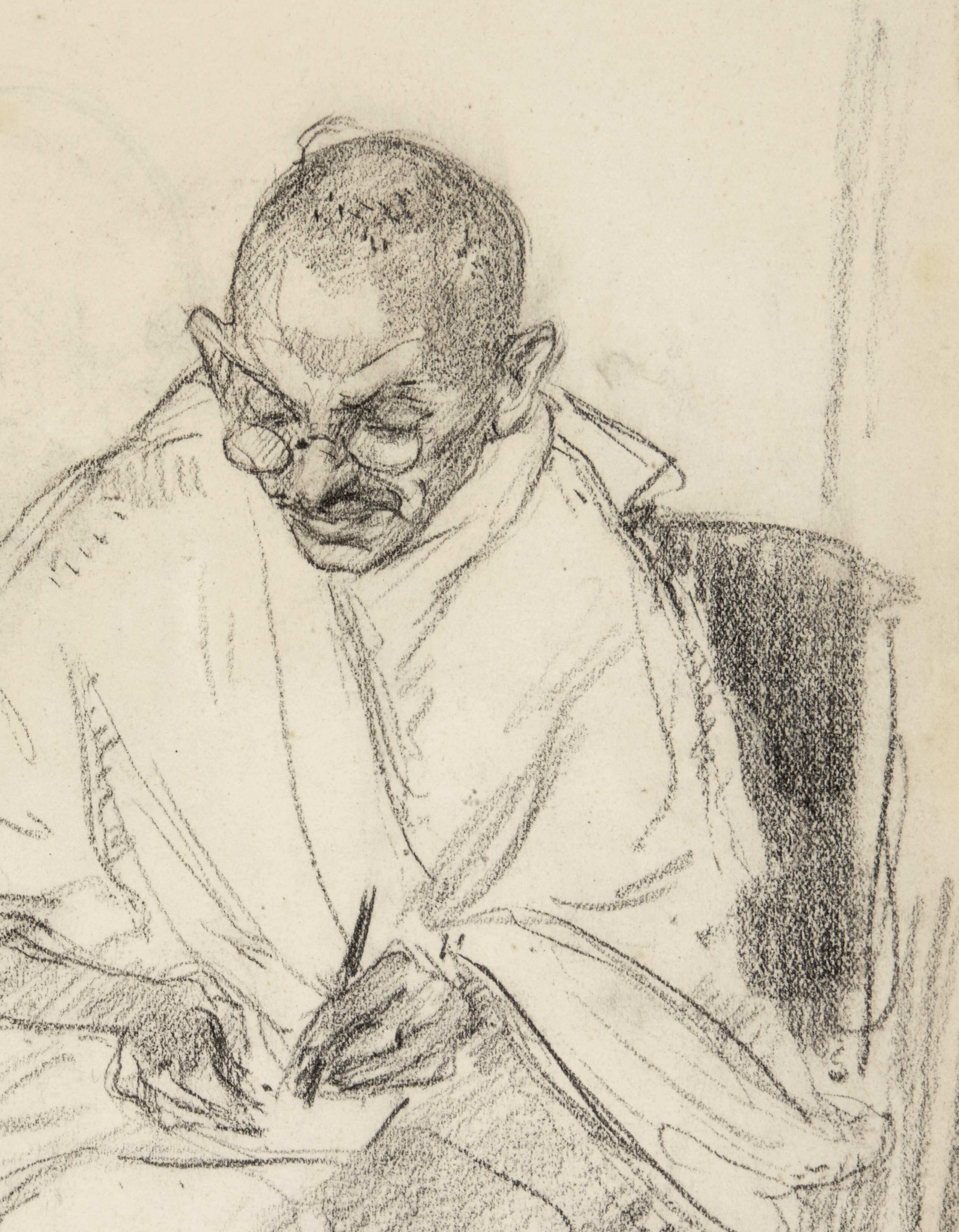


FRONT COVER
LOT 105 (DETAIL)
BACK COVER
LOT 265
THIS PAGE
LOT 24 (DETAIL)



talked of you for about a
half with great satisfaction, &
we been just sending a very good
account of you to Miss Beckford
with a description of your Dress &
Maria. — Your Uncle
left us this morning. The
of the former in his cause,
lesson. — We were all at the
last night, to see Miss Ome
Isabella. I do not think she was
its equal to my expectations.
may I want something more than
be. Acting seldom satisfies
to a Pocket handkerchief, &

ENGLISH LITERATURE HISTORY, CHILDREN'S BOOKS AND ILLUSTRATIONS

INCLUDING
THE AGE OF DARWIN:
THE GARRETT HERMAN COLLECTION

AUCTION IN LONDON
11 JULY 2017
SALE L17404

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SESSION TWO: 2.30 PM

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Handwritten Chinese characters in cursive script (caoshu). The characters are highly stylized and difficult to decipher. The top row contains approximately six characters, and the bottom row contains one large character.

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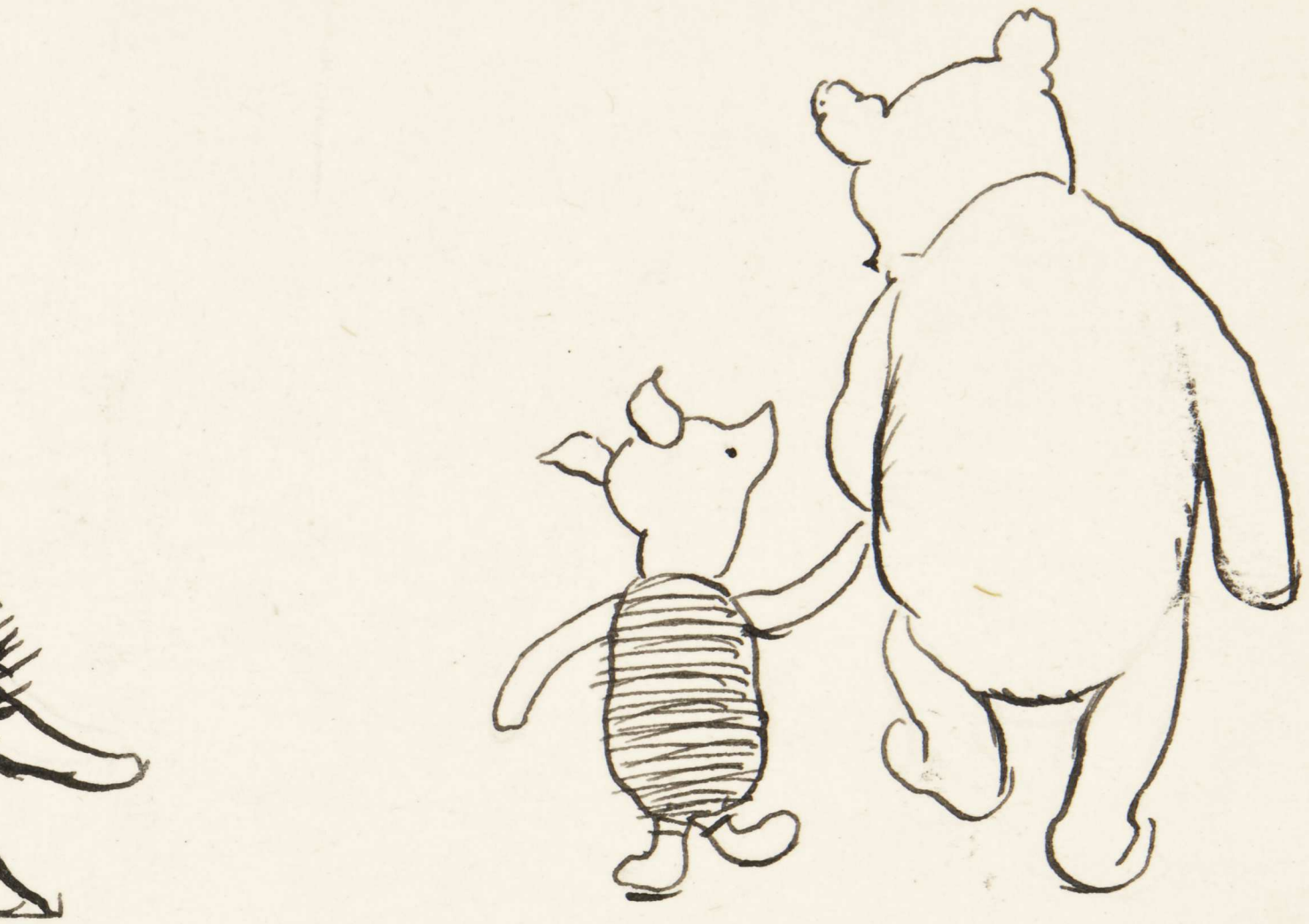
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SOTHEBY'S EUROPE



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EHS



SESSION ONE

LONDON
TUESDAY
11 JULY 2017
10 AM

LOTS 1-238

HISTORY

1

HERALDIC MANUSCRIPT

Armorial, with 39 coloured armorial achievements of the English nobility, 15 with captions

red ruled triple margins, front free endpapers with a few notes in an late-16th or early-17th century hand including a Latin couplet, contemporary numeration (the final coat of arms labelled "70"), on several late-16th century paper stocks, late-16th century, folio, contemporary vellum boards with remains of green silk ties, in a modern folding box, *upper hinge split, boards soiled, some leaves loose, spotting, light staining, some wear at edges*

A SUMPTUOUS ENGLISH ARMORIAL. The numbering of the arms, and the state of the binding, suggests that the volume once held perhaps an additional 31 coloured coats of arms. The arms themselves seem to date c.1600 (they include, for example, the Cliffords, Earl of Cumberland, who became extinct in 1605, as did the Blounts, Earls of Devonshire and Lords Mountjoy, the following year). The coats of arms seem, therefore, to pre-date the captions: certain of the captions refer to later events, such as the elevation of the Sheffield family as Earls of Mulgrave (1626) and of William Seymour to the title of Marquess of Hertford (1641), although the arms themselves do not have the higher-ranking coronets.

£ 2,500-3,000 € 2,900-3,500

2

HERALDIC MANUSCRIPT—RYLEY, WILLIAM, AND DETHICK, HENRY

The Visitation of Middlesex began in the Year 1663

containing 95 genealogies of armigerous families, including descriptions of their arms, some with pencil illustrations of the arms, and EACH WITH THE ORIGINAL SIGNATURE OF THE HEAD OF THE FAMILY, contemporary foliation (to fol. 61) and index, 103 pages, also with 18 pages of engraved arms pasted in, plus blanks, folio, later calf-backed marbled boards, housed in a collector's folding box, *paper folds, upper cover detached, lower cover weak at hinge, boards worn*

THE ORIGINAL MANUSCRIPT OF THIS IMPORTANT RECORD OF WEALTHY GENTRY FAMILIES LIVING IN MIDDLESEX, from James Sheffield of Kensington and Thomas Collet of Chelsea, to John Woodward of Hampstead and William Meggs of Whitechapel. This *Visitation of Middlesex* was published by Gilmour and Nichols in 1830, either from this manuscript or a closely related copy.

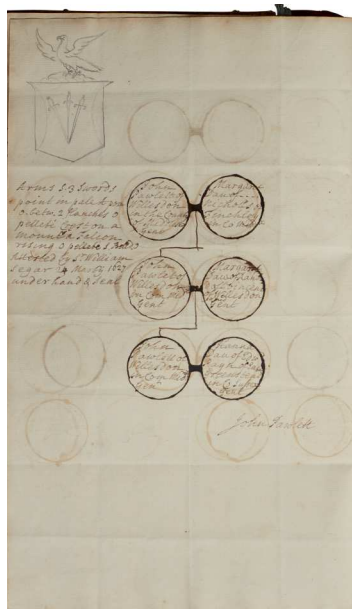
PROVENANCE

George, Earl Macartney (1737-1806), armorial bookplate; sale of his library, Puttick and Simpson, 24 January 1854, lot 1020, to Sir Thomas Phillipps (Phillipps MS 13388)

£ 1,500-2,000 € 1,750-2,350



1



2



3



3

GAINSBOROUGH, THOMAS

Two autograph receipts signed ("Tho Gainsborough") each acknowledging receipt of ten Guineas from Sir John Sebright for half payment for a three-quarter length portrait, 2 pages, oblong 8vo, 11 March and 5 April 1768, the first receipt docketed by Sebright, the second receipt with part of a pencil sketch portrait of a woman by another hand on the verso

RARE. According to our records, only one autograph item by Gainsborough has been sold at auction since the early 1990s. Clients commonly paid Gainsborough a down-payment to secure the commission and the balance on completion of the work, as was evidently the case here. General Sir John Sebright, 6th Bt (1725-1794), of Beechwood Park in Hertfordshire, was an MP and friend of Edmund Burke. Gainsborough's portrait of him was sold at Sotheby's, New York, on 17 January 1992.

£ 3,000-5,000 € 3,500-5,800

4

IRELAND—LAW

A Review of the Revenue Laws of Ireland

Manuscript in English, in a single scribal hand with scattered marginal notes probably by the First Earl of Clonmell, with detailed index and list of statutes, contemporary pagination (to p.241), with, written from the reverse, "The State of his Majesty's Hereditary Revenue in 1753", altogether c.273 pages, 4to, c.1750s, stiff vellum boards, worn

A detailed treatise in the legislative framework surrounding the Irish revenue.

PROVENANCE

John Scott, First Earl of Clonmell; thence by descent

£ 700-1,000 € 850-1,200

5

CLONMELL, JOHN SCOTT, FIRST EARL OF

Group of seven autograph manuscript court notebooks

recording in detail hundreds of legal cases overseen by him, noting details of cases, arguments, precedents, principles, and verdicts, including one volume of cases in the Dublin Court of Exchequer, one "Crown Circuit Book" for the Court of Assizes (1784), and four volumes of cases at the Court of the King's Bench, in excess of 1700 pages in total, oblong 4to, 1772-1797, three volumes in green boards and four volumes in reverse calf

A SUBSTANTIAL RECORD OF LEGAL CASES IN 18TH CENTURY IRELAND, PRESERVED BY ONE OF THE LEADING JUDGES OF HIS GENERATION. John Scott, later Earl of Clonmell (for whom see next lot), held a series of senior Irish judicial positions, including: counsel to the Revenue Board (1772), Solicitor General (1774), Attorney General (1777), and Lord Chief Justice of Ireland (1784). Four of these volumes preserve details of the cases heard in Ireland's principal court of criminal jurisdiction and civil jurisdiction, the Court of King's Bench, in the mid-1790s, and are of particular historical significance. For human interest, however, the most absorbing volume is inevitably that which details felony trials overseen by Scott as an Assize judge on circuit in the mid-1780s, including murders, highway robberies, and thefts. With its accounts of events and witness testimonies these records of trials give a vivid impression of life in Ireland.

PROVENANCE

John Scott, First Earl of Clonmell; thence by descent

£ 6,000-8,000 € 7,000-9,300

MATTHEWS, JOHN

Archive of four ships's journals and related papers:

- i) "Journal of my particular proceedings when detach'd from or acting separate [*sic*] from my Colleague Mr. Wm: Harrison", detailing his activities whilst employed in the slave trade at Sierra Leone, including extensive travel in the region, especially to the Banana Islands and inland upriver from Sherbro on the Deong (Jong) River, also the purchase of goods and merchandise, and negotiations with other slavers and with regional rulers involved in the trade, with significant detail on the impact of local wars and Matthew's involvement in negotiating peace between two local kingdoms, with "Directions for going up to York Island from Jenkins in the River Sherbro", 35 pages, 28 April 1785 to 15 May 1787, with, written from the back, retained copies of four letters by Matthews, Deong and York Island, Sierra Leone, 4 pages, 20-25 April 1787, altogether 39 pages plus blanks, folio, paper wrappers, also with, loosely inserted, five documents relating to Matthew's journey up the Deong River including draft agreements for compensation from the Kings of Sherbro, 1787
- ii) Ship's Journal, when employed on the African coast by the Africa Company, detailing his work stocking ships with slaves and preparing them for the trans-Atlantic passage ("...Sunday 9 April 1786 This Morning about 9 o'clock came along side the Hazard Harry Canoe with Rice & 8 Slaves, Six of which accepted, the other two, likewise the Rice being bad wou'd not take..."), 80 pages, plus blanks, folio, 1 April 1786 to 31 March 1787
- iii) "Journal of Proceedings on board his Majesty's Fire ship Vulcan Commencing May 1793", commencing with his appointment as captain on 3 May, the ship weighing anchor on 23 May as part of the Mediterranean Fleet commanded by Admiral Samuel Hood, with a detailed account of his passage to the Mediterranean, observations during time spent ashore, anchoring at Toulon on 29 August and describing the early stages of the Siege of Toulon, and his reassignment to HMS *Courageux*, 3 May to 15 September 1793, with orders of battle and sailing for the fleet, and with six ink and wash sketches of coastal horizons, including Alicante and Cape St Martin (2 pages), altogether 68 pages, folio, marbled wrappers
- iv) "Journal of the Proceedings of HM Ship Maidstone. Commencing Jany. 1st 1797", detailing his employment as Captain stationed off the West African Coast, arriving at Sierra Leone on 17 February 1797, later on convoy across the Atlantic, and in the Caribbean, describing in detail visits to leading figures in African coastal settlements (such as "the Reverend Mr Quaqua (the black Clergyman at Cape Coast Castle)", including his attendance at a feast with dancing ("...The Females with their Music (ie) drums & gourds containing some beads or stones to make them rattle) withdraw a little distance (20 or 30 yards) they then pitch their voices to some particular song and Tune, three or 4 sing, and the rest join in the Chorus which has a pleasing effect. one of the Females then advances with a shuffling step - a waving motion of her hands - and writhing wriggling motion of her body towards the Men & pays her obeisance to her Father & Friends and returns in the same manner to the group, and is followed by all the rest in rotation...", 23 March 1797) and at a ritual trial for adultery with use of a fetish ("...a hollow circular vessel like a portion of a cylinder about two feet long, made I believe of clay, and coverd over with a dried skin..."), also recording his official duties policing ships of various nationalities engaged in the slave trade (American, Dutch, Portuguese), many of which made use

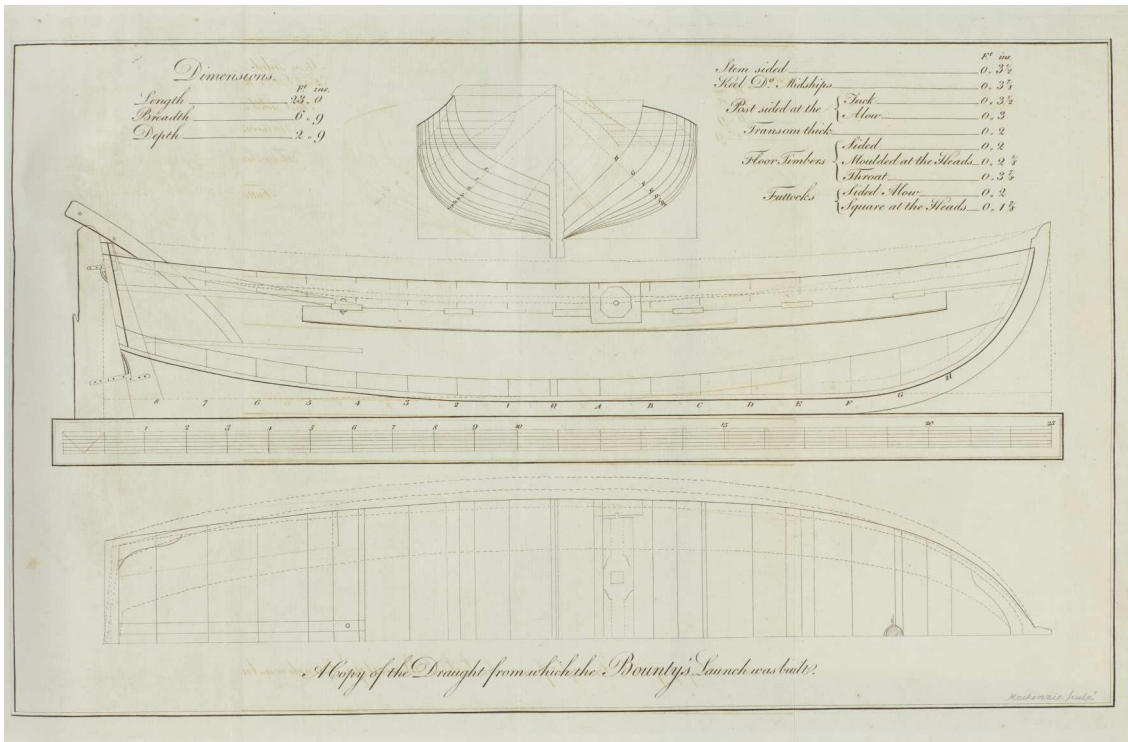
of British deserters, his search for French Privateers, endemic problems with discipline, his poor relationship with his own officers, and epidemic disease on board ship, c.170 pages, 1 January 1797 to 16 March 1798, with, written from the reverse, "Detached Observations on the Manners and Customs of the Natives of Cape Gorse, Africa", with headings "Of the Craba & Acra" ("...Evry ... Man in authority has two Attendant slaves, Male and Female, call'd his Acra and Craba: Their office is a kind of secret watch over the safety of his Person while living, and to attend him when dead; as they are always sacrific'd at his interment..."), "Suicide", "of the punishment of extravagance in youth", "Veneration of the Dead", "Mode of ruining a Man by costs of Suit", "Gaming", and "Natural History" (6 pages), followed by three ink sketches of an African harbour, also "Notices, respecting the Island of Princes" (3 pages) and "General Observations ... for running down the Coast of Africa, from Sierraleone to Cape Palmas" (4 pages), altogether c.185 pages, folio, stiff vellum boards

v) Twelve items by or relating to Matthews: deposition by John Matthews on Sierra Leone, local society, and the slave trade, 4 pages, folio, text on rectos only, probably late 1780s, *incomplete at end*; M.C. Watts, three West African coastal views, ink and wash, captioned "Commenda Forts", Mouree Fort", and "Annamaboe Fort", each 190 x 270mm, all signed and dated March 1797, with a fourth similar view, uncaptioned and unsigned; with four hand coloured engravings from John Matthews, *A Voyage to the River Sierra-Leone* (1788); his admission as a freeman of Liverpool, 7 August 1788; his appointment as Captain of HMS *Maidstone*, 31 December 1795; one document relating to a later family member, 1835-42

A HIGHLY SIGNIFICANT AND SUBSTANTIAL ARCHIVE RELATING TO BRITISH ENGAGEMENT IN WEST AFRICA AT THE HEIGHT OF THE SLAVE TRADE. John Matthews was a naval officer who left the service in the 1780s to work as an agent for a London slave merchant, spending the years 1785-87 in Africa. The current lot includes the journals he kept during this period, but he also recorded his experiences in *A Voyage to the River Sierra-Leone on the Coast of Africa ... In a Series of Letters to a Friend in England* (London, 1788). Matthews re-joined the navy at the outbreak of the French Revolutionary Wars. By 1797 he was back on the West African coast commanding the *Maidstone*, a fifth-rate ship of the line.

Matthews's detailed journals describe life on board, his continual problems with drunkenness and discipline, and many other subjects, but they are particularly interesting in their exposure of the complex set of relationships on which the continuation of the slave trade depended. The European slavers were in an uneasy alliance that was later disrupted by the outbreak of war in Europe, but were also dependent on the coastal kingdoms for the supply of slaves. The limited extent of European penetration inland is shown by the difficulties Matthew's encountered when travelling up the Deong River - from the unreliability of the pilot, to the extortion of heavy tolls by chiefs of villages through which they passed, to the susceptibility of his white crew to disease. He made a systematic attempt to understand the workings of the coastal kingdoms and the origins of the vast numbers of slaves who were sold to European traders; he concluded that the vast majority were captives taken in wars in the interior, but (with a self-serving twist) that the bottomless European appetite for slaves played no part in fuelling these wars.

£ 15,000-20,000 € 17,400-23,200



9

8

BOUGAINVILLE, LEWIS DE

A Voyage Round the World... for J. Nourse and T. Davies, 1772

4to, FIRST EDITION IN ENGLISH, five folding maps and one engraved plate, contemporary mottled calf, marbled endpapers, occasional foxing, new spine, slightly rubbed

A record of the first French circumnavigation. First published in French the previous year, this is the first edition in English translated by Johann Reinhold Forster. The account includes a lengthy description of a stay at Tahiti, together with a vocabulary of 300 words comprising the first printed account of any Polynesian vocabulary. The account generated great interest in France including Rousseau who viewed the South Seas as a kind of paradise.

REFERENCES

Hill p.32; Sabin 6869; CBEL II, 1479

PROVENANCE

Sir Joseph Verdin, Bt. (bookplate)

£ 1,000-1,500 € 1,200-1,750

9

BLIGH, CAPTAIN WILLIAM

A Narrative of the Mutiny, on board His Majesty's Ship Bounty; and the subsequent voyage of part of the crew, in the ship's boat. George Nicol, 1790

4to, FIRST EDITION, folding map bound as frontispiece, 2 folding maps at end, one folding plan ("A copy of the Draught from which the Bounty's Launch was built"), original blue boards, white paper spine, collector's brown morocco backed folding box, professional repairs to spine and inner joints, section of bookplate removed from pastedown endpaper, occasional light spotting and browning, some offsetting to final leaf of text from facing plate

[with:] *The Gentleman's Magazine...for May 1790. John Nicols, D. Henry, 1790, 8vo, 484pp., disbound*

Captain Bligh's account of "ONE OF THE MOST REMARKABLE INCIDENTS IN THE WHOLE OF MARITIME HISTORY" (Hill).

Included in this lot is a copy of the May 1790 issue of *The Gentleman's Magazine* containing "Particulars of the Mutiny on Board the Bounty" (pp.463-464). This extensive early periodical report is heavy in its praise of Bligh, described as "highly qualified for this expedition": "the distress he has undergone entitle him to every reward... his seamanship appears as matchless, as the undertaking seems beyond the verge of probability".

REFERENCES

ESTC T7185; Hill (2004) 132

PROVENANCE

Nicholas Nicholas, armorial bookplate and ownership signature beneath

£ 12,000-15,000 € 13,900-17,400

Medusa at Sea Aug: 26th 1801

My Dear Sir
 I have signed the papers
 for Mr. Fellowes taking your report as the
 correctness of Lord Hoods order and I have
 given a testimony of Mr. Fellowes conduct
 which I hope may be as useful as I am
 sure it is true, I am much flattered by
 your kind expressions on my conduct
 for which I have not had I presume any
 credit beyond what my own feelings
 can amply repay, Ever My Dear Sir
 Believe me your most obliged
 Nelson & Bronte

Richard Creed Esq.

10

10

NELSON, HORATIO LORD

Autograph letter signed ("Nelson & Bronte"), to
 Richard Creed

informing him that he has signed papers allowing Mr Fellowes to take "your report as to the correctness of Lord Hoods order and I have given a testimony of Mr Fellowes' conduct, which I hope may be as useful as I am sure it is true", also thanking Creed for complimenting his conduct in the affair, written with his left hand, 1 page, 4to, Medusa at Sea, 26 August 1801, adhesive residue on the verso

Richard Creed was a partner in Marsh & Creed, bankers and navy agents. Although the firm had care of Nelson's finances, this letter relates to the money troubles of Thomas Fellowes, who had been Nelson's purser on the *Agamemnon* in the early 1790s, and had had difficulty with the navy board over his accounts from HMS *Superb* when the ship was in the Mediterranean. Nelson was wholeheartedly supportive of Fellowes in this dispute. On 26 November 1801 he wrote to St Vincent asking him to give Fellowes a Clerkship at Chatham: "The inquiries I have made of his Agents, and my own opportunity of observation, while he was under my command, leave not a shadow of doubt upon my mind but that the pecuniary embarrassments which are the source of this distress, are not the result of any extravagance or misconduct in the discharge of his duty; and indeed, speaking from my own knowledge, I can safely say that Mr. Fellowes is a man of strictly honest principles" (*The Dispatches and Letters*, IV, p.531). This letter is apparently unpublished.

