



# Bonhams

Fine Books, Maps, Manuscripts  
& Historical Photographs

Montpelier Street, London | 11 March 2020

# Fine Books, Maps, Manuscripts & Historical Photographs

Montpelier Street, London | Wednesday 11 March 2020, at 1pm

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## ILLUSTRATIONS

Front cover: Lot 11  
Back cover: Lot 142

## REGISTRATION IMPORTANT NOTICE

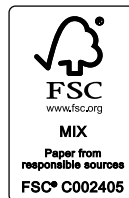
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Items indicated in the catalogue as "framed" have not been examined out-of-frame, unless specifically stated.

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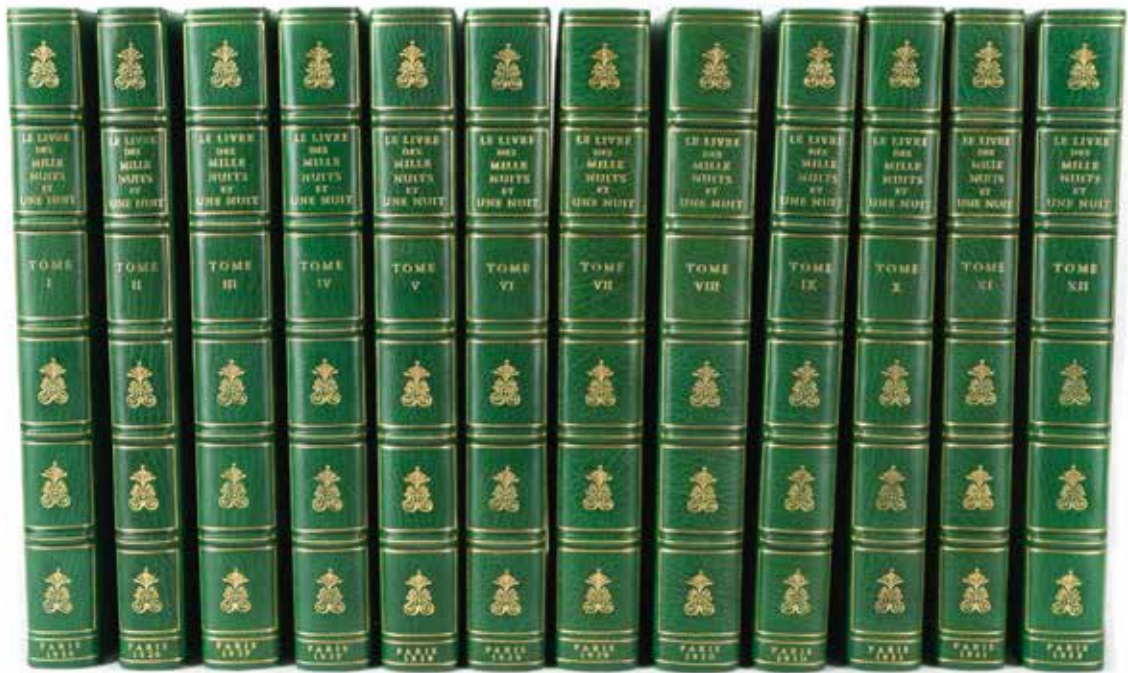
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# Fine Books, Maps, Manuscripts & Historical Photographs

Wednesday 11 March 2020 at 1pm

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## ARABIAN NIGHTS - BINDINGS

Le livre des mille nuits et une nuit, 12 vol., translated from the Arabic by J.C. Mardrus, 144 colour plates by Léon Carré, colour ornaments and decorations by Racim Mohammed, green crushed morocco gilt, by Sangorski & Sutcliffe, t.e.g., original wrappers bound in, FINE SET, 4to, Paris, H. Piazza, [1926-1932]

£600 - 800

€710 - 950

2 •

## BEEKEEPING

BUTLER (CHARLES) The Feminine Monarchie: or The Historie of Bees... Together with the Right Ordering of Them from Time to Time: and the Sweet Profit Arising Ther'of, letterpress music on 4 pages, a few woodcut illustrations and diagrams, typographical ornaments and initials, title dampstained with small hole touching 2 letters, 2 headlines (pp.179-180) very slightly shaved, later diced calf gilt, upper joint cracked [ESTC S106981; Madan I, p.177], small 4to, Oxford, William Turner, 1634

£800 - 1,200

€950 - 1,400

"The *Feminine Monarchie* is an outstanding contribution to the literature of apiculture, particularly on the keeping of bees in traditional domed skep hives where the combs created by the bees adhere to the wall. Butler provides a commentary both on then current apicultural methods and on improved techniques based upon his own careful observations... The text still merits study by the serious beekeeper" (ODNB).

3 •

## BEEKEEPING

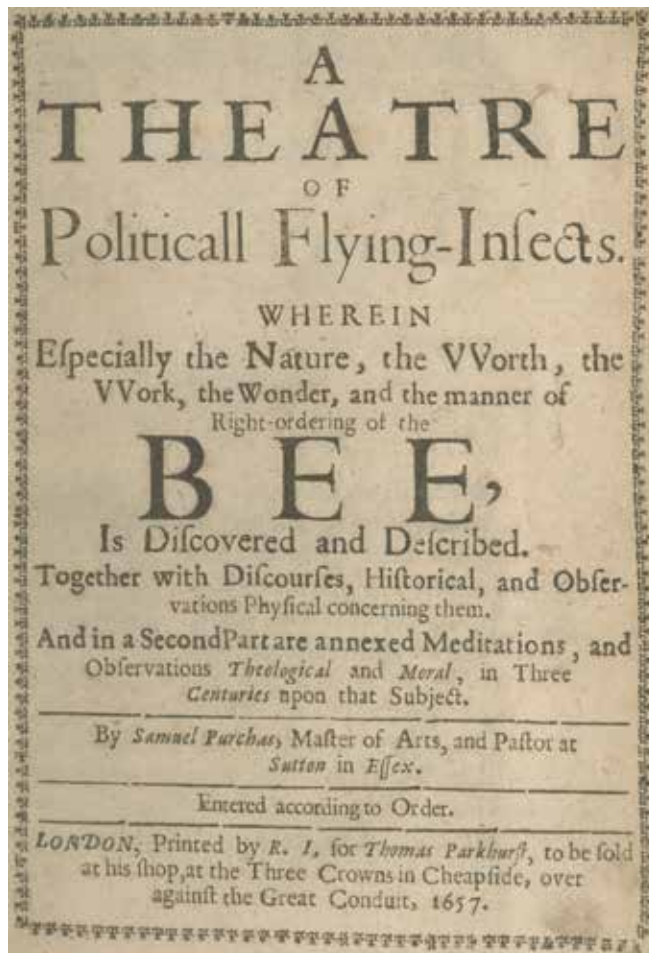
PURCHAS (SAMUEL) A Theatre of Politicall Flying-Insects, Wherein the Nature, the Worth, the Work, the Wonder, and the Manner of Right-ordering of the Bee, is Discovered and Described, FIRST EDITION, title and parts title within typographical woodcut border, vertical half-title and blank leaf preceding title to part 2, loss of some text to pp.261/2 replaced in manuscript facsimile, small burn hole to pp.259/60 resulting in loss of 5 letters, nineteenth century blind-stamped calf, neatly rebaked to match, gilt lettering on spine [ESTC R6282], small 4to, Printed by R.I., for Thomas Parkhurst, 1657

£600 - 800

€710 - 950

### Provenance

B. Venables, early ownership inscription at end of the dedicatory epistle; G.R. Bostock, Aslockton, Notts, small oval stamp on front endpaper.



3

4 •

## BEEKEEPING

RUSDEN (MOSES) A Further Discovery of Bees. Treating the Nature, Government, Generation & Preservation of the Bee, FIRST EDITION, engraved frontispiece, 3 folding engraved plates (2 with short tear repaired on verso with tape, side-note on p.36 cropped, contemporary calf over pasteboards, rebaked, corners worn, upper cover cracked [ESTC R11920], 8vo, for the Author, 1679

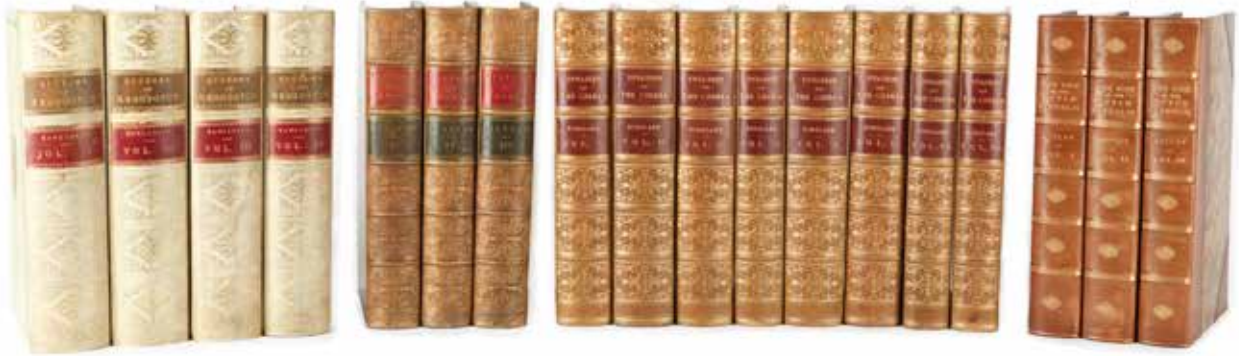
£800 - 1,200

€950 - 1,400

A treatise by Moses Rusden, 'Bee-Master to Charles II', containing practical information on the keeping of bees and the benefits and disadvantages of different hives. The book is dedicated to King Charles, explaining the reason why, despite including extensive descriptions of the queen bee, Rusden still refers to it exclusively as the 'king-bee'. It also includes a lengthy dedicatory epistle to the Royal Society.

### Provenance

M. Staples, Thame, and Mrs. Shrimpton, nineteenth century ink inscription; "G.R. Bostock, Aslockton, Notts", small oval ink stamp, both on verso of frontispiece.



6



6

5 •

#### BEEKEEPING

WILDMAN (THOMAS) *A Treatise on the Management of Bees; Wherein is Contained the Natural History of Those Insects*, FIRST EDITION, 3 *folding engraved plates*, modern half morocco, 4to, for the Author, and Sold by T. Cadell, 1768--WARDER (JOSEPH) *The True Amazons: Or, the Monarchy of Bees...* Sixth Edition. To Which is Added, a Letter... Concerning a Late Treatise Upon the Subject of Bees, *engraved frontispiece*, modern half calf, red morocco gilt spine label ("Bees"), John Pemberton, 1726--BONNER (JAMES) *A New Plan for Speedily Increasing the Number of Bee-Hives in Scotland*, FIRST EDITION, *half-title*, modern calf, Edinburgh, W. Creech, Bell & Bradfute, 1795--THORLEY (JOHN) *Melisselogia [in Greek]. Or, The Female Monarchy. Being an Enquiry into the Nature, Order, and Government of Bees*, FIRST EDITION, *engraved frontispiece*, 3 *engraved plates* (of 4, the fourth provided in facsimile on old paper), light dampstain to title, modern half morocco, for the Author, 1744--TAYLOR (HENRY) *The Bee-keeper's Manual; or Practical Hints on the Management and Complete Preservation of the Honey-bee*, second edition, *frontispiece*, *illustrations*, publisher's cloth, short tear to upper joint, R. Groombridge, 1839, 8vo (5)

£600 - 800

€710 - 950

#### Provenance

First item, Boston Society of Natural History, blindstamp on title-page; Third item, James ?Spreall early owner's name on title.

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#### BINDINGS

KINGLAKE (ALEXANDER WILLIAM) *The Invasion of the Crimea*, 8 vol., FIRST EDITION, William Blackwood, 1863-1887--GROTE (GEORGE) *History of Greece*, 12 vol., second edition, *bookplate of T.H. Riches*, bound by Riviere, John Murray, 1849-1856, *plates and maps* (some folding)--NIEBUHR (GEORG) *The History of Rome*, 3 vol., Walton and Maberly, 1855, *contemporary calf gilt*, the first 2 mentioned sets very bright--PRESCOTT (WILLIAM H.) *History of the Conquest of Mexico*, 2 vol.; *History of the Reign of Ferdinand and Isabella*, 2 vol.; *History of the Conquest of Peru*, 2 vol., George Routledge, [c.1880]--MOTLEY (JOHN LOTHROP) *The Rise of the Dutch Republic*, 3 vol., W.W. Gibbings, 1892, *early half calf gilt*--RAWLINSON (GEORGE) *History of Herodotus*, 4 vol., *bookplates of H.B. Walters (King's College) and Hilda Layel*, *contemporary vellum gilt*, red and green morocco spine labels, John Murray, 1880, 8vo (36)

£1,000 - 1,500

€1,200 - 1,800



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7 •

## BINDINGS

MOORE (THOMAS) *Irish Melodies*. Illustrated by D. Maclise, *engraved throughout (apart from title, preface and appendix), the illustrated text within decorative borders, additional title, frontispiece and first leaf hand-coloured, green crushed morocco 'Kelliegram' binding (with gilt stamp on rear turn-in), covers with double gilt rule borders and cornerpieces of shamrocks curling around Irish harps, five raised bands with gilt stamped title and gilt shamrocks in compartments, gilt tooled turn-ins, g.e., publisher's decorative cloth upper cover and spine bound in at end, 4to, Longmans, Green, [c.1850]*--ELIOT (GEORGE) *Romola*, 2 vol., *limited to 1,000 copies, with wood-engraved plates on india paper, dark red crushed morocco by Riviere, upper covers with triple gilt rule borders and oak leaf tools at corners enclosing central panel with inlaid green leather corner and centrepieces, gilt panelled spines with raised bands and similar tools and onlays, morocco turn-ins with oak leaves at outer corners, t.e.g., Smith, Elder, 1880--The Book of Common Prayer; The Holy Bible, together 2 vol., red morocco gilt by Hayday, elaborately tooled in gilt with leather inlays, raised spine bands, all edges gilt and painted with religious banner design, housed in single roan box with 2 compartments, 12mo, Oxford University Press, 1840-1841* (5)

£600 - 800  
€710 - 950

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## CAMERON (JULIA MARGARET)

A collection of 41 albumen copy print portraits (or subject studies), sitters including Julia Jackson, Kate Keown, Alfred Tennyson, George Watts, Herschel, Mary Prinsep, Mary Hillier, John Spedding, and Anne Thackeray, *some rounded at edges, a few small tears, creases, various sizes (160 x 130mm., and smaller), [c.1865-1870]; and 8 other nineteenth century photographs, of which one by Oscar Rejlander of Henry Taylor* (49)

£1,500 - 2,500  
€1,800 - 3,000

An unusual archive of albumen copy prints of Cameron's studies of male, female and child subjects. Includes (with date taken, Cox and Ford numbers): "La Madonna Aspettante/Yet a Little While", 1865 (No. 50); [Mary Prinsep], 2 versions, October 1870 (No. 437, 2 copies; No. 436); "The Vestal" [Hatty Campbell], 1868 (No. 182, 2 copies); "The Angel at the Sepulchre" [Mary Hillier], 1869-70 (No. 268, 2 copies); "The Dream" [Mary Hillier], 1869 (No. 258); Julia Jackson, "now Mrs. Herbert Duckworth", 1865 (No. 295); Julia Jackson, 1867 (No. 311); "Christabel" [Mary Prinsep], 1866 (No. 396); Anne Thackeray, May 1870 (No. 500); J.F.W. Herschel, April 1867 (No. 676, 5 copies, one torn); John Spedding, May 1864 (No. 756); Alfred Tennyson, July 1866 (No. 802, this copy as a roundel); Alfred Tennyson, June 1869 (No. 810, 2 copies); George F. Watts, 1864 (No. 826, both arched); "Grief" [Kate Keown], 1866 (No. 982); "The Kiss of Peace" [Florence Anson and Mary Hillier], 1869 (No. 1129, 2 copies, one torn).

## Provenance

Believed to have been purchased by the vendors' father at auction at Orgreave Hall, Staffordshire (home of Adeline, wife of Hardinge Hay Cameron Cameron, Julia Margaret's fourth son) in 1967.



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#### DRAWING MANUAL - BOTANICAL

TESTOLINI (GAETANO) Rudiments of Drawing, Shadowing, and Colouring Flowers in Water Colors; Contained in Thirty-Six Instructive Lessons... Intended for Beginners and Students of this Delightful Art. With a Description of Colours Used & the Method of Mixing Them, FIRST EDITION, pictorial aquatint frontispiece, 29 engraved plates of flowers (18 hand-coloured), hand-colored table of colours, contemporary red half morocco over marbled boards, original red morocco title label on upper cover, rubbed, small loss to foot of spine [Dunthorne 300; Nissen BBI 1946; Prideaux 213], oblong folio (255 x 400mm.), H.K. Causton for G. Testolini, 1818

£1,000 - 1,500  
€1,200 - 1,800

Described by Dunthorne as "perhaps the finest of all drawing books of the period", *Rudiments* is one of the few books in which aquatint is used to illustrate botanical subjects. Each flower is shown in three states (outline, aquatint, hand-coloured), although in this copy 3 of the "aquatint" states have been additional hand-coloured.

#### Provenance

William Pike(?), Bolton, 1837, inscription on front pastedown.

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#### DRAWING MANUAL

Albert Durer Revived: Or, a Book of Drawing, Limning, Washing, or Colouring of Maps and Prints... With Directions How to Lay and Paint Pictures upon Glass, half-title with engraved portrait of Durer on verso, 18 full-page engraved illustrations (6 partly coloured in amateur pink pencil), spotting and soiling, stitched as issued with half-title and publisher's advertisement as upper and lower cover [ESTC R172136, citing 2 copies only, both Harvard], small folio (312 x 198mm.), John Garrett, [1679]

£600 - 800  
€710 - 950

Rare early edition of a drawing manual, ESTC citing only 2 copies (both at Harvard). This edition was published by John Garrett, at whose shop "you may have choice of all sorts of large or small maps; coloured, or uncoloured, variety of Dutch and French prints, and prints done in Metz-Tincto, very good Indian-ink to draw withal, and all sorts of the best copy-books, and Cocker's tutor to writing and arithmetick... and several sorts of coloured sashes to set before windows".





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# **EMERSON (PETER HENRY) AND T.F. GOODALL**

Life and Landscape on the Norfolk Broads... With General and Descriptive Text, FIRST EDITION, LIMITED TO 200 COPIES, *half-title, title printed in red and black*, 34 PLATINUM PHOTOGRAPHS (of 40), each mounted on card as issued, and with facing printed title leaf, half-title soiled and loose, small dampstain in upper lefthand corner of the mount of plates 26-39 and lower fore-corner of mount of 36 to 39, light stain (120mm.) in margin of plate 35, light spotting to some mounts (with a few single spots to approximately 7), disbound [Parr and Badger I 70, "The photographs are magnificent"], oblong folio (290 x 410mm.), Sampson, Low, [1886]

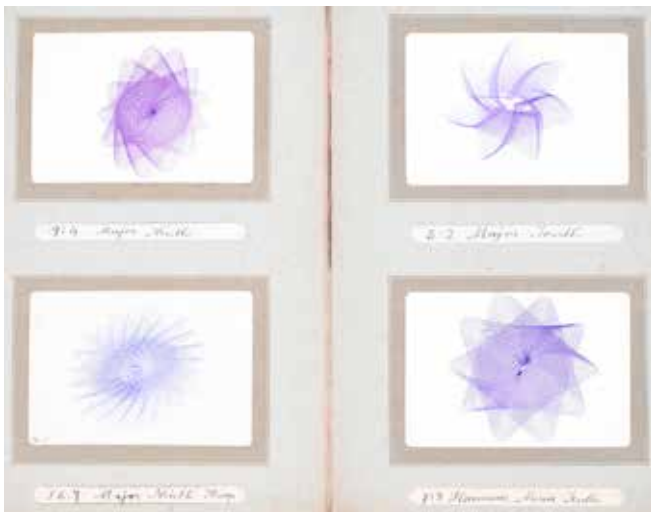
£25,000 - 35,000

€30,000 - 42,000

THE FIRST AND RAREST OF EMERSON'S PHOTOGRAPHIC BOOKS, described on publication by *Amateur Photographer* as "an epoch-making book combining "perfection of photography... perfection of reproductive processes, and... perfection of artistic feeling". The platinum prints in *Life and Landscape* achieved a subtle and beautiful tone, but they were labour-intensive and costly, and in his subsequent works Emerson used the photo-mechanical processes of photogravure and half-tone printing. Emerson was the first English photographer to work out a theory of naturalistic photography, his attitude and philosophy having "a profound effect on the growth of good photography - he was a mainstream man when his colleagues were stagnating in backwaters" (Bill Jay, *Album*, 1970).

## **Provenance**

Hugh Hamshaw-Thomas (1885-1962, paleobotanist, and curator of the Botany School Museum, Cambridge), gifted by a friend whilst at Downing College, Cambridge; by descent to the present owner.



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### HARMONICS - MATHEMATICS

Album of original harmonic diagrams, 89 original coloured (purples, reds and blues) ink drawings, each 85 x 115mm., window-mounted with ink caption ("5:3 Major Sixth", "7:4 Harmonic Seventh", "2:1 Octave Out of Tune", "3:1 Perfect Twelfth", etc.) on separately mounted label (5 missing), contemporary cloth, spine near detached, small 4to, [late nineteenth/early twentieth century]

£800 - 1,200

€950 - 1,400

Album of 89 original coloured ink "harmonographs", illustrating the different acoustic vibrations ("Superimposed Unison Curve", "3:2 Perfect Fifth", "7:3 Harmonic Minor Tenth", etc.) made by a pendulum curve machine. Derived from the invention made by Hugh Blackburn, Professor of Mathematics at Glasgow University, in the 1840s, the images in this album are similar to those reproduced by H. Irvine Whitty in his pioneering *The Harmonograph*, 1893.

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### HERALDRY - MANUSCRIPT

"Edmondson's Heraldic Scrap-Book", so-titled in pencil on opening leaf, approximately 100 leaves, including approximately 70 pen and watercolour heraldic designs (380 x 290mm., and smaller), 75 pen and ink, or pencil designs and sketches, approximately 20 manuscript notes and letters (several mentioning "J. Edmondson", including a note concerning the arms of John Ingilby of Ripley, 1785), numerous engraved illustrations, all pasted onto album leaves on recto only, old dealer/auction catalogue note describing the volume as belonging to Edmondson pasted inside upper cover, old vellum, rebacked, folio (515 x 380mm.), [late eighteenth/early nineteenth century]--MANUSCRIPT PEDIGREE ALBUM, titled on spine "Barones Angliae extinc[cto] 1616. Viscounts of England 1628. Knights of Ye Baro. 1625" 228 leaves (164-208 blank), ink on paper, written in a neat hand (index and a few additions in an eighteenth century hands, one a pedigree of Hammond Cross of Bramingham, Surrey "comunicated [sic] by him to me Arthur Collins, August 1st 1752"), old vellum, rebacked, soiled, folio (395 x 300mm.), [seventeenth century]--Album of heraldry designs, 98 leaves, including 130 pen and ink drawings, watercolours, pencil designs, sketches and tracings of heraldic arms, some with signatures (including Charles A. Buckler, Surrey Herald and Gerald Woods Wollaston, College of Arms), and other heraldic ephemera, half morocco, rebacked, worn, small folio (380 x 240mm.), [c.1910-1925] (3)

£800 - 1,200

€950 - 1,400



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#### ILLUMINATED MANUSCRIPT - KATE EADIE

Elegy Written in a Country Churchyard by Thomas Gray, illuminated manuscript on vellum, 20 pages, frontispiece with a full-page miniature of woodcutters felling trees with an elaborate border of hawthorn foliage and berries in gold, brown and blue, title-page with raised gold lettering, second frontispiece incorporating large round miniature of the Church at Stoke Poges and smaller one of the Gray memorial, within a border of oak leaves and branches with acorns, subtitle-page lettered in blue and turquoise, the poem mostly written in black ink on 16 pages (including the Epitaph), each with a different decorative border in gold and colours of foliage reflecting the text of the poem, capital letters in various colours on a gold ground throughout, the first page with elaborate heading and historiated letter T incorporating figure of the ploughman, the following 14 pages each with one historiated and one decorative initial, original limp vellum, titled in gilt on upper cover, remnants of green silk ties, preserved in green cloth solander box, 4to (317 x 240mm.), [c.1900-1910]

£3,000 - 5,000

€3,600 - 5,900

A fine and very rare example of an illuminated manuscript by the Birmingham enameller, jeweller, illuminator and Arts & Crafts designer Kate Eadie.

Kate Muriel Mason Eadie (1880-1945) trained at the Birmingham school of Art, where she is believed to have been taught by Arthur Joseph Gaskin. In 1902 she won the national Owen Jones prize, awarded to 'Students at the Schools of Art who, in annual competition, produce the best designs for Household Furniture, Carpets, Wall-papers and Hangings, Damask, Chintzes etc.' In 1915, she became the first woman to be elected Associate of the Royal Birmingham Society of Artists, exhibiting jewellery, metalware, stained glass design, illuminated manuscripts and Limoges enamels - her gouache on vellum *The Defence of Guenevere* won the Harry Lucas Award for the finest example of decorative artwork in the RB SA's Spring Exhibition of 1916. At Birmingham she had also met the Pre-Raphaelite artist Sidney Harold Meteyard. She posed as a model in many of his most famous paintings, and having worked together for twenty years, they eventually married in 1940.

#### Provenance

Kate Eadie; thence by descent to her great nephew in Cookshill nr. Alcester (where Kate Eadie and Sydney Meteyard lived), from whom it was acquired.

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#### INDIA - EAST INDIA COMPANY AND AURANGZEB

Document headed "The Manner of His Excellency Sir William Norris... Publicque Entry at His Audience of the great Mogull at His Court before Panulla in the East Indies on the 28th day of Aprill 1701", written in ink on Indian speckled paper, listing the order of the procession at the ambassador's audience with the great Mughal Aurangzeb, at the head of which procession rode "Mr Henry Cislroe Commander of His Excellencys Artillery on horseback", followed by "Twelve carts whereon were carried twelve brass cannon for presents... glassware and looking glasses for presents... two very fine Arabian horses Richly Capparrizoned... Four English Soldiers on horseback guarding the presents... The union flag... the red white and blew flags... English furniture... The musick in Rich Liveryes on Horseback... The Kings and my Lords Armes... Twelve Troopers every way armed and accoutred after the English manner... Mr Josiah Hale Master of the Horse Richly dress carrying a Sword of State pointed up... Edward Norris Esq in a Rich pallenkeen carrying His Majesties letter to the Emperour on each side Mr Wingate and Mr Shuttleworth in Rich laced coates on Horseback...", 1 page, address panel on reverse ("To my very loveing Friend Mr Daniell Turner"), dust staining to address panel, a few small holes at folds, folio (477 x 224mm.), Panulla, 28 April 1701; with accompanying autograph letter from Josiah Hale, Norris's interpreter and master of the horse,

signed ("Jos. Hale"), to Daniell Turner ("Dear Sir"), enclosing this account of "the Manner of His Excellencys Publique Entry at his Audience of the Mogull", 1 page, on Indian speckled paper, address panel on reverse ("To my very loveing Friend Mr Daniell Turner"), dust-staining and some separation and small holes at folds, folio (483 x 225mm.), "Camp at the Court of the great Mogul... in the East Indies", 10 September 1701 (2)

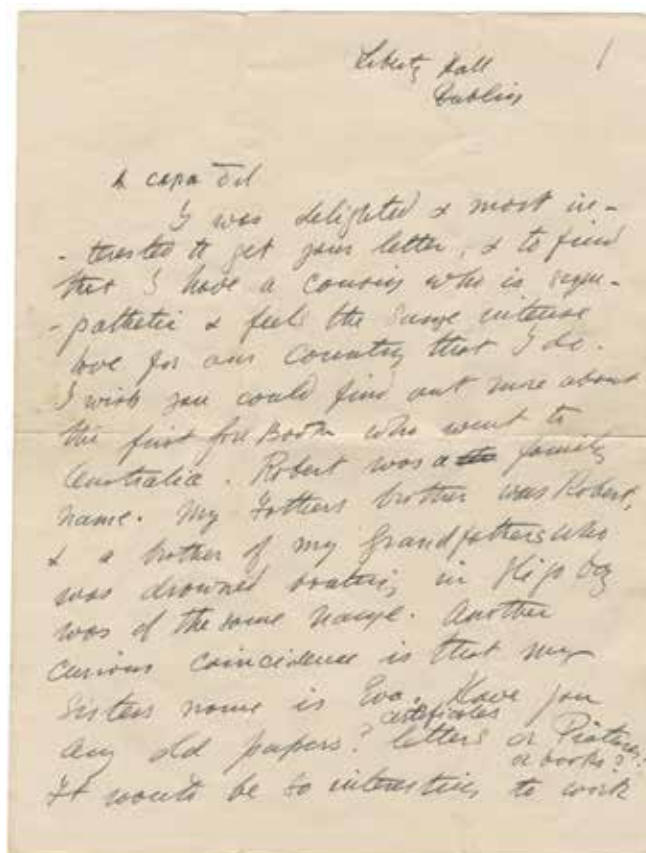
£1,000 - 2,000  
€1,200 - 2,400

'WILLIAM NORRIS ESQ IN A RICH PALLENKEEN CARRYING HIS MAJESTIES LETTER TO THE EMPEROUR'

In 1699, the newly-ennobled Sir William Norris, the King's commissioner, undertook a mission to obtain a trade deal with the mighty Mughal Emperor Aurangzeb, hoping to win the protection and privileges of the Mughal authorities in favour of the new General Society or 'English' Company, in opposition to the old or 'London' East India Company. After a long and expensive preamble chasing the Emperor's Court with a huge entourage through the Indian countryside, Norris was finally granted an audience in Panalla on 28 April 1701. As our document attests, King William's letter was presented in an elaborate and opulent ceremony with gifts of cannon, glassware and English furniture to the sound of trumpets, drums and bagpipes. The Emperor accorded Sir William the rare privilege of riding into his private apartment but kept the company waiting and, when Norris left without permission, forced him to pay a fine. Indeed, it was another seven months before they were dismissed from the camp. Despite all this (at the cost it is said of some £80,000) the hoped-for deal failed to materialise. This failure has been blamed on the rivalry between officials of the two companies, the failure to guarantee protection from piracy demanded by Aurangzeb and, indeed, according to the Annals of the East India Company, Norris's own inexperience in diplomacy and insistence on these European ceremonials 'in a court in which they were not understood' (John Bruce, *Annals of the East India Company*, Vol. III, 1810, p.473).

The interpreter's lack of Persian may also have hampered Norris' efforts. Josiah Hale's predecessor was a Mr Thorowgood who 'as Norris remarked, "with too close application to the Persian language has disordered his brains so far that he has made himself incapable of business, and unfit for conversation...". He attempted to commit suicide by leaping into a tank, and was ultimately sent home in the De Grave, his place being taken by [the author of our letter] Mr Josiah Hale' (Harihar Das, *The Norris Embassy to Aurangzib (1699-1702)*, 1959, p.172). As well as taking on the role of interpreter, Hale had a significant role in the procession "richly dressed carrying a sword of state pointed upwards" and accompanied Norris with a small retinue of officials into the Hall of Private Audience. Typical of many young men seeking a fortune and career in India at this time, he finds the conditions far from ideal, writing in the covering letter to his friend "I return for our Factory... it is a very unhealthy place for nearly two thirds of us are dead that came over first but I am now obliged once more to try my fortune there if it please God to spare my life..." and complains that he has had only one letter since arriving in India due to the ship *Degrave* being, in February, "all lost together with all the private letters, soe that wee are all in the darke as to newes frome England".

Hale writes on a distinctive Indian speckled paper. An account of an official staying at the English Factory at Surat in 1689 describes 'long scrolls of paper ten feet in length and a foot wide that 'by its slickness and smoothness appears shining' for common use' (Sita Ramaseshan, *The History of Paper in India up to 1948*, 1987, p.112), which would account for the uneven edges of our documents where cut from a larger piece. Hale's list would appear to be a version of a list held in the Factory Records of the East India Company (Misc., Vol 20, India Office).



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#### IRELAND - COUNTESS MARKIEVICZ

Autograph letter signed ("your affectionate unknown cousin Constance de Markievicz") to her Australian cousin, Eva Cumming, pleased "to find that I have a cousin who is sympathetic & feels the same intense love for our country that I do", talking of the Gore-Booth family and a remarkable family resemblance ("Another curious coincidence is that my sisters name is Eva... There is a curious likeness to my sister in your Photo... but you appear to be dark whereas she is very fair & much thinner..."), describing how she has been "on the run since last December... The English have lately organised a terrible force to try & exterminate us. We call them the "Black & Tans"... They have just looted & burnt down Balbriggan, a small town near Dublin - murdering two men in a most brutal manner. They forced their way in to a Dublin hotel two nights ago, & murdered a visitor in his bed. He was Mr Lynch a member of the County Council at Kilmallock, a Sinn Feiner of course...", but finding hope in the people of Ireland ("quite undaunted & determined to win out..."), concluding "I wish you all knew what we are going through & I know that every just man & woman through the world would instantaneously hold up the English & insist on our being left to carry on our Republic & rule our people as they deserve to be ruled in an orderly & just manner... trading with other nations, & living amicably with all men...", 4 numbered leaves, written on recto only, some wear with small pin holes at folds on page 4, 4to (260 x 195mm.), Liberty Hall, Dublin, [probably written 25/26 September 1920]

£4,000 - 6,000  
€4,800 - 7,100

'THE SAME INTENSE LOVE FOR OUR COUNTRY': Constance Markievicz writes of her hopes for an independent Ireland to an Australian cousin with a shared sympathy for the Irish Republican cause.

This long and heartfelt letter is written at what she calls a "terrible time" for her and the Republicans, particularly due to the creation of the so-called 'Black and Tans' in 1920; as she explains "They are ex officers & are dressed partially in khaki & partially in the Black of the Policeman" and were notorious for their brutality, sub-judice killings, arson and looting. Having been sentenced to death for her involvement in the Easter Rising of 1916 (she was second-in-command of a troop in the Irish Citizen Army), Markievicz was released in the general amnesty of June 1917, only being spared the firing squad by virtue of her sex. She spent the remainder of her life "on the run" and in and out of prison. In fact she was in prison in 1918 when she became the first woman elected to the British parliament although, like all Sinn Féin MPs, she refused to take her seat.

