


278

A good copy of the very rare first edition, with a 10-line presentation inscription from the author to Leonard Halliday (died 1612), a fellow Merchant Adventurer, knighted in 1603 and made Mayor of London in 1605. John Wheeler (died 1617) was the Secretary of the Company of Merchant Adventurers. Dedicated to Robert Cecil, the treatise was written in response to attacks on the Company, and its supposed monopolistic practices. Written, and first printed in Middelburg in Zeeland, a second edition was printed in London a month later.

Provenance

Charles Montagu, 3rd Earl of Halifax (1661-1715), armorial bookplate. Montagu was a founder of the Bank of England, and was from 1693 the first Chancellor of the Exchequer. The book presumably came to him by descent via his grandfather Henry Montagu, first Earl of Manchester, who in 1613 had married Anne, the widow of Leonard Halliday (to whom the book was originally presented by the author).



279

279 •

WOLLSTONECRAFT (MARY)

A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects, FIRST EDITION, final 2 leaves slightly shorter, the printed wording "of the First Volume" on p.452 erased leaving only "End", modern morocco, gilt lettered on spine, slipcase [PMM 242], 8vo, J. Johnson, 1792

£2,000 - 3,000

€2,300 - 3,500

Provenance

Hutton Wood, ownership inscription at head of title-page dated 18 February 1792, with note (?in another early hand) "In April 1797 she married Mr Godwin the author of 'Caleb Williams'. Died in childbed the 9 of Sept. 1797" beneath author's name on title; William Elwyn, early nineteenth century inscription on front free endpaper; pencil note, ?late nineteenth century, on front free endpaper, "This is one of the most curious productions that ever appeared from the pen of the most extraordinary woman... gifted with genius beyond the usual lot of females..."

MODERN ART

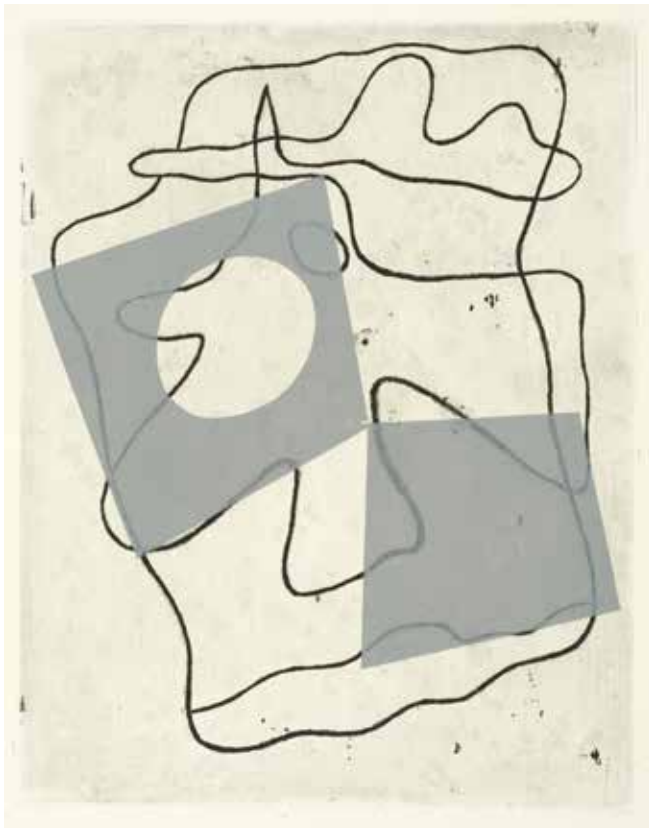
280 •

ARP (JEAN)

Vers le blanc infini, ONE OF 100 COPIES, SIGNED BY THE ARTIST on the colophon, printed "sur papier vélin", WITH AN ADDITIONAL SUITE OF PLATES "de cuivres barrés", this copy CI, from an overall edition of 600, 8 etched plates by Arp, additional suite with pochoir, loose as issued in publisher's parchment-backed chemise, slipcase (light soiling), folio (380 x 280mm.), Lausanne and Paris, Larose des vents, 1960

£2,500 - 3,500

€2,900 - 4,100



280

281 •

BRAQUE (GEORGES) AND RENÉ CHAR

Ainsi va l'amitié, NUMBER 16 OF 21 COPIES, initialled P.A.B.[enoit] on index leaf, and signed by Mariette Lachaud beneath final image, 8 mounted photographs (4 by Benoit - all depicting Braque, 4 by Lachaud), calf extra by P.-L. Martin (signed and dated 1962 inside covers), panel of wood veneers blindstamped with names of authors and photographers on upper cover, lettered on spine and on matching half calf chemise (slightly worn), calf-edged slipcase, small oblong 4to (218 x 260mm.), [Alès, Pab, 1961]

£2,500 - 3,500

€2,900 - 4,100

LIMITED TO ONLY 21 COPIES, THIS COPY IN A SPECIALLY MADE DESIGNER BINDING BY P.-L. MARTIN. The texts are by Georges Braque and René Char. Of the original gelatin print photographs the four by Benoit all depict Braque (at the Pont du Gard, L'isle sur Sorgue, and Varangeville), whilst one by Lachaud depicts the interior of Braque's Paris studio.



281



283

282 •

DALI (SALVADOR)

Dali illustra Casanova, NUMBER 999 OF 1500 COPIES, 13 offset lithographs in colours, 7 illustrations after drawings in the text, metal plaque with copy details inside upper cover, publisher's binding of maroon velvet, with central metal medallion on upper cover, with original gilt metal double-S scroll stand on rectangular transparent perspex base, folio (475 x 330mm.), Rome, Delfino Press, [1980]

£1,000 - 2,000
€1,200 - 2,300

Provenance

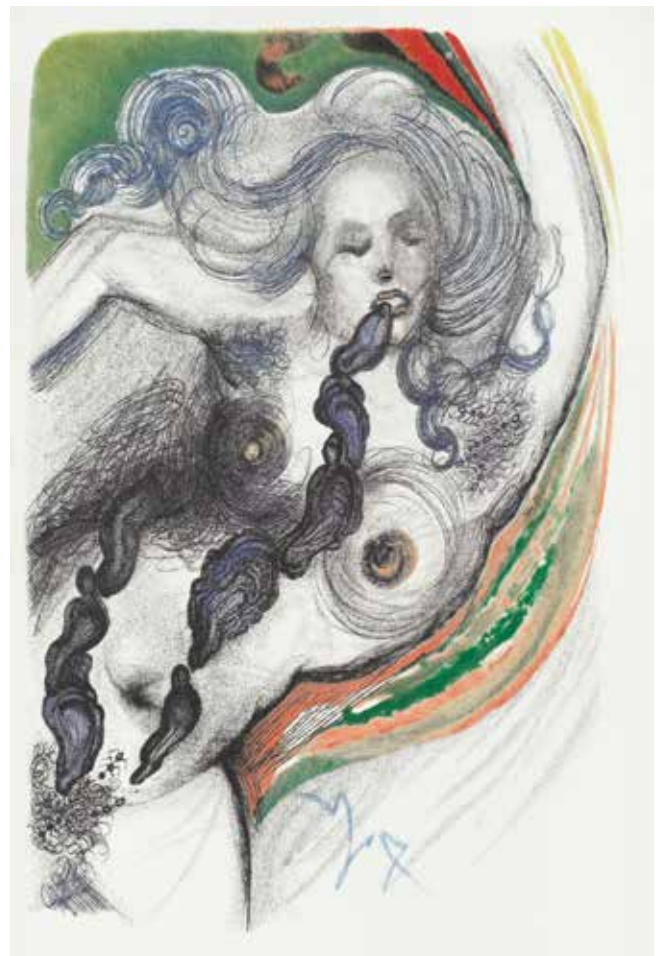
"G.B.F.", initials on metal bookplate/plaque inside upper cover.

283 •

DUBUFFET (JEAN)

Mémorial de la petite exposition de dessins de Jean Dubuffet, organisée à Bruxelles en décembre 1949 par Dubuffet et son ami Geert Van Bruaene pour l'inauguration de sa nouvelle boutique: Le Diable par la queue, 8pp., lithographed throughout, with calligraphic script and illustrations by Dubuffet, stitched as issued, 8vo, Brussels, Geert van Bruaene, [1949]

£500 - 800
€580 - 930



282



284



284

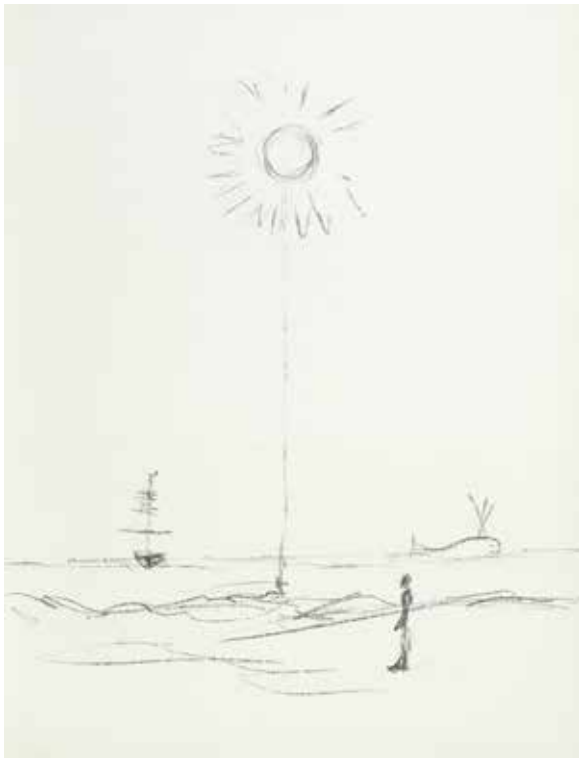
284 •

GIACOMETTI (ALBERTO)

Paris sans fin, FIRST EDITION, NUMBER 157 OF 250 COPIES, with the artist's signature stamp, "sur velin d'Arches" paper, 150 lithographs by Giacometti, loose as issued in publisher's printed wrappers, glassine wrappers, cloth chemise and slipcase, folio (422 x 320mm.), Paris, Tériade, 1969

£15,000 - 25,000

€17,000 - 29,000



285



286

285 •

GIACOMETTI (ALBERTO)

LECLERCQ (LÉNA) Pomme endormie, NUMBER 35 OF 108 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR *in pencil on the colophon, from an overall edition of 131 copies, 8 original lithographed plates by Giacometti, publisher's stiff wrappers, cloth chemise and slipcase [Lust 128-135], 4to (310 x 250mm.), Paris, Marc Barbezat, 1961*

£600 - 800

€690 - 930

286 •

GRIS (JUAN)

REVERDY (PAUL) Au soleil du plafond, NUMBER 142 OF 220 COPIES, SIGNED BY REVERDY *on the colophon, printed "sur vélin des papeteries d'Arches", 11 coloured lithographed plates by Gris (after gouaches produced in 1920), text comprises facsimile of twenty handwritten poems by Reverdy, some offsetting on text, loose as issued in publisher's wrappers, design after Gris on upper cover, glassine covering, chemise and slipcase (slightly worn), folio (425 x 325mm.), Paris, Tériade, 1955*

£2,000 - 3,000

€2,300 - 3,500

287 •

HOCKNEY (DAVID)

WEBB (PETER) The Erotic Arts, NUMBER 41 OF 126 COPIES WITH ORIGINAL ETCHING BY HOCKNEY AND SCREEN PRINT BY ALLEN JONES, *each signed and numbered by artist in pencil, further numbered on the colophon, illustrations throughout, light foxing to half-title and title, publisher's green morocco gilt, g.e., slipcase (soiled), large 8vo, Secker & Warburg, 1975*

£1,200 - 1,800

€1,400 - 2,100



287



288 •

LE CORBUSIER

Poème de l'angle droit, NUMBER 94 OF 270 COPIES, SIGNED BY THE ARTIST in pencil on the colophon leaf, 19 colour lithographed plates hors-texte, text and illustrations (some colour-printed) also by Le Corbusier, an invitation card to the book launch exhibition at La Galerie Berggruen (22 November 1955) loosely inserted, some offsetting throughout, loose as issued in publisher's stiff wrappers with colour lithographed upper cover designed by Le Corbusier, publisher's chemise with lettering on spine, slipcase, folio (425 x 320mm.), Paris, Tériade, 1955

£8,000 - 12,000
 €9,300 - 14,000

“A tour de force in modern book production containing Le Corbusier’s only illustrations, drawn by the artist to accompany his own text, which is lithographed as written out in his own hand” (*The Artist & the Book*, no.162).



289 •

LÉGER (FERNAND)

Cirque. Lithographies originales, NUMBER 161 OF 300 COPIES
SIGNED BY THE ARTIST on the justification leaf, 63 lithographs
(34 printed in colours), all printed "sur Velin d'Arches" wove paper,
the title and text by Léger, some light offsetting, loose as issued in
publisher's stiff pictorial wrappers designed by Léger, glassine over-
wrappers, original chemise with printed spine label, and slipcase
(slightly worn and soiled), folio (425 x 320mm.), Paris, Tériade, [1950]

£10,000 - 15,000

€12,000 - 17,000



290

290 •
LÉGER (FERNAND)

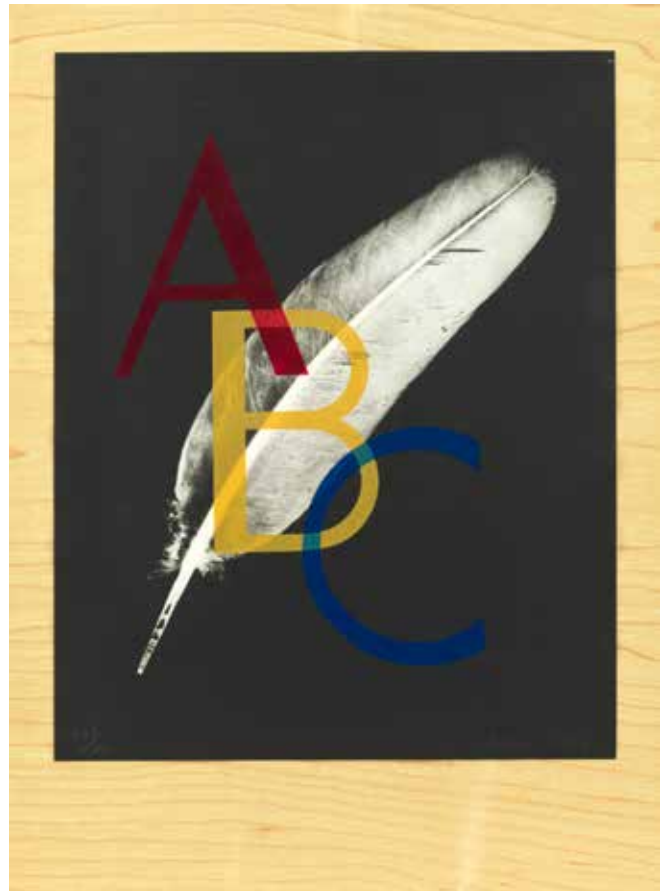
FRÉNAUD (ANDRÉ) Source entière, NUMBER 5 OF 28 COPIES, SIGNED BY THE AUTHOR AND ARTIST *on the colophon*, 4 COLOUR LITHOGRAPHED PLATES BY LÉGER, *one uncoloured lithograph illustration on the title-page, stitched in publisher's red wrappers, cloth-backed chemise and slipcase, 4to (275 x 230mm.)*, Paris, Seghers, [1952]

£4,000 - 6,000
 €4,600 - 6,900

291 •
MAN RAY

Alphabet pour adultes, NUMBER 106 OF 150 COPIES *printed on "grand vélin d'Arches"*, from an overall edition of 180, SIGNED BY MAN RAY *on the colophon*, *rayograph with colour silkscreen mounted on wood panel as issued, signed and numbered on image*, 37 offset lithograph plates (including pictorial title), loose as issued in pictorial wrappers, original bright orange solander box, folio (330 x 280mm.), Paris, Pierre Belfond, 1970

£1,000 - 1,500
 €1,200 - 1,700

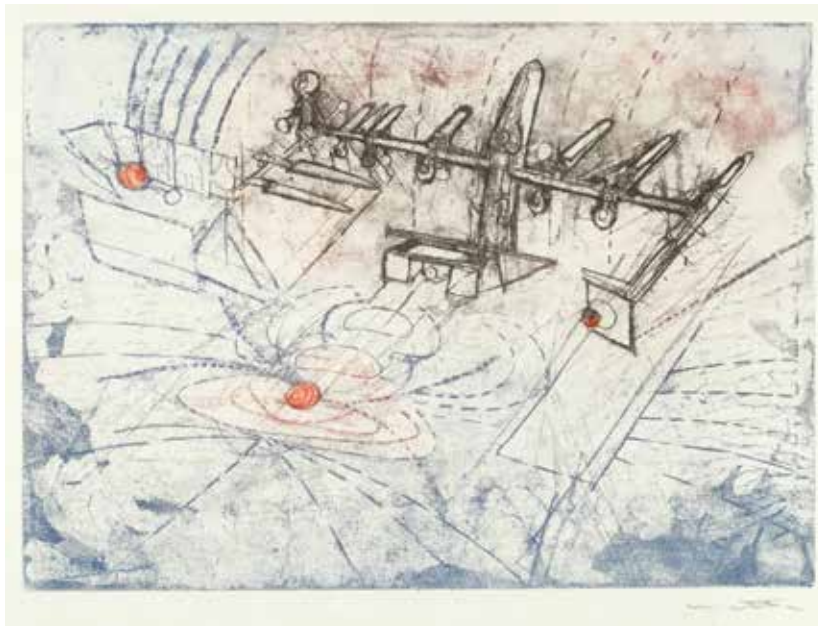


291

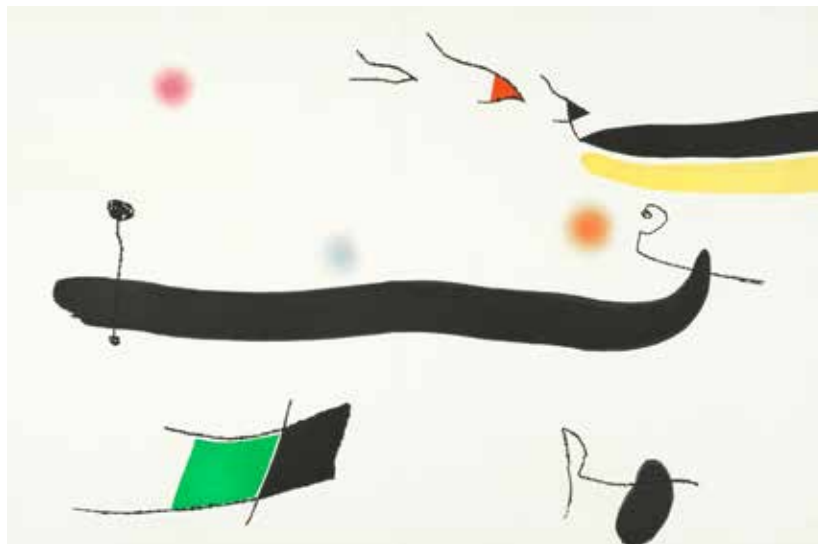
292 •
MARCOUSSIS (LOUIS)

DERMÉE (PAUL) Le volant d'Artimon. Poèmes, ONE OF "A FEW" AUTHOR'S COPIES, numbered "00", *printed in addition to the edition of 216 copies*, INSCRIBED BY THE AUTHOR "*Hommage de l'auteur Paul Dermée*" on the half-title, 2 black and white woodcut plates by Louis Marcoussis, *unopened in publisher's pictorial wrappers printed in colours and designed by Marcoussis, split at head of upper joint, preserved in morocco-backed marbled chemise and slipcase [The Artist and the Book. 1860-1960, 185]*, small 4to (236 X 188mm.), Paris, Collection Z, J. Povolozky & Cie, 1922

£600 - 800
 €690 - 930



293



294

293 •

MATTA (ROBERTO)

Como detta dentro vo significado, ONE OF 25 COPIES "sur Japon nacré", this copy "A" of 5 hors commerce copies reserved for the artist, from a total edition of 125 copies, 16 etchings with aquatint (3 double-page) printed in colours, with an extra suite of 16 etchings on pearl Japan paper, ALL SIGNED BY THE ARTIST in pencil beneath the image, 6 smaller etchings (2 printed in colours), tissue guards, unstitched as issued in publisher's wrappers (slightly toned), cloth chemise and slipcase, folio (460 x 380mm.), Lausanne, Meyer, 1962

£6,000 - 8,000
€6,900 - 9,300

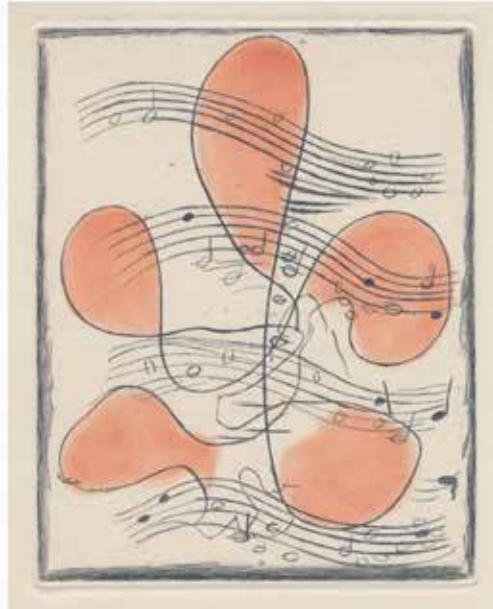
COPY "A" OF 5 COPIES RESERVED FOR THE ARTIST, with a total of 32 coloured etchings with aquatint, each signed in pencil.

294 •

MIRO (JOAN)

CHAR (RENÉ) Le marteau sans maître, NUMBER 25 OF 125 COPIES "sur grand vélin d'Arches", from an overall edition of 175 copies SIGNED BY THE ARTIST on the colophon, 23 etchings with aquatint in colours by Miro (some double-page, 2 with off-setting onto image, some offsetting onto text), prospectus loosely inserted, loose as issued in publisher's stiff grey wrappers, original solander box (slightly scuffed), folio (452 x 358mm.), [Paris], Au vent d'Arles, 1976

£6,000 - 8,000
€6,900 - 9,300



296

295 •

MIRO (JOAN), ARP, GIACOMETTI AND OTHERS

CREVEL (RENÉ) Feuilles éparses, NUMBER 56 OF 150 COPIES, SIGNED BY ALL THE ARTISTS (except Wols and Dominguez) on one sheet, 14 original engraved, woodcut or lithographed plates (some printed in colours) by Miro, Arp, Giacometti, Bellmer (2), Ernst, Man Ray, Lam, Masson, Dominguez, S.W. Hayter, Camille Bryen, and Valentine Hugo, tissue guards, loose as issued in publisher's stiff wrappers, card chemise and slipcase, 4to (245 x 200mm.), Paris, Louis Border, 1965

£2,000 - 3,000
€2,300 - 3,500

296 •

MIROIR DU POÈTE

Miroir du poète, 7 vol. (complete), LIMITED TO 15 AND 20 COPIES SIGNED BY THE ILLUSTRATORS, from overall editions of between 130 and 135 copies, 28 engravings (all but 2 printed in colours) by Picasso (1), Braque (1), Miro (5), Zao Wou-Ki (4), Arp (7), Masson (4), and J. Villon (6), loose as issued in publisher's board portfolios, 2 in glassine wrappers, light soiling or rubbing to others, slipcases, 12mo (170 x 150mm.), Paris, Louis Border, 1957-1960

£8,000 - 12,000
€9,300 - 14,000

A COMPLETE SET OF *MIROIR DU POÈTE*, WITH ENGRAVED PLATES BY PICASSO, BRAQUE, MIRO, ARP, ZAO WOU-KI, JACQUES VILLON, AND ANDRÉ MASSON.

Comprises:

1. SATIE (ERIC) Leger comme un oeuf, *one engraving by Braque*, 1957
2. CHAR (RENÉ) Les compagnons dans le jardin, *4 engravings by Zao Wou-ki*, 1957
3. ARTAUD (ANTONIN) ... Autre chose que de l'enfant beau, *one engraving by Picasso*, 1957
4. CREVEL (RENÉ) La bague d'aurore, *5 hand-coloured engravings, and one black and white engraving (on upper cover) by Miro*, 1957
5. ARP (HANS) Le voilier dans la foret, *6 woodcuts printed in colours by Arp*, 1957
6. DESNOS (ROBERT) Mines de rien, *4 engravings by Masson*, 1957
7. JACOB (MAX) A poemes rompus, *5 colour engravings, and uncoloured engraving on upper cover by Villon*, 1960

297 •

MOORE (HENRY)

SHAKESPEARE (WILLIAM) Hamlet, NUMBER 32 OF 1200 COPIES, foreword by John Gielgud, and Stanley Wells, 10 colour offset lithographs by Henry Moore, captioned tissue guards, original brown morocco over thick wooden boards with bevelled edges, with rectangular bronze bas-relief 'Hamlet's Dilemma' by Moore mounted on upper cover, spine titled in gilt, without the original stand, folio (475 x 330mm.), Delfino Press, [1985]

£1,000 - 2,000
€1,200 - 2,300

"Hamlet must be rediscovered and reimagined in every generation... the work of book-designers and artists, too, can influence the way we see him" (John Gielgud, foreword). The bas-relief on the cover is a recasting of the reclining figure portion of "Relief: Three Quarters Mother and Child and Reclining Figure" (cf. A. Bowness, *Henry Moore - Complete Sculpture. Volume 5, 1974-1980*, 1983, no. 728).