£ 2,000-3,000 € 2,350-3,500



11

11

NELSON, HORATIO LORD

Lock of his hair

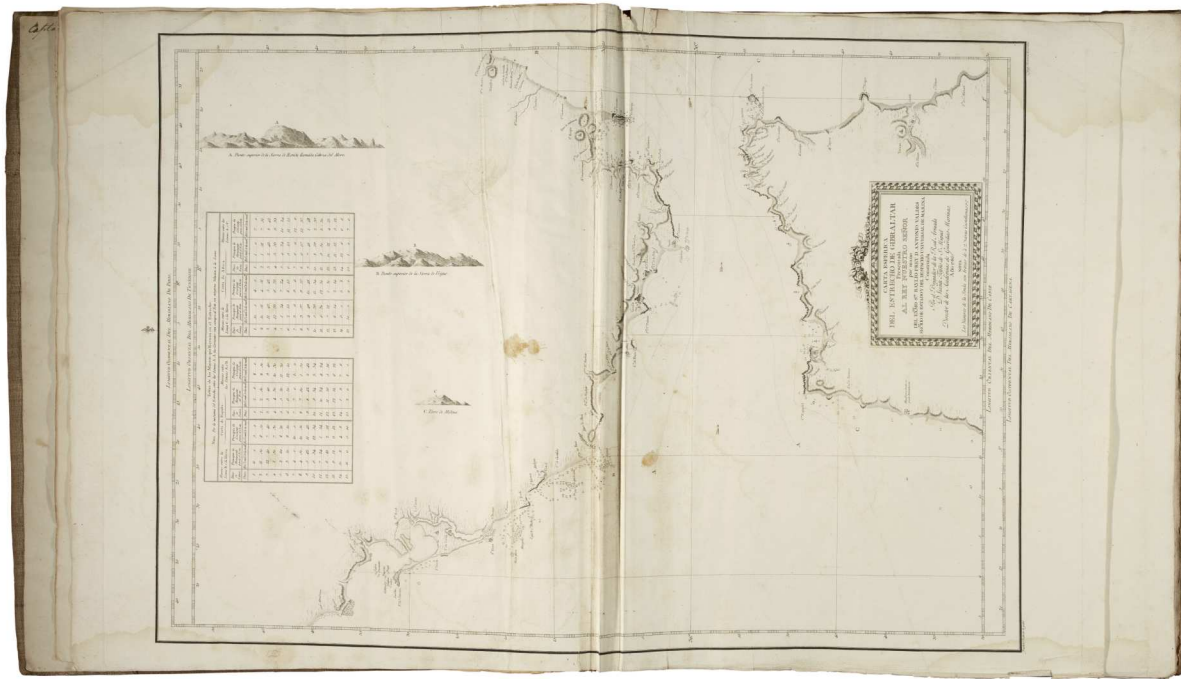
sandy colour, tied with gold thread, housed behind glass in a circular silver locket (30mm circumference), engraved "LORD NELSON'S HAIR TRAFALGAR OCTR 21 1805"

Admiral Sir Charles Tyler (1760-1835) had sailed under Nelson in the Mediterranean in the mid-1790s and captained HMS *Tonnant* at Trafalgar (see next lot). He almost certainly befriended Emma Hamilton when stationed in the Mediterranean, and their friendship is attested by Nelson, who in 1801 invited Tyler to dine on HMS *St George* to celebrate "Santa Emma's birthday ... I know you are one of her votarys" (quoted in Wyndham-Quin, *Sir Charles Tyler* (1912), p.115). After Nelson's death Emma Hamilton wrote to Tyler pleading that "if you ever come this way, pray call and see me that we may speak of past time - happy times never more to be recalled" (12 September 1808, quoted in Wyndham-Quin, p.168). It is entirely fitting and plausible that Emma Hamilton would have gifted to Tyler a precious lock of Nelson's hair. As he lay dying, Nelson asked Hardy to "let Lady Hamilton have my hair" and Hardy duly delivered the hair to her on his return to England (see Prentice, *The Authentic Nelson* (2005), p.167). She left Nelson's pigtail to Horatia but made a number of gifts of small locks to family and other fellow mourners. This lock of hair is recorded in Wyndham-Quin, p.204.

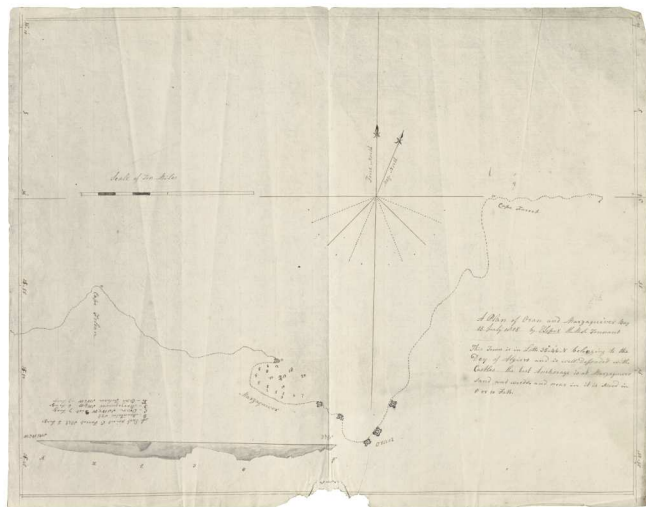
PROVENANCE

Admiral Charles Tyler, thence by descent

£ 3,000-5,000 € 3,500-5,800



12



12

12

TRAFALGAR CAMPAIGN—VOLUME OF SEA CHARTS

[Atlas hidrográfico de las costas de España en el océano Atlántico, la costa de Portugal, parte de la África y las Islas Canarias, Terceras y de Cabo Verde. Madrid, 1789]

large folio (approximately 615 x 540mm.), 16 double-page charts, loosely inserted manuscript "Plan of Oran and Marzaquiver Bay 15 July 1805 by E. Soper HMS Tonnant" (365 x 460mm.), loosely inserted printed chart (335 x 480mm.), ship's canvas over marbled boards, scattered staining, a few repairs, creasing, occasional marginal tears and loss

THE CHARTS THAT ARE SAID TO HAVE GUIDED HMS TONNANT TO TRAFALGAR. This volume of sea charts comes by descent from Admiral Sir Charles Tyler (1760-1835, see also previous lot), a veteran of the Mediterranean Squadron under Hood and Nelson in the 1790s, and of the Battle of Copenhagen. In early 1805 he was given command of the 80-gun HMS *Tonnant*, a ship which had been captured from the French at the Battle of the Nile. He captained the *Tonnant* at Trafalgar. The ship was fourth in the lee line and lost 26 dead and fifty wounded, with Tyler himself being hit by a musket-ball in the thigh, but took three Spanish prizes. Tyler was promoted to rear-admiral in 1808 and from 1812-15 he commanded the Cape of Good Hope station.

The volume includes a manuscript plan of Oran and Mers El Kébir, Algeria, in the hand of Edward Soper, Master of HMS *Tonnant*. The journals of Frederick Hoffman, a Lieutenant on the *Tonnant*, record that the ship "anchored in Oran roads to procure bullocks for the squadron" in the summer of 1805, when she was part of the fleet stationed off Cadiz.

It seems that Tyler acquired this volume of charts from Captain William Brown, who had commanded HMS *Ajax* at the Battle of Cape Finisterre against the Combined Franco-Spanish fleet on their return from the Caribbean, on 22 July

1805. Brown failed to engage the fleet and consequently missed Trafalgar, as he was summoned back to England to explain his behaviour. According to Tyler family tradition, Captain Brown had a close relative on the *Tonnant* - a fifteen year-old midshipman from Plymouth, also called William Brown, who was killed at Trafalgar.

PROVENANCE

Captain William Brown, ink inscription on verso of front free endpaper; Admiral Sir Charles Tyler; thence by descent

£ 5,000-7,000 € 5,800-8,200

13

ACKERMANN, RUDOLPH

A History of the University of Oxford. London: R. Ackermann, 1814

2 volumes, 4to, half-titles, complete 115 coloured plates, the plates mixed first and second states according to Abbey with the exception of Plate 15 and 84 which are in second states, papers watermarked 'J Whatman 1812', contemporary navy morocco ruled in gilt by Sawyer, both volumes bearing the University of Oxford coat of arms in gilt at centre, spine gilt in compartments, gilt dentelles, all edges gilt, *minor spotting and offsetting*

A FINE COPY, probably presented to Professor Arthur Lehman Goodhart, Master of University College, Oxford on his retirement in 1963.

PROVENANCE

Arthur Lehman Goodhart; by descent

£ 1,500-2,000 € 1,750-2,350

14

PYNE, WILLIAM HENRY

The History of the Royal Residences. L. Harrison "for A. Dry, 1819" [? J.H.M or H.G. Bohn, 1830s]

3 volumes, 4to, FIRST EDITION, later (uncoloured) issue, volume titles and seven section titles, seven aquatint frontispieces and 93 aquatint plates by T. Sutherland, R. Reeve, W.J. Bennett, D. Havell, and J. Baily after C. Wild, J. Stephanoff, R. Cattermole, W. Westall, and G. Samuel, some tinted in blue, woodcut tailpiece, modern panelled, speckled calf gilt, spines with red morocco labels, yellow edges, *some slight spotting and browning to the text, slight offsetting (chiefly from plates), covers slightly worn or rubbed at extremities*

ONE OF THE MOST CELEBRATED OF ALL AQUATINT BOOKS. This famous work was the first to illustrate royal palaces and houses in any detail. Although the watermarks on this set predate the stated publication date of 1819, this set is a later issue with the plates uncoloured.

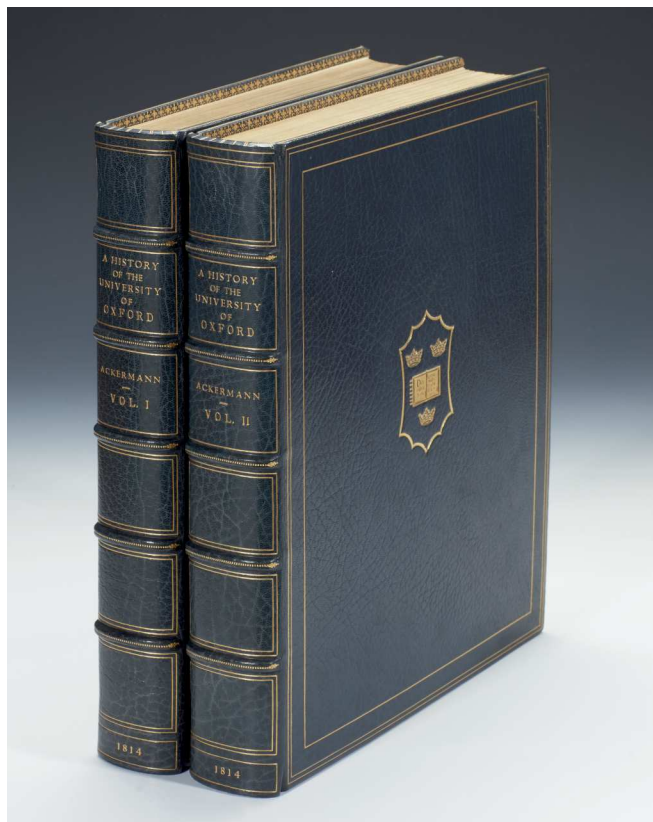
REFERENCES

Abbey *Scenery* 397; cf. Tooley 389

PROVENANCE

S. Palmer M.D., October 1860, inscriptions on endpapers, with occasional marginal annotations in pencil; Their Royal Highnesses Prince and Princess Michael of Kent, bookplates, sale at Christie's South Kensington, 3 October 2006

£ 1,500-2,000 € 1,750-2,350



13



14



15



15

15

WYNFIELD, DAVID WILKE

Collection of 19 photographic portraits of artists and other friends, comprising:

Sir John Everett Millais, Frederick R. Pickersgill, Richard Ansdell, P.H. Calderon, Sir Frederic Leighton, Henry Stacey Marks, Thomas Faed, William Gale, Thomas Oldham Barlow, G.F. Watts, Charles S. Keene, Frederick Walker, John Dawson Watson, Henry Wyndham Phillips, self-portrait, William Frederick Yeames, Edward Hamilton, John Phillip, and William Holman Hunt, quarter-length with the sitters depicted wearing antique dress

19 ALBUMEN PRINTS (c. 210 x 160mm), mounted (overall mount size c. 530 x 390mm), captioned on the mounts (some captions in the form of photographs of the sitter's signature below the image, others with printed captions on the reverse of the mount and additional captions in pencil below the image), 1860s, some fading and spotting, one or two photographs lifting from their mounts, slight soiling and wear to mounts

RARE PHOTOGRAPHS BY WYNFIELD WHO WAS AN INSPIRATION TO JULIA MARGARET CAMERON. David Wilkie Wynfield (1837-1887) was a history painter who made important experiments in photographic portraiture in the early 1860s. His sitters were mostly fellow members of the St John's Wood Clique, as well as other Academicians and

Pre-Raphaelites, and give a privileged and intimate view of Victorian London's art-world. All but one of these photographs - "Edward Hamilton, MD" - form part of Wynfield's *The Studio: A Collection of Photographic Portraits of Living Artists*. Wynfield's technique, using a narrow depth of field, produced large-scale head and shoulder images with a slightly blurred outline, gave his portraits rare psychological depth; he was praised as having "greater softness, lifelike animation, and apparent power of movement, and breadth of light and shade than any photographic copies of pictures or studies from life that we have ever seen" (*Illustrated London News*, 19 March 1964, p.275). These photographs were a key influence on the artistic development of Julia Margaret Cameron. She was introduced to his work by G.F. Watts (one of many mutual friends) and in 1866 she acknowledged in a letter that she "owed all my attempts and indeed consequently all my successes" to Wynfield (quoted in *ODNB*, sub 'Wynfield, David Wilkie').

Wynfield did little to promote his photographic work and prints are rare: no complete surviving sets of *The Studio* have been traced and the number of prints in the current group is exceptionally unusual.

£ 7,000-9,000 € 8,200-10,500

SMITH, WILLIAM, SURGEON-SUPERINTENDENT

Journal of the 'Belgravia' Convict Ship

blank printed journal with daily manuscript entries, including a full list of 282 convicts embarked at Chatham, Portsmouth, and Portland for transportation to Western Australia, their names, ages, literacy, crime, sentence, and character, then providing a careful record on the convicts' daily routine during the crossing, detailing exercise, educational provision, rations, sanitation, regular misdemeanours and their punishments (ranging from "assaulting a Prisoner Constable whilst on duty", which was punished by "48 hours bread & water ... to be kept in leg-irons, and to receive ... 48 lashes", to minor offences such as throwing clothes overboard and obtaining extra wine rations through the use of a false-bottomed cup), and with a daily update of the sick list revealing that more than 130 convicts were suffering from scurvy by the time they disembarked at Fremantle on 5 July, 20 March to 19 July 1866, with a series of appendices, listing nine "General Rules" to be observed by convicts (2 pages), their "weekly routine" (2 pages), a "List of Prisoners who have committed themselves during the voyage, showing the nature of the offence, and the Punishment" (4 pages), "Account of the Number of Convicts classed according to their ages and abilities to read and write" (2 pages), "A List of the Prisoners who have distinguished themselves by Exemplary Conduct" (2 pages), "Punishment List of the Prisoner Guard" (1 page), and "Remarks" on the physical condition of the prisoners and comments on the outbreak of scurvy, altogether 85 pages, plus blanks, folio, 1866, printed paper wrappers, *loss at spine, covers stained, some light water damage*

AN INSIGHTFUL RECORD OF CONVICTS AND THEIR WELFARE IN THE FINAL PHASE OF THE TRANSPORTATION SYSTEM. William Smith was an experienced professional superintendent surgeon whose key aim was to ensure the safe transportation of convicts. Although there was only one fatality during the crossing, Smith was troubled by the outbreak of scurvy on board. He blamed it in part on the prisoners' poor diet in English prisons before transportation, but he nonetheless determined to urge for the provision of fresh vegetables on convict ships.

The *Belgravia* was an 886-ton frigate built in 1862. She made this crossing in 88 days. It was one of the last convict transportations to Australia: the punishment ceased in 1868. The *Belgravia* sailed from the Swan River on 5 August for Madras. She picked up emigrants in Pondicherry in September, but was subsequently wrecked off the Coramandel coast.

£ 3,000-5,000 € 3,500-5,800



16

16

SPIRIT PHOTOGRAPHS—HUDSON, FREDERICK (AND OTHERS)

Album of 29 photographs. [c.1872]

4to (280 x 230mm.), 29 albumen print photographs, comprising 24 mounted on card (103 x 76mm.), 2 unmounted (103 x 76mm.), and 3 cartes-de-visite including one by Frederick Hudson, captioned and signed by his medium Georgiana Houghton on the reverse ("...I was seated in the place where the figure appears, but my face was in the opposite direction - I am invisible and the spirit is apparent...") and dated April 4th 1872, inserted in blank leaves, also with three related press cuttings, contemporary green roan-backed cloth boards, upper cover stamped in gilt 'Scrap Book', *spine worn with loss, covers bowed, some wear*

A STRIKING COLLECTION OF EARLY SPIRIT PHOTOGRAPHS.

The majority of the photographs are evidently the work of a single photographer and are highly reminiscent of known photographs by F.M. Parkes. They are typical of "spirit photographs" produced in the late 1860s and early 1870s by manipulating collodion wet plates: "the photographs render the apparitions more diffusely, as though the spectral form had materialised short of the camera's range of focus" (John Harvey, *Photography and Spirit* (2007), p.87).

£ 2,000-3,000 € 2,350-3,500



19

18

VICTORIA, QUEEN

A pair of silk stockings thought to have belonged to Queen Victoria,

two cream silk stockings, each monogrammed with a crown above the initials "VR", band at top edge of each stocking additionally monogrammed "M", decorative seams running down lower leg to foot in matching silk thread with two embroidered diamond shape motifs above each ankle, preserved in a brown card box, numerous paper labels on lid, one inscribed "Victorias Silk Stockings", *both stockings darned at the toe in cream thread, both with ladder in the foot and the back of the leg, some light soiling, box very worn*

PROVENANCE

[?] given to a lady in waiting in Victoria's household; thence by descent until recent years

£ 500-700 € 600-850

19

VICTORIA, QUEEN

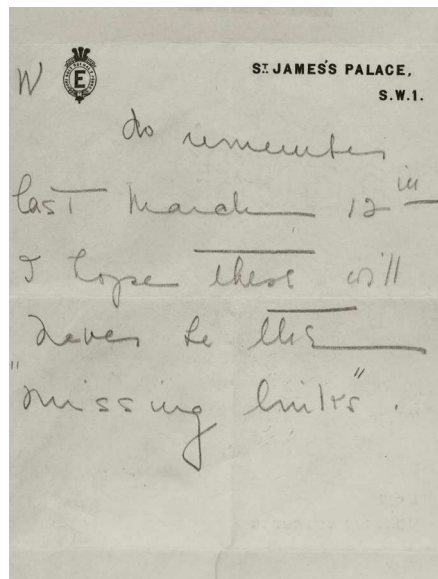
A chemise and a pair of bloomers, thought to have belonged to Queen Victoria

i) a pair of fine white cotton bloomers, waist approximately 54 inches, drawstring fastening, monogrammed on the waistband in white thread with initials "VR" below a crown, and with the number "36" just below

ii) a fine white cotton chemise, neckline to hemline approximately 32 inches, short cap-style sleeves, with lace frill at neck and sleeves, monogrammed below the right sleeve in the same manner as above, *some spots of discolouration to cotton*

20

SOTHEBY'S



20

PROVENANCE

[?] given to a lady in waiting in Victoria's household; thence by descent until recent years

£ 5,000-7,000 € 5,800-8,200

20

SIMPSON, WALLIS

Autograph note, to Edward, Prince of Wales

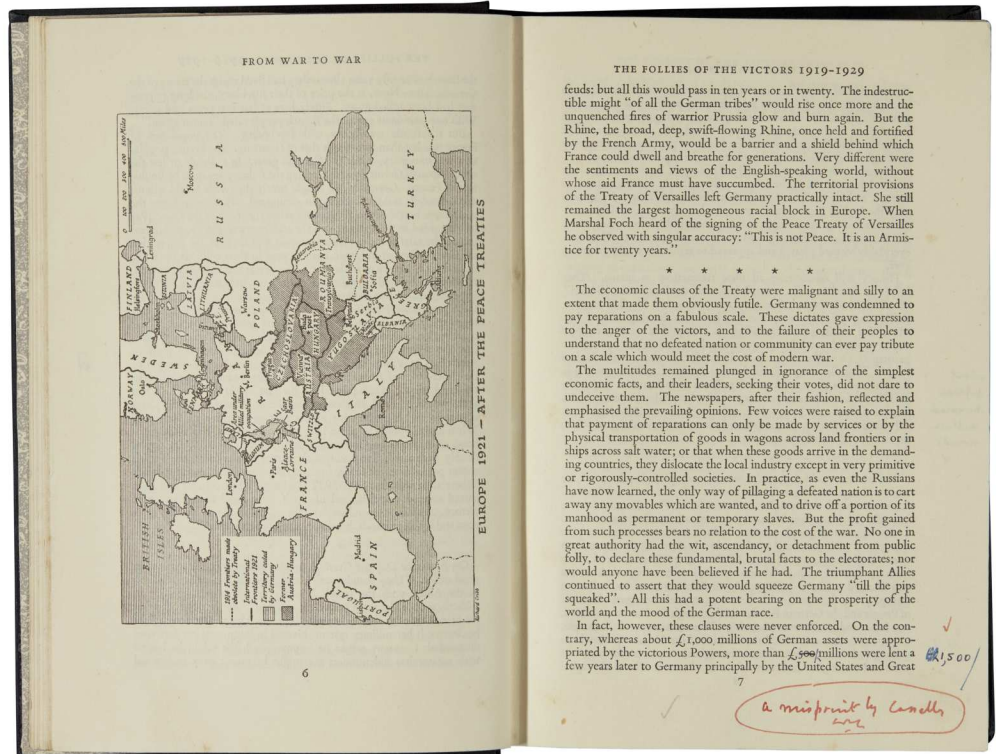
"WE do remember last March 12th[.] I hope these will never be the 'missing links'.". 1 page, 8vo, headed stationery of the Prince of Wales (the first "E" in the note formed from the letterhead cipher) at St James's Palace, London, integral autograph address panel ("H.R.H. The Prince of Wales"), [?12 March 1935], mounted, framed and glazed, *original folds*

A RARE SURVIVING EARLY NOTE FROM WALLIS SIMPSON TO THE PRINCE OF WALES. When the note was sold in the 1998 Windsor sale it was accompanied with a dried gardenia, but this has since crumbled to dust. The note dates from 1935, after the two had begun referring to themselves as "WE" (taking the initial letters of their names) in their correspondence. However the significant date of "last March 12th" surely refers to 12 March 1934, which fell during the period when the love affair between the two was first ignited. The Prince's mistress, and Wallis's friend, Lady Furness had left for the US on 25 January 1934. In her memoir Furness recalls asking Wallis to "look after" the Prince during her absence; when she returned on 22 March, she soon discovered that "she had looked after him exceedingly well" (Bloch, *Wallis & Edward: Letters 1931-37* (1986), pp.84 and 91). This note was probably written on the anniversary of the date being commemorated, when Wallis Simpson was certainly staying at St James's Palace (she wrote another letter on St James's Palace stationery on 13 March 1935).

PROVENANCE

Property from the Collections of The Duke and Duchess of Windsor, Sotheby's, New York, 19 February 1998, lot 474

Ω £ 2,000-3,000 € 2,350-3,500



21

CHURCHILL, SIR WINSTON

The Second World War. Cassell & Co. Ltd, 1948-1954

6 volumes, 8vo, FIRST BRITISH EDITIONS, volume one the Baylis printing (signed with numbers throughout), the rest first printings, CHARLES CARLYLE WOOD'S COPIES, manuscript revisions, deletions and corrections in blue, green, red and black ink and pencil in several hands to c.100 pages (mostly in volume one), VOLUME 3 A PRESENTATION COPY INSCRIBED BY CHURCHILL ("For | C.C. Wood | from | Winston S. Churchill | (Not to be read by you) | 1950) on half-title, with a typed copy of letter from Wood to Churchill dated 3.10.50 loosely inserted ("Thank you very much indeed for the inscribed copy of Volume III. I shall treasure it..."), half-titles, author's note and errata slips in volume one, charts, tables and maps (some folding), original black cloth, lettered in gilt on spine, top edges red, patterned endpapers, dust-jackets, jackets of volumes 1, 2 and 4 inscribed along top edge of upper panel (with date of receipt [?] or "marked copy"), some light spotting throughout, vol 5 split at hinge between preliminary blank and half-title, some minor soiling to boards, top edges of vols 1-4 faded, dust-jackets worn at extremities, dust-jacket to vol 1 with tear at lower corner of upper panel

CHURCHILL'S PROOF READER'S COPIES, ANNOTATED WITH NUMEROUS CORRECTIONS AND AMENDMENTS. The first volume of Churchill's monumental series on World War II, *The Gathering Storm*, is best described as "a production nightmare" (Woods). Although he supplied both Cassell and the US publishers Houghton Mifflin with a supposedly "Final Text" in January 1948, Churchill's emendations and revisions continued to flow in until and even after the publication of the US edition in June 1948. The British edition in appeared in October, incorporating many changes which had missed the American printing.

It was as result of this confusion that Charles Carlyle Wood was engaged to assist with the later volumes and revised editions. Wood was a retired proof reader with "a ruthless eye for misprints and inconsistencies" (David Reynolds, *In Command of History* (2004), p.149) who had worked on Churchill's *Marlborough* in the 1930s, and soon the assiduous efforts of his green pen became known within Churchill's literary entourage as "wooding".

Wood began work on the published edition of *The Gathering Storm* early in 1949, and many of his suggested corrections - which include corrections of facts, changes to wordings and the movement of the folding map - were incorporated into the later editions. Whilst Wood writes in a blue, black, or green ink, another hand, using red ink, has subsequently accepted, amended or deleted these notes. IT IS HIGHLY LIKELY THAT THESE ARE IN THE HAND OF CHURCHILL HIMSELF. One such example in the first chapter is initialled "WSC".

A few other hands are also occasionally seen, including one occasionally adding rather censorious comments questioning Churchill's accuracy. On a preliminary blank or the half-title of each book, Wood meticulously recorded his treatment of the volume. From these notes, it is clear that the first four were his working copies, the troublesome first volume having by far the most corrections. The third and fourth volume both are marked as "Examined. No corrections marked herein", although Wood later revisited the fourth volume in September 1956, adding corrections at pp.667-669. Clearly he suffered from the same compulsion as the author to continually revisit the writing. The final two volumes are noted as "Lent from No. 28 12.9.56", and have no further manuscript content.