Our letter is undated, but Markievicz mentions she is writing two nights after the British attack on the town of Balbriggan on 23 September 1920 and the murder of John Lynch in the Royal Exchange Hotel the same night, Lynch supposedly being in Dublin to hand over £23,000 in subscriptions to Michael Collins. It can therefore be assumed that it was written around 25 or 26 September 1920. The heading indicates that it was written from Liberty Hall, the headquarters of the Irish Citizen Army during the Easter Rising, a building of great significance to the Republicans and the meeting point for rebels before their march on the General Post Office in 1916 (Markievicz had also run a soup kitchen there with Maude Gonne during the 1913 lock out). It was badly damaged by naval shelling during the rising and several accounts suggest that Liberty Hall was completely demolished. However, the more recent view is that it was restored and reoccupied following the uprising, which would be confirmed by the fact that Markievicz appears to be sheltering there at this time.

Markievicz's fame as Irish republican, suffragist and radical had clearly reached Australia and touched a chord with the large Irish community overseas. Both the events mentioned in the letter were widely reported in Australian newspapers in the last months of 1920 (see for example 'A Letter from the Old Land', *Southern Cross*, 3 December 1920). Despite the difficulties of her situation, Markievicz responds to her hitherto unknown relative's letter with great warmth and interest, particularly as the cousin appears to have expressed her support for the Irish republican movement. Eva Cumming's unsolicited letter and photograph has clearly piqued her curiosity to discover more about her Australian connections; "I wish you could find out more about the first Gore Booth who went to Australia. Robert was a family name... have you any old papers? Certificates, letters or Pictures or books? It would be so interesting..." and remarks on the physical similarity between her correspondent and her sister and namesake Eva Gore-Booth, "She has the same straight brows & rather high forehead... but you appear to be dark whereas she is very fair. & much thinner..."; the 'gazelle' of W.B. Yeats' poem 'The light of evening, Lissadell,/ Great windows open to the south,/ Two girls in silk kimonos both,/ Beautiful, one a gazelle' (*In Memory of Eva Gore-Booth and Constance Markievicz*, 1927).

Eva Mary Cumming died in Sydney in 1985 and would have been nineteen years old at the time of this correspondence. The letter has remained with the family until now.

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## JERUSALEM – THE MOABITE STONE

Autograph letter signed ("Charles Warren"), to the literary hostess Mrs Cunliffe, giving an account of his dealings with regard to the Moabite Stone to date ("...I am glad to hear you are interested in the stone from Moab: it was discovered first by a French protestant minister, in Anglican orders and pay, and with a German name and Prussian sympathies. He gave his information to the Prussian Consul, who tried to get a grant from The Turkish Government, the reply I think he got was that he could have it if he could get it... In coming back to Jerusalem from Lebanon I heard that the stone was broken, having been abandoned by the Prussians, and a broken piece was sent to me. I then thought it time to interfere and sent down and got squeezes of what remained... And even now though they say the stone is of high interest I have no instructions about getting it, and yrt Grove writes to know why I have neglected it so long &c in his queer way..."); together with letters by George Grove and E.O. Deutsch of the British Museum, *the Warren letter 3 pages, mounted with the other letters onto an album leaf*, Jerusalem, 2 March 1870

£1,000 - 1,500

€1,200 - 1,800

'GLAD TO HEAR YOU ARE INTERESTED IN THE STONE FROM MOAB' – the celebrated Moabite Stone, or Mesha Stele, dating from about 840 BC, is widely regarded as constituting a cornerstone of Semitic epigraphy, giving qualified confirmation of the some of the events described in the Book of Kings, while continuing to this day to arouse controversy. Discovered in 1868 by F.A. Klein, its discovery was announced by Sir George Grove in a letter to the *Times* of 8 February 1870, where he erroneously attributes its discovery to Warren, who in our letter is at pains to set the record straight. Warren had worked for the Palestine Exploration Fund from 1867 and was to publish an account of his findings in *The Recovery of Jerusalem* in 1871. The stele is at present in the Louvre, although its return has been demanded by Jordan.

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## KNIGHTS TEMPLAR - VATICAN

Processus Contra Templarios. Exemplaria praetiosa III, 2 vol., NUMBER 455 OF 799 COPIES, *text volume in Latin, Italian and English, printed on specially made cotton paper, with 3 engraved plates, accompanying portfolio containing facsimile manuscripts and Papal seals in elaborate leather pockets decorated in gilt, publisher's vellum over boards, text volume lettered in gilt, spine of portfolio with onlaid leather strapwork and ties, preserved in single wallet-style limp goatskin portfolio, with ties, original velour bag and packaging, folio (444 x 278mm.)*, Vatican Secret Archives, 2007; and a copy of the Italian edition, *limited to 799 copies, publisher's fabric-covered boards, leather slipcase, original velour bag, folio*, Mestre, Scrinium, 2009 (3)

£1,000 - 2,000

€1,200 - 2,400

A lavishly presented work issued by the Vatican Secret Archives, reproducing the documentation of the papal hearings convened by Clement V after Philip IV of France arrested and tortured Templar leaders in 1307 on charges of heresy and immorality. Clement eventually suppressed the order in 1312, but the facsimiles include the "Parchment of Chinon," a previously overlooked 1308 manuscript recording Clement's initial decision to save the Templars and their order.

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## MIDWIFERY

GIFFARD (WILLIAM) *Cases in Midwifery*, 3 folding engraved plates, early ink annotation beside one case study, blindstamp on title, contemporary calf, gilt morocco spine label, spine worn with loss to headband [Blake, p.175; Garrison & Morton 6156.3], B. Motte, T. Wotton, L. Gilliver, and J. Nourse, 1734--CULPEPER (NICHOLAS) *The Directory for Midwives: Or, a Guide for Women, in Their Conception, Bearing, and Suckling their Children*, title within typographical border, engraved portrait frontispiece, one engraved plate, browning, loss to blank upper margin of frontispiece, small paper flaw touching a couple of letters on one leaf, blindstamp on title and plate, nineteenth century half calf, rebaked [Krivatsy 2957], Printed by Peter Cole, 1651--GRAAF (REGNERUS DE) *De mulierum organis generationi inservientibus tractatus novus*, engraved allegorical frontispiece, portrait of the author, 27 engraved plates (some folding), blindstamp on title, vellum, Leiden, Ex officina Hackiana, 1672, FIRST EDITIONS, 8vo (3)

£800 - 1,200

€950 - 1,400

Three classic works on obstetrics and midwifery. Giffard's work includes a series of 225 case studies of difficult deliveries, containing the first published descriptions of the use of obstetric forceps. The first edition of Culpeper's *Directory* is rare, with no copy listed on Rare Book Hub since 1938.

## Provenance

First item, early ink inscription "it would have been better practice to have left this labour to nature", beside Case 98. "A Delivery, the Child presenting with the head foremost"; Second item, "J. Oldham 1783. I bought it for its antiquity not for its merit", inscription on title-page; Joseph J. Hilton M.D., bookplate dated 1938; Third item, Herbert McLean Evens, bookplate. All volumes with blindstamp of Emil J. Krahulik (1896-1992), obstetrician; by descent to current owner.

20 •

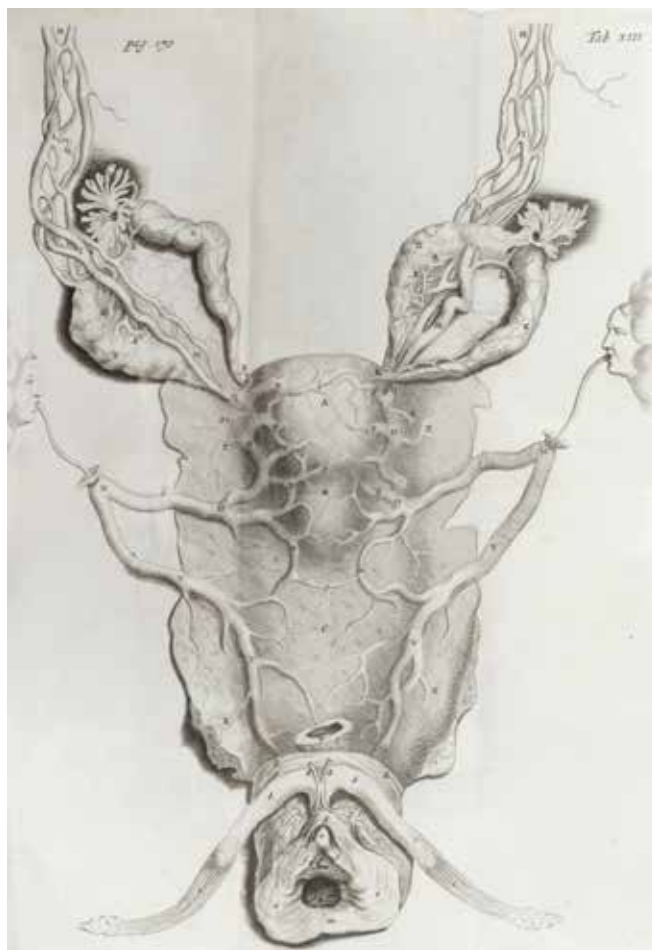
## MINIATURE DICTIONARY

*The Book of Nouns, or Things That May Be Seen*, FIRST EDITION, 128pp., 63 full-page woodcut illustrations, grease stain to opening 15 leaves (heavier on title and first few leaves), contemporary black morocco, spine gilt [ESTC T184365; Bondy, pp.66-6; Osborne II, p.697, imperfect copy; cf. Spielmann 64A, 1806 edition] 32mo (52 x 38mm.), Printed by Darton and Harvey, Gracechurch Street, 1800

£1,000 - 2,000

€1,200 - 2,400

Rare first edition of *The Book of Nouns*, a miniature illustrated alphabet book described by Louis W. Bondy as "one of the most delightful early volumes". Illustrated with 63 charming woodcut illustrations, it mostly comprises a list of single words, with occasional short phrases ("A Beaver has soft fur", "Never play with edge tools"), and a section after p.155 devoted to "Names of People, Trades, Etc.", such as "Alderman, African, Artist, Butcher, Broker, Banker..". This edition has the publisher's name and date of publication (1800) on the title-page, the publisher's imprint repeated on recto of final leaf, and a full-page woodcut of a man riding a mule with a basket of vegetables on verso, whilst the copies cited by Bondy and Osborne do not appear to have the final woodcut, and have the date "25 March 1801" on p.65.



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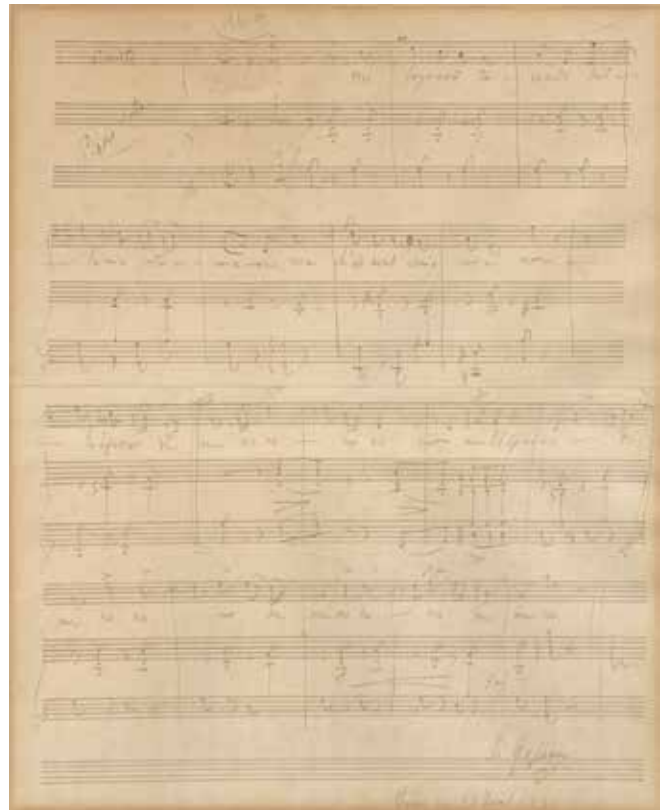
#### MORGAN (JOHN PIERPONT) - BRONZES

BODE (WILHELM) Collection of J. Pierpont Morgan. Bronzes of the Renaissance and Subsequent Periods, 2 vol., NUMBER 33 OF 150 COPIES "FOR PRIVATE CIRCULATION ONLY", *printed in red and black, 163 photographic plates (including no. 53bis, some tinted, all mounted as issued, printed tissue guards), smaller photographic illustrations in the text, original black half morocco gilt, t.e.g., corners and spine ends worn, joints rubbed, folio (500 x 380mm.), Paris, Librairie Centrale des Beaux-Arts, 1910; and a 3-volume set of Waring's Masterpieces of Industrial Art & Sculpture at the International Exhibition 1862 (5)*

£2,000 - 3,000

€2,400 - 3,600

Lavishly presented catalogue of "the most comprehensive and probably most important collection of bronzes to be found in private possession" (Preface). The collection was on loan to the Victoria and Albert Museum in London until 1912, when it was shipped to New York for exhibition, but on Morgan's death in 1913 the collection was dispersed by his son.



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#### 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"

£1,000 - 1,500

€1,200 - 1,800

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.



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#### NAVAL

[GREENWOOD (JONATHAN) *The Sailing and Fighting Instructions or Signals As they are Observed in the Royal Navy of Great Britain*], 66 engraved leaves (of 72, lacking title, one of 2 dedication leaves and 4 plates at end), engraved on verso only, including 56 depicting 2 ships with the flags hand-coloured, childish ink sketches of ships on blank recto of 2 leaves, dedication and one plate with horizontal tear, corner with loss of image to 2 final uncoloured plates, contemporary calf, surface abrasions [ESTC T120218], 12mo, [c.1715]

£600 - 800

€710 - 950

Rare. The first naval signal book to be printed in the English language.

#### Provenance

Robinson family of Whitby, with several ownership inscriptions including "Thos. Robinson to R. Robinson, Whitby, Yorkshire", "Esther Robinson, her book 1821", "Henry Robinson his book 1821", and R.A. Robinson.

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#### RAILWAYS - PHOTOGRAPHY

Construction of North Road Station, Plymouth, *albumen print, four-plate panorama backed with linen, inscribed with subject in pencil on the reverse in a modern hand, 228 x 1315mm.*, [c.1877?]

£500 - 700

€590 - 830

Rare panoramic photograph of construction work on Plymouth's North Road Station, which was opened in March 1877, the London & South Western Railway Company having successfully petitioned Parliament to approve a line to provide direct access to Devonport, and Plymouth. The plans were drawn up by Peter J. Margary, who in 1859 was appointed Chief Engineer of the South Devon Railway following the death of Brunel. According to information supplied by the owner, the photographer is either Abrahams of Plymouth, or Collins of Millbay.



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#### SCOTLAND

LOGAN (JAMES) AND ROBERT RONALD MCILAN. *Clans of the Scottish Highlands, Illustrated by Appropriate Figures, Displaying their Dress, Tartans, Arms, Armorial Insignia and Social Occupations*, 2 vol. FIRST EDITION, *chromolithographed armorial frontispieces, dedication leaf printed in gilt, list of subscribers, 72 finely hand-coloured aquatint plates after McIlan (some heightened with gum-arabic), occasional light spotting, a few plates with imprint shaved or cropped, 'Gordon' plate cropped affecting fishing rod in image, contemporary green morocco, elaborately panelled in gilt, inner gilt dentelles, g.e., extremities rubbed, small dampstain to one lower cover [Abbey Life 426; Colas 1892; Lipperheide 1032], folio (368 x 250mm.)*, Ackermann and Co., 1845-1847

£2,000 - 3,000

€2,400 - 3,600

An attractively bound copy of Logan and McIlan's work, published on the centenary of the Jacobite rising and reflecting the growing Victorian interest in a romanticised vision of Scotland.

#### Provenance

Parker Gallery, purchase receipt dated 6 December 1947 (£120); John Donaldson Craig, bookplate; and thence by descent to the present owner.

# STAFFORDSHIRE – CHETWYND FAMILY AND INGESTRE

Calligraphic richly illustrated volume on vellum tracing the deeds and architectural accomplishments of the Chetwynd family of Ingestre Hall, compiled for the antiquary and friend of Sir Christopher Wren, Walter Chetwynd, by his protege Gregory King (later map-engraver to John Ogilby and pioneering economist), with title-page: "Chetwyndorum Stemma./ sive/ Chetwyndianæ Familiae/ de Ingestre in Agro Staffordiensi/ Ac olim de Chetwynd in com. Salop./ Successio./ Ex ipsis Autographis/ penes Walter Chetwynd Arm./ deducta./ Et/ Insignis, Sigillis, aliisq., ejusdem Familiae Monumentis/ illustrata./ Ao. Dni. M.DC.LXXXX.", transcribing each deed, including petitions and wills (including, for example, that of Sir Thomas Littleton, 1481: "Item I will that my wife have a Bason of Silver, in the midst whereof is her Armes and mine, and an Ewer of Silver; two great Salt sellers with a kever, a standinge playn gilt peece, vj bolles of Silver, a standinge peece with a Cover, a flatt low gilt peece with a cover, ij peeces of Silver, one coveringe another, a Powder Box of Silver, a Paxborde, ij Cruets and a Sacring bell of Silver. Item that William Littleton my sonne and heire shall have a deepe washing Bason of Silver..."), illustrated in the margins with nineteen watercolour drawings of seal impressions, and within the text four pen-and-ink studies of monumental effigies, tombs and the like (on pp.22, 64, 66 and 84); two leaves unpaginated, one of which has been left incomplete (between pp.36 and 37 and 82 and 83), a further four leaves unpaginated followed by three blank leaves following p.92 and before the beginning of the second section at p.93; the second half of the volume containing pen, ink and wash drawings of Ingestre and the family property at Grendon (Warwickshire), beginning at p.93 with "A Prospect of the Front of the Manour house at Ingestre"; followed by "A Prospect of the South Side of the Parish Church of Ingestre Erected Anno 1677" and "A Prospect of the West end of the said Church" (p.95); followed by the mural monument "On the North side of the Chancell of the Parish Church of Ingestre" (p.96), "On the South side of the said Chancell" (p.97), the wording of the "Memoriae sacrum Walteri Chetwynd" [then still living] left blank; the inscription repeated on p.98; eight armorial windows "of the Chancell of the Parish Church of Ingestre", with a key to the families represented (p.99); the mural monument "In the South Ile of the Parish Church of Grendon" (p.100); and another "In the same South Ile" (p.101) and "In the foresaid South Ile" (p.102) [these three erected by Sir Walter Chetwynd, see VCH *Warwickshire*, Grendon Parish], followed by two blank vellum sheets; bound at the end, on paper, are figures of forty-three seals in pen-and-ink (pp.105-6), with four paper leaves at the end left blank, 114 vellum leaves (102 paginated plus 12 unnumbered or with duplicate pagination), bookplate of Ingestre Hall (with the Talbot crest surrounded by the Garter and surmounted by an earl's coronet, for Charles Chetwynd-Talbot, 2nd Earl Talbot, 1777-1849, created KG in 1844), later endpapers, fine late seventeenth century morocco, elaborately gilt with floral and foliate devices and drawer-handle borders, with the arms of Sir Walter Chetwynd at centre, lightly rubbed, folio (360 x 275mm.), 1690

£6,000 - 8,000  
£7,100 - 9,500

A CONTEMPORARY RECORD OF THE ONLY WREN CHURCH OUTSIDE LONDON, the present volume having been compiled at the behest of Sir Walter Chetwynd FRS, who is thought to have commissioned the church from his friend Sir Christopher Wren; the volume itself compiled for Chetwynd by his protégé Gregory King, later renowned as map-engraver to John Ogilby and pioneer economist. (It will be noted that Chetwynd's own monument, on the south side of Ingestre chancel, has been left blank under the heading "Memoriae sacrum Walteri Chetwynd": he was to die two years later, on 21 March 1692.)

In the words of Sir Nikolaus Pevsner: 'For churches the *locus classicus* [in Staffordshire] is of course Ingestre, which can with full confidence be ascribed to Wren. It is dated 1676, and in it one breathes an air of harmony and calm not attained by any church in the county for well over a century after' ( *The Buildings of England, Staffordshire*, 1974, p.28). While the church and its monuments have happily survived, the hall itself was severely damaged by fire in 1882 and largely rebuilt.

Although this book was compiled under the aegis of Chetwynd, the actual work was begun, and probably carried through, by Gregory King (1648-1712), who was later to become well-known as a herald, antiquary and map-engraver to John Ogilby. He is now chiefly remembered, however, for his work as the 'first great economic statistician' ( *Some British Empiricists in the Social Sciences 1650-1900*, 1997, p.xxii ): 'King's political arithmetic was highly original and he had no peer until the flowering of the nineteenth-century statistical movement. In the first place he was distinguished by tying his calculations closely to detailed available evidence, often by imaginative use of tax records, though his earlier work as a herald and cartographer was also vital. If King's political arithmetic was more ambitious than that of any other contemporary it was also more securely based' (Julian Hoppit, 'Gregory King', *ODNB*).

The present volume appears to have been, to a large degree at any rate, assembled by King at the start of his career: 'A manuscript compendium of Chetwynd deeds entitled "Chetwyndorum stemma" and written on vellum is dated 1690. It also contains tricks of seals and drawings of Ingestre Hall, the new church and monuments there and in Grendon church. The first part, which concludes with the Chetwynd pedigree to 1671, is evidently the work for which Gregory King was brought to Ingestre in 1670. Its continuation, which includes further medieval deeds and documents relating to public offices held by Chetwynd from 1662 to 1689, is also probably by Gregory King. Finally in September 1692 the chaplain Charles King stated that Chetwynd had done all that he intended on the antiquities of Staffordshire' (M. W. Greenslade, 'Walter Chetwynd', *ODNB*). The quality of the work suggests also that Gregory King could well have been responsible for its execution; although his near namesake, Charles, the chaplain, did early antiquarian work for Chetwynd and was also, to boot, a fine botanical illustrator (see Greenslade, *op.cit.*). Quite how the volume was assembled is not clear. Not only are there several pages bearing duplicate pagination, and others bearing none at all, but one of the final unnumbered leaves bears the pencilled heading, in what appears to be a late seventeenth century hand, "Before page 93". While the binding is clearly contemporary, the marbled endpapers are more characteristic of the turn of the eighteenth and nineteenth centuries. This impressive volume has remained in the family to this day.

## Other Properties

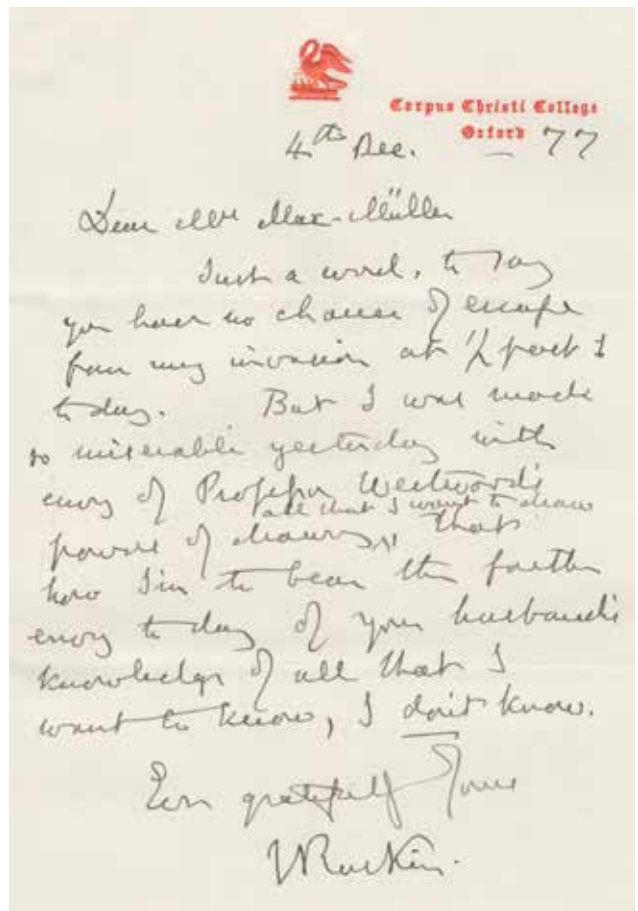
## YACHTS

MEIKLE (JAMES) AND HENRY SHIELDS. Famous Clyde Yachts 1880-87, FIRST EDITION, 31 chromolithographed plates after original watercolours by Henry Shields (mounted one per page as published), illustrations in the text, publisher's dark blue pictorial cloth gilt, g.e., rubbed at corners with a few abrasions, folio (500 x 365mm.), Glasgow and London, Oatts & Runciman, 1888

£700 - 900  
£830 - 1,100



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## ENGLISH LITERATURE AND HISTORY

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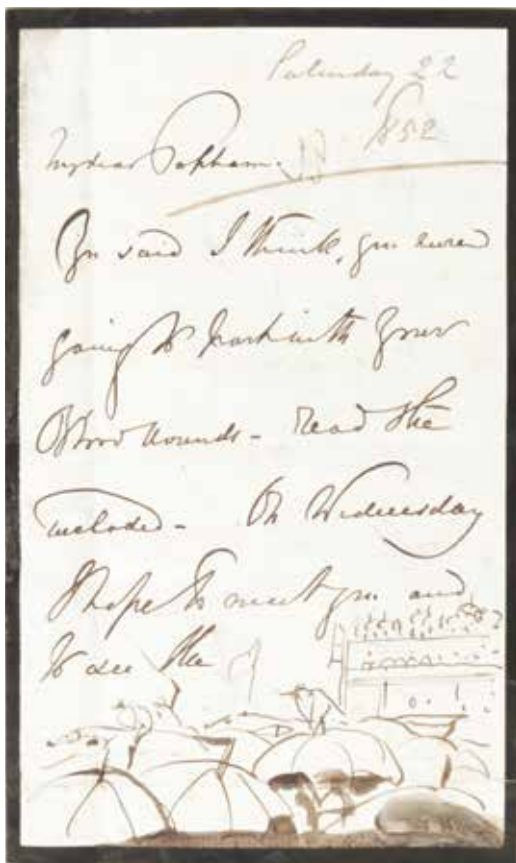
### ALBUM - LITERATURE AND SCIENCES

Album containing autograph letters etc. by John Ruskin (to Mrs Max Müller: "I was made miserable yesterday with envy of Professor Westwood's power of drawing all that I want to draw that how I'm to bear the farther envy to day of your husband's knowledge of all that I want to know, I don't know"), Robert Southey (to Charles B[enjamin] Taylor, 1820: "I have read your poems. To a certain point all young poets however different they may be in power or in turn of mind, are upon an quality:- while they are young they can only prove that they possess the talent for versifying, & the love of poetry. This proof you have given. Beyond this every thing must depend upon the strength of the soil, & the manner of cultivation..."), Charles Darwin (clipped signature plus accompanying letter - "I have been looking over several letters I had from my cousin Charles Darwin in 1879 when he was writing his & my grandfather's life... The writing at the back of this signature is his wife's... She was, as you know, Granddaughter to the Mr Wedgwood of the Etruria works..."), William Wordsworth (signature beneath printed subscription), Sir Arthur Sullivan (plus envelope by Gilbert), George MacDonald, Wellington, Lord Shaftesbury (on the gratitude he feels toward God), Charles Lever, Caroline Norton (emotional letter on the death of her uncle), J.A. Froude, Mrs Craik, Mrs Oliphant, Bret Harte, Walter Besant, Charles Reade ("...my reply to two squabblers in the Athenaeum..."),

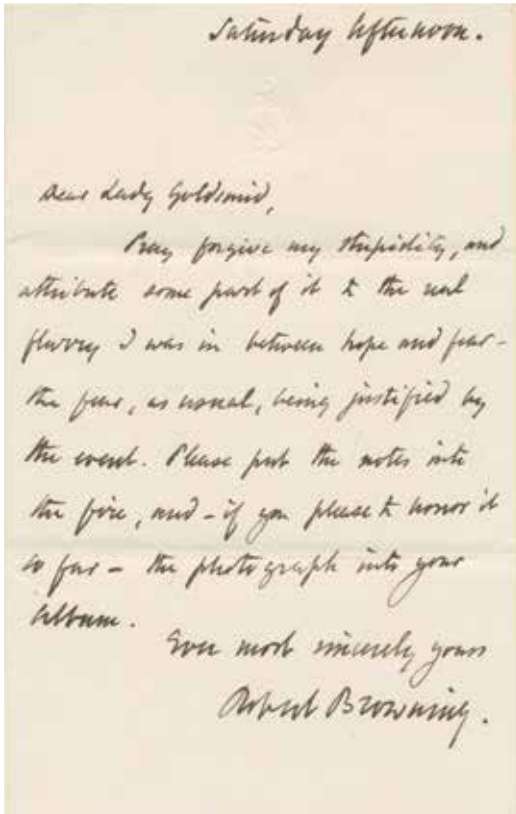
Sir Moses Montefiore, Holman Hunt, G.F. Watts and other painters, the explorer Lovett Cameron, and others, plus fragments by Victoria, Albert, Meer Mahboob Ali Khan, and various royalty, nobility, politicians, bishops etc., *pasted in, some leaves loose, diced calf, stamped 'Autographs/ C.S.E.', some rubbing, 4to*

£2,000 - 4,000  
€2,400 - 4,800

A contributor to this album appears to be Georgina, wife of the celebrated philologist and Vedic scholar Max Müller; many of the letters being addressed to her (or in some instances her Kingsley relations), with one leaf inscribed to her by Francis Galton. Her husband is represented by a section from the autograph manuscript of his well-known Rede Lecture 'On the Stratification of Language', delivered at the Senate House Cambridge, 29 May 1868, in which he states the three conditions of language, our fragment beginning: "There may be languages in which all words, both empty & full, may retain their independent form...". The album itself belonged to Caroline Sim Edlmann (née Elliot), wife of Major Joseph Ernest Edlmann sometime of India and of Leamington, Warwickshire, and has remained in the family.



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## ALBUM - POLITICS AND ARTS

Album containing a collection of over 140 autograph letters, the majority to Thomas Baring, eminent banker and politician, others to John Beresford, Irish politician, landowner, privy councillor and friend of William Pitt the Younger, and to the Lord Fitzgerald and others, including a group of autograph letters to Beresford from Portland, Temple (thanking him for his support, 1783), Dundas (presenting a case for Provost Colquhoun of Glasgow), Auckland (letter of support docketed by Beresford "on my dismissal", 21 January 1795), Lord Fitzgibbon (on the repeal of the Convention Act "the business goes on apparently smooth in the House of Commons but it is impossible that this should long continue... The only Acts which now affect Irish Papists are the Acts of Supremacy... the King cannot give his ascent to a repeal of any others without a direct breach of his Coronation Oath...", 1795), Rose (assuring him of Mr Pitt's support, May 1804), Castlereagh (commenting on a new cure for his sister "she lives in a room with a cow"), John Bright, G.J. Beauregard (from the office of the New Orleans, Jackson and Great Northern Rail Road Company), Robert Peel, Disraeli (two letters with envelope making arrangements), Granville, Russell (regarding a loan to the Sultan of Morocco), Grey, Landsdowne, Derby, Cobden (8 page letter dated 1864 regarding trade with America during the civil war with respect to the Treaty of Paris and privateering), Joseph Paxton, Michel Chevalier, William Thackeray ("your opponent at Huntingdon"), Michael Faraday (thanking him for the card to the Crystal Palace, 1862); artists including Edward Lear (excusing himself from social occasions and sending a drawing of a castle instead [not included], 1866), Clarkson Stanfield, Maclise (regarding his design of the medal for the International Exhibition, 1862, including a sketch of Britannia), David Roberts, Landseer (three, one with sketch of a crowd holding umbrellas), Mulready, Astronomer Royal George Airey (enclosing a report), Stafford Northcote, George Goschen, and various European royalty; letters to the Lord FitzGerald of the India Board including two from Hume, an essay on Dwarkanauth Tagore and two copy letters docketed "from Sir C.[laude] Wade" dated March and August 1843, describing his retreat from Jellalebad to Peshawar and the state of Kabul, the second describing an affray between his own sepoys and the 26th Light Infantry, and an 8-page report "as to the state of things in Afghanistan", and others; interspersed with photographs and press cuttings including a copy of *The Friend of China and Hongkong Gazette* from 1843, pasted onto 36 leaves, bookplate of Thomas Baring, red morocco gilt for P. & D. Colnaghi, arms of the Hibbert family on upper cover, upper joint cracking, rubbed, folio (550 x 405mm.), 1780s to 1860s

£1,500 - 2,500

£1,800 - 3,000

This collection was formed by Thomas Baring (1799-1873), grandson of the founder of Barings Bank. As 'Head of the House' he oversaw considerable growth of the business, 'making it once more London's leading trade finance and merchanting house... There is 'only one man [in London] to look to and consult, and to guide action in important financial matters', reckoned an American railway manager in 1853. 'Ask about anything and the reply is "What does Mr Thomas Baring say or think?"' (John Orbell, *ODNB*). The album itself bears the arms of the Hibbert family, most likely George Hibbert, merchant, politician, botanist and book collector, who was a close friend of Thomas's grandfather Francis Baring. The album has remained in the Baring family.

## ART, LITERATURE AND PHILANTHROPY

Series of autograph letters to Louisa, Lady Goldsmid, the philanthropist, educationalist and suffragist, from Robert Browning, Millicent Jarrett Fawcett and Edward Lear, comprising: three autograph letters signed "Robert Browning", the first asking her to "Please put the notes into the fire, and – if you please to honor it so far – the photograph into your album", the rest accepting invitations ("I understand your kindness in softening the disgrace by this second invitation, which I accept blushing but joyfully too"), 3 pages, 8vo, 19 Warwick Crescent, "Saturday afternoon", 20 February [18]69 and "Tuesday"; two autograph letters written on mourning paper signed ("Millicent Jarrett Fawcett" and "M.J.Fawcett"), thanking her for her efforts in funding a memorial fountain on London's Embankment to her husband Henry ("not only for the sympathy and consideration shown to my by yourself and others at every stage of the undertaking, but especially for embodying, in a lasting form, the appreciation of his country women... On all grounds then, public & private, I think there is no title he would have been prouder to bear than that of the Friend of Women", the second confirming that the fountain is being put to good use ("It was surrounded by children drinking from it the whole time we were there"), the first with envelope, 4 pages, 8vo, Alde House, Aldeburgh, 28 July [1886] and Bayreuth, 5 August; and autograph letter signed ("Edward Lear"), regretting he is unable to accept her invitations as he is preparing for an exhibition of oil and watercolour landscapes at Frank Lushington's and thanking her for her kindness, 3 pages, 8vo, 33 Norfolk Square, Friday 14 May (7)

£1,000 - 2,000

£1,200 - 2,400

### LETTERS OF GRATITUDE TO A LEADING SUPPORTER OF WOMEN'S EDUCATION.

Louisa, Lady Goldsmid's 'entire life was devoted to the advancement of women's causes, chief among which was raising the professional status of Victorian women of the middle classes' (Geoffrey Alderman, ODNB). She championed the rights of governesses and worked with other activists in the Langham Place circle such as Emily Davies to obtain the admission of women to university examinations, leading to the creation of Girton College, Cambridge and a campaign to give women the right to gain university degrees. Her wealth and position in society as a well-known London hostess attracted leading figures from the worlds of politics and the arts to her salon and her causes. The fountain she caused to be erected in the memory of the blind educational reformer and economist Henry Fawcett (by, appropriately, a female sculptor) can still be seen on the Embankment.