298 •

NICHOLSON (WILLIAM)

Twelve Portraits, 12 colour-printed plates tipped onto card, title-page frayed with small losses at fore-margins, loose as issued in publisher's portfolio (soiled, lacks ties), publisher's cloth portfolio, soiled, lacks ties, folio, William Heinemann, 1899; An Almanac of Twelve Sports, 12 colour-printed plates, text body detached, publisher's cloth-backed boards, worn, 4to, R.H. Russell, 1898 (2)

£600 - 800
€690 - 930

299 •

PARRY (ROGER) AND LÉON-PAUL FARGUE

Banalité. Illustré de réogrammes et recherches d'objets de Loris et Parry, NUMBER 197 OF 332 COPIES "sur *Hollande Pannekoek*", from a total edition of 367, text by Fargue, 16 heliogravure plates after Parry's photographs, publisher's printed wrappers, spine split vertically but otherwise clean with glassine wrappers [Parr/Badger, *The Photobook I*, pp. 100-101], folio (385 x 285mm.), Paris, Nouvelle Revue Française, [1930]

£1,200 - 1,800
€1,400 - 2,100

Roger Parry's "images are like a crash course in New Vision photography... along the way he discovered Surrealism, and made some of its most enduring and intriguing photographs" (*The Photobook*).



295



297



299



301



300

300 •

PICABIA (FRANCIS)

Exposition Francis Picabia, organisée par Emile Fabre, NUMBER 124 OF 200 COPIES SIGNED BY PICABIA, printed "sur papier pur fil Madagascar Lafuma", containing (as issued) an original signed watercolour drawing (slight smudge near signature), upper wrapper creased, 4to, Cannes, Cercle nautique, [1927]

£3,000 - 4,000

€3,500 - 4,600

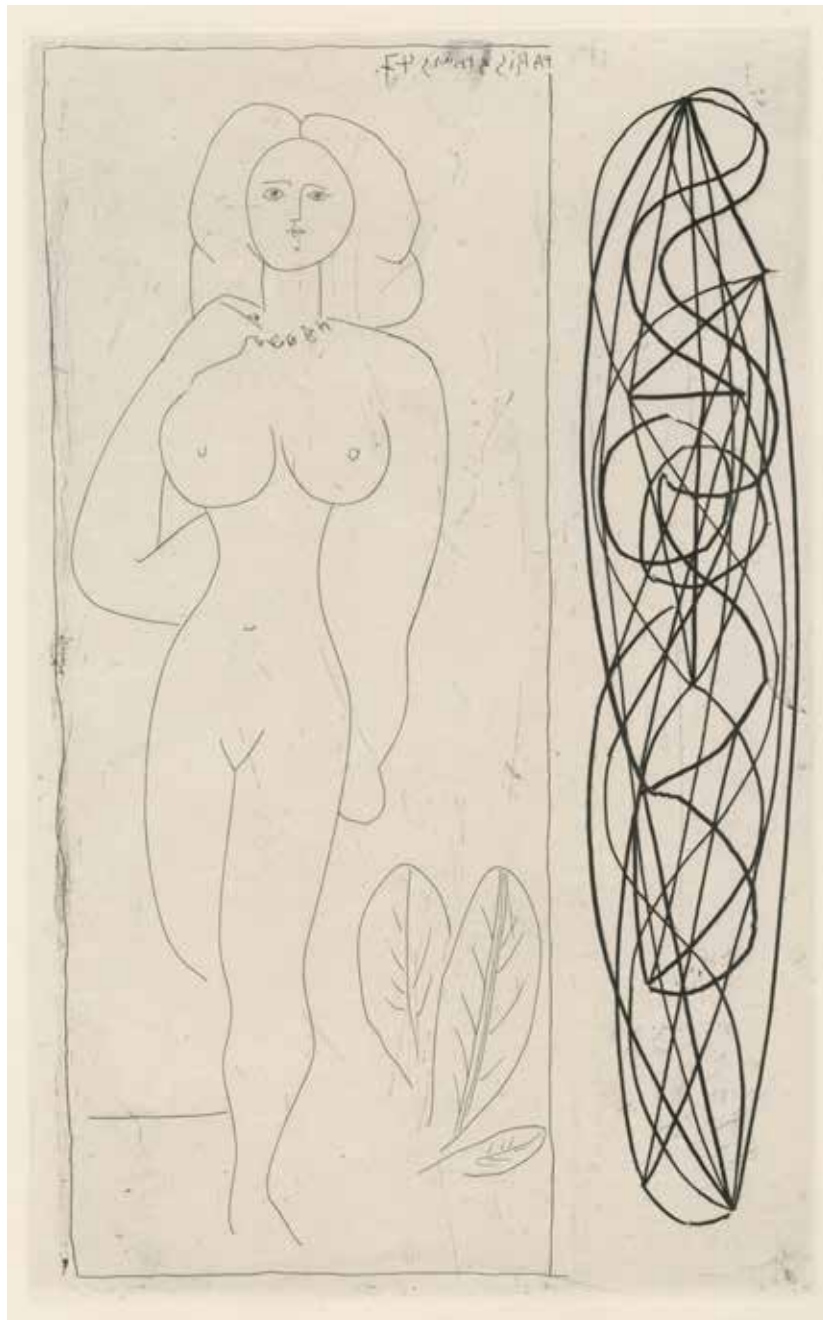
301 •

PICABIA (FRANCIS)

MENDES (MURILO) Janela do caos, ONE OF 23 HORS-COMMERCE COPIES, FROM AN OVERALL EDITION OF 120 COPIES, "sur papier d'Auvergne", suite of 6 lithographs by Francis Picabia, with an additional suite printed in red, black morocco extra by Henri Mercher, both covers with a six-panelled plexiglass window viewing onto a design of a large red leaf against a gold background, gilt lettered on spine, top edge red, in original black half morocco solander box, 4to (328 x 252mm.), Paris, Imprimerie Union, [1949]

£2,000 - 3,000

€2,300 - 3,500



302 •

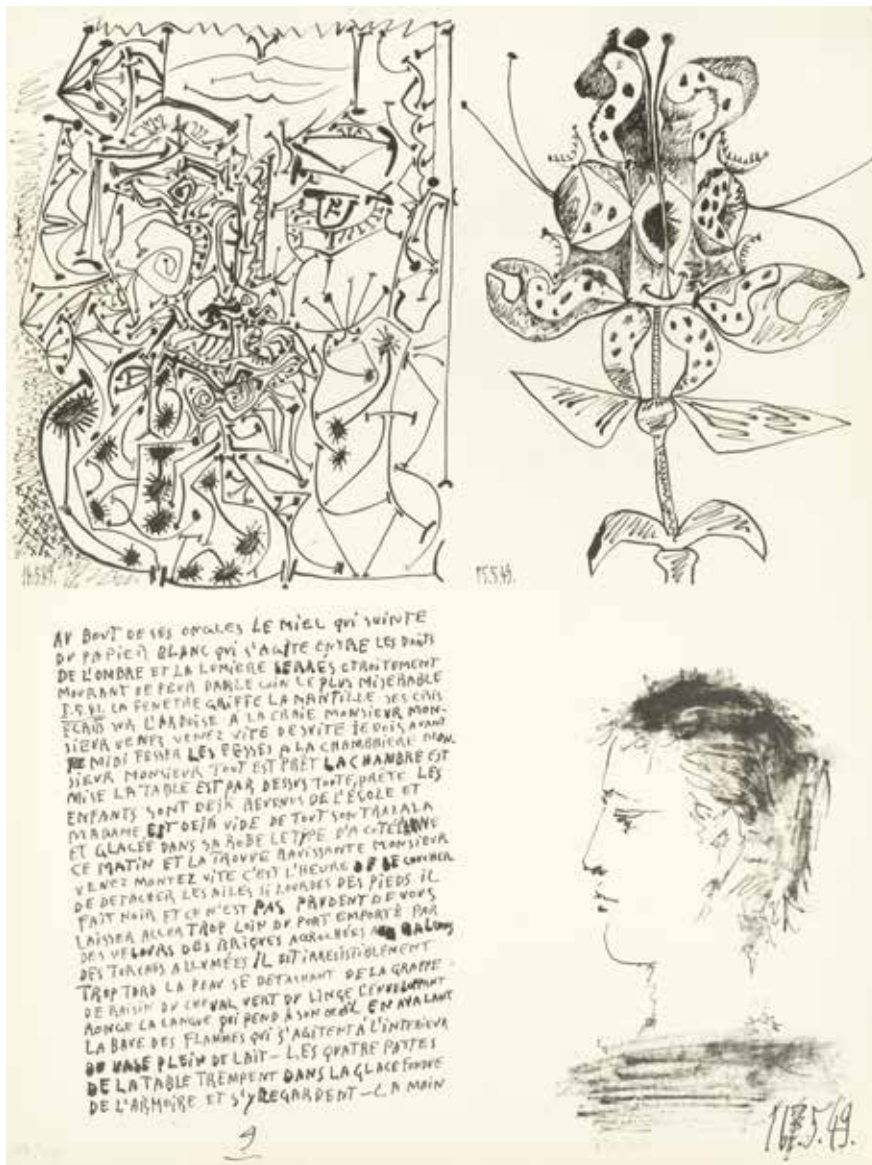
PICASSO (PABLO)

ИЛИАЗД, Pseudonym of ILIA ZDANEVICH. *Pismo* [*in Russian*], NUMBER 46 OF 50 COPIES "sur Japon ancien", from an overall edition of 66 copies, SIGNED BY PICASSO and the author on the colophon leaf, 6 etchings or engravings (including pictorial title) by Picasso, tissue guards, paper toning and some offsetting to endpapers and blank leaves but contents clean, loose as issued in parchment wrappers (the title etching repeated on the upper cover) with card insert, original additional protective paper wrappers with title printed on upper cover, stiff parchment envelope [Bloch 462-467; Baer 784-788; Cramer Books 48], folio (378 x 250mm.), Paris, Latitud curanta y uno, [1948]

£20,000 - 30,000

€23,000 - 35,000

With six original etchings and engravings by Picasso, *Pismo* is the second collaboration between the artist and the Russian poet and typographer, Iliazd.



303

303 •
PICASSO (PABLO)

[Poèmes et lithographies], NUMBER 46 OF 50 COPIES, from an overall edition of 52 copies, SIGNED BY PICASSO on the justification leaf, 14 lithographed plates by Picasso (juxtaposing images and text), on "Vélin d'Arches" wove paper, each numbered "46/50" in pencil in corner, with the printer's signature on the verso, justification leaf toned, loose in original half cloth portfolio, ties with some loss [Cramer Books 69; Bloch I, 615-628], folio (665 x 510mm.), [Paris, Galerie Louise Leiris, 1954]

£12,000 - 18,000
 €14,000 - 21,000

LIMITED TO FIFTY COPIES, this suite of 14 lithographs juxtaposing Picasso's illustrations and free-style poems, written by him in 1941.

304 •
PICASSO (PABLO)

Picasso. Venti pochoirs originali, NUMBER 144 OF 200 COPIES, text by Franco Russoli, 20 colour pochoir plates after Picasso, with numbered tissue guards, publisher's cloth-backed pictorial boards, original cellophane wrappers, folio (395 x 295mm.), Milan, Silvana, [1955]

£1,000 - 2,000
 €1,200 - 2,300

305 •
PICASSO (PABLO)

Les Bleus de Barcelone, NUMBER 158 OF 500 COPIES, introduction by Jaime Sabartes, half-title, 11 colour plates after Picasso tipped onto thick card, pencil limitation on each, one illustration after a drawing of Sabartes, loose as issued in wrappers and pictorial cloth solander box, folio (545 x 420mm.), Paris, au Vent d'Arles, 1963

£1,500 - 2,000
 €1,700 - 2,300



304



305

306 •

PICASSO (PABLO)

[MERIMÉE (PROSPER)] *Les Carmen des Carmen*, NUMBER 208 OF 245 COPIES "sur Arches", from an overall edition of 275, signed by Picasso (in red pencil) and Aragon on the colophon, SUITE OF 5 ORIGINAL PRINTS BY PICASSO, comprising a colour lithograph, a drypoint etching, and 3 aquatints, each numbered in pencil "208/245", plates, marginal illustrations and decorations (some in colour) by Picasso, loose as issued in publisher's stiff wrappers, original jute-covered solander box, lettered in red on spine, slightly rubbed and split at joint [Cramer 126; Monod 8045], folio (358 x 260mm.), Paris, Editeurs Francais Réunis, 1964

£3,000 - 5,000
 €3,500 - 5,800

INCLUDES A SUITE OF 5 ORIGINAL PRINTS BY PICASSO. The text is a facsimile of a copy of *Carmen* which Picasso in 1957 lavishly illustrated, and donated for sale to benefit the National Committee of Writers. It was purchased by Marcel Duhamel, who subsequently invited his friend Louis Aragon to write an afterword and publish this fine edition.



306



307

307 •

[PICASSO (PABLO)]

SPIES (WERNER) Pour Daniel-Henry Kahnweiler, NUMBER "XXII" OF 100 COPIES reserved for *D.-H. Kahnweiler's friends and collaborators*, WITH AN EXTRA SUITE OF 9 LITHOGRAPHS, EACH SIGNED BY THE ARTIST, "sur velin de Rives", from an overall edition of 1000 (of which a further 100 with the extra suite of plates), this copy with gift inscription (dated 30 March 1966) by Kahnweiler on the half-title, tipped-in photographic portrait of Kahnweiler by Brassai, 8 lithographed plates, publisher's cloth, dust-jacket with lithographed design by Picasso on upper cover, the extra suite of plates loose as issued in cloth portfolio (the flaps of which torn at fold), together in original card slipcase, 4to (300 x 260mm.), Stuttgart, Gerd Hatje, 1965

£2,000 - 4,000
 €2,300 - 4,600

LIMITED TO 200 COPIES WITH ORIGINAL LITHOGRAPHS SIGNED BY PICASSO (2), André Masson, Eugène de Kermadec, Elie Lascaux, André Beaudin, Suzanne Roger, Sebastian Hadingue, and Yves Rouvre, all of whom were represented by Kahnweiler.



308

308 •

PICASSO (PABLO)

MOURLOT (FERNAND) Picasso Lithographe I-IV, 4 vol., 8 ORIGINAL LITHOGRAPHED PLATES (comprising the 4 frontispieces and upper covers, frontispiece in volume 3 in colours), [Cramer 55, 60, 77, 125], 1949-1964--ROGER-MARX (CLAUDE) L'oeuvre gravé de Vuillard, 1948; Bonnard Lithographie, 1952, plates, many colour, publisher's stiff pictorial wrappers, glassine over-wrappers, the last 2 mentioned in slipcases, 4to, Monte Carlo, André Sauret; and 3 others, Odilon Redon (9)

£600 - 800
 €690 - 930

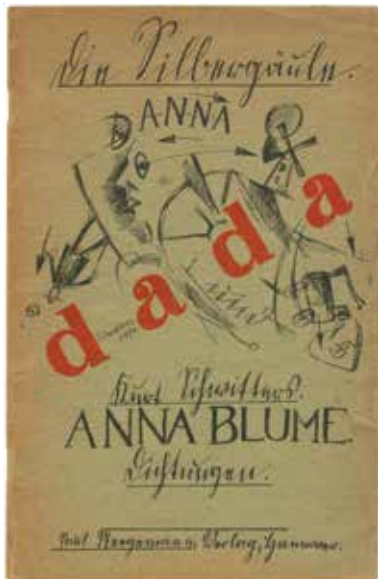
309 •

SCHWITTERS (KURT)

Anna Blume. Dichtingen, FIRST EDITION, light toning, publisher's wrappers designed by Schwitters, wrappers slightly creased at extremities, preserved in custom-made box case (with "Dada" collage artwork by Pierre Mercier, dated 1990), 8vo, Hanover, Paul Steegemann, [1919]

£800 - 1,200
 €930 - 1,400

First edition of Kurt Schwitters' first book of "Dada" poetry, for which he designed the distinctive lithographed upper cover.



309



312

PRIVATE PRESS

The Collection of the late P.J.R. Catterall

310 • AR

ALLIX (SUSAN)

STRUTT (ARTHUR JOHN) A South Italian Journey, NUMBER 20 OF 30 COPIES, 33 intaglio and relief plates (various techniques) by Susan Allix, most in colours, full citron goatskin by Susan Allix, covers with goatskin and calf coloured onlays, original solander box, with morocco lettering label on spine, folio, S.J. Allix, 1985

£800 - 1,200

€930 - 1,400

311 •

AYRTON (MICHAEL)

Minotaur. Ten Etchings, NUMBER 16 OF 75 COPIES, signed by the artist on the colophon, 10 original etchings by Michael Ayrton, each signed and numbered by the artist, printed on 140lb Saunders Imperial mould-made paper, tissue guards, sheet size 735 x 520mm., loose as issued in original solander box, printed title label on upper cover, rubbed, large folio, [Studio Prints, 1971]

£1,500 - 2,500

€1,700 - 2,900

The complete suite of ten etchings of "The Minotaur", each signed and numbered by Michael Ayrton.

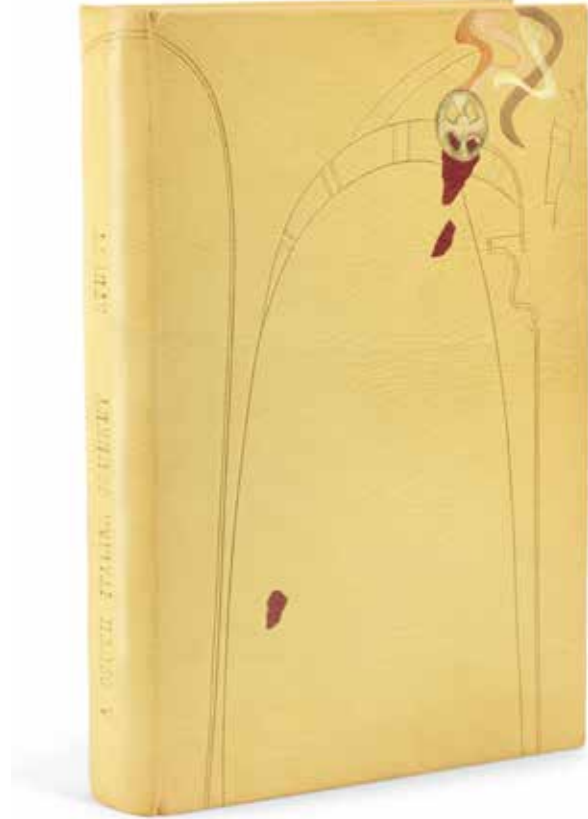
312 •

AYRTON (MICHAEL)

VERLAINE (PAUL) Femmes/Hombres, NUMBER 8 OF 85 COPIES "signed by the artist and bound in quarter morocco", from an overall edition of 132, 15 engraved plates by Michael Ayrton, original prospectus loosely inserted, untrimmed in original quarter morocco by Sangorski & Sutcliffe, slipcase, oblong folio, Douglas Cleverdon for The Arcadia Press, 1972

£500 - 700

€580 - 810



310



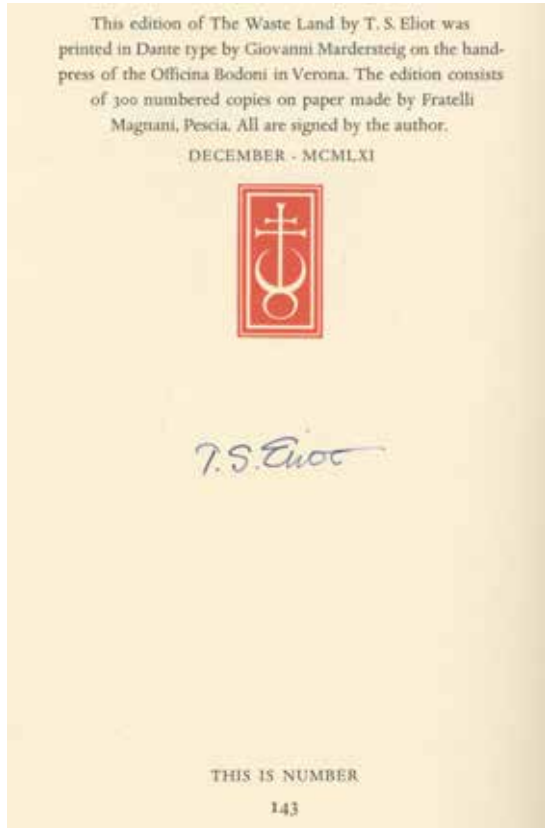
311



315



317



316

313 •

BECKETT (SAMUEL)

The North, NUMBER 103 OF 137 COPIES, SIGNED BY THE AUTHOR, on J. Barcham Green hand-made paper, 3 etched plates by Avigdor Arikha, each signed by the artist, loose as issued in publisher's blindstamp wrappers, cloth chemise and slipcase, folio, [Printed by the Rampant Lions Press], for Enitharmon Press, 1972

£600 - 800

€690 - 930

314 •

CHAUCER (GEOFFREY)

The Works, 2 vol. [Facsimile reprint of the Kelmscott Chaucer; Companion Volume... by Duncan Robinson], NUMBER 318 OF 500 COPIES, tipped-in plates of Burne-Jones' original designs to the Kelmscott Chaucer, publisher's decorative cloth, slipcase, folio, Basilisk Press, 1975

£600 - 800

€690 - 930

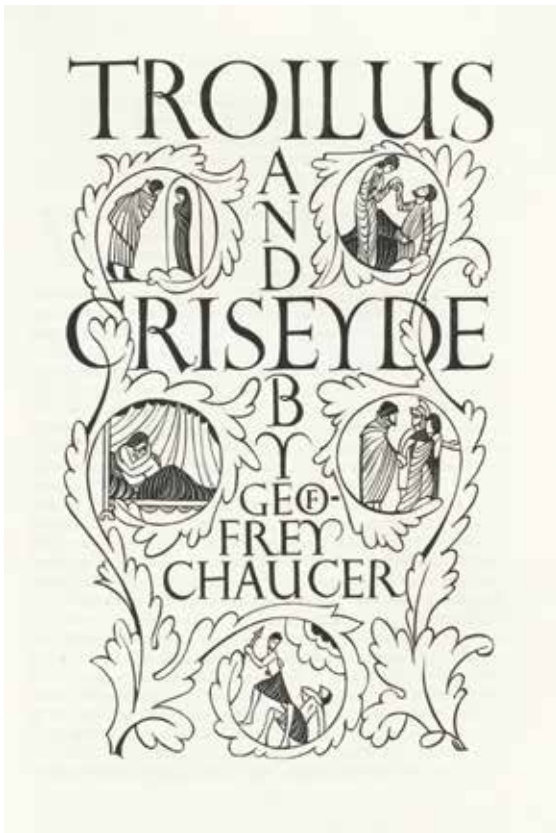
315 •

ELIOT (T.S.)

Four Quartets, NUMBER 250 OF 290 COPIES SIGNED BY THE AUTHOR, publisher's vellum-backed marbled boards, t.e.g., others uncut, original matching slipcase [Gallup A43c], small folio, [Verona, Officina Bodoni for Faber & Faber, 1960]

£1,000 - 1,500

€1,200 - 1,700



318

316 •
ELIOT (T.S.)