REFERENCES

Cohen A240.4(I).b, A240.4(II).a, A240.4(III).a, A240.4(IV).a, A240.4(V).a, A240.4(VI).a; Woods A123(b)

£ 7,000-10,000 € 8,200-11,600

The Provisional Government ... TO THE ... CITIZENS OF DUBLIN

The Provisional Government of the Irish Republic salutes the CITIZENS OF DUBLIN on the momentous occasion of the proclamation of a

Sovereign Independent Irish State

now in course of being established by Irishmen in arms. The Republican forces hold the lines taken up at Twelve noon on Easter Monday, and nowhere, despite fierce and almost continuous attacks of the British troops, have the lines been broken through. The country is rising in answer to Dublin's call, and the final achievement of Ireland's freedom is now, with God's help, only a matter of days. The valour, self-sacrifice, and discipline of Irish men and women are about to win for our country a glorious place among the nations.

Ireland's honour has already been redeemed; it remains to vindicate her wisdom and her self-control.

All citizens of Dublin who believe in the right of their Country to be free will give their allegiance and their loyal help to the Irish Republic. There is work for everyone; for the men in the fighting line, and for the women in the provision of food and first aid. Every Irishman and Irishwoman worthy of the name will come forward to help their common country in this her supreme hour.

Able-bodied Citizens can help by building barricades in the streets to oppose the advance of the British troops. The British troops have been firing on our women and our men at the Cross. On the other hand, Irish Reservists in the British Army have refused to act against their fellow countrymen.

The Provisional Government hopes that its supporters—which means the vast bulk of the people of Dublin—will preserve order and self-restraint. Such looting as has already occurred has been done by hangers-on of the British Army. Ireland must keep her new honour unimpaired.

We have lived to see an Irish Republic proclaimed. May we live to establish it firmly, and may our children and our children's children enjoy the happiness and prosperity which freedom will bring.

Signed on behalf of the Provisional Government,

P. J. PEARSE,

Commanding in Chief the Forces of the Irish Republic, and President of the Provisional Government.

22

IRELAND—EASTER RISING

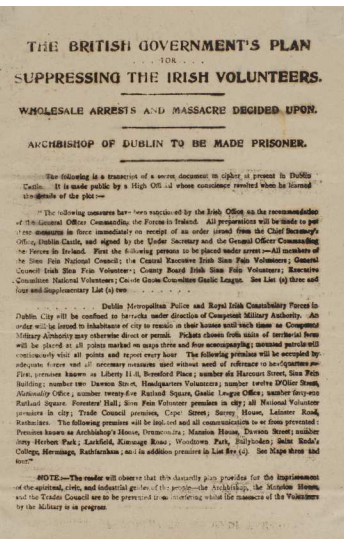
An exceptional collection, mostly Republican printed ephemera, including items printed during the Rising, comprising:

Map of the City of Dublin and Its Environs. *Dublin: A Thom & Co., [n.d.]*, 760 x 835 mm, with a note explaining it was "supplied to H.M. Officers before going into action"; **Gross, Alexander**. Plan of Dublin. "*Geographica Ltd., [n.d.]*, red wrappers; bundle of Republican propaganda adhesive envelope labels, tricolour colours with a shamrock and harp, housed in an envelope; Irish Citizen Army ephemera, namely sheets of blank headed stationery, Equipment Fund collection box labels, membership Declarations with the organisation's Constitution, and a Membership Card (1915); Irish Proclamation ("Poblacht Na H Eireann") [*Dublin: ?O'Keefe, for Joseph Stanley, 1916*]. Handbill (220 x 142mm), THE EXCEPTIONALLY RARE SECOND PRINTING OF THE IRISH PROCLAMATION; [Irish Proclamation ("Poblacht Na H Eireann")], HALF SHEET OF THE ORIGINAL PROCLAMATION OF INDEPENDENCE OF THE IRISH REPUBLIC (text from "The Irish Republic..." to "... Joseph Plunkett"), text size 297 x 462 mm, paper size 348 x 515mm, printed in a variety of founts on a single sheet, with an accompanying caption ("...This type was found standing at the Liberty Hall after the Rebels were driven out."), *discoloured*; [**Pearse, Padraig H.**] "The Provisional Government to the Citizens of Dublin". [*Dublin: O'Keefe for Joseph Stanley, 25 April 1916*]. Handbill (220 x 142mm), SECOND MANIFESTO OF THE PROVISIONAL GOVERNMENT; Irish War News. The Irish Republic. Vol. 1 No. 1. *Dublin Tuesday, April 25, 1916*. 8vo (255 x 190mm), 4 pages on a single sheet, THE ONLY ISSUE PRINTED OF THE REBELS' PROPAGANDA NEWSLETTER; The British Government's Plan for Suppressing the Irish Volunteers. [*Dublin: n.p., April 1916*] Handbill, 8vo (255 x 170mm), unevenly inked and smudged, with an accompanying note ("Pulled from type found standing at Liberty Hall"); letter signed, to Cooper, asking Lt Brown to be given access to Liberty Hall to remove a crate, headed stationery of the Great Northern Railway Co. (Ireland), Dublin, 8 May 1916; raffle tickets for the Irish Volunteers, to raise money for arms and ammunition, December 1915; **Connolly, James**. The Re-Conquest of Ireland. *Dublin: n.p., 1915*. 8vo, first edition, red paper wrappers; the majority of items bound in a near-contemporary album, with other ephemera, newsclippings, and photographic postcards of Dublin after the Rising, with captions by Lt. Cooper's father, half black roan, *splitting at spine*; some additional items loose in a modern white lever-arch folder

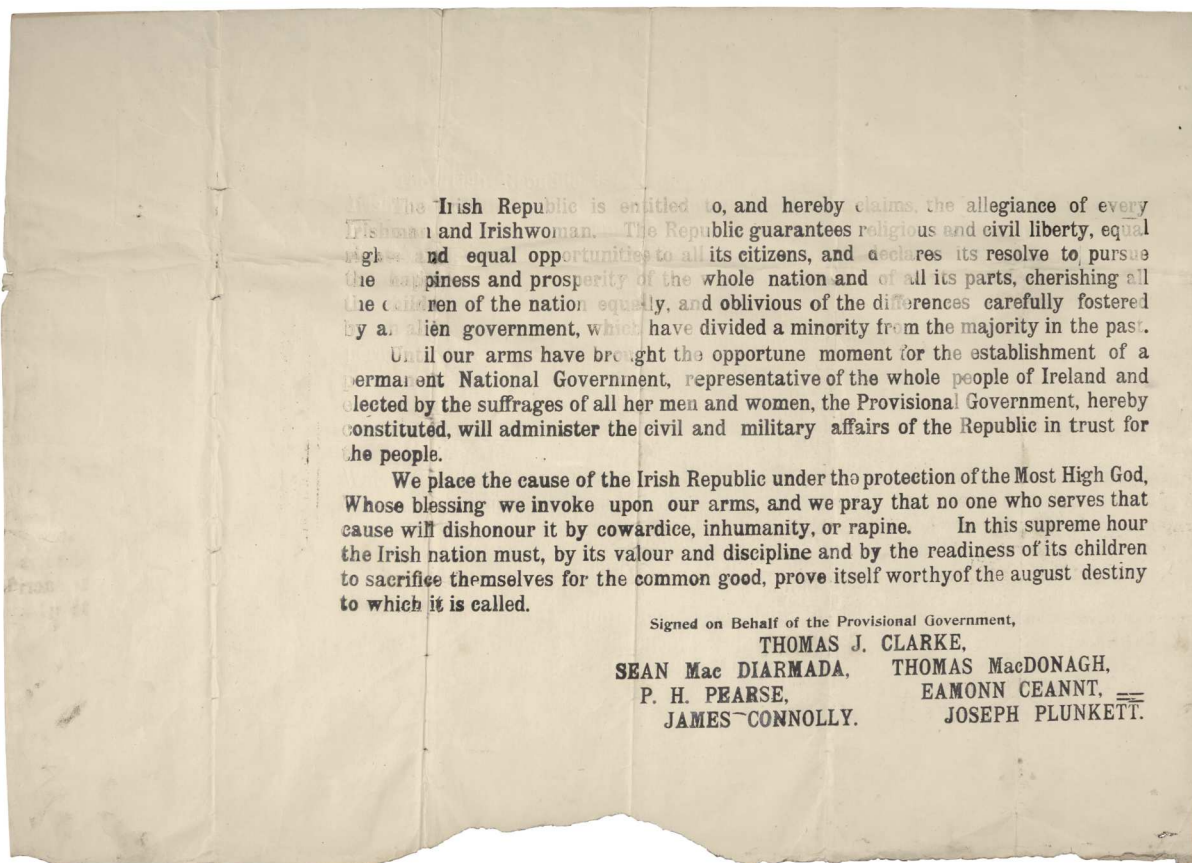


22

[with:] Mallet, salvaged from Liberty Hall, treen, 305mm length PRINTED EPHEMERA RELATING TO THE EASTER RISING SALVAGED BY THE BRITISH OFFICER IN COMMAND AT LIBERTY HALL. This group contains the three extremely rare handbills printed for Joseph Stanley during the course of the Rising itself, as well as an example of the "Half Proclamation" of the Irish Republic. It also includes ephemera printed for the Irish Citizen Army, the volunteer militia led by James Connolly which took part in the Rising, and which was headquartered at Liberty Hall. There are also some items which are noted as having been "taken from Rebels" during the Rising, maps given to British officers to navigate the streets of Dublin, and later cuttings and postcards.



22



23

The collection was assembled by Donald Keith Cooper, a Second Lt. in the 8th Northants Regiment. He was attached to the 6th Battalion of the 2nd South Staffordshire Regiment when they were suddenly and unexpectedly despatched to Ireland early in the morning of Tuesday 25 April 1916. Within 24 hours Cooper went from training for deployment on the Western Front to fighting in close quarters on the streets of Dublin. As the Battalion battled its way into the city centre over the next few days it was responsible for one of the most notorious actions during the Rising, the massacre of up to fifteen unarmed men on North King Street during the night of Friday 28 April.

Liberty Hall was not only the Headquarters of the ICA, it was also where the Irish Proclamation had been printed at the beginning of the Rebellion. As a key centre for Republican activity, it was also an early target for artillery fire from naval vessels on the Liffey. The building was trashed, with significant external and internal damage, but it was not burnt out or destroyed. At the end of the Rising Lt. Cooper was placed in charge of Liberty Hall and the nearby Customs House; it was during this period that he collected the majority of the items found in the present collection. Cooper's time in Ireland was short: he rejoined his regiment on 10 May and by late July was in France. The Battle of the Somme was raging when he was sent to the Front on 28 August 1916 and less than two weeks later he was killed in the carnage at High Wood on 9 September, aged 22. This album was assembled by his father after his death.

£ 15,000-20,000 € 17,400-23,200

23

IRELAND—PROCLAMATION OF THE IRISH REPUBLIC

[“Poblacht Na H Eireann”. *Dublin: Liberty Hall, c.27 April 1916*]

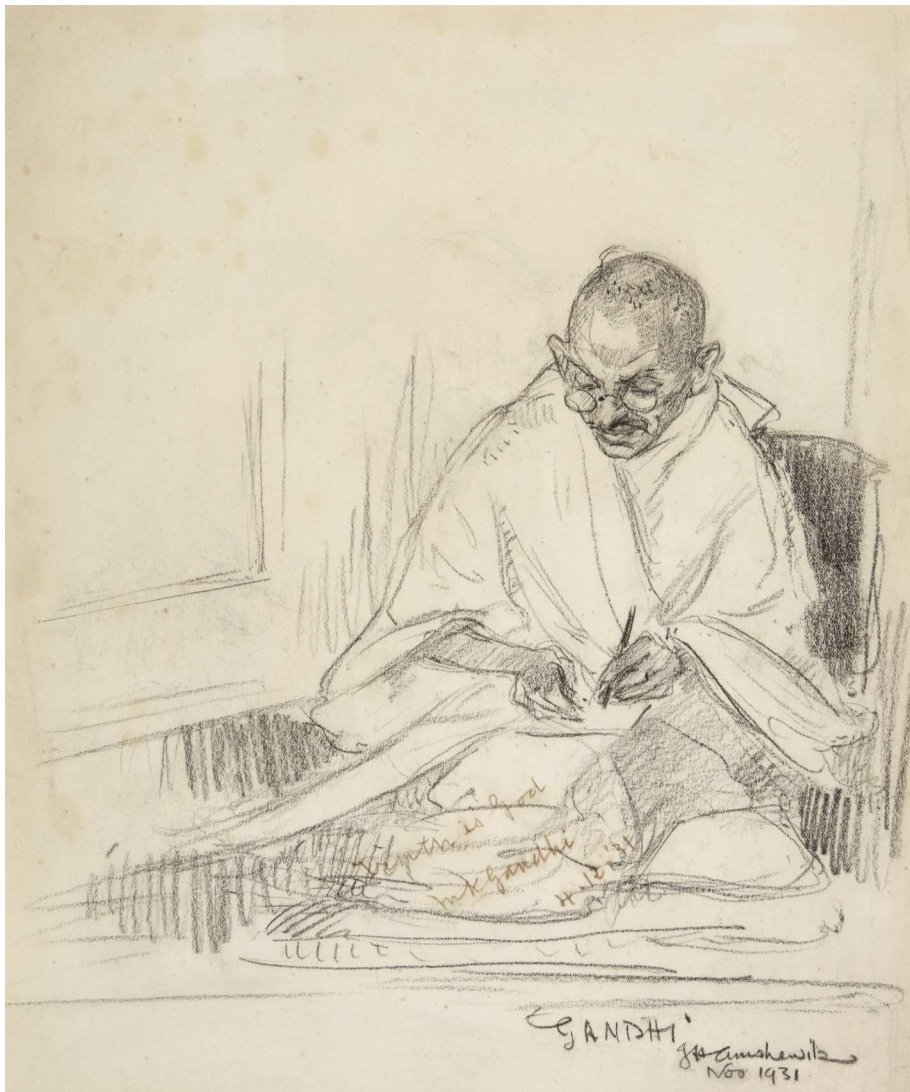
HALF SHEET OF THE ORIGINAL PROCLAMATION OF INDEPENDENCE OF THE IRISH REPUBLIC (text from “The Irish Republic...” to “...Joseph Plunkett”), text size 297 x 460 mm, paper size 485 x 680mm, in a variety of founts, crudely printed on a single roughly torn sheet, *irregular inking, inky fingerprints*

AN EXCEPTIONALLY RARE HALF SHEET OF THE IRISH PROCLAMATION. The Proclamation was printed at Liberty Hall on Easter Sunday 1916 by Christopher Brady, Michael J. Molloy and Liam O’Brian. Production was makeshift - hardly surprising given the circumstances - and the Proclamation had to be printed in two halves so the limited available type could be redistributed to complete the text. When British soldiers retook Liberty Hall on 27 April they found the type standing in the press and ran off a few copies out of curiosity and as mementoes. The crude presswork here is ample evidence that this copy was not run off by an experienced printer. This copy has remained in the family of Lt Donald Cooper, who was involved in the retaking of Liberty Hall (see previous lot).

PROVENANCE

2nd Lt. Donald Cooper (see previous lot); thence by descent

£ 6,000-8,000 € 7,000-9,300



24

24

GANDHI, MOHANDAS K.—AMSHEWITZ, J.H.

Pencil portrait of Gandhi

full length, depicting him seated on the floor and writing, pencil, signed, dated, and titled by the artist (“Gandhi’ | JH Amshewitz | Nov. 1931”), additionally inscribed in ink over the image by Gandhi (“Truth is God | MK Gandhi | 4.12.’31”), 285 x 235 mm, framed and glazed (frame size 415 x 360mm), *light spotting*

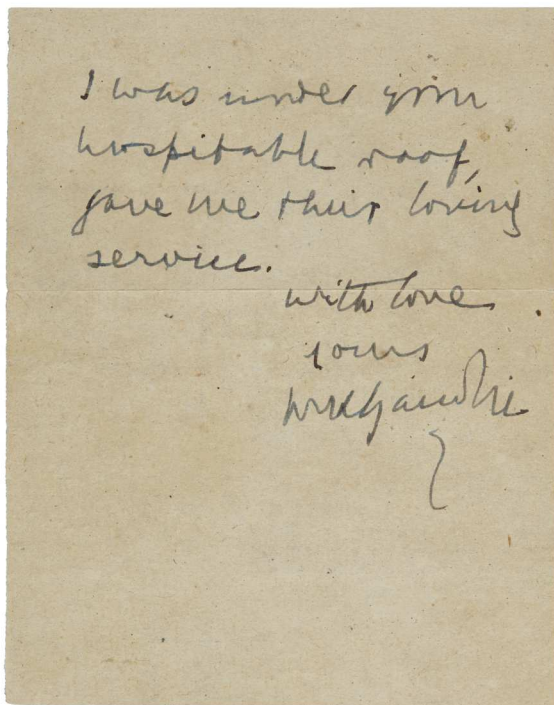
AN UNKNOWN PENCIL SKETCH OF GANDHI, DRAWN FROM LIFE AND INSCRIBED BY THE SITTER. John Henry Amshewitz (1882-1942) was a versatile artist who had been trained under Sargent at the Royal Academy Schools. He was a cartoonist and illustrator as well as a member of the London Society of Portrait Painters, although he is now best-known for his South African scenes (he lived in South Africa from 1916-22 and again from 1936 until his death). Gandhi would not sit for formal photographs, let alone a portraitist, so Amshewitz had to sketch him at his daily tasks; this sketch, in which he

is writing with a look of intense concentration, gives a strong impression of Gandhi at work. Amshewitz produced a number of portraits of Gandhi in both pencil and oil when Gandhi was visiting London for the Round Table Conference (September-December 1931). Gandhi stayed at Kingsley Hall, a community centre in London’s East End, at the invitation of Muriel Lester, one of Kingsley Hall’s founders, who had previously stayed at Gandhi’s ashram. One of Amshewitz’s oil studies was acquired by the African Museum in Johannesburg and another was later gifted by Gandhi’s close associate, the Quaker leader Horace Alexander, to the British Library. This pencil portrait, which was inscribed by Gandhi the day before he left Kingsley Hall, was given to a local resident who was closely associated with the Lester sisters and Kingsley Hall throughout her life.

REFERENCES

S.B. Amshewitz, *The Paintings of J.H. Amshewitz* (1951)

£ 8,000-12,000 € 9,300-13,900



25

25

SOLD TO BENEFIT THE BOSE LEGACY FOUNDATION

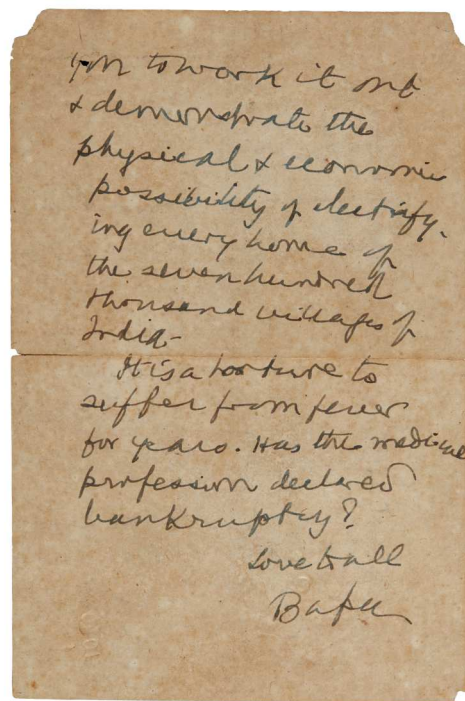
GANDHI, MOHANDAS K.

Two autograph letters signed, to Bivabati Bose ("Dear Sister")

the first assuring her of his continued good wishes ("...political differences do not alter affections...") and recalling his visit to the Bose family home when "you and all the family showered unforgettable affection on me", the second informing her that he has taken a "new position" in relation to the Bose brothers and with continued expressions of friendship, with one autograph envelope, 4 pages, 8vo and 12mo, [Sevagram] and Bombay, 29 July 1942 and 18 September 1944

TWO LETTERS BY GANDHI AFFIRMING HIS CONTINUED LOVE OF THE BOSE FAMILY, and recalling visits to their home at 1 Woodburn Park, Calcutta. Bivabati Bose was the wife of Sarat Chandra Bose, and these consoling letters were written when her husband was imprisoned under the Defence of India Rules. The increasingly militant Bose brothers had fallen out with Gandhi in 1939, when Subhas Chandra Bose resigned the presidency of the INC and then announced the formation of the radical left-wing Forward Bloc. Gandhi, however, looks beyond these major political disagreements and back at a long and deep friendship with the Bose family.

£ 6,000-8,000 € 7,000-9,300



26

26

SOLD TO BENEFIT THE BOSE LEGACY FOUNDATION

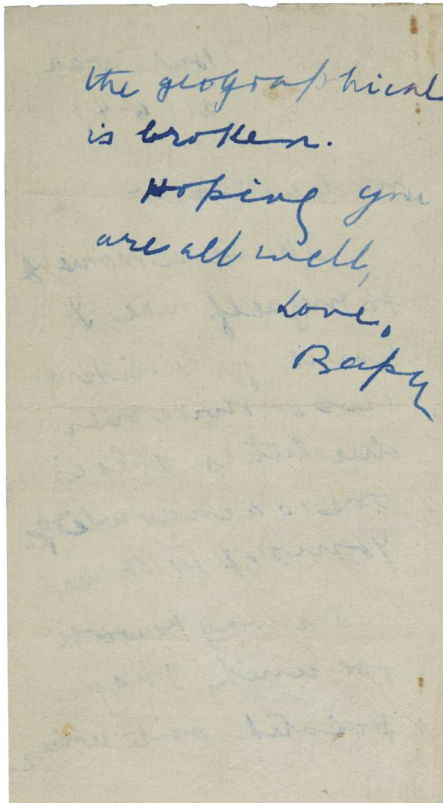
GANDHI, MOHANDAS K.

Autograph letter signed ("Bapu"), to Amiya Nath Bose,

encouraging him to develop further his ambitious plans for the provision of electricity in rural India ("...I want you to work it out & demonstrate the physical & economic possibility of electrifying every home of the seven hundred thousand villages of India..."), 2 pages, 8vo, Mahabaleshwar, 30 April 1945, weak at fold

A LETTER ON THE FUTURE DEVELOPMENT OF INDIA TO THE SON OF SARAT CHANDRA BOSE. Amiya Nath Bose had been born into one of the leading radical families in the independence movement. He had his university education in England and returned to India in 1944, meeting Gandhi on a number of occasions and working alongside his father. The context of Bose's views on electrification can be found in a review of Agarwal's *The Gandhian Plan* in *The Modern Review* of April 1945. Agarwal argued that independent India need not take either a capitalist or socialist road to development, but could take a third "Gandhian" path that would encourage village-based cottage industry. Bose thought that electrification would allow Gandhian *Swadeshi* to become a means of economic development, and he quoted Gandhi himself as saying that "if we could have electricity in every village home, I shall not mind villagers plying their implements and tools with electricity." Gandhi's words are some way short of a ringing endorsement, however, and he was, in truth, ambivalent about Amiya Bose's plan: when asked in a questionnaire about bringing electricity to India's villages, Gandhi had responded that he was strongly against it (25 March 1945).

£ 5,000-7,000 € 5,800-8,200



27

27

SOLD TO BENEFIT THE BOSE LEGACY FOUNDATION

GANDHI, MOHANDAS K.

Three letters, two autograph and one typed, signed ("Bapu"), to Sarat Chandra Bose

on the proposed partition of Bengal during negotiations for Independence, discussing Bose's proposal for a United Sovereign Bengal ("...There is nothing in the draft stipulating that nothing will be done by mere majority. Every act of Government must carry with it the cooperation of at least two thirds of the Hindu members in the executive and the legislature..."), voicing the suspicions of Nehru and Sardar Patel at Bose's intentions ("...they are of opinion that it is merely a trick for dividing Hindus and Schedule Caste leaders...") and methods, warning that unless their claims of corruption are unfounded and he has the support of the Muslim League "you should give up the struggle for unity of Bengal and cease to disturb the atmosphere that has been created for partition of Bengal", 5 pages, 4to and 8vo, Patna, New Delhi, and Hardwar, 24 May to 21 June 1947, docketed with date of receipt, two of the letters edge-mounted, punch-holes, some rust-staining and adhesive marks

"...Bengal has common culture & common mother tongue - Bengali..."

KEY LETTERS ON THE PARTITION OF BENGAL, providing a vivid impression of the intense political pressures that Gandhi faced in his final months. Sarat Chandra Bose (1889-1950) was one of the most outspoken critics of Partition. A militant socialist with a strong powerbase in Calcutta, Bose proposed an independent united Bengal. This was a counter-suggestion to the proposed partition of the province in the 3 June Plan,

with Bose arguing that partition along religious lines was reactionary and likely to inflame communal tensions. Bose had allies - notably the Prime Minister of Bengal, the Muslim League's H.S. Suhrawardy - but also, as these letters show, formidable enemies in Congress, as well as in the League. Gandhi was initially supportive of Bose's efforts, but shifted his position in his letter of 8 June. He had little sympathy for Bose's vision of a socialist Bengal and, coming to see that the political forces in favour of Partition were irresistible, turned instead to trying to mitigate its effects. To Bose, Partition was a betrayal of the cause for which he had fought for thirty years: he broke completely with Congress and formed a new Socialist Republican Party, and in his final years he spoke often with contempt of "how jaundiced and weak-kneed statesmanship, supped full of an irrational despair, found in that pernicious partition the panacea for the ills of the country" (speech of 26 December 1949, quoted in *Bose Brothers*, p.179). Bose never turned from Gandhi, however, and understood that he had been sidelined by the key figures in Congress during the negotiations of 1947. After Gandhi's murder Bose called on his followers to find inspiration in his example: "the only way to offer true homage to the departed great is to shoulder those responsibilities with grim determination and accomplish the work left unfinished by him - the work of winning Complete Independence for India" (speech of 28 February 1948, quoted in *Bose Brothers*, p.182).

REFERENCES

Madhuri Bose, *The Bose Brothers and Indian Independence: An Insider's Account* (New Delhi: age India, 2016)

£ 12,000-18,000 € 13,900-20,900

Recd
17/6
at Calcutta

New Delhi, the 8th June 1947.

My dear Sarab-

I have gone through your draft. I have now discussed the scheme roughly with Pandit Nehru and Sardar. Both of them are dead against the proposal and they are of opinion that it is merely a trick for dividing Hindus and Schedule Caste leaders. With them it is not merely a suspicion but almost a conviction. They feel also that money is being lavishly expended in order to secure Schedule Caste votes. If such is the case, you should give up the struggle at least at present for the unity purchased by corrupt practices, which would be worse than a frank partition, it being a recognition of the established division of hearts and the unfortunate experiences of the Hindus. I see also that there is no prospect of a ~~change of~~ transfer of power outside the two parts of India. Therefore, whatever arrangement is come to, has to be arrived at by a previous agreement between the Congress and the League. This as far as I can see you can't obtain. Nevertheless I would not shake your faith unless it is founded on shifting sand consisting of corrupt practices and trickery alluded to above. If you are absolutely sure that there is no warrant whatsoever for the suspicion and unless you get the written assurance of the local Muslim League supported by the centre, you should give up the struggle for unity of Bengal and cease to disturb the atmosphere that has been created for partition of Bengal.