31 •

### [AUSTEN (JANE)]

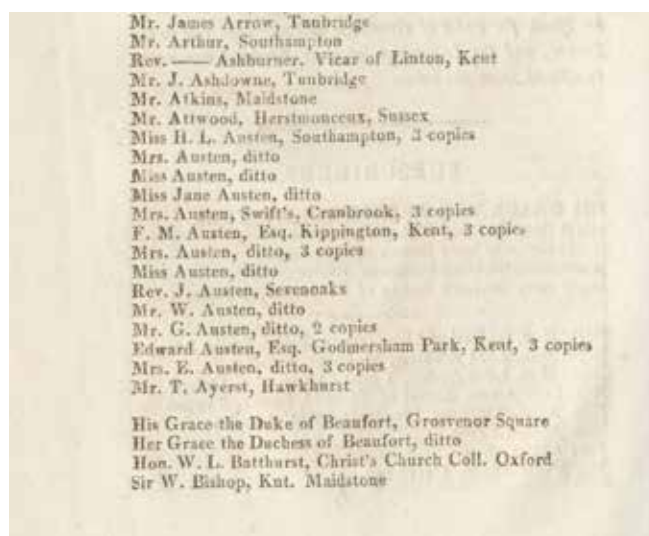
JEFFERSON (REV. THOMAS, of Tunbridge) Two Sermons, on the Reasonableness, and Salutary Effects of Fearing God... Also an Essay, Intended as a Vindication of Divine Justice, 32-page list of subscribers, including Jane Austen and other members of her family, errata slip pasted to rear free endpaper, untrimmed in contemporary sheep-backed boards, 8vo (225 x 140mm.), Tunbridge, Printed for the author, by Maunder and Holmes, 1808

£1,000 - 1,500

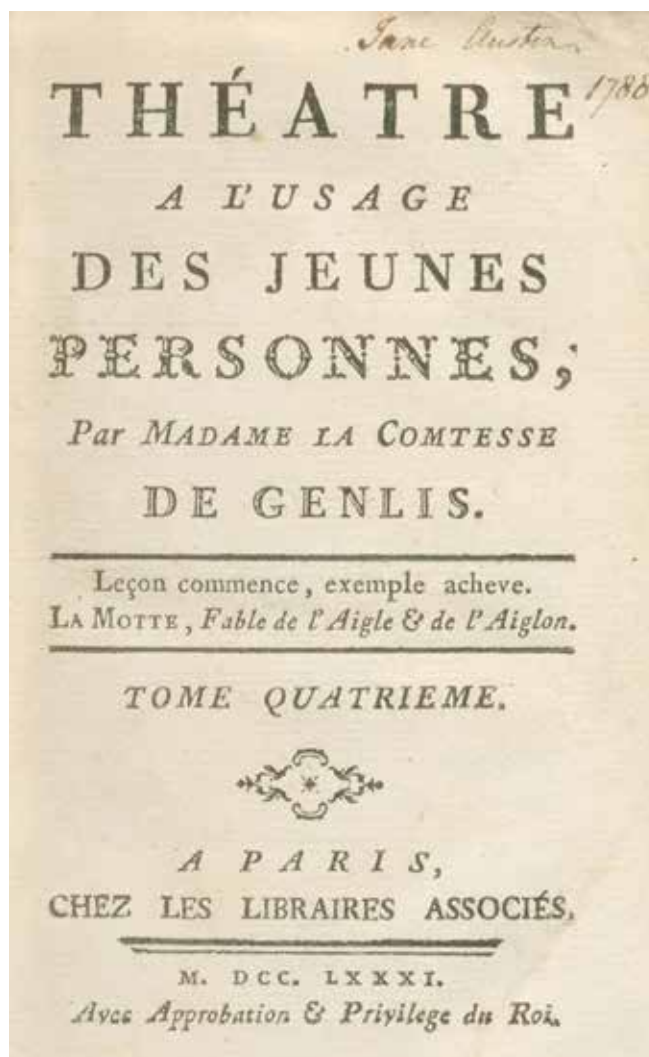
£1,200 - 1,800

### THE SECOND APPEARANCE OF THE NAME 'JANE AUSTEN' IN PRINT.

"In 1796 Jane Austen was a subscriber to Fanny Burney's *Camilla*. She was also in 1808 subscriber to a book then about to be published - and seems to have solicited subscriptions from others. On 15th June 1808 she wrote from Godmersham to Cassandra at Southampton: 'I have read Mr Jefferson's case to Edward, and he desires to have his name set down for a guinea and his wife's for another...' Two letters later, on 26th June, she wrote: '...let me remember that I have now some money to spare, & that I wish



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32



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my name put down as a subscriber to Mr Jefferson's works. My last letter was closed before it occurred to me how possible, how right, & how gratifying such a measure wd be" (W.A.W. Jarvis of Basingstoke, 'Mr Jefferson's case' in *Collected Reports of the Jane Austen Society*, 1986-1995, pp.143-46).

The unusually long list of subscribers to the present work contains thirteen with the surname Austen, including 'Mrs Austen', 'Miss Austen' (Cassandra) and 'Miss Jane Austen'. The stated aim of the publication was to raise money to help the author 'to support and place out a family of eight children, and Jefferson's 'case' clearly struck a chord with many people, in the locality of Tonbridge, across the South East and beyond.

#### Provenance

John Hussey, contemporary ownership signature on title-page (this probably one of the six copies which went to members of the Hussey family); John Symons (1943-2009), Librarian at the Wellcome Library 1968-2005.

32 •

#### [AUSTEN (JANE, OF KIPPINGTON)]

GENLIS (CAROLINE STEPHANIE FELICITE, Madame de) Théâtre à l'usage des jeunes personnes, vol. 4 only, *inscribed "Jane Austen 1788" on title-page and with her book label as Jane Campion, engraved frontispiece to each of the 5 plays, contemporary calf, spine defective, upper cover near detached, 12mo, Paris, chez les Libraires Associés, 1781*

£800 - 1,200

€950 - 1,400

"JANE AUSTEN 1788": A BOOK FROM THE LIBRARY OF THE AUTHOR'S COUSIN AND NAMESAKE. Jane Austen of Kippington, Kent (1776-1857) was the eldest daughter of Francis Motley Austen, and was an almost exact contemporary of her second cousin, the future novelist. In the summer of 1788, the year of the inscription, Cassandra Austen came with her 12 year-old sister Jane to stay with their great uncle Francis Austen II in Sevenoaks, and so the two cousins would almost certainly have been spent time together.

The present volume is the fourth and last one of the Comtesse de Genlis's *Théâtre à l'usage des jeunes personnes*, a collection of closet dramas known as 'The Theatre of Education' which would not have been out of place among the private theatricals the Austens would put on at home or with friends. Genlis's pioneering approach to education, in conjunction with her novels, became important influences on Jane Austen the novelist, and 1788 was also the year that the latter tried her own hand at writing drama. No further meetings between the two Janes are recorded, but in 1797 Jane Austen of Kippington married William John Campion of Danny, Sussex, and evidently took the present volume to her marital home where she added her book label. See illustration on preceding page.

33 •

#### BIBLE, IN ENGLISH, AUTHORISED VERSION

The Holy Bible, Containing the Old Testament, and the New, *general and NT titles within wide woodcut borders, lacks one preliminary leaf (b6, list of books) and 2 blanks, corner torn away with loss of text to 2 leaves (provided in manuscript facsimile), small loss to one side-note, tear to 7 leaves, light marginal dampstain to approximately 15 leaves, occasional spotting [ESTC S113708; Herbert 349], Robert Barker, 1616; The Genealogies... by J[ohn] S[peed], woodcut ornaments on title, double-page maps of Canaan, light dampstaining [ESTC S122913], [Felix Kingston, ?1628], bound with an incomplete "Whole Book of Psalmes" (1618), 3 works bound in 1 vol., contemporary blindstamped calf, rebacked, folio (330 x 210mm.)*

£1,000 - 2,000

€1,200 - 2,400

The first small folio edition of King James's version, printed in Roman type.

34 •

# BIBLE, IN ENGLISH, BISHOPS' VERSION

[The Holie Bible], 4 parts (of 5, lacking all New Testament) bound in 2 vol., *black letter, title to part 4 only, several large woodcut illustrations, numerous large initials, lacks all 25 preliminary leaves, folding map, 16 leaves of parts 1 and 2, and 3 leaves of part 3, a few leaves shaved touching text, small hole affecting 2 illustrations, a few small stains but generally clean on heavy paper, nineteenth century half calf, upper covers detached, worn* [ESTC S121300; Herbert 132], folio (390 x 267mm.), [Richard Jugge, 1572]

£500 - 700

€590 - 830

The second folio edition of the Bishops' Bible, a revision of the Great Bible version, undertaken by Matthew Parker, Archbishop of Canterbury, being a close reprint. Several of the large decorative initials represent classical subjects, and were re-used from an edition of Ovid's *Metamorphoses*.

## Provenance

"This book appertyneth to Suffield Church. Joshua who the Hebrews called Jehovah", sixteenth century ownership inscription at end of Joshua; Charles James Tabor (born 1864), bookplate.

35 •

## BLAKE (WILLIAM)

Illustrations of the Book of Job. Invented & Engraved by William Blake, [ONE OF 100 SETS ON 'DRAWING PAPER'], *engraved title and 21 engraved plates on wove paper watermarked "J. Whatman Turkey Mill 1825", all mounted on stubs and with tissue guards, slight soiling to title and plate no. 16, modern half calf over marbled boards, red morocco spine label, housed in oatmeal cloth portfolio* [Bentley 421A; Keynes 55], 4to (260 x 230mm.), Published... by William Blake, 8 March 1825 [but 1826]

£4,000 - 6,000

€4,800 - 7,100

One of 100 copies issued shortly after the initial 215 'Proof' copies struck by Blake. Although the plates are dated March 1825, they were not actually printed until March 1826; of the 'Proof' sets, Bentley records 150 on India paper (mounted on sheets watermarked 'J. Whatman Turkey Mill 1825'), and 65 on 'French paper' (watermarked 'J. Whatman 1825'). The word 'Proof' was then removed from the lower right corner of the plates, although it sometimes remains faintly visible, and 100 sets were printed on 'drawing paper'. The present example is one of these, with the margins trimmed.

36 •

## [BRONTE (CHARLOTTE)]

Shirley. A Tale. By Currer Bell, 3 vol., FIRST EDITION, 16pp. of advertisements (dated September 1849) at the end of volume one, 3pp. advertisement for the third edition of *Jane Eyre* at the end of volume 3 (later state with pagination numeral and printing error on p.304 corrected), publisher's patterned maroon cloth, rebaked retaining original spines (small losses to 1 and 3, loss to upper quarter with some loss to word "Shirley" of the second), new endpapers [Sadleir 348; Smith 5], 1849--[BRONTE (EMILY AND ANNE)] *Wuthering Heights* by Ellis Bell; and *Agnes Grey*, by Acton Bell; With a Preface, and Memoir of Both Authors, by Currer Bell, "new edition", printed yellow endpapers, ownership inscription "Fletcher" on title, publisher's yellow cloth, soiled, 1858, 8vo, Smith, Elder (4)

£400 - 600

€480 - 710



37 (detail)

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## CHARLES II

Warrant signed ("Carolus R") at foot, with engraved initial letter portrait of Charles II, historiated first line and foliate decoration incorporating the royal arms, ruled in red, in Latin, addressed to Frederick William Marquis of Brandenburg, Archduke of the Holy Roman Empire and First Elector ("our most dear friend"), appointing Robert Southwell ambassador designate to the Elector of Brandenburg "for the purpose of promoting our friendship and diplomatic relations in accordance with our mutual wishes", offering him protection and total freedom as the King's agent and ordering he "shall not be dealt with in any way violently or unkindly", *on one sheet of vellum, some surface abrasions and slight waterstaining, 472 x 800mm.*, Whitehall, 27 February 1679/80

£800 - 1,200

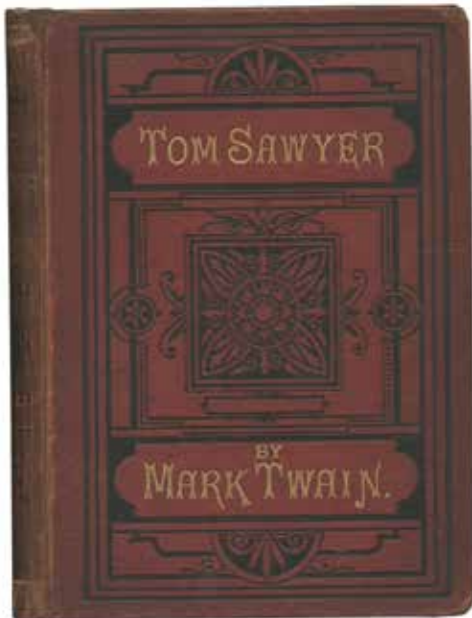
€950 - 1,400

## 'OUR FAITHFUL AND DILIGENT SERVANT ROBERT SOUTHWELL':

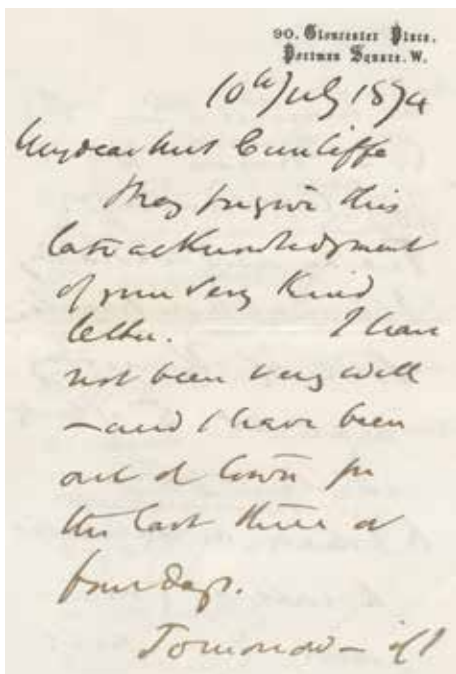
At the time of this appointment as ambassador to the Elector of Brandenburg Southwell had already enjoyed a distinguished and lucrative career and had been described by Arlington as 'an ingenious young gentleman and very well qualified' (Toby Barnard, *ODNB*). An accomplished and respected diplomat, he held significant posts in both Lisbon and Brussels and in 1679 had managed to survive a controversy when he was reputed to have suppressed information about the conspiracy behind the Popish Plot. Despite this 'his choice in the spring of 1680 for an embassy to the elector of Brandenburg showed that he was still highly regarded. The mission was connected with a scheme to construct an alliance against France, and it took Southwell to the prince of Orange and the court of Brunswick-Lüneburg. But such diplomacy was not to the taste of Charles II, moving in the orbit of France' (*ODNB*). Southwell's attempt at negotiating a political and commercial alliance was made particularly difficult by Elector Frederick who was renowned for his shifting allegiances, and he was recalled the following November. For a detailed account of the role of Southwell in the intricate negotiations see 'The Relations Between England and Germany 1660-1688', C. Brinkmann, *English History Review*, Vol. 24, No. 95, July 1909, pp.448-469. Southwell was returned as MP for Lostwithiel in 1685 and served as President of the Royal Society from 1690 to 1695.



40



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38 •

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

The Adventures of Tom Sawyer, FIRST EDITION, *preliminary advertisement leaf, final leaf with printer's device, occasional light soiling (mostly in upper margins), old splash mark on half-title, publisher's decorative red cloth, stamped in gilt and black, corners worn, some small ink stains on rear cover, spine rubbed and restored at ends, 8vo, Chatto & Windus, 1876*

£2,000 - 3,000

€2,400 - 3,600

THE TRUE FIRST EDITION OF 'TOM SAWYER'. The English edition appeared some six months before the American edition, with slight textual variations, in order to secure the British copyright.

39

#### COLLINS (WILLIAM WILKIE)

Autograph letter signed ("Wilkie Collins"), to Mrs Cunliffe, complaining that "I am (most unfortunately for myself) obliged to occupy my mornings at my desk – beginning a new novel in this frightfully hot weather" and arranging to meet ("...I am entirely at your service. Your will is law..."), 4 pages, *engraved heading, 8vo, 90 Gloucester Place, 10 July 1874*

£1,000 - 1,500

€1,200 - 1,800

'BEGINNING A NEW NOVEL IN THIS FRIGHTFULLY HOT WEATHER' – Wilkie Collins at work on *The Law and the Lady*, generally believed to be the first full-length novel with a woman detective as its heroine, as well as being an early example of the genre where an amateur triumphs over the professional, with echoes of real-life cases: 'Developing many of the techniques at work in *The Moonstone* in bizarre and unexpected ways, and employing both Gothic and fantastic elements, *The Law and the Lady* adds a significant dimension to the history of the detective novel' (introduction to the Oxford World's Classics edition, edited by Jenny Bourne Taylor, 2008). The novel was to begin serialisation in *The Graphic* on 26 September 1874, running until 13 March the following year, being published in book form by Chatto & Windus on 15 May 1875. The recipient appears to be Mary Cunliffe, a friend of Collins and many distinguished figures of the day, who has left a series of reminiscences, *Notes by the Way* (typescript at the Armstrong Baylor Library).

40 •

#### DICKENS (CHARLES)

The Works, 30 vol., "Illustrated Library Edition", *half-titles, engraved plates, tree calf gilt by Riviere & Co., spines elaborately tooled with red and green morocco lettering labels, A VERY BRIGHT SET, 8vo, Chapman and Hall, 1874-1876*

£1,000 - 2,000

€1,200 - 2,400

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

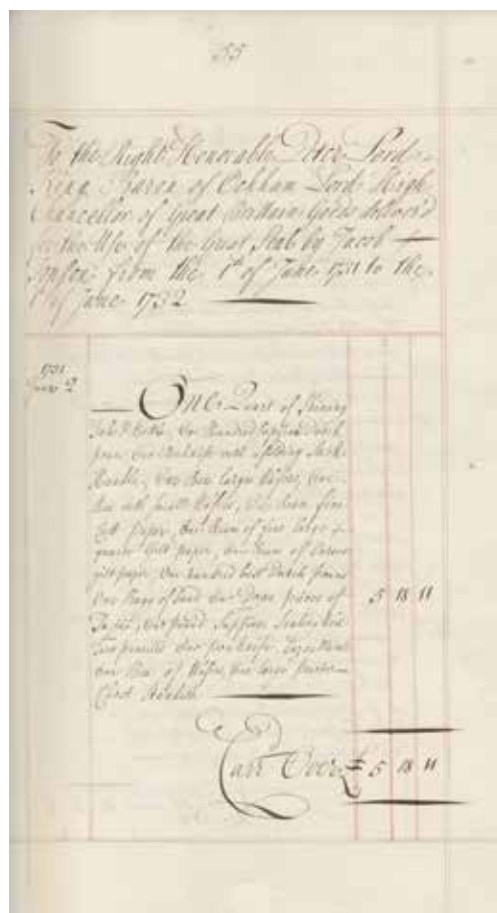
Abstract of accounts and record of warrants issued during the years 1728 to 1733, comprising Lord Chancellor King's allowances, warrants signed by him for the Hanaper Office, Clerk of the Crowns and of Parliament warrants, Usher of the Rolls warrants, Messenger warrants, warrants for parchment, "The 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 pennis 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 delivered 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 pennis, 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 Hickee, 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]

£1,000 - 1,500

£1,200 - 1,800

'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.

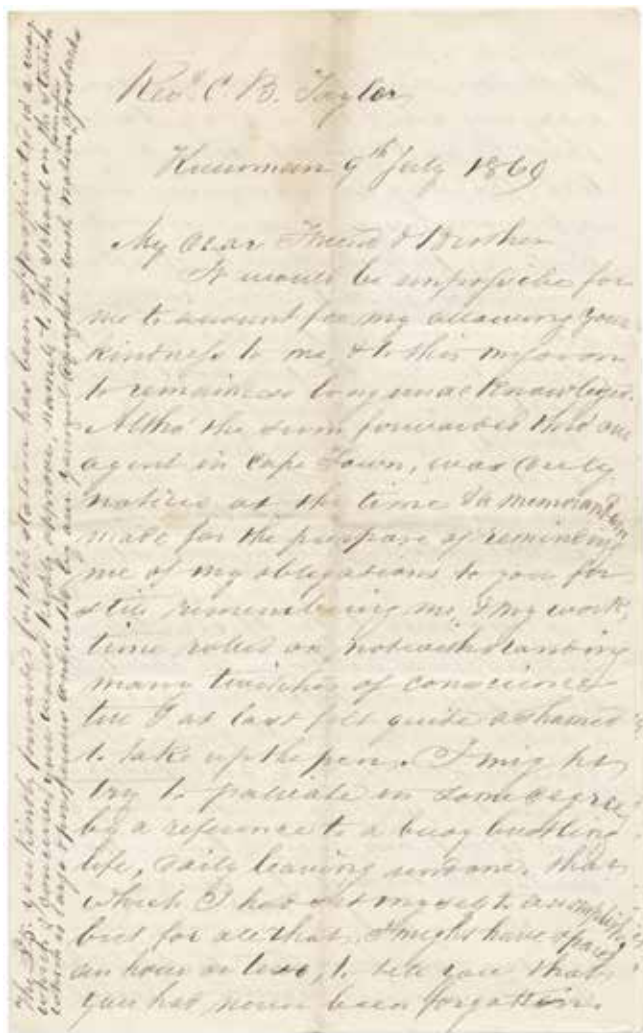
The Hanaper Officer (the word deriving from the wicker hamper in which writs and the like were originally stored) was the department, under the Clerk of the Hanaper, of the Chancery into which were paid fees for the sealing of charters, patents, etc., and which was responsible for issuing certain writs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

Document signed ("James R") at head, to William, Duke of Queensberry ("our Treasurer Principall") and John, Earl of Kintore ("our Treasurer Deput of our ancient Kingdome of Scotland"), ordering the "speedy & effectual" payment of two thousand pounds to "our right trusty & right welbeloved Cousin & Councillor" John Marquis of Athole as "a new Mark of our Royall favour & Bounty", to be taken from the "ffines already imposed or hereafter to be imposed by our Privy Councell...", counter-signed by John Murray, 1st Marquess of Atholl and John, Earl of Kintore; subscribed with a note to Hugh Wallard, Cash Keeper, instructing him to make the payment, signed by Queensberry and dated 16 February 1686, one page, integral blank with address panel, on paper with hanging horn watermark [possibly that of Wendelin Richel, Strasbourg], trace of red wax seal, seal tear with loss, dust-stained where originally folded for despatch and exposed, some dust-staining and creasing elsewhere but overall in attractive condition, folio (347 x 235mm.), "Given at our Court at Whitehall", 22 January 1685/6

£800 - 1,200  
€950 - 1,400

'OUR RIGHT TRUSTY & RIGHT WELBELOVED COUSIN & COUNCELLOR': KING JAMES REWARDS THE MARQUESS OF ATHOLL FOR HIS LOYALTY AFTER THE ARGYLL REBELLION. In May 1685, Archibald Campbell, 9th Earl of Argyll, with the support of a group of Scottish protestant exiles, landed at Islay with a force of 300 men, hoping to raise an army of thousands in the hope of overthrowing James II. They planned to occupy Royal forces in Scotland, thus enabling Monmouth to march on London from the West Country in a coordinated attack. However, they underestimated the hoped-for support from the Presbyterian lowlanders, and the disorganised rebels, beset by infighting, were soundly defeated by the King's forces commanded by John Murray, Marquess of Atholl. Argyll was arrested and executed without trial. Atholl was granted a considerable sum for his loyalty and rewarded with the newly-created Order of the Thistle in 1687. Even £2,000 was not enough to buy his loyalty for long – in the years to come he was alternate his allegiance vacillated between both James and William of Orange; 'In being false he was not a coldly calculating politician, but a panic-stricken ditherer' (David Stevenson, ODNB).

The Treasury finances were looking particularly healthy at the time of this payment. Queensberry, as Treasurer, and Kintore, as Treasurer-Depute, were actively involved in enriching the King's coffers by a system of punitive fines and taxes. Queensberry was instructed to raise £40,000 annually with permission to retain any surplus for his own use. 'According to Gilbert Burnet, he 'was for every thing that would bring money into the treasury' (Bishop Burnet's History, 378). Husbands were to be fined when their wives failed to attend church, dissidents were to be prevented from travelling to the colonies until every fine possible had been extracted from them, new powers were to be exercised in reviewing the financial administration of burghs and other bodies, and generally no opportunity was to be missed in recovering the payments due to the crown' (J.D. Ford, ODNB). By the end of 1686 both Queensbury and Kintore had been removed from office pending an audit of the Treasury accounts. See illustration on preceding page.

43 •

## MILTON (JOHN)

Paradise Lost. A Poem in Twelve Books; Paradise Regain'd, engraved frontispiece portrait, some toning and light spotting, contemporary green straight-grained morocco gilt, g.e., spines dulled, 4to, Birmingham, John Baskerville, for J. and R. Tonson, 1759--THIERS (ADOLPHE) Histoire du Consulat et de l'Empire, 21 vol., half-titles, engraved plates, contemporary green half calf, spines elaborately tooled in gilt with red and maroon gilt morocco labels, Paris, Furne, Jouvet, 1874--TALLEMENT DES REAUX (GEDEON) Les historiettes, 7 vol., contemporary calf, rebacked in calf gilt with green morocco spine labels, Paris, J. Techener, 1854-1857, 8vo (30)

£500 - 700  
€590 - 830

44 •

## 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

£500 - 700  
€590 - 830

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.

45

**MOFFAT (ROBERT)**

Autograph letter signed ("Robert Moffat"), to the Rev C.B. Taylor ("My dear Friend & Brother"), a long letter written during his last months in Africa, looking back on all that has happened since they last met and on the prospects for Africa and the spread of the Gospels ("... Even long neglected & long trodden down Africa the oppressed of the nations & abode of ignorance is becoming susceptible of the wide spreading genial rays of the sun of righteousness, which has arisen on her with healing in his wings. The astonishing explorations of Dr Livingstone & others have laid open to Xtian philanthropy lands teeming with inhabitants, whose degradation has been increased a thousand fold by the demon of slavery..."), 8 pages on two bifolia, some dust-staining where originally folded for the envelope, recipient's pencil marking, 8vo, Kuruman [Northern Cape], 9 July 1869

£2,000 - 3,000

£2,400 - 3,600

'THE ASTONISHING EXPLORATIONS OF DR LIVINGSTONE' – Robert Moffat provides an overview of the state of Africa and the achievements of his son-in-law David Livingstone. He and his wife Mary were to retire from Africa the following year.

46

**NIGHTINGALE (FLORENCE)**

Autograph letter signed ("Florence Nightingale"), to "Sir", making enquiries as to Private Stanley, of the regiment under the addressee's command, who wishes to remain "at his own request, as my Orderly at the General Hospital, Scutari" and as to Private James Farran of the 44th, who died at Scutari and whose relatives are keen to have his Indian medal to add to his Crimean one, 3 pages, the signature and subscription apparently cut out but then re-attached to the body of the letter, guard, 4to, General Hospital Scutari, Balaclava, June 1/56

£1,000 - 1,500

£1,200 - 1,800

'MY ORDERLY AT THE GENERAL HOSPITAL, SCUTARI' – Florence Nightingale writes from the Crimea on behalf of soldiers under her care; she was to return home the following month.

47 •

**PETTUS (JOHN)**

Fodinae regales. Or, the History, Laws and Places of the Chief Mines and Mineral Works in England, Wales, and the English Pale in Ireland. As also of the Mint and Mony. With a Clavis Explaining Some Difficult Words Relating to Mining, FIRST EDITION, INSCRIBED "Ex dono authoris" on front free endpaper, engraved frontispiece portrait, 2 folding engraved plates, 2 engraved illustrations in the text, printed letterpress slip pasted beneath one, contemporary calf, rebaked preserving most of original spine [ESTC R190; Goldsmiths 1930; Hoover 634; Kress 1270], small folio, H.L. and R.B. for Thomas Basset, 1670

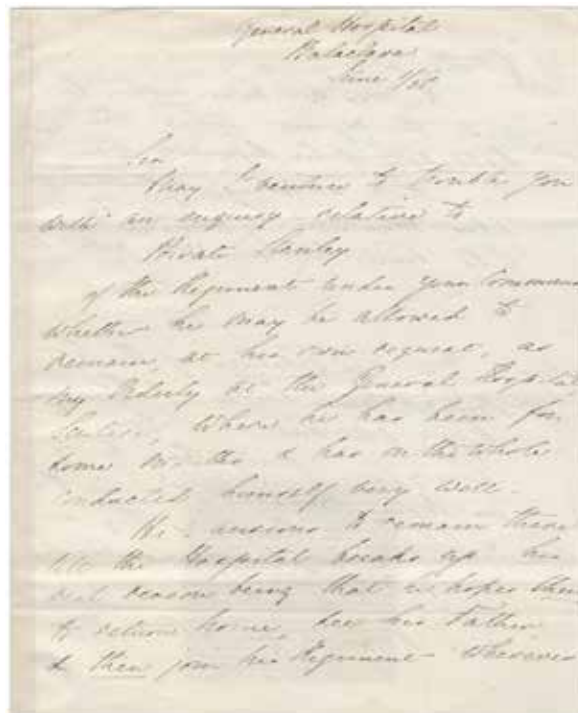
£800 - 1,200

£950 - 1,400

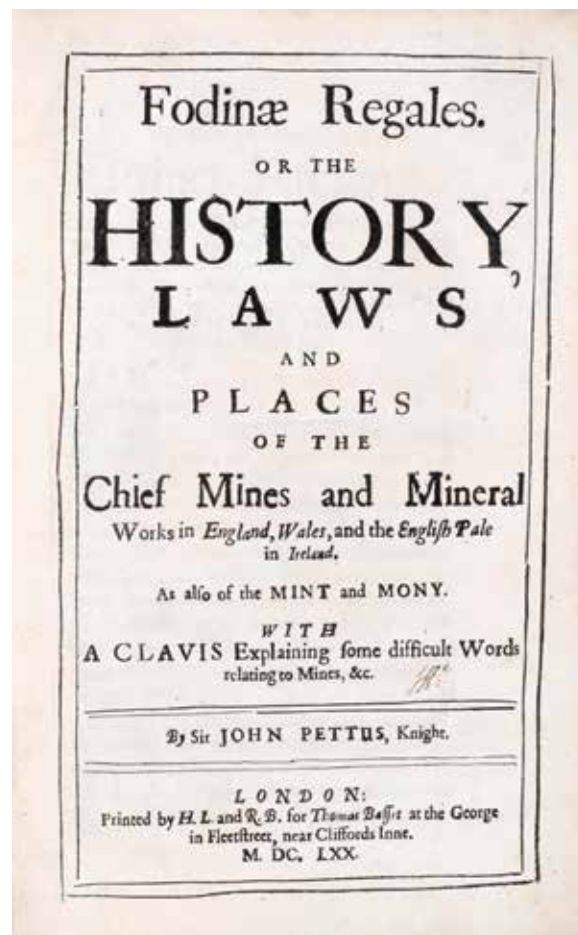
Author's presentation copy of the first edition of the standard English treatise on mining in the seventeenth century, with much additional information also on metallurgy and coinage.

**Provenance**

"Ex dono Authoris", presentation inscription on front free endpaper; R.W. Burton of Torbrit Silver Mines, British Columbia, purchased from Bernard Quaritch in 1950, original receipt (£28.0.0) loosely inserted.



46



47

**RALEIGH (WALTER)**

TASSO (TORQUATO) *Rime et prose... Parte terza*. Novamente poste in luce, WALTER RALEIGH'S COPY, signed ("*W Raleigh*") on the title-page above the woodcut printer's device and with his motto ("*Mediu[m] medijs*") at foot, nineteenth century inscription on front free endpaper ("*Questo Volume già fu del Cavaliere Gualtero Raleigh, il di cui nome sta scritto nel titolo dalla propria mano*"), woodcut initials and tail-pieces, occasional light foxing and browning, later vellum, titled in ink on spine [this edition not in Adams], 12mo, Venice, [Vittorio Baldini], appresso Giulio Vasalini, 1584

**£30,000 - 50,000****€36,000 - 59,000**

WALTER RALEIGH'S COPY OF TASSO - A NEWLY-DISCOVERED VOLUME FROM HIS LIBRARY. In a remarkable echo of the occasion twenty-three years ago when volume two of the Ferrara edition appeared for sale in our Phillips rooms, a third volume has come to light, making it a total of seven printed books now known to have survived from Raleigh's library. These include volumes one, two and three of Tasso's *Rime et prose*, which constitute the only works of literature in the library, the others being on military or historical subjects.

The publication history of the *Rime et prose* is quite complex. The *Parte prima* and *Parte seconda* were first printed by Aldo Manuzio in 1581 and 1582 while Tasso was imprisoned in the asylum of St Anna, and without his cooperation. Further editions of these two volumes were printed by Vittorio Baldini in Ferrara (1582), and the publisher Giulio Vasalini also had them reprinted in 1583, before adding his own selection of verses and prose for the *Parte terza* published in Venice in 1583 (a copy of which exists with Tasso's autograph corrections). The present copy is Vasalini's reprint of the following year. Raleigh's copy of the *Parte prima* (Ferrara, ad istanza di Giulio Vassallini, appresso Vittorio Baldini, 1583) is at the Beinecke Library, Yale (1975 380). Like the present copy, it is inscribed with Raleigh's signature and motto (although the signature has been struck through) and, like this copy, it bears the ownership signature 'L. Berard' (it also has the bookplate of Charles Bruce, Earl of Elgin, 1712). The *Parte seconda* (Ferrara, G. Vassallini per Vittorio Baldini, 1583), similarly inscribed by Raleigh, was sold at Phillips on 13 November 1997 (lot 351, current whereabouts unknown). This also had an inscription in an Italian nineteenth century hand, but did not bear Berard's signature.