The Waste Land, NUMBER 143 OF 300 COPIES, SIGNED BY THE AUTHOR, *publisher's vellum-backed marbled boards, in original matching slipcase (short split at 2 corners) [Gallup A6d], folio*, [Verona, Officina Bodoni, for Faber & Faber, 1961]

£1,500 - 2,000
€1,700 - 2,300

317 •
GILL (ERIC)

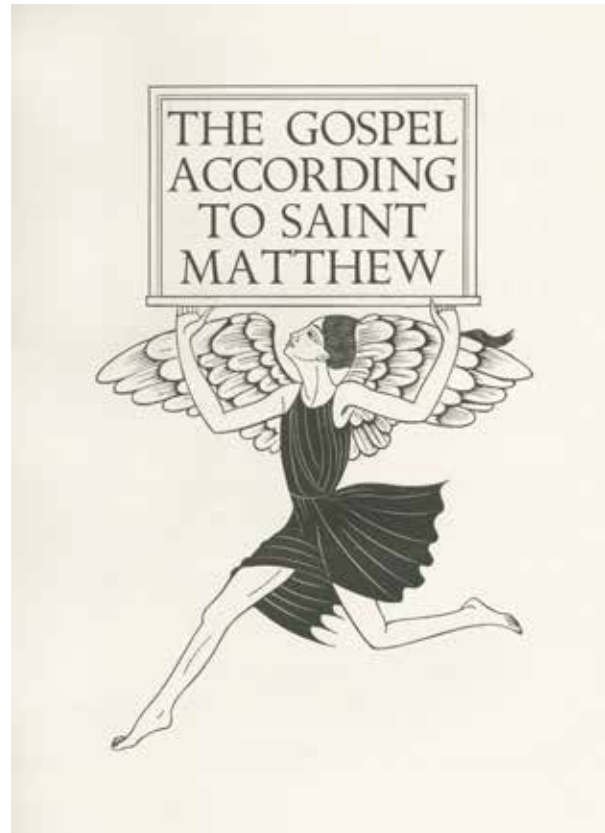
Wood-engravings. Being a Selection of Eric Gill's Engravings on Wood, LIMITED TO 150 COPIES, *this copy inscribed in ink No. "18 of the fifty copies priced at one guinea", printed in red and black, on hand-made paper, half-title, woodcut vignette on colophon, 32 wood-engraved plates, publisher's buckram, DUST-JACKET (2 short tears), 4to, Ditchling, St. Dominic's Press, 1924*

£800 - 1,200
€930 - 1,400

318 •
GILL (ERIC)

CHAUCER (GEOFFREY) Troilus and Criseyde, NUMBER 156 OF 225 COPIES, *printed in red, blue and black, wood-engraved illustrations and decorations by Eric Gill, original quarter morocco by Sangorski & Sutcliffe, t.e.g., a few small spots on spine [Chanticleer 50], small folio, Golden Cockerel Press, 1927*

£1,500 - 2,500
€1,700 - 2,900



319

319 •
GILL (ERIC)

The Four Gospels of the Lord Jesus Christ According to the Authorized Version of King James I, NUMBER 329 OF 500 COPIES, *65 wood-engraved illustrations by Eric Gill, original half pigskin over buckram by Sangorski & Sutcliffe, t.e.g., light soiling to spine, original slipcase [Chanticleer 78], folio, Golden Cockerel Press, 1931*

£2,500 - 3,500
€2,900 - 4,100

"The Golden Cockerel book usually compared with the Doves Bible and the Kelmscott Chaucer. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator, Eric Gill, the book among all books, in which Roman type has been mated with any kind of illustration" (*Chanticleer*).

320 •
GILL (ERIC)

SKELTON (CHRISTOPHER) The Engravings of Eric Gill, 3 vol. (including portfolio), NUMBER 78 OF 85 SPECIAL COPIES, *with 8 additional woodcut prints taken from the original woodblocks, each window-mounted as issued in cloth portfolio, numerous illustrations, publisher's quarter morocco, together in original slipcase, folio, Wellingborough, Christopher Skelton, 1983*

£400 - 600
€460 - 690



322

321 •

[HUGHES-STANTON (BLAIR)]

MILTON (JOHN) Four Poems, NUMBER 158 OF 250 COPIES, *wood-engraved illustrations by Blair Hughes-Stanton, publisher's decorative red morocco*, Newtown, Gregynog Press, 1933--THEOCRITUS. Six Idyllia... Translated in English Verse, 2 vol. (including portfolio), ONE OF 135 COPIES SIGNED BY THE ARTIST, with "a set of signed prints in final state", from an overall edition of 417 copies, 8 etched plates by Anthony Gross, additional suite signed loose as issued in solander box, half, Clover Hill/Chilmark Press, 1971--MACKLEY (GEORGE) Engraved in the Wood. A Collection of Wood Engravings by George Mackley with an Appreciation by Ruari Maclean, NUMBER 44 OF 300 COPIES, 68 wood-engraved plates loose as issued in folder, text quarter morocco, together in solander box, Two-Horse Press, [1968], Printed by the Rampant Lions Press; Monica Poole Wood Engraver, ONE OF 50 COPIES with fourteen additional engravings and specially bound, from an overall edition of 300, signed by Poole and the editor, Florin Press, 1984; idem, another copy, NUMBER 103 OF 250 standard copies, cloth-backed boards, 1984--POOLE (MONICA) The Wood Engravings of John Farleigh, NUMBER 13 OF 110 COPIES, signed by the author, original woodcut proof plate loosely inserted inside lower cover, Gresham, 1985--Margaret Wells. A Selection of Her Wood Engravings, ONE OF 30 COPIES WITH AN ADDITIONAL SIGNED WOODCUT loosely inserted in wallet at end, from an overall edition of 200, Wakefield, Fleece Press, 1985--SMITH (RICHARD SHIRLEY) Wood Engravings. A Selection, 1960-1977... With a Foreword by Laurence Whistler, NUMBER 54 OF 180 COPIES, signed by the author, Cuckoo Hill Press, 1983; idem, another copy, 1983, unless otherwise stated publisher's quarter morocco, slipcase, 8vo and small folio; and 9 others (19)

£1,000 - 1,500

€1,200 - 1,700

322 •

JONES (DAVID)

The Book of Jonah Taken from the Authorized Version of King James I, NUMBER 170 OF 175 COPIES, *wood-engraved title-vignette and 12 illustrations (4 full-page) by David Jones, publisher's white buckram, dust-jacket (loss to head of spine, and upper margin of upper cover, but generally clean) [Chanticleer 40], 4to*, Golden Cockerel Press, 1926

£800 - 1,200

€930 - 1,400

Provenance

Roger Senhouse, pencil inscription.

323 •

JONES (DAVID)

Chester Play of the Deluge, NUMBER 134 OF 275 COPIES, edited by J. Isaacs, 10 large wood-engraved illustrations by David Jones, tissue guards, publisher's buckram, pictorial dust-jacket (light soiling, small loss to head of spine) [Chanticleer 52], Golden Cockerel Press, 1927; idem, another edition, NUMBER 240 OF 250 COPIES on Barcham Green mould-made paper, from an overall edition of 337, 10 wood-engraved illustrations by Jones, prospectus loosely inserted, publisher's cloth-backed marbled boards, dust-jacket, FINE COPY, [Printed by Will Carter, at the Rampant Lions Press] for Clover Hill, 1977, 4to (2)

£500 - 800

€580 - 930



324

324 •

JONES (DAVID)

COLERIDGE (SAMUEL TAYLOR) *The Rime of the Ancient Mariner*, NUMBER 46 OF 60 COPIES, SIGNED BY THE ARTIST, and "containing a set of the engravings in final state", from an overall edition of 470 copies, 10 etchings (8 full-page) by David Jones, extra suite of 10 etchings loose as issued in wallet at end, publisher's cloth (some fading), 4to, Bristol, Douglas Cleverdon, 1929

£800 - 1,200

€930 - 1,400

325 •

JONES (DAVID)

The Chester Play of the Deluge, NUMBER XXIV OF 80 COPIES "on Barcham Green hand-made paper... numbered I to LXXX, bound in quarter morocco, with a separate set of the wood-enchavings on japon", from an overall edition of 337, 10 wood-enchaved illustrations, additional suite of engravings loose as issued in cloth chemise, the text in publisher's morocco-backed marbled boards, together in slipcase, folio, [Printed by Will Carter at the Rampant Lions Press], for Clover Hill, 1977

£600 - 800

€690 - 930

326 •

JONES (DAVID)

The Engravings of David Jones; A survey by Douglas Cleverdon, ONE OF SIX COPIES PRINTED ON VELLUM, this copy "F", from an overall edition of 466, "with a portfolio containing sets of the engravings on vellum, hand-made paper and japon; and 9 copper-enchavings and one dry-point printed on vellum, hand-made paper and japon from the original copper-plates", designed by Will and Sebastian Carter at the Rampant Lions Press, original morocco gilt by Sangorski & Sutcliffe, the text volume gilt-blocked morocco label on upper cover and spine, the prints loose in paper sleeves as issued in morocco-backed portfolio case, together in morocco-lipped slipcase, folio (325 x 245mm.), Clover Hill, 1981

£1,500 - 2,500

€1,700 - 2,900

ONE OF ONLY SIX COPIES PRINTED ON VELLUM, with the suites of plates printed on vellum, japon and hand-made paper.

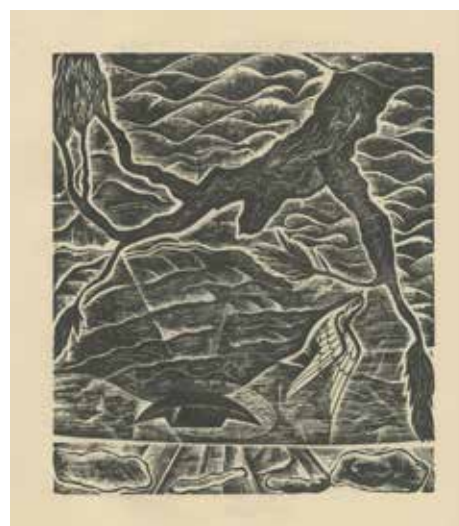
327 •

JONES (DAVID)

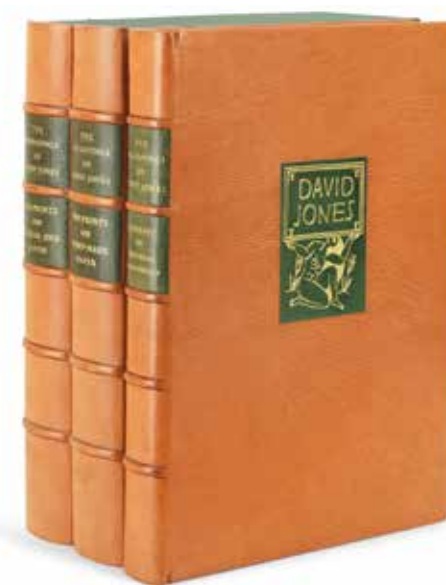
The Engravings of David Jones. A Survey by Douglas Cleverdon, ONE OF 105 COPIES "on J. Barcham Green hand-made paper, watermarked Clover Hill... each with a portfolio containing a set of the engravings on japon; and nine copper-enchavings and one dry-point printed from the original copper-plates", from an overall edition of 446, this copy LXXXIII, the plates loose as issued in cloth portfolio box case, numerous plates in the text, publisher's half morocco gilt, together in original slipcase, folio, Clover Hill, 1981

£800 - 1,200

€930 - 1,400



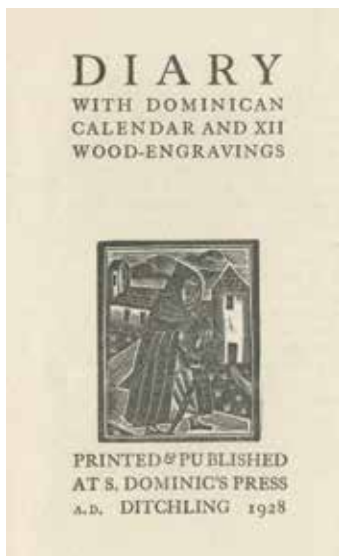
325



326



327



329

328 •
JONES (DAVID)

The Book of Jonah Taken from the Authorized Version of King James I, NUMBER XCI OF 100 COPIES on *Barcham Green's RWS hand-made paper... with an extra set of the engravings on japon*, from an overall edition of 470 copies, 13 wood-engraved illustrations by David Jones, additional suite of plates loose as issued in wallet at the end, prospectus loosely inserted, slipcase, 4to, [Printed by Will Carter at the Rampant Lions Press] for Clover Hill, 1979; idem, another copy, one of 300 copies "on J. Green mould-made paper", 1977 (2)

£500 - 800
€580 - 930

329 •
[JONES (DAVID)]

Diary with Dominican Calendar and XII Wood-Engravings, woodcut illustrations by David Jones, 1928--PEPLER (H.D.C.) The Hand Press, NUMBER 76 OF 250 COPIES, signed on colophon, publisher's blue cloth, small loss of paper lettering label, 1924; Pertinent & Impertinent. An Assortment of Verse, NUMBER 165 OF 200 COPIES, woodcut frontispiece by Desmond Chute, publisher's quarter cloth, 1926; Libellus Lapidum, woodcut illustrations by Pepler and David Jones, uncut in publisher's wrappers, 1924--In Petra. Being a Sequel to 'Nisi Dominus'... Notes by Eric Gill and Hilary Pepler, printed in red and black, wood-engraved illustrations by Eric Gill and David Jones, early cloth-backed boards, 1923--SHEWRING (W.H.) Hermia and Some Other Poems, NUMBER 37 OF 240 COPIES, AUTHOR'S PRESENTATION COPY TO ERIC GILL, inscribed "Eric G., with love from Walter, Christmas 1932", publisher's cloth-backed boards, 1930--Le boeuf et l'ane et deux autres pieces pour marionettes, NUMBER 66 OF 120 COPIES, publisher's morocco-backed boards, slightly scuffed, 1930, Ditchling, St. Dominic's Press--ANDERSEN (HANS) The Red Shoes, NUMBER 353 OF 400 COPIES, hand-coloured woodcut illustrations by Willi Harweth, prospectus loosely inserted, publisher's boards, 1928--FARQUHAR (GEORGE) The Beaux Stratagem. A Comedy, ONE OF 6 COPIES CONTAINING 2 EXTRA SETS OF PLATES, this copy number III from an overall edition of 527 copies, 7 engravings by J.E. Labourer (with 2 sets loose as issued at end, 3 plates slightly stained), bookplates of F.E. Dinshaw, and Clifford E. King, publisher's vellum, 1929, Bristol, Douglas Cleverdon, 8vo and small 4to; and 10 others, publisher's including St. Dominic's Press, Nonesuch Press, and Golden Cockerel (19)

£600 - 800
€690 - 930



330

330 •
JONES (DAVID)

COLERIDGE (SAMUEL TAYLOR) The Rime of the Ancient Mariner, NUMBER 439 OF 460 COPIES, 10 etchings by David Jones (8 full-page), original black morocco by Sangorski & Sutcliffe, t.e.g., Bristol, Douglas Cleverdon, 1929; The Rime of the Ancient Mariner, 2 vol. (including portfolio), ONE OF 115 COPIES SIGNED BY THE AUTHOR, "with a portfolio containing an extra set of fifteen engravings including five that were discarded", 10 etchings by Jones in the text, publisher's parchment-backed cloth, slipcase, [Clover Hill] for Chilmark Press, 1964--JONES (DAVID) An Introduction to the Rime of the Ancient Mariner, NUMBER 162 OF 415 COPIES, this copy unsigned, etched vignette on title, publisher's cloth, [Rampant Lions Press], for Clover Hill, 1972--[GREGYNOG PRESS] Llyer Y Pregeth-r [Ecclesiastes], NUMBER 171 OF 250 COPIES, printed in red and black, 2 woodcut illustrations (one full-page) by Jones, publisher's limp buckram, some rubbing, Newtown, Gwasg Gregynog, 1927--FARJEON (ELEANOR) The Town Child's Alphabet, AUTHOR'S PRESENTATION COPY, inscribed "To John [Guthrie] with Eleanor's Love, Christmas 1924", illustrations by David Jones printed in colours, publisher's pictorial wrappers (small loss to spine), The Poetry Bookshop, 1924--MONRO (HAROLD) The Winter Solstice, LIMITED TO 500 COPIES, signed by the author, 2 woodcut illustrations by Jones, publisher's boards, Faber, 1928--David Jones 1895-1974. Centenary Edition of Engravings, NUMBER 3 OF 50 SETS, 4 engraved plates by Jones, numbered in pencil, loose as issued in publisher's paper wrappers (light soiling), Wolsley Fine Arts, 1995, 8vo and 4to; and approximately 85 others (including catalogues and pamphlets) by, about, or with contributions by David Jones (approximately 90)

£1,000 - 1,500
€1,200 - 1,700

331 •
MORRIS (WILLIAM)

The Story of Cupid and Psyche, With Illustrations Designed by Edward Burne-Jones, 3 vol. (including Portfolio of plates), NUMBER "XXXIII" OF 130 COPIES "with a portfolio containing a set of collotype prints... and a set of proofs to the 44 wood-engravings [by Burne-Jones]", from an overall edition of 400, introduction by A.R. Duffy, plates loose as issued in portfolio, original prospectus loosely inserted, original blue morocco by Sangorski & Sutcliffe, t.e.g., slipcase, the plates in original half morocco solander box, folio, Clover Hill Editions, 1974

£500 - 700
€580 - 810



332

332 •
OFFICINA BODONI

GIDE (ANDRÉ) Theseus, NUMBER 75 OF 210 COPIES, *translated by John Russell, 12 full-page lithographs by Massimo Campigli, one signed and loosely inserted (as issued), slipcase (lower edge detached)*, [Officina Bodoni for] New Directions Book Published by James Laughlin, 1949--TERENCE. Andria: Commedia, NUMBER 123 OF 160 COPIES, *woodcut illustrations by Fritz Kredel after Albrecht Durer, prospectuses loosely inserted, transparent wrapper, slip-case, 1971--[JAMES (EDWARD)] Carmino Amico. Opus Quintum, ONE OF 50 COPIES on Montval paper, from an overall edition of 100, woodcut vignette printed in sepia, Privately Printed [by Officina Bodoni], 1932--The Sayings of the Seven Sages of Greece, NUMBER 32 OF 160 COPIES, translated by Betty Racice, slipcase, 1976--Songs from Shakespeare's Plays, NUMBER 45 OF 300 COPIES, printed in red and black, slipcase, 1974--Ippolito e Lionoroa. From a Manuscript of Felice Feliciano in the Harvard College Library, NUMBER 29 OF 200 COPIES, slipcase, 1970--BARDUZZI (BERNARDINO) A Letter in Praise of Verona [1489], NUMBER 86 OF 150 COPIES, slipcase, 1974, publisher's quarter vellum or cloth, 8vo and small folio, Verona, Officina Bodoni; and 4 others (11)*

£800 - 1,200
€930 - 1,400

333 •
PLATH (SYLVIA)

Pursuit. With an Etching & Drawings by Leonard Baskin, NUMBER 56 OF 100 COPIES, *etched plate signed by Baskin loosely inserted as issued, illustrations in the text (some full-page), original green morocco by Zaehnsdorf, t.e.g., slipcase [Tabor A17], 1973; Dialogue Over a Ouija Board, NUMBER 13 OF 140 COPIES, frontispiece by Leonard Baskin, publisher's limp vellum, slipcase [Tabor A25], 1981--HUGHES (TED) Henry Williamson. A Tribute, NUMBER 18 OF 200 COPIES SIGNED BY THE AUTHOR, frontispiece, publisher's wrappers, 1979, [Rampant Lions Press] for Rainbow Press, 8vo and small 4to (3)*

£300 - 400
€350 - 460



334

334 •
RAMPANT LIONS PRESS

The Song of Solomon... Illustrated by Line-cuts by Harry Hicken and Rubrication by Will Carter, LIMITED TO 125 COPIES, 1937--BRIDSON (D.G.) The Quest of Gilgamesh, LIMITED TO 125 COPIES, *original lithograph by Michael Ayrton, 1972--CAREY (JOHN) Vegetable Gardening, LIMITED TO 500 COPIES, colour linocuts by Clare Melinsky, 1989--FRANKLIN (COLIN) Printing and the Mind of Morris, ONE OF 50 COPIES on Barcham Green handmade paper, from an overall edition of 500, 1986--CARTER (WILL AND SEBASTIAN) The Rampant Lions Press Miscellany, LIMITED TO 185 COPIES, 1988--MILTON (JOHN) Areopagitica, ONE OF 100 COPIES IN FULL MOROCCO, 1973; idem, another copy, LIMITED TO 400 COPIES bound in buckram, 1973--CARTER (ANGELA) The Tiger's Bride. With Fourteen Linocuts by Corinna Sargood, LIMITED TO 250 COPIES, 2000--The Psalms of David, LIMITED TO 350 COPIES, 1977, publisher's bindings, various sizes, published or printed by Rampant Lions Press; and 53 other books, and 4 pieces of printed ephemera, all limited editions published by various small presses, all printed by the Rampant Lions Press (66)*

£800 - 1,200
€930 - 1,400

Includes five works from the collection of John Carter, bibliophile and brother of Rampant Lions Press founder Will Carter. Includes the extremely rare *The Shakespearian Touch* by T.S. Carter, NUMBER 2 OF 8 COPIES, inscribed "John Carter from the printer", The Junior Branch of the Rampant Lions Press, [Cambridge, 25.4.54], and *Floreat Bibliomania* by A.N.L. Munby, inscribed by the publisher Philip Hofer "For John [Carter], because you are my oldest friend in England, and because your brother Will printed this witty essay by your friend Munby, Many reasons, for a very small present. 21 Nov. 1953. P.H."

335 •

ROTHENSTEIN (MICHAEL)

Suns + Moons... with Accompanying Poems Chosen by the Artist, NUMBER 32 OF 85 COPIES, *signed by the artist on the colophon, 8 colour-printed woodcut plates each signed in pencil, loose as issued (with original prospectus) in publisher's cloth portfolio solander box, 1972--*[CARTER (SEBASTIAN)] *In the Beginning*, NUMBER 8 OF 25 COPIES, *signed by Carter, printed in colours on hand-made paper, with original prospectus (announcing price of £1000) loosely inserted, original wrappers, solander box, 2006, Cambridge, Rampant Lions Press, 1972--*THOMAS (DYLAN) *Deaths and Entrances*. Illustrated by John Piper, LIMITED TO 268 COPIES, *colour off-set lithographed plates, publisher's morocco-backed cloth, slipcase, Gwasg Gregynog, 1984--*CLARKE (GRAHAM) *The Gooseman and Other Poems*, NUMBER 14 OF 75 COPIES, *10 hand-coloured aquatint plates by the author, original leather*, Ebenezer Press, 1974--BETJEMAN (JOHN) *Metro-Land*, LIMITED TO 220 COPIES *signed by the author and illustrator, lithographs by Glynn Boyd Harte, publisher's cloth in original case*, Warren Edition, 1977--MARX (ENID) *An ABC of Birds & Beasts*, NUMBER 164 OF 300 COPIES *on mould-made paper, from an overall edition of 375, publisher's patterned fabric*, Clover Hill, 1984, 8vo, 4to and folio; and approximately 41 others, mostly small private presses, including Stourton Press, Lion and Unicorn Press, Skelton's Press, Libanus Press, Caliban Press; and 11 volumes of "Parenthesis. The Journal of the Fine Press Book Association", including de luxe limited copies of Nos. 4, 5, 10, 13, 15, and 17 (c.55)

£700 - 900

€810 - 1,000

336 •

SASSOON (SIEGRID)

Vigils, NUMBER 9 OF 272 COPIES SIGNED BY THE AUTHOR, *engraved throughout, frontispiece by Stephen Gooden, original morocco by John P. Gray*, [Bristol], 1934--RAINE (KATHLEEN) *Six Dreams and Other Poems*, LIMITED TO 450 COPIES SIGNED, *frontispiece by Cecil Collins*, 1968; *Ninfa Revisited*, LIMITED TO 350 COPIES SIGNED, 1968, Enitharmon Press--WHISTLER (LAURENCE) *Triad*, LIMITED TO 150 COPIES SIGNED, *slipcase*, 1991--STEPHENS (JAMES) *Green Branches*, LIMITED TO 500 COPIES, Dublin, Maunsell, 1916--REDGROVE (PETER) *An Explanation of the Two Visions*, LIMITED TO 56 COPIES SIGNED, [Rampant Lions Press] for Sixth Chambers Press, 1985--SPARROW (JOHN) *Grave Epigrams*, LIMITED TO 200 COPIES, *woodcut ornament by Reynolds Stone*, [Simon Rendell, 1974], *publisher's wrappers--*NUTTALL (JEFF) *Poems 1962-69*, LIMITED TO 100 COPIES SIGNED, Fulcrum Press, 1970--BETJEMAN (JOHN) *An Exhibition of Works by Sir John Betjeman from the Collection of Ray Carter*, NUMBER 47 OF 80 COPIES SIGNED BY THE COLLABORATORS (*Betjeman, John Piper and Glynn Boyd Harte, and Phillida Gili*), *publisher's quarter cloth, dust-jacket*, Warren Editions, 1983--Women. Joseph Addison's Translation of a Poem by Semonides of Amorgos, NUMBER 14 OF 30 COPIES SIGNED BY THE ILLUSTRATOR, *13 etchings by Mona Ryder, publisher's cloth, dust-jacket*, Brisbane, Lock's Press, 1983--HAMBURGER (MICHAEL) *In Suffolk*, LIMITED TO 150 COPIES, *signed by the author and artist, etched frontispiece by Derek Southall, publisher's cloth, slipcase*, Hereford, Five Seasons Press, 1982--WATKINS (VERNON) *Uncollected Poems*. With an Introduction by Kathleen Raine, ONE OF 26 COPIES ON SWEDISH VELLUM, *signed by the author and Raine, from an overall edition of 326, publisher's cloth-backed boards*, Enitharmon Press, 1969--ROTA (ANTHONY) *Apart from the Text*, NUMBER 49 OF 150 SPECIALLY BOUND COPIES SIGNED, *rexine-backed cloth*, Oak Knoll Press, 1998--POWELL (ANTHONY) *The Empire Revisited*, AUTHOR'S PRESENTATION COPY *inscribed "Peter... Did Travel, Will do it again. Anthony" on front free endpaper, additionally signed on title-page, publisher's cloth, dust-jacket*, Cleveland Press, 1985, 8vo and 4to; and 55 others, mostly poetry, many limited editions from small presses, including Turret Books, Cygnet Press, Enitharmon Press, Fulcrum Press (69)