Yours
Bapu

MAO ZEDONG

Autograph manuscript notes on classical Chinese literature,

including the titles or first lines of poems by Li Bai ('Difficulty of the Shu Road') and Du Fu ('Ascend' and 'Tallest Buildings Inside the City of Baidi'), a quotation in praise of Du Fu by the contemporary writer Guo Moruo, quotations from another Tang poet, Bai Juyi, and also from the Han dynasty poem 'Ling Du Fu', and the title of a work ('Zi Yang Gang Mu') by the scholar Zhu Xi, which Mao associates with Daoism, 9 pages, text on rectos only, eight in pencil and one in red crayon, three of the manuscripts with explanatory notes by Professor Di Lu subscribed in pencil, in Chinese, various sizes (four leaves 265 x 190mm, four leaves 210 x 150mm, and one leaf 155 x 95mm), 1975, *staining to two leaves*

[with:] Prof. Di Lu, autograph manuscript notes of her meetings with Mao, recording their discussions of classical poetry, Tang Dynasty literature (with his particular love of Li Bai), Odes of the Han dynasty, linguistics, and his contempt for the traditional curriculum and the elite study of classical culture ("...We need to promote modern Chinese [writing]..."), in Chinese, 7 pages, folio (265 x 195mm), text on rectos only, 26 July 1975;

[also with:] Poems by Sa Du Ci. [n.p., n.d.], small folio, blue wrappers, INSCRIBED BY MAO'S WIFE JIANG QING in pencil in Chinese ("for Chairman to read"), and a small bundle of typescripts and press cuttings relating to Di Lu and Mao

REMARKABLE NOTES REVEALING MAO'S DEEP CONTINUING INTEREST IN CLASSICAL CHINESE LITERATURE. Mao's love of poetry was kindled during his adolescence at Dongshan Upper Primary school in his native Hunan in the years before the Xinhai Revolution. A voracious reader, Mao's first employment on arrival in Beijing in 1918 was as an assistant at Peking University Library, where the librarian was the early Chinese Communist Li Dazhao. Compatriots recalled that in the desperate period of 1927-28 when Mao was with the Red Army in Jinggangshan, rare moments of calm would be spent discussing poetry with comrades such as Zhu De and Chen Yi. Mao even had especially large pockets made for his military jacket so that he could always have a book with him. Mao was himself a capable poet, although the authorship of some of the works attributed to him in his lifetime has been disputed. As early as 1917 he was writing poetry when he spent a month of the summer on a walking tour of Hunan, begging food and lodging. He continued to write through the long years of war: his most famous poem, 'Snow', is said to have been written on his first aeroplane flight, travelling to meet Chiang Kai-shek after the Japanese surrender in 1945. He continued to write even after the foundation of the PRC. Throughout his life Mao preferred classical forms, even when this went against socialist realist orthodoxy. Thus the publication of a selection of his poems in the magazine *Shikan* [Poetry] in 1957 has been interpreted as a signal of the nascent Hundred Flowers Campaign.

Mao's love of literature was a constant throughout his life. Henry Kissinger has recalled that in Mao's residence, the Chrysanthemum Fragrance Study, "manuscripts lined bookshelves along every wall; books covered the table and the floor; it looked more the retreat of a scholar than the audience room of the all-powerful leader of the world's most populous nation" (quoted in Short, *Mao: the Man who made China* (2017), p.609). By 1975, however, when these notes were written, Mao was an old and sick man. Politically, the dominant issue for Mao himself and those around him was the succession. His sight was failing so his ability to read was reduced, and he had increasing difficulty articulating words. He was heavily dependent on his confidential secretary, Zhang Yufeng, to read to him and interpret his speech to others. Zhang's competence did not reach to classical literature so Mao began to find himself cut off from the cultural traditions that held such deep meaning to him. The Party Central Committee was tasked with finding someone who could read classical works to Mao, and they requested Beijing University to send them a list of teachers at the Department of Chinese Literature.

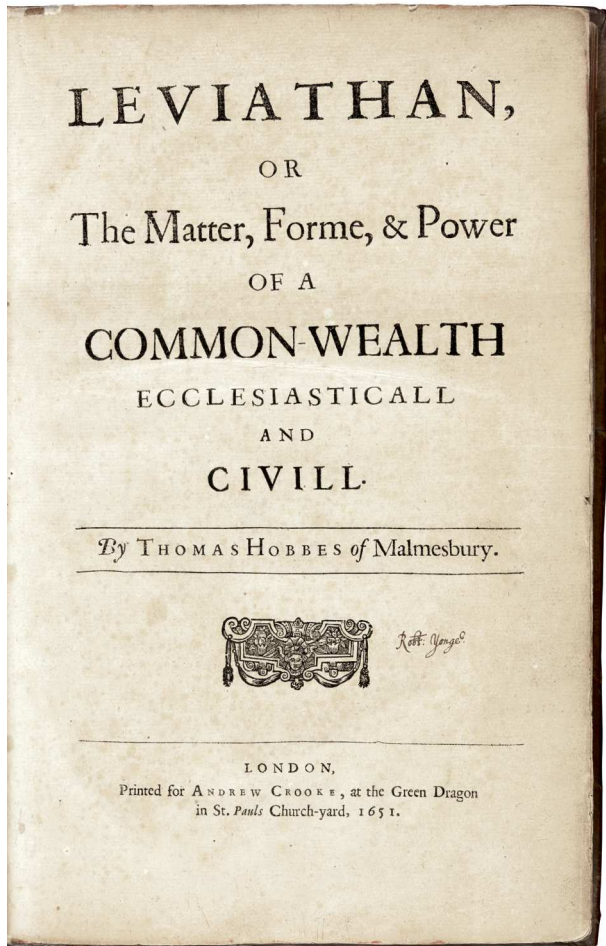
As a result of this request, Di Lu (1931-2015), a classical Chinese scholar from Mao's native Hunan, was brought to see Mao. When they first met on 26 May 1975 Mao recited to her a poem by the Tang poet Liu Yuxi then explained that he wanted someone to read him classical works. They talked of Liu Yuxi but Di had difficulty understanding what Mao was saying. On later visits she asked Mao to write his thoughts into a notepad to ease communication, and she also made her own notes of the conversation. These unique manuscript notes are the fruits of these meetings.

The notes provide numerous valuable insights into Mao's thinking on literature. Not surprisingly, his attention is mostly focused on the intersection of poetry and politics. He quotes approvingly from the Tang poet Bai Juyi on the moral necessity of the poet to describe contemporary society, and praises Du Fu as the poet saint of his generation for his concern over the plight of common people (although he has nothing but contempt for his tendency to, in Mao's words, cry like a baby at every opportunity). He dismisses the glib claim made in a Han dynasty poem ('Ling Du Fu') that panegyrics are not written for weak rulers, citing works such as the Han 'Nineteen Old Poems', 'The Seven Scholars of Jian'an', and the 'Songs of the South' as examples of poems written in praise of weak Emperors. His favourite poet of the Tang dynasty was Li Bai, and he drew Di's attention to lines from 'Difficulty of the Shu Road' which he sees as having particular political resonance. AUTOGRAPH MANUSCRIPTS BY MAO ARE OF THE UTMOST RARITY ON THE INTERNATIONAL MARKET.

Ω £ 60,000-80,000 € 69,500-93,000

ENGLISH LITERATURE

SEVENTEENTH CENTURY



29

29

HOBBS, THOMAS

Leviathan, or The matter, forme, & power of a common-wealth ecclesiasticall and civill. [Thomas Warren and Richard Cotes] for Andrew Crooke, 1651

folio, FIRST EDITION, first issue with "Head" ornament on title page, additional engraved allegorical title by Abraham Bosse, woodcut "head" ornament on letterpress title-page, one folded broadside printed table, woodcut headpiece and decorative initials, contemporary calf, red edges, *rebacked, engraved title browned and stained with some minor edge tears, some other leaves browned or foxed, a few tiny holes or tears in margins, occasional marginal staining*

First edition, first issue, of Hobbes's masterpiece of political theory formed on the experience of the English Civil War, in which the State is seen as an artificial monster to which individuals submit for their own survival. "This book produced a fermentation in English thought not surpassed until the advent of Darwinism. Its importance may be gauged by the long list of assailants it aroused. It was placed on the Index

Librorum Prohibitorum 7 May 1703, though all Hobbes's works had previously been condemned *in toto*, and it still remains a model of vigorous exposition, unsurpassed in the language" (Pforzheimer).

REFERENCES

Wing H2246; Macdonald & Hargreaves 42; Pforzheimer 491; PMM 138

PROVENANCE

"Robt Yonge", early ownership signature on title page

£ 10,000-15,000 € 11,600-17,400

30

MILTON, JOHN

Four editions of "Pro Populo Anglicano Defensio", and an English translation:

i) Pro Populo Anglicano Defensio. *William Dugard, 1651*, 4to (182 x 142mm.), FIRST EDITION, third issue (with the errata on A2), title with engraved Commonwealth arms within ornamental square form, engraved head-pieces and capitals, nineteenth-century panelled calf gilt, red morocco label on spine, marbled endpapers, speckled edges, *some spotting, occasionally heavy*; **ii)** Pro Populo Anglicano Defensio. *William Dugard 1650 [actually Utrecht: Theodorus ab Ackerdijk & Ghisbertus a Zigli, 1651]*, first 12mo and first Utrecht edition, second issue with "0" imperfect in imprint as in other copies; [bound with:] Pro se defensio contra Alexandrandrum Morum. *The Hague: Adrian Vlacque, 1655*, unauthorised 12mo edition, these two bound together in contemporary mottled calf gilt, *slightly browned, some wear to binding*; **iii)** Pro Populo Anglicano Defensio. *William Dugard, 1650 [actually Utrecht: Theodorus ab Ackerdijk & Ghisbertus a Zigli, 1651]*, another copy of the first 12mo and first Utrecht edition, second issue as before, eighteenth-century red crushed morocco gilt, all edges gilt; **iv)** Pro Populo Anglicano Defensio. *William Dugard, 1651 [?actually Amsterdam, Elzivir, 1651]*, probably the first Elzevir edition, without index, eighteenth-century marbled boards, *lacking backstrip, endpaper loose*; **v)** A Defence of the People of England... In Answer to Salmasius's Defence of the King. [*? Amsterdam*], 1692), 8vo, translated by Joseph Washington, with the blank leaf A1 but without the final leaf bearing "An advertisement to the reader", new endpapers, modern antique-style calf decorated in blind (5)

First edition, together with three further editions and an English translation, of Milton's successful response to *Defensio Regia*. Claude de Saumaise's 1649 attack on the Commonwealth.

REFERENCES

i) Madan 1; Wing M2166; Shawcross 100; Coleridge 44c
ii) and iii) Coleridge 47b; Madan 1c
iv) Wing M2168C; Coleridge 50; Madan 7
v) Coleridge 55a; Wing M2104

£ 1,500-2,000 € 1,750-2,350

30

SOTHEBY'S

MILTON, JOHN

Paradise Lost. A Poem in Twelve Books... The Third Edition. Revised and Augmented by the same Author. S. Simmons, 1678

8vo (164 x 102mm.), third edition, engraved frontispiece portrait, contemporary or near contemporary sheep, further inscriptions on notes on the endpapers, *soiled, early leaves repaired at inner margin and somewhat stained with some short tears, headlines occasionally cut close, binding slightly worn and partially split at head of spine*

REFERENCES

Coleridge 92; Wing M2145

PROVENANCE

John Whitlam, his ownership signature dated 1792; Samuel Richardson, his ownership signature dated 1804 (both these on upper paste-down)

£ 400-600 € 500-700

32

MILTON, JOHN

The Poetical Works of Mr. John Milton. *For Jacob Tonson, 1695*

folio (319 x 190mm.), engraved illustrations to "Paradise Lost". Notes and Table at the end, contemporary or near contemporary vellum, *rebacked with linen spine, wear to edges of binding, lacking frontispiece, some further tears and soiling to some pages*

Tonson issued two collected editions in this year: this copy appears to conform, in the most part, with the collation of the first of these collections.

REFERENCES

Wing M2163; Coleridge 214

£ 300-500 € 350-600

33

MILTON, JOHN

The Works of Mr. John Milton. *[No publisher], 1697*

folio (313 x 200mm.), contemporary calf, *rebacked, new endpapers*

First collected edition of Milton's prose works.

REFERENCES

Coleridge 72; Wing M2086; Pforzheimer 728

PROVENANCE

Nicholas Penfound; John Phillipps (both signatures on title-page); W.A.M. Burden, booklabel

£ 300-500 € 350-600

MILTON, JOHN

Paradise Lost. A Poem, in Twelve Books... The Ninth Edition... *For Jacob Tonson, 1711*; Paradise Regain'd... to which is added Samson Agonistes and Poems upon several Occasions... The Fifth Edition... *For J. Tonson, 1713*

2 volumes, 12mo (124 x 72mm.), engraved frontispiece portraits and plates after Medina, manuscript notes at the end of the first volume, uniformly bound in late eighteenth- or early nineteenth-century straight-grained red morocco, quite possibly an Irish design, with covers tooled in gilt with a border of a crested roll with floral and palmette elements, and a leafy twig tooled in blind, a rope roll, enclosing panels at the top and bottom containing a large geometrical tool and two lyres within circles of pearls, the central section filled with circles, sprigs, palmettes, scrolls, and the caduceus of Mercury on a studded background, spines in six compartments, turn-ins, double endleaves, all edges gilt, *covers of volume I partially detached, some slight browning to text (2)*

REFERENCES

Coleridge 97, 187a

PROVENANCE

Robert George-Baker, bookplates

£ 700-900 € 850-1,050

35

MILTON, JOHN

A collection of editions of *Paradise Lost* and *Paradise Regain'd*:

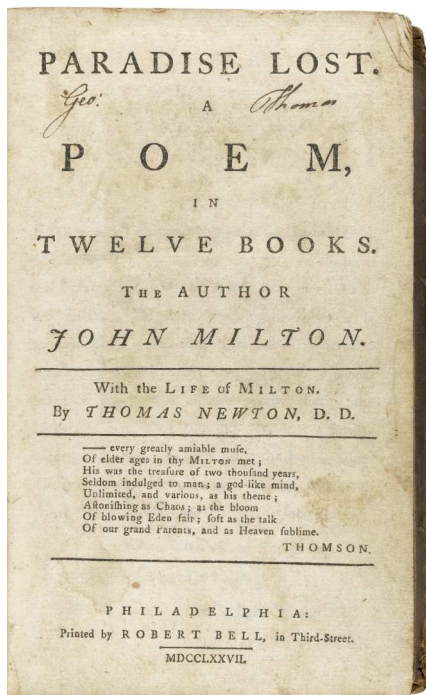
i) *Paradise Lost. A Poem in Twelve Books...* revised by John Hawkey. *Dublin: For the Editor, 1747*, 2H3, 2R3 and 2Y4 in cancelled state, 2G4 uncanceled with reading "die" in line 330 on p.240, first Irish edited edition, full calf, *binding worn, endpapers slightly soiled and torn with some early notes and scribbles*;

ii) Another copy, with: *Paradise Regained. A Poem in Four Books. With the other Poetical Works...* *Dublin: For the editor, 1752*, together 2 volumes, contemporary tan morocco, spines gilt in compartments, marbled endpapers, red edges, with bookplates of Kenelm Henry Digby, two letters to Digby loosely inserted, *spines slightly worn*;

iii) *Paradise Regain'd...* to which is added *Samson Agonistes*; and *Poems upon Several Occasions*. *Glasgow: Robert Foulis, 1747*, later green morocco, spine lettered in gilt, floral endpapers, *title page and preliminaries with tiny tears*;

iv) *Paradise Lost, a Poem, in Twelve Books...* with Notes, Selected from Newton and Others. *Nottingham: C. Sutton, 1805*, mid nineteenth-century half brown morocco with marbled boards, uncut, top edge gilt, *some spotting and browning*; 8vo and 12mo (5)

£ 1,000-1,500 € 1,200-1,750



37

36

MILTON, JOHN

A collection of works on Milton, 1750-1796, comprising:

i) [Lauder, William]. An Essay on Milton's Use and Imitation of the Moderns, in his *Paradise Lost*. For J. Payne and J. Bouquet, 1750, first edition (issue with B4 advertisement for Lauder's services as a teacher), later calf with new spine and morocco lettering piece, *hinges strengthened*; ii) "Sylvanus Urban" [Cave, Edward], editor. The Gentleman's Magazine; for May, 1792. D. Henry, 1792, EDWARD MALONE'S COPY, with his annotations to Capel Lofft's list of editions of *Paradise Lost* (pp.397-398), 3 plates, modern stiff marbled wrappers, *trimmed at margins*; and 2 others, 8vo and 4to (4)

£ 600-800 € 700-950

37

MILTON, JOHN

Paradise Lost. A Poem in Twelve Books...
Philadelphia: Robert Bell, 1777

half-title with publisher's advertisements on verso, engraved frontispiece, conclusion part of accompanying volume; [together with:] *Paradise Regain'd*... to which are added, *Samson Agonistes*... With the Life of the Author by Thomas Newton... Philadelphia: Robert Bell, 1777; 2 volumes, 8vo, near uniform contemporary calf, spines in compartments, collector's chemise and slipcase, *some spotting and browning*, *loss to front free endpaper in volume one with patterns of holes*

THE VERY RARE FIRST AMERICAN EDITION OF MILTON'S "PARADISE LOST".

32

SOTHEBY'S



38

PROVENANCE

[Volume 1:] Geo. Thomas, ownership inscription
[Volume 2:] Isaac Osgood, presentation inscription to D.L. Pickman; Elizabeth Pickman, ownership signature

£ 2,000-2,500 € 2,350-2,900

38

OVIDIUS NASO, PUBLIUS

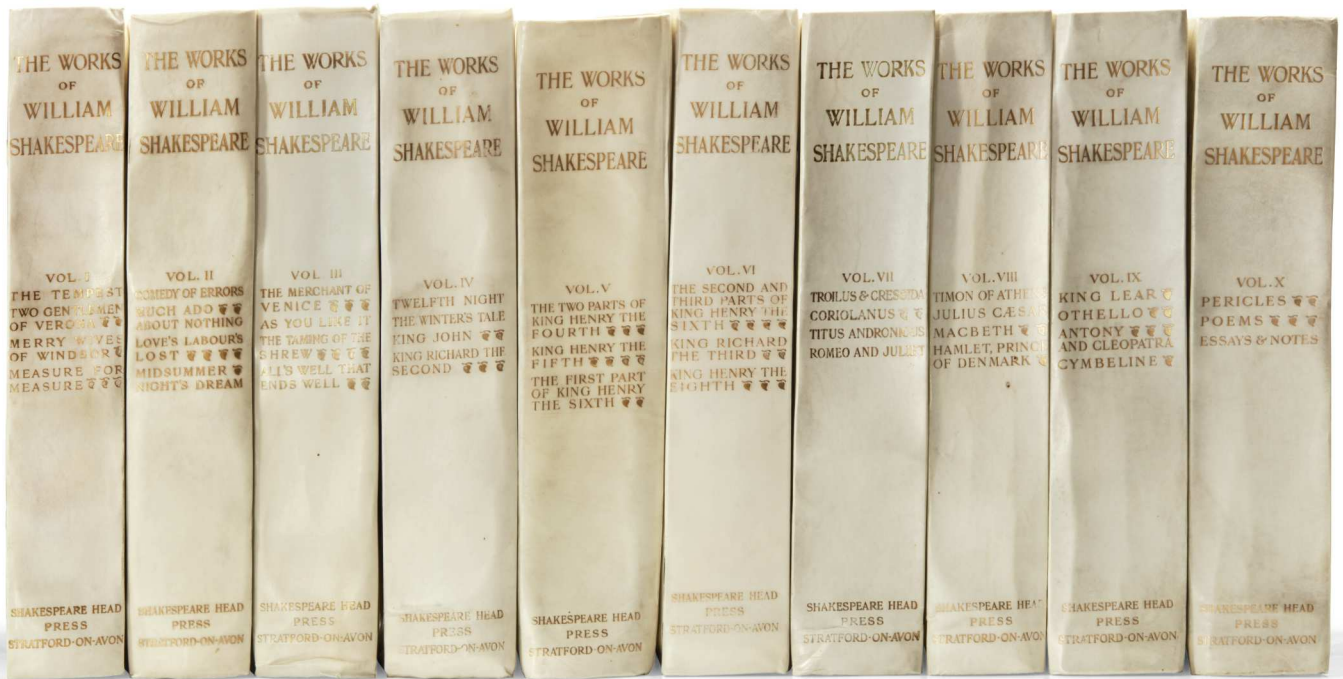
Ovid's *Metamorphosis* Englished, Mythologiz'd, and represented in figures... By G[eorge]. S[andys]. J.L. for Andrew Hebb, 1648

folio, translation of the first book of Virgil's *Aeneid* at the end, engraved frontispiece portrait, engraved title and 15 engraved plates by Salomon Savery after Francis Clein, THIS COPY EXTRA-ILLUSTRATED WITH 59 ADDITIONAL ENGRAVED PLATES (scenes from Ovid, Virgil, Homer and other Greek and Roman myths, after designs by Abraham van Diepenbeek), seventeenth-century speckled calf, *without final blank*, *frontispiece repaired and possibly supplied*, *a few other repairs*, *occasional slight staining or creasing to some leaves*, *some margins cut close*, *re-backed with new endpapers*

The very fine extra plates here appear to be from the celebrated series of emblematic engravings executed by Matham, Bloemart and others after Diepenbeek's designs which first appeared in the edition of Michel de Marolles' *Tableaux du temple des muses tirez du cabinet de feu Mr. Favereau* (Paris: Antoine de Sommerville, 1655; Brunet III:1143.)

REFERENCES

STC 18968; Sabin 76460



39

PROVENANCE

"... Delaporte", signature on title page dated 1722, Latin inscription above; book-label with monogram "I.J.K."; later library shelf label (shelf-mark partially erased)

£ 3,500-5,000 € 4,100-5,800

39

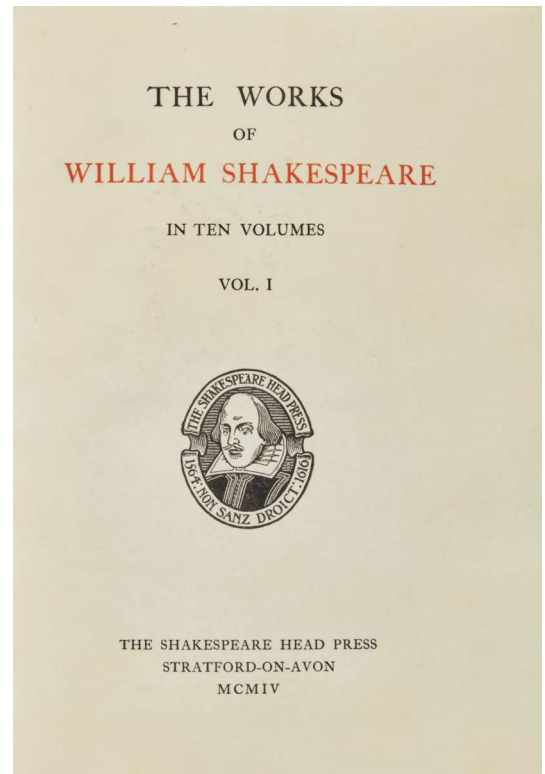
**SHAKESPEARE HEAD PRESS—
SHAKESPEARE, WILLIAM.**

The Works of William Shakespeare. *Stratford-on-Avon: Shakespeare Head Press, 1904-1907*

10 volumes, 4to, NUMBER 11 OF 12 COPIES ON VELLUM, title-pages printed in red and black, engraved frontispiece in each volume, original publisher's vellum gilt with ties, *volume one lacking ties and marker ribbon loose, volume ten lacking one tie, some volumes naturally slightly bowed*

"The Shakespeare Head Press was founded by A.H. Bullen in 1904, with the ambition of printing the complete works of Shakespeare in Stratford-on-Avon" (Colin Franklin, *The Private Presses*, London, 1969, p. 147). This, then, is the *raison d'être* of Bullen's enterprise and presented, here, in the rare vellum issue.

£ 25,000-35,000 € 29,000-40,600



39



40

40

SHAKESPEARE, WILLIAM—MARSHALL, JOHN

Finely carved mulberry wood casket, [c.1860]

220 x 160 x 120mm., the lid bearing the arms of William Shakespeare surrounded by branches of mulberry, fruit and leaves, the edge with legend "FROM SHAKESPEARE'S TREE | AT NEW PLACE | STRATFORD ON AVON", sides with fretwork carving, the front inscribed "WS" with egg and dart carved base below, interior lined with velvet, brass hinges, with key

A CASKET CARVED FROM SHAKESPEARE'S FAMOUS MULBERRY TREE, PLANTED IN HIS GARDEN AT NEW PLACE, STRATFORD-ON-AVON. John Marshall had a shop at 21 Chapel Street between the 1850s and the late 1880s, and was variously described in local trade directories as a "carver, upholsterer and house decorator" (1854), a "curiosity dealer" (1874) and a "dealer in antique furniture and curios" (1884). The shop was two doors from the site of Shakespeare's house, New Place, which had been demolished in 1759 by the Rev. Francis Gastrell, who had also cut down Shakespeare's mulberry tree three years earlier (allegedly to stop the constant stream of tourists knocking at his door). As well as using timber from the tree for smaller items, Marshall also used timber from the beams of one of the barns as another source of wood for many of his carved artifacts (see also lot 47, our sale of English Literature and History, 12 July 2016, and also lot 102, 13 July 2006).

£ 3,000-5,000 € 3,500-5,800

ENGLISH LITERATURE

EIGHTEENTH CENTURY

41

[ADDISON, JOSEPH AND SIR RICHARD STEELE]

[The Tatler]. The Lucubrations of Isaac Bickerstaff Esq. sold by John Morphew, 1710-1711

4 volumes, 8vo, issues 1-271 [all published], list of subscribers in each volume, initials "E.P". on title of volume 3 and half-title of volume 4 (probably that of a subscriber), eighteenth-century red morocco by John Brindley, covers gilt with a dog-tooth roll border enclosing panel with flower and rectangle roll, fleurons at outer corners and cherubs at inner corners, central lozenge, spine in six compartments richly gilt, all edges gilt, skilfully rebacked preserving the original spines (4)

A FINE BRINDLEY BINDING.

The literary and society journal *The Tatler* was started by Richard Steele in 1709 and published for two years. It represented a new approach to journalism, featuring cultivated essays on contemporary manners, and established the pattern that would be copied in such British classics Addison and Steele's *Spectator*, Samuel Johnson's *Rambler* and *Idler*, and Goldsmith's *Citizen of the World*.