Raleigh's library is known to have consisted of several hundred books, and he listed over 500 of these in the notebook held in the British Library which he kept while imprisoned in the Tower. The notebook, which was the basis for an article by Walter Oakeshott published in December 1968 ('Sir Walter Raleigh's Library', *The Library*, 5th Series, vol. 23, no. 4), does not mention any volumes of Tasso and indeed Oakeshott remarks on the absence of poetry. The few volumes of books and manuscripts known to have survived from the library are described on CELM, the online adaptation and extension of Peter Beale's Index of English Literary Manuscripts 1450-1700, where the copies of the *Parte prima* and *Parte seconda* now take their place (as RaW 1037 and 1037.5) among the seven printed books.

"Raleigh's copy of Tasso provides an evocative link between the doomed golden figure of Elizabeth's court - himself a poet of haunting originality and power - and probably the greatest poet of the later Italian Renaissance. The lives of both poets were marked by the most extraordinary swings of fortune. Both spent long years in prison after dazzling careers at court, both having been befriended by patronesses, Raleigh by the Queen, Tasso by the Duchesses Lucrezia and Leonora; and both afterwards enjoyed contemporary fame as poets while languishing in gaol. In fact this particular volume was published while Tasso was imprisoned by the Duke of Mantua in the hospital of St Anna; and it might well have been among the books Raleigh had with him when he in his turn was imprisoned by James I in the tower... Raleigh's ties with the culture of the Italian Renaissance are further exemplified by the volume's ownership inscription with its carefully-formed Italic script, a script which of course derives from Italian Humanist hands and which at the time had still not supplanted the native Secretary script in Britain: elsewhere Raleigh usually employed a mixed, predominantly Italic, hand; although like many of his contemporaries he could write fluent Secretary when occasion served" (Felix Pryor, Phillips sale catalogue, 1997).

**Provenance**

Walter Raleigh, signature and motto on title-page; inscription on front free endpaper in an Italian nineteenth century hand attributing the volume to Raleigh; L. Berard, signature on title-page; Frederick William Cosens (1819-1889), noted book collector and wine merchant (whose extensive library included Raleigh manuscripts listed on CELM), armorial bookplate; his sale Sothebys, 22 November 1890; Paulin Martin, Abingdon (doctor and antiquary), bookplate; acquired by the present owner's grandfather.

RIME ET PROSE  
DEL SIGNOR  
TORQVATO  
TASSO,  
PARTE TERZA.  
Nouamente poste in luce,  
CON PRIVILEGIO.



IN VENETIA,  
Appresso Giulio Vafalini.  
M D LXXXIIII.

Medini Medijs



**SHAKESPEARE (WILLIAM)**

The Plays... To Which Are Added, Notes by Samuel Johnson and George Steevens, 21 vol., *sixth edition, revised and augmented by Isaac Reed, 5 engraved plates (including frontispiece portrait in volume 1), 4 folding letterpress tables, one additional engraved plate, contemporary calf gilt, uniformly rebacked in calf gilt with red and green morocco spine labels, 5 volumes with a few faint white paint marks at lower spine, 8vo, J. Nichols and Son, 1813*

**£600 - 800****€710 - 950****WESLEY AND THE CITY OF YORK**

Album Amicorum kept by Richard Burdekin, bookseller and Wesleyan of York, containing some 200 autograph entries from eminent Wesleyan ministers, missionaries and authors, many collected on the occasion of district meetings and conferences, with much other material, including: John Wesley (printed Methodist ticket endorsed "Nov 1755/ Ann Lepitre" depicting an angel carrying the text 'Now is the Accepted Time'), verses written by Arctic explorer and clergyman William Scoresby Jnr ("Be ye therefore ready also: for the Son of Man cometh at an hour when athink not"), Elihu Burritt ("God is love: love to our human brethren is the earthward reflection of the heart filled with the light and life of the love of God..."), Robert Southey (autograph address panel and signature, 1834), Jabez Bunting and his son William, William Martin, self-styled Natural Philosopher and poet (several poems and a ticket to one of his lectures in 1850 illustrated with a pen and ink sketch of a lion), Titus Close, Theophilus Lessey, Robert Goodacre, Robert Spence, Gideon Ouseley, William Naylor, James Everett, Richard Stoner, George Marsden, Samuel Dunn, exhortations on the evils of alcohol by popular preacher and early agent of temperance William Pollard, the painter Henry Purlee Parker and George Hudson ("the Railway King"); with several contributors from overseas such as Kahkewaquonaby ("Peter Jones") Missionary and chief of the Chippeway Indians of Upper Canada ("While I was lost in the woods, Jesus found me..."), William Fisk of Connecticut and Edward Fraser, freed slave and missionary from the West Indies; other items include a printed broadsheet 'A Negro Woman's Lamentation' sold by Joseph Phillips with manuscript verses entitled "Negro Slavery" pleading "the injured Negro's cause" written on the reverse by Phillips "late of Antiqua", and two manuscript lists of subscribers and subscriptions received by the York Methodist Society as at 3 October 1775, raising money to build side galleries on the Peaseholme Green chapel (the first Wesleyan Chapel in York where Wesley himself preached in 1759) and list of works undertaken; with various printed ephemera of religious and local interest ("An Evangelical Dialogue", "An Address from the first 'High' Sherriff of York to his 'Low' Sherriff", minutes of meetings, uplifting texts, tickets etc.), and newspaper cuttings, with loose index book, *459 numbered pages (including blanks), contemporary half calf over marbled paper boards, old leather dust-jacket, spine lettered in gilt detached, worn with losses, 280 x 225mm., index book with marbled paper cover, 270 x 120mm., York, May 1825 to November 1882*

**£4,000 - 6,000****€4,800 - 7,100**

'I WAS THE GUEST OF MR BURDEKIN - FROM WHOM AND THE WHOLE FAMILY I HAVE RECEIVED MUCH KINDNESS'; a remarkable collection spanning nearly sixty years and bringing together luminaries of the Wesleyan movement.

In addition to worthies of the church, Burdekin seems particularly interested in one Jonathan Martin, a former lapsed Wesleyan preacher and arsonist, who famously set the fire that destroyed large parts of York Minster in February 1829. Burdekin must have visited him in the York County Gaol as the album contains three pages of religious ramblings written directly into the book and dated 15 March 1829, shortly before his transfer to Bethlem Hospital where he died in 1838; "...may the Lord grant that these fue simpler remarks may have a Blessing to all that need them the Lord will not despise the Day of small things your sincere Friend and Brother in the Lord...". Martin was also known prior to his arson attack for attaching strongly-worded

notices denouncing the clergy on various ecclesiastical buildings and one of these, written at Lincoln in October 1827 is included in the collection - "O clergyman", he writes, "I right to warn you to repent... Father's right Hand luks down upon you with Dridful Gillisey and he like a clap of Thunder and as quick as lighting... and you go down & live into the Dridful pit of Hell to be turmented with the firey Tigers and Lions of Hell...".

Richard Burdekin was a highly respected bookseller and stationer in the city of York. He began his long career in bookselling as a travelling salesman and became famous for riding his favourite horse 30,000 miles in search of orders. He went into business with fellow Wesleyan Robert Spence under the name Spence and Burdekin and was to write Spence's biography in 1837. One of his two shops was destroyed by fire in 1855 but he continued to trade in Parliament Street until his death in 1860. In the words of his obituary published in *The Bookseller*, 'Mr Burdekin joined the Wesleyan Methodist Society early in life. He became a zealous local preacher and class-leader in that body... As he lived, so he died, a happy Christian, at a good old age'. The album was added to by family members after his death and has remained in the family.

**WILTSHIRE - SWINDON FAIR AND MARKET**

Letters Patent issued by Charles I under the Great Seal, and embellished with an initial letter portrait of the King, granting Thomas Goddard "to have & to hold within the town of Swindon one Markett every Monday in the week" for ever "& two Faires there yearly" for ever, the fairs to be held on the second Monday in May and December respectively, "Together with the Court of Piepowder to be helde & kept & to be continued the whole day at the said Markettes & Faires with all Liberties, Free Customs Tollage Stallage Pickage Fines Amerciments, And all other proffitts or any other profit whatsoever belonging hapning & arriseing to the Said Markett or Court of Piepowder", the grant itself in Latin, together with a late seventeenth century legal transcript in English (quoted); bearing a good clear intact impression of the Great Seal in brown wax, suspended by plaited red and white silk cords; the initial letter portrait of the King executed in plumbago over brown pen-and ink, the crowned Charles I shewn half length, holding orb and sceptre, with historiated first line, decorated with a lion holding the flag of St George and unicorn holding that of St Andrew, crowned Tudor rose at centre, the whole enlivened with floral sprays; contemporary docket "A Perpetuity graunted to Thomas Goddard Esq.r/ Wolseley" [Robert Wolseley, Clerk of the Patents in Chancery], plus later seventeenth century docket "The Charter for Swindon" (expanded into "The Charter for the Marketts & Fairs att Swindon in Com. Wilts."); with the original leather-clad wooden box and cover, lined with printed law reports, eighteenth century tag attached "Faiers & Marketts A Charter with Lease", and further early transcript, *the deed on one skin of vellum, dust-stained, with other minor signs of use, but overall in fine, sound and attractive condition, 450 x 740mm., Westminster, 20 July in the second year of the King's reign [1626]*

**£4,000 - 8,000****€4,800 - 9,500**

THE CHARTER GRANTED BY CHARLES I IN 1626 FOR THE MARKET AND FAIR IN SWINDON, BEARING THE GREAT SEAL OF ENGLAND.

Much of the prosperity of Swindon had, until the coming of the Great Western Railway and the new town, depended on its livestock markets; the town referred to as 'Chepyng Swindon' in 1289 and 'Market Swindon' in 1336 (Mark Child, *Swindon: An Illustrated History*, 2002). The Manor of Swindon was acquired by Goddard's father in 1563 and, after an uncertain start, by 1672 was flourishing, when John Aubrey noted that 'Here on Munday every weeke a gallant Markett for Cattle, which increased to its new greatnese upon the plague at Highworth' (Child). The Goddard family were to play a prominent part in local affairs until the twentieth century, supplying town and county with high sheriffs and members of parliament; their manor house, latterly known as the Lawns, surviving until 1952. Goddard's charter was inherited by the present owner and his family from the company that acquired the market site in 1990: a note of provenance is included with the lot.



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# BALZAC (HONORÉ)

La fille aus yeux d'or, ONE OF 40 COPIES "sur Japon Impérial", all plates in three states, and AN ORIGINAL PENCIL SKETCH, from an overall edition of 500, this copy number 55, 13 etched plates (each in 3 states) by Almyer Lobel-Riche, full dark crushed morocco gilt, by Sangorski & Sutcliffe, t.e.g., slipcase, Paris, Briffaut, [1923]--FLAUBERT (GUSTAVE) La tentation des St. Antoine, introduction by Paul Valéry, colour plates and illustrations by J.G. Daragnès, green crushed half morocco gilt by Sangorski & Sutcliffe, t.e.g., Paris, 1942--MÉRIMÉE (PROSPER) Colomba, LIMITED TO 750 COPIES, this copy number 232, coloured lithograph frontispiece and 75 illustrations by Régis Manset (18 full-page), dark green crushed morocco gilt, by Sangorski & Sutcliffe, t.e.g., [Paris], B. Arnaud, 1944, FINE COPIES, 4to--LE SAGE (ALAIN RENÉ) The Adventures of Gil Blas of Santillana. Rendered into English by Henri Van Laun, 3 vol., LIMITED TO 75 COPIES on Whatman's paper with the plates in 2 states, 21 etched plates by A. Lalauze, green half morocco gilt, for Henry Sotheran, t.e.g., spines uniformly faded, large 8vo, Edinburgh, William Paterson, 1886 (6)

£600 - 800  
€710 - 950

53 •

# BIBLE - MANUSCRIPT COMMENTARY

Commentarii in Epistolas S. Pauli et Apocalypsin Novi Testamenti, MANUSCRIPT, on paper, 523 leaves, brown ink in a neat small gothic hand, sixteenth century blindstamped calf over boards, worn, old boss holes on sides, rebaked in calf with red gilt morocco spine label, folio (310 x 215mm.), [14 October, 1526, dated in ink at end]

£800 - 1,200  
€950 - 1,400

FROM THE DUKE OF SUSSEX'S LIBRARY. Extensive sixteenth century manuscript commentary on the Epistles to the Romans, to the Galatians, to the Ephesians, to Titus, and to Philemon, accompanied by prologues and arguments, together with a commentary on the Apocalypse. This work is described in Thomas Joseph Pettigrew, *Bibliotheca Sussexiana: A Descriptive Catalogue*, 1827, No. 51.

## Provenance

St. Agatha's Convent, North Brabant, Netherlands, inscribed "Conventus S. Agathae prope Cuyck ad Mosam [i.e. Meuse]" on folio 1; Prince Augustus Frederick, Duke of Sussex (1773-1843), bookplate (with shelf mark "VI H.m.8" in ink); his sale, Part II. Manuscripts, 1844, lot 208.

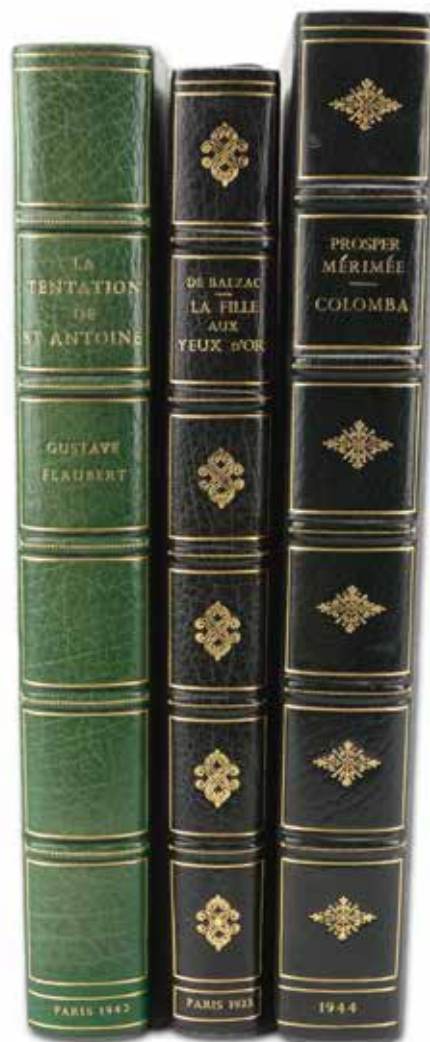
54 •

# BIBLE AND ILLUMINATED LEAVES

Biblia sacrosancta testamenti veteris & novi, 3 parts in 1 vol., printer's device on general title and Ecclesiastes and NT titles, a few early ink annotations in text, later notes on front free endpapers, ownership inscription of Samuel Rusch (1672) on title, blindstamped vellum over wooden boards, upper cover stamped "F.S.H.S. 1593", metal hasps and clasps retaining one metal strap (of 2), worn [Adams B1034; Cf. Darlow & Moule 6126, footnote], 8vo, Zurich, [Christoph Froschauer], 1544--[MAZZOLINI (SILVESTRO)] Aurea Rosa, title printed in red and black within decorative woodcut border, decorative initials, lacks final 3 leaves, inscriptions by various early owners (one dated 1587) on title, modern calf, 8vo, [Lyon, Guilhelm Huyon, 1521]--[Biblia Concordantiae], Canon tables printed in red and black, woodcut illustrations (including full-page Nativity), lacks 36 leaves (title and preliminaries, and index at end), modern calf, re-using old metal corner-pieces and central boss on upper cover, folio, [Paris, Jean Crespin, 1546]; together with 3 single French illuminated manuscript leaves (from a thirteenth century Bible, a fifteenth century Book of Hours and a ?fourteenth century breviary), 212 x 165mm., and smaller (6)

£700 - 900  
€830 - 1,100

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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# BIBLE, IN LATIN

Biblia. Concordantiae in eadem... Interpretationes nominum Hebraicorum, title printed in red and black within a wide historiated border, Eusebian canons (4 leaves) also printed in red and black, numerous woodcut illustrations (including full-page cut of the Nativity at the opening of the New Testament), title with old paper repair at gutter margin and corners (very small loss to printed border of one), some light dampstains (mostly marginal, primarily to the preliminaries and index), nineteenth century gilt and blind-tooled calf, red morocco spine label, a few small scuffmarks [not in Adams or Darlow & Moule], folio (350 x 235mm.), Lyon, Johannes Crespin, 1539

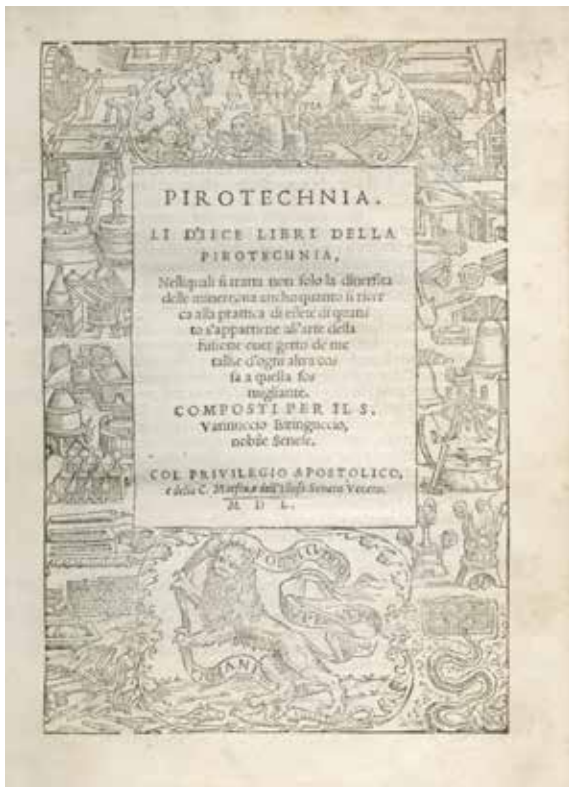
£800 - 1,200  
€950 - 1,400

## Provenance

?Migeul de Arma, early inscription on title; a few later names in ink in blank area of final leaf. See illustration overleaf.



55



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#### BIRINGUCCIO (VANNUCCIO)

*Pirotechnia*, title within woodcut border incorporating pyrotechnic instruments and symbols of Venice, numerous woodcut illustrations in the text, printer's device on final leaf, small piece (c. 10 x 60mm.) cut away from upper margin of title (just touching border) and following 2 leaves, stain in blank upper margin of final 10 leaves, sixteenth century ink note on verso of final leaf, nineteenth century half vellum over boards, gilt morocco title and date labels on spine [Adams B2081], small 4to (210 x 154mm.), Venice, [Giouan Padoano], 1550

£1,500 - 2,000

€1,800 - 2,400

The second edition, the first appearing in 1540, of the earliest book on metallurgy, with sections on metals, metal-casting, smelting, type-founding, fireworks and gunpowder.

57 •

#### GOYA Y LUCIENTES (FRANCISCO JOSÉ DE)

[La tauromaquia] La taureaumachie. Recueil de quarante estampes inventées et gravées à l'eau-forte, third edition, engraved title printed in black and red with engraved portrait and vignettes by Loizelet, letterpress title printed in red and black, 40 ETCHED PLATES BY GOYA (numbered 1-33, and A-G) on laid paper watermarked "Arches", without the second portrait of Goya, title lightly soiled, light spotting in margins of three plates, contemporary half morocco, gilt lettered "Goya. La Tauromaquia" on upper cover, rebaked to match [Harris 204-243], oblong folio (312 x 468mm.), Paris, Loizelet, [1876]

£8,000 - 12,000

€9,500 - 14,000

THE FIRST COMPLETE EDITION. "In this remarkable series, Goya has immortalised the valour and skill of his [bull-fighting] contemporaries" (Harris). First published in 1816 in a series of 33 plates, and again in 1855, this third edition printed in Paris by Loizelet is the first to include seven "rejected plates". Harris notes that the "edition appears to have been small".

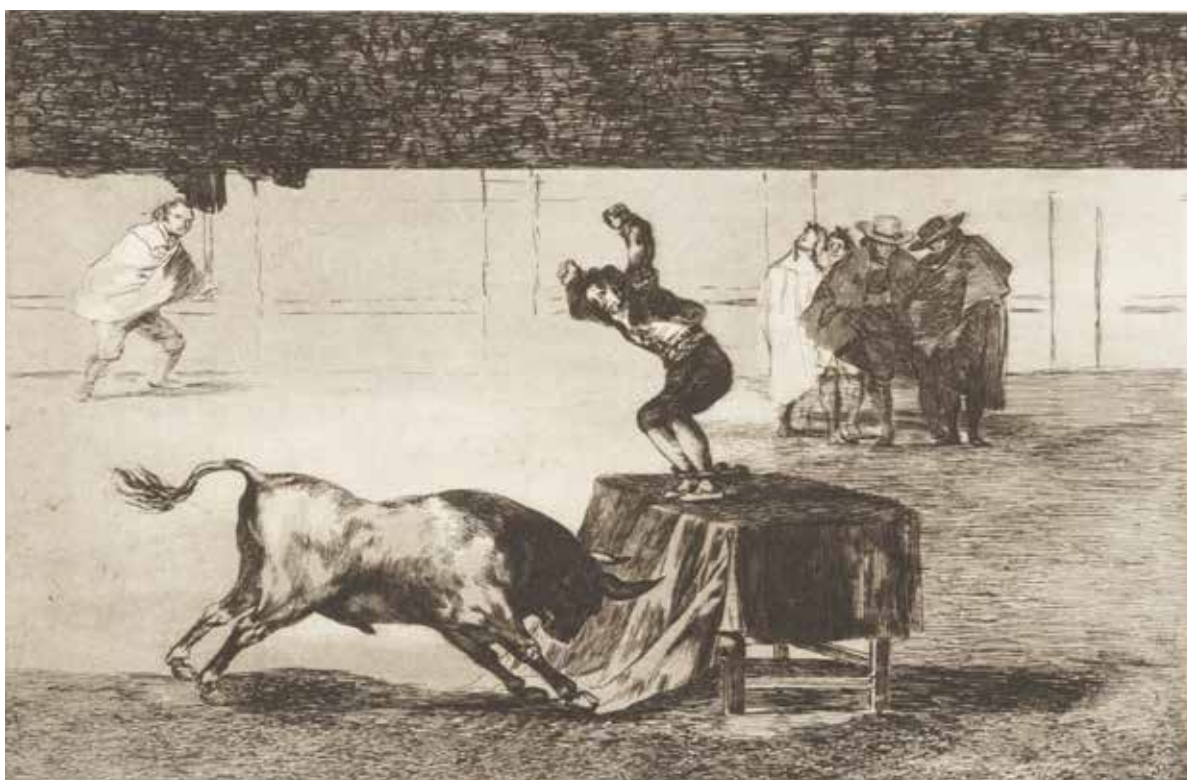
58 •

#### HORSEMANSHIP

RODRÍGUEZ JORDÁN (SALVADOR) Escuela de cavallo, dividida en tres tratados. El primero, contiene los manejos de tierra, que se practican en España. El segundo, demuestra los manejos de ayre, que usan las naciones. El tercero, trata de las propiedades, y circunstancias, que debe tener el cavallo de guerra, engraved additional title and 22 (of 23) engraved plates of equestrian manoeuvres, 6 woodcut illustrations, lacking leaf with engraved arms, contemporary limp vellum, spine ends restored, new endpapers, small 4to, Madrid, Gabriel Ramírez for Luis Gutiérrez, [1751]

£400 - 600

€480 - 710



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59 •

# JUDAICA

CARDOSO (ISAAC FERNANDO) *Las excelencias de los Hebreos*, FIRST EDITION, large woodcut device on title and divisional title (between pp.332-333), trace (or single hole) of worming in upper margin of approximately 145 pages (touching headline letters of 10, thin trace touching text letters on about 10 leaves), light dampstain to approximately 40 pages, early vellum over boards (small losses at head of spine and upper edges) [Den Boer, *Spanish and Portuguese Printing*, 315; Palau 44099; Wolf I, 1265], 4to, Amsterdam, David de Castro Tartas, 1679

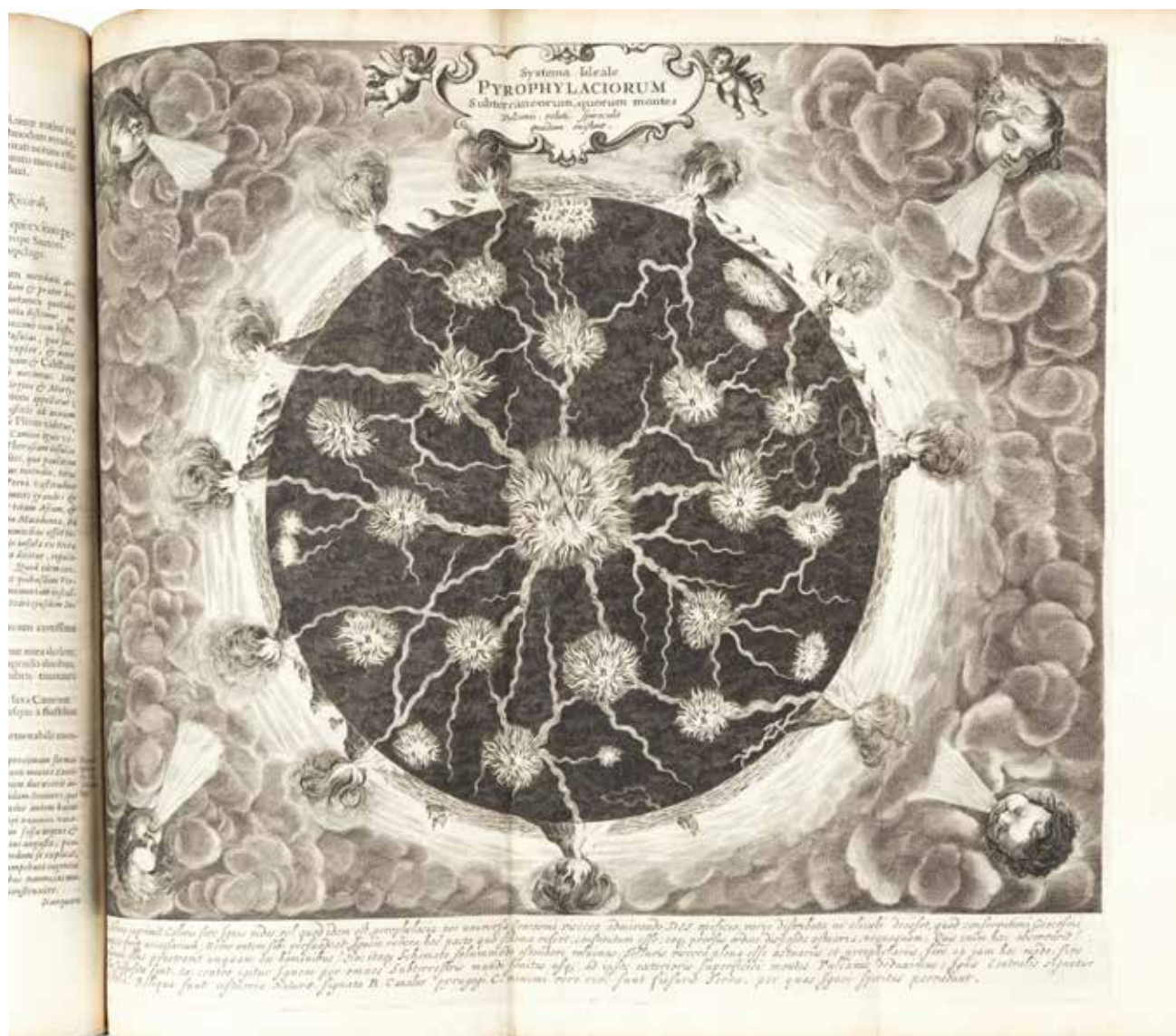
£2,000 - 4,000

€2,400 - 4,800

First edition of an important work of Jewish apologetics, in which the author describes the virtues of the Jewish people, and refutes common anti-Jewish stereotypes, also including much information on the Spanish and Portuguese Inquisition. Born in Portugal, Fernando Cardoso (1604-1683) travelled to Spain to take up a position as physician to the Court of Philip IV, living there as a Christian. Subsequently he moved in 1648 to Verona in Italy, where he joined the Sephardi community as a professing Jew. Here he wrote *Las excelencias de los Hebreos*, "a defense of Jewry as a whole, it is also, on a personal level, a justification of his [Cardoso's] own choice to live as a Jew" (Y.H. Yerushalmi, *From Spanish Court to Italian Ghetto: Isaac Cardoso: a Study in Seventeenth-Century Marranism and Jewish Apologetics*, 1981).



59



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### KIRCHER (ATHANASIOS)

Mundus subterraneus, in XII libros digestus, 2 vol. bound in 1, 2 additional engraved titles, 2 engraved portraits, 23 engraved plates and maps (some folding), 7 folding letterpress tables, numerous engraved and wood-engraved illustrations in the text, lacks 2 text leaves of text (supplied from a later edition), contemporary calf, rebacked retaining old red morocco gilt spine label [Ferguson I, 467; Sabin 37967; Shirley. World Maps 436], folio (400 x 238mm.), Amsterdam, J. Jansson, and E. Weyerstraten, 1665

£1,500 - 2,000  
€1,800 - 2,400

First edition of Kircher's pioneering survey of the subterranean world, investigating the geology of the earth, metallurgy and mining, meteorology, minerals and other scientific fields, but also speculating on more esoteric subjects such as the possibility of underworld inhabitants.

### Provenance

James Whatman, armorial bookplate.

61 •

### LA FONTAINE (JEAN DE)

Fables choisies, mises en vers, 4 vol., half-titles, engraved frontispiece by C.N. Cochin after Oudry, additional engraved portrait of Oudry by Tardieu after Largilliere bound before title in volume 2, 275 plates after Oudry engraved by Aubert, Aveline and others, woodcut head- and tailpieces, plate for "Le singe et le léopard" in its second (lettered) state, some browning and occasional spotting (mostly to text), contemporary calf gilt, g.e., rebacked preserving original spines with gilt morocco lettering labels, old blue paper endpapers [Cohen-De Ricci 548], folio (405 x 268mm.), Paris, Desaint & Saillant [and others], 1755-1759

£2,000 - 3,000  
€2,400 - 3,600

### Provenance

Johann Nathanael Pezold (1739-1813), Bibliotheca Pezoldiana bookplate.



61



62

62 •

### LOBO (FRANCISCO RODRIGUES)

Corte na aldea e noites de inverno... oferecido ao Senhor Dom Duarte Marques de Frechilha & de Malagao, FIRST EDITION, engraved title with large armorial device, engraved portrait of the author, 2 single worm holes (one throughout the volume, the other in margin towards the end), some other worming repairs in outer corners of first few gatherings (occasionally affecting text), seventeenth century mottled sheep, gilt panelled spine (worn in places), restored with new endpapers, 8vo (180 x 120mm.), Lisbon, Pedro Crasbeek, 1619

£800 - 1,200

€950 - 1,400

Very rare first edition of the first classical prose work produced in Portugal, no copy of which appears to have sold at auction since 1960. Lobo composed most of his poems and prose works in his native Portuguese, which at the time was much less fashionable in courtly and literary circles than Castilian.

### Provenance

"Basilio Ant[onio] de Rávago [de los Ríos]", (born 1728), ownership inscription on title, and that of "Liz do Crespoa" on final blank.



63



63



63

63 •

#### MANET (EDOUARD)

POE (EDGAR ALLAN) *Le Corbeau; The Raven: Poème*, traduction française de Stéphane Mallarmé avec illustrations par Edouard Manet, PRESENTATION COPY FROM MALLARMÉ, ONE OF 240 COPIES SIGNED BY HIM AND MANET, title page in red and black, text in English and French, on holland laid paper, 6 lithographs after Manet, comprising vignette on ex-libris leaf, vignette on upper wrapper, and 4 full-size plates on papier chine, text and plates lightly spotted, plates each with one closed tear of 60mm. or less, 2 with edges strengthened on verso where slightly frayed, loose as issued within wrappers of papier parcheminé, spotted and joint crudely strengthened with tissue, short edge tears [Artist & the Book 178], folio (550 x 360mm.), Paris, Richard Lesclide, 1875

£25,000 - 35,000

€30,000 - 42,000

TRANSLATOR'S PRESENTATION COPY OF THIS LANDMARK *LIVRE D'ARTISTE*, inscribed on the ex-libris leaf "A Monsieur et Madame Seignobos / Amicalement / Stéphane Mallarmé." The recipients, Charles and Dinah Seignobos, had met the poet when he was a schoolteacher in Tournon in the Ardèche between 1863 and 1866; their son was one of his pupils. Charles was in local politics and during the 1870s persuaded the Minister of Public Education to give Mallarmé pay rises and paid leave.

"Generally considered to be one of the first and greatest examples of the modern French *livre d'artiste*", *Le Corbeau* was "an astonishingly modern illustrated book for 1875... Manet's bold simplifications, diagonal compositions, and opposition of tones recall his interest in Japanese prints" (British Library blog post; Artist & the Book).



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**MEDINA (BALTHASAR DE)**

*Chronica de la santa provincia de San Diego de Mexico, de religiosos descalcos de N.S.P.S. Francisco en la Nueva-Espana, FIRST EDITION, title within typographic border, additional engraved title (folding) with border incorporating scenes of martyrs of New Spain, one engraved map, both by Antonio Ysarti, large woodcut arms in text, woodcut decorative initials and ornaments, without final blank, blue crushed morocco gilt, by Lortic fils, covers with 3-line fillet border, elaborately tooled in six compartments within raised bands, g.e., purpose-made slipcase [Palau 159373; Sabin 47336, "A volume of extreme rarity"; Wagner, Spanish Southwest 55], folio (278 x 195mm.), Mexico, Juan de Ribera, 1682*

£15,000 - 20,000  
€18,000 - 24,000

An important account of seventeenth century missions to New Spain, including that of Antonio de Arteaga. Born in Mexico Balthasar De Medina was a Discalced (or "Barefoot") Franciscan, and also described the political and geographical account of the the Province of San Diego. The decorative title-page (including images of several martyrs of New Spain, whose lives are described in the text), and the decorative bird's-eye view map of the San Diego area were engraved by Antonio Ysarti, constituting "the earliest specimen of copperplate engraving done in Mexico" (Sabin).