£500 - 700

€580 - 810

337 •

STONE (REYNOLDS)

CLARK (KENNETH) *The Other Side of the Alde*, LIMITED TO 125 COPIES, PRESENTATION COPY INSCRIBED BY STONE TO JOHN CARTER "*Easter 68. the gift of Reynolds Stone*" *on front free endpaper, with additional note loosely inserted, publisher's wrappers*, [Martino Mardersteig of the Stamperia Valdonega, Verona] for Litton Cheney Press, 1968--THOMAS (R.S.) *The Mountains*, ONE OF 110 COPIES SIGNED BY THE AUTHOR, ARTIST AND ENGRAVER, *with an extra set of engravings (tipped-in as issued), from an overall edition of 350, 10 woodcut plates engraved by Stone after John Piper, publisher's half morocco, slipcase*, New York, Chilmark Press, [1968]; idem, another copy, NUMBER 102 OF 240 COPIES, *10 woodcut plates, prospectus loosely inserted, publisher's cloth, slipcase* [1968]--MURDOCH (IRIS) *A Year of Birds*. Poems, 2 vol., NUMBER 50 OF 50 COPIES, *signed by author and illustrator Reynolds Stone, 12 plates, extra suit of plates, each initialled by Stone, loose in window-mounts within solander box, together in slipcase*, Tisbury, Compton Press, 1978--HODGSON (RALPH) *The Skylark*, NUMBER 234 OF 350 COPIES, *signed, publisher's cloth*, Colin Fenton, 1958--Boxwood. 24 Engravings by Reynolds Stone, NUMBER 22 OF 75 COPIES, *24 woodcut illustrations on Japanese Hosho paper, each window-mounted, loose in publisher's solander box*, Warren Editions, [1982]--HUDSON (W.H.) *A Shepherd's Life*, NUMBER 95 OF 100 COPIES, *10 wood-engraved illustrations by Stone, additional suite of 10 tipped-in proof plates, each signed and numbered in pencil, publisher's half morocco, slipcase*, Tisbury, Compton Press, 1977, 8vo and small 4to; and 11 others, Reynolds Stone interest (18)

£400 - 600

€460 - 690

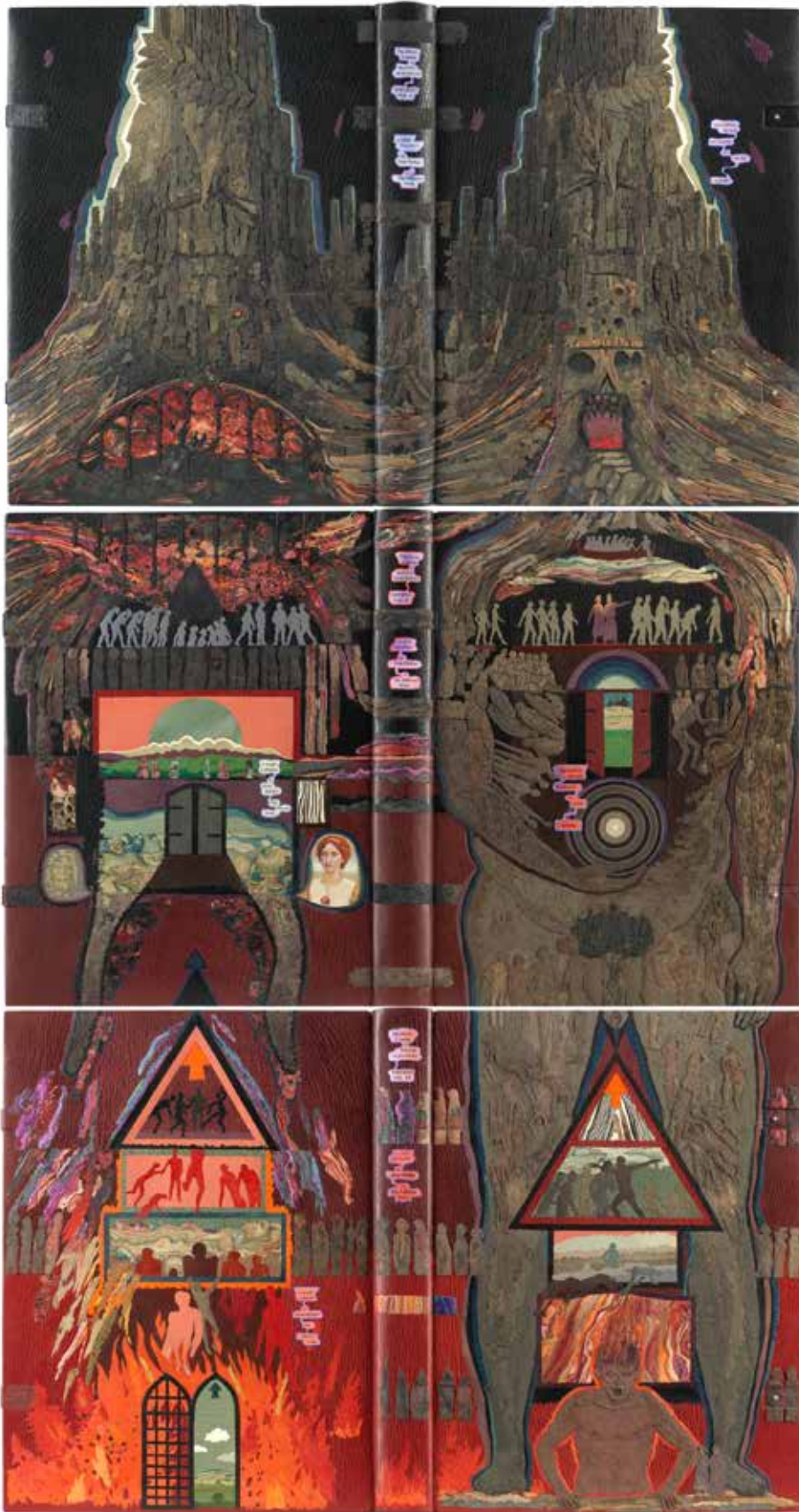
338 •

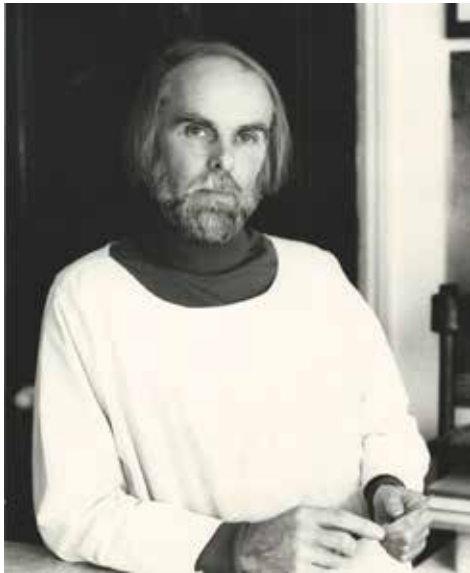
TOLKIEN (J.R.R.)

The Hobbit or There and Back Again, sixth impression (second edition), colour frontispiece, ownership inscription ("Xmas 1954") inside upper cover, dust-jacket unclipped, with small loss at extremities of spine, top margin with a few small tears, [1954]; *The Lord of the Rings*, 3 vol., *second edition, second impression*, 1967; *The Adventures of Tom Bombadil*, FIRST EDITION, 1962; *The Road Goes Ever On. A Song Cycle... Music by Donald Swann, first English edition*, 1968, *publisher's cloth, dust-jackets, 8vo and 4to*, George Allen (6)

£400 - 600

€460 - 690





Other Properties

BOOKBINDINGS BY PHILIP SMITH (1928-2018)

Born in 1928, Philip Smith began his career in 1949, graduating from the Royal College of Art in London with First Class Honours in 1954. He became an internationally renowned designer bookbinder and book artist, designing and creating intricate and fascinating bindings for well over 50 years. He was awarded gold and silver medals in several international competitions, and in 2000 he was awarded an MBE for services to Art. Philip invented and pioneered several ground-breaking and influential techniques and structural developments. His work is represented in many private collections and can be seen in several public collections overseas and in the UK, including the V&A National Art Library and the British Library.

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SMITH (PHILIP)

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

£15,000 - 25,000

€17,000 - 29,000

A SPECTACULAR PHILIP SMITH BOOK TOWER, SOME SIXTEEN YEARS IN THE MAKING, IN CONJUNCTION WITH ONE OF THE MOST IMPORTANT ARTIST'S BOOKS OF THE TWENTIETH CENTURY. "It is to my mind a rare synthesis of two working, living geniuses giving visual form to a remarkable poem... This extraordinary work is unique in vision and skill... I believe their like will never be equalled" (Timothy C. Ely, in 'Designer Bookbinders newsletter', no. 185, Spring 2019). For his illustration and for providing a new translation of the *Inferno*, Phillips received the Frances Williams Memorial Prize in 1983, the *LA Times* writing "there is no doubt that Tom Phillips has captured Dante for our time".

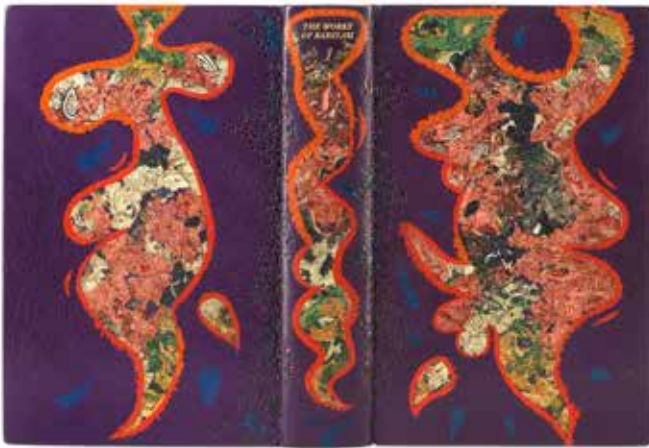
Philip Smith first developed the concept of the "book wall" in the late 1960s, with images on each volume flowing on to the covers of the adjacent books, but at the same time forming integral individual images. His versions of *Lord of the Rings* are the best known examples: in 1973, he and Tolkien were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

Exhibited

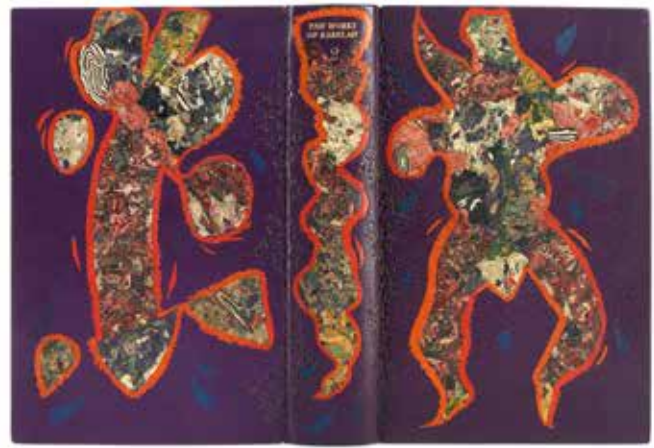
British Library 1994; Designer Bookbinding 2000-2001.



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SMITH (PHILIP)

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

£4,000 - 6,000
€4,600 - 6,900

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SMITH (PHILIP)

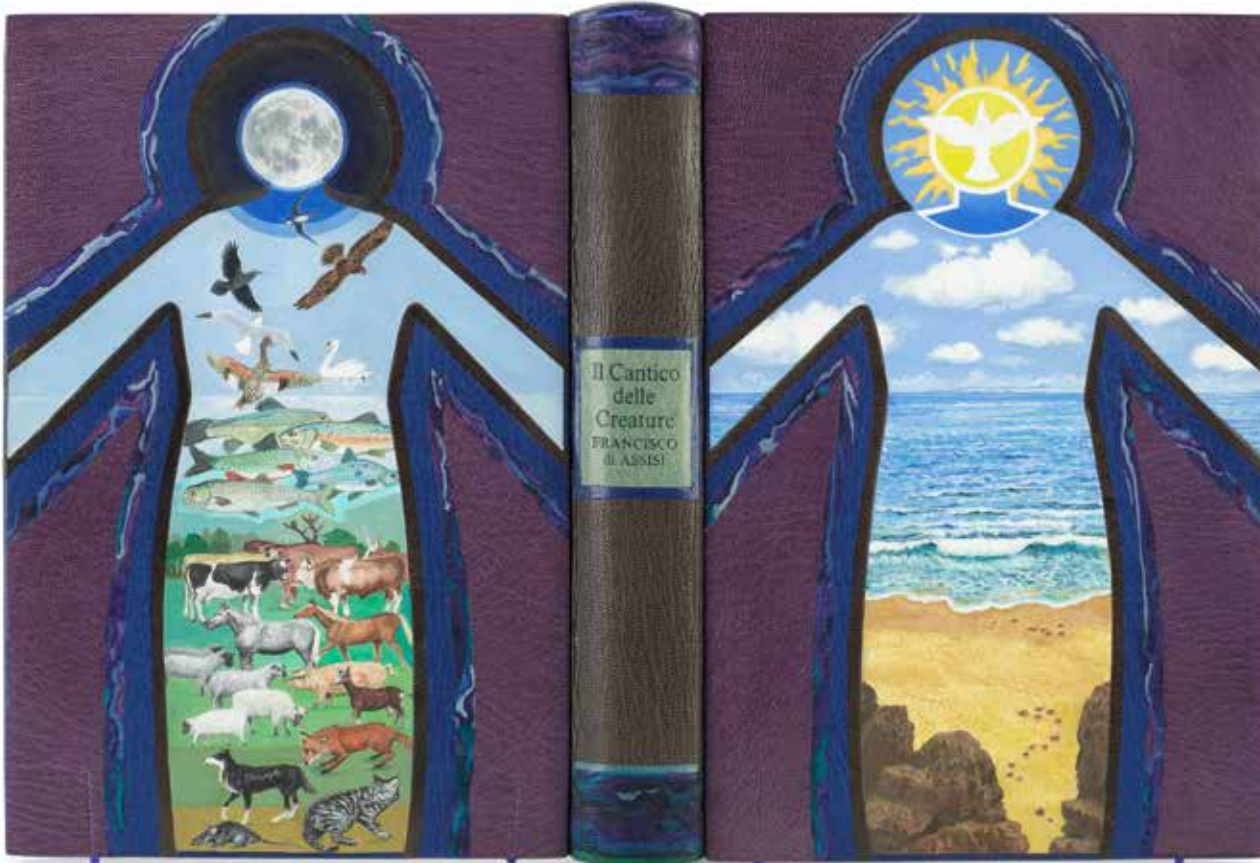
MALOUF (DAVID) *Remembering Babylon, FIRST EDITION, bound by Philip Smith in yellow goatskin, each cover with a triangular panel of maril onlays edged in orange, exposed orange spine with triple green and yellow yokes, central yoke lettered in blind, plum endpapers (signed 'Philip Smith 1993' on paste-downs and at end of Notes), edges painted orange, preliminary blank leaf with tipped-in label 'Booker Prize Finalist 1993 Bound by Philip Smith Fellow of Designer Bookbinders', inscribed 'second version' on verso, printed Artist's Notes tipped-in at rear and copy of original entry form loosely inserted, housed in sewn yellow felt pouch with velcro fasteners, 8vo (235 x 153mm.), Chatto & Windus, 1993*

£1,500 - 2,000
€1,700 - 2,300

Australian author David Malouf's 1993 novel, about an English boy being raised by aborigines, won the inaugural International Dublin Literary Award and was shortlisted for the Booker Prize that year. "Binding designed in Australian national colours. The main feature is the cognate anagram using the author's name and the title. This is the second version of the presentation as a Booker Prize finalist, different to that presentation design; made as back up to cover contingencies... The anagram is a synopsis of the story. Anagram reads: 'Dim brain fall guy even re. Abo mob D.M.'" (notes on entry form).

Exhibited

Bibliothèque Nationale Luxembourg, ARA. IVth International Forum, 15-17 April 1994.



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SMITH (PHILIP)

SMITH (ALI) *Hotel World*, FIRST EDITION, elaborate painted salmon pink goatskin by Philip Smith (signed and dated 2001 on rear paste-down), covers decorated with maril onlays, upper cover with inlaid turquoise leather square above (stamped 'ore stabit fortis aqui et placet ore stat'), and an inset 2001 penny coin below, lower cover with inlaid shadowy oval female portrait above, open spine painted to match, with triple grey goatskin yoke, central yoke lettered in blind, grey endpapers with salmon pink strips, printed label reading 'The Booker Prize 2001, Finalist, bound by Philip Smith' inserted before title (inscribed 'second copy' on reverse), sheet of 'Maker's Notes' tipped-in on blank endleaf, housed in a felt-lined red cloth solander box, with gilt lettered goatskin title label on front, 8vo (220 x 140mm.), Hamish Hamilton, 2001

£1,000 - 1,500
 €1,200 - 1,700

A binding specially created for Ali Smith's postmodern novel *Hotel World*, one of the 2001 Booker Prize shortlisted titles. See illustration on preceding page.

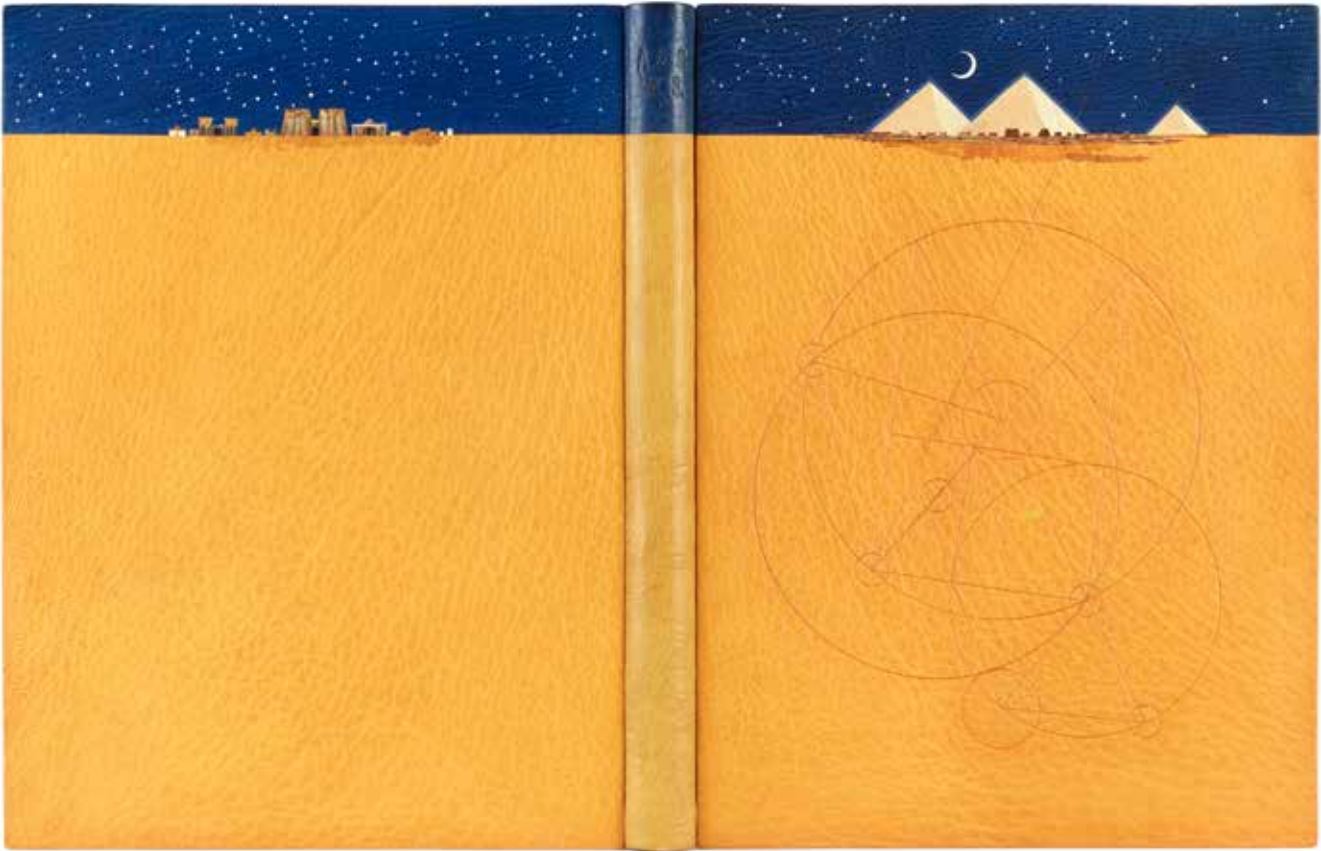
Exhibited
 British Library, December 2001-January 2002.

343 •
SMITH (PHILIP)

SAINT FRANCIS OF ASSISI. *Il canto delle creature* di Francesco di Assisi, number 745 of 1,200 copies, facsimile reproduction of calligraphic text in over 100 languages, printed in red and black, bound by Philip Smith in purple goatskin, signed and dated in blind at rear '20 CPSmith 01', each cover decorated with blue, brown and maril onlays outlining a figure, the one on the front cover painted in acrylics with a beach and sea-scape image representing the four elements of earth, water, air and fire (sun) and the symbol of a dove, the lower cover with a similar silhouette containing painted animals, fish, birds and the moon (representing space, the fifth element), spine of grey goatskin with two bands of raised maril onlays and title lettered in blind within leather label, grey endpapers, edges painted blue, the top and lower edges with orange, green, black and grey flames emanating from the multi-coloured headbands, with four glass beaded pins set into the lower edges to form a stand, housed in felt-lined blue buckram box, 8vo (243 x 166mm.), Scuola del Libro di Urbino, for Antonio Toccaceli, 2001

£3,000 - 5,000
 €3,500 - 5,800

Awarded a Silver Medal in the Second International Exhibition of Bookbinding as Art in Italy in 2001, organised by Antonio Toccaceli. The book was specially printed for the exhibition in an edition of 1,200 copies, 1,000 of which were reserved for binders. The present copy was sent by Toccaceli to Philip Smith, who used the technique of painting inset images in order to introduce the illusion of a further dimension.



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SMITH (PHILIP)

SHAKESPEARE (WILLIAM) Antony & Cleopatra. Designed and Produced by Ronald King with Notes and an Introductory Essay 'The Elusive Absolute' by Keith Please, ONE OF 40 ARTIST'S PROOF COPIES, this marked 'A.P.', from an overall edition of 355 copies, signed by the artist, colour silkscreen prints throughout (some full- or double-page), without the additional print found with some copies, bound in yellow goatskin by Philip Smith (blindstamped '20CPSmith 05' on paste-downs, and inscribed on the colophon "Special binding by Philip Smith. This Box, Yellow Papers, Geometry, Made by Philip Smith 2005"), covers and spine with a band of dark blue goatskin at top representing the night sky with star constellations painted in white, and with 3 onlaid pyramids and painted crescent moon (upper cover) and onlaid temple buildings (lower cover), the upper cover with large blind-tooled geometric design of circles incorporating the 'Golden Rectangle' and a straight line extending to the Belt of Orion above, blind-lettered spine, brown endpapers with yellow strips and blue leather joint strengtheners, printed notes for the binding and geometric design tipped-in at end, housed in felt-lined cloth solander box, covered in yellow marbled paper, with the same geometric design in pen and ink on the front, gilt lettered marbled paper label on spine, folio (380 x 290mm.), Guildford, Circle Press Publications, 1979

£2,000 - 4,000
 €2,300 - 4,600

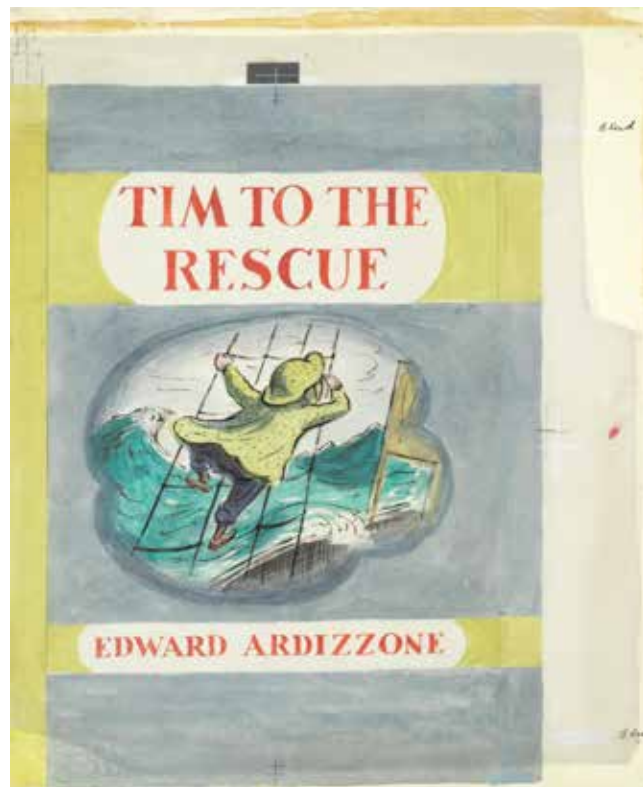
"The design of this binding is atypical of P.S.'s style, and is intended to create a simple sweep of leather with few features, unlike his 'multipleist' work. The interest lies, he thinks, not so much in the realistic treatment of the scene as in the amazing coincidences happening in the diagram. It is an intuitive and intellectual work" (from Maker's Notes). Philip Smith collaborated with Ronald King on a number of occasions: a binding for the Circle Press *Macbeth* is in the British Library.