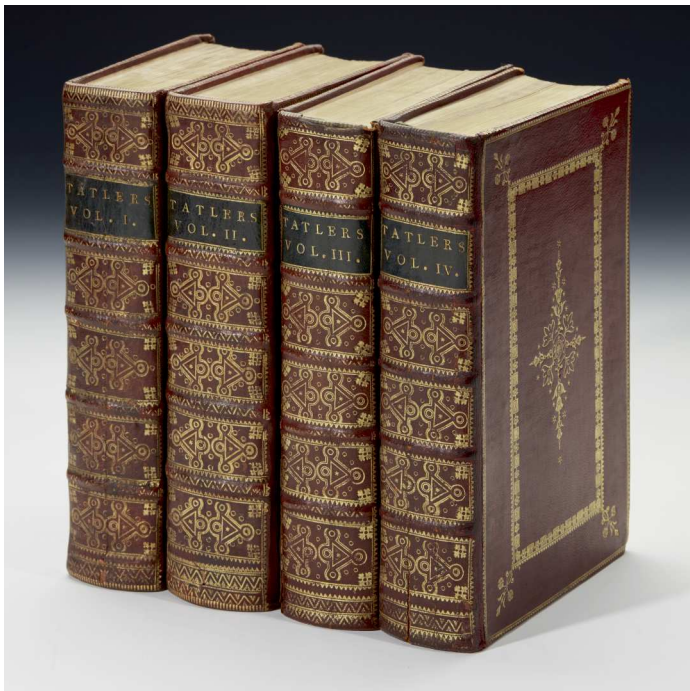
REFERENCES

Grolier *English* 39; Rothschild 1948.

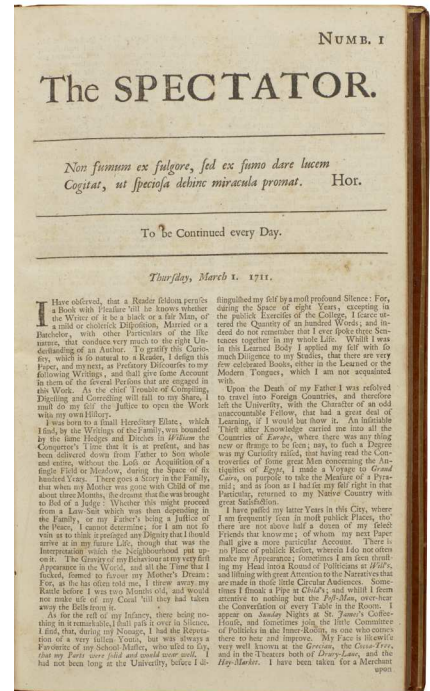
PROVENANCE

Maggs Catalogue 1212, *Bookbinding in the British Isles*, Part I, item 103

£ 1,200-1,500 € 1,400-1,750



41



42

42

ADDISON, JOSEPH, SIR RICHARD STEELE ET AL.

The Spectator. 1711-1712

2 volumes, 8vo, complete set of the original series of 555 numbers, each number a printed leaf on two sides, with tax stamps from August 1712 (when stamp tax was imposed), nineteenth-century Russia gilt, *neatly rebounded, a few issues shaved or cut close, nos. 70, 357, 364, 369, and 524 cropped with some loss to imprint or text*

Addison contributed about 274 numbers and Steele 236; other contributors were Pope, Carey, Tickell, Eusden, and Parnell. Pope contributed about 12 numbers. *The Spectator* was revived in 1714 without the involvement of Addison.

PROVENANCE

Dogmersfield Library, armorial bookplate; Countess Doheny, morocco book-label

£ 2,000-4,000 € 2,350-4,650

43

AESOP

The Fables...with a Life of the author... *For John Stockdale, 1793*

2 volumes, 8vo, engraved titles and 110 engraved plates, early twentieth-century straight-grained crimson morocco gilt, marbled endpapers. all edges gilt, *some very light foxing, slight wear to edges of binding*

£ 500-800 € 600-950

44

BASKERVILLE PRESS—VERGIILIUS MARO, PUBLIUS

Bucolica, Georgica, et Aeneis. *Birmingham: J. Baskerville, 1757*

4to, FIRST BASKERVILLE EDITION, state of title-page with slightly damaged 'R' in 'Maronis', with all the usual cancels as listed by Gaskell (including T1) and none of the uncommon cancels, variant of subscribers' list with four "Names too late to be inserted Alphabetically", contemporary speckled calf, spine gilt in compartments, red morocco lettering-piece, *offsetting from bookplate, extremities bumped*

A FINE COPY OF WHAT IS WIDELY REGARDED AS THE MOST IMPRESSIVE OF BASKERVILLE'S BOOKS. "Its startlingly novel and calligraphic type, the density of the ink, the excellence of the presswork, the smoothness and gloss of the paper — all these elements work in harmony in a design that was unusually sober for a relatively expensive book..." (*Oxford DNB*).

"Baskerville spared neither pains nor money to make his books as fine as he could, but his standards of textual accuracy were too low for the results to be entirely successful; most of his books were unusually beautiful, expensive and incorrect" (Gaskell, p.xix).

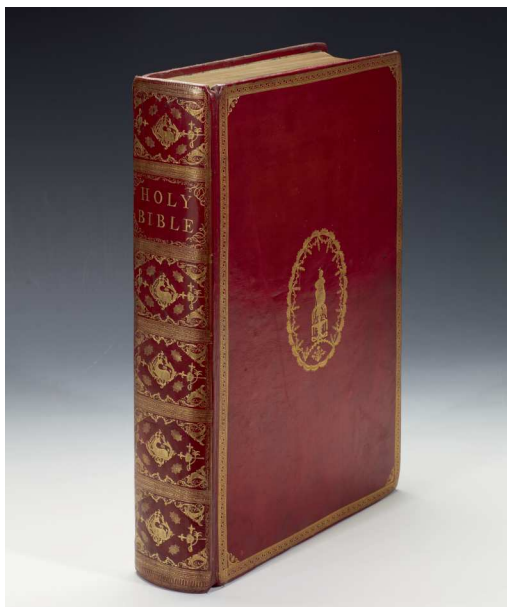
REFERENCES

Gaskell 1 ("Baskerville's first and perhaps his finest book")

PROVENANCE

Sir James Colquhoun, armorial bookplate on upper pastedown

£ 800-1,200 € 950-1,400



45

45

[BIBLE]

The Holy Bible, containing the Old Testament and the New: translated out of the original tongues and with the former translations diligently compared and revised. *Cambridge: John Baskerville, 1763*

folio, ONE OF 1,250 COPIES, third state (with list of subscribers ending with "York"), separate title page for New Testament, 22pp. index and tables at end, contemporary full red morocco richly gilt, oval centre-piece featuring a gilt vignette of Athena within a border decorated with leafy sprays, small floral cornerpieces, gilt Greek border, flat spine in six compartments elaborately gilt, one compartment titled in gilt, the others with vignette of stag within a decorative floral border, all edges gilt, marbled endpapers, very small tear to lower edge of leaf *e2, very occasional light browning

A FINE COPY. On the preliminary blank there is a manuscript note listing the children of Sir William Forbes, sixth Baronet of Monymusk and Pitsligo, and overleaf, of his son, the seventh baronet.

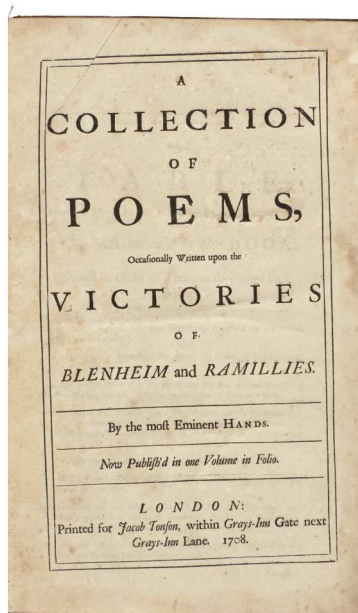
REFERENCES

Darlow and Moule 1146; ESTC T93106; Gaskell 26

PROVENANCE

Sir William Forbes; sale from the library at Fettercairn House, Sotheby's sale of English Literature and History, 13 December 2016, lot 43

£ 9,000-12,000 € 10,500-13,900



46

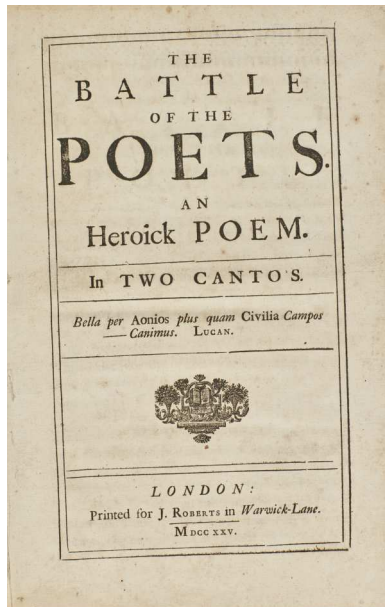
46

[CONGREVE, WILLIAM]—[BLENHEIM AND RAMILLIES]

A Collection of Poems, Occasionally Written upon the Victories of Blenheim and Ramillies. By the most Eminent Hands. Now Publish'd in one Volume in Folio. *For Jacob Tonson, 1708*

folio, FIRST EDITION, ONE OF TWO KNOWN COPIES AND THOUGHT TO BE FROM THE LIBRARY OF WILLIAM CONGREVE, contemporary blind-stamped panelled calf with inner and outer panels of speckled calf, spine gilt in compartments, morocco lettering piece, modern solander box, occasional spotting and browning, joints and hinges cracking, rubbed

AN EXCEEDINGLY RARE NONCE COLLECTION CELEBRATING MARLBOROUGH'S VICTORIES. The volume comprises a general title, a single leaf of contents ("A Table of the Poems contain'd in this Book...") and thirteen separately published poems, as follows: [Prior, Matthew.] A Letter to Monsieur Boileau Depreaux... *For Jacob Tonson, 1704, FIRST EDITION—Addison, [Joseph].* The Campaign... *For Jacob Tonson, 1705, "third edition", half-title present—[Prior, Matthew.]* An Ode, Humbly Inscib'd to the Queen... *For Jacob Tonson, 1706, FIRST EDITION, half-title present—Congreve, [William].* A Pindarique Ode... *For Jacob Tonson, 1706, FIRST EDITION, tear to B2—[Walsh, William.]* Ode for the Thanksgiving Day. *For Jacob Tonson, 1706, FIRST EDITION—[Clay, Stephen.]* An Epistle from the Elector of Bavaria to the French King... *For Jacob Tonson, 1706, FIRST EDITION—[Rowe, Nicholas.]* A Poem Upon the Late Glorious Successes of Her Majesty's Arms... *For Jacob Tonson, 1707, FIRST EDITION—[Conduitt, John.]* A Poem Upon the Late Glorious Successes... *For Jacob Tonson, 1707, FIRST EDITION—Paris, [John.]* Ramillies. A Poem... *For Jacob Tonson, 1706, FIRST EDITION—[Fenton, Elijah.]* An Ode to the Sun, for the New-Year. *For Jacob Tonson, 1707, FIRST EDITION, publisher's advertisements on final page—Harison, William.* Woodstock Park. A Poem. "second edition revis'd"—[Vernon, — Rev. Mr.] Corona Civica. A Poem... *John Nutt, 1706, FIRST EDITION; The Union. A Poem... J. Morpew, 1707, FIRST EDITION*



47

REFERENCES

Foxon P1079, A30, P1081, C376, W35, C233, R301, C334, P65, F110, H53, V36, V38; Hodges No. 413; NCBEL II p.345 (reference to Sotheby's 1931 Thorn-Drury sale)

PROVENANCE

William Congreve (Hodges, No. 413); Duke of Leeds; sale of books from the ducal library at Hornby Castle, Sotheby's, 2 June 1930, lot 5, by Quaritch on behalf of Sir Leicester Harmsworth (pencil note "Collated & complete, p. p. Bernard Quaritch Ltd.", 3 June 1930, and the Harmsworth commission confirmed Ted Dring of Bernard Quaritch Ltd.); Swann's Auction Gallery, New York, c.1972; Ximenes Bookshop *Catalogue 23*; John Brett-Smith, sale of his library, Sotheby's, 27 May 2004, lot 124

£ 6,000-9,000 € 7,000-10,500

47

[COOKE, THOMAS]

The Battle of the Poets. An Heroick Poem. In two cantos. *J. Roberts, 1725*

folio, FIRST EDITION, disbound, *some spotting and browning*
 RARE; listed by ESTC in only six locations, with no copies in UK institutions outside the British Library. Published anonymously, Cooke depicts his poetic contemporaries going into battle for Apollo's laurel crown - left unclaimed on the death of Dryden. Whilst Ambrose Philips emerges victorious, the others, including Pope (with whom Cooke would continue to feud over the following years), are forced to retreat.

REFERENCES

ESTC T21426; Foxon C408

£ 1,000-1,500 € 1,200-1,750



48

48

FABER, JOHN, JR

The Kit-Cat Club done from the original Paintings of Sr. Geoffrey Kneller by Mr Faber. *J. Tonson, 1735*

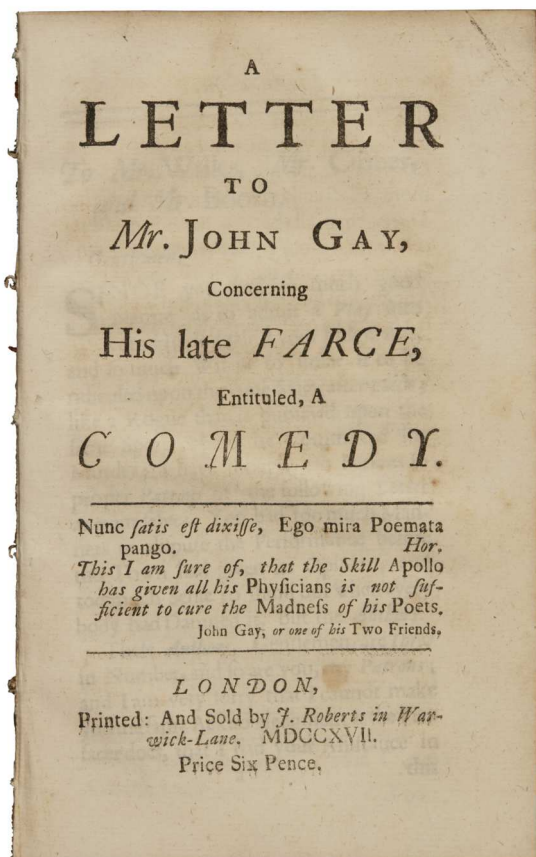
folio (449 x 293mm.), FIRST EDITION, 48 portraits on 47 mezzotint plates by John Faber the younger after Sir Godfrey Kneller, engraved dedication plate to the Duke of Somerset and mezzotint title page, nineteenth-century full panelled calf by Root, without the ten pages of text (not bound in this copy), *rebacked preserving original spine* [with:] Caulfield, James. *Memoirs of the Celebrated Persons composing the Kit-Cat Club; with a Prefatory Account of the Origin of the Association. Hurst, Robinson and Company, 1821*, folio (338 x 240mm.), 48 engraved plates after Kneller, later tree calf gilt, morocco label, raised bands, *some slight spotting and sunning* (2)

A FINE AND COMPLETE SERIES OF THE MEZZOTINTS ENGRAVED BY FABER AFTER KNELLER OF THE MEMBERS OF THE FAMOUS "KIT-KAT CLUB."

REFERENCES

John Chaloner Smith, *British Mezzotint Portraits*, (London, 1878-83), 208

£ 2,500-4,500 € 2,900-5,300



52

49

HENRY FIELDING

The Wedding-Day. A Comedy, As it is Acted in the Theatre-Royal in Drury Lane, By His Majesty's Servants. *For A. Millar, 1743*

8vo, first edition, impression A (press figures pp. 8-3, 10-4, 22-1, 31-3, 37-2), title page with price ("One Shilling and Six Pence") beneath imprint, gilt calf, edges gilt

REFERENCES

Cross, III, p.308; HOLLIS 005296018

£ 400-600 € 500-700

50

FIELDING, HENRY

The History of Tom Jones, a Foundling. *For A. Millar, 1749*

6 volumes, 12mo, FIRST EDITION, errata leaf in volume 1, contemporary calf, gilt double-fillet borders, spines in compartments, green morocco lettering-pieces, light browning, some wear to bindings, all volumes rebacked, upper cover and first few gatherings of volume 1 detached, upper cover of volume 2 becoming detached, preliminary leaves of volume 3 loose

38

SOTHEBY'S

REFERENCES

Cross II, 120; Grolier *English* 48; Rothschild 850

PROVENANCE

J.R. Arding, Merton College, Oxford, ownership inscription on each title dated 1786; J.S. Edwards, ownership signature on each title; G.W. Ormerod, bookplate in volumes 1 and 5

£ 600-800 € 700-950

51

[GARRICK, DAVID]

A collection of seven plays in one volume, comprising:

i) Dodsley, R. The Toy-Shop. *For Gulliver, 1735*, third edition, half-title and final advertisement present; **ii) [Fielding, H.]** The Tragedy of Tragedies. *J. Roberts, 1731*, frontispiece after W. Hogarth; **iii) [Bullock, C.]** Woman's Revenge: or, a Match in Newgate. *J. Roberts, 1728*, second edition, frontispiece; **iv) Gay, J.** Achilles. *for J. Watts, 1733*, half title and 3 pp. publisher's advertisements at end; **v) [Miller, J.]** The Universal Passion. *for J. Watts, 1737*, 4 pp. publisher's advertisements at end, small hole to G1; **vi) Brooke, H.** Gustavus Vasa. *for Dodsley, 1739*, subscriber's issue, dedication to subscribers and list of subscribers present, lacking final blank?; **vii) Thomson, [J.]** Edward and Eleonora. *for the Author, 1739*; all 4to or 8vo, new speckled panelled calf retaining original endpapers and bookplate, spine in compartments, morocco lettering piece, occasional browning and spotting

FROM THE LIBRARY OF DAVID GARRICK.

PROVENANCE

David Garrick (bookplate and later note "'This book was purchased April 30th 1823, at the sale of the library belonging to the late David Garrick Esq sold by Mr Saunders in Fleet Street. George Moore'.")

£ 900-1,200 € 1,050-1,400

52

[GAY, JOHN]

A Letter to Mr. John Gay, concerning his late farce, entitled, a comedy. *J. Roberts, 1717*

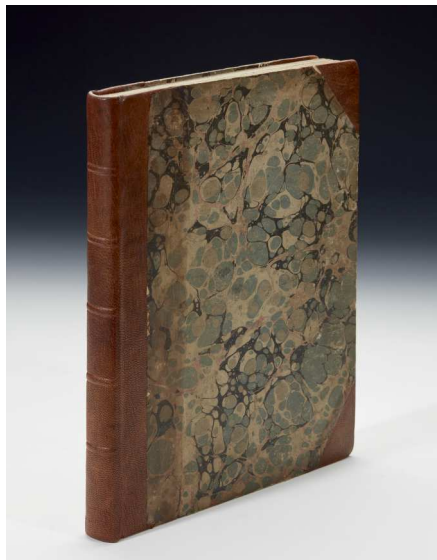
8vo, FIRST EDITION, disbound, occasional spotting

An attack on John Gay's *Three Hours after Marriage*, describing the play as an "attempt at once to debauch our taste, and corrupt our manners, to play a double game, and palm nonsense and lewdness upon us in the same piece..."

REFERENCES

ESTC T38172

£ 800-1,200 € 950-1,400



54

53

GAY, JOHN

Fables...with a life of the author and embellished with seventy plates. *For John Stockdale, 1793*

8vo, FIRST EDITION, 70 fables in poems, 12 engraved plates by William Blake, early twentieth-century crimson straight-grained morocco gilt, all edges gilt, marbled endpapers, *minor rubbing to edges of binding*

£ 500-800 € 600-950

54

GIFFORD, WILLIAM AND GEORGE CANNING, EDS.

The Anti-Jacobin Review and Magazine. *20th Nov. 1797 to July 9, 1798*

36 issues, complete in one volume, each issue with three-halfpenny tax stamp, half calf, contemporary boards, *rebacked and recased, slight browning, occasional spotting*

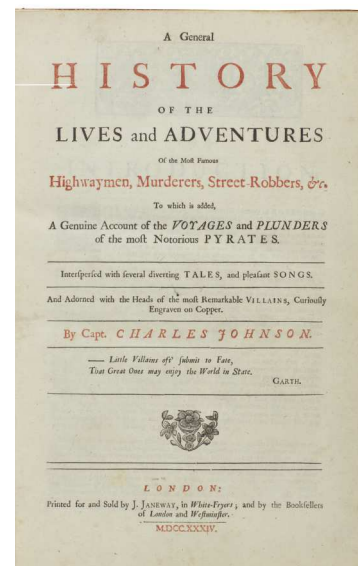
The anti-Jacobin was a unique project started by George Canning and William Gifford to counter-act revolutionary opinions and to commend the policies of the government.

*Reason philosophy fiddledum diddledum,
Peace and Fraternity higgledy piggledy*

PROVENANCE

Canning family copy, ownership signature "F. Canning" on title page of first issue; Lord Stratford & Radcliffe; Herbert Barrett, inscription on front endpaper ("...bought by me at the sale at Frank Court in Nov 1908 after the death of the Hon. L. Canning when the contents of the house were sold")

£ 700-900 € 850-1,050



55

55

JOHNSON, CHARLES

A General History of the Lives and Adventures of the most famous Highwaymen, Murderers, Street-Robbers, &c. *Printed for and sold by J. Janeway, 1734*

folio, FIRST EDITION, catchword "As" on the first page of the introduction, title page printed in red and black, 26 plates, woodcut initials and ornaments, full red morocco by Bedford, ruled in gilt with floral sprays at each corner, spine gilt in compartments, gilt dentelles, all edges gilt, marbled endpapers, *joints and head and foot of spine rubbed, occasional light browning*

Johnson's famous compilation of excerpts from Alexander Smith's *History of the Lives of the Most Noted Highwaymen* (1714) and Johnson's own earlier publication *A General History of the Robberies and Murders of the most Notorious Pyrates* (1724). The book was published in seventy-two weekly numbers. "Charles Johnson" is thought to be pseudonym, and although his work was attributed to Defoe in the 1930s, this claim has since been generally rejected.

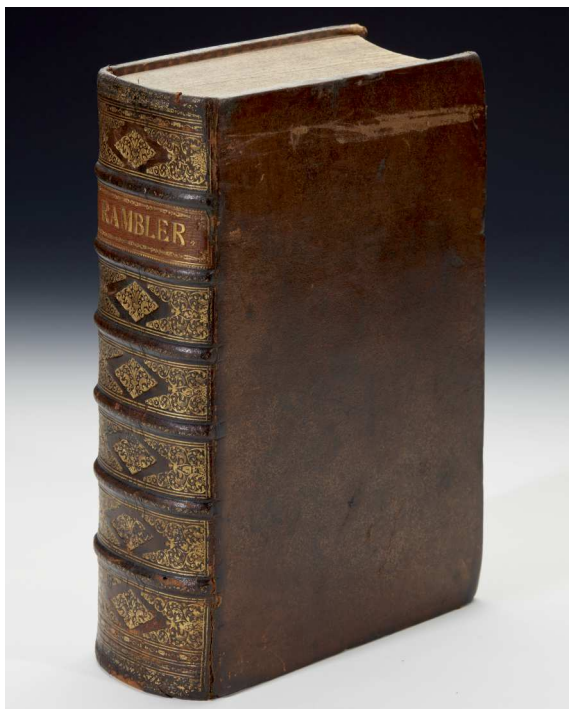
REFERENCES

ESTC T127401

PROVENANCE

Robert Hoe III (1839-1909), New York, businessman and bibliophile, booklabel; sale of his library, Anderson Auction Company, 8 January 1912, lot 1797

£ 3,000-5,000 € 3,500-5,800



56

[JOHNSON, SAMUEL]

The Rambler. *J. Payne and J. Bouquet, 1751*

folio, numbers 1-208 [all published], complete in 1 volume, earliest issue of the title page for the collected numbers (covers first two numbers, dated 1751) with no table of contents or mottoes (See Courteney, p. 50), neat table of contents added by contemporary owner at end, contemporary calf, spine richly gilt in seven compartments, speckled edges, German library stamp on title, *minor offsetting and browning*

Johnson wrote all but four issues and parts of three others; Elizabeth Carter wrote nos. 44 and 100; Richardson no. 97; C. Talbot no. 30; Garrick, part of no. 15; Hester Mulso part of no. 10, and Joseph Simpson a letter in no. 107.

REFERENCES

Courtney-Nichol Smith, pp. 25-30; Rothschild 1234

£ 1,500-2,500 € 1,750-2,900

57

[JOHNSON, SAMUEL]

The Prince of Abissinia. A Tale. *For R. and J. Dodsley and W. Johnston, 1759*

8vo, 2 volumes, FIRST EDITION, second state with "Contents of the second volume" on A2^r of volume 2, contemporary sheep, flat spines in compartments, red morocco lettering-pieces, *without blank M4 at end of volume 2, slight creasing, occasional light spotting, rebacked preserving original spines* FIRST EDITION OF "RASSELAS", JOHNSON'S ONLY NOVEL.

REFERENCES

Courtney and Nichol Smith, p.87; Tinker 1314

PROVENANCE

"L.C. Warre", ownership signature on title of each volume

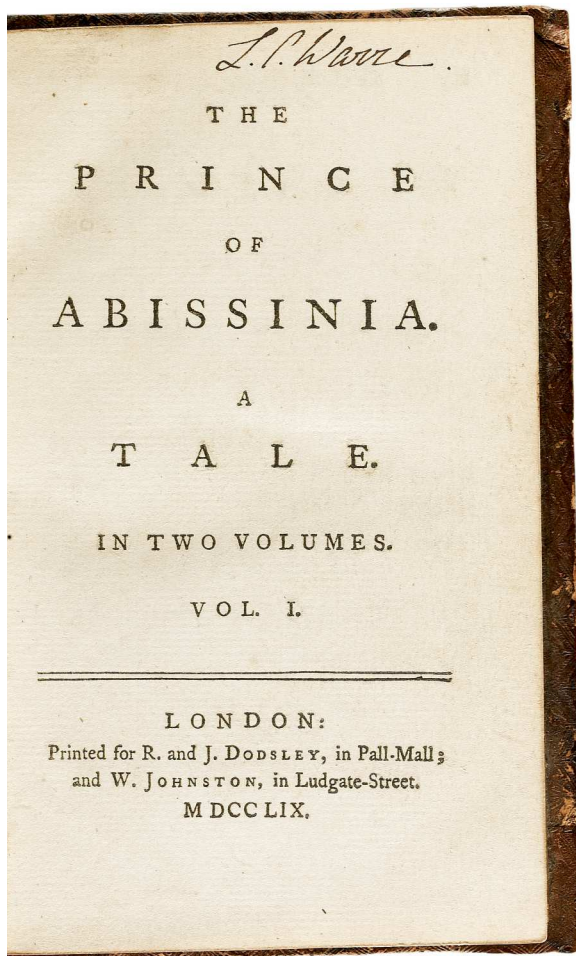
£ 800-1,200 € 950-1,400

58

JOHNSON, SAMUEL

Five works in 12 volumes:

Mr. Johnson's Preface to his edition of Shakespear's Plays. *For J. and R. Tonson et al., 1765*, FIRST SEPARATE EDITION, modern calf-backed marbled boards, wrappers bound in, book-label of R.W. Chapman (editor of Johnson's works); Political Tracts. *For W. Strahan and T. Cadell, 1776*, FIRST COLLECTED EDITION, contemporary calf; The Lives of the Most Eminent English Poets. *For C. Bathurst et al., 1781*, 4 volumes, second edition, engraved frontispiece portrait in volume 1 (with publishers' imprint), advertisement and leaf of spine labels at end of volume 4, contemporary speckled calf; The Lives of the Most Eminent English Poets. *For C. Bathurst et al., 1783*, 4 volumes, new edition, engraved frontispiece portrait, book-labels of Joseph Pringle, Windermere, contemporary tree calf, *rebaked*; Letters to and from the late Samuel Johnson... published...by Hester Lynch Piozzi. *For A. Strahan and T. Cadell, 1788*, 2 volumes, FIRST EDITION, errata slip laid down on a8^v in volume 2, ownership inscriptions of Elizabeth Kelly



57

(1807), contemporary mottled calf; all 8vo, occasional light spotting or browning, extremities slightly bumped or worn (12)

REFERENCES

Courtney and Nichol Smith, pp.104, 127, 141-2 & 168-9; Rothschild 1249, 1265 & 1270; Tinker 1347, 1362 & 1365

£ 700-900 € 850-1,050

59

LEWIS, JOHN

The Life of Mayster William Caxton, of the Weald of Kent; the First Printer in England. In which is given an account of the rise and progress of the art of prynting in England, during his time, till 1493. *Printed in the year 1737*

8vo, FIRST EDITION, LIMITED TO 150 COPIES, engraved frontispiece, engraved initials and headings, later eighteenth-century orange-red morocco, covers with gilt-rule border enclosing a gilt dog-tooth roll border, gilt roll-tooled central panels with crown and sceptre corner ornaments, spine in six compartments with raised bands, marbled endpapers, gilt edges, some slight offsetting to endpapers, edges of binding slightly worn, spine slightly faded

FIRST EDITION OF THE FIRST FULL-LENGTH BIOGRAPHY OF WILLIAM CAXTON, by the Church of England clergyman and antiquary John Lewis (1675-1747).