65 •  
**MERIAN (MATTHAEUS)**

*Icones biblicae; praecipuas sacrae scripturae eleganter & graphice repraesentantes; Biblische Figuren, darinnen die Fuernembsten Historien, in Heiliger und Goettlicher Schrift begriffen, 4 parts in 1 vol., text in Latin, German and French, 3 engraved titles within elaborate borders and one letterpress title, 233 engraved plates by Merian, first part lightly spotted, one repair touching headline, short tear to margin of first title, this and final leaf with Bath library blindstamp, early manuscript poem 'Judicium Solomonis' on front free endpaper, ownership inscription of Nicholas von Boden dated 1633, later vellum, soiled [Graesse 496], oblong 8vo, Strasbourg, L. Zetzners, [1629] and Frankfurt, Erasmus Kempffern, 1627--DAVID (JOANNES) Duodecim specula deum aliquando videre desideranti concinnata, decorative engraved title and 12 plates by Theodore Galle, each with title, 2-line text and description with coded letters, lacking the printed text [Landwehr 53], 8vo, Antwerp, ex officina Plantiniana, Johannes Moretus, 1610 (2)*

£800 - 1,200  
€950 - 1,400



66

66

## NAPOLEON BONAPARTE

Rapport signed as approved by Napoleon ("approuvé N"), with printed heading 'Rapport A Sa Majesté l'Empereur et Roi', submitted to him and signed by his Minister of War "Duc de Feltre", requesting 17,861 francs for laundry and shoes destroyed by fire in the city of Aurich on 18 July 1811, including a detailed list of what is required "1376 chemises... 1470 paires de souliers... 100 kilo de Cuir...", 2 pages, light browning and small tears to edges, folio, St Cloud, 17 April 1812; with an autograph letter signed by Michel Ney ("Le maréchal Ney"), to Louis-Alexandre Berthier ("le Prince de Neuchâtel, Ministre de la guerre"), four days prior to the battle of Guttstadt-Deppen, explaining why men of the 27th Line deserted three months ago due to the lack of satisfactory rations of bread, vegetables and more importantly tobacco, and asking for more supplies ("une gratification extraordinaire de tabac"), 3 pages, light browning and small tears, folio, Guttstadt, 1 June 1807; and other documents including a letter addressed to the commander of the batteries at Cuxhaven, in German, 1 page, folio, 28 December 1813; two copies of reports of the inspector of engineering pertaining to fortifications, the first dated 16 Germinal au XII [6 April 1804], the other regarding Toulon, 11 January 1808; with three printed circulars from the Bureau Militaire 1805-6, autograph sentiment signed "G. Garibaldi" addressed to Captain Gossling, and other later documents (18)

£800 - 1,200  
€950 - 1,400

67 •

## OVIDIUS NASO (PUBLIUS)

Les métamorphoses,... avec des remarques, et des explications historiques par M. l'abbé Banier, 2 vol., text in Latin and French in parallel columns, titles printed in red and black with engraved vignette, engraved allegorical frontispiece by Picart, half-title in volume 1 (not called for in volume 2), 130 large engraved illustrations after Lebrun, Maas, Picart, Romain and others, some light spotting and toning, contemporary calf gilt, g.e., neatly rebacked preserving original spines with red morocco label [Cohen-De Ricci 768, "Magnifique ouvrage"], folio (460 x 304mm.), Amsterdam, R. & J. Wetstein & G. Smith, 1732

£600 - 800  
€710 - 950

## Provenance

Gervase Beckett, bookplate.

68 •

## RACINE (JEAN)

Oeuvres, 7 vol., commentary by Luneau de Boisjermain, half-titles, 2 engraved portraits, 12 engraved plates after H. Gravelot, contemporary cats-paw calf, spines gilt tooled with fleurons, etc, one gilt morocco lettering label, g.e. [Cohen-De Ricci 847], Paris, Louis Cellot, for Charles Panckoucke, 1768--TERENTIUS AFER (PUBLIUS) Les comédies, 3 vol., translated by l'Abbé Le Monnier, half-titles, engraved frontispiece, 5 engraved plates (of 6) after C.N. Cochin, light dampstain in upper margin of final few leaves of volume 3, contemporary red straight-grained morocco gilt, g.e. [Cohen-De Ricci 984], Paris, Ant. Jombert, 1771--THUCYDIDES. De Bello Peloponnesiaco, 6 vol., text in Greek and Latin, engraved vignette on titles, light spotting, contemporary dark blue straight-grained morocco gilt, g.e., Zweibrücken, Ex typographia societatis, 1688-1689, 8vo--LUCRETIUS (TITUS CARUS) De rerum natura libri sex, printer's device on title, light spotting, contemporary red gilt- and blindstamped morocco gilt, elaborately tooled spine within raised bands, g.e., 4to, Richard Taylor, 1824 (17)

£600 - 800  
€710 - 950

## Provenance

First item, Louise Grain, name in ink, and stamp "Holstein-Holsteinborg" on titles; Second item, H.B. Faulkner; Stephan D. Winkworth II, bookplates; Third item, N. Vansittart, and Stephan D. Winkworth II, bookplates; Fourth item, John William Montagu, 7th Earl of Sandwich, bookplate, and pencil note "John Earl of Sandwich from Dr. Keate 1828".

69 •

## RUSSIA - ZVENIGORODSKOI COLLECTION

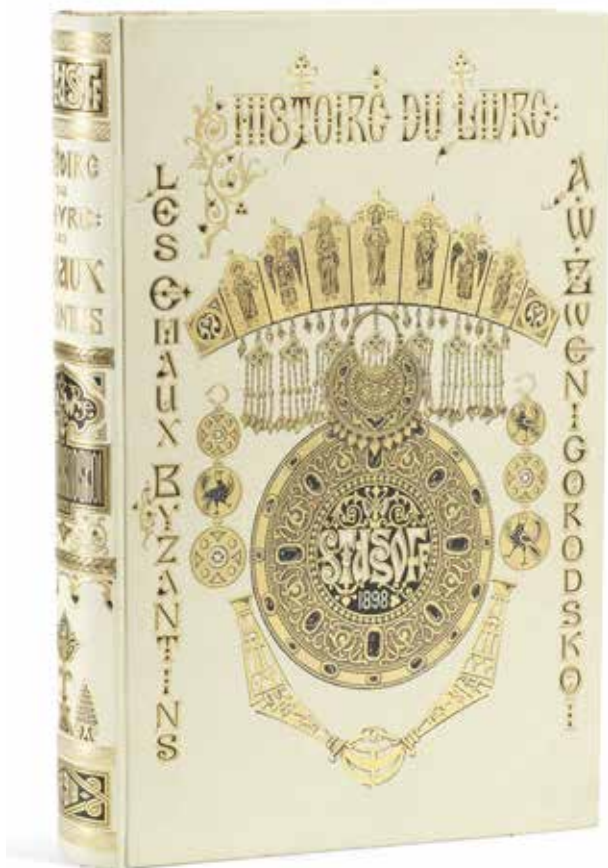
STASOV (VLADIMIR VASILEVICH) Livre du livre Les Emaux Byzantins [Istoriia Knigi Vizantiskiiia Emali A.V. Zvenigorodskago], FIRST EDITION, LIMITED TO 100 COPIES, this copy numbered "71", text in French, lithographed title printed in red and black, limitation leaf printed in gilt and black, 6 plates (2 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

£1,000 - 2,000  
€1,200 - 2,400

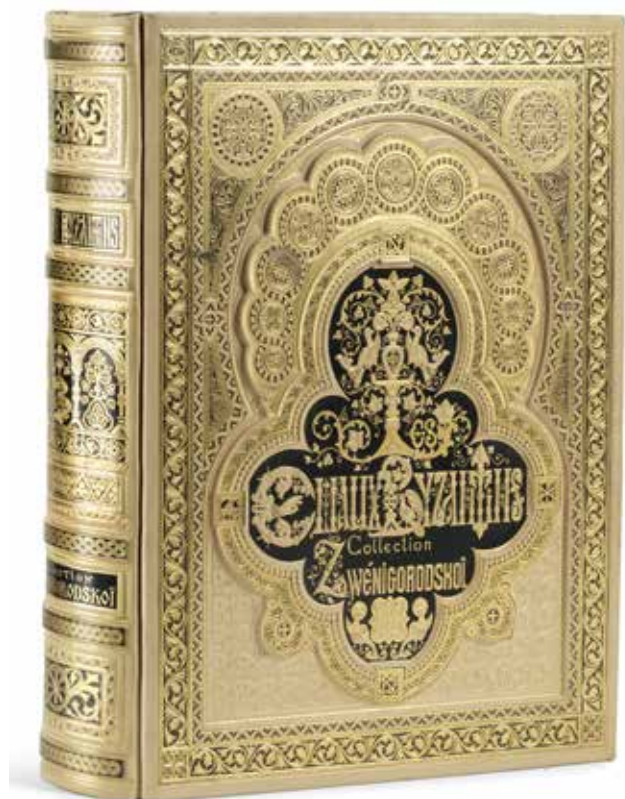
A VERY FINE COPY of a beautifully presented work by Vladimir Stasov (1824-1906), director of the art department at the Imperial Public Library and a member of the Russian Archaeological Society, celebrating the catalogue of Zvenigorodskoi's exceptional collection of Byzantine enamels (published in 1892,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

## Provenance

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



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70 •

#### **RUSSIA - ZVENIGORODSKOI COLLECTION**

KONDAKOV (NIKODIM PAVLOVICH) *Histoire et monuments des emaux byzantins* [Collection de Mr. A. W. Zvenigorodskoi], FIRST EDITION, NUMBER 34 OF 200 COPIES *printed in French*, 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

£5,000 - 7,000

€5,900 - 8,300

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".

**SADE (DONATIEN ALPHONSE FRANÇOIS, MARQUIS DE)**

Autograph manuscript of his historical novel *Histoire secrète d'Isabelle de Bavière reine de France. Dans laquelle se trouvent des faits rares inconnus, ou restes dans l'oubli jusqu'à ce jour, et soigneusement étayés de manuscrits authentiques allemands, anglais et latins*, 3 vol., a fair copy intended for submission to a printer (with a note to him on p.251 of vol. 1), although with myriad additions and revisions throughout, each volume with a title page, generally 11 lines of large text with some smaller footnotes and marginalia, comprising 622, 753 and 771 pages numbered later in pencil, vol. 3 with one additional unnumbered leaf at the beginning and p.771 being the rear paste-down, ink and wash plan showing the position of the Hôtel de Barbette tipped into vol. 2, tipped-in slip of text at p.150 of vol. 1, later blue boards, morocco slipcases, 4to (220 x 170mm.), Paris, 1813

£70,000 - 90,000  
 €83,000 - 110,000

**COMPLETE MANUSCRIPT OF THE LAST OF SADE'S NOVELS.**

Whilst *Justine*, *Juliette*, and a handful of other novels and novellas were published during the Marquis' lifetime, most of his remaining papers were destroyed or suppressed by his descendants. *Isabelle de Bavière* finally came to light 140 years after its completion.

Isabelle of Bavaria (1371-1435) was the queen consort of Charles VI; their son was befriended by Joan of Arc and their daughter became the wife of Henry V of England. 'As regent of France, during her husband's phases of madness, she was devious and cruel, aspired to total power and if necessary would have her lovers killed without compunction' (Margaret Crosland, *Marquis de Sade: Selected Writings*, 2018).

In a preface and notes at the end of the present manuscript, Sade recounts the novel's inception. In July 1764 he travelled from Paris to the Carthusian convent at Dijon to inspect documents from the time of Charles VI. He claims to have based his account of Isabelle's life on these archives, and that they were destroyed later at the time of the French Revolution. Gilbert Lély, his biographer, disputes this, arguing that the novel was based solely on Sade's imagination (*Une supercherie littéraire de Sade*, 1960).

The Sadeian imagination is let loose with Isabelle. He 'gives her rapaciousness a cold and calculating violence' and portrays 'a woman who carefully manages her greed for maximum gratification,' according to her biographer Tracy Adams (*The Life and Afterlife of Isabeau of Bavaria*, 2010). Sade's Isabelle prostitutes herself in order to have a constable murdered; facilitates the assassination of Louis of Orléans and his family; gets high watching animal skinners at work; cavorts with low-life whilst disguised as a whore; poisons three of her children; and finally arranges for the Duke of Bedford to explore the private parts of Joan of Arc. Lély and others have found in Isabelle many echoes of Juliette, Sade's amoral nymphomaniac murderer heroine.

At the beginning of the novel, Sade lays out Isabelle's charms:

De l'insouciance pour la morale et pour la religion qui l'étaie; une insurmontable aversion pour tout ce qui contrariait ses goûts; de l'inflexibilité dans l'humeur; de l'emportement dans les plaisirs; un dangereux penchant à la vengeance, trouvant facilement des torts à ce qui l'entourait aussi facile à soupçonner qu'à punir, à produire des maux qu'à les envisager de sang-froid; prouvant par de certains traits que quand l'amour enflammerait son cœur, elle ne s'abandonnerait qu'à ses emportements et n'y verrait qu'un but utile... possédant enfin tous les vices que ne rachetait aucune vertu.

(Dismissive already about morality and the religion which supports it; an insurmountable aversion to everything which opposed her tastes; unyielding in her moods; extreme in her pleasures; a dangerous inclination to vengeance; finding with ease wrongs in those who surrounded her, as quick to suspect as to punish, to produce evil deeds as to contemplate them in cold blood; proving through certain traits that when love inflamed her heart she would yield only to its rages and would see in it only a useful purpose... In fact possessing all the vices unredeemed by a single virtue. *Translated by Crosland.*)

According to Sade's notes in the present manuscript, he began writing it up on 19 May 1813, completed it on 24 September, and made the last corrections on 20 November. He entrusted the manuscript to his valet Paquet and charged him with finding a publisher, but the project fell through. Sade reviewed the manuscript on 29 October 1814, 34 days before his death at the age of 74 (Lély, *Vie du marquis de Sade*, 1982, pp.650-658). The *Histoire secrète d'Isabelle de Bavière* was finally published in 1953 by Gallimard, with an introduction by Lély.

**Provenance**

Marquis de Sade; by descent through the de Sade family to Comte Xavier de Sade who rediscovered his ancestor's papers in the family's château at Condé-en-Brie and authorized publication in 1953; Pierre Bergé, bookplates.

**Exhibited**

'Sade, un Athée en Amour', Fondation Bodmer, 2014-2015, item 132.

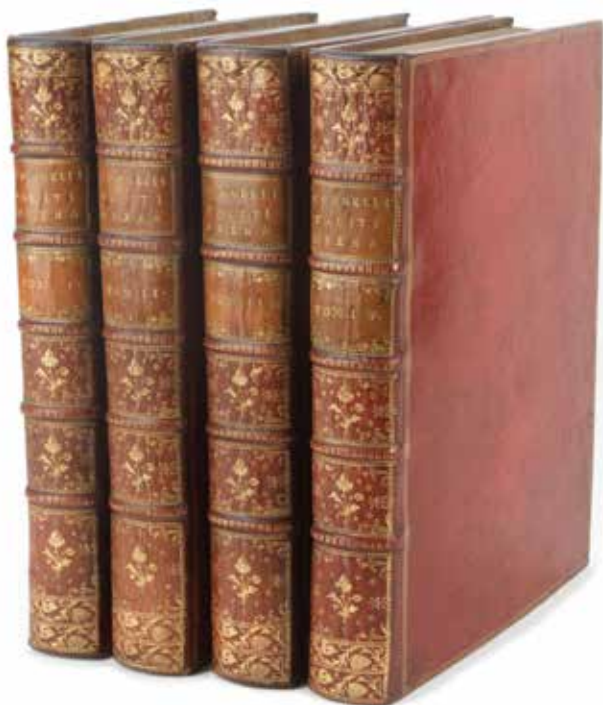
*histoire secrète  
d'isabelle de Bavière  
reine de france*

*Dans la quelle se trouvent des faits  
rarez inconnus, ou restés dans l'oubli  
jusqu'à ce jour, et soigneusement étayés  
de manuscrits authentiques allemands,  
anglais et latins.*

*je chercherai la vérité à travers les  
ténèbres où elle se cache.*  
*Mably.*

*Paris.*

*1 8 1 3.*



72

72 •

# **TACITUS (GAIUS CORNELIUS)**

Opera, 4 vol., half-titles, 4 double-page engraved maps, double-page letterpress genealogical table, contemporary red crushed morocco gilt, sides with 3-line fillet border, spines elaborately tooled with fleurons, stars and other decorations, and 2 gilt morocco lettering labels, g.e. [Brunet V.636, "Edition magnifiquement"], 4to (270 x 210mm.), Paris, L.-F. Delatour, 1771

£700 - 900  
€830 - 1,100

## **Provenance**

Tatton Park, armorial bookplate; Sotheby's, 18 July 1960, lot 71.

73 •

# **TASSO (TORQUATO)**

La Gerusalemme liberata... con le figure di Giambattista Piazzetta, half-title, title in red and black with large engraved vignette, engraved allegorical frontispiece, portrait of the dedicatee Maria Theresa of Austria, 20 plates with ornamental borders (captioned with the names and arms of its sponsor), 25 pictorial head- and end-pieces (5 full-page, others mostly half-page), full-page portrait of Piazzetta and Albrizzi at the end, all by M. Schedl after Piazzetta, engraved historiated initials, thumb sized small stain in margin of 4 leaves, contemporary Venetian red morocco gilt, elaborately tooled, g.e., worn, upper joint weakened [Cohen-De Ricci 978], folio (445 x 305mm.), Venice, Giambattista Albrizzi, 1745

£2,000 - 4,000  
€2,400 - 4,800

One of the finest illustrated books printed in eighteenth century Venice. "Piazzetta's illustrations often bear little relation to the medieval content of the poem, instead drawing on contemporary French rococo sources, showing shepherds and shepherdesses in pastoral settings" (Royal Collection Trust, website).



73

74 •

# **VERLAINE (PAUL)**

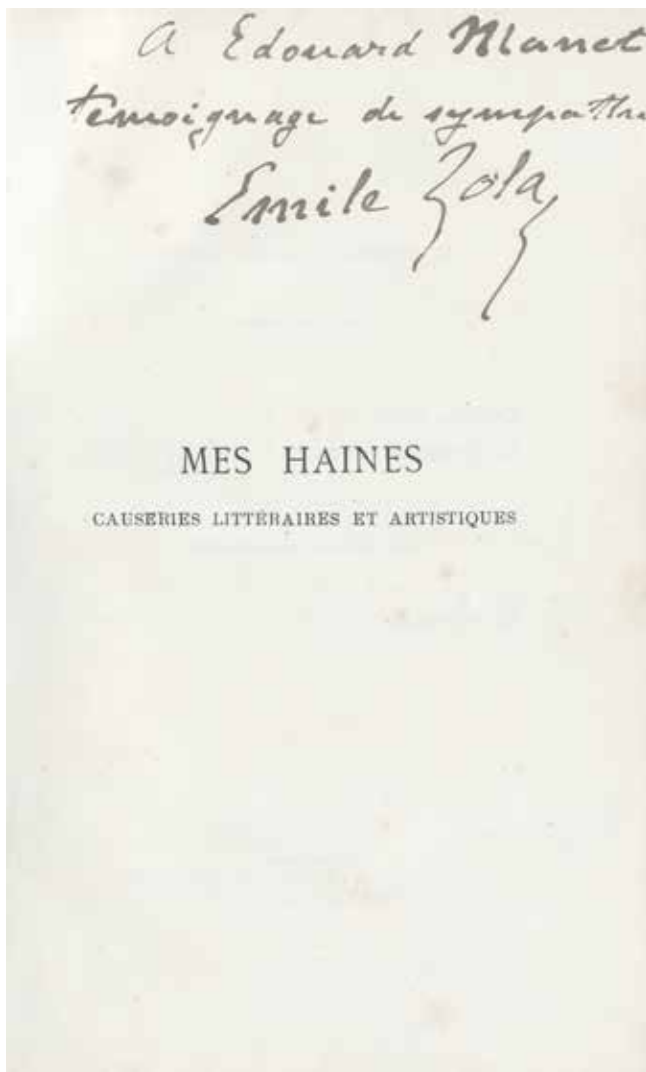
Choix de poésies, COPY NUMBER 2 OF 10 COPIES "sur papier du Japon", AUTHOR'S PRESENTATION COPY, INSCRIBED "à Félicien Champsaur son ami P. Verlaine" on the half-title, frontispiece portrait of Verlaine after Eugène Carrière, Paris, Charpentier, 1891; Invectives, Léon Vanier, 1896, 2 works bound in 1 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)

£800 - 1,200  
€950 - 1,400

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.



75

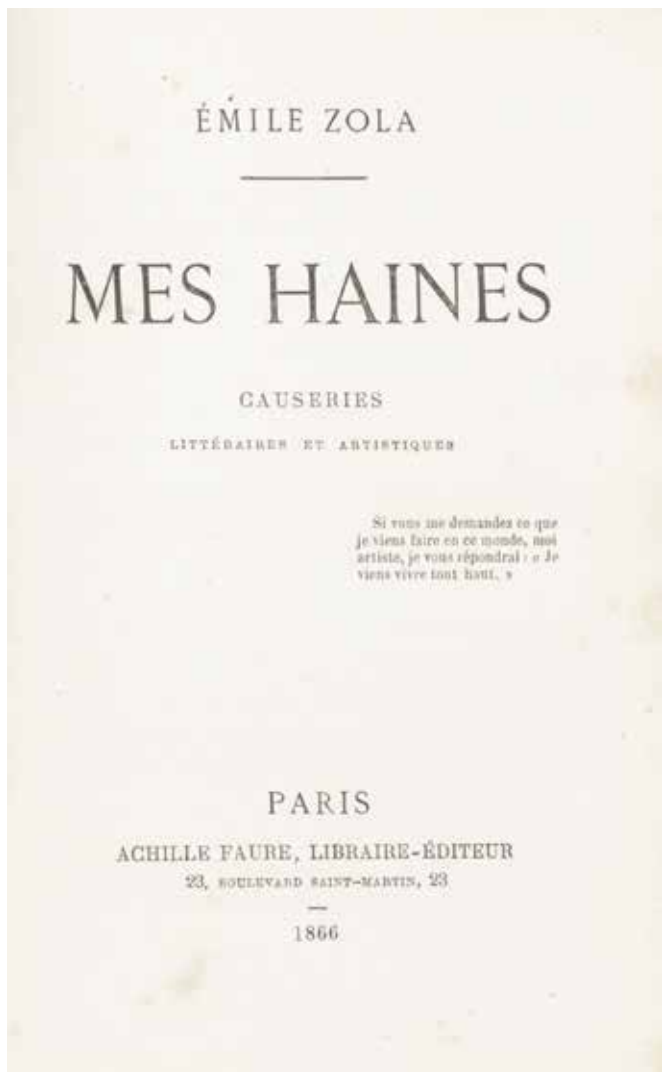
75 •

#### ZOLA (EMILE)

Mes haines: causeries littéraires et artistiques, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO EDOUARD MANET, inscribed "A Edouard Manet, témoignage de sympathie, Emile Zola" on half-title, spotting, contemporary quarter calf, extremities lightly rubbed, 12mo, Paris, Achille Faure, 1866

£30,000 - 50,000  
€36,000 - 59,000

IMPORTANT AND TOUCHING PRESENTATION COPY, UNITING TWO TITANS OF REALISM. In May 1866, Zola published several articles in *L'Événement* including "Le moment artistique" which culminated in a clarion-call against mediocrity in painting: "Our fathers laughed at Courbet, and now we are in awe of him; we laugh at Manet, and it will be our sons who will be ecstatic in front of his paintings." Three days later, the artist began a correspondence with Zola by thanking him for his words and requesting a meeting. This led to a long-lasting, rich friendship between the artist and the novelist. Zola would later publish an article on Manet in *Revue du XX Siècle*, and sit for the famous portrait by him which is now in the Musée d'Orsay.



75

*Mes haines* gathers together Zola's critiques of writers and artists such as the Goncourt brothers, Victor Hugo, Gustave Doré and Gustave Courbet. In it can be found the seeds of all of Zola's later concepts on art, literature, criticism, aesthetics, and history, which came to be known as his "Naturalism"—a quality he observed in Manet's 'Le Déjeuner sur l'herbe', which "achieved the dream of all painters: to place life-size figures in a landscape."

Published in June 1866, *Mes haines* is the first book that Zola presented to Manet, just a month into a friendship which would last for almost two decades until the artist's death.

#### Provenance

Edouard Manet, inscription from Zola; Julien Bogousslavsky, bookplate at end.

## GENERAL TRAVEL

76 •

### CORYATE (THOMAS)

Coryats Crudities: hastily gobbled up in five moneths travells... newly digested in the hungry aire of Odcombe in the county of Somerset, and now dispersed to the nourishment of the travelling members of this kingdom, 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 down and mounted, 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*

£2,000 - 3,000

€2,400 - 3,600

"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.

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### EGYPTOLOGY

CARTER (HOWARD) AND ARTHUR CRUTTENDEN MACE. The Tomb of Tut-Ankh-Amen. Discovered by the late Earl of Carnarvon and Howard Carter, 3 vol., FIRST EDITION, INSCRIBED BY LADY EVELYN BEAUCHAMP 'To my Vi, in memory of the wonderful days we "all" had together. Eve' on the half-title of volume 1, half-titles, numerous photographic plates, publisher's pictorial cloth gilt, the second and third volumes in dust-jackets (some losses, quite substantial on the third), 8vo, Cassell and Co., 1923-1933

£600 - 800

€710 - 950

FIRST EDITION. The first volume is inscribed by Lady Evelyn Beauchamp (née Herbert) as "Eve". In the company of her father, the Earl of Carnarvon, and Howard Carter, she was one of the first three people to enter the tomb of Tutankhamun in November 1922.

78 •

### HERRERA Y TORDESILLAS (ANTONIO DE)

Descripcion de las Indias occidentales de Antonio de Herrera coronista mayor de su Magd. de las Indias, y su coronista de Castilla, 14 double-page or folding engraved maps, mounted on stubs (slight brown mark where joined); Historia general de los hechos de los Castellanos en las islas i tierra firme del mar oceano... Decada primera, 2 parts in 1 vol. (only, of 4), each with engraved pictorial title with borders of deities, conquistadors, battle scenes etc. (the first with margins restored), contemporary limp vellum, titled in ink on spine, crinkled and soiled, later endpapers [Borba de Moraes, l:401; Palau 114287-8; Sabin 31541, 31546; Wagner, Spanish Southwest 12k-l.], folio (299 x 205mm.), Madrid, en la Oficina Real de Nicolas Rodriguez Franco, 1725-1726

£4,000 - 6,000

€4,800 - 7,100

The *Descripcion de las Indias Occidentales*, with 14 maps of the Americas, is here bound before the first of the eight 'Decadas' of the *Historia general*, of which it forms a part. The edition is Gonzales Barcia's reprint of the original edition of 1601-1615, generally thought to be "the best edition" (Sabin). The maps include *Descripcion de las Yndias Occidentales* (the earliest printed Spanish map to depict the complete continents of North and South America), *Descripcion de las Indias del Poniente* (the First Spanish Map of Southeast Asia, China and the Philippines), *Descripcion De las Yndias del Norte* (the interior with little or no detail due to the Spanish policy of secrecy, this edition characterised by the naming of Florida in two places).

79

### INDONESIA AND MALAYSIA - PHOTOGRAPHY

Album of views in Indonesia, including images of the temple buildings, sculpture and details at Borobudur, Java by Kassian Céphas, 18 albumen prints (one captioned "*Barabodoer 1872*" in the image) by Céphas (approximately 165 x 225mm.), approximately 35 smaller albumen or gelatin silver prints including 2 of groups of local inhabitants, Colonial life (some Java, some South Africa), family images, half morocco, gilt lettered "W.P.B." [see footnote] on upper cover, oblong 4to, [1890s]--Album of views in Malaysia, relating to a trip undertaken by Sir Charles Mitchell, Governor of the Straits Settlement in 1894, 24 albumen prints, mounted one per page with captions (some identifying sitters), images approximately 95 x 145mm., half calf, lacks spine, worn, oblong 8vo, [1894]--Two albums of views, local groups and Colonial life in South Africa, one with 36 silver gelatin prints (including 6 tribal groups, "Jack and his Lion", "Camp at Nevis", all approximately 110 x 150mm.); the other approximately 50 images, mostly private including family groups, on ship, some Matabeland, images various sizes, cloth and half morocco, one defective, oblong 8vo, [1890s]; and 3 others, including J.H.M. Robson, *People of a Native State*, Singapore, 1894 (7)

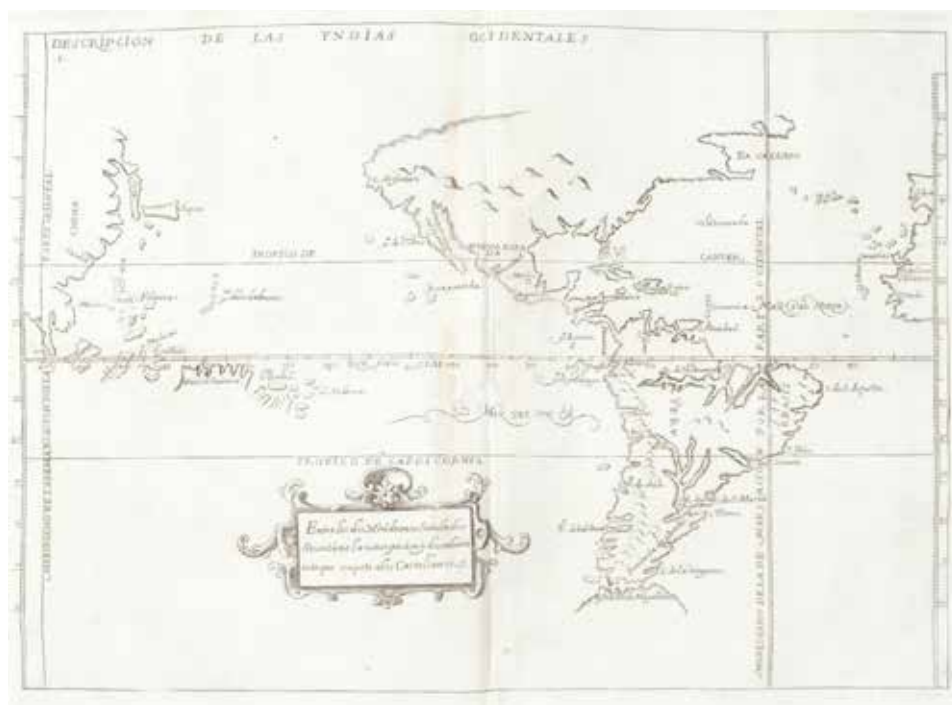
£1,000 - 1,500

€1,200 - 1,800

Unusual photography albums relating to journeys to Java and Singapore in the 1890s, compiled by William Pomfret Burra, Assistant Private Secretary to Sir Charles Mitchell, Governor of the Straits Settlement. The Indonesia album includes a series of eighteen images of the Buddhist temples at Borobudur by Kassian Céphas, recognised as the first indigenous Indonesian photographer. The album of images of Malaysia, record stages from a two week journey undertaken in 1894 by Mitchell and his entourage. This journey was written up by Major McCallum as "A Trip Across the Peninsula with H.E. the Governor" in a series of articles printed in the Singapore Free Press (a photocopy sold with the lot). Includes the travelling party at Tras (with Burra posing topless "as a half tame Sakai chief"), groups with the Imam Prang and son, the mosque at Kuala Lipis, Kampong Budu (4, houses and locals), "Sakais K. Lipis", "Si Raman" stockade - Rebellion 1894", "Chinese Trading Boat - Pahang River", and Johor (9, include portrait of Abu Bakar, Sultan of Johor, the Chinese theatre, the Sultan's army on parade). The other albums relate to Burra's time stationed in South Africa.

### Provenance

William Pomfret Burra (1874-1919), initials "W.P.B." on upper cover of Java album, and identified in group photograph of the Malaysian album.



78



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82

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#### ISTRIA

ALLASON (THOMAS) Picturesque Views of the Antiquities of Pola, in Istria, FIRST EDITION, half-title, 10 engraved plates by W.B. Cooke, George Cooke, Henry Moses and Cosmo Armstrong, 4 engraved vignettes, some spotting, contemporary green watered silk cloth, gilt morocco lettering label on upper cover [Blackmer 25], folio (475 x 340mm.), John Murray, 1819

£400 - 600  
€480 - 710

Thomas Allason (1790-1852) dedicated this work on the Roman antiquities at Pola (once a Province of Italy, now in Croatia) to the Society of Dilettanti, stating his intent to improve on the descriptions previously given by Stuart and Revett.

#### Provenance

The Alpine Club, small withdrawal stamp on verso of title.

81 •

#### ITALY - ANTIQUITIES

BARTOLI (PIETRO SANTI) Le antiche lucerne sepolcrali figurate. Raccolte dalle cave sotteranee, e grotte di Roma... con l'osservazioni 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, Calcographie 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 with 4 images),

small dampstain just touching frontispiece image, modern calf-backed marbled boards, folio (355 x 240mm.), Amsterdam, Francois l'Honoré, & Zacharie Chastelain le fils, 1706 (4)

£400 - 600  
€480 - 710

#### Provenance

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

82 •

#### ITALY - VENICE

Album vénitien dessiné d'après nature par les plus habiles artistes, hand-coloured vignette on title, 20 hand-coloured lithographed views after W. Straucher, G. Pividor, M. Moro and others, tissue guards (keeping colour fresh), publisher's pictorial boards, rebacked, oblong folio (278 x 418mm.), Venice, J.A. Hanit, [1844]

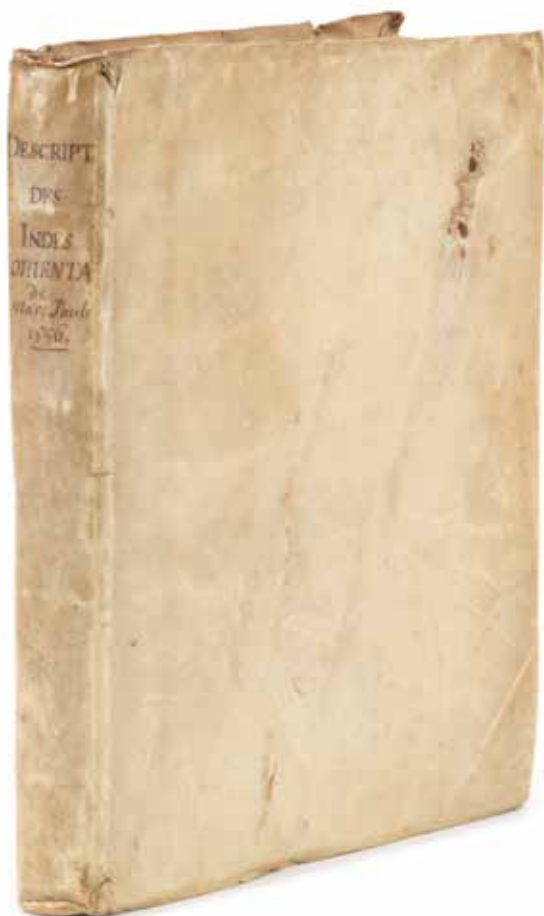
£1,000 - 1,500  
€1,200 - 1,800

83 •

#### KERGUELEN-TRÉMAREC (YVES-JOSEPH DE)

Relation d'un voyage dans la mer du Nord, aux côtes d'Islande, du Groenland, de Ferro, de Schettland, des Orcades & de Norwége; fait en 1767 & 1768, title printed in red and black with engraved vignette, engraved head-pieces, 18 engraved maps and plates (4 after Eisen, some folding), lacks 3pp. approbation/privilege and directions to binder at end, some mainly light dampstaining, modern tree calf, red and blue leather spine labels [Sabin 37616], 4to, Paris, de l'Imprimerie de Prault, 1771

£400 - 600  
€480 - 710



84



84

84 •

#### POLO (MARCO)

La description géographique des provinces & villes plus fameuses de l'Inde Orientale, meurs, loix, & coustumes des habitans d'icelles, mesmement de ce qui est soubz la domination du grand Cham Empereur des Tartares, FIRST FRENCH EDITION, woodcut initials, and devices on title and colophon, light waterstaining throughout, aii and final 4 leaves with black upper fore-corner repaired, contemporary limp vellum, upper cover with small hole in the hide [Cordier Sinica 1977-78; Löwendahl 9; cf. Adams P1791; cf. PMM 39], 4to (200 x 150mm.), Paris, Vincent Sertenas, 1556

£45,000 - 65,000

€53,000 - 77,000

"A STORY OF ADVENTURE, AN ACCOUNT OF THE EXPERIENCES OF ONE OF THE GREATEST TRAVELLERS WHO EVER LIVED" (PMM) - the rare first French edition. The translation by François Guget appears to be based on the Latin version in *Novus orbis regionum* (1532); the first appearance of Marco Polo's narrative in print was the German-language edition of 1477.