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SMITH (PHILIP)

GRAVES (ROBERT) Collected Poems 1959, INSCRIBED BY THE AUTHOR on half-title "Yours very sincerely Robert Graves Deyá 1959", bound by Philip Smith in black speckled red morocco (with blindstamp "1960 CP Smith 2006" on rear pastedown), the upper cover with gilt stamped figurative robot design, the lower cover with the same design in blind, blue endpapers, gilt edges, 8vo (225 x 150mm.), Cassell, 1959

£600 - 800
 €690 - 930



MODERN LITERATURE, ILLUSTRATION AND CHILDREN'S BOOKS

346

ARDIZZONE (EDWARD)

The complete original artwork for "Tim to the Rescue", on 26 sheets, comprising: 23 original watercolours on 15 sheets (including cover design and title-page, 6 extending across 2 pages, each with Ardizzone's original pen and ink outline drawing on translucent overlay); 24 black and white pen and ink illustrations on 11 sheets (3 of the images pasted on, one near detached revealing variant version underneath), all with text in Ardizzone's hand, several textual corrections and amendments, an original ink sketch of a woman on the verso of the first sheet, most with small printed label ("Tim to the Rescue") on verso, 5 with larger label with return address of the Oxford University Press, sheet size 255 x 380mm., [c.1949]

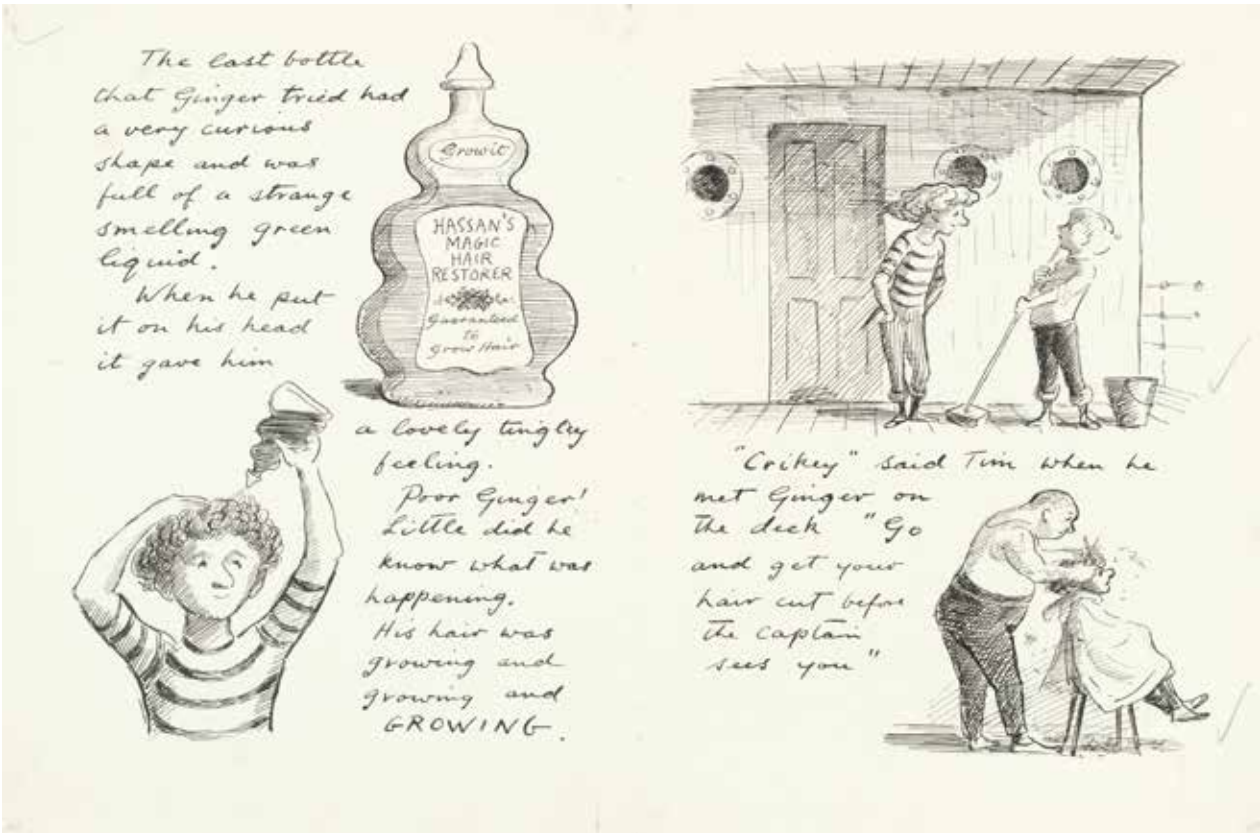
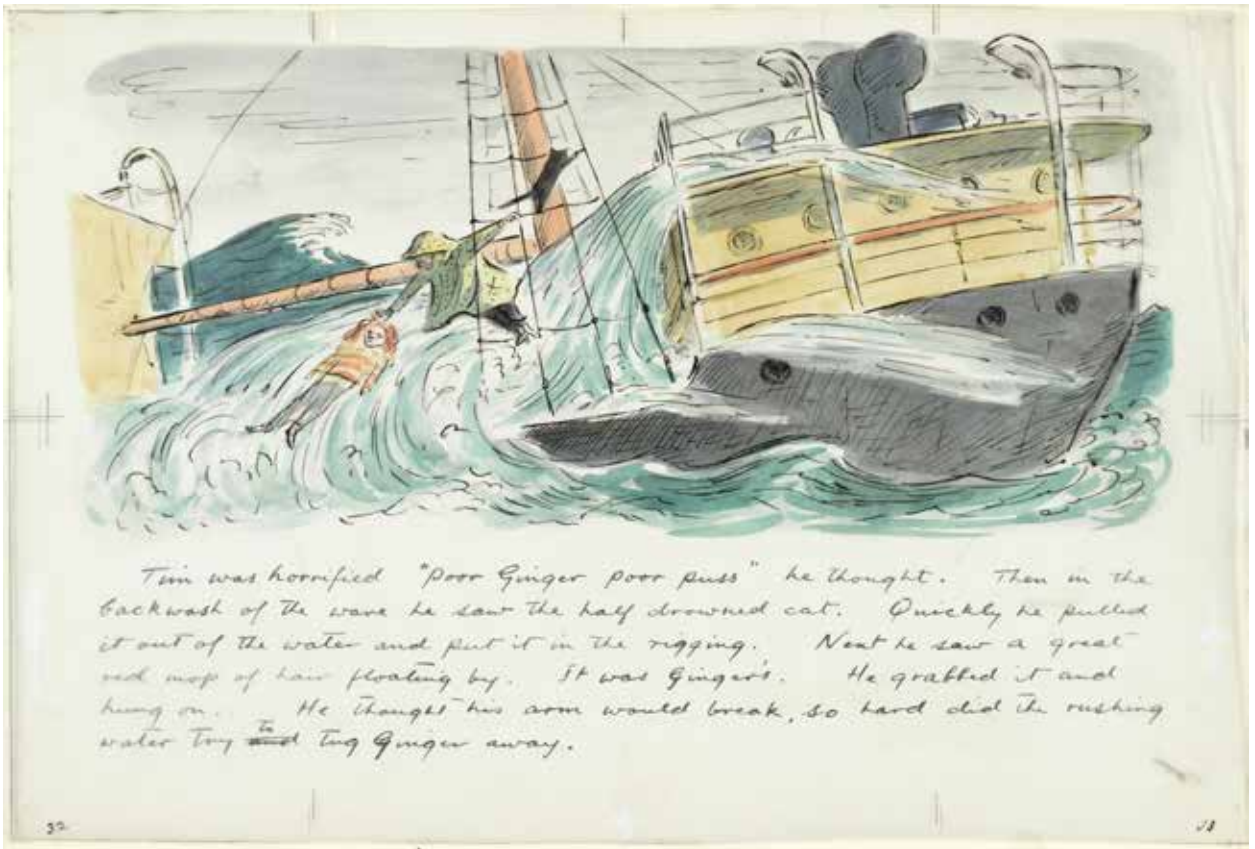
£30,000 - 50,000

€35,000 - 58,000

"TIM TO THE RESCUE" - THE COMPLETE ORIGINAL ARTWORK for one of Edward Ardizzone's best-loved books, the third title in his "Little Tim" series, published by the O.U.P. in 1949. "The first of these, *Little Tim and the Brave Sea Captain* (1936), arose from stories told to his own family. It draws on memories of the harbour at Ipswich and upon his liking for ships and the sea, and in its bold integration of word and picture it stands out as one of the most significant picture books of the age" (ODNB). This story was the first to introduce Ginger, who together with other characters in the series "have a claim to immortality" (Gabriel White, *Edward Ardizzone, Artist and Illustrator*, 1979.). In 1957 Ardizzone won the inaugural Kate Greenaway Medal for *Tim All Alone*, the sixth title in the Tim series.

Provenance

Edward Ardizzone, and by descent to present owner.





347

ARDIZZONE (EDWARD)

The complete original artwork for "Diana and Her Rhinoceros", on 18 sheets (of which some 2 parts joined), comprising: 14 original watercolours on 9 sheets (including front and back cover design, and 2 large double-page images); 16 original pen and ink illustrations on 9 sheets, most with printed text pasted in margins, occasional proof correction notes in pencil or pen relating to text and layout, "Bodley Head" pictorial stamp on verso of most sheets, overall double-page sheet dimensions approximately 257 x 570mm., [c.1964]

£10,000 - 20,000
 €12,000 - 23,000

"DIANA AND HER RHINOCEROS" - THE COMPLETE ARTWORK of a classic of children's literature that Ardizzone both wrote and illustrated, "inspired by his daughter Christianna's children and her home in Richmond" (Gabriel White, *Edward Ardizzone*, 1979, illustrating a watercolour on pp.150-151). Published in 1964 it is in some ways a precursor in mood and theme of Judith Kerr's *The Tiger that Came to Tea* (1968), telling the story of the calm reaction of a young girl, Diana, when a rhinoceros appears in her suburban house, after which a beautiful lifelong relationship ensues between the two.

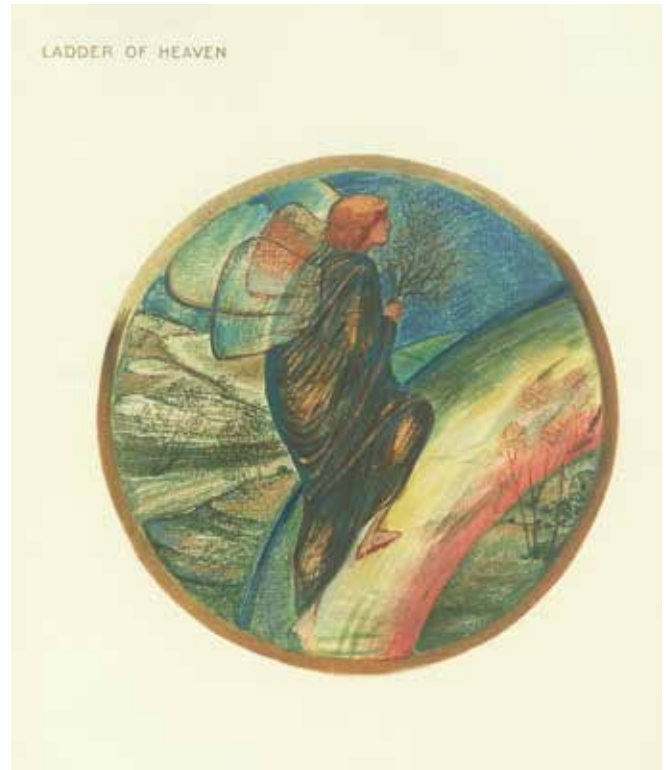
Provenance

Edward Ardizzone, and by descent to present owner.





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BAKST (LEON)

Inedited Works, NUMBER 431 OF 600 COPIES, 30 plates by Bakst comprising 20 coloured by pochoir, 5 colour-printed and mounted and 5 plain, mounted colour illustrations, original cloth-backed printed boards, upper joint splitting and contents working loose, 4to, New York, Brentano, 1927

£800 - 1,200

€930 - 1,400

349 •

BALLET RUSSES AND NIJINSKY

BARBIER (GEORGES) Designs on the Dances of Vaslav Nijinsky, NUMBER 395 OF 400 COPIES "on vellum paper", foreword by Francis De Miomandre, translated by C.W. Beaumont, 12 colour pochoir plates, light spotting, colour pochoir design on upper cover, short tear to upper cover touching border of title panel, 1913--BEAUMONT (CYRIL.W.) The Art of Lydia Lopokova, 2 portrait plates (after Picasso, and Glyn Philpot), 9 tipped-in HAND-COLOURED PLATES, 3 illustrations and cover design by Arabella York, 1920; The Art of Lubov Tchernicheva, portrait frontispiece by Glyn Philpot, 8 tipped-in HAND-COLOURED PLATES, 2 decorations and cover design by Vera Willoughby, book block loose from wrappers, 1921, publisher's pictorial wrappers, large 4to (322 x 280mm.), C.W. Beaumont (3)

£1,000 - 1,500

€1,200 - 1,700

350 •

BURNE-JONES (EDWARD)

The Flower Book. Reproductions of Thirty Eight Watercolour Designs, FIRST EDITION, NUMBER 213 OF 300 COPIES, 38 coloured plates by Burne-Jones, text printed in red and green, 4-page facsimile of his list of flower names at end, contemporary dark green morocco gilt by the W.H. Smith bindery (i.e. Douglas Cockerell with "W.H.S." stamp inside upper cover), t.e.g., small repair touching one word of lettering on spine, a few small abrasions, 4to (320 x 280mm.), Henry Piazza et Cie., for the Fine Art Society, 1905

£3,000 - 4,000

€3,500 - 4,600

Burne-Jones began his series of "Flower Book" designs in 1882, working upon them until his death in 1898. "The pictures in this book are not of flowers themselves, but of subjects suggested by their names... All the pictures take the same form, a circle about six inches in diameter—a kind of magic mirror in which the vision appears—and he wished them not to be separated, because, wide as is their scope, one spirit, that of pure fantasy, unites them... In some of the pictures details remain unfinished; but both colour and design are always perfectly clear, and are so intimately characteristic of the painter that I have sometimes thought this book contains a fuller expression of himself than exists elsewhere in his work" (Georgiana Burne-Jones, from the preface).

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CAMUS (ALBERT)

La mort heureuse, FIRST EDITION, NUMBER 104 OF 106 COPIES "sur vélin de Hollande", from an overall edition of 412 copies, introduction by Jean Sarocchi, contemporary olive morocco by D. Mitterand (gilt-stamped inside upper cover), gilt lettered on spine, matching chemise and slipcase (chemise spine slightly faded), 8vo, Paris, Gallimard, 1971

£400 - 600

€460 - 690

352

CHURCHILL (WINSTON)

Seven letters, including five by Churchill and one to him, concerning the Oxfordshire Yeomanry and Churchill's service in the regiment, comprising:

(i) "Confidential" typed letter signed by General Sir Noel Birch, to Lieutenant-Colonel the Hon Charles Coventry, concerning the re-establishment of the regiment, 1 page, remains of adhesive paper mounting at head and foot, 4to, War Office, 19 July 1922

(ii) Typed letter signed ("Winston S. Churchill"), with autograph salutation and subscription, to "Dear Coventry", assuring Coventry how glad he is that he has room for him in his artillery brigade ("...I have every expectation of being able to come to camp this year... I will do my best to take charge of one of your batteries, either Oxford or Banbury – but Oxford preferred – as you may decide..."); and asking his adjutant to write with details of each unit ("...How many men, horses, guns, etc., they have, and who are the officers?..."), 1 page, on a bifolium, blind-stamped address, tape-stain at head, off-set below, some dust-staining, etc., 4to, Villa Rêve D'Or, Cannes, 6 March 1923

(iii) Four typed letters signed ("Winston S. Churchill"), with autograph salutations and subscriptions, to "Dear Drummond", arranging meetings, discussing expenditure and asking about his mount ("...Are there any regulations about the size of the horse that can be ridden? Would a large polo poney do?..."), 4 pages, one tape-stain at head, other minor stains or traces of mounting, 4to, Villa Rêve D'Or, Cannes, and 2 Sussex Square, 25 March, 2 and 14 May, 15 October 1923

(iv) Typed letter signed by General Sir Noel Birch, to "Dear Mr Churchill" and subscribed "The Rt. Hon. W.L.S. Churchill, C.H., 2, Sussex Square, W.2.", informing him that "the General Staff here are writing down to Congreve at Salisbury asking him to try and arrange for your



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Brigade to practice from May 31st to June 14th"; adding that when he next sees Coventry "I shall rub it in" and that he is always delighted to help in any way he can, 1 page, trace of mounting on reverse, 4to, War Office, November 1923

£2,000 - 3,000

€2,300 - 3,500

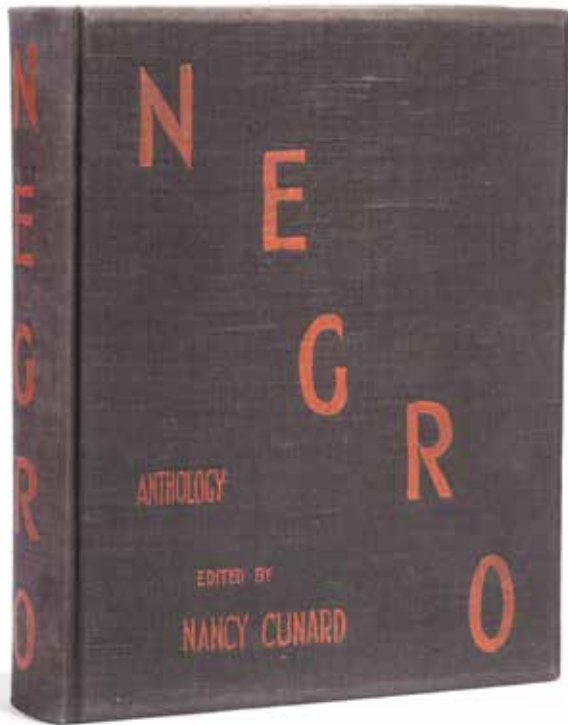
'WOULD A LARGE POLO PONEY DO?' – WINSTON CHURCHILL ON EXERCISE WITH THE OXFORDSHIRE YEOMANRY. Members of Churchill's family, including his grandfather the Duke of Marlborough, served with the Queen's Own Oxfordshire Hussars (in regular army parlance, 'Queer Objects on Horseback'). Churchill joined the regiment in 1901, being gazetted Captain the following year and Major in 1905. During his service at the Western Front in 1916 he held a commission as Lieutenant-Colonel (temporary) of the regiment, although actually serving with the Royal Scots Fusiliers.

These papers derive from an album kept by the wife of Churchill's principal correspondent, C.A.M. Drummond (Churchill gets his initials wrong), who served at the headquarters of the 100th (Worcestershire and Oxfordshire Yeomanry) Brigade of the Royal Field Artillery at Worcester. As a subaltern Drummond had been present at, and photographed, the famous Christmas Truce of 1914, records of which are among his private papers at the Imperial War Museum.

At the time of his death, Churchill was the Honorary Colonel of 299 Field Regiment RA (TA), a post to which he had acceded on the death of Queen Mary, because of his long association with the Queen's Own Oxfordshire Hussars in which he had also previously served as an Honorary Colonel (Mick Luxford, Oxfordshireyeomanry website). Churchill was to leave specific instructions at the Territorial Army Headquarters at Oxford that a detachment from his old regiment take part in his state funeral; accordingly, as Luxford recalls, 'Our detachment was in front of the coffin and ahead of all the prestigious Guards regiments'.



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353 •
CHURCHILL (WINSTON)

The Works, 34 vol. (without the "Collected Essays"), "Centenary Limited Edition", numerous plates and maps, publisher's vellum, gilt lettered on spines, g.e., green gilt-blocked slipcases, 8vo, Hamlyn, [1973-1976]

£1,500 - 2,000
€1,700 - 2,300

Provenance

Mr. Bramwell-Jones, the original purchaser. Sold with a small group of ephemera including a prospectus, certificates (this set "853"), receipts and other items related to the set; by descent to the present owner.

354 •
CUNARD (NANCY, EDITOR)

Negro Anthology... 1931-1933, FIRST EDITION, folding map printed in red and blue, numerous photographic illustrations throughout, corner of second front free endpaper cut away, publisher's brown cloth lettered in red on upper cover, and with map of "The Black Belt of America" on lower cover, 4to, Nancy Cunard at Wishart & Co., 1934

£1,500 - 2,000
€1,700 - 2,300

"It was necessary to make this book - and I think in this manner, an Anthology of some 150 voices of both races - for recording of the struggles and achievements, the persecutions and the revolts against them, of the Negro people" (Foreword). The contributors include Langston Hughes, Zora Neale Hurston, Samuel Beckett, Ezra Pound, William Carlos Williams, Theodore Dreiser, Henry Crowder, and Countee Cullen. It is thought that 1000 copies were printed, but it is always stated that many of these were destroyed in a warehouse during the Blitz.

355 •
DOYLE (RICHARD)

ALLINGHAM (WILLIAM) In Fairy Land. A Series of Pictures from the Elf-World, second edition, half-title, 16 wood engraved plates printed in colours by Richard Doyle, occasional spotting, publisher's pictorial cloth gilt, rubbed at extremities of spine, folio (380 x 270mm.), Longman, Green, 1875; and a first edition of Doyle's A Journal... Kept in the Year 1840, 1885 (2)

£300 - 400
€350 - 460

356 •
DULAC (EDMUND)

Stories from the Arabian Nights. Retold by Laurence Housman, NUMBER 44 OF 350 COPIES SIGNED BY THE ARTIST, 50 tipped-in colour plates, publisher's decorative vellum gilt, t.e.g., without ties, a few small marks but generally clean, remains of original slipcase, 4to, Hodder & Stoughton, [1907]

£600 - 800
€690 - 930

357 •
DULAC (EDMUND)

ANDERSEN (HANS CHRISTIAN) Stories, NUMBER 233 OF 750 COPIES SIGNED BY THE ARTIST, 28 tipped-in colour plates by Dulac, publisher's vellum gilt, t.e.g., ties, a few "rust" spots on upper cover, light soiling, [1911]--The Sleeping Beauty and Other Fairy Tales from the Old French. Retold by Sir Arthur Quiller-Couch, NUMBER 598 OF 1000 COPIES SIGNED BY THE ARTIST, 30 tipped-in colour plates by Dulac, publisher's decorative morocco gilt, t.e.g., rebacked preserving most of original spine, later endpapers, [1910], EDITION DE LUXE COPIES, Leicester Gallery Edmund Dulac Exhibition advertisement loosely inserted in each, 4to, Hodder & Stoughton (2)

£700 - 1,000
€810 - 1,200



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358 •

FLEMING (IAN)

Goldfinger, 1959; Dr. No., *second impression*, May 1958; The Spy Who Loved Me, 1962; You Only Live Twice, 2 copies, *slight abrasion to upper joint of jacket on one copy*, 1964; The Man with the Golden Gun, 1965, FIRST EDITION *unless mentioned, publisher's cloth, pictorial dust-jackets (unclipped, light toning)*, 8vo, Jonathan Cape (6)

£600 - 800

€690 - 930

359 •

GARCIA LORCA (FEDERICO)

Impresiones y Paisajes, FIRST EDITION, *half-title, untrimmed and unopened in publisher's wrappers, the upper cover illustrated with a design by Ismael [González de la Serna] printed in green, foot of spine slightly chipped*, 8vo, Granada, P.V. Traveset, [1918]

£6,000 - 8,000

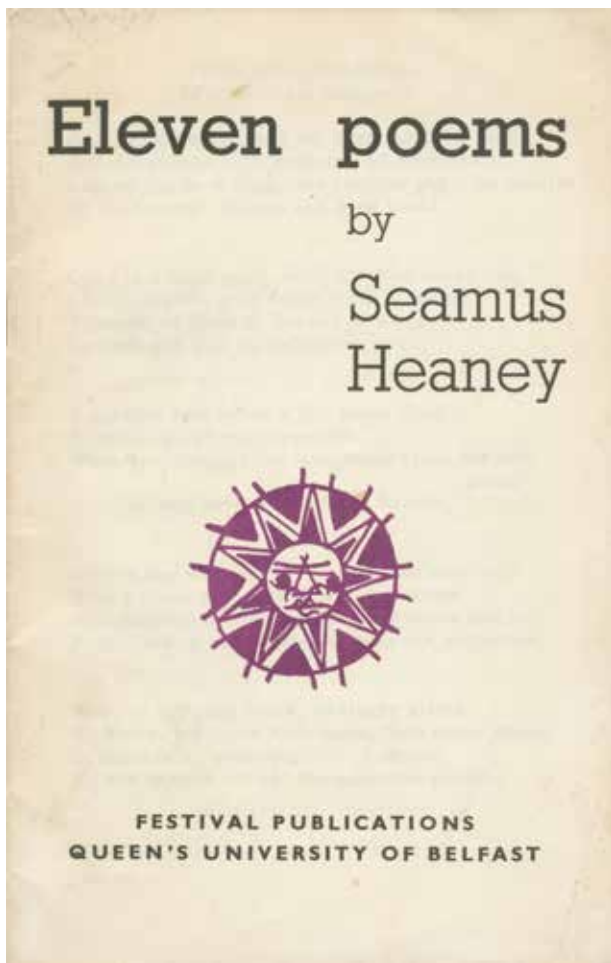
€6,900 - 9,300

A FINE UNOPENED COPY OF LORCA'S RARE FIRST BOOK, SOLD ON BEHALF OF A DESCENDANT OF THE POET.