PROVENANCE

John Denne (1693–1767), friend of the author, his ownership signature on the title-page; Joseph Neeld, bookplate; Estelle Doheny, the sale of her library at Christie's New York, Part IV, 17/18 October 1988, lot 1452

£ 800-1,200 € 950-1,400

60

[MILLER, JAMES]

Are these things so? The previous question from an Englishman in his grotto to a great man at court. *T. Cooper, 1740*

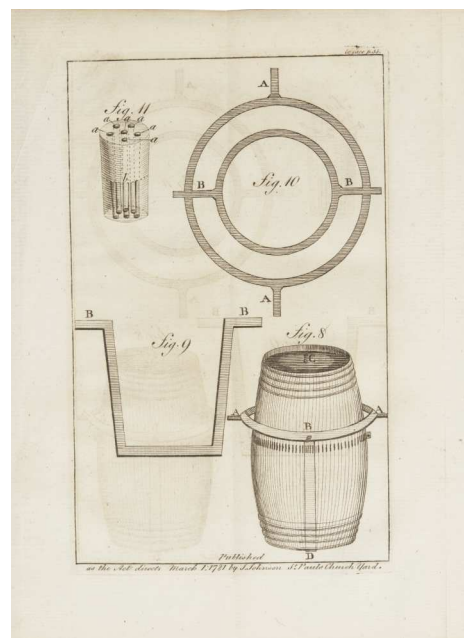
folio, second edition "corrected: with the addition of twenty lines omitted in the former impressions", half-title, disbound, contemporary ink annotations to a few pages, two spots of soiling to half-title

See catalogue note at SOTHEBYS.COM

REFERENCES

ESTC T102900; Foxon M237

£ 250-450 € 300-550



61

61

PROPERTY FROM THE LIBRARY AT FETTERCAIRN HOUSE

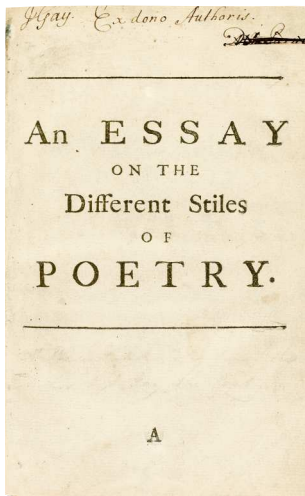
MISCELLANIES—SCIENCE, MEDICINE, AND LITERATURE

Collection of miscellanies works in five volumes:

Falck, N.D. A Philosophical Dissertation on the Diving Vessel projected by Mr. Day, and sunk in Plymouth Sound... *for the author, 1775*, two folding engraved plates—**Sinclair, Sir John.** An Essay on Longevity. *For A. Strahan, 1802*, presentation copy from the author to Sir William Forbes; The Code of Health and Longevity... *Edinburgh: for the author, 1805, incomplete (lacking all after p.184, including Part III)*—**Herdman, John.** Discourses on the Management of Infants... *Edinburgh: for A. Constable, 1804*, presentation copy to Sir William Forbes—**J. Johnson.** A Guide for Gentlemen Studying Medicine at the University of Edinburgh. *For G.G.J. and J. Robinson et al, 1792*—**Henry, Thomas.** An Account of a Method of Preserving Water, at Sea, from Putrefaction... *Warrington: W. Eyres for (London:) J. Johnson, 1791*, folding engraved plates—**Rumford, Benjamin, Graf von.** Proposals for forming by subscription, in the metropolis of the British Empire, a public institution for diffusing the knowledge and facilitating the general introduction of useful mechanical inventions and improvements[...]. [*London, 1799*], presentation copy inscribed by the author on the title page to Dugal Stewart; and many others, some on science or medicine (e.g. midwifery, Journals of the Royal Institution), some religious; together with parliamentary speeches, poetry, essays on the theatre etc., some works in French; 4to and 8vo, some with ownership signature of Sir William Forbes, contemporary or near contemporary quarter or half calf, marbled boards (spines numbered 49, 245, 281, 361, 364), some wear to bindings (5)

The first listed work is the first edition of a description of the submersible ship devised by an illiterate Yarmouth carpenter, with an analysis of its single failed dive, in which the inventor drowned.

£ 2,000-3,000 € 2,350-3,500



62

62

PARNELL, THOMAS

An Essay on the Different Stiles of Poetry. For Benj[amin]. Tooke, 1713

8vo, FIRST EDITION, PRESENTED BY THE AUTHOR TO JOHN GAY, with gay's inscription on the half-title ("J Gay. Ex dono Authoris"), modern brown morocco, spine lettered in gilt, marbled endpapers, *inscriptions and headlines slightly shaved*

A FINE ASSOCIATION COPY. Parnell and Gay were both members of the Scriblerus Club, founded in 1712 with the aim of satirizing abuses of learning wherever they might be found. The other members included Jonathan Swift, Alexander Pope and John Arbuthnot.

REFERENCES

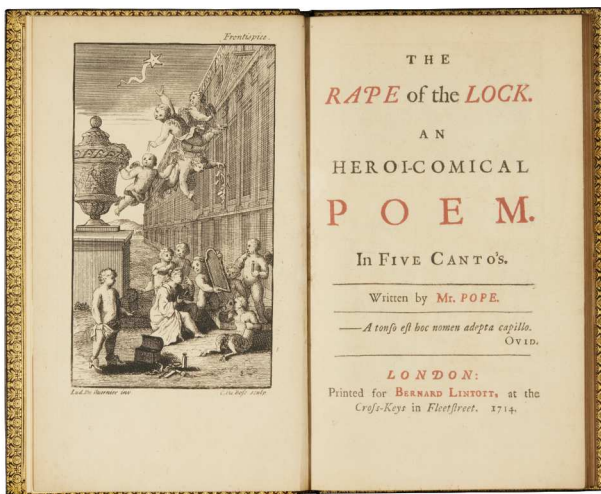
Foxon P70; Rothschild 1512

PROVENANCE

John Gay, presented to him by the author (inscription); the book and manuscript collector R.B. Adam (1863-1940), morocco book-label with vignette portrait of Samuel Johnson; the bibliographer and forger H. Buxton Forman (1842-1917), bookplate

£ 800-1,200 € 950-1,400

63



65

POETICAL MISCELLANY

Miscellaneous Poems by Several Hands. Published by D. Lewis. J. Watts, 1726

8vo, FIRST EDITION, contemporary speckled calf with gilt roll border, spine gilt in six compartments, *binding worn*

PRESENTATION COPY TO THE RELIGIOUS WRITER ANNE, COUNTESS OF COVENTRY ("Given by the Author to A: Coventry"), great-aunt of the book's dedicatee Charles Noel Somerset, later 4th Duke of Beaufort. This was the first publication of the poet David Lewis (1682-1760), and includes a number of poems by him and others, including John Dyer's 'Grongar Hill' (pp.223-31). A CLEAN COPY.

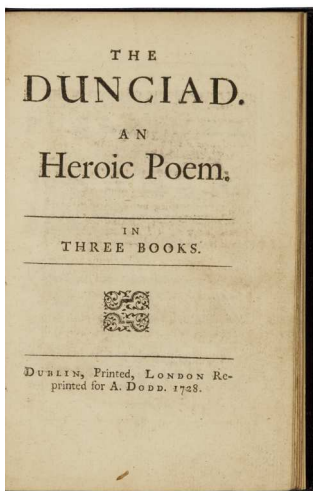
REFERENCES

Case 337(1)

PROVENANCE

David Lewis to Anne, Countess of Coventry; Henry Somerset, 5th Duke of Beaufort ("Nov. 5. 1766 ... taken to the Library - from Ly Anne Coventry's books")

£ 500-700 € 600-850



66

POETICAL MISCELLANY

Miscellaneous Poems and Translations. By Several hands. *For Bernard Lintott, 1712*

8vo, FIRST EDITION, engraved frontispiece, four page publisher's advertisement at the end, contemporary panelled calf, spine in six compartments with lettering piece, *spotting, worn at joints, loss to lettering piece*

THE FIRST PUBLICATION OF POPE'S CLASSIC POEM "THE RAPE OF THE LOCK". The poem appears in its early two-canto form on pp.353-76. Six other works by Pope are also published here for the first time. This publication was a deliberate attempt by Lintott to rival Jacob Tonson's series of *Poetical Miscellanies*, with Pope (who tops and tails the collection) in place of Dryden.

REFERENCES

Griffith 6; Case 260(1)a; Rothschild 1565

£ 800-1,200 € 950-1,400

POPE, ALEXANDER

The Rape of the Lock. An Heroi-comical Poem. In Five Canto's. *Bernard Lintott, 1714*

8vo, FIRST SEPARATE EDITION (with pp.29, 44 and 45 misnumbered), title page printed in red and black, frontispiece and 5 plates by Claude du Bosc after Louis di Guernier; [*bound with:*] **Barnivelt, Esdras [Pope, Alexander]**. A Key to the Lock, or, Treatise proving, beyond all Contradiction, the dangerous Tendency of a late Poem, entitled The Rape of The Lock, to Government and Religion. *J. Roberts, 1715*, FIRST EDITION; 2 volumes in one, full green morocco by Riviere & Son, spine gilt in compartments, gilt dentelles, all edges gilt, *a little rubbing to spine, bookplate, booklabel*

Published on 4 March 1714, the first separate edition of Pope's *Rape of the Lock* sold 3,000 copies in four days, and was rapidly reprinted, "tho' not in so fair a manner as the first impression" (Pope's letter to John Caryll, 12 March 1714).

REFERENCES

ESTC T5726 and T5682; Foxon P941; Griffith 29 and 36

£ 1,800-2,200 € 2,100-2,550

[POPE, ALEXANDER]

The Dunciad. An Heroic Poem. In Three Book. *Dublin and London [but Edinburgh?]: For A. Dodd, 1728*

12mo, "gold chains" pirated edition (with "glad chains" misprinted as "gold chains" at line 76), frontispiece (without imprint), 1pp. publisher's advert at end, full maroon morocco, spine lettered in gilt, top edge gilt, *some offsetting to front endpaper*

A piracy of the first edition, probably printed in Edinburgh, and possibly appearing between the first and the so called "second" edition. A fine copy, with notes by each of its previous owners on the bibliographical significance of this edition appearing on the preliminaries.

REFERENCES

ESTC T5542; Foxon P769; Griffith 200

PROVENANCE

Colonel Francis Grant (1834-1899), manuscript note dated 1890; his sale, Sotheby's London, 7-8 May 1900, lot 5057; Robert Hoe (1839-1909), New York, booklabel and manuscript note; his sale, Anderson Auctions, New York, 20 November 1912, lot 2581; Winston H. Hagen (1860-1918), booklabel and manuscript note; his sale, Anderson Galleries, New York, 15 May 1919[?], lot 932

£ 1,500-2,000 € 1,750-2,350

[POPE, ALEXANDER]

The Dunciad. A Heroic Poem. In Three Books. *Dublin and London [but London]: For A. Dodd, 1728*

12mo, "second edition", frontispiece, fly title, full maroon morocco, titled in gilt on spine, top edge gilt, *a touch of rubbing at head and foot of spine*

RARE. Although the title page announces this as the "second edition" of Pope's satire, it is more accurately described as the third impression of the first edition, since "although each impression has some material reset, the new portion is never enough to qualify the book as a new "edition" by customary standards" (D. Vander Meulen, 'The Printing of Pope's Dunciad, 1728' in *Studies in Bibliography*, Vol 35, 1982, p.277).

No earlier Dublin edition was ever printed, and this suggestion on the imprint was probably intended to mislead the public as to the work's true origin.

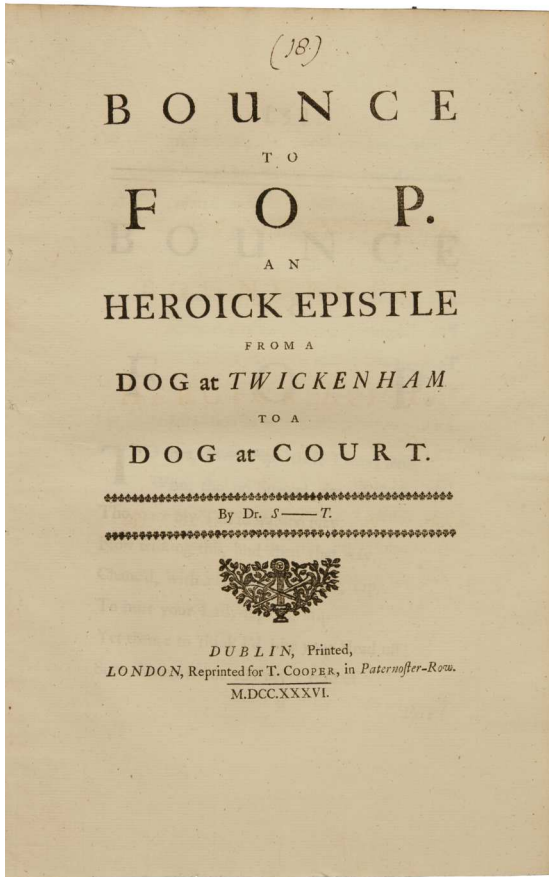
REFERENCES

ESTC T5539; Foxon P766; Griffith 202

PROVENANCE

Colonel Francis Grant (1834-1899), manuscript note; his sale, Sotheby's, London, 7-8 May 1900, lot 5060; Robert Hoe (1839-1909), New York, booklabel; his sale, Anderson Auctions, New York, 17 January 1912, lot 2725; Beverley Chew (1850-1924?), booklabel; Paul E. Bechet, booklabel

£ 1,500-2,000 € 1,750-2,350



69

68

[POPE, ALEXANDER]

The Dunciad. A Heroic Poem. In Three Books. *Dublin and London [but London]: For A. Dodd, 1728*

12mo, "third edition" (with ornament of vase of fruit on title and press figures iv-3, 2-2, 24-3 and 26-4), frontispiece, fly-title, full green morocco, spine gilt, gilt dentelles, all edges gilt, frontispiece with some sensitive restoration at fore-edge, not affecting image

RARE: only six copies listed in ESTC. Like the "second" edition, this "third" edition is best described as the fourth impression of the first edition. A total of five impressions appeared during 1728, over the course of which the entire text was eventually reset.

REFERENCES

ESTC T5540; Foxon P767; Griffith 203

PROVENANCE

Edwin Babcock Holden (1861-1906), bookplate; his sale, American Art Association, New York, 30 April 1920, lot 1275

£ 1,800-2,200 € 2,100-2,550

69

[POPE, ALEXANDER AND JONATHAN SWIFT]

Bounce to Fop. An heroick epistle from a dog at Twickenham to a dog at court. By Dr. S—T. *Dublin and London [but London]: T. Cooper, 1736*

folio, FIRST EDITION, half title, disbound, a few minor nicks to outer leaves close to spine

A charming poem contrasting life at court and life in the country, concocted between Swift and Pope. Foxon states that "it is generally agreed that the original idea was Swift's, but that the writing is largely by Pope". "Bounce" was the name of Pope's great dane, which he kept at Twickenham, whilst "Fop" belonged to Lady Suffolk.

REFERENCES

ESTC T5522; Foxon B326; Teerink 976

£ 1,500-2,000 € 1,750-2,350

70

[POPE, ALEXANDER]

An Essay on Man...Epistle I. (II.) (III.) (IV). *London: "for J. Wilford", [1733-34]*

folio, large paper, 4 parts, complete, engraved head-pieces and initials, contemporary panelled calf, spine with raised joint bands, some slight staining at the beginning and end, upper joint partially split, corners worn, some staining and scuffing to covers

This copy is from the third "family group" of issues and editions identified by Griffith, each with "Epistle...Corrected by the author" on the title page; as follows:

An Essay on man. In Epistles to a Friend. Corrected by the author, (?23 April.) [1733], with epistle to the reader and contents of epistles I-III, printer's ornament on title, p.12 misnumbered 11, p.16 numbered correctly, [Foxon P827; Griffith 307("Issue I"); Rothschild 1615]

An Essay on Man. In Epistles to a Friend. Epistle II. *For J. Wilford, [1733]*, half-title, [Foxon P833; Griffith 300 ("Issue L"); Rothschild 1613-15]

An Essay on Man. In Epistles to a Friend. Epistle III. *For J. Wilford, [1733]*, half-title, 2-line advertisement on p.20, [Foxon P840; Griffith 308 ("Issue Q"); Rothschild 1613-15]

An Essay on Man. In Epistles to a Friend. Epistle IV. *For J. Wilford, [1734]*, with watermark T as usual, contents leaf, some slight damp-staining, [Foxon P845; Griffith 332 ("Issue Ub"); Rothschild 1613-15]

Large paper copy of Pope's essay on the limits of human knowledge, written in the author's later style and developed from a single epistle into a four-epistle poem. Issued anonymously by the author — well aware of the hostile reception his *Dunciad* had received — it was a consequence of the poet's readings in theology, cosmology, ethics and psychology. Although only a part of the planned great moral work on a monumental scale conceived by the author it became very popular and highly influential, available in many editions and in several European languages.

PROVENANCE

Nicholas Price, contemporary ownership signature on title-page of Part I

£ 800-1,200 € 950-1,400

POPE, ALEXANDER

A collection of three works, comprising:

i) The Temple of Fame: a Vision. For Bernard Lintott, 1715, 8vo, half-title, modern half tree calf over marbled boards, spine lettered in gilt, *light browning*; **ii)** The Iliad of Homer. W. Bowyer for Bernard Lintot, 1720-21, 6 volumes, 12mo, second edition, engraved portraits, frontispieces, and plates (including folding maps), woodcut head- and tailpieces, contemporary blind-panelled calf, spines gilt in compartments, morocco lettering-pieces, *very slight wear to extremities*; **iii)** An Epistle to the Right Honourable Richard Lord Viscount Cobham. For Lawton Gilliver, 1733 [1734], folio, half-title, advertisement leaf at end, disbound (8)

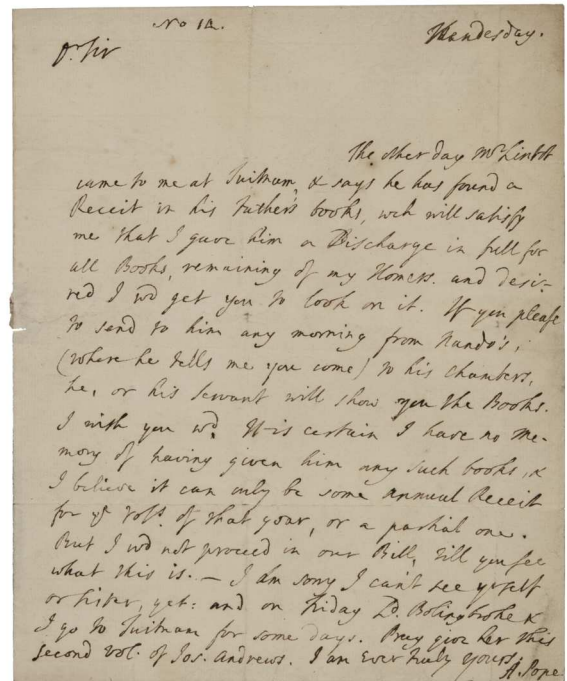
REFERENCES

Griffith 36, 127 & 329; Rothschild 1572, 1611

PROVENANCE

[*The Temple of Fame*.] The library of Louis E. Asher, book-label on pastedown

£ 700-900 € 850-1,050



72

POPE, ALEXANDER

Autograph letter signed, to George Arbuthnot

advising him that "Mr Lintot came to me at Twitnam, & says he has found a Receipt in his Father's books, which will satisfy me that I gave him a Discharge in full for all Books, remaining of my Homers", and asking Arbuthnot to confirm the documentation ("...I have no memory of having given him any such books, & I believe it can only be some annual Receipt for the Vols of that year..."), 1 page, 4to, integral autograph address leaf, n.p., "Wednesday" [April or May 1742], *seal tear with slight residue of red wax seal, tears to address leaf*

George Arbuthnot was the son of Pope's fellow satirist and member of the Scriblerus Club, John Arbuthnot (d.1735). This letter is an attempt to unpick a complicated history of rights to Pope's works in which the poet was engaged with the son of another old friend, his publisher Barnaby Lintot (d.1736). Henry Lintot continued his father's business and maintained his literary copyrights, but when he bought the rights to the *Dunciad* he found himself entangled in a Chancery law case with Pope, who was preparing a revised and expanded edition of his great poem. Pope mentions in this letter that he "would not proceed in our Bill" until the question over his translation of Homer had been resolved, which suggests that both sides intended the chancery suit to resolve wider issues relating to Pope's copyright beyond the *Dunciad*.

REFERENCES

The Correspondence of Alexander Pope, ed. Sherburn (1956), vol. IV, p.394

PROVENANCE

Arthur A. Houghton, Jr.; his sale, Christie's New York, 17 May 1989, lot 199

£ 2,500-4,500 € 2,900-5,300

RICHARDSON, SAMUEL

Clarissa. Or, the History of a Young Lady: comprehending the most important concerns of Private Life... For S. Richardson, 1748

7 volumes, 12mo, FIRST EDITION, folding plate of engraved music in volume two, leaves C2, C11 and E2 in volume three, M5 in volume five, and E10 in volume six are cancels as usual, leaf L12 in volume six has been excised as usual, catchwords missing on K3v and K5r in volume three as usual, contemporary mottled calf, spines in compartments with morocco lettering pieces, *some spotting and browning, repairs to bindings, some joints split, some minor worming, extremities worn*

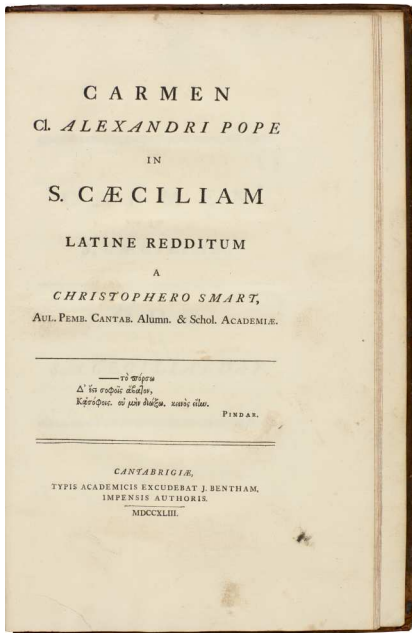
REFERENCES

Rothschild 1748

PROVENANCE

Ragley Hall, Warwickshire (bookplate)

£ 800-1,200 € 950-1,400



75

74

RICHARDSON, SAMUEL.

A collection of three works, comprising:

i) The History of Sir Charles Grandison. For S. Richardson, 1754, 7 volumes, 12mo, FIRST EDITION, leaves A1, B4 and F8 in volume one, G3, L7 and Q7 in volume two and D5 and I11 in volume three are cancels as usual, 1 p. of publisher's advertisements in volume four, catchword on p.279 in volume six appears incorrectly as 'My', contemporary calf with new spine, spines in compartments with morocco lettering pieces, some spotting and browning, some minor tears and minor loss (catchword to 18 in volume three); **ii)** Clarissa. Or, the History of a Young Lady. For S. Richardson, 1751, 7 volumes, 8vo, fourth edition, contemporary mottled calf, spines in compartments with morocco lettering pieces, some spotting and browning, occasional short tears, ownership monogram stamp to title-pages, some joints split, extremities worn with minor loss; **iii)** A Collection of the Moral and Instructive Sentiments, Maxims, Cautions, and Reflexions. For S. Richardson, 1755, 12mo, FIRST EDITION, contemporary calf, spine in compartments, some spotting and browning, repairs to binding with loss to head of spine, hinges split (15)

REFERENCES

Rothschild 1752 [Sir Charles Grandison]; Rothschild 1753 [Moral and Instructive Sentiments]

PROVENANCE

"Lady Stanley 1757" [Grandison]; "Caroline Montague 1819", Thomas Carnegie of Craigo (bookplate) [Clarissa]; W.H. Wardle of Cotgrave Nottinghamshire (bookplate) [Moral and Instructive Sentiments]

£ 300-400 € 350-500

75

SMART, CHRISTOPHER

Carmen Cl. Alexandri Pope in S Caeciliam. 1743

folio, FIRST EDITION OF SMART'S FIRST SEPARATE PUBLICATION, his rendering of Alexander Pope's "Ode to St Cecilia", simultaneous English and Latin text, [in] Gratulatio Academiae Cantabrigiensis auspiciatissimas Georgii III. Cambridge: J. Bentham, 1761; [together with:] Gratulatio Academiae Cantabrigiensis de reditu serenissimi regis Georgii II. Cambridge: J. Bentham, 1748, together two volumes, uniformly bound in contemporary calf, spines in seven compartments lettered in gilt, rebacked preserving most of the original spines, very slight damp-staining to upper margin on a few leaves (2)

A two volume folio set with poems published between 1743 and 1763 by Cambridge professors, students and fellows including Smart, Mason, Anstey, Darwin, Cumberland Hayley, Scott and others. According to the Oxford DNB a copy of Smart's Ode was sent to Pope himself and graciously received.

REFERENCES

[Smart:] Foxon S490
[Gratulatio...1748:] Case 459

£ 1,500-2,000 € 1,750-2,350

76

SMART, CHRISTOPHER

Five separately published works bound in one volume:

On the Eternity of the Supreme Being; On the Immensity of the Supreme Being; On the Power of the Supreme Being; On the Omniscience of the Supreme Being; [and] On the Goodness of the Supreme Being. Cambridge: Printed by J. Bentham, 1750-1756

5 works bound in one volume, 4to, second edition of Omniscience, all the others first editions, contemporary half-calf, upper cover with blue paper label with hearth design in gilt, marbled boards, raised bands, spine lettered in gilt, rebacked, slight wear to extremities of binding, some foxing to the text

These are called Seatonian poems, since Thomas Seaton had bequeathed to the university sufficient funds to provide for a yearly award on "Perfections or attitudes of the Supreme Being". Smart was a Fellow of Pembroke Hall. He did not enter in 1754, but he won all five times he entered. Also included in this lot is a separate disbound copy of the first edition of The Omniscience of the Supreme Being (1752).