Marco Polo "set out with his father and uncle in 1271 on a journey to the East. Starting from Acre the party travelled through Persia and the upper Oxus to the Pamir plateau, and then through Mongolia and the Gobi desert to the extreme north-west of China, reaching Shantung in 1275. Here they sojourned at the court of Kublai Khan until 1292, finally arriving back in Venice, after travelling through south-east Asia and southern India in 1295. During his stay in China, Marco Polo took an active part in the administration of the country and travelled widely in the Great Khan's service. He saw (or obtained knowledge of) large parts of China, northern Burma, Tibet, Japan, south-east Asia, the East Indies, Ceylon, southern India, Abyssinia, Zanzibar and Madagascar, Siberia and the Arctic" (PMM).

This French edition was simultaneously issued with variant titles and colophons by three booksellers: Vincent Sertenas (as here), in whose name the privilege was granted, Jehan Longis, and Estienne Groulleau, who may have been the printer.

#### Provenance

Jabert, inscription on front free endpaper with a few words in cypher; N. and J. Mavesand of Royal Botanical Garden, Paris, inscription on title.



85

85 •

#### **SOUTH AMERICA - COSTUME**

Album of 78 hand-coloured lithographed plates of types, trades and customs of South America, attributed to Pancho Fierro, *printed on recto only, no captions, contemporary red half morocco, gilt titled "Trages Americanos" on upper cover, rubbed, 4to (300 x 212mm.), [c.1850]*

£600 - 800

€710 - 950

86 •

#### **WEST INDIES, CANADA AND AMERICAS - SEVEN YEARS' WAR**

Mémoires des Commissaires du Roi et de ceux de Sa Majesté Britannique, sur les possessions et les droits respectifs des deux Couronnes en Amérique, 4 vol., FIRST EDITION, 2 *folding engraved maps (eastern part of North America; North America), toning to maps, occasional spotting, contemporary French red crushed morocco gilt, covers with 3-line fillet border and floral corner-pieces, spines tooled with flowers, sprays and spots with 2 morocco lettering labels within raised bands, speckled marble edges [Sabin 47547, "The fourth volume... of this valuable work is very scarce, and seldom found with the others"]*, 4to, Paris, 1755-1757

£4,000 - 6,000

€4,800 - 7,100

Fine set of the first edition of a valuable collection of official papers and documents relating to the rival claims of France and England to North American territories, at the time of the Seven Years' War. Includes discussions of northeast America, Acadia (New Brunswick and Nova Scotia), the Canadian boundaries, and West Indies, particularly St. Lucia and Tobago.

#### **Provenance**

Rivet, early ownership inscription in a neat miniature hand on the titles.

87 •

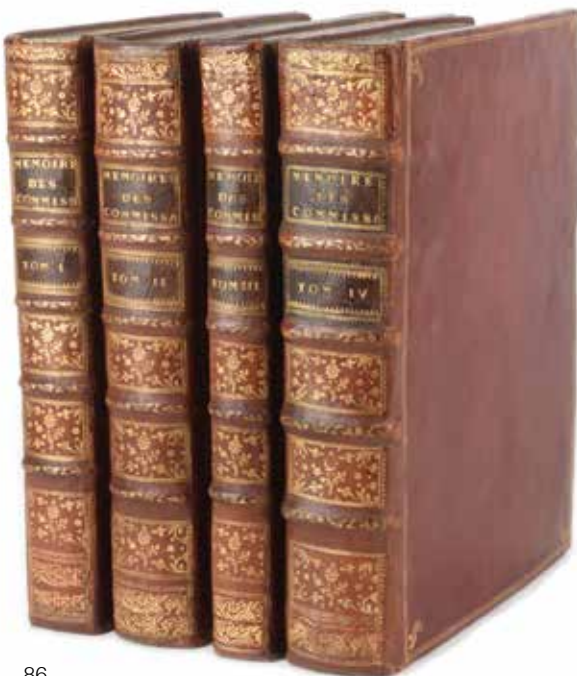
#### **ZIEGLER (JACOB)**

Quae intus continentur. Syria... Palestina... Arabia... Aegyptus... Schondia... Holmia... Regionum superiorum, singulae tabulae geographicae, FIRST EDITION, 8 *double-page woodcut maps, errata at end, signature mark Biiii slightly shaved, a few small neat paper repairs to opening leaves, washed, red crushed morocco gilt by Lortic fils (signed at front), covers with 3-line fillet border, spine with fleur-de-lys decoration and title in 6 compartments within raised bands, g.e. [Adams Z153; Alden 532.26; Laor 866-870; Rohricht 653; Sabin 106330], 4to (262 x 188mm.), Strasbourg, Peter Schoeffer, 1532*

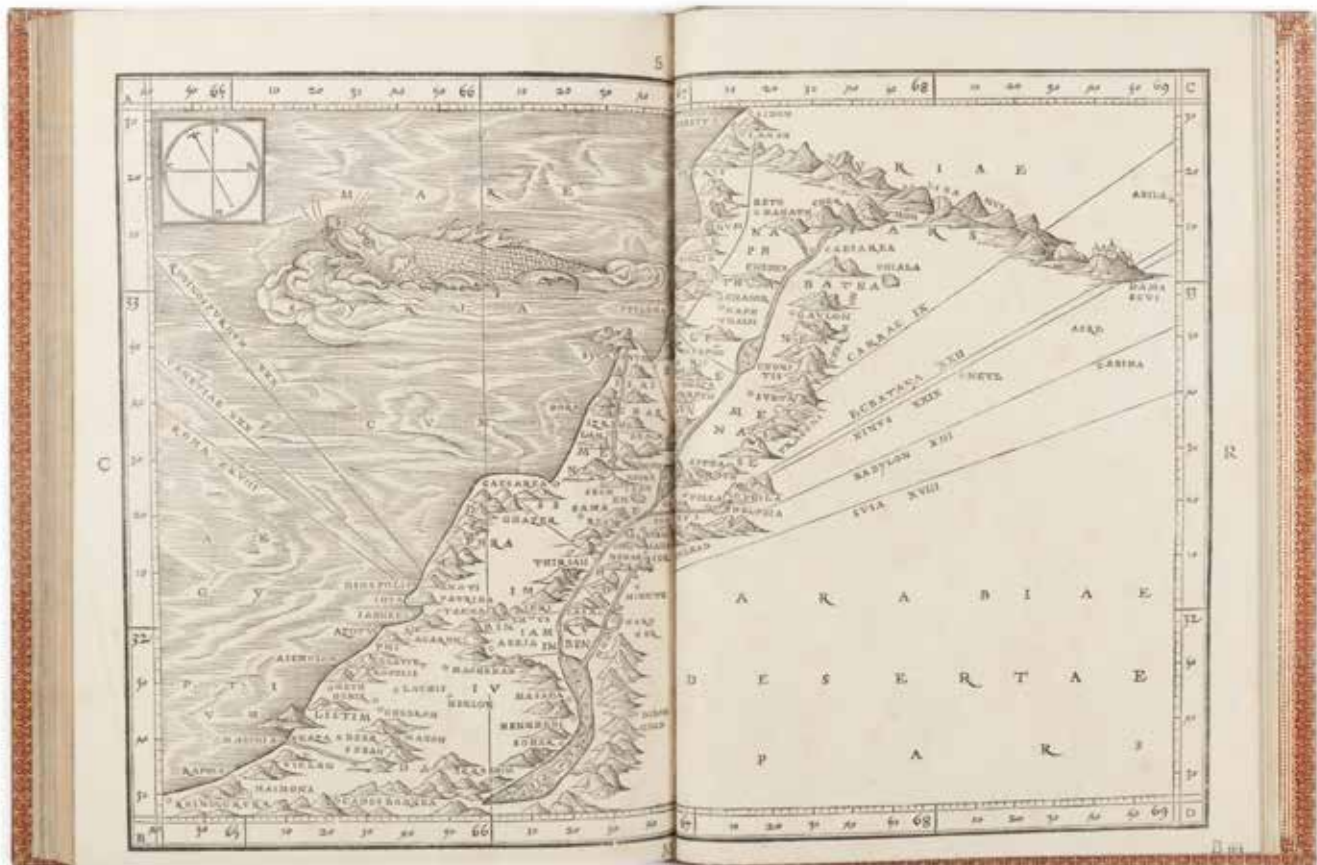
£20,000 - 30,000

€24,000 - 36,000

RARE FIRST EDITION of Ziegler's geographical treatise work which was "extremely important for the development of Holy Land cartography" and "important for the history of early mapping of Scandinavia... Ziegler is clearly anxious to present a work that meets the scholarly requirements of his time" (John Bartlett, *Mapping Jordan through Two Millenia*, 2008). Ziegler refers to the Cabots, and Spanish expeditions to the North-east of the American Continent, but also mentions Nordic legends that suggested the Continent was first discovered by the Vikings in the ninth century. The map of Scandinavia ("Schondia") is the first to depict Finland as a separate peninsula.



86





91



92

## ATLASES AND MAPS

88 •

### AFRICA

MÜNSTER (SEBASTIAN) Africa XVIII. Nova tabula, *double-page woodcut map of Africa, populated with an elephant, a Cyclops, parrots and sceptred crowns, large ship in sea area, Latin text on verso, ?fifteenth century manuscript waste used as stub at fold on verso, sheet 310 x 398mm., [Basle, c.1545-50]*

£600 - 800  
€710 - 950

One of the earliest maps of the entire continent of Africa.

89 •

### AMERICAS

LAURIE (ROBERT AND JAMES) A New Map of North America, and the West India Islands, divided according to the Preliminary articles of Peace signed at Versailles, 20 Jan. 1783, wherein are particularly distinguished The United States and the several Provinces, Governments &c which compose the British Dominions, *large historiated cartouche, inset maps of California, and Baffin and Hudson Bays, 1794; A New Map of the Whole Continent of America, Divided into North and South and West Indies, Wherein Are Exactly Described the United States of North America, large decorative cartouche, inset map of "countries adjoining to Baffins & Hudsons Bays", 1794, large engraved maps, each on 4 sheets joined as 2 horizontal sheets, hand-coloured in outline, total dimensions approximately 1040 x 1020mm., Laurie & Whittle, 12 May 1794--ROBERT (HENRY) A General Chart: Exhibiting the Discoveries Made by Capt. James Cook in This and His Two Proceeding Voyages, piece torn away from upper margin (with part loss of the letter "E" in "General" of title caption), 610 x 935mm., [W. Faden, c.1797]--TALLIS (JOHN, publisher) North America; British America; Western Hemisphere; Mexico, California and Texas, by J. Rapkin, all with historiated margins, hand-coloured in outline, 250 x 348mm., [c.1851]; and approximately 50 others, including c.40 views relating to Cook's voyages (quantity)*

£800 - 1,200  
€950 - 1,400

90 •

### AMERICAS

MÜNSTER (SEBASTIAN) Americae sive novus orbis, nova descriptio, *woodcut map after Abraham Ortelius, a few small marginal tears, strengthened on verso in 2 corners [Burden 67], 330 x 385mm., [Basel, 1598, but 1614]*

£500 - 700  
€590 - 830

91 •

### BRITISH ISLES

SPEED (JOHN) The Kingdome of Great Britaine and Ireland, *double-page hand-coloured engraved map, inset views of London and Edinburgh, decorated with putti, ships, compass and scale, Royal coat-of-arms, and sea monsters, English text on verso, 380 x 510mm., John Sudbury and George Humble, 1610 [or slightly later]*

£1,000 - 1,500  
€1,200 - 1,800

92 •

### CANADA

SANSON (NICHOLAS) Le Canada, ou Nouvelle France, *double-page engraved map, decorative cartouche, hand-coloured in outline, blank on verso [Burden 318], 400 x 545mm., Paris, Pierre Mariette, 1656*

£800 - 1,200  
€950 - 1,400

An important map centered on the French possessions in Canada and its neighbouring colonies, and the first to include the five Great Lakes. "This delineation would considerably influence the cartography of the region for over 100 years" (Burden).

93 •

## EUROPE

SPEED (JOHN) *Europ, and the Cheife Cities Contained Therein, double-page hand-coloured engraved map, borders with figures in national costume and city views, English text on verso, 590 x 510mm., George Humble, 1626; and 4 others, including a Speed map of Spain (5)*

£700 - 900  
€830 - 1,100

94 •

## GREAT BRITAIN

SPEED (JOHN) *The Countye Palatine of Chester, English text on verso, Thomas Basset, and Richard Chiswell, [1676, or later]--BRAUN (GEORG) AND FRANZ HOGENBERG. Edinburg. Edenburgum Scotiae metropolis; Civitas Exoniae (vulgo Excester) Urbs Primaria in Comitatu Devoniae, hand-coloured; Oxonium... Vindesorium; Cestria vulgo Chester Angliae civitas, Latin text on verso, [c.1581, or later]--BUCK (SAMUEL AND NATHANIEL) The South-West Prospect of Mancester, in the County Palatine of Lancaster; The South-West Prospect of Liverpool, in the County Palatine of Lancaster, hand-coloured, 1728--[BLAEU (JOHANNES)] Lancastria Palatinatus Anglis Lancaster et Lancashire, toned; Vecta Insla Anglice The Isle of Wight; Comitatus Nottinghamiensis. Nottingham Shire; Comitatus Cantabrigiensis; vernacule Cambridge Shire, last 4 hand-coloured, [Amsterdam, c.1650], engraved maps or views; and 8 others (19)*

£800 - 1,200  
€950 - 1,400

95 •

## MORDEN (ROBERT) AND HERMAN MOLL

*Fifty Six New and Accurate Maps of Great Britain, Ireland and Wales, 57 engraved maps hand-coloured in outline (numbered in ink on verso), short tear to map of Ireland, 7 maps slightly shaved within platemark at one edge, small light dampstain in fore-margins towards the end, a few short tears to title, this and first leaf of text cropped at foot, eighteenth century boards, worn, rebacked [Chubb CXXVI], oblong 4to (185 x 310mm.), John Nicholson, John Sprint, Andrew Bell, and Ralph Smith, 1708*

£800 - 1,200  
€950 - 1,400

96 •

## SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE

*The Complete Atlas of Modern, Classical and Celestial Maps, together with Plans of the Principal Cities of the World, 226 hand-coloured engraved maps (numbered 1-218, and bis numbers, including 49 city-plans and 6 star-charts) some double-page with 2 numbers per sheet, 2 short tears to gutter margin of title, index leaf loose, contemporary half calf gilt, g.e., worn, folio (440 x 358mm.), Edward Stanford, 1859; and 2 others, including one album of etchings by D.C. Read (3)*

£1,500 - 2,000  
€1,800 - 2,400

Maps include United States (16 sheets), China (2), World (3), and Australia (3), with city plans including New York, Philadelphia, London (double-page), Canton, Moscow and St. Petersburg.



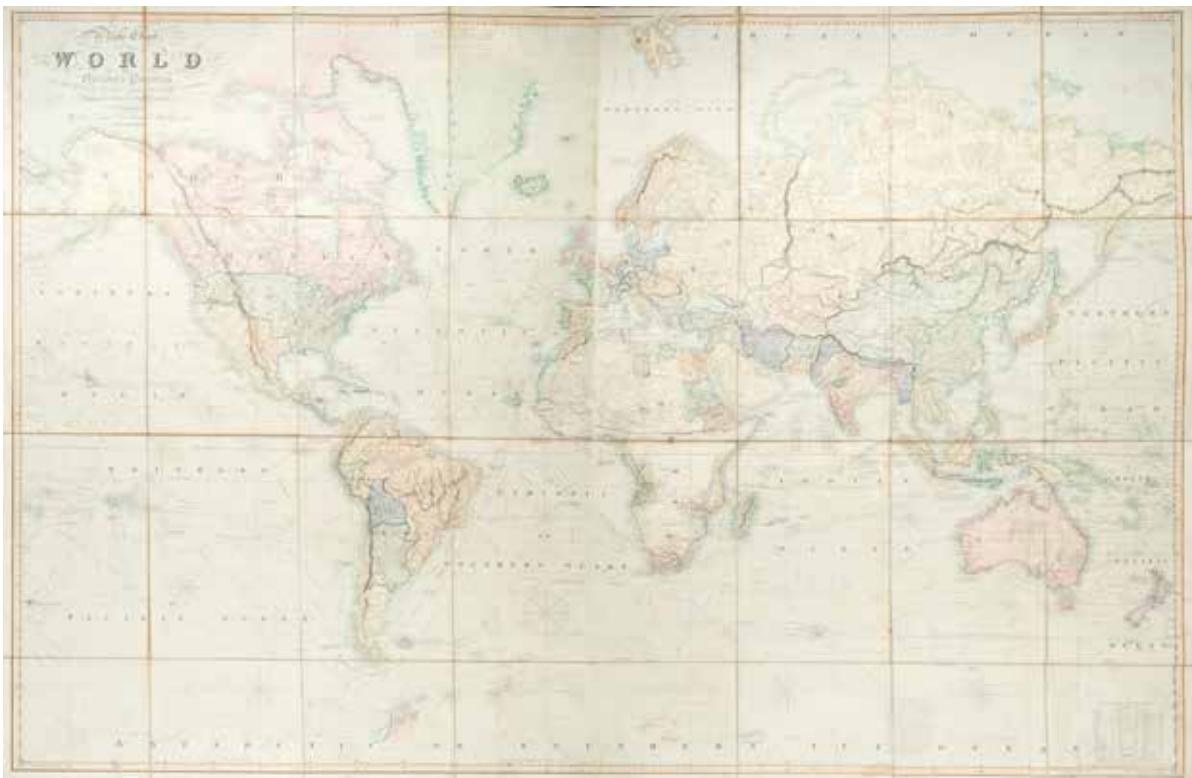
93



94



96



98

97 •

#### **WORLD**

MÜNSTER (SEBASTIAN) *Altera generalis tab. secundum Ptol.*, woodcut map of Ptolemy's world, with 12 windheads amongst clouds in border, Latin text on verso, a few small worm trails in lower blank margin, sheet 315 x 395mm., [Basel, c.1545-50]

£500 - 700

€590 - 830

98 •

#### **WORLD**

TEESDALE (HENRY, *publisher*) *A New Chart of the World on Mercator's Projection, with the Tracks of the Most Celebrated & Recent Navigator, large hand-coloured map engraved by John Dower, divided into sections on 2 sheets and laid on linen, small loss to lower tip of Greenland, folding into original maroon morocco gilt portfolio, lettered in gilt on upper cover, worn, overall map size approximately 1292 x 1944mm., H. Teesdale, 1842*

£1,500 - 2,000

€1,800 - 2,400

Striking large wall map of the World, showing Texas as an independent state.

## **NATURAL HISTORY**

99 •

#### **ALDROVANDI (ULYSSE)**

*Quadrupedum omniu[m] bisulcoru[m] historia, engraved allegorical title, lacks one leaf of index, some dampstaining (including opening 50 leaves and margins towards end), 1642 [colophon 1641]; De animalibus insectis, engraved allegorical title, occasional light stains or toning, 1638, numerous woodcut illustrations (some full-page, including giraffe, and rhinoceros), interleaved with tissue guards in approximately 10 places, contemporary calf, rebound and restored at margins [Nissen BBI 76, 66], folio (360 x 240mm.), Bologna, Ferroni (2)*

£1,500 - 2,000

€1,800 - 2,400

100 •

#### **BARBUT (JACQUES)**

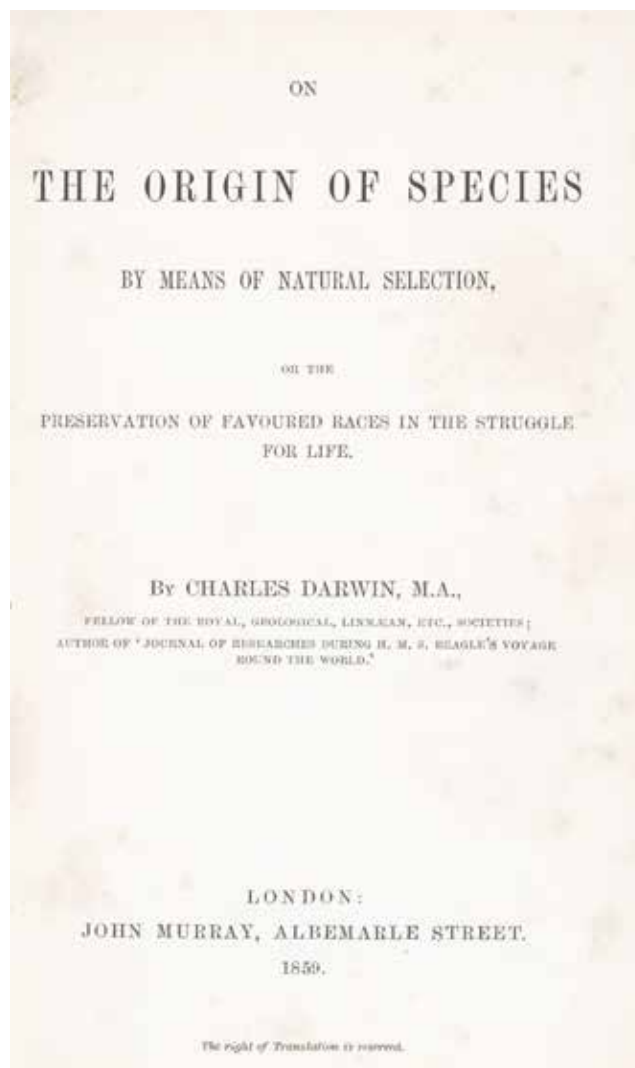
*Les genres des insectes de Linné; constatés par divers échantillons d'insectes d'Angleterre, additional hand-coloured engraved title, 22 plates (20 hand-coloured, many heightened in gum arabic, 3 folding), upper cover detached, 1781; The Genera Vermium Exemplified by Various Specimens of the Animals Contained in the Orders of the Intestina et Mollusca Linnaei, 3 parts in 1 vol., additional engraved title, engraved title to part 2, 25 engraved plates (of which 24 hand-coloured), some spotting and offsetting, 1783, uniformly bound in contemporary half calf, spines gilt, worn [Nissen ZVI 220-221], 4to, for the Author, by James Dixwell (2)*

£600 - 800

€710 - 950

#### **Provenance**

William Battell, bookplate, and ownership inscription noting purchase date of 1799, and price of each volume ("1-9-0" and "1-0-0"); H.F. Davies, Elmley Castle, bookplate.



101

101 •

#### **DARWIN (CHARLES)**

The Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life, FIRST EDITION, half-title, one folding lithographed diagram, without advertisements, calf gilt by The Yorkshire Post Bookbinding Works, Leeds (with ticket inside upper cover), upper cover detached [Freeman 373; Garrison-Morton 220; Norman 593; PMM 344], 8vo (186 x 118mm.), John Murray, 1859

**£15,000 - 25,000**

**€18,000 - 30,000**

FIRST EDITION OF "CERTAINLY THE MOST IMPORTANT BIOLOGICAL BOOK EVERY WRITTEN" (Freeman), and one of the most influential works of the nineteenth century. "Darwin not only drew an entirely new picture of the workings of organic nature; he revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken" (PMM).

#### **Provenance**

Formerly at Elston Hall, Nottinghamshire, the Darwin family home; by descent to a member of the Darwin family.

102 •

#### **DARWIN (CHARLES)**

The Variation of Animals and Plants Under Domestication, 2 vol., FIRST EDITION, FIRST ISSUE, *illustrations in the text, without the publisher's catalogue in volume 1, contemporary half calf, black and red gilt morocco spine labels, rubbed* [Freeman 877; Garrison-Morton 224.1; Norman 597], 8vo, John Murray, 1868

**£500 - 700**

**€590 - 830**

With this work Darwin "intended to provide overwhelming evidence for the ubiquity of variation" and refuted the idea "that variations had not occurred purely by chance but were providentially directed" (ODNB). It also included the first usage of the phrase "Survival of the Fittest" by Darwin.

#### **Provenance**

W.J. Dear, pencil ownership inscription on front free endpaper of volume 1, and title of volume 2.



104



107

103 •

### DARWIN (CHARLES)

The Expression of the Emotions in Man and Animals, "tenth thousand", 7 photographic plates, without advertisements [Freeman 1144], 1873; Insectivorous Plants, "second thousand", without half-title and errata slip [Freeman 1218], 1875; The Movements and Habits of Climbing Plants, "second edition, revised" [Freeman 836], 1875; Geological Observations on the Volcanic Islands and Parts of South America Visited During the Voyage of H.M.S. 'Beagle', second edition, 5 folding plates (one hand-coloured), 2 folding maps [Freeman 276], Smith, Elder, 1876; The Effects of Cross and Self Fertilisation in the Vegetable Kingdom, without half-title [Freeman 1249], 1876; The Various Contrivances by Which Orchids Are Fertilised by Insects, "second edition, revised", without half-title [Freeman 801], 1877; The Different Forms of Flowers on Plants of the Same Species, FIRST EDITION, [Freeman 1277], 1877; The Power of Movement in Plants... Assisted by Francis Darwin, "second thousand", without advertisements [Freeman 1326], 1880; The Descent of Man, and Selection in Relation to Sex, "second edition (fourteenth thousand), revised and augmented", without half-title [Freeman 953], 1881; The Formation of Vegetable Mould, through the Action of Worms, "sixth thousand (corrected)" [Freeman 1362], 1882; A Naturalist's Voyage. Journal of Researches into the Natural History and Geology of the Countries Visited during the Voyage of H.M.S. 'Beagle' Round the World, "fifteenth thousand" [Freeman 38], 1882; The Variation and Plants Under Domestication, 2 vol., "second edition, revised, fifth thousand" [Freeman 883], 1882--KRAUSE (ERNST) Erasmus Darwin... with a Preliminary Notice by Charles Darwin, PRESENTATION COPY, INSCRIBED by the publishers "From C. Darwin" on the front free endpaper, and in another hand "Francis Darwin from Charles Darwin 1879" on the front paste-down, frontispiece portrait, 1879, uniform calf by The Yorkshire Post Bookbinding Works, Leeds (with green binder's ticket inside upper cover of each volume), spines gilt with red morocco title label, the Krause a slightly lighter calf, rubbed, 8vo, all but the fourth mentioned John Murray (14)

£1,000 - 1,500

€1,200 - 1,800

### Provenance

Formerly at Elston Hall, Nottinghamshire, the Darwin family home from 1680 until just after the Second World War. The Francis Darwin to whom the copy of Krause's *Erasmus Darwin* was presented by Charles Darwin, was most presumably Francis Rhodes Darwin (1825-1920), who inherited Elston Hall in 1850. The house, where Erasmus was born, is illustrated in Krause's biography; by descent to a member of the Darwin family.

104 •

### DONOVAN (EDWARD)

The Natural History of British Birds, or a Selection of the Most Rare, Beautiful, and Interesting Birds which Inhabit this Country, 10 vol. bound in 5, mixed edition, half-titles in volumes 7-10, 244 hand-coloured engraved plates (some in volumes 1 and 2 watermarked "J. Whatman 1814"), modern tissue guards, some spotting to text, modern brown crushed morocco gilt, t.e.g., others untrimmed [Fine Bird Books, p. 91; IVB 257; Zimmer, p. 175], large 8vo (240 x 155mm.), for the Author, by F. and C. Rivington, 1794-[1820]-1819

£2,000 - 3,000

€2,400 - 3,600

### Provenance

K.I. Benyon, bookplate.



103

105 •

#### HOWARD (HENRY ELIOT)

The British Warblers. A History with Problems of their Lives, 2 vol., 86 plates (including 35 chromolithographed), 12 maps, half morocco gilt by Bumpus, t.e.g. [Nissen IVB 454], R.H. Porter, 1907-1914--COTTON (JOHN) Beautiful Birds, 3 vol., edited by Robert Tyas, 36 hand-coloured engraved plates, tissue guards, contemporary red pictorial morocco gilt, sides blocked with an image of a bird within border of reeds, g.e. [Nissen IVB 207], 12mo, Houlston and Wright, [c.1855]--MUDIE (ROBERT) The Feathered Tribes of the British Islands, 2 vol., third edition, 21 hand-coloured engraved plates (including pictorial titles), tear to final leaf of volume 2 repaired with tape, later cloth, [Nissen IVB 654], 8vo, Henry G. Bohn, 1841--BUFFON (GEORGES LOUIS MARIE LECLERC, Comte de) Buffon's Natural History, 16 vol. (including "Natural History of Birds..."), engraved portrait, 5 engraved plates printed in bistre, 116 hand-coloured engraved plates only, contemporary tree calf, uniformly rebacked with blue and olive morocco spine labels, 8vo, H.D. Symonds, for the Proprietors, 1797-1808 (23)

£700 - 900  
€830 - 1,100

106 •

#### JARDINE (WILLIAM)

The Naturalist's Library, 40 vol., 40 engraved portraits, 39 additional engraved pictorial titles (24 hand-coloured), 1278 engraved plates (of 1280, all but 35 hand-coloured, 2 double-page, some shaved), additional letterpress titles (with re-issue 1842-3 dates), contemporary green half calf (except one volume rebound retaining marbled sides), later red morocco gilt spine labels, slightly rubbed [Nissen ZBI 4708; Wood, p.405; Zimmer, p.326], 8vo, Edinburgh, W.H. Lizars, 1842-1843

£1,000 - 2,000  
€1,200 - 2,400

#### Provenance

K.I. Benyon, bookplate.



106

107 •

#### LATHAM (JOHN)

A General History of British Birds, 11 vol. (including index), FIRST EDITION, author's note to subscribers tipped-in before title of volumes 1, 2 and 4, 193 hand-coloured engraved plates, some spotting and offsetting, untrimmed in contemporary boards, rebacked [Nissen, ZBI 532; Fine Bird Books, p.87; Zimmer, pp.376-77], 4to (285 x 215mm.), Winchester, Jacob and Johnson for the Author, 1821-1828

£2,000 - 3,000  
€2,400 - 3,600

First edition of this considerably expanded edition of Latham's *General Synopsis of Birds*, including the information from the two supplements, and information discovered since the original publication. Latham "described several hundred birds for the first time and named nearly two hundred new forms. Most of these came from Australia from where many animals were brought to England after the country had been settled in 1788" (Anker).

#### Provenance

K.I. Benyon, bookplate.



108

108 •

#### MEYER (HENRY LEONARD)

Coloured Illustrations of British Birds and their Eggs, 7 vol., 435 (mostly) hand-coloured lithographed plates, occasional spotting, off-setting mostly onto tissue guards, publisher's green cloth, rebacked preserving original spines, Willis and Sotheran, 1857--MORRIS (FRANCIS ORPEN) The History of British Birds, 6 vol., second edition, 365 hand-coloured engraved wood-engraved plates, contemporary green half morocco gilt, t.e.g., George Bell, 1870; A Natural History of the Nests and Eggs of British Birds, 3 vol., "second edition", 232 colour-printed plates, publisher's pictorial cloth gilt, short tear to one joint, George Bell, 1875--BREE (CHARLES ROBERT) A History of the Birds of Europe, 4 vol., 237 (of 238) hand-coloured wood-engraved plates, contemporary green half morocco gilt, t.e.g., Groombridge, 1859-1863, 8vo (20)

£1,000 - 1,500  
€1,200 - 1,800

#### Provenance

K.I. Benyon, bookplates.

109 •

#### MILLAIS (JOHN GUILLE)

British Diving Ducks, 2 vol., NUMBER 305 OF 450 COPIES, 74 plates (39 colour) by Thorburn, Millais, O.M. Dixon and H. Gronvöld, publisher's red buckram, fading and abrasions [Anker 342; Nissen IVB 633; Zimmer, p.436], 1913; The Natural History of the British Surface-feeding Ducks, NUMBER 439 OF 600 COPIES, additional pictorial title, 41 colour plates after drawings by the author and Archibald Thorburn, 24 other plates (6 photogravure), publisher's green cloth gilt, t.e.g. [Anker 340; Nissen IVB 635; Zimmer, p.436], 1902, folio (3)

£500 - 700  
€590 - 830

#### Provenance

First work, Sir George White, bookplate; Both works, K.I. Benyon, bookplate.

110 •

#### MILLAIS (JOHN GUILLE)

The Natural History of British Game Birds, NUMBER 72 OF 550 COPIES, 35 plates (18 colour, 17 photogravure) after Archibald Thorburn and Millais, publisher's buckram-backed cloth, t.e.g. [Nissen IVB 636], folio, Longmans, 1909--MORRIS (BEVERLEY R.) British Games Birds and Wildfowl, 60 hand-coloured engraved plates, tissue guards, contemporary red half morocco gilt, t.e.g., rubbed, a few scuff marks [Anker 345; Nissen IVB 644; Zimmer, p.442], large 4to, Groombridge, 1855, FIRST EDITIONS (2)

£500 - 700  
€590 - 830

#### Provenance

First work, George Cameron Norman, ownership inscriptions (1909) and bookplate; Both works, K.I. Benyon, bookplate.