Impresiones y paisajes is a collection of lyrical prose pieces published in April 1918 at the expense of Lorca's father. They were written by the 20-year old aspiring writer during a series of four trips he made through Castile, León and Galicia in 1916 and 1917, accompanied by some fellow students and a professor from the university, Martín Domínguez Berrueta, who encouraged him to publish his account. 1917 proved to be a turning point in Lorca's life: he met Antonio Machado in Baeza, and on his return to Granada (despite dedicating the book to his former music teacher and befriending the composer Manuel de Falla), he abandoned his music studies and turned his hand to writing poetry.

The first edition is extremely scarce. According to Carlos Morla Linch (in *En España con Federico García Lorca*, 1957), so few copies were sold that the disillusioned writer gathered together all those he could lay his hands on and set them on fire. Only three copies appear in auction records (all sold in the last few years, two of them in these rooms), and we have traced just five copies in institutions (two in the USA, two in Madrid and a presentation copy in Granada).

A publisher's advertisement at the end of the book announces as "en prensa" a work entitled *Elogios y canciones*, but this, and the other works listed as being in preparation, never saw the light of day.



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360 •

HARDY (THOMAS)

The Works, 37 vol., "Mellstock Edition", LIMITED TO 500 COPIES, SIGNED BY THE AUTHOR *on the limitation leaf in volume 1, engraved frontispiece portrait of Hardy by William Strang, publisher's blue cloth gilt, lightly rubbed at extremities of a few spines but clean and gilt fresh*, 8vo, Macmillan, 1919-1920

£1,000 - 1,500

€1,200 - 1,700

Provenance

Gladys Margaret Mackinnon, bookplate in volume 1.

361 •

HEANEY (SEAMUS)

Eleven Poems, [1965]--LONGLLEY (MICHAEL) Ten Poems, [1965]--MAHON (DEREK) Twelve Poems, FIRST EDITION, FIRST ISSUE, *light pencil markings by the first owner to 2 poems ("Scaffolding" and "Death of a Naturalist") in the Heaney volume, each printed on laid paper, publisher's stapled wrappers, with the sun device with nine "points" printed on the upper cover in purple*, 8vo, Belfast, Festival Publications Queen's University; and 5 other "Festival Publications" by Joan Newmann, Philip Hobsbaum, James Simmons, Stewart Parker, and Laurence Lerner (8)

£2,000 - 3,000

€2,300 - 3,500

SCARCE FIRST EDITION, FIRST ISSUE OF HEANEY'S FIRST PUBLISHED BOOK OF POEMS, together with those of both Michael Longley and Derek Mahon.

Provenance

Purchased by the current owner, a student at Queen's University, Belfast, (and an acquaintance of Michael Emmerson, instigator of the series), at the time of publication in 1965.



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JAMES (HENRY)

Photograph of the oil portrait of Henry James by John Singer Sargent, signed on the mount by both sitter ("Henry James") and artist ("John S Sargent"), *on original mount, some dust-staining and fading of signatures through exposure, framed and glazed, size of image 320 x 260mm., overall 525 x 440mm., [1913]*

£1,000 - 2,000

€1,200 - 2,300

HENRY JAMES BY JOHN SINGER SARGENT – 'This portrait was commissioned to celebrate James's seventieth birthday by a group of 269 subscribers. Ultimately the artist John Singer Sargent, a fellow American and friend, waived his fee. When it was completed James pronounced the portrait to be "a living breathing likeness and a masterpiece of painting". It almost breathed its last before most people had a chance to see it for themselves. When the portrait went on show at the Royal Academy exhibition in May 1914, a suffragette named Mary Wood slashed the canvas three times with a meat cleaver, striking the area around James's right eye three times before she was apprehended' (National Portrait Gallery website).



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363 •
KELMSCOTT PRESS

ROSSETTI (DANTE GABRIEL) *Hand and Soul*, ONE OF 525 COPIES, printed in red and black, ornamental woodcut title, borders and initials, original vellum, slipcase (splitting) [Peterson A36], 16mo, Hammersmith, Kelmscott Press, 1895

£500 - 700
£580 - 810

Provenance

C.F.J. Beausire (1898-1972), bookplate; Reynolds Stone (1909-1979); thence by descent to the present owner.

364 •
KELMSCOTT PRESS

MORRIS (WILLIAM) *The Water of the Wondrous Isles*, LIMITED TO 250 COPIES, printed in red and black, woodcut initials and decorative borders, a cut signature of William Morris loosely inserted, publisher's limp vellum, gilt lettering on spine, green silk ties, small area of light soiling on spine but generally clean [Peterson A45], 4to, Kelmscott Press, [1897]

£1,500 - 2,000
£1,700 - 2,300

Provenance

Purple ink note by an earlier owner loosely inserted, "...Value 9.11. [19]44 £25. Will always increase in value year by year. This book will never slump in value".

365 •
KELMSCOTT PRESS

MORRIS (WILLIAM) *Love is Enough, or the Freeing of Pharamond: A Morality*, LIMITED TO 300 COPIES, printed in black, red and blue, 2 woodcut plates (including frontispiece) by Edward Burne-Jones, decorative borders, ornaments and initials designed by Morris, publisher's limp vellum, gilt lettering on spine, original blue silk ties, one letter on spine slightly worn [Peterson A52], 4to, Kelmscott Press, [1898]

£2,000 - 3,000
£2,300 - 3,500

One of only two books published by the Kelmscott Press in three colours, with two large woodcut illustrations by Edward Burne-Jones.

Provenance

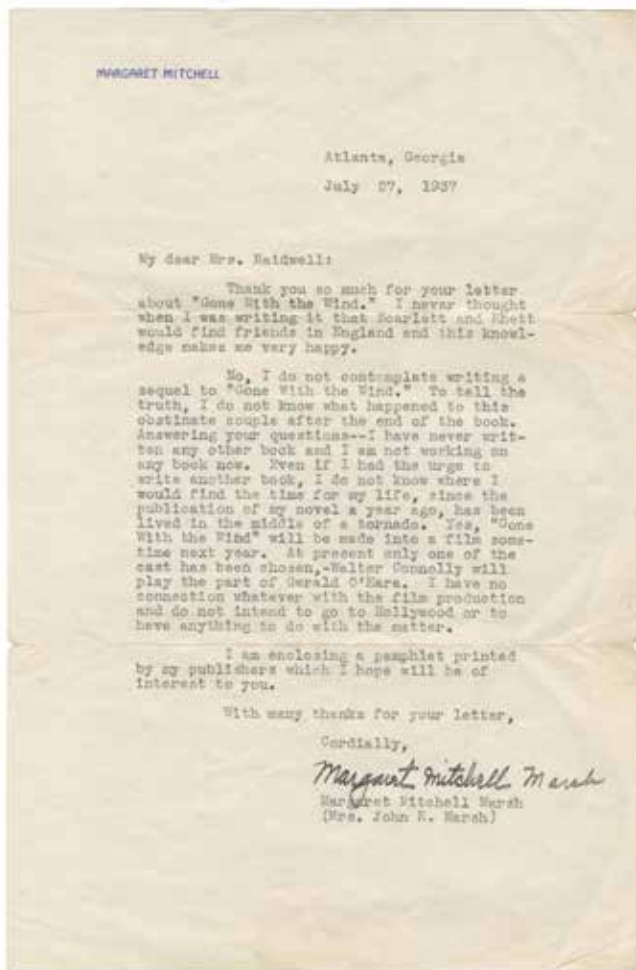
Purple ink note by an earlier owner loosely inserted, noting "I paid £14-14-0" (possibly in 1943).



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366 •

LEWIS (C.S.)

The Lion, the Witch, and the Wardrobe, FIRST EDITION, colour frontispiece, and illustrations by Pauline Baynes, neat early ownership name inside upper cover, publisher's cloth (some fading to spine), pictorial dust-jacket (price clipped, loss to extremities of spine and small areas at edges, several tears), 8vo, Geoffrey Bles, [1950]

£700 - 900
€810 - 1,000

367 •

MEGGENDORFER (LOTHAR)

Always Jolly! A Movable Toybook., 8 hand-coloured plates with movable parts operated by thumb tags (all in working order, [c.1891]; Comic Actors. A New Movable Toybook, 8 hand-coloured plates with movable parts operated by thumb tags (all present, 4 not working fully), text block loose, [c.1900], publisher's cloth-backed pictorial boards, small tears to spine, small folio, H. Grevel (2)

£500 - 700
€580 - 810

368 •

MILNE (A.A.)

When We Were Very Young, seventeenth edition, thin short tear to spine, 1928; Winnie-The-Pooh, sixth edition, 1928; Now We Are Six, fourth edition, 1928; The House of Pooh Corner, FIRST EDITION, 1928, illustrations by E.H. Shepard, coloured pictorial endpapers, PUBLISHER'S SPECIAL DE LUXE BINDING of brown morocco gilt, covers with outer double-ruled border in brown and gilt, central hexagonal motif in brown with AAM stamped in gilt at centre, spines gilt tooled with images of the major figures from the books, g.e., housed in original box (lid split at joints, but holding), 8vo, Macmillan (4)

£600 - 800
€690 - 930

The first appearance of the so-called "Monogram edition", issued to celebrate the publication of the fourth and final book in the Winnie-the-Pooh series.

369

MITCHELL (MARGARET)

Typed letter signed ("Margaret Mitchell Marsh"), to "My dear Mrs. Maidwell", thanking her for her letter about *Gone With the Wind*, pleased that "Scarlett and Rhett would find friends in England", confirming "No, I do not contemplate writing a sequel to 'Gone With the Wind.' To tell the truth, I do not know what happened to this obstinate couple after the end of the book... I have never written any other book and I am not working on any book now" for, since the publication of GWTW her life "has been lived in the middle of a tornado", mentioning the forthcoming film "At present only one of the cast has been chosen, - Walter Connolly will play the part of Gerald O'Hara. I have no connection whatever with the film production and do not intend to go to Hollywood or to have anything to do with the matter," and enclosing a pamphlet [not included in the lot]; with typed envelope, 1 page, printed heading 'Margaret Mitchell', some light dust staining at folds, 4to, Atlanta, Georgia, 27 July 1937

£1,000 - 1,500
€1,200 - 1,700

'I DO NOT KNOW WHAT HAPPENED TO THIS OBSTINATE COUPLE': the author of *Gone With the Wind* writes to an English fan. Published to great public and critical acclaim in 1936, the unresolved and intriguing ending of *Gone With the Wind* has been the subject of much speculation. Here, one year later, the author insists that even she does not know what the future holds for "this obstinate couple" and distances herself from the production of the film.

Margaret Mitchell was unprepared for the success of the book and, finding the acclaim overwhelming ("...my life, since the publication of my novel a year ago, has been lived in the middle of a tornado..."), she left the screenplay to a team of writers under the aegis of the producer David O. Selznick for which Sidney Howard won an Academy Award. Plans for the film were clearly under way by the time this letter was written, although the famous 'search for Scarlett' had not yet begun and production could only begin in earnest in 1938 once Clark Gable had been released from his contract with MGM. Walter Connolly was not destined to play Scarlett's father Gerald O'Hara as Margaret Mitchell here supposes; that part was to be taken by Irish-American actor Thomas Mitchell.

Our letter has remained in the possession of the recipient's family until now. Blanche Maidwell's letter to Margaret Mitchell, to which this is the reply, resides in the Margaret Mitchell family papers (MS 905) in the Hargrett Library of the University of Georgia.

370 •

MORRIS (WILLIAM)

VALLANCE (AYMER) *The Art of William Morris... With Reproductions from Designs and Fabrics Printed in the Colours of the Originals...* Also a Bibliography by Temple Scott, FIRST EDITION, NUMBER 2 OF 220 COPIES, *photogravure portrait frontispiece, 40 colour plates, numerous others, tissue guards, occasional light spotting, publisher's linen-backed buckram, t.e.g., folio (390 x 280mm.)*, Chiswick Press for George Bell and Sons, 1897

£600 - 800
€690 - 930

Provenance

Charles Letts, bookplate.

371 •

NABOKOV (VLADIMIR)

Lolita, 2 vol., FIRST EDITION, FIRST ISSUE *priced "Francs: 900" on lower wrappers, half-titles, without blank end leaf in volume 1 (not called for by Kearney), publisher's green wrappers, old tape marks inside covers and on front free endpapers, volume 1 with small loss to lower fore-corner of upper wrapper, volume 2 with small abrasion on upper cover, slightly rubbed at extremities [Juliar A28.1.1; Kearney 1.13.1]*, 8vo, Paris, The Olympia Press, [1955]

£600 - 800
€690 - 930

Provenance

B. Roberts, inscription dated "6/3/58" on half-title of volume 1.

372 •

NESBIT (EDITH) AND OSWALD BARRON

The Butler in Bohemia, FIRST EDITION, PRESENTATION COPY INSCRIBED BY NESBIT "*To E.N. da C. Andrade from E. Nesbit. Dec. 27 1910. B.P.*" on the front paste-down, *correction in ink to one word of text on p.140, light spotting to title, short tear to dedication leaf (to Rudyard Kipling), publisher's limp cloth, lettered in red on upper cover, 8vo*, Henry J. Drane, 1894

£600 - 800
€690 - 930

AUTHOR'S PRESENTATION COPY. Scarce, OCLC recording only one copy (University of Tulsa), presumably because the publisher Henry Drane "usually brought out his books in paperback and did not always deposit copies of them in the copyright libraries. This [A Butler...] alone among Edith's books is nowhere to be found" (Julie Briggs, *Edith Nesbit: A Woman of Passion*, 2008). The recipient of this copy, the physicist Edward N. da C. Andrade, "probably the most intelligent and analytical of her [Edith's] many clever friends" (ibid.), struck up a friendship with Nesbit in 1908, having submitted his poems to *The Neolith*, a periodical she edited. This copy is inscribed to Andrade on his birthday (27 December), and Nesbit later dedicated her book *Wet Magic* (1915) to him.

Provenance

Edward N. da C. Andrade (1887-1971), gift inscription from the author. Andrade was a distinguished physician, who worked closely with Ernest Rutherford on his research into gamma rays, and later gained popular recognition as a regular participant on the BBC radio programme "The Brains Trust".



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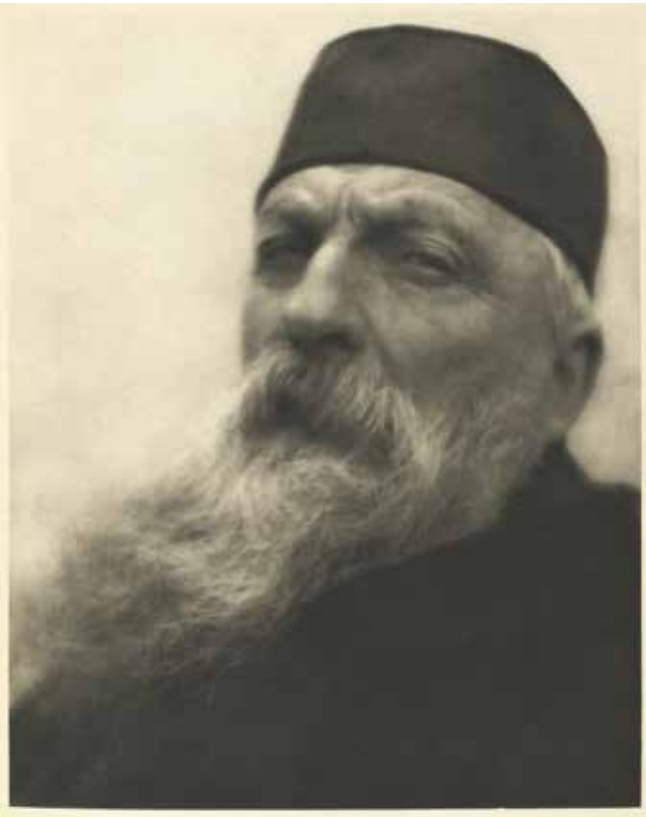
373

PHOTOGRAPHY - BODYBUILDING

Collection of approximately 106 photographs of bodybuilders contained in two albums, *mostly gelatin silver prints, approximately 65 by Studio Arax with inkstamp on verso and occasionally photographer's credit at foot (mostly 230 x 175mm.), the remainder smaller and uncredited (125 x 75mm.), tucked into photo corners, contemporary boards and cloth, the smaller lettered "Anglais nus" in ink on spine, 4to, mostly 1960s*

£600 - 800
€690 - 930

The Armenian-born Krikor Djololian-Arax moved to Paris in 1922 and founded Studio Arax. He collaborated with the English magazine *Strength and Health* from 1934 until his death in 1975, and photographed many Mr Universe contests. Many of Arax's subjects are named in pencil on the verso; the majority are wearing posing pouches or underwear but a few are nude. Amongst the smaller images, some sitters are captioned on album leaves.



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PHOTOGRAPHY - CAMERA WORK

Camera Work. A Photographic Quarterly, 20 issues (comprising nos. 10, 13-15, 17-29, and 31-32) bound in 5 vol., edited by Alfred Stieglitz, issue 10 inscribed "With the Editor's Compliments - Epreuve" on front free endpaper, 199 photographic plates (of 203 called for, mostly photogravure, a few colour), lacks title to issue 26 and several tissue guards, publisher's cloth, title and year on upper cover and spine, one of the publisher's front wrappers bound in each volume (2 loose), light soiling, folio, New York, Alfred Stieglitz, April 1905-October 1910, sold as a periodical

£10,000 - 15,000

€12,000 - 17,000

A good run of twenty issues of *Camera Work*, Alfred Stieglitz's hugely influential periodical devoted to the promotion of photographers associated with the Photo-Secession.

Includes works by Alvin Langdon Coburn (19), Alfred Stieglitz (3), Edward J. Steichen (13), J. Craig Annan (6), Clarence H. White (21), Gertrude Käsebier (6), George H. Seeley (16), Sarah S. Sears (2), Baron A. De Meyer (7), Annie W. Brigman (5), George Davison, Herbert French (5), Heinrich Kuhn (4), David Octavius Hill (6), Joseph T. Keilly (6), Marias de Zayas (4), Frank Eugene (16), and others.

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PHOTOGRAPHY

COBURN (ALVIN LANGDON) Trafalgar Square; London Bridge; Wapping; Paddington Canal, *photogravures, tipped-onto paper mount, light spotting to mounts, ALL SIGNED BY THE PHOTOGRAPHER in pencil on the mount, the last 2 mentioned additionally inscribed with Christmas greetings from Coburn on the mount, images approximately 220 x 175mm., [c.1907-1909, ?printed later] (4)*

£2,000 - 3,000
€2,300 - 3,500

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POTTER (BEATRIX)

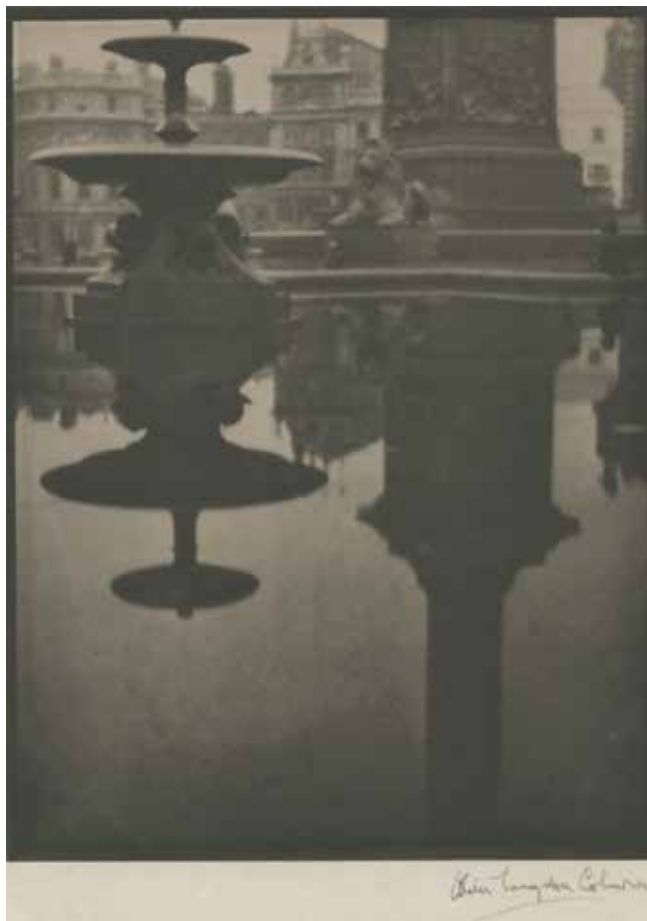
The Tale of Peter Rabbit, FIRST TRADE EDITION, *fourth printing with wording "shed big tears" on p.51, leaf-pattern design printed on grey endpapers, frontispiece loose with tear (not touching image) and creases, grey-blue boards, rubbed, hinges slightly weakened, [April 1903]; The Tale of Squirrel Nutkin, FIRST EDITION, first or second printing, frontispiece loose, short tear to pp.7/8, ownership inscription ("Xmas 1903") on front free endpaper, grey-blue boards, upper joint split, 1903; The Tailor of Gloucester, FIRST EDITION, second printing, rear endpapers scuffed with some loss of image, pencil ownership inscription inside upper cover, grey-blue boards, lacks spine, 1903; The Tale of Benjamin Bunny, FIRST EDITION, first or second impression, with misspelling "muffatees" on p.15, pencil ownership inscription inside upper cover, publisher's pale grey boards, lower joint split with small loss to head of spine, 1904, colour plates, 16mo, Frederick Warne; and 6 others, all but one by Potter (10)*

£500 - 700
€580 - 810

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POWELL (ANTHONY)

Series of over sixty typed and autograph letters signed ("Tony"), plus over sixty cards (mostly picture postcards depicting subjects of varying degrees of drollness); the letters charting the progress of each of the twelve novels of his *Dance to the Music of Time* sequence, namely: *A Question of Upbringing* ("...Heinemann's are bringing out a novel of mine which will, I hope, appear in the Autumn... ..It seems to have annoyed the Oxford Mail and the Cambridge News a great deal..."), *A Buyer's Market* ("...My new novel is booked for May... It is to be called A Buyer's Market, and is set in the year 1928 or thereabouts..."), *The Acceptance World* ("... In principle I find this place [The Chantry to which he had just moved] rather good for work, but actually I am pretty stuck in vol III. I have done about thirty thousand and really can think of nothing to say..."), *At Lady Molly's* ("...am still in the forty-thousand stage. Going very slowly, but fairly solidly... ..I think Lady Molly was a bit better than the last, but nothing very different..."), *Casanova's Chinese Restaurant* ("...Casanova has had quite a good press..."), *The Kindly Ones* ("...I get a certain number of complaining reviews that people who come in late don't know what is happening, but I can't think matters much in that sort of book. I've done about forty-thousand of a new one, but that gives rather an exaggerated idea of how far its got, as it will stop just short of the war, which will be going on when the seventh vol starts. As one goes on, new problems arise all the time..."), *The Valley of Bones* ("...The Valley of Bones comes out about the 2nd or 3rd of March. I just hit the hump of Christmas as regards getting it out earlier..."), *The Soldier's Art* ("...If you had any minor points about army life you wanted emphasised do let me know, as I'm grappling with the next one, and always like to have ideas... ..still a fair amount to do, as there are various technical points I can't decide just how to finish it for one thing... ..The new novel The Soldier's Art comes out on the 12 September..."), *The Military Philosophers* ("...I am now embarking on the War Office one, which is going to be full of difficulties... ..I'm still hard at work on the new one - about halfway through, I hope, but endless complications... ..done about two-thirds of a new one, but in a pretty good mess still..."), *Books Do Furnish a Room* ("...I am at about fifty-thousand, but that sounds



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much better than is actually the case, as there is an awful lot of work still to do... ..The idea is to do a couple more, probably bringing the last one right up to date, but it's hard to tell until one gets to it..."), *Temporary Kings* ("...I've reached about 40,000 with the new one, but not sure about the title yet, and still a lot of work to be done. It takes place in 1958, so there's a ten year gap between it and the last..."), and *Hearing Secret Harmonies* ("...I have done about 40,000 of the new one, which hasn't got a title yet, and I've no idea when it will be finished. As you can imagine, there is even more technical work to do than usual, owing to it being the last one..."); there are also a good many comments on their friends and contemporaries, including Evelyn Waugh, with whom he stayed in 1951 ("...The Waugh visit went off very well. Evelyn was in the best possible form and food and drink flowed, though I must say the sense of tension is pretty acute all the time. Every single object in the house had been bought because it is 'amusing' which is rather unreflex as you may imagine...") and later sightings ("...I saw Evelyn W the other night who had been hitting the bottle pretty hard..."), plus comments on his books ("...I thought Officers and Gents full of technical faults and failings but was never actually bored. In a kind of way I prefer that sort of Evelyn to something very finished like the Loved One..."), news of his death ("...It was indeed sad about Evelyn, though I suppose for him to come back from church on Easter Day and go to sleep in his chair was just the sort of thing he would have chosen - quiet yet dramatic. I can't say I was altogether surprised after my last view of him..."), Sykes's biography ("...I was surprised how horrified everyone was at hearing of EW on his less attractive side. One was so used to stories about him that one assumed everyone else knew how bloody he could be when in the mood...") and his own reminiscences ("...I have some plans to write some sort of an autobiography after I've finished the M of T, and (if I'm spared) I shall deal with EW against the larger background..."); Heygate, like Powell

himself, was clearly an avid reader, and Powell is not shy of making recommendations (“...Do you know V.S. Naipaul's books? He is Trinidad Indian and good, and I think, also a very nice chap...”), while being mildly flattered by Heygate's book-collecting activities, which take in his own oeuvre (“...I might amuse you to hear that some of my 1st editions came up at Sotheby's last week and fetched quite decent prices, an Afternoon Men, with jacket, inscribed to Michael Salaman, going for £38...”), over 120 pages, many with envelopes, some foxing to the earlier letters, 4to and 8vo, 1950-1974

£2,000 - 3,000
£2,300 - 3,500

'HEINEMANN'S ARE BRINGING OUT A NOVEL OF MINE WHICH WILL, I HOPE, APPEAR IN THE AUTUMN' – Anthony Powell charts the progress of his masterpiece, *A Dance to the Music of Time*; as well as – in the manner of the novels themselves – furnishing a running commentary on the doings and foibles of their contemporaries, including, in the first letter, their fellow Old Etonian Eric Blair: “We had a rather harrowing time burying George Orwell, a certain amount of the funeral arrangements falling, for some unaccountable reason, on Malcom and myself. The funeral was actually in our parish church in Albany Street and was a rather depressing affair: more so than one really expected it would be as it was pretty clear that George was not going to recover, and really for him to go off quite suddenly in the night was much better than for it all to have happened in the aeroplane in which we were setting off to Switzerland the following week. I should think there were about fifty or sixty people in the church: quite a lot I didn't know. We had a small wake afterwards here...”.