REFERENCES

Mahoney & Rizzo 119, 127, 137, 141, 139; Rothschild 1865

PROVENANCE

Edward Phelps, ownership signature dated 1756 on front free endpaper

£ 800-1,200 € 950-1,400

SMART, CHRISTOPHER

Poems on Several Occasions. *W. Strahan for the author, 1752*

4to, first edition, engraved frontispiece and one plate, contemporary half calf over marbled boards, spine lettered in gilt, *some slight spotting, expertly rebacked, boards slightly worn at extremities*

The first collection of Smart's poems, issued by subscription.

PROVENANCE

Thomas Merriman, nineteenth-century armorial bookplate (pasted over an earlier plate); Graham Pollard, book-label

£ 600-900 € 700-1,050

SMOLLETT, TOBIAS

A collection of four works, comprising:

i) The Adventures of Roderick Random. *for J. Osborn, 1748*, 2 volumes, FIRST EDITION, cancel 19 leaf in volume one as usual, final blank present in volume two, contemporary calf, *contents shaken, bindings worn, hinges splitting*; **ii)** The Adventures of Peregrine Pickle. *For the Author, 1751*, 4 volumes, FIRST EDITION, cancel leaf 112 in volume three as usual, contemporary calf, *lacking errata and final leaf in volume three, loss to corner of A3 in volume four*; **iii)** The History and Adventures of an Atom. *For Robinson and Roberts, 1769*, 2 volumes, FIRST EDITION, LATER ISSUE (correct date on title-page), half-titles ('D' missing from 'AND' in volume two), final blank present, contemporary manuscript 'key' laid-down to front fixed endpaper in volume one, contemporary calf, *binding worn*; **iv)** The Expedition of Humphry Clinker. *For W. Johnston and B. Collins, 1671 [1771]*, 3 volumes, FIRST EDITION, half-titles, final blanks in volumes one and two, contemporary calf, *hinges splitting with loss to head and foot of spines*; all 12mo, spines in compartments, *some spotting and browning, occasional short tears, occasional damp-staining, bindings worn* (11)

PROVENANCE

Robt Hildyard (ownership signature) [*Roderick Random*]; LOOP (bookplate) [*Peregrine Pickle*]; J. Mumford (ownership signature) [*Humphry Clinker*]

£ 500-700 € 600-850

STERNE, LAURENCE

A Sentimental Journey through France and Italy. *By Mr. Yorick. For T. Becket and P.A. de Hondt, 1768*

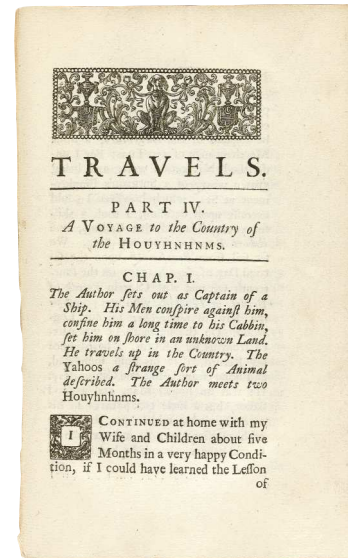
2 volumes, 8vo, FIRST EDITION, ordinary paper copy, half-titles, list of subscribers at end of volume 1, engraved coat of arms in text of volume 2, contemporary half calf over marbled boards, morocco lettering-pieces, *light staining at end of volume 2, very slight wear to extremities*

A CLEAN, UNSOPHISTICATED COPY.

REFERENCES

Rothschild 1972

£ 600-800 € 700-950



SWIFT, JONATHAN

A Proposal for Correcting, Improving and Ascertaining the English Tongue; in a letter to the most honourable Robert Earl of Oxford and Mortimer, Lord High Treasurer of Great Britain. *Benj[amin] Motte, 1712*

8vo, FIRST EDITION, modern half morocco, *lacking half title (A1), title page professionally restored*

The first work of Swift's to appear under his name. Addressed to the politician and bibliophile Robert Harley, it proposes an English equivalent to the *Académie Française*.

REFERENCES

Teerink 577; Rothschild 2032

£ 500-700 € 600-850

SWIFT, JONATHAN

Travels into several Remote Nations of the World. In four parts. *By Lemuel Gulliver, first a Surgeon, and then a Captain of several Ships. Benj[amin] Motte, 1726*

2 volumes, 8vo, FIRST EDITION (TEERINK'S "B" EDITION), engraved frontispiece in second state, five engraved maps and one plate, contemporary calf, double fillet gilt border, *fragile at joints, scuffed, some slight spotting and browning*

REFERENCES

Teerink 291; PMM 185

PROVENANCE

Herbert Asquith, his bookplate

£ 1,500-2,500 € 1,750-2,900

AUSTEN, JANE

Autograph letter, written in the third person, to her niece Anna Austen (later Lefroy)

a masterly comic *jeu d'esprit*, written as if to Rachel Hunter, the author of the verbose gothic novel *Lady Maclairn, the Victim of Villainy*, asking her to thank Mrs Hunter for the "spirited sketches ... of those more interesting spots Tarefield Hall, the Mill & above all the Tomb of Howard's wife – of the faithful representation of which Miss Jane Austen is undoubtedly a good Judge, having spent so many summers at Tarefield Abbey", assuring her that she has wept copiously over these affecting scenes, expressing her earnest hope that Mrs Hunter "would have the kindness to publish at least 4 vols more about the Flint family", and closing with local news that "the Car of Falkenstein [the Alton-London coach] which was the pride of that Town was overturned within the last 10 days", 3 pages, 8vo (184 x 114mm, partial "Horn" watermark similar to Heawood 2752-2762), integral autograph address panel ("Miss Austen | Steventon"), remains of a black wax seal impression, [Chawton, ?29-31 October 1812], *original folds, very slightly discoloured at edges, remains of hinges where once probably mounted in an album*

"...Miss Jane Austen's tears have flowed over each sweet sketch in such a way as would do Mrs Hunter's heart good to see..."

AN AUSTEN LETTER WITH RARE LITERARY CONTENT, IN WHICH SHE ENGAGES WITH ANOTHER WRITER'S WORK. The book that is the subject of this letter, Mrs Hunter's *Lady Maclairn*, was described by Fanny-Caroline Lefroy as "a voluminous and most tiresome & prosy novel that Aunt and Niece had been reading & laughing over, together. It was in eight volumes [recte four] and the tears of the heroine were for ever flowing." Anna herself recalled that "there was no harm in it whatsoever only in a most unaccountable way the same story about the same people [was] represented at least three times over". The letter brims with the shared pleasure the two women had taken in this over-plotted melodrama, relishing its clichés and absurdities; Mrs Hunter's novel cannot, of course, survive the mock-enthusiasm of perhaps the wittiest pen in the language, but it is at least clear that Austen had found the novel to be enjoyable nonsense.

Anna explained that her aunt wrote "in reply to a note & some thread papers (one of the trumpety fancy works of the day) purporting to be sent by Mrs Hunter of Norwich". The "spirited sketches" in threadpaper, which Jane claims to believe must be the work of one of England's most celebrated landscape artists, were thus presumably scenes in needlework or cut paper which Anna had jokingly identified as locations from *Lady Maclairn*.

Beyond allowing a glimpse of Jane Austen indulging in popular literature with a favourite niece (for whom see next two lots), this letter also provides a rare insight into how Austen thought about fiction. Austen often wrote of her own literary creations as if they had lives beyond the page and here she invites herself as a guest of the good-hearted farmer's wife, Mrs Wilson, who provides a homely base from which

Austen imagines herself visiting, tourist-like, some of the key melancholy locations in which the action of Mrs Hunter's novel takes place, including the ancestral home of the Flint family, who are at the centre of the novel, and the tomb of a beautiful and virtuous heroine. As every reader of *Northanger Abbey* knows, the true heroine's portion is "a pillow strewn with thorns and wet with tears", and Jane assures her niece that she has had the appropriate lachrymose reaction to the sketches.

Lady Maclairn connects to several of Austen's own works. Most obviously, this letter shows that she had lost none of the pleasure in exposing the clichés of the gothic novel that she had taken in *Northanger Abbey*, whilst her juvenilia had elements of the exuberant and outrageous plotting that characterises Hunter's novels. It has been pointed out that West Indian plantation slavery was an important theme in *Lady Maclairn* and that, when this letter was written, Austen was writing *Mansfield Park*, in which the Bertram family fortune similarly rests on estates in Antigua. However so many British fortunes of the period were made from slavery that this may be no more than coincidence. One of Austen's comments about *Lady Maclairn* reflects particularly strongly on her own mature work. Her plea for "at least 4 vols more about the Flint family" complains in particular that the courtship of two of the characters was "handled too briefly". It is certainly not hard to imagine that Austen could have made much of an episode that turns upon the impact made upon two daughters of a local gentry family by the arrival of a handsome young curate, summarised thus by Mrs Hunter:

"...A new curate, of the name of Howard, appeared at Tarefield. Miss Lucretia made love to him; and he made love to the beautiful Mary Flint. Here again I could fill volumes with the praises and blessings still given to the matchless pair! After many trials, and the utmost cruelty from the jealous sister, the lovers married...."

This letter was written after the publication of *Sense and Sensibility* and around the time that the manuscript of *Pride and Prejudice* was taken to Egerton for publication. The lack of any postal markings confirms Le Faye's suggestion that the letter was carried by Anna's father James back to Steventon after a visit to Chawton on 29-31 October 1812 (see *A Family Record*, pp.191-92).

REFERENCES

Jane Austen's Letters, ed. Diedre Le Faye (1995), no. 76 (edited from a copy); Deirdre Le Faye, *Jane Austen: A Family Record*, 2nd edition (2004); Deirdre Le Faye, 'Jane Austen and Mrs Hunter's Novel', *Notes and Queries*, n.s. 32 (1985), 335-36

PROVENANCE

Anna Lefroy, *née* Austen (1793-1872); her daughter Fanny Caroline Lefroy (1820-1885); her cousin Cholmeley Austen-Leigh (1829-1899); his son Richard Arthur Austen-Leigh (1872-1961); thence by descent

£ 80,000-100,000 € 93,000-116,000

Miss Jane Austen

b 1175
d 1817

Miss Jane Austen begs her best
Thanks may be conveyed to Mr. Hunter
of Norwich for the Thread paper which
she has been so kind as to send her
by Mr. Austen, & which will be al-
ways very valuable on account of the
Spintel Sketches (made it is supposed
by Nicholson or Glover) of those
most interesting spots Tarfield
Hall, the Mill & above all - the
Tomb of Howard's wife - of the
faithful representation of which
Miss Jane Austen is undoubtedly
a good Judge, having spent so
many Summers at Tarfield -
Abbey, the delighted Guest of

From Hans Place
Nov 29 - 1814

I am very much obliged to you, my dear Anna, & should be very happy to come & see you again if I could, but I have not a day disengaged. We are expecting your Uncle Charles tomorrow; and I am to go the next day to Hamwell to fetch some Miss Moors who are to stay here till Saturday; then come Sunday & Elizth Gibson, and on Monday your Uncle Henry takes us both to Chawton. It is therefore really impossible, but I am very much obliged to you & to Mr. B. Lefroy for wishing it.

We should find plenty to say, no doubt, & I should like to hear Charlotte Devereux's Letter; however, though I do not bear it, I am glad she has written to you. I like first Cousins to be first Cousins, & interested about each other. They are but one remove from B. & S.

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AUSTEN, JANE

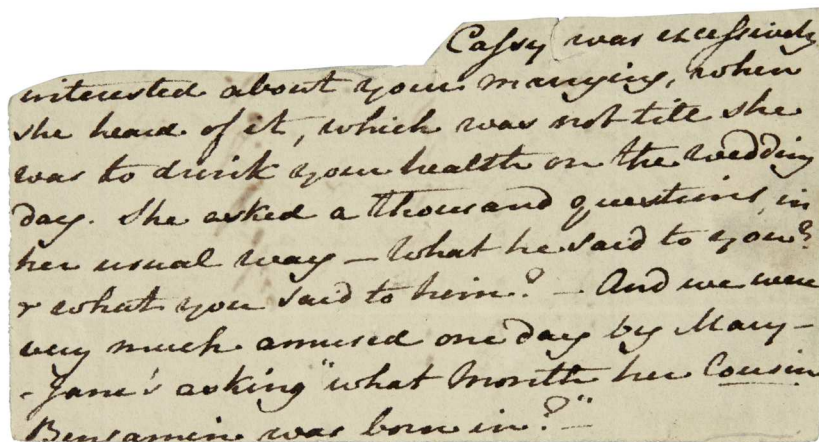
Substantial fragment of an autograph letter, to her niece Anna Lefroy (née Austen)

with lively family gossip in the weeks after Anna's marriage, including the comings and goings of Jane's brothers Charles and Henry, regretting that she will not be able to see her and her husband Benjamin again before she leaves London, assuring her that the Austen party had enjoyed their visit to Anna's new home in Hendon ("...We talked of you for about a mile & a half with great satisfaction, & I have been just sending a very good account of you to Miss Beckford, with a description of your Dress for Susan & Maria..."), and with revealing comments about a trip to the theatre ("...Acting seldom satisfies me. I took two Pocket handkerchiefs, but had very little occasion for either..."), 2 pages, 8vo, [23, Hans Place, London, 29 November 1814], weak at folds, small tear (c.15mm) at top not affecting text [with:] a later envelope recording family provenance

"...I fancy I want something more than can be..."

This letter was written during a ten-day visit to London (25 November - 4 December 1814), when Jane Austen was staying with her widower brother Henry, who was then a successful banker renting a house in Knightsbridge. The main object of her visit was to meet with her publisher, Thomas Egerton, to discuss a second edition of *Mansfield Park* as the first edition, which been published in May, had already sold out. Jane was already well advanced with her next novel, *Emma*, so would have been keen to gauge her publisher's enthusiasm for her latest work. The meeting took place the day after this letter was written. Egerton did not agree to publish a second edition, so Jane and Henry began to look elsewhere; her later works (and the second edition of *Mansfield Park*) were published by John Murray.

Anna was the eldest daughter of Rev. James Austen, Jane's eldest brother, who had taken over as rector of Steventon when their father had retired to Bath in 1801. She and Jane had a close relationship (see previous lot). Her new husband was Benjamin Lefroy, nephew of Tom Lefroy, with whom Jane had enjoyed a flirtation as a young woman in 1795-6. The couple had courted over the summer of 1814, "passing nearly



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every afternoon in the shrubbery walk at Steventon much to the grievance of [Mary Lloyd], who complained that she in consequence has been shut out of it all the summer, and that she had never before seen any couple so foolishly devoted." (Fanny-Caroline Lefroy's Family History, quoted in *A Family Record*, p.217). They were married quietly at Steventon on 8 November 1814, then set up home with Ben's unmarried brother Edward, a lawyer living in Hendon, which was then a village several miles north-west of London.

It is hardly surprising that Jane would take the opportunity that the visit to London gave her to visit her "literary niece" for the first time since her marriage, and this engaging letter expresses her pleasure in Anna's new life. As with many of Jane Austen's letters, it gives a powerful sense of her life within an extensive familial network of immediate family, cousins, and neighbours: she is seeing three of her brothers - Edward, Henry, and Charles - during her stay, will write to neighbours about her visit to Anna, and regrets that there will not be an opportunity for Anna to read to her a letter received from a cousin ("...I am glad she has written to you. I like first Cousins to be first Cousins, & interested about each other...").

A highlight of the visit was a trip by the family group to see David Garrick's *Isabella, or the Fatal Marriage*, with Elizabeth O'Neill in the title role. O'Neill had debuted at Covent Garden earlier in 1814 and was then the sensation of the London stage. Jane and her siblings had an interest in the theatre stretching back to childhood performances at Steventon and she had been a keen theatre-goer during her previous visits to London. On this occasion, however, the star performance did not meet her expectations, leaving her to ponder how actual performance inevitably fell short of her imagination.

For another fragment of the same letter see next lot.

REFERENCES

Jane Austen's Letters, ed. Deirdre Le Faye (1995), no. 112; Deirdre Le Faye, *Jane Austen: A Family Record*, 2nd edition (2004)

PROVENANCE

Anna Lefroy (1793-1872), the letter split in 1869 and this fragment given to her niece Mary A. Austen-Leigh (1838-1922); to her nephew Richard Arthur Austen-Leigh (1872-1961); thence by descent

£ 30,000-50,000 € 34,800-58,000

84

AUSTEN, JANE

Fragment of an autograph letter, to her niece Anna Lefroy (*née* Austen),

describing a visit to her younger nieces at her brother Charles's family home ("...Cassy was excessively interested about your marrying, when she heard of it She asked a thousand questions, in her usual way - what he said to you? And you to him?..."), ten lines, [23 Hans Place, London, 29 November 1814], with, on the verso, fragments of pen practices ("Miss J Austen | Hans Place | Sloane Street" etc.) and a black wax seal impression

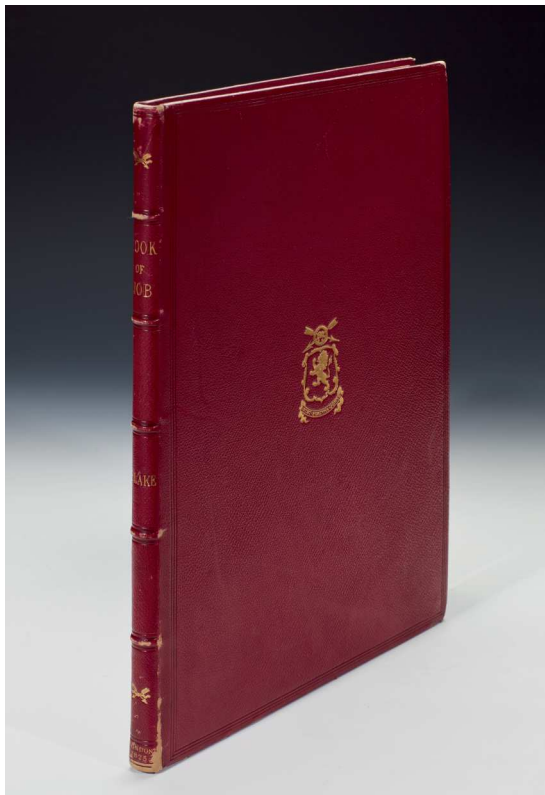
[with:] Mary Isabel Lefroy, autograph letter signed, to Richard Austen-Leigh, presenting him with this fragment, also mentioning a forthcoming visit to Cambridge to inspect the *Sanditon* manuscript that had been given to King's College, 2 pages, 4to, 27 October [1931], with envelope

JANE AUSTEN IN CONVERSATION WITH CHILDREN. This is a second fragment from the letter to Anna Lefroy shortly after her marriage (see previous lot). She describes a visit to nieces who had recently lost their mother. Charles Austen's wife, Fanny, had died of complications following childbirth on 6 September 1814 (the baby also died just two weeks later), some two months before this letter was written, and her three daughters were now living with their grandparents, the Palmers, at 22 Keppel Street in Bloomsbury. Cassy, who besieged her aunt with endless questions, was a few weeks short of her sixth birthday. Her sisters, Jane's god-daughter Harriet-Jane, and Frances-Palmer, were respectively four and nearly two. The sisters were joined by their cousin, Francis Austen's daughter Mary-Jane, aged seven, who Jane records as interrogating her on the month of Ben Lefroy's birthday.

PROVENANCE

Anna Lefroy (1793-1872), the letter split in 1869 and this fragment given to her son George Benjamin Austen Lefroy (1818-1912) or his daughter Mary Isabel Lefroy (1860-1939); gifted by M.I. Lefroy in 1931 to her cousin Richard Arthur Austen-Leigh (1872-1961); thence by descent

£ 8,000-12,000 € 9,300-13,900



85



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BLAKE, WILLIAM

Illustrations of the Book of Job. Invented and engraved by William Blake. *Published as the act directs...by William Blake, 8 March 1825 [1826]*

folio (415 x 274mm.), ONE OF 215 "PROOF" FIRST ISSUE COPIES, ONE OF 65 COPIES ON "FRENCH" PAPER (paper unwatermarked), engraved pictorial title and 21 plates designed and engraved by Blake, each plate marked "Proof", second plate (Job and his family praising God) misdated "1828", each sheet interleaved, full red morocco with arms of Harrow School on upper board, spine lettered in gilt, marbled endpapers, some rubbing to binding, minor loss to fore-edge of sheet of plate 11 (not affecting image), some light spotting

A RARE EXAMPLE ON "FRENCH" PAPER. There has been some confusion over the states of the earliest issues of the *Job* plates. Most bibliographical sources, including Bentley in his *Blake Books*, list 150 "proof" sets on India paper watermarked "J Whatman Turkey Mill 1825" and 65 "proof" sets on French paper watermarked "J Whatman 1825". These were followed by 100 sets printed on drawing paper with the word "proof" removed.

However, in his essay 'Blake's Engravings to the Book of Job. An Essay on their Graphic Form with a Catalogue of their States and Printings', Essick states that he has "not been able to identify any set as definitely printed on a French paper but this description probably refers to impressions with the 'Proof' inscription (State A) printed directly on an ivory-coloured wove paper without watermark". As in this copy, "some leaves have a rather mottled appearance when viewed through a backing light". Although Bentley states that the the French paper shows a Whatman watermark, Essick feels that it is unlikely

that such a clearly English paper used for the Drawing paper impressions of state B, would be referred to as "French" in John Linnell's account books. As such, it seems most probable that this copy is one of the 65 sets on French paper. These sets are considerably scarcer at auction than those printed on India paper.

Blake had completed the designs for what would become his *Illustrations for the Book of Job* around 1805-1806 for Thomas Butts, a clerk to the commissary general of musters who had by then become Blake's major patron. The publication was not conceived of until ten years later, when Linnell, hoping to provide his ageing friend with a much needed income, offered to finance the engraving and printing. The plates were borrowed back from Butts in 1821, and Blake began the arduous task of the engraving. Although the title page is dated 1825, publication was delayed until 1826, and the date amended on a label pasted to the boards in which the plates were issued.

REFERENCES

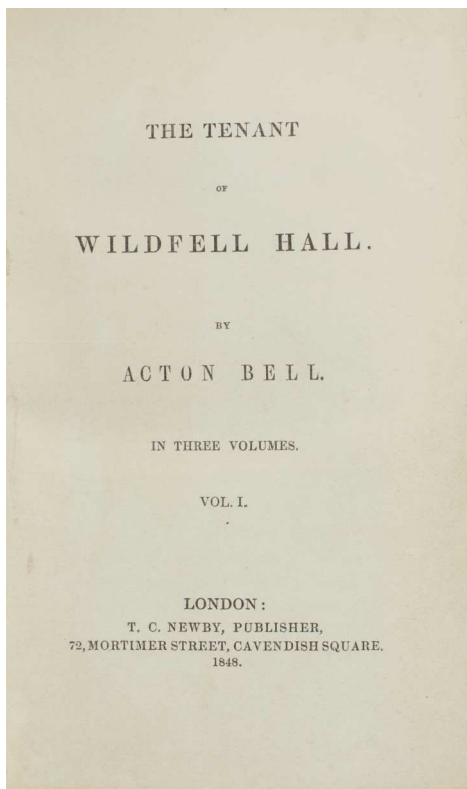
Bentley 421A; see Keynes 55

Essick's essay appears in *William Blake's Illustrations to the Book of Job*, edited David Bindman (1987)

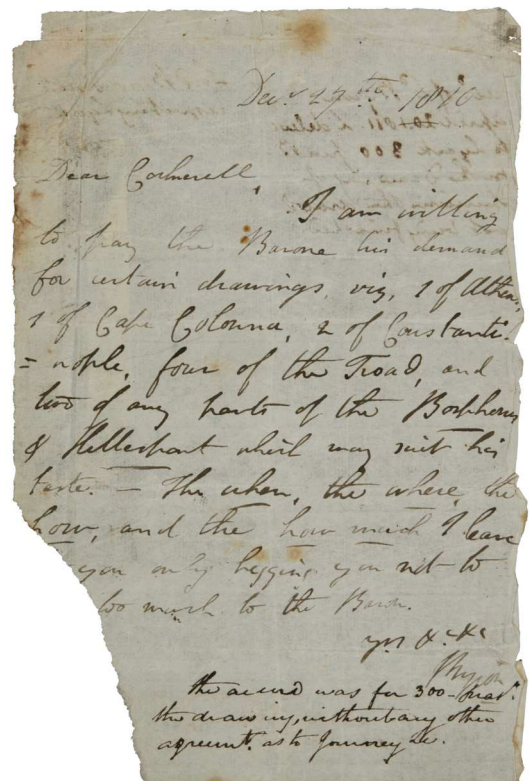
PROVENANCE

Presented to Harrow School Library by Rev. Hilton Bothamley (1837-1919), presentation bookplate dated 1865; Craddock and Barnard booksellers, London, catalogue clipping loosely inserted; Dr Denis Williams, purchased c.1960; thence by descent

£ 20,000-30,000 € 23,200-34,800



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[BRONTË, ANNE]

The Tenant of Wildfell Hall. T.C. Newby, 1848

3 volumes, 8vo, FIRST EDITION, with the leaf of advertisements at the end of volume 1, nineteenth-century quarter blue morocco gilt by De Coverly and sons, marbled boards, decorated endpapers, all edges gilt, *slight fading to spines* (3)

A near fine copy of the author's powerful second novel, and her only separately published work. Although criticised at the time for its "morbid love for the coarse" the book sold well, and is now seen as an innovative and radical expression of feminist values, "challenging the then current ideal of woman as an 'angel' in the house, submissive to her lot as her husband's chattel" (Margaret Smith, Oxford *DNB*).

REFERENCES

Smith 4; Parrish 91

PROVENANCE

Oliver Brett, 3rd viscount Esher, bookplates; William Ewert Berry, baron Camrose, armorial bookplates

£ 14,000-18,000 € 16,300-20,900

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BYRON, GEORGE GORDON NOEL, LORD

Autograph letter signed, with swirl signature, to Charles Robert Cockerell

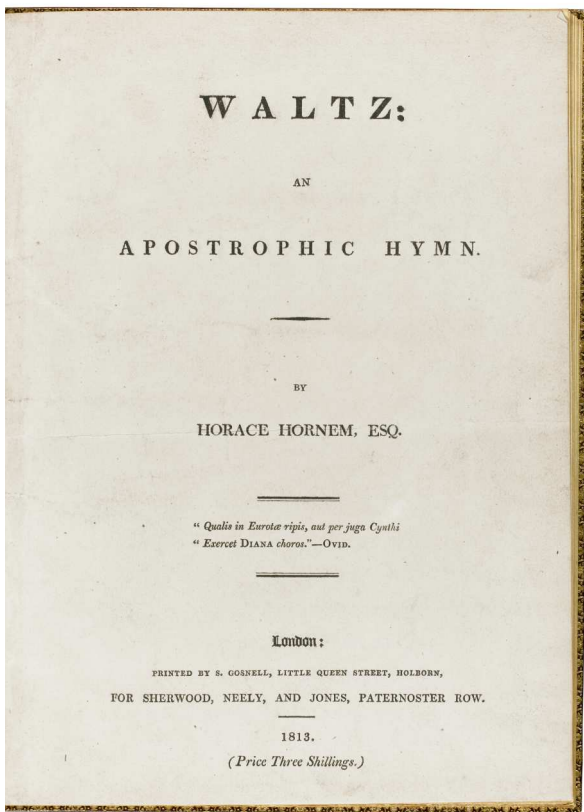
agreeing to buy drawings from "the Barone" ("...1 of Athens, 1 of Cape Colonna, 2 of Constantinople, four of the Road, and two of any parts of the Bosphorus & Hellespont which may suit his taste...") and leaving Cockerell to settle "the when, the where, the how, and the how much", one page, blue paper, 8vo (186 x 125mm), [Athens], 27 December 1810, endorsed with a note on the sum agreed and receipt of funds from Byron on 20 April 1811, *tear to lower corner affecting text, frayed at edges, spotting*

A letter concerning the purchase of drawings during his Grand Tour, written when wintering in Athens. Charles Robert Cockerell (1788-1863) was among his companions during this period. Cockerell was an old schoolfellow of John Cam Hobhouse who went on to become President of the Royal Institute of Architects.