111 •

#### PARKINSON (JOHN)

Paradisi in sole, paradisus terrestris. A Garden of all Sorts of Pleasant Flowers, FIRST EDITION, allegorical woodcut title by A. Switzer, woodcut portrait of Parkinson, full-page woodcut of a garden design, 109 full-page woodcut illustrations depicting some 780 varieties of plants, 2 smaller woodcut illustrations, title shaved at margins with small tear repaired, arc of staining at fore-edge of approximately 20 leaves, one preliminary leaf and index leaves at end strengthened with old paper at margins (some loss of text final 4, especially last touching imprint, 2 loose), corner torn away from 2 text leaves (touching letters on pp.455/6), nineteenth century half calf, crudely rebacked [ESTC S115360; Henrey 282; Hunt 215; Nissen BBI 1489], folio (310 x 193mm.), [H. Lownes and R. Young], 1629

£600 - 800  
€710 - 950

First edition of "the earliest important treatise on horticulture published in England" (Henrey).

#### Provenance

Catherine and Stephen Rogers, of Gnosall, Staffordshire, several ownership inscriptions (dated 1810), including verso of title, dedication leaf, and border of portrait.



112

112 •

**PAXTON (JOSEPH)**

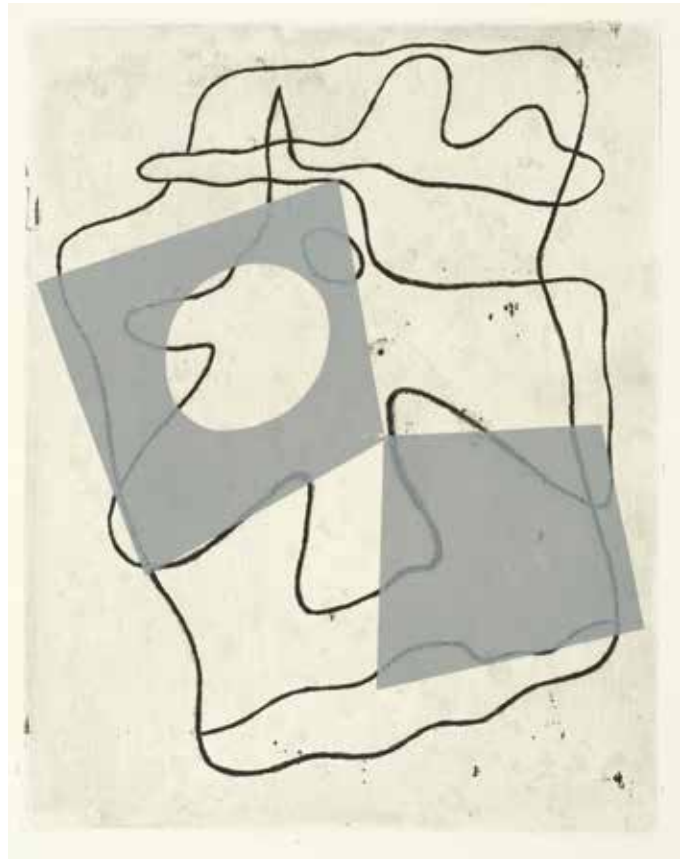
The Magazine of Botany, and Register of Flowering Plants, 16 vol., 717 hand-coloured engraved and lithographed plates of flowers by F.W. Smith and S. Holden (some double-page or folding), 6 other plates (Chatsworth fountain, plans, etc.), illustrations in text, occasional spotting or offsetting, contemporary half morocco gilt, spines uniformly tooled within raised bands (volumes 10 to 16 slightly larger), g.e., rubbed, a few small scuffmarks at sides [Nissen BBI 2351; Great Flower Books, p.85; Stafleu & Cowan 7554], 8vo, Orr and Smith, 1834-1849, sold as a periodical

£2,000 - 3,000

€2,400 - 3,600

**Provenance**

Sampson Foster (died 1870, banker), bookplate. Sampson, and his wife Mary, lived at Le Court, Greatham, Hampshire, later to become the first Leonard Cheshire Home; by descent to present owner.



113

**MODERN LITERATURE, ART AND ILLUSTRATED BOOKS**

113 •

**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 C1, 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

£1,000 - 1,500

€1,200 - 1,800

114 •

**BALLET - NIJINSKY**

MONTENEGRO (ROBERT) Vaslav Nijinsky. An Artistic Interpretation of his Work in Black, White, and Gold... with a note of introduction by C.W. Beaumont, vignette on title, 10 plates after Montgomery printed in black and gold (small crease one corner of each), contents loose as issued in publisher's half cloth over printed boards (worn with some loss of surface of sides), folio (385 x 280mm.), C.W. Beaumont, [1913]

£600 - 800

€710 - 950



117 (part)

115 •

#### BINDING - FRENCH

ROUQUETTE (LOUIS FRÉDÉRIC) *Le grand silence blanc* (Roman vécu d'Alaska), ONE OF 650 COPIES "*sur Rives*", from an overall edition of 725, 33 large colour pochoir illustrations, vignettes and decorations by Clarence Gagnon, white morocco gilt, by Marcelle Bobet (signed "M. Bobet" on upper dentelle), "Moderne" abstract decoration of black and maroon morocco onlays and gilt lines at three edges of covers, spine lettered in gilt, black morocco doublures with similar design to outer covers but using White and maroon morocco onlays, green watered silk front free endpapers, g.e., original wrappers bound in, with morocco-backed chemise and morocco-lipped slipcase (by Bobet), 4to, Paris, Mornay, 1928

£1,200 - 1,800

€1,400 - 2,100

Attractively bound copy, in a French designer binding, of a classic adventure by Rouquette, the so-called "French Jack London", set in the Yukon region of Canada, and the illustrations by Quebec-born artist Clarence Cagnon.

116 •

#### CHAGALL (MARC)

Drawings for the Bible. Verve Nos. 37-38, 24 colour lithographed plates by Chagall, numerous illustrations, text by Gaston Bachelard, title-page dampstained, toning and a few light stains elsewhere, final 4 plates with small losses from adhesion, publisher's pictorial lithographed boards designed by Chagall, upper cover detached, folio (358 x 265mm.), A. Zwemmer, 1960

£600 - 800

€710 - 950

117 •

#### CHURCHILL (WINSTON)

*The World Crisis*, 6 vol., errata slips in volumes I, III and V, full green morocco gilt by Sangorski & Sutcliffe, g.e., Thornton Butterworth, 1923-1931; *The Second World War*, 6 vol., errata slip, 1948-1954; Savrola, Longmans, 1900, full red morocco gilt by Sangorski & Sutcliffe (and Savrola by Bayntun Riviere), Churchill's signature blocked in gilt on upper covers, g.e., 1948-1954; *A History of the English-speaking Peoples*, 4 vol., red half morocco by Bayntun-Riviere, t.e.g., 1956-1958; [War Speeches], 7 vol. bound in 3, first issue of "*Into Battle*", green half morocco gilt, t.e.g., [1941-1946]; *Step by Step* 1936-1939, red half morocco gilt for Henry Sotheran, g.e., Thornton Butterworth, 1939; *Europe Unite. Speeches* 1947 and 1948, red half morocco by Bayntun-Riviere, t.e.g., 1950; Marlborough. *His Life and Times*, 4 vol., occasional light spotting, maroon half morocco re-using original gilt-blocked cloth sides, gilt lettered on spines, t.e.g., [1933-1938]; *Thoughts and Adventures*, brown morocco gilt by Sangorski & Sutcliffe, g.e., Thornton Butterworth, 1932; idem, another copy, light spotting and toning, dark green morocco gilt, yellow morocco spine label, original wrappers bound in, Thornton Butterworth, 1932; *My African Journey*, orange morocco gilt by Sangorski & Sutcliffe, g.e., Hodder & Stoughton, 1908; *Ian Hamilton's March*, light spotting, dark red calf gilt, a few light abrasions, original cloth bound in at end, Longmans, 1900; *London to Ladysmith, neat ownership stamp of "Alassio English Library" on title*, brown half morocco, Longmans, 1900; *Arms and the Covenant. Speeches...* Compiled by Randolph S. Churchill, INSCRIBED BY THE EDITOR "*Inscribed by Randolph S. Churchill*" on the front free endpaper, publisher's cloth, George G. Harrap, 1938; *My Early Life. A Roving Commission*, partly uncut, publisher's cloth, preserved in cloth chemise and slipcase (lettered on spine), Thornton Butterworth, 1930, FIRST EDITIONS, plates (mostly photographic) and maps, 8vo, unless otherwise mentioned Cassell (32)

£5,000 - 7,000

€5,900 - 8,300



115

118 •

# **DERAIN (ANDRÉ)**

PETRONIUS ARBITER (TITUS) *Le Satyricon*, [LIMITED TO 326 COPIES], 33 burin etched plates by André Derain, tissue guards, loose in publisher's wrappers, vellum-backed chemise (both toned) and slipcase (defective), [Paris, Aux dépens d'un amateur, 1951]; *Satiricon*, ONE OF 190 COPIES "sur vélin d'Arches" signed by Fini on the colophon, from an overall edition of 275, 25 lithographs (11 colour, 10 full-page) by Leonor Fini, loose in publisher's wrappers and cloth solander box, [Paris, Aux dépens d'un amateur, 1970]; *Le Satiricon*, ONE OF 168 COPIES "sur vélin d'Arches", from an overall edition of 218, translated by Laurent Tailhade, 40 coloured lithographs by Othon Friesz, including one on upper cover, all but two full-page, loose in publisher's wrappers, chemise and slipcase (soiled), Paris, Aux dépens d'un amateur, 1949, folio (3)

£600 - 800

€710 - 950



119

119

# **EINSTEIN (ALBERT)**

Photograph signed and inscribed to the photographer ("To Mr Tycko/ Albert Einstein. 1932"), showing Einstein head-and-shoulders facing up to his right, the image signed in black ink by the photographer ("Tycko LA"), and on the original studio mount marked 'Study by Tycko/ The Ambassador', platinum print, very slight oxidization at the edges but overall in fine bright and attractive condition, photograph 238 x 188mm., overall 380 x 300mm., 1932

£10,000 - 15,000

€12,000 - 18,000

A FAMOUS IMAGE, INSCRIBED BY EINSTEIN TO THE PHOTOGRAPHER. Aaron Tycko had his studio at the Ambassador Hotel, Los Angeles, and Einstein greatly admired the photographs taken of him at this sitting, telling Tycko on 2 March 1932 that he finds in them 'a truly artistic treatment of the light effect through which photography approximates the art of painting': 'Man findet auf ihnen eine wahrhaft kuenstlerische Behandlung der Lichteefekte, durch welche die Photographie der Malerei nahezukommen vermag' (see the letter sold at Bonhams, New York, 5 December 2018, lot 466).

The present owner's step-father was given this photograph by Tycko himself, a friend and fellow admirer of Einstein, in exchange for a painting.



120

120 •

# **FLEMING (IAN)**

Casino Royale, second impression, jacket 'A', signed by Kenneth Lewis on front flap, price-clipped, 1953; Live and Let Die, second state, second issue dust-jacket, signed by Kenneth Lewis on front flap, neat restorations at the extremities of spine and corners, 1953; Moonraker, state B with the correct spelling of "shoot" on p.10, very short tear at fore-edge of title, 1955; Diamonds Are Forever, dust-jacket restored, 1956; From Russia, With Love, extremities of spine neatly restored, dust-jacket similarly restored 1957; Dr. No, second state with "Honeychile" silhouette on upper cover, 1958; Goldfinger, ink ownership name (1959) on front free endpaper, dust-jacket price-clipped, 1959; For Your Eyes Only, 1960; Thunderball, 1961;

The Spy Who Loved Me, dust-jacket price-clipped, 1962; On Her Majesty's Secret Service, 1963; You Only Live Twice, 1964; The Man with the Golden Gun, plain cloth covers, dust-jacket price-clipped, 1965; Octopussy and The Living Daylights, dust-jacket price-clipped, 1966, FIRST EDITIONS, all but the first mentioned first impressions, publisher's cloth, pictorial dust-jackets, 8vo, Jonathan Cape (14)

£15,000 - 25,000

€18,000 - 30,000

A COMPLETE SET OF IAN FLEMING'S BOND BOOKS, ALL FIRST EDITIONS IN DUST-JACKETS, the first two titles signed by the dust-jacket designer Kenneth Lewis.

121 •

**FLEMING (IAN)**

The Man with the Golden Gun, FIRST EDITION, FIRST IMPRESSION, FIRST STATE, publisher's dark grey/brown cloth, variant with the gun blocked in gold on the upper cover and the spine lettered in silver, dust-jacket designed by Richard Chopping (priced 18s net on front flap), slight fraying at spine ends and at corners [Gilbert A13 (1.1)], 8vo, Jonathan Cape, 1965

£3,000 - 5,000

€3,600 - 5,900

THE FIRST AND RAREST STATE OF THE BINDING, WITH THE GUN BLOCKED IN GILT ON THE FRONT COVER AND THE SPINE LETTERED IN SILVER. Gilbert records that 940 copies were issued in the 'golden gun' binding, many of which were shipped in advance to Commonwealth countries in order to meet the publication day. It soon became apparent that the cost of blocking all these copies was prohibitive, and the remainder of the print run was issued in the plain black cloth. The present copy is one of those which "very occasionally" (Gilbert) had the spine lettered in silver - we have not traced any other copies with this variant in auction records.

122 •

**FLEMING (IAN)**

Goldfinger, ownership signature on front free endpaper, remains of label at rear, 1959; The Spy Who Loved Me, second impression, 1962; You Only Live Twice, 1964; Octopussy and the Living Daylights, 1966, dust-jackets (the first repaired with tape on reverse); From Russia With Love, fourth impression, 1958; On Her Majesty's Secret Service, seventh impression, 1964; The Man With the Golden Gun, 1965; idem, second impression, 1965, FIRST EDITIONS, publisher's cloth, 8vo (8)

£300 - 500

€360 - 590

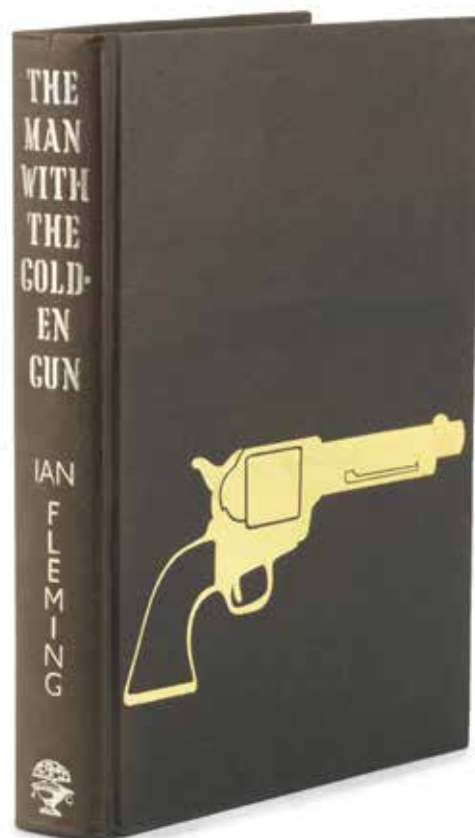
123 •

**FORESTER (C.S.)**

The African Queen, first American edition, slight loss to upper cover of jacket, Boston, Little, Brown, 1935; The Happy Return, 1937; Flying Colours, SIGNED ("C.S. Forester") on title, [1938]; The Commodore, 1945; Lord Hornblower, 1946; Mr. Midshipman's Hornblower, 1950; Lieutenant Hornblower, bookplate of Eric Forbes-Boyd, 1952; Hornblower and the Atropos, remnants of old bookplate inside upper cover, 1953; Hornblower in the West Indies, 1958; Hornblower and the Hotspur, 1962; Hornblower and the Crisis, price-clipped, 1967; The Earthly Paradise, 1940; The Captain from Connecticut, 1941; The Ship, 1943; The Sky and the Forest, 1948; Randall and the River of Time, 1951; The Nightmare, 1954; The Good Shepherd, ownership inscription, jacket price-clipped, 1955, FIRST EDITIONS, all publisher's cloth in dust-jackets (but second and third in facsimile jackets), some wear at extremities of spines, 8vo; and 7 others by Forester, all in dust-jackets (25)

£800 - 1,200

€950 - 1,400



121



123



124

124 •

**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]*

£4,000 - 6,000

€4,800 - 7,100

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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125 •

**GRAHAME (KENNETH)**

*The Wind in the Willows*, NUMBER 148 OF 250 COPIES, SIGNED BY E.H. SHEPARD, *colour illustrations by E.H. Shepard throughout, publisher's green morocco, gilt blocked illustration of Toad and friends on the upper cover, g.e., a few brown marks to spine, original pictorial slipcase, 8vo, Methuen, 1971*

£600 - 800

€710 - 950

126 •

**GREEN (HENRY)**

*Back, jacket designed by Vanessa Bell, 1946; Concluding, jacket by Mona Moore, 1948; Nothing, 1950; Doting, 1952, last 2 jackets by Lynton Lamb, FIRST EDITIONS; Party Going, second edition, jacket by John Banting, 1947; Living, second edition, 1948; Loving, third impression, jacket by John Piper, 1948, publisher's cloth, dust-jackets, 8vo, Hogarth Press (7)*

£400 - 600

€480 - 710

127 •

**HARDY (THOMAS)**

*Tess of the D'Urbervilles*. A Pure Woman, ONE OF 325 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *41 wood-engraved plates and illustrations by Vivien Gribble, folding map by Emery Walker, uncut in publisher's vellum-backed boards, dust-jacket, jacket slightly frayed at head of spine and corners, but overall a fine copy, 4to, Macmillan, 1926*

£800 - 1,200

€950 - 1,400



130

128 •

#### **HARDY (THOMAS)**

The Dynasts, 3 vol., ONE OF 525 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *etched frontispiece portrait of Hardy signed by the artist Francis Dodd, printed in red and black, publisher's quarter vellum, dust-jackets, A FINE SET, 4to, Macmillan, 1927*

£400 - 600

€480 - 710

129 •

#### **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, spines elaborately decorated with acorns and leaf design, central embossed medallion on upper cover, very light rubbing at a few corners but generally a very bright set, 8vo, Macmillan, 1919-1920*

£1,500 - 2,000

€1,800 - 2,400

130 AR

#### **JAQUES (FAITH)**

"A Picnic with the Aunts [by Ursula Moray Williams]", 3 original watercolour, pen and ink illustrations, *mounted, framed and glazed, one 190 x 535mm., others approximately 240 x 278mm., [1972]; together with 7 original illustrations (all but one in watercolour, pen and ink, including the cover design) for Eric Houghton's "A Giant Can Do Anything", the largest 170 x 425mm., the smallest 225 x 190mm., [1975] (10)*

£800 - 1,200

€950 - 1,400

#### **Provenance**

Faith Jaques (1923-1997); by descent to the present owner.



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131 AR

## JAQUES (FAITH)

A large archive of original artwork for books illustrated, and sometimes written, by Faith Jaques, with other artwork for magazines (Radio Times, Cricket, etc.), upwards of 600 original illustrations (approximately 200 fully realised watercolours or gouache, the others black ink), on paper or artist's boards, many with overslips, marginal annotations, several dummy mock-ups, various sizes, [1960s-1990s] (large quantity)

£4,000 - 6,000

€4,800 - 7,100

"Faith Jaques was one of the outstanding illustrators responsible for the renaissance of British picture books during the last three decades... Her brilliance found many outlets, including Roald Dahl's *Charlie and the Chocolate Factory*" (obituary in *The Independent*, 1997).

An exceptional archive including upwards of six hundred original pieces of artwork, including those for many of Jaques' best-loved books from the 1960s to the 1980s. It is rich in cover designs, dummy mock-ups, final page-lay outs as well as numerous striking individual images.

Colour works include: "Johnnie Golightly and his Crocodile. By Ursula Moray Williams" (14 including front/back cover, together with full pen and ink mock-up of the book); "The Magic Fish-bone. By Charles Dickens (17, most double-page, including front/back cover, together with full pen and ink mock-up of the book, with variant colour cover design); "The Giant Who Swallowed the Wind" and "The Giant that Stole the World" (both by John Cunliffe, 27, mostly colour); "The

Orchard Book of Nursery Rhymes" (42); "Little Grey Rabbit's House" (12); "Our Village Shop" (15); "Goldilocks in the House of the Three Bears" (12); "Kidnap in Willowbank Wood" (3, with a full pencil mock-up of the book); "The Return of the Antelope" (21, including cover illustration which is 300 x 460mm., and copy of the book inscribed by the author); "The Hugh Evelyn History of Costumes" and "A First Look at Costume" (approximately 90 costume plates, some with 2 images on sheet); "Tilly's Rescue" (3 variant versions of colour plates including the upper cover, together with half-size pencil dummy of the book; archive of textual charges, correspondence, etc.); Other colour material includes full-colour cover artwork for "The Little Orchard Book of Nursery Rhymes" (unused, front and back), Margary Fisher's "Journeys" (front), Andre Norton's "Octagon Magic" (front), Leon Garfield's "Moss and Blister"; Full-page illustration of a magician from Eric Houghton's "The House and the Magician"; "The Sleeping Princess... Text by Brothers Grimm", 32-page full colour manuscript mock-up with printed text pasted-in; Phillipa Pearce's "What the Neighbours Did" (front and back).

The black and white artwork includes: illustrations for "Carrie's War... by Nina Bawden" (6); "A Picnic With the Aunts. By Ursula Moray Williams" (8, with a copy of the book inscribed by the author to Jaques "for making this book what it is"); "The War of Bird's and Beasts... by Arthur Ransome" (30, with 2 full-colour cover designs); "Apprentices" series by Leon Garfield (approximately 110 black and white, according to Jaques' obituary "among her finest work"); and others such as "The Faber Book of Greek Legends".

## Provenance

Faith Jaques (1923-1997); by descent to the present owner.



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132 AR

#### JAQUES (FAITH) - ROALD DAHL

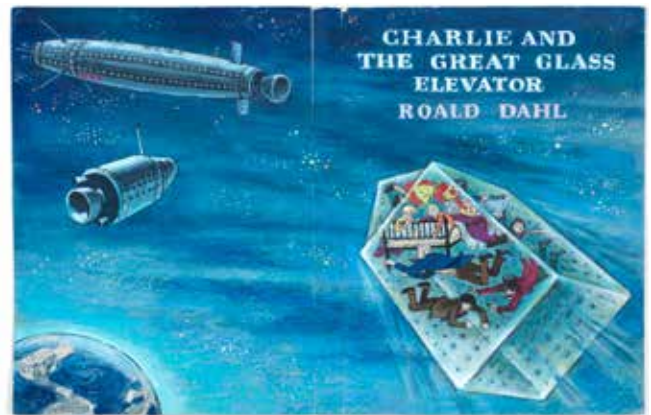
"Charlie and the Chocolate Factory", the original artwork for the covers of the first paperback edition, *watercolour and gouache on watercolour board, separate overlay with black ink detail (the "black plate")*, each with *proofing details in margins, signed by the illustrator with address details on verso, 385 x 465mm.*, [c.1973]

£1,500 - 2,000  
€1,800 - 2,400

The original cover artwork for the first Puffin paperback edition of *Charlie and the Chocolate Factory* (1973), depicting Willy Wonka, Charlie and the other Golden Ticket-winners gathered around the Everlasting Gobstopper Machine. Jaques was the original illustrator of the first UK edition of the book in 1967, and produced this new cover design for the paperback.

#### Provenance

Faith Jaques (1923-1997); by descent to the present owner.



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133 AR

#### JAQUES (FAITH) - ROALD DAHL

"Charlie and the Great Glass Elevator", original artwork mock-up design for the covers, *pen, watercolour and gouache, on stiff paper, annotated and signed ("Elevator should be about 1/2" higher. F.J.") by Jaques on verso, 250 x 353mm.*, [c.1972-73]; together with an original illustration of the Oompa Loompas, *pen and ink with white, pencil note ("Dahl and Pigmies of Africa") on verso by Jaques, 82 x 190mm.* (2)

£1,000 - 1,500  
€1,200 - 1,800

A full colour mock-up for the covers of the first UK edition of Roald Dahl's *Charlie and the Great Glass Elevator*. Also included is an illustration of Oompa Loompas, redrawn by Jaques for the 1973 edition of *Charlie and the Chocolate Factory*.

#### Provenance

Faith Jaques (1923-1997); by descent to the present owner.



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134 •

#### JOYCE (JAMES)

Anna Livia Plurabelle... With a Preface by Padraic Colum, FIRST EDITION, NUMBER 418 OF 800 COPIES, SIGNED BY THE AUTHOR on the colophon, publisher's brown cloth gilt, gilt blocked decoration on upper cover, t.e.g. [Slocum & Cahoon A32], 8vo, New York, Crosby Gaige, 1928

£800 - 1,200

€950 - 1,400

135 •

#### KIPLING (RUDYARD)

[Works], 28 vol., including *Jungle Book*, *Just So Stories*, *Kim*, *Captain Courageous* etc., uniformly bound in red half morocco gilt for *Hatchards*, t.e.g., 8vo, Macmillan (3 Methuen), 1904-1928; and an edition of *Kipling's Verse*, red half morocco (29)

£700 - 1,000

€830 - 1,200

136 •

#### MAILLOL (ARISTIDE)

LUCIEN DE SAMOSTE. *Dialogues des Courtisanes*, [LIMITED TO 275 COPIES], translated from the Greek by Charles Astruc, 35 lithographed illustrations of female nudes by Maillol (some full-page, tissue guards, occasional light spotting), additional pencil note on colophon, loose as issued in publisher's vellum, vellum-backed chemise and slipcase (the last 2 heavily spotted), [Paris, 1948]--VERGIILIUS MARO (PUBLIUS) *Les Géorgiques*, 3 vol. (2 text; one suite of plates), Latin text with French translation by L'Abbé Jacques Delille, illustrations in the text, 2 suites of 122 plates (sanguine, and black), a few light single spots, loose as issued in wrappers, slipcases, wrappers age toned, covers some soiling, a few ink spots on one slipcase, [Paris, Philippe Gonin, 1937-1943, but 1950], folio (4)

£1,000 - 1,500

€1,200 - 1,800



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137 •

#### OZ MAGAZINE

A complete run of the 48 issues of the London edition, illustrated throughout, some issues with folding posters (*Che Guevara*, *Hendrix*, *Janis Joplin*, *Oz Trial*, etc.) and inserts (advertisement flyers, subscription forms), publisher's pictorial wrappers, folio, Privately Printed, 1967-1973

£2,000 - 3,000

€2,400 - 3,600

COMPLETE RUN OF OZ, the most iconic and controversial counter-culture magazine of the sixties and early seventies, covering subjects such as feminism, gay rights, racism, sex, drugs, rock music and the Vietnam War.

The magazine's use of visually striking graphic art and innovative printing techniques (including fold-out posters, metallic foils and new fluorescent inks), and provocative photographic images, was accompanied by equally provocative editorial content. Issue 28 (the "School Kids" issue), including a very adult Rupert Bear, led to obscenity charges being brought in 1971 against the three editors, a trial described by John Mortimer, counsel for the defense, as "standing at the crossroads of our liberty, at the boundaries of our freedom to think and say and draw and write what we please". The three were found guilty, but their convictions were overturned following appeal. This set includes many of the loose inserts, including the *Che Guevara*, *Jimi Hendrix*, *Janis Joplin*, "Outcry! People's Park", "Honeybunch/Jail Bait", and "Old Bailey Trial" posters.



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138 •

**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]

£600 - 800

€710 - 950

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*).

139 •

**PICASSO (PABLO)**

SUARÈS (ANDRÉ) Hélène chez Archimède, 22 wood-engraved plates (20 full-page, 2 in text) after Picasso by Georges Aubert, loose as issued in publisher's wrappers, board chemise and slipcase (broken with loss of top edge), [Paris], Nouveau Cercle Parisien du Livre, 1955--COCTEAU (JEAN) Reines de la France, [LIMITED TO 200 COPIES], this number "XV", 40 dry-point etchings (20 full-page) by Christian Bérard, tissue guards, some toning, loose as issued in publisher's wrappers, pictorial chemise and slipcase (wrappers and slipcase darkened and spotting), folio, [Paris, Imprimerie Nationale, 1949], folio (2)

£500 - 700

€590 - 830

140 •

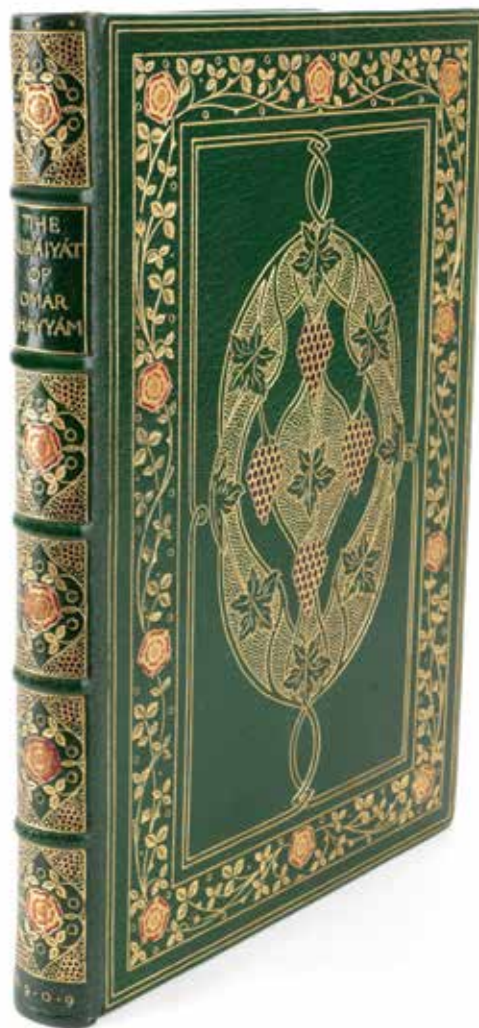
**POGANY (WILLY)**

The Rubáiyát of Omar Khayyám. Presented by Willy Pogany, NUMBER 1 OF 25 COPIES ON JAPANESE VELLUM, signed by the illustrator, 24 mounted colour plates, lithographic text within ornamental borders, decorative front and end leaves incorporating arabesque design, elaborately bound in full green crushed morocco gilt for Bumpus (signed on rear turn-in), each cover with gilt border of red roses, stems and leaves, the upper cover border enclosing a large central panel with an arabesque design incorporating 4 large bunches of red grapes, gilt panelled spine with raised bands and red rose and grape tools in compartments, red and green morocco doublures with 3 red roses at each corner, g.e., small folio (276 x 186mm.), Vincent J. Brooks, Day and Son, for George Harrap, 1909

£2,000 - 4,000

€2,400 - 4,800

NUMBER 1 OF AN EDITION OF 25 COPIES, IN A FINE ARABESQUE BINDING. This was the first of two versions of the *Rubáiyát* that Pogany produced, and the one where he "endeavour[ed] to remain true to the spirit of Persian art" (dedication to Julius Germanus on verso of title).



140

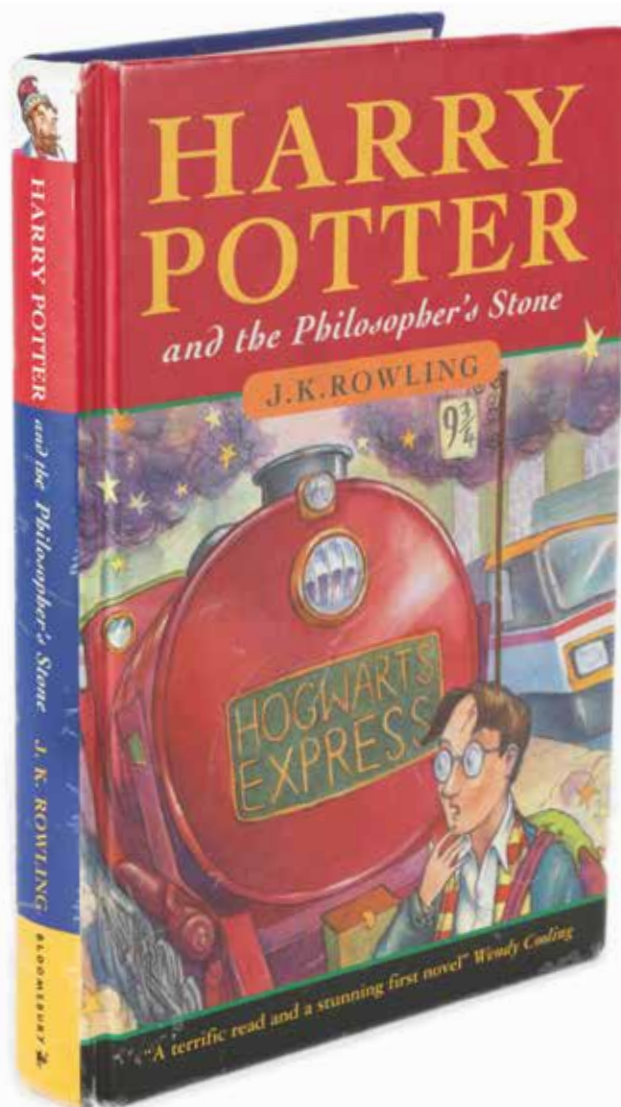
141 •

**RACKHAM (ARTHUR)**

MILTON (JOHN) Comus, 24 tipped-in colour plates by Rackham, printed tissue guards, one gathering loose, full green morocco gilt by Morell, sides with gilt single fillet outer border, elaborately tooled wide inner border enclosing a central ornament in gilt and red morocco onlays, spine gilt in compartments within 5 raised bands, g.e.g., spine uniformly faded to a mellow brown, William Heinemann, [1921]--SHAKESPEARE (WILLIAM) A Midsummer-Night's Dream, 40 tipped-in colour plates by Rackham, printed tissue guards (one loose with tear), blue half morocco gilt by Bumpus, g.e., slightly rubbed at joints, William Heinemann, 1908--Aucassin and Nicolette, an Old-French Song-Tale, translated by M.S. Henry and Versified by Edward W. Thomson, NUMBER 22 OF 25 COPIES ON JAPANESE VELLUM, red morocco gilt by Bumpus, sides with elaborate corner-pieces with sprays of leaves, fleurons, and gilt dots, g.e., loss to extremities of spine, Edinburgh, Schulze and Co., June 1902, 4to (3)

£600 - 800

€710 - 950



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# **ROWLING (J.K.)**

Harry Potter and the Philosopher's Stone, FIRST EDITION, FIRST IMPRESSION, INSCRIBED BY THE AUTHOR "to Bryony - who is the most important person I've ever met in a signing queue & the first person ever to see merit in Harry Potter. With huge [underlined 4 times] thanks. J.K. Rowling" on the dedication leaf, publisher's imprint page with the number sequence from 10 to 1, and author cited as 'Joanne Rowling', p.53 with the duplication of "1 wand" on the equipment list, misspelling "Philospher's" on lower cover, publisher's pictorial boards, spine and corners slightly bumped, 8vo, Bloomsbury, 1997

£70,000 - 90,000  
€83,000 - 110,000

IMPORTANT FIRST EDITION OF THE FIRST HARRY POTTER NOVEL, WITH A REMARKABLE INSCRIPTION BY THE AUTHOR TO "THE FIRST PERSON EVER TO SEE MERIT IN HARRY POTTER".