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RACKHAM (ARTHUR)

GRIMM (JAKOB LUDWIG AND WILHELM CARL) The Fairy Tales of the Brothers Grimm, NUMBER 505 OF 750 DE LUXE COPIES SIGNED BY THE ILLUSTRATOR, 40 tipped-in colour plates, and illustrations by Rackham, tissue guards, early blue half morocco gilt over vellum sides by Riviere & Son, t.e.g., publisher's pictorial gilt vellum sides mounted inside upper covers, 4to, Constable, 1909

£600 - 800
£690 - 930

Provenance

Sir David Lionel Goldsmid Stern Salomons (1851-1925), armorial bookplate.

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RACKHAM (ARTHUR)

WALTON (IZAAK) The Compleat Angler, or the Contemplative Man's Recreation, NUMBER 188 OF 750 DE LUXE COPIES SIGNED BY THE ILLUSTRATOR, 12 colour plates and illustrations by Rackham, printed tissue guards, publisher's vellum gilt, t.e.g., FINE COPY, George C. Harrap, 1931--Aesop's Fables. A New Translation by V.S. Vernon, NUMBER 505 OF 1500 COPIES, signed by the illustrator, 13 tipped-in coloured plates, and illustrations by Arthur Rackham, publisher's white cloth gilt, t.e.g., spine toned, William Heinemann, 1912, 4to (2)

£600 - 800
£690 - 930

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ROYALTY - CORONATION BOOKS

The Form and Order of the Service... in the Coronation of Their Majesties King Edward VII. and Queen Alexandra... edited by Sir Frederick Bridge, NUMBER 6 OF 500 LARGE PAPER COPIES, publisher's gilt-blocked morocco, g.e., Novello and Company, 1902; Idem, another copy, NUMBER 14 OF 500 COPIES, publisher's vellum gilt, t.e.g., [Henry Frowde, 1902]; Idem, another copy, old pencil note “The private edition of their majesties from library at Kensington Palace” on verso of title, book block loose stitched in silk-covered boards, the upper cover EMBROIDERED with a design of English roses and foliage in red, white and green silks and gilt threads intertwined with a cartouche lozenge of thicker gilt threads, enclosing embroidered coronet above lettering “R.VII R” and date “1902”, gilt thread and bow holding book block, frayed at spine, [Henry Frowde, 1902]--The Form and Order of the Service... in the Coronation of Their Majesties King George V and Queen Mary, some spotting (heaviest to title), corners slightly rubbed, 1911--The Form and Order of the Service... in the Coronation of their Majesties King George VI and Queen Elizabeth, 1937, publisher's red half decorative morocco gilt, g.e., Novello; Idem, another copy, publisher's vellum gilt, g.e., Eyre and Spottiswoode, 1937--The Ceremonies to be Observed at the Royal Coronation of... King George the Sixth and Queen Elizabeth... The 10th Day of May 1937, PRINCESS BEATRICE'S BOOKPLATE (designed by F. Badeley, 1928), title on upper cover, stitched in original gilt-blocked vellum, g.e., some age soiling, [H.M.S.O., 1937]--The Music with the Form and Order of the Service... at the Coronation of Her Most Excellent Majesty Queen Elizabeth II, NUMBER 120 OF AN EDITION OF 150 COPIES, publisher's decorative red calf gilt, g.e., preserved in original box with limitation label, Novello, 1953--English Sacred Lyrics, inscribed in ink “For my darling Beatrice... from her loving old teachers, Dec. 8th/96” on front free endpaper (with later pencil note suggesting the Beatrice is Princess Beatrice, daughter of Queen Victoria), EMBROIDERED BINDING of white silk over boards, the upper cover with design of a large central flower and four smaller flowers in the corners in light blue, white and green silks within a border of gilt threads, gilt thread design on spine, g.e., slightly frayed at edges, Kegan Paul, 1884, 8vo, 4to and small folio (9)

£800 - 1,200
£930 - 1,400

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SYNGE (JOHN MILLINGTON) [AND JACK B. YEATS]

The Aran Islands, FIRST EDITION, LARGE PAPER EDITION LIMITED TO 150 COPIES, this copy “59” (old number crossed through), signed by both the author and illustrator on the colophon leaf, 12 hand-coloured plates by Yeats, light spotting to endpapers, publisher's cloth gilt, spine soiled, 4to, Dublin, Maunsel, 1907

£2,500 - 3,000
£2,900 - 3,500

LIMITED TO 150 COPIES, with 12 hand-coloured plates designed by Jack B. Yeats.



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TOLKIEN (J.R.R.)

SOMNER (WILLIAM) *Dictionarium Saxicono-Latino-Anglicum*, FIRST EDITION, SIGNED BY J.R.R. TOLKIEN on the front free endpaper, above a note concerning the work by his pupil David M. Lee (see footnote), title printed in red and black, slip pasted over marginal note on a4r, list of names on 3T2v has additional name of William Retchford pasted in (next to ink name of Thomas Water, or Papworth), piece of upper margin on title and dedication torn away with small loss to 2-line fillet border, contemporary calf, rebacked and recornered in calf, worn, upper cover detached [ESTC S4663; Madan, III, 2458], folio (325 x 215mm.), Oxford, William Hall, for the Author, 1659

£1,000 - 2,000
 €1,200 - 2,300

ANGLO-SAXON DICTIONARY SIGNED BY TOLKIEN, who was elected to the Rawlinson and Bosworth chair of Anglo-Saxon at Oxford in 1925, subsequently becoming Merton chair of English language and literature at Oxford from 1945 to his retirement in 1959. In 1967 William Somner was gifted the Anglo-Saxon lectureship at Cambridge, providing the financial support for "his most important work, the magisterial *Dictionarium Saxicono-Latino-Anglicum*...", the dictionary [which] enabled Anglo-Saxon studies to flourish" (ODNB). At one stage Tolkien had been preparing his own English to Anglo-Saxon Dictionary, and a group of more than 400 slips of entries, arranged alphabetically according to Modern English, are held at the Bodleian Library,.

Provenance

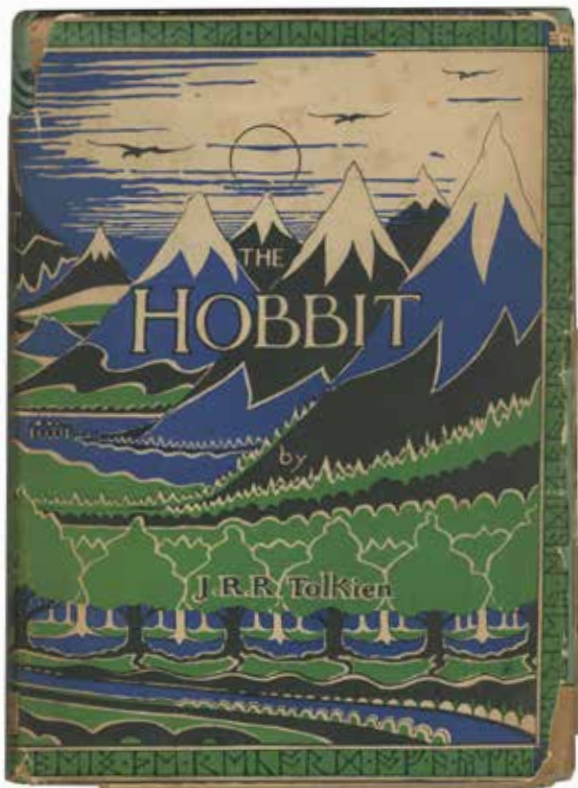
J.R.R. Tolkien, signature on front free endpaper; David M. Lee, ownership inscription and lengthy note on the text beneath Tolkien's signature. Lee was a student at St. John's College, Oxford in the 1950s; by family descent to the present owner, who recalls that as part of his undergraduate studies Lee "attended a number of J.R.R. Tolkien's final lectures and recalled them vividly, even decades later; it was no coincidence that he would often reference Tolkien's work when teaching English and Drama at Secondary and Higher education levels".



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383 •
TOLKIEN (J.R.R.)

The Hobbit or There and Back Again, second impression, half title, 5 plates (4 colour), 8 illustrations by the author, advertisement leaf, maps printed in black and red on endpapers, publisher's green pictorial cloth, dust-jacket with designs by the author, unclipped, some light staining to edges of cloth, dust-jacket torn at folds with loss to head of spine panel, reinforced on verso, some spotting and staining [cf. Hammond A3(a) and p. 13], 8vo, George Allen & Unwin, [1937]

£2,000 - 4,000
 €2,300 - 4,600

According to Hammond, the four additional colour illustrations by Tolkien that appear here had been commissioned for the American edition; Allen & Unwin decided to include them in the second UK impression and had the artwork sent over to London for the purpose.

384 •
TOLKIEN (J.R.R.)

The Lord of the Rings, 3 vol., FIRST EDITIONS, FIRST IMPRESSIONS, folding map printed in red and black in each volume, occasional light spotting (mostly to endpapers), publisher's red cloth, dust-jackets (unclipped, some fading to spines, "Fellowship" with single spot on upper cover, corners slightly frayed; "Return" with black smudge partly obscuring publisher's name on spine; "Two Towers" spine (extending onto sides) crudely repaired with tape with old tears and some loss of text, front hinge split and repaired), 8vo, George Allen and Unwin, 1954-1955

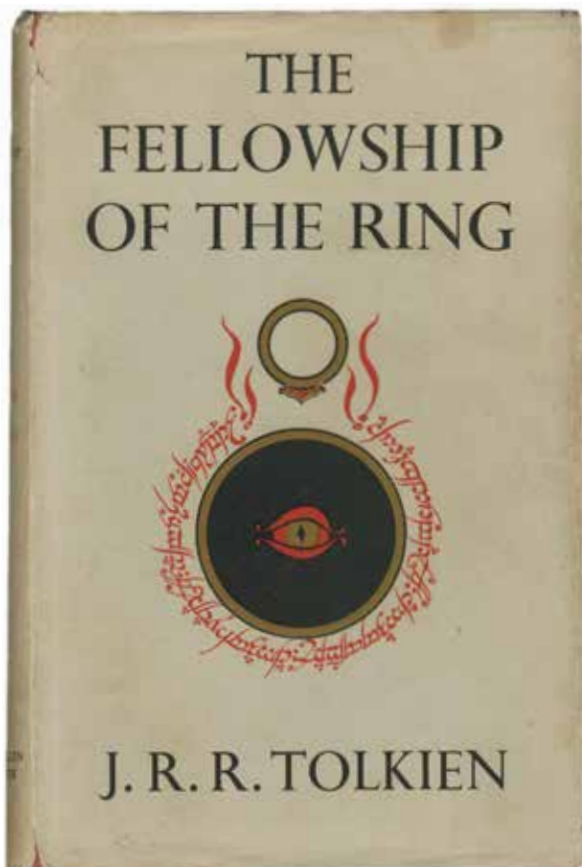
£4,000 - 6,000
 €4,600 - 6,900

385 •
TOLKIEN (J.R.R.)

The Lord of the Rings, 3 vol., second edition, first issue of "Two Towers" and "Return", second impression of "The Fellowship", SIGNED BY THE AUTHOR on slips pasted onto front free endpaper of each volume, folding map printed in red and black in each volume, 9-line ownership inscription on front free endpaper of the third volume, publisher's red cloth, dust-jackets (frayed at edges, piece torn away from spine of "Fellowship"), 8vo, George Allen & Unwin, 1966

£800 - 1,200
 €930 - 1,400

Tolkien's signatures were obtained for a previous owner, who knew the author's son John.



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386 (part)

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VISIONAIRE - FASHION

Visionaire, issues 19-32, illustrations (many photographic), some with "additions", publisher's bindings, boxes and cases in a variety of materials, box of issue 24 with some abrasions, of issue 19 a few small creases, but otherwise fine condition, various shapes and sizes, New York, 1996-2000 (14)

£600 - 800

€690 - 930

A run of the high-production-value, fashion photography, slightly fetishistic, "book as object" periodical *Visionaire* - each issue uniquely presented in a different format. This run includes numbers 19, Beauty, in a mirrored mylar case complete with lipstick, mascara and lip gloss; 20, Comme des Garçons, produced in collaboration with Alexander McQueen and with a dress pattern printed on muslin; 21, Deck of Cards/Diamond, in an individual jewellery box with its own lock and key (a real diamond was offered for one lucky subscriber); 22, Chic, with an actual piece of the Versace dress Madonna wore to the Evita premiere; 23, The Emperor's New Clothes, the 'nude' issue featuring photographs of supermodels and actors such as Linda Evangelista, Rupert Everett, Julie Delpy and Demi Moore; 24, Light, designed by Tom Ford for Gucci; 28, Bible, housed in a molded plastic "energy space" designed by Philippe Starck; 32, Where?, housed in a Hermes pouch and box, the last 2 mentioned with contributions by Andreas Gursky, and Wolfgang Tillmans.

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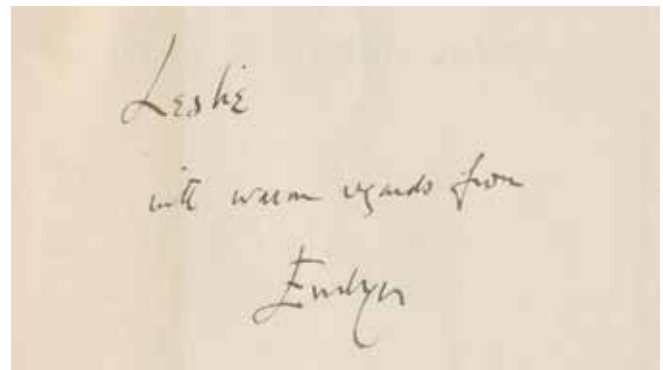
WARHOL (ANDY)

The Philosophy of Andy Warhol (From A to B and Back Again), INSCRIBED TO ENZO APICELLA BY WARHOL ("To Apicella... Andy Warhol London Nov '75", on half-title), with a sketch of a Campbell's soup can, publisher's cloth, dust-jacket unclipped, slightly faded and with short nicks at head of spine, 8vo, Cassell, 1975

£800 - 1,200

€930 - 1,400

Presentation copy to the late Enzo Apicella (1922-2018), the "designer and cartoonist who revolutionised the look of Italian restaurants in Britain during the 1960s... the padrone - the godfather - of London's Italian restaurant culture" (*Guardian* obituary). In 1967 Apicella opened the famous Arethusa club with Alvaro Maccioni and later the Meridiana restaurant in Chelsea, where he met Warhol. He also designed the second Pizza Express restaurant in Coptic Street, the company's logo, and some eighty other branches. "Thanks to Apicella, the Pizza Express in Fulham had murals by Eduardo Paolozzi, forming in many customers' minds an unbreakable connection between pop art and pizza margherita" (op. cit.).



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WAUGH (EVELYN)

Men at Arms, FIRST EDITION, AUTHOR'S PRESENTATION COPY, inscribed "For Janet Stone/Souvenir of Stinchcombe/Ascension 1954 from Evelyn Waugh" on the front free endpaper, publisher's cloth, dust-jacket (frayed, 2 old tears repaired), 8vo, Chapman & Hall, 1952

£800 - 1,200

€930 - 1,400

Presentation copy inscribed by Waugh to Janet Stone, photographer, and wife of the wood-engraver Reynolds Stone who provided the illustrations to Waugh's *The Holy Places* (1953) and the stationery for Waugh's Piers Court, Stinchcombe.

Provenance

Janet Stone (1912-1998); thence by descent to the present owner.

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WAUGH (EVELYN)

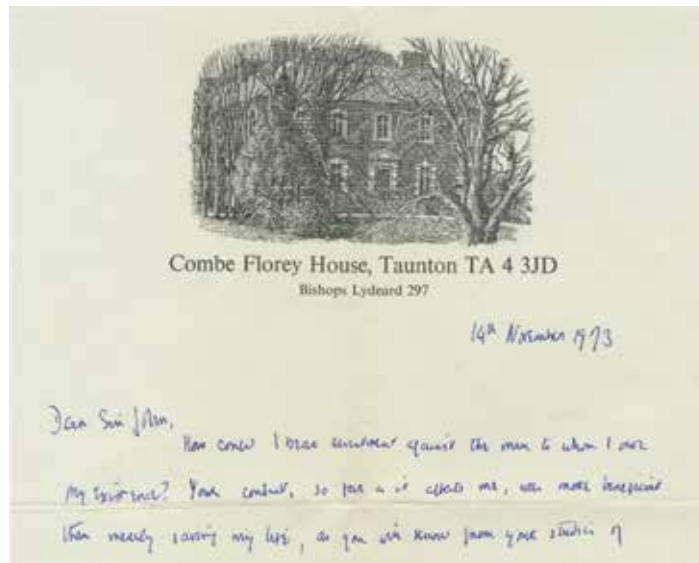
Officers and Gentlemen, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO L.P. HARTLEY, inscribed "Leslie with warm regards from Evelyn" on front free endpaper, publisher's blue cloth, dust-jacket (unclipped, slightly frayed at head of spine, toned) [Davis Checklist A30], 8vo, Chapman and Hall, 1955

£1,000 - 1,500

€1,200 - 1,700

Provenance

L.P. Hartley (1895-1972), presentation inscription from the author; given by Hartley to his friend Janet Stone (1912-1998), photographer, wife of Reynolds Stone; thence by descent to the present owner.



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WAUGH AND HEYGATE

Collection of letters to Sir John Heygate, largely concerning Evelyn Waugh, his posthumous reputation and Heygate's elopement with the first Mrs Waugh ('She Evelyn'), correspondents including:

(i) Acton (Harold) Eleven autograph letters and a postcard, about Waugh and their mutual friends ("...In reality you did Evelyn the best of turns, certainly from a creative point of view... I like all his books except 'Brideshead Revisited'... A lot of the malignancy seems to me sheer posturing – a public attitude to which it amused him to cling. Eventually the basic sensitiveness seems to have been squashed. Sad in retrospect... Strange that Evelyn's first wife should have been so affected by those diaries, which strike me a mostly tired or drunken jottings as aids to memory... I'm trying to sort out Nancy Mitford's letters, which have been lent to me by various friends. She was a voluminous correspondent. Very lively and malicious. I begin to feel I have bitten off more than I can chew. I was very fond of Nancy personally, but never one of her literary fans... I doubt whether Unity Mitford is a suitable subject for a biography but David P-J thinks he has found some sensational material in Germany – probably not authentic... I dread the publication of Evelyn's diaries..."), 1970-76

(ii) Betjeman (John) Some twenty largely typed letters, mostly about their shared passion for railways and railway stations ("...St Pancras is listed and therefore saved if we keep our fingers crossed but all the other city stations are doomed..."), one illustrated with a view of a terminal, 1969-73

(iii) Heathcoat-Amory (Mark) Typed letter, written when editor of Waugh's letters ("...if you have kept the postcard referred to... or any other correspondence from Waugh..."), 18 February 1976

(iv) Mitford (Diana) Two autograph letters, about the Nuremberg Rally of 1935, Frank Buchman [of MRA fame] and the Pryce-Jones biography of Unity ("...My sister & I were at the 1935 Parteitag... I can't remember whether she saw Buchman, but I know she looked upon him as a bit of joke..."), 1975-76

(v) Nightingale (Evelyn, formerly Heygate, formerly Waugh, formerly Gardner) Seven autograph letters, largely about her marriage to Waugh and his biographers: "I think you will agree that we were all three extremely immature & I know I remained that way until Benedict was born. I hated authority but Evelyn relied on it because it was one of the things that gave him social security. For years I thought that he married me in order to get into what he believed to be the aristocracy – and also because I looked rather boyish", undated [but c.1974-5]

(vi) Quennell (Peter) Five autograph and typed letters, about his contribution to *The World of Evelyn Waugh* and other topics ("... Christopher Sykes... certainly ought to meet 'the other Evelyn' – I'm afraid I don't know her present surname. I think that it is particularly important just now, after the publication of those dismal (&, as edited by a Fleet Street hack, largely misleading) diaries..."), 1954 and 1967-73

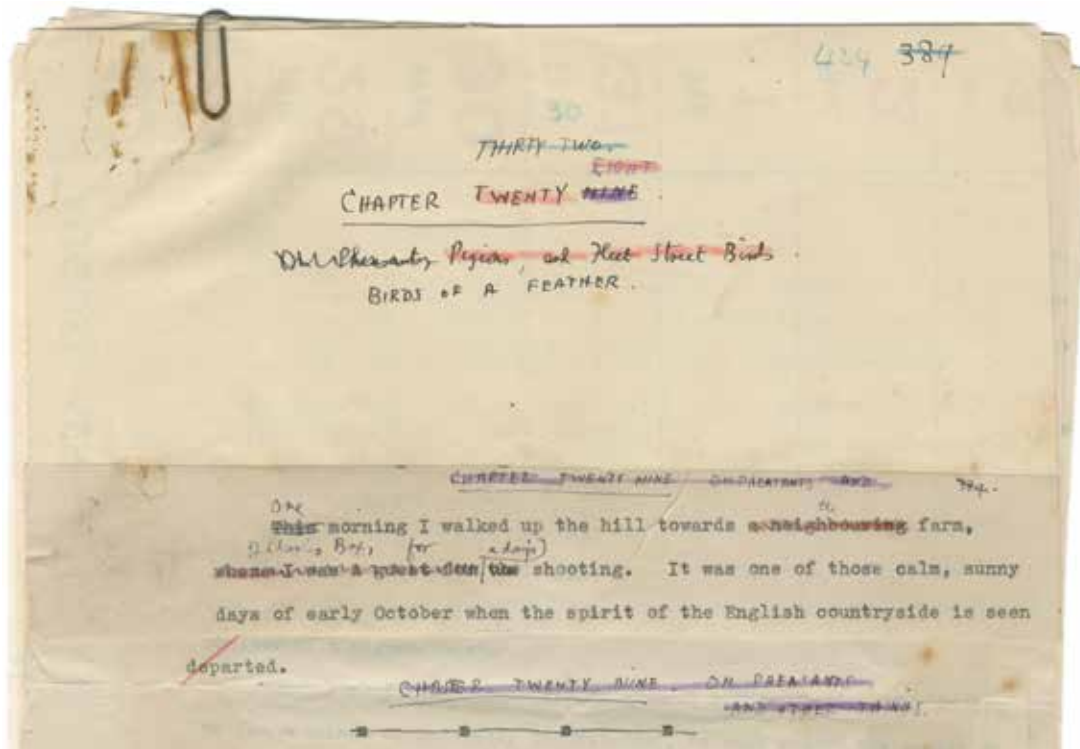
(vii) Reitlinger (Gerald) Series of some thirty-five typed letters, about his art-historical work, especially his *Economics of Taste*, the Rothko scandal, the Goya portrait of Wellington, etc.; as well as his studies of the Third Reich ("...Yes I did a bit of local-colour hunting on the spot. The best discovery was Himmlers statistician whom I interviewed in a Munich hotel-lounge. Everytime he mentioned Himmlers name the whole passenger list jumped out of their armchairs as if they had been shot. Having tried to live away from the beastly Nazis for more than a year, I am at it again..."); with references to fellow members of the Waugh and Powell circles, including Christopher Sykes ("...I am fascinated that Christopher Sykes is writing a life of Evelyn Waugh but I don't think he is quite the man for it. His speciality is loyalty, the last thing one wants in a biographer..."), 1953-76

(viii) Sykes (Christopher) Autograph letter and postcard, written while writing his biography of Waugh ("...I do not wish to give this episode more prominence than it deserves. I see it as the imprudent end to a match imprudently and frivolously undertaken. It inflicted pain on Evelyn Waugh but not permanent or distorting pain... In the account, as I have it in my draft, I have not mentioned your name. I have barely mentioned Evelyn Gardner's..."), postmarked 18 July 1974

(ix) Waugh (Auberon) Three autograph and typed letters, discussing the failure of his father's first marriage ("...I don't think any male can blame another for misdemeanours in the sexual field unless his own vanity and affections are involved. Mine aren't, and one could reasonably argue that I owe my existence to your intervention. So perk up...") and asking for his help, thinking it would be amusing to have him listed among the acknowledgements, 1973-76

£2,000 - 3,000
€2,300 - 3,500

'I OWE MY EXISTENCE TO YOUR INTERVENTION. SO PERK UP'
– letters to Sir John Heygate, the man who ran off with the first Mrs Waugh.