In 1995 J.K. Rowling, unknown and unpublished, "walked into a library in Edinburgh and looked up a list of literary agents. She alighted on the name Christopher Little, and, deciding that he sounded like a character from a children's book, she sent him her own manuscript, *Harry Potter and the Philosopher's Stone*" (Sunday Telegraph, 15 June 2003). In fact she sent just the opening three

chapters, and on arrival at Little's small office the book was destined for the slush pile and rejection, as Little's agency had not previously handled children's literature. But office manager Bryony Evens, intrigued by the distinctive black folder in which the manuscript was enclosed, picked it from the pile, read it, was instantly smitten and suggested to Little they request that Rowling send the whole manuscript. She did, and from that moment the Harry Potter phenomenon was launched. The book, after having been rejected by twelve publishers, was sold to Bloomsbury for £2,500 in 1996, and in 1997 was published in an edition of five hundred hardback copies, going onto be the most successful book and subsequent franchise, in publishing history.

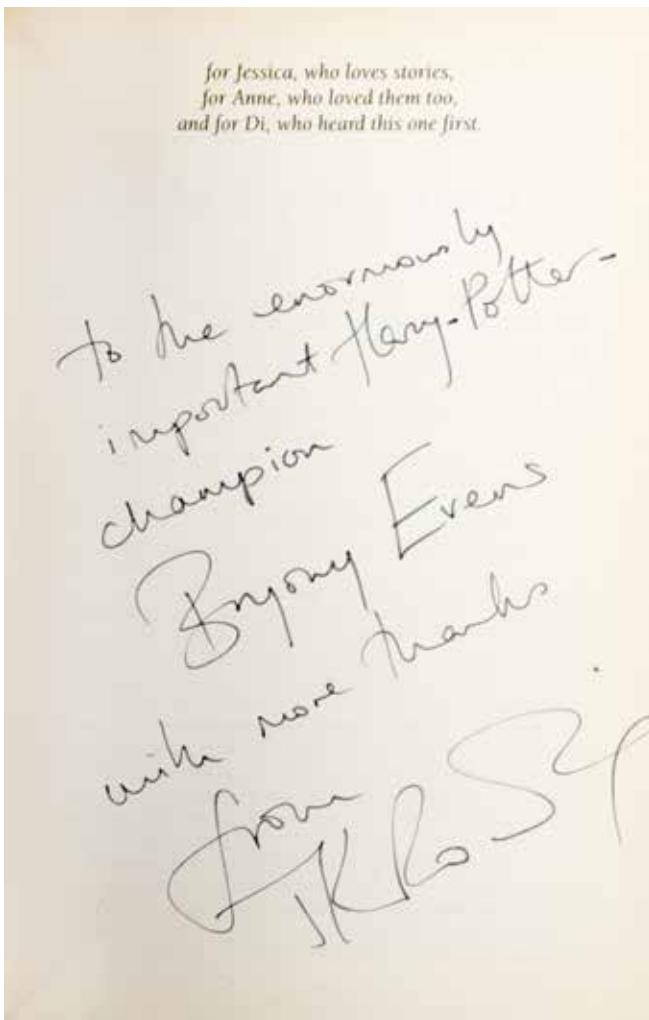
Evens had left the agency prior to publication of the book, but received a copy on publication. In 1998 she attended a reading by Rowling to promote her second book at the Cheltenham Literary Festival. She joined the short queue to have her copy of *Philosopher's Stone* signed. Whilst the two had corresponded previously they had never met, and on hearing to whom the book should be inscribed, Rowling stood to give her a hug of gratitude, signing her copy to "the most important person I've ever met in a signing queue, and the first person ever to see merit in Harry Potter".

## **Provenance**

Bryony Evens.

for Jessica, who loves stories,  
for Anne, who loved them too,  
and for Di, who heard this one first.

to Bryony —  
who is the most important  
person I've ever met in  
a signing queue &  
the first person ever to  
see me in Harry Potter.  
With huge thanks  
J.K. Rowling



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**ROWLING (J.K.)**

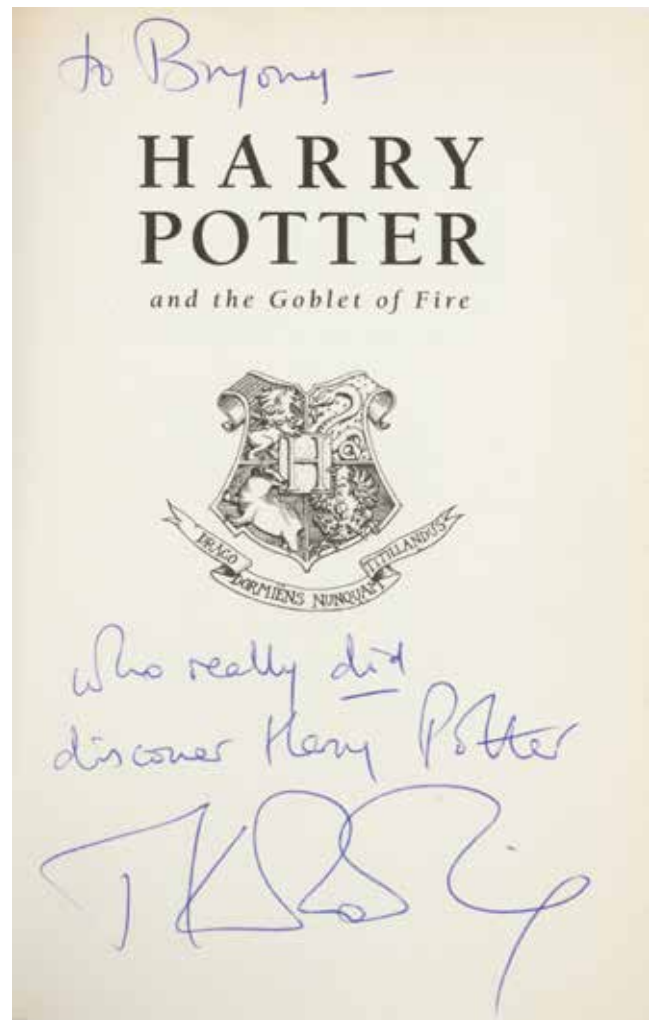
Harry Potter and the Philosopher's Stone, *sixteenth impression*, INSCRIBED BY THE AUTHOR "to the enormously important Harry Potter champion Bryony Evens with more thanks from J.K. Rowling" on the half-title, publisher's pictorial wrappers, Gold Award Winner sticker on upper cover, slightly creased at extremities, 8vo, Bloomsbury, [1997]

£4,000 - 6,000  
€4,800 - 7,100

INSCRIBED "TO THE ENORMOUSLY IMPORTANT HARRY POTTER CHAMPION BRYONY EVENS..." - A heartfelt inscription from the author, acknowledging the critical role that Evens played at the very beginning of her career. This copy was inscribed at the Cheltenham Literary Festival in 1998. See previous lot for details.

**Provenance**

Bryony Evens.



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**ROWLING (J.K.)**

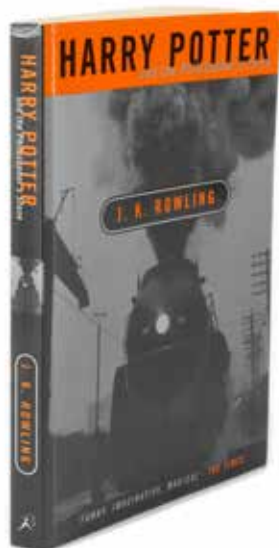
Harry Potter and the Goblet of Fire, FIRST EDITION, INSCRIBED BY THE AUTHOR "to Bryony - who really did discover Harry Potter. J.K. Rowling" on the title-page, publisher's pictorial boards, pictorial dust-jacket (edges slightly frayed), 8vo, Bloomsbury, 2000

£2,000 - 4,000  
€2,400 - 4,800

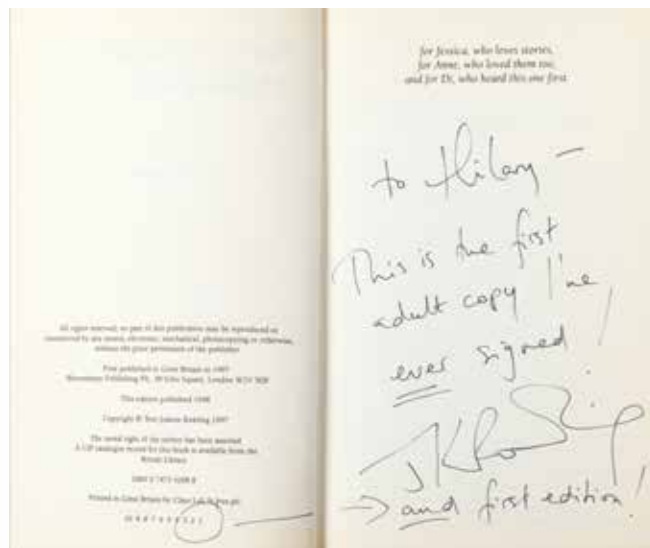
INSCRIBED TO THE WOMAN "WHO REALLY DID DISCOVER HARRY POTTER" - This copy of *Goblet of Fire* was signed for Bryony Evens, the first person to read Harry Potter on 8 July 2000, the day of publication, when she attended a "golden ticket" event on the Hogwarts Express at Didcot Railway Centre (see previous lots).

**Provenance**

Bryony Evens.



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#### ROWLING (J.K.)

Harry Potter and the Philosopher's Stone, FIRST ADULT EDITION, FIRST IMPRESSION, INSCRIBED BY THE AUTHOR "To Hilary - This is the first adult copy I've ever signed! J.K. Rowling, and first edition!" (with an arrow pointing from the number sequence to this note) on dedication leaf, publisher's pictorial wrappers, 8vo, Bloomsbury, [1998]

£2,000 - 4,000

£2,400 - 4,800

"THIS IS THE FIRST ADULT COPY I'VE EVER SIGNED! J.K. ROWLING" - An important inscribed copy of the first "Adult" edition of a Harry Potter title. Accepted for publication by Bloomsbury Children's Books, Rowling's work was initially marketed "for eight-to-twelve year-old children, with no attempt to attract a crossover audience... When it soared to the top of the adult bestseller lists, Bloomsbury did not delay in getting out an edition for this unexpected market" (Sandra L. Beckett, *Crossover Fiction: Global and Historical Perspectives*, 2009). Such was the success of this strategy that by 2001 the industry analysts Book Marketing recorded that almost fifty percent of the Harry Potter buyers were adults.

#### Provenance

Hilary Evens, aunt of Bryony Evens (see previous lots), similarly inscribed at the Cheltenham Literary Festival in 1998.

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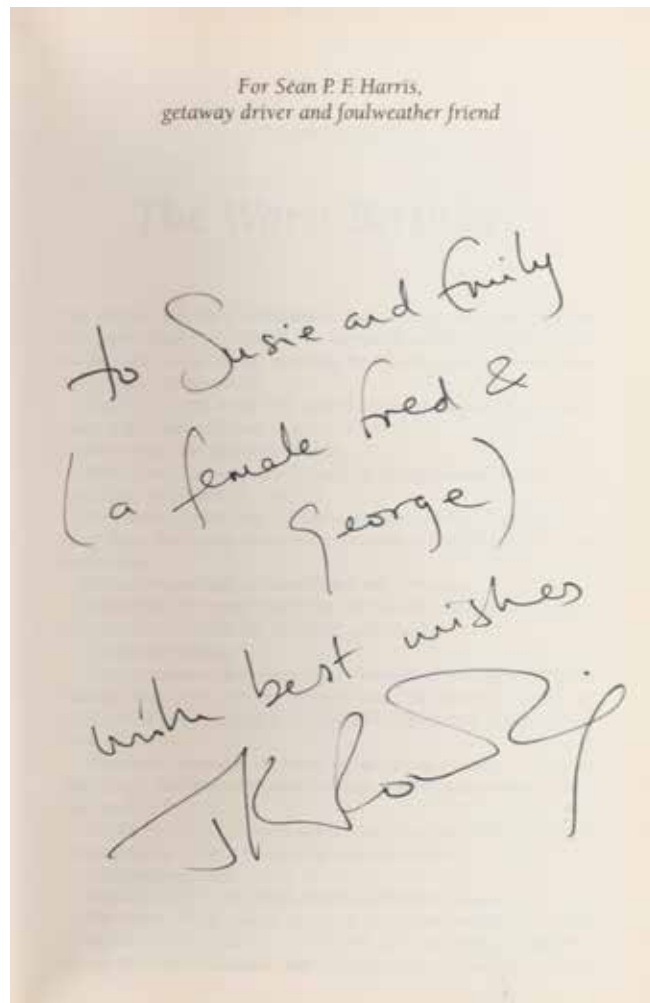
#### ROWLING (J.K.)

Harry Potter and the Chamber of Secrets, FIRST EDITION, FIRST ISSUE, INSCRIBED BY THE AUTHOR "To Susie and Emily (a female Fred & George) with best wishes J.K. Rowling" on the dedication page, publisher's pictorial boards, dust-jacket (spine sunned), 8vo, Bloomsbury, [1998]

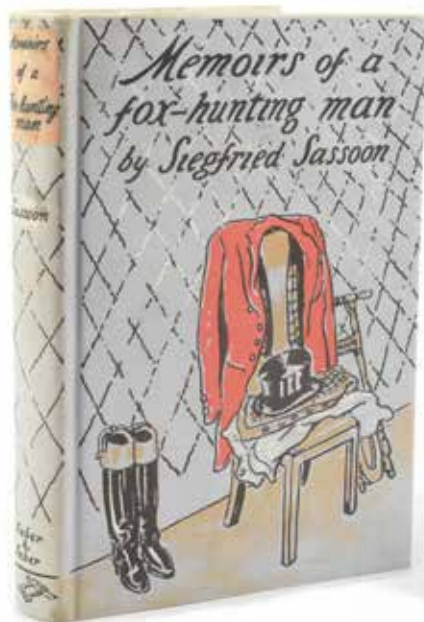
£2,000 - 4,000

£2,400 - 4,800

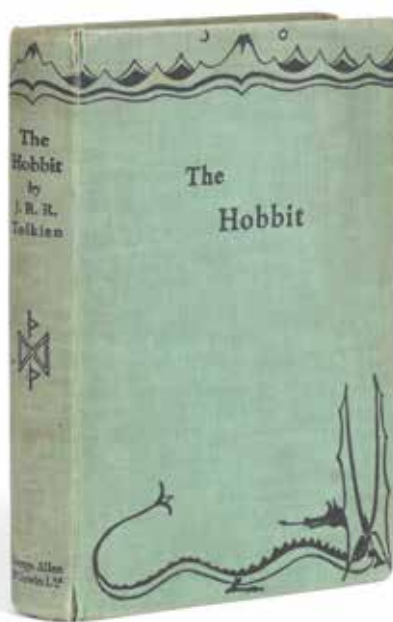
INSCRIBED TO "A FEMALE FRED & GEORGE" BY THE AUTHOR, a reference of course to Ron Weasley's elder twin brothers (who feature prominently in *The Chamber of Secrets*, helping Harry escape from the Dursleys). This copy was inscribed to thirteen year old, ginger-haired twin girls (Susie and Emily), who had accompanied family friend Bryony Evens (see previous lots) to see J.K. Rowling give a talk at the Cheltenham Literary Festival in 1998, the year of publication.



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#### SASSOON (SIEGFRIED)

The Memoirs of a Fox-hunting Man, NUMBER 202 OF 300 COPIES, SIGNED BY THE AUTHOR AND THE ILLUSTRATOR, 7 plates, illustrations, and endpapers by William Nicholson, tissue guards to plates, publisher's vellum, t.e.g., others uncut, publisher's pictorial dust-jacket (with inner glassine wrapper), 8vo, Faber, 1929

£700 - 900  
€830 - 1,100

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#### 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), Hanover, Paul Steegemann, [1919]--DUBUFFET (JEAN) Mémorial de la petite exposition de dessins de Jean Dubuffet... pour l'inauguration des sal nouvelle boutique: Le Diable pare la queue, 8pp. (including pictorial covers), lithographed throughout, with calligraphic script and illustrations by the artist, [1949], 8vo--DERMÉE (PAUL) Le volant d'Artimon. Poèmes, ONE OF "A FEW" AUTHOR'S COPIES, numbered "OO", printed in addition to the edition of 216 copies, INSCRIBED BY THE AUTHOR "Hommage de l'auteur Paul Dermée" on the half-title, 2 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 chemise and slipcase, small 4to, Paris, J. Povolosky & Cie., 1922 (3)

£700 - 900  
€830 - 1,100

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#### TOLKIEN (J.R.R.)

The Hobbit or There and Back Again, FIRST EDITION, FIRST IMPRESSION, frontispiece and 9 plates or illustrations (all but one full-page), map endpapers (printed in red and black) by the author, publisher's green cloth, lettered and decorated in dark blue, corners of spine slightly worn [Hammond A3(a)], 8vo, George Allen & Unwin, [1937]

£2,000 - 4,000  
€2,400 - 4,800

The Hobbit was published on 21 September 1937 in an initial print run of 1500 copies that was sold out by 15 December of that year.

#### Provenance

Michael Tisdall (gifted to him at the time of publication), pencil inscription on front free endpaper; by descent to the present owner.

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#### WARHOL (ANDY)

Holy Cats by Andy Warhol's Mother, FIRST EDITION, INSCRIBED by Julia Warhol "To Jane" on front free endpaper, 20 sheets of illustration and calligraphic text on coloured paper, printed recto only, publisher's pictorial boards, spine frayed with some loss, pastedowns slightly cocked, 8vo, [New York, Privately Printed, 1954]

£800 - 1,200  
€950 - 1,400

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# **WHISTLER (REX)**

SWIFT (JONATHAN) *Gulliver's Travels...* Illustrated by Rex Whistler, 2 vol., NUMBER 48 OF 195 COPIES, engraved title vignettes, 12 hand-coloured plates, 5 full-page maps, and 8 head- and tail-pieces by Whistler, publisher's green half morocco gilt by Wood, t.e.g., soiled and stained, folio (360 x 250mm.), Cresset Press, 1930

£800 - 1,200

€950 - 1,400

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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 and fellow author 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

£4,000 - 6,000

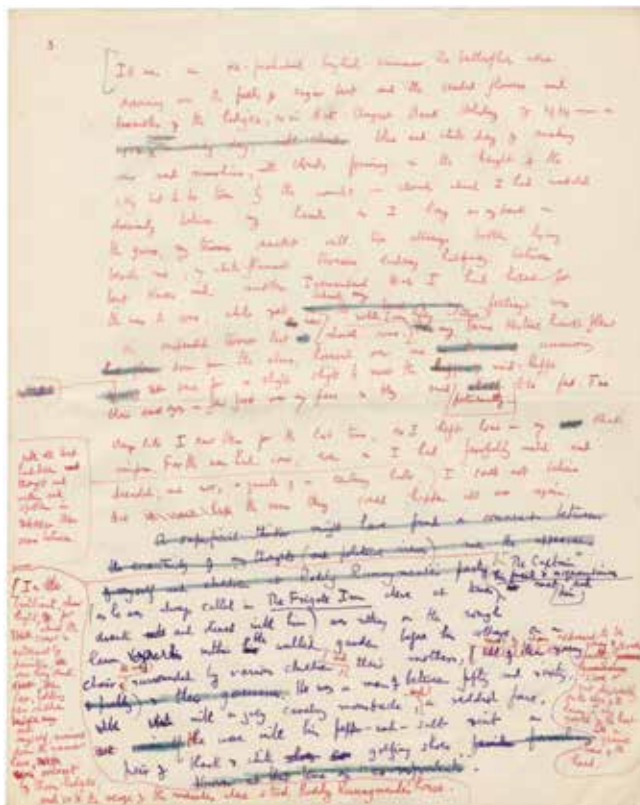
€4,800 - 7,100

'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.

See [www.bonhams.com/26013](http://www.bonhams.com/26013) for full footnote.



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### WOOLF (VIRGINIA)

Street Haunting, FIRST EDITION, NUMBER 420 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

£600 - 800

€710 - 950

154

### WORLD WAR I - MESOPOTAMIA

Collection of letters, photographs and ephemera relating to the career of Major James Wickham Ley, D.S.O., of the 2nd, attached to the 7th, Battalion (The Prince of Wales's) North Staffordshire Regiment, comprising over 70 letters to his mother and other members of his family from various postings, Blomfontein and Johannesburg in the Boer War, Simla, Lucknow and the North West Frontier, Basra, Mesopotamia ("Mespots") and Baghdad in the First World War, c.300 pages, with envelopes, dust-staining and usual signs of wear, 4to and 8vo, South Africa, India, Mesopotamia and Persia, 13 October 1897 to 22 September 1918; with some 70 photographs of family and camp life, his commission signed "Victoria RI", a Stanford's map of Lower Mesopotamia, other personal papers and newspaper cuttings, with documents relating to his death, etc. (quantity)

£600 - 800

€710 - 950

'I JUST GOT A BULLET THROUGH THE LEFT SHOULDER & SHALL BE ALRIGHT AGAIN VERY SOON': correspondence from a career-soldier. Many of Major Ley's letters from India describe a seemingly never-ending round of parties and sporting events, whilst making light of impending skirmishes with the Afghans ("there may be a bust up..."), possibly to spare the feelings of his mostly female correspondents to whom he is most solicitous ("I think you're quite right that Surbiton is not a very healthy place for anybody"). Weeks later he is in 'Mespots' with Expeditionary Force D, tormented by insects and sandstorms and writes with evident frustration at the lack of activity ("we've been doing practically nothing here & it looks as if we shall go on doing it...") and relying on a trickle of news from the Western Front ("I see the French are using gases and burning liquid which seems rather a pity but suppose it has got to be done..."). He was finally selected to join the so-called 'Hush-Hush' army, Dunsterforce, which suffered a heavy defeat at Baku ("Didn't take my boots off for over ten days and had a pretty worrying time of it...") and was forced to evacuate (in his last letter he writes "I have lost all my kit... I've been through so many stages... it would be difficult to know where to begin..."). At the battle he held a crucial position with a handful of men, enabling others to escape but enduring heavy losses of his own battalion. The responsibility for this was too much and, suffering from depression, James Ley took his own life on 22 October 1918.

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### WORLD WAR II - R.A.F. AND OPERATION NEPTUNE

Despatch by Air Chief Marshal Sir Trafford Leigh-Mallory... Air Commander-in-Chief, Allied Expeditionary Air Force to the Supreme Allied Commander, Allied Expeditionary Forces, 109pp. typescript, 8 folding photographic or blueprint maps (4 partly hand-coloured with colour code table, each with original pasted-on title), 4 folding tables, [November, 1944]--Air Staff Supreme Headquarters Allied Expeditionary Force. Report on Allied Air Operations 1st October 1944 to 9th May 1945, 98pp. typescript, 2 large folding colour-printed maps, 4 uncoloured maps and tables, with a loosely inserted typescript copy of a memorandum addressed to "Senior Operations Office, Air Force" by Air Marshall J.M. Robb dated 20.2.[19]45 (with pencil name "Corporal Clayton" upper right, [1945], together with 4 typescript single-sheet memoranda (with Clayton's ownership name), punch-bound in original wrappers, the first mentioned with printed title label on upper cover, the second mentioned with hand-painted title and "S.H.A.E.F." shield, and label "Prepared by OPS. Records A-3. Air Staff S.H.A.E.F." pasted on upper cover, each in old brown paper envelope, one stamped "War Department. Official Business. Penalty for Private Use to Avoid Payment of Postage \$300", folio (338 x 210mm.) (2)

£800 - 1,200

€950 - 1,400

"Secret" typescript reports issued for use by the Allied Expeditionary Air Force, relating to their operations on the Western Front, including involvement in Operation Neptune. The maps include details on the "Presentation of the Main Air Tasks for Operation 'Neptune'", "Destruction of Bridges Isolating the Assault Area", "Destruction of Facilities at Main Enemy Airfields", and "Operation 'Goodwood' Diagram of Planned Bombing Areas".

### Provenance

First work, inscribed on title "To Ella, In grateful appreciation of all her hard work on this production & with thanks for her loyal services to Ops. Records, R. Douglas Paul... April 1945"; Second work, Corporal Clayton, with his name in ink or pencil in various places. Clayton was for "Ops 7" at S.H.A.E.F., under the command of Douglas Paul. In one of the memorandum (dated 8 May 1945) he addresses his Ops 7. staff, announcing "The war is over, our job is nearly done; let us all cheer!"

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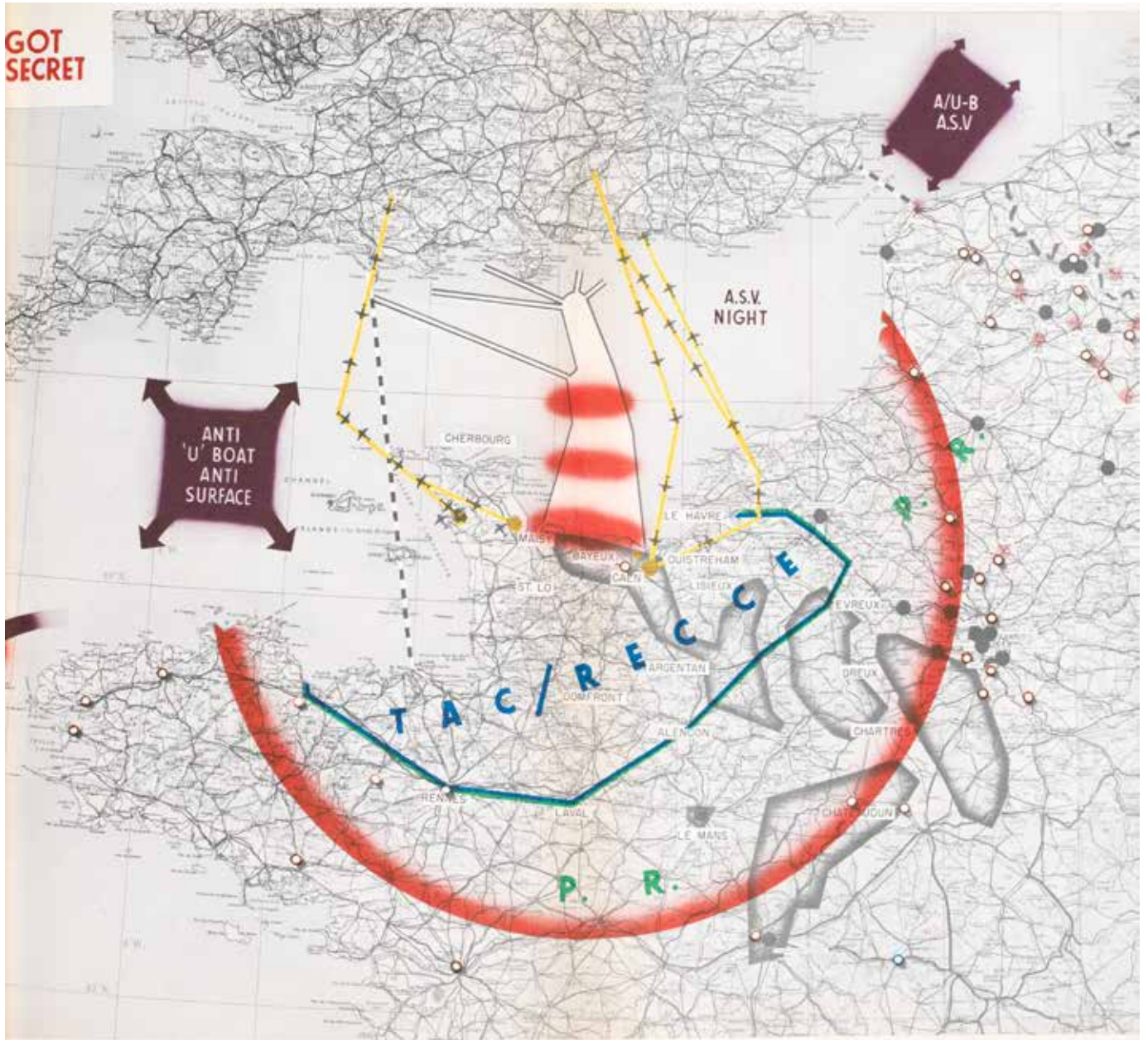
### YEATS (W.B.)

Poems, FIRST EDITION, pictorial title-page, ownership inscription ("Bessie Radford, 2.12.95") on the front free endpaper, publisher's pictorial cloth gilt [Wade 15], T. Fisher Unwin, 1895; The Collected Works in Verse and Prose, 8 vol., 4 photogravure portrait frontispieces, half-titles, titles printed in red and black, original cloth-backed boards ("remainder" binding) [cf. Wade 75-82], Stratford, Shakespeare Head Press, 1908; Ideas of Good and Evil, bookplate of Martha G.L. Tottenham, publisher's cloth-backed boards, paper spine label [Wade 46], A.H. Bullen, 1903; Reveries Over Childhood & Yeats, colour frontispiece by Jack Yeats [Wade 113], 1916; Responsibilities, [Wade 115], 1916; The Tower, uncut [Wade 158], 1928, last three publisher's cloth gilt, Macmillan; Four Years, [LIMITED TO 400 COPIES], device printed in red on title-page, lacks front free endpaper, publisher's cloth-backed boards, a few small stains [Wade 131], Churchtown, Dundrum, The Cuala Press, 1921, 8vo; and 35 others, by or about Yeats (49)

£600 - 800

€710 - 950

GOT  
SECRET



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*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.

#### 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 or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the *Lot*.

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any Sale in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good

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

#### 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION Proof of Firearms

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

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

#### Guns Sold as Parts

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

#### Condition of Firearms

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

#### Original Gun Specifications Derived from Gunmakers

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

#### Licensing Requirements

##### Firearms Act 1968 as amended

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

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

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

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

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

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

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

#### Taxidermy and Related Items

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

#### 18. FURNITURE

##### Upholstered Furniture

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

#### 19. JEWELLERY

##### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose.

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

#### Estimated Weights

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

#### Signatures

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

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

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

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

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

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

#### 20. PHOTOGRAPHS

##### Explanation of Catalogue Terms

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

#### 21. PICTURES

##### Explanation of Catalogue Terms

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

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

#### 22. PORCELAIN AND GLASS

##### Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far

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

#### 23. VEHICLES

##### The Veteran Car Club of Great Britain

##### Dating Plates and Certificates

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

#### 24. WINE

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

##### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

##### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

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

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

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

##### Options to buy parcels

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

##### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

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

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

##### Bottling Details and Case Terms

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

CB – Château bottled

DB – Domaine bottled

EstB – Estate bottled

BB – Bordeaux bottled

BE – Belgian bottled

FB – French bottled

GB – German bottled

OB – Oporto bottled

UK – United Kingdom bottled

owc – original wooden case

iwc – individual wooden case

oc – original carton

#### SYMBOLS

##### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to

cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

#### DATA PROTECTION – USE OF YOUR INFORMATION

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

#### APPENDIX 1

##### CONTRACT FOR SALE

**IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or 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

- 4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.
- 4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.
- 5 **RISK, PROPERTY AND TITLE**
  - 5.1 Risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot, or upon collection of the Lot if earlier. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot beyond 7 days from the day of the fall of the Auctioneer's hammer until you obtain full title to it.
  - 5.2 Title to the Lot remains in and is retained by the Seller until: (i) the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to and received in cleared funds by Bonhams, and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.

##### 6 PAYMENT

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

##### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when: (i) Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not, until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.
- 7.3 You should note that Bonhams has reserved the right not to release the Lot to you until its investigations under paragraph 3.11 of the Buyers' Agreement set out in Appendix 2 have been completed to Bonhams' satisfaction.
- 7.4 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.
- 8 **FAILURE TO PAY FOR THE LOT**
  - 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale, the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
    - 8.1.1 to terminate immediately the Contract for Sale of the Lot for

your breach of contract;

- 8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
  - 8.1.3 to retain possession of the Lot;
  - 8.1.4 to remove and store the Lot at your expense;
  - 8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
  - 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
  - 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
  - 8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
  - 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
  - 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
  - 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
  - 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.
- ##### 9 THE SELLER'S LIABILITY
- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
  - 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
  - 9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer, the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
  - 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
  - 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
  - 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or

indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

**10 MISCELLANEOUS**

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

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

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

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

**11 GOVERNING LAW**

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

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

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

#### 1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and

a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

**2 PERFORMANCE OF THE CONTRACT FOR SALE**

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

**3 PAYMENT AND BUYER WARRANTIES**

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through *Bonhams* are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

**4 COLLECTION OF THE LOT**

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

**5 STORING THE LOT**

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the

time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

## 6 RESPONSIBILITY FOR THE LOT

- 6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.
- 6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

## 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate

interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

## 9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

## 10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused

by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- You may wish to protect yourself against loss by obtaining insurance.
- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to

- Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 13 GOVERNING LAW**
- All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

#### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our [Website www.bonhams.com](http://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](mailto:info@bonhams.com).

#### APPENDIX 3

##### DEFINITIONS AND GLOSSARY

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

##### LIST OF DEFINITIONS

**"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](http://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."

# Registration and Bidding Form

(Attende / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

# Bonhams

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

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box ☐ Would you like to receive e-mailed information from us? if so please tick this box ☐

## Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g. - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Books, Maps, Manuscripts & Historical Photographs	Sale date: 11 March 2020
Sale no. 26013	Sale venue: Knightsbridge

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

## General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
<b>Please answer all questions below</b>	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

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

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

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

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

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/19

to Bryony —  
who is the most important  
person I've ever met in  
a signing queue &  
the first person ever to  
see me in Harry Potter.  
With huge thanks  
J K Rowling

**Bonhams**  
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**AUCTIONEERS SINCE 1793**