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WILLIAMSON (HENRY)

Series of over 450 autograph and typed letters, many closely-written and of great length, postcards and other forms of missive (generally signing himself as "Bill"), to his close friend Sir John Heygate, largely devoted to his novel sequence, *A Chronicle of Ancient Sunlight*, especially *Lucifer before Sunrise*, with many long explications of Williamson's evolving plans for the sequence and its hero Phillip Maddison; the series interlarded with vivid descriptions of Williamson's day-to-day life in Devon and of his emotional, romantic and marital entanglements, in which Heygate appears to have played the part of father confessor and counsellor (as with the books); original material pertaining to both being contained in the archive, in the case of books, nine pages of heavily-worked drafts for *The Phoenix Generation* and eleven for *Lucifer before Sunrise* and, regarding his marriage, drafts of letters to his absconding wife and copies of letters by her to him; a nine-page revised typescript of a "Tale of a Two Lire" [Aston Martin, as featured in *Lucifer*]; many letters and notes written on the reverse of recycled letters addressed by agents and others to Williamson (such as Brand & Brand of New York writing: "Thank you very much for sending us a copy of the new edition of *The Gold Falcon*. We are sending it out to our West Coast office who will see whether interest can be aroused in it for pictures..."), 800 pages or more, some with envelopes, many creased but generally in sound and attractive condition, 4to, 8vo and other formats, Georgeham, Devon (the bulk of letters), the Savage Club, London, and elsewhere, bundled into parcels by Heygate, 1950-1973

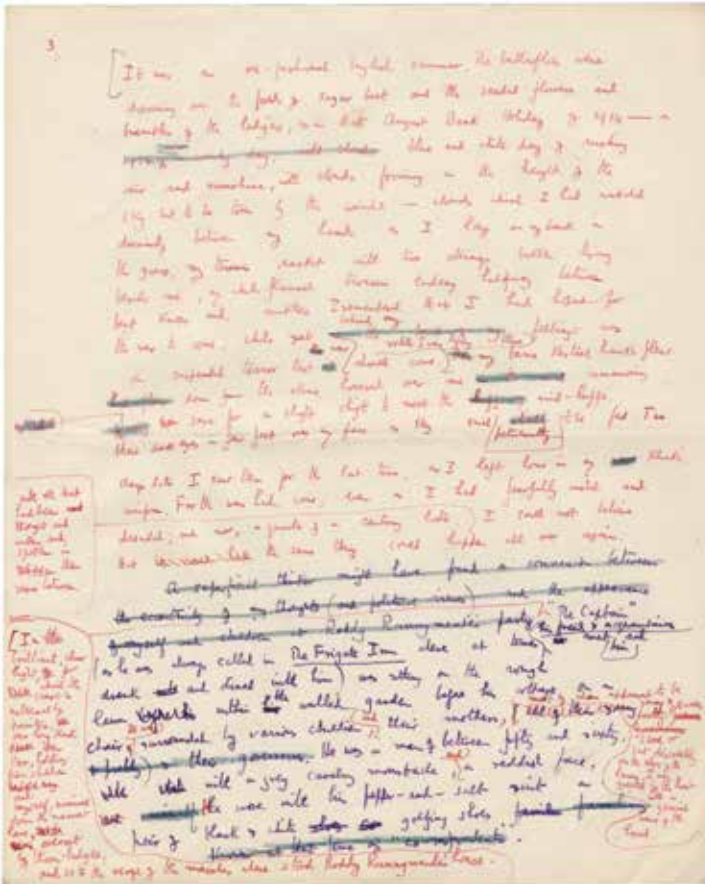
£10,000 - 15,000

£12,000 - 17,000

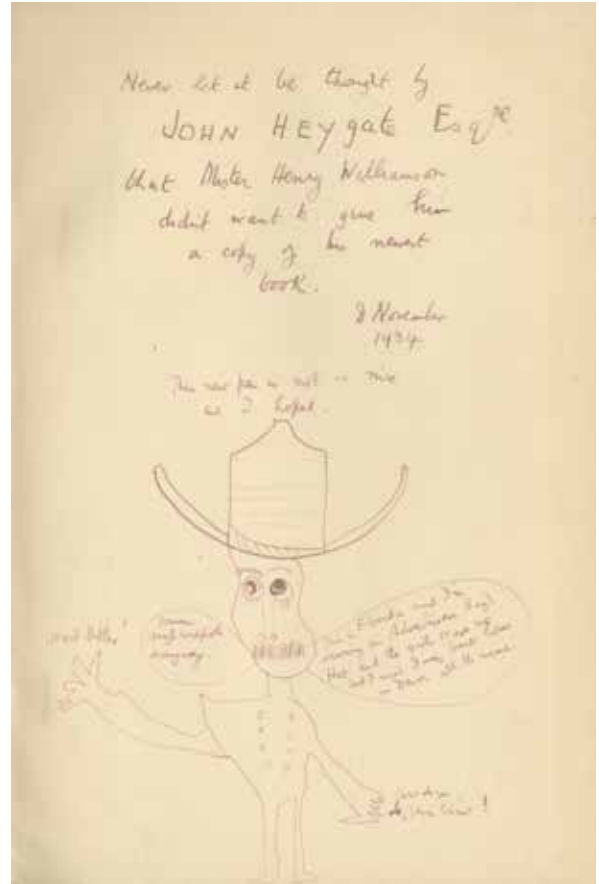
'I FEEL WE ARE SORT OF BROTHERS. HOPE YOU DONT MIND' – HENRY WILLIAMSON ON LITERATURE, LOVE, THE GREAT WAR, AND HIS SPIRITUAL JOURNEY, as well as friends ranging from Lawrence of Arabia to Ted Hughes, writing with unguarded frankness, extraordinary vividness of phrase and at very great length to possibly his closest male friend; together with drafts for two novels in his *Chronicle of Ancient Sunlight* sequence.

Williamson had a high regard for the letters that he received from Heygate, which may help explain – or reflect back – the special character possessed by his own letters. Writing to Heygate on 14 October 1954, he tells him: "Your letters are so interesting & direct: sense of living truth in most people's letters is rare – I know of no-one else who can, & does (same thing) write like that. This effect comes, of course, from their truth. Yesterday, after your latest, I thought, 'Why can't we make a book of them?' The trouble would be, of course, other living personalities. Your letters are not malicious in any way: the effect of what you write of the girls, etc, is one of kindly truth without any personalism of yourself. I wish I could say the same of my letters, & other writings. Too often the letters come from pain or unhappiness – from those contacts in which I am involved, & turning round & round, upside down and all ways – and a claustrophobic sense of suffocation" (adding a few months later: "I love your place, feel AT HOME there. I feel we are sort of brothers. Hope you dont mind").

The same letter, of 14 October, contains one of his many attempts to explain the how and why of his hero Phillip Maddison: "if I make Phillip behave as I did it will be out of HIS character; and, opposed to this, is the nagging thought (of which Farson, drunk, is merely an audible voice of my own conscience) that if I am not truthful the books will have no validity – trouble is between life and art. How wise is Waugh who writes, in some paper, that he never takes characters from life; always imagines them. In the imagination alone is freedom, as TEL wrote years ago... My theme originally was this:- Like George Meredith, for example, Phillip through causes plain to reader grows away or flings away from old mortifications and rebuilds anew. Or thinks he has. Based on a withered paternalism, roots eaten away in acid of despair, he rejects all the past, and will build as it were for 1000 years. Phoenix... I want to show all sides in one man, with a central integrity which never allows him to deceive himself about the defects of the 'qualities'. So, at last, after years of dream-roots, he returns in humility, to try and be simple as he was before the Great War, before Ideas bit him like gad fly".



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After discussing some torrid goings-on among mutual acquaintances, the letter continues: "I knew a man of genius who was the political counterpart of DHLawrence in the humanistic wilderness; and what seemed rot in the 'thirties is now apparent in the 'fifties. There was, I think, no other way to preach the ideas, except in the street; just as there was no other way for DHLawrence than to write as he did, with all the over-emphasis and irritability and hostility... I think it is the fate of all pioneers, including the suffragettes who did not pull their punches. (As Theodora Maddison [in *How Dear is Life*, published eleven days later] pulls hers after the Gas Attack in 1915 at Ypres, and Lusitania: she splits with Sylvia who of course is S. Pankhurst. It is a question of power to endure: courage is expendable)./ Ideas, ideas: while perhaps only character and courage last in the end; and Art. So you see, my friend, the struggle between Art and Life is a great one, in a would-be psychic-historian of these times. Will it last? Shall the author last out? Every day it is doubted; every awakening a dullness of self-searching, with often violent self-condemnation".

As an example of one of the later letters, one could take one written on 2 November 1970, in which he tells Heygate about Ted Hughes, dubbed "a poet friend of mine", describing the suicides of Sylvia Plath and Assia Wevill and her child, and continuing: "CROW seemed to me to be a savage and exact exposé of man's treatment of women. CROW is the carrion bird, almost the devil of the species. To my utter surprise I was told by a friend of Ted's that CROW represented the female spirit – woman. How could this be, I wondered./ Then, having shown the book to Rhiannon, while we

slept together in the Ilfracombe cottage, I was again shocked – when the 'my darling' letters ceased & she wrote that Ted was right: that CROW was the female spirit & that a large part of her was CROW". Later in the letter he reminisces about T.E. Lawrence: "I remember one of the sentences in a letter from 'T.E.L.' to me... In reply to a questionnaire in a child's 'Birthday' book, & one query – what is your dearest wish? he replied 'To be forgotten by my friends'. And his last letter to me said in p.s. 'In March 1935, exit T.E.S. from the R.A.F. Rather sad, I think.' Etc – I forget"; concluding his letter by yet again invoking the Christmas Truce of 1914: "I envy you your spirit, floating in a gentle aura of the love of Dora-John-Dora... This is NOT CROW... Rhiannon is no crow. The truth surely is simple. She has not yet met the man to awaken her & like Brunhilde, in Wagner's opera, to a full & glowing life in conjoined souls & bodies. I am not so blessed: my pathway led into an unseen love – Christmas Day 1914 was the inception of Greater Love, Dear John, I am so close to you, too. Henry" (a rare signing thus).

Memories of the Great War are never far from the surface. On 29 August 1956, in a discussion of Edmonds's *A Subaltern's War* he notes of the genre: "Yes, Barbusse pollinated many of the anti-war books; he had hell... the 1915 battles-on-the-wire were hell, & the discipline hell... One did not gain strength from battle experience: one lost resistance. Until it was gone. I saw men of 1914 & 1915, in 1917, with stony eyes. They knew. Their luck couldn't last"; and on the heading of a letter written on 25 September the year before: "40 years after Loos battle opening in rain & despair".

The drafts that are present in the archive are for the novels *The Phoenix Generation* (published in 1965) and *Lucifer before Sunrise* (1967), volumes twelve and fourteen of *A Chronicle of Ancient Sunlight*, described by his daughter Anne as 'his fifteen-volume masterpiece encompassing a portrait of life in the first half of the twentieth century' (ODNB). It is clear from the letters that Williamson was in the habit of sending Heygate drafts of the work in progress; for example writing on 15 January 1955: "Many thanks for your Critique, which is just what I wanted... It is a botched book. The original was true; and that was the one three young soldiers of the Rifle Brigade – and all of your old school – read here in the autumn of 1945, and begged me to publish"; and on 30 January 1956: "I got your parcel of TSS Lucifer this morning & read your letter & Report as I walked up Brake Lane, first pushing the wrapping paper into mossy rabbit holes – period pieces now. Again, my thanks for your services: the frankness & candour of your comments of the greatest use".

The sections that we have here relate to the time Williamson had spent farming in Norfolk, which he described in his memoir *The Story of a Norfolk Farm* (1941). This he fictionalised and wanted to incorporate in the *Chronicle*, the problem being that the first volume of this, which begins before the First World War, was not to appear until 1951; which meant that, on the advice of his publishers Faber, with whom he eventually fell out over the matter, he had to stay his hand. A large part of his farming experience went into volume fourteen, *Lucifer before Sunrise* (1967).

Our drafts for *Phoenix Generation* comprise a section of six mixed autograph and typed pages which opens: "When I look at the manuscript of my chronicle of the Norfolk farm in war-time...", and on the second page opens the narrative: "Now let us get on with our story./ One morning in the second week of August I left my cottage..."; going on to describe the children's party given that August by 'Roddy' Runnymede (who becomes 'Boy' Runnymede in one place, as he does in the published version), the narrative here corresponding to what was become Chapter 13. There are a further three pages, entirely autograph, for the section where Williamson draws parallels between the summer landscapes of August 1914 and August 1939, running on from Hitler's assurances that there would be no war: "It was an old-fashioned English summer. The butterflies were dancing over the fields of sugar beet and the seeded flowers and brambles of the hedges, as in that August Bank Holiday of 1914 – blue and white day of rushing air and sunshine, with clouds forming in the height of the sky but to be torn by the winds...".

The drafts for *Lucifer before Sunrise* comprise seven pages of mixed autograph and typed drafts, again heavily-worked in places, corresponding to the section describing the October pheasant shoot; and four pages of reworked typescript describing work on the farm in the pouring rain with Dick, "massive labourer with leg-wound from Ypres", ending: "I opened the oak door of my hut, my wet footprints crossed the floor, I seized the towel on the beam, and found myself singing. Outside the open door the silver-birch leaves glowing green under a blue sky" (the singing coming from the gramophone in the published version).

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WILLIAMSON (HENRY)

A collection of 20 works inscribed by the author to John Heygate, fellow author and life-long friend, including: *The Linhay on the Downs*, inscribed on the front free endpaper "Never let it be thought by John Heygate Esqre. that Mister Henry Williamson did'nt want to give him a copy of his newest book. 8 November 1934" above a large caricature self-portrait wearing a "Adventurer's High Hat", saluting "Heil Hitler!" with one hand and with the other indicating "How do you do Jesus Christ!", whilst stating "Damn Hugh Walpole anyway" and "...I wish I was back home in Devon..."; Cape, 1934; *The Golden Virgin*, inscribed "For John and Dora Heygate... gratitude for much help, friendship...,

and hospitality... this first copy, at Bellarena, 31 August 1937", dust-jacket, Macdonald, 1957; *The Scandaroon*, DEDICATION COPY, with lengthy inscription explaining Heygate's role in the gestation of the book, and stating "This may be my last published book" [It was], dust-jacket, Macdonald, 1972; *Tales of a Devon Village*, second impression, inscribed to "John Heygate, author, squire, fisherman and friend", dust-jacket, Faber and Faber, [1946]; *One Foot in Devon*, inscribed "To my old colleague and companion in sunshine, seas and sand John Heygate from H.W., June 1933", and beneath the printed dedication to "Miss A.T. who did all the works" Williamson has added in ink "and who was given the works", Maclehorse, 1933; *The Labouring Life*, inscribed "To A.C.G. Heygate Esqre. from Henry Williamson, April 1932", Cape, 1932; *The Children of Shallowford*, a 20-line inscription dated 1 September 1957, in which the author after re-reading the book notes "that it shows the author in a bad light. He was in a bad light: but he should have restrained himself, perhaps, from trying to illumine a shadow...", dust-jacket (loss to half of spine), Faber and Faber, 1939; *The Dream of Fair Women*, inscribed "To Evelyn [Heygate, previously Waugh], this book about cads, from the author, June 1931. Also to John, who once dreamed. H.W.", Faber and Faber, 1931; *The Ackymals*, one of 225 copies signed by the author, additionally inscribed "If I had'nt had 3 pints in the Higher House & returned late for lunch & dashed off my excitations into notes, The Ackymals ... would never have written... 21/12/29", Windsor Press, 1929; *How Dear is Life*, PROOF COPY WITH CORRECTIONS by both the author and John Heygate, and with two full-page notes by Williamson, wrappers, lacking upper cover, Macdonald, [1954], unless stated FIRST EDITIONS, unless stated publisher's cloth, 8vo; and 7 others (unsigned) by Williamson (27)

£600 - 800

€690 - 930

A collection of books inscribed by Williamson to fellow author John Heygate (1903-1976), ranging from *The Ackymals* published in 1929 (the year after the pair met) to the dedication copy of Williamson's last novel *The Scandaroon* (1972), and including a caricature self-portrait making the Nazi salute in *The Linhay on the Downs* (1934, the year before Williamson and Heygate attended the Nuremberg Rally), and "the first copy" of *The Golden Virgin* inscribed six days prior to the official publication date.

Provenance

John Heygate, gift inscriptions from the author; by family descent to current owner.

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WOOLF (VIRGINIA)

Street Haunting, FIRST EDITION, NUMBER 430 OF 500 COPIES, SIGNED and numbered by the author in purple ink, publisher's green quarter morocco, gilt lettered on spine (faded), 8vo, San Francisco, [The Grabhorn Press], for The Westgate Press, 1930

£500 - 700

€580 - 810

END OF SALE

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

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."

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration* and *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any

such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

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

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

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

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

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

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

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

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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

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

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

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

<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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

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

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

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

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

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

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

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

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

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

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

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances

where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations

and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
 TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
 W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
 Δ Wines lying in Bond.
 AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties

under the Artists Resale Right Regulations 2006. See clause 7 for details.

- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S 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* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

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

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</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;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' 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
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	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.
5	RISK, PROPERTY AND TITLE	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.		
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	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.
6	PAYMENT	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):		
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9	THE SELLER'S LIABILITY
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	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;	9.1	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> .
7	COLLECTION OF THE LOT	8.1.3	to retain possession of the <i>Lot</i> ;	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.
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.4	to remove and store the <i>Lot</i> at your expense;	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> ,
		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;	9.3.1	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> ;
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		
		8.1.7	to repossess the <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;		

<p>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;</p>	<p>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.</p>	<p>1 THE CONTRACT</p>
<p>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.</p>	<p>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 and to any subsidiary of <i>Bonhams</i> Holdings Limited and to its officers, employees and agents.</p>	<p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p>
<p>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.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p>	<p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>10 MISCELLANEOUS</p>	<p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>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.</p>	<p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>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>.</p>	<p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p>
<p>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.</p>	<p>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>.</p>	<p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p>
<p>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.</p>	<p>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.</p>	<p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
	<p>11 GOVERNING LAW</p> <p>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.</p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p>
	<p>APPENDIX 2</p> <p>BUYER'S AGREEMENT WITH BONHAMS</p> <p>IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
		<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>
		<p>3 PAYMENT AND BUYER WARRANTIES</p>
		<p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p>
		<p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>

<p>3.1.2 a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> 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 <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.</p> <p>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.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through <i>Bonhams</i> are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i>, to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i>, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>
	<p>4 COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all</p>	<p>5 STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i>, 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>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 unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>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;</p>

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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.6	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	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> .
7.1.7	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;	8.1.1	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.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.2	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 9 will cease.
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.3	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> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2	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> .
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	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:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	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
7.3	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	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	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	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		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> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		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		
		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.		

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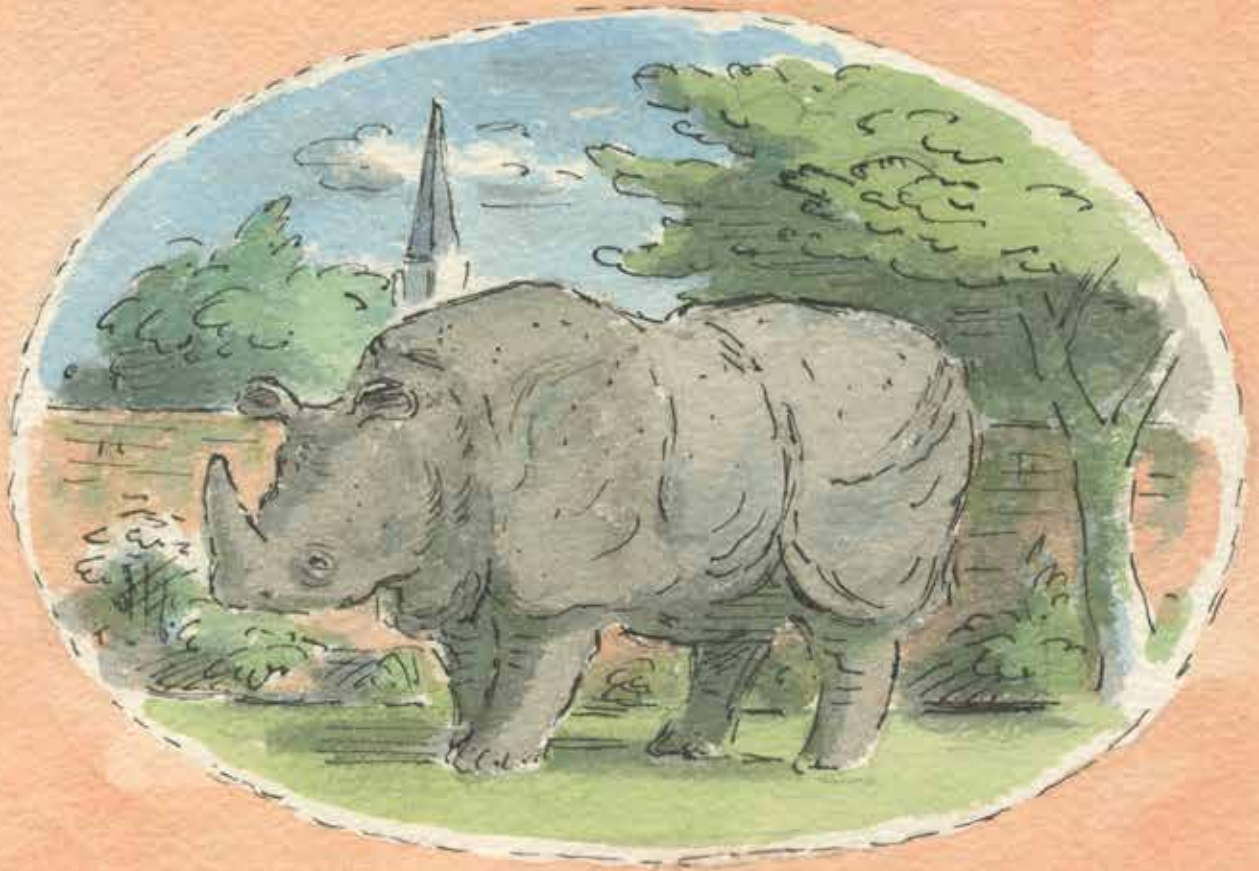
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