PROVENANCE

Sale, Sotheby's London, 11 December 1997, lot 142; sale, Christie's, 8 June 2005, lot 47

± £ 2,500-4,500 € 2,900-5,300



89

88

BYRON, GEORGE GORDON NOEL, LORD

Autograph manuscript fragment

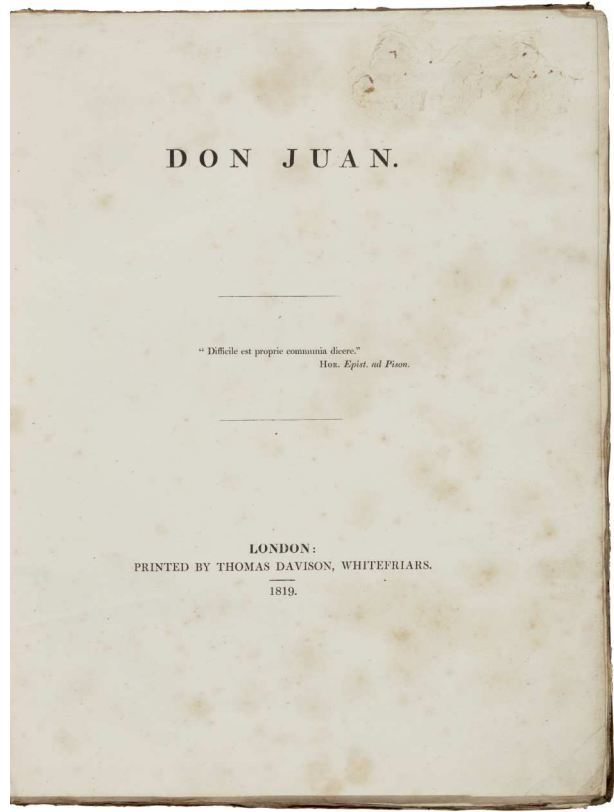
portion of a footnote to *English Bards and Scotch Reviewers* ("...Macneill, whose poems are deservedly popular, particularly 'Scotland's Smith or the Woes of War' of which four thousand copies were sold in a month..."), one page, slip cut from a quarto leaf (60 x 185mm), [c.1809], laid down on an album leaf (225 x 185mm) with engraved portrait above and caption below

This note appears as a footnote to line 817 of *English Bards and Scotch Reviewers*, in which Byron calls upon Scottish poets who "Feel as they write, and write but as they feel/ Bear witness GIFFORD, SOTHEBY, MACNEIL". The poet here cited approvingly by Byron is Hector Macneil (1746-1816).

PROVENANCE

"From the Honorable Mrs [Augusta] Leigh, 1831" (note on album leaf); sale, Christie's London, 20 July 1977, lot 292

‡ £ 1,800-2,200 € 2,100-2,550



90

89

[BYRON, GEORGE GORDON NOEL, LORD]

Waltz: An Apostrophic Hymn. By Horace Hornem, Esq. S. Gosnell for Sherwood, Neely and Jones, 1813

8vo, FIRST EDITION, 27pp., without half-title as issued, modern dark brown crushed morocco gilt by Riviere, last page with loss of fore-margin including page numerals, skilfully repaired and supplied in pen-facsimile, inner margin of title repaired

VERY RARE. Only four copies of this suppressed satirical poem are recorded in institutional holdings in the UK and USA (British Library, National Library of Scotland, Senate House Library and Princeton). Byron wrote the poem in Cheltenham in October 1812, but never publicly acknowledged it as his.

REFERENCES

Wise, *A Byron Library* p.37; Hayward 220

£ 3,500-6,500 € 4,100-7,600



90

90

[BYRON, GEORGE GORDON NOEL, LORD]

Don Juan. *Cantos I-XVI*. Thomas Davison, 1819 [Cantos I-II]; 1819-1821 [Cantos III-V]; John Hunt, 1823 [Cantos VI-XIV]; John and H. L. Hunt, 1824 [Cantos XV-XVI]

6 volumes, 4to and 8vo, FIRST EDITIONS. 4to volume with half-title, original boards, original paper labels on spines; [together with:] Don Juan...A new edition [of Cantos I and II]. Thomas Davison, 1819, 8vo; Don Juan. Cantos III, IV, and V... fifth edition, revised and corrected. Thomas Davison, 1822; the 8 volumes preserved in five matching quarter morocco fleecelined boxes, some occasional spotting, some slight splitting to joints, some staining and further wear to boards, some neat repairs and restoration to spines

A FINE SET OF THE FIRST EDITION OF PERHAPS THE MOST IMPORTANT BOOK OF POETRY PUBLISHED IN ENGLAND BETWEEN *PARADISE LOST* AND *THE PRELUDE*.

REFERENCES

Wise *A Byron Library* pp.63-67

£ 8,000-12,000 € 9,300-13,900

91

COLERIDGE, SAMUEL TAYLOR

Poems on Various Subjects. For C.G. and J. Robinson, and J. Cottle, 1796

small 8vo, FIRST EDITION, without half-title but with errata and advertisement leaves at the end, near contemporary blue morocco gilt, marbled endpapers, all edges gilt, upper joint repaired and cracking, lower joint starting, some further wear to extremities, minor browning to text

FIRST EDITION OF THE POET'S FIRST BOOK OF POEMS, also containing the first published verses of Charles Lamb.

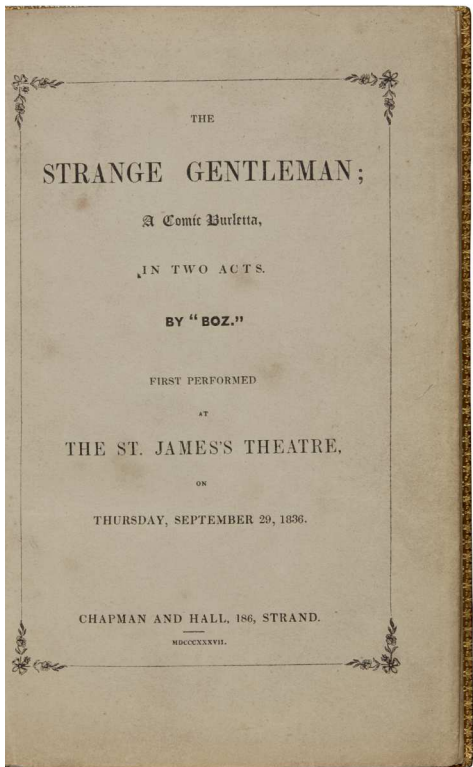
REFERENCES

Wise p.62; Tinker 678; Hayward 206

PROVENANCE

Percy L. Babington, armorial bookplate

£ 1,000-1,500 € 1,200-1,750



92

92

DICKENS, CHARLES

The Strange Gentleman. A Comic burletta in two acts. By "Boz". First performed at the St. James's Theatre on Thursday, September 29, 1836. *Chapman and Hall, 1837*

8vo, FIRST EDITION, without the rare frontispiece as usual but with all first edition points, nineteenth-century full calf with original pale lavender printed wrappers bound in, gilt spine, dentelles and borders, green morocco label, preserved in half red morocco slipcase, *some slight spotting*

THE "SCARCEST AND THE COSTLIEST OF ALL DICKENS PAMPHLETS" (Eckel) *The Strange Gentleman*, the first of the author's plays to be performed publicly, was based on "The Winglebury Duel" in *Sketches by Boz*, and was a vehicle for the comic actor John Pritt Hartley. The author's text was heavily revised during rehearsals and songs added to properly transform it into a "burletta". The play was very well received and reviewed, running for fifty nights.

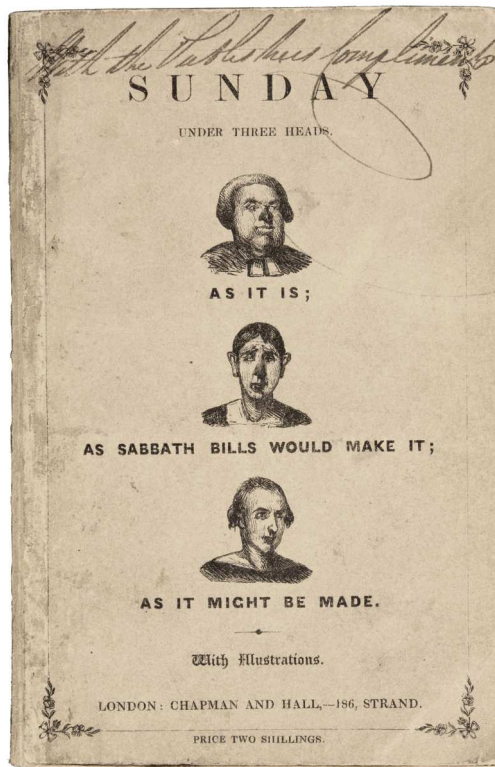
REFERENCES

Eckel pp.154-56; VanderPoel B526

PROVENANCE

Ralph Clutton, bookplate

£ 3,000-5,000 € 3,500-5,800



93

93

DICKENS, CHARLES

Sunday under Three Heads. As it is; As Sabbath Bills would make it; As it might be Made. By 'Timothy Sparks'. *Chapman and Hall, 1836*

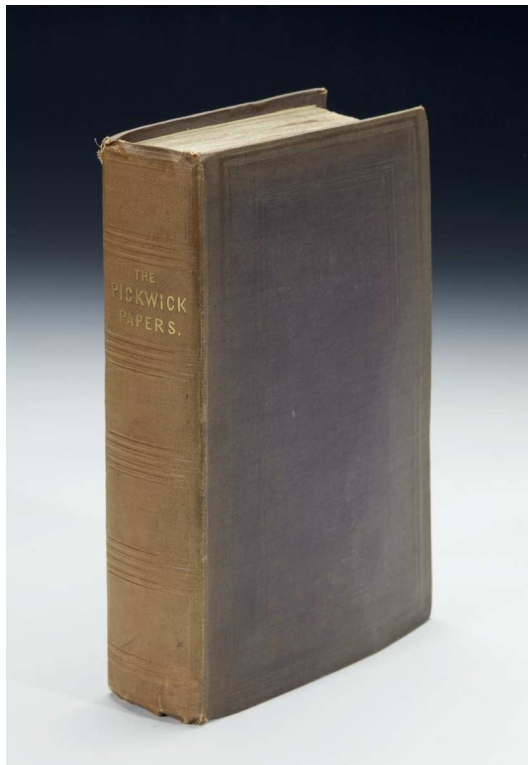
8vo, first edition, PUBLISHER'S PRESENTATION COPY INSCRIBED ON THE UPPER WRAPPER ("With the publisher's compliments"), half-title, engraved frontispiece and two plates after Hablot K. Browne, original buff pictorial wrappers, in blue cloth chemise and blue morocco slip-case, *adhesive remains on front endpapers, rebacked and repaired*

SCARCE. Dickens's strong early pleas for the poor, written with reference to the bill "for the better observation of the Sabbath", which the House of Commons had recently thrown out by a small majority. Dickens strongly resented the idea of more rigid laws enforcing the rules of Sunday observance, pleading for the toleration of Sabbath excursions and harmless Sunday amusements.

REFERENCES

Eckel, p 102

£ 3,000-5,000 € 3,500-5,800



94

94

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
Chapman and Hall, 1837

8vo, FIRST BOOK EDITION, 43 steel engraved plates by Hablot K. Browne and Robert Seymour (including frontispiece and additional vignette title), original purplish black fine-diaper cloth, pale yellow endpapers, covers and spine panelled in blind, spine lettered in gilt, preserved in specially made matching quarter morocco folding box, *offsetting of frontispiece onto engraved title page, some plates darkened at edges, spine and part of lower cover sunned, lower hinge starting, further slight wear to corners and edges of binding*

THE SUZANNET COPY OF THE FIRST BOOK EDITION OF "THE PICKWICK PAPERS" IN CLOTH. The French scholar and bibliophile Comte Alain de Suzannet (1882-1950) formed his great Dickens collection over a period of more than fifty years. The 1971 sale at Sotheby's also included copies of *Pickwick* in wrappers, three copies of the first book edition in morocco bindings, the first American edition, and foreign editions.

REFERENCES

Smith I:3; Sadleir 698

PROVENANCE

G. & J. Robinson Booksellers, Liverpool, contemporary label on upper paste-down; Robert Ellison Harvey, of Walton Priory in Lancashire, contemporary ownership signature in pencil on front endpaper; Comte Alain de Suzannet, engraved bookplate, sale of his Dickens collection removed from La Petite Chardière, Lausanne, Sotheby's, 22-23 November 1971, lot 24; Christie's New York, 15 December 1995, lot 9

£ 9,000-12,000 € 10,500-13,900



95

95

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
Chapman and Hall, 1837

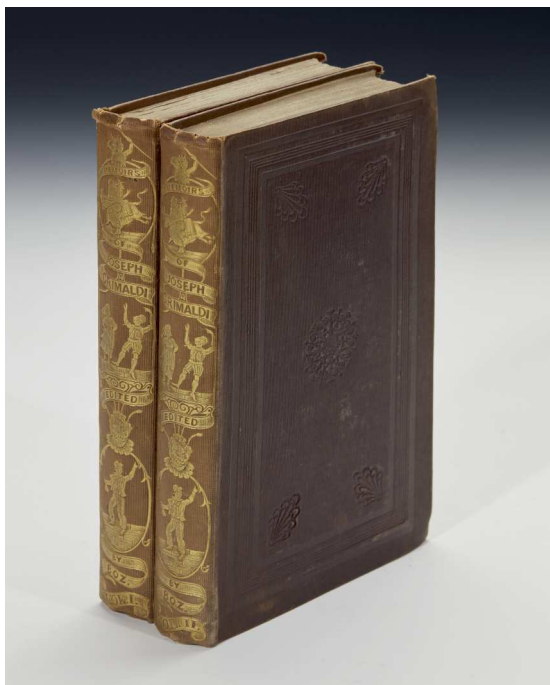
2 volumes, 8vo, FIRST BOOK EDITION, 43 illustrations by R. Seymour, "Phiz" (Hablot K. Browne) and R.W. Buss in varying states, engraved title and frontispiece, with additional plates published by E. Grattan in 1837 and *Illustrations to the Pickwick Papers* published by A. Jackson in 1894, some wrappers and advertisements from the parts-issues bound in, later blue morocco gilt by Root and Son, top edges gilt, gilt floral dentelles, preserved in slipcase, *spines slightly faded*

EXTRA-ILLUSTRATED WITH 45 ADDITIONAL PLATES, 13 hand-coloured by Thomas Onwyn, a further 21 by Onwyn, and 11 unsigned. These additional plates were issued in eight monthly parts at one shilling each, to be bound with the parts-issues as desired. There is a PRESENTATION INSCRIPTION by Onwyn above the list of errata on p.xvi ("The Second Series of the | Illustrations, presented to | W. Lambton Esq., by his | friend the Artist | Thos. Onwyn"). There is also an inscription on the half-title partially removed by bleaching, though two lines appear to read "...Eliza Ann Lambton from William 27th November 1838". Volume 2 contains an inserted engraved portrait of Dickens after R.A. Maclise.

REFERENCES

Smith I:3

£ 1,200-1,800 € 1,400-2,100



97

96

DICKENS, CHARLES

The Posthumous Papers of the Pickwick Club.
Chapman and Hall, 1837

8vo, FIRST BOOK EDITION, 43 illustrations by R. Seymour and "Phiz", engraved title and frontispiece, later issue with "Weller" title and re-etched plates without page references, with the footnote on p.9 which was later suppressed, original brown cloth, slipcase, *cloth slightly torn and faded with some wear to head and base of the spine, extremities rubbed, plates darkened and spotted*

REFERENCES

Smith 3 (primary binding)

PROVENANCE

armorial naval bookplate with the Vassall family motto "Every bullet has its billet" (alluding to the death of Spencer Thomas Vassall, 1764-1807, during the capture of Monte Video)

£ 500-700 € 600-850

97

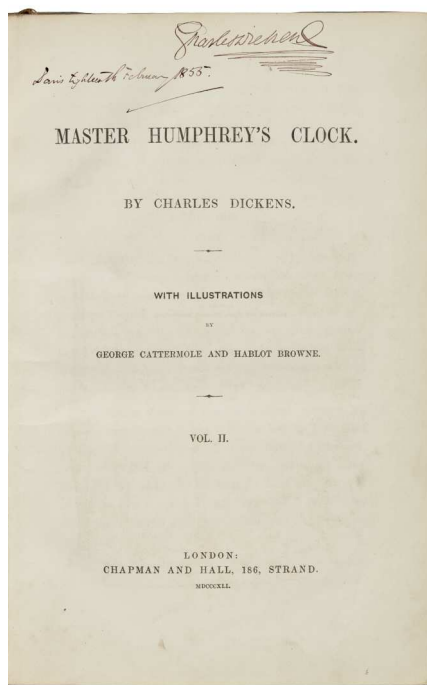
DICKENS, CHARLES

Memoirs of Joseph Grimaldi edited by "Boz". *Richard Bentley, 1838*

2 volumes, 8vo, FIRST EDITION, second issue, half-title, frontispieces and illustrations by George Cruikshank, 36pp. advertisements in volume 2, original purple cloth, spine decorated in gilt, preserved in slipcase, *some foxing and spotting*

58

SOTHEBY'S



98

This is the second, more elaborate binding, and with the added border in the last plate.

REFERENCES

Eckel, pp 140ff; Smith I:13

£ 1,200-1,800 € 1,400-2,100

98

DICKENS, CHARLES

Master Humphrey's Clock. *Chapman and Hall, 1841*

8vo, first edition, volume 2 only, illustrations by George Cattermole and Hablot K. Browne, SIGNED ON THE TITLE-PAGE BY THE AUTHOR ("Charles Dickens | Paris | Eighteenth February 1855"), half green calf, marbled boards, preserved in folding cloth box, *covers worn, hinges slightly split, some spotting*

This volume is referred to in Dickens's letter to Lady Oliffe of the same date, thanking her for her "note at parting" (see Pilgrim edition of the *Collected Letters*, volume 7, p.542). The volume was probably delivered to Dickens at the Hotel Meurice, with Lady Oliffe's letter, for Dickens to sign, at her or her son Charles's request — this would explain the unusual nature of the inscription, with its simple signature and date. Dickens was friendly with Sir Joseph Oliffe and his wife Laura. Sir Joseph practiced medicine in Paris. Several letters from Dickens to him are included in the *Collected Letters*, and Sir Joseph's house was a regular destination for the author when he was in Paris.

PROVENANCE

Charles Oliffe, son of the doctor Sir Joseph Oliffe, ownership signature on endpaper; his sister the children's author Florence Bell, bookplate

£ 5,000-7,000 € 5,800-8,200



100

99

DICKENS, CHARLES

A collection of five works by or relating to Dickens:

i) Dickens, Charles. *Master Humphrey's Clock*. With illustrations by George Cattermole & Hablot Browne, *Chapman & Hall, 1840-41*, 3 volumes, first edition, frontispieces, illustrations, original brown cloth, boards blocked in blind with gilt clock centrepieces, gilt spines, variant marbled endpapers, signature of Gertrude E. Atkinson dated 1850 in volume 1 and initials in volumes 2 and 3, bookplates of G. Maitland Gordon, preserved in cloth slipcase; **ii) The Life of Our Lord**. Written expressly for his children. *Associated Newspapers Ltd, 1934*, first edition, frontispiece portrait, illustrations, original maroon cloth, dust-jacket, slipcase; **iii) Eckel, John C.** *The First Editions of the Writing of Charles Dickens. Their points and values. A bibliography, revised & enlarged.* *New York: Maurice Inman, Inc. (London: Maggs Bros.), 1932*, original cloth, dust-jacket, in slipcase; **iv) Smith, Walter E.** *Charles Dickens in the Original Cloth.* *Los Angeles: Heritage Bookshop, 1982-83*, 2 volumes, green cloth, dust-jackets; **v) Stone, Harry.** *Dickens' Working Notes for His Novels: edited with an introduction and notes...* *Chicago: University of Chicago Press, 1987*, red cloth, dust-jacket; 4to and 8vo (8)

REFERENCES

[*Master Humphrey's Clock*:] Smith I:6 (primary binding)

£ 600-1,000 € 700-1,200

DICKENS, CHARLES—ALLAN, WILLIAM.

Portrait in Pencil of Dickens,

head and shoulders, depicting the author with long loose hair and wearing a neckcloth, captioned "Charles Dickens drawn by William Allan 25th June 1841 at a dinner given to him in the Waterloo Hotel", 114 x 75mm, mounted, framed and glazed (frame size 230 x 205mm), frame with the label of Doig, Wilson and Wheatley of Edinburgh (c.1901-1952), spotting, frame slightly chipped

AN UNUSUAL PORTRAIT FROM LIFE OF DICKENS IN HIS LATE 20s. It is the work of William Allan (1782-1850), one of the leading Scottish artists of his generation. A lifelong friend of David Wilkie, Allan specialised in epic history paintings and oriental scenes, was President of the Scottish Academy and in 1841 succeeded Wilkie as Limner to the Queen. He had known Dickens for some time before his Edinburgh trip and had been the first artist to paint a scene from *Nicholas Nickleby*.

Allan sketched Dickens at a grand dinner that was the highlight of the author's visit to Edinburgh in June-July 1841. Dickens wrote that Allan had been "squiring me about" (letter to John Forster, 23 June 1841) during his first days in Edinburgh. He described the dinner in another letter to Forster written three days later:

"...The great event is over; and being gone, I am a man again. It was the most brilliant affair you can conceive; the completest success possible, from first to last. The room was crammed, and more than seventy applicants for tickets were of necessity refused yesterday. [John] Wilson was ill, but plucked up like a lion, and spoke famously ... I think (ahem!) that I spoke rather well. It was an excellent room, and both the subjects (Wilson and Scottish Literature, and the Memory of Wilkie) were good to go upon. There were nearly two hundred ladies present. The place is so contrived that the cross table is raised enormously: much above the heads of people sitting below: and the effect on first coming in (on me, I mean) was rather tremendous. I was quite self-possessed however, and, notwithstanding the enthoosemoosy, which was very startling, as cool as a cucumber. I wish to God you had been there, as it is impossible for the "distinguished guest" to describe the scene. It beat all nature'..."

Allan used the opportunity to sketch the visiting writer. According to Grant, who owned the item at the time of his 1961 article, Allan drew his sketch on the reverse of a place-card labelled for "The Steward's Friend", but the sketch is now laid down on a mount so this label is no longer visible. Allan's distinctive and informal portrait matches comments made by James Hedderwick, who attended the dinner and described Dickens with "cheeks shaven like those of a comedian, black stock surmounted by no collar" (quoted in Grant, p.51)

REFERENCES

Douglas Grant, 'A Sketch of Charles Dickens', *Review of English Literature*, 2 (1961), no. 3, pp.50-51 (illus. opposite p.51); *The Letters of Charles Dickens: Volume 2, 1840-41*, eds. House and Storey (Oxford, 1969), pp.65-66, 308, 310-11

£ 1,500-2,500 € 1,750-2,900



101

101

DICKENS, CHARLES

A complete set of first editions of the Christmas Books, in the original cloth bindings:

A Christmas carol...Being a ghost story of Christmas. *Chapman and Hall, 1843*, FIRST ISSUE, half-title, hand-coloured frontispiece and plates by John Leech, 2pp. advertisements, red and blue title page, green endpapers, original salmon-pink vertically-ribbed cloth, *very small dent to outer edge of lower cover*, OTHERWISE VERY FINE

The Chimes...*Bradbury and Evans for Chapman and Hall, 1845*, half-title, frontispiece, additional engraved title and illustrations by Daniel Maclise, Richard Doyle, John Leech and Clarkson Stanfield, original red cloth

The Cricket on the Hearth... *Bradbury and Evans for the author, 1846*, second issue, half-title, frontispiece, additional engraved title and illustrations by Maclise, Doyle, Leech, Stanfield and Landseer, 2pp. advertisements, original red cloth

The Battle of Life. A love story. *Bradbury and Evans, 1846*, fourth issue, half-title, frontispiece, additional engraved title and illustrations by Maclise, Doyle, Stanfield and Leech, 2pp. advertisements, original red cloth

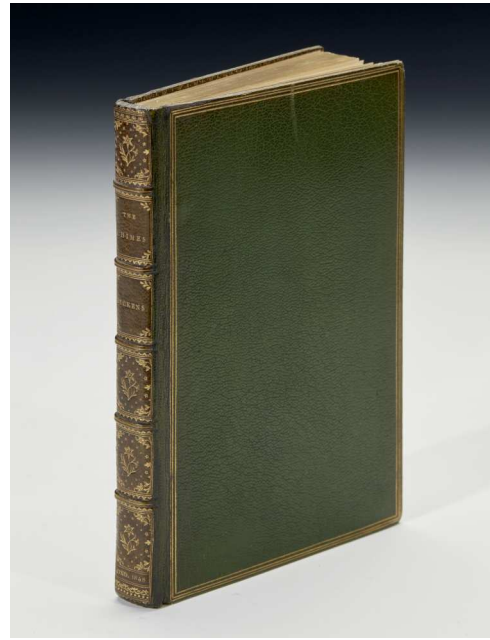
The Haunted Man and the Ghost's Bargain... *Bradbury and Evans, 1848*, frontispiece, additional engraved title and illustrations by Tenniel, Stanfield, Stone and Leech, 2pp. advertisements, original red cloth, in slipcase; all edges gilt, 8vo (5)

A FINE SET OF THE AUTHOR'S CELEBRATED TALES, in which he almost single-handedly invented the modern idea of Christmas.

REFERENCES

Smith II: 4,5,6,8 and 9

£ 10,000-15,000 € 11,600-17,400



104

102

DICKENS, CHARLES

Sketches of Young Ladies, Young Gentlemen, Young Couples. *Chapman and Hall, 1843*

8vo, FIRST COLLECTED EDITION, 18 illustrations by "Phiz", frontispiece, original olive brown cloth blocked and lettered in gilt, all edges gilt, preserved in cloth slipcase, *two gatherings slightly proud, some wear at head and foot of spine*

This first collected edition, which is particularly scarce, has a new title page dated 1843. Edward Caswall wrote the *Sketches of Young Ladies*.

£ 800-1,200 € 950-1,400

103

DICKENS, CHARLES

The Life and Adventures of Martin Chuzzlewit. With Illustrations by Phiz. *Chapman and Hall, 1844*

8vo, first book edition, half title, engraved frontispiece, additional title and 38 plates, nineteenth-century half dark purple morocco, cloth boards, preserved in black cloth slipcase, *expertly recased, plates browned, small marginal repair to one plate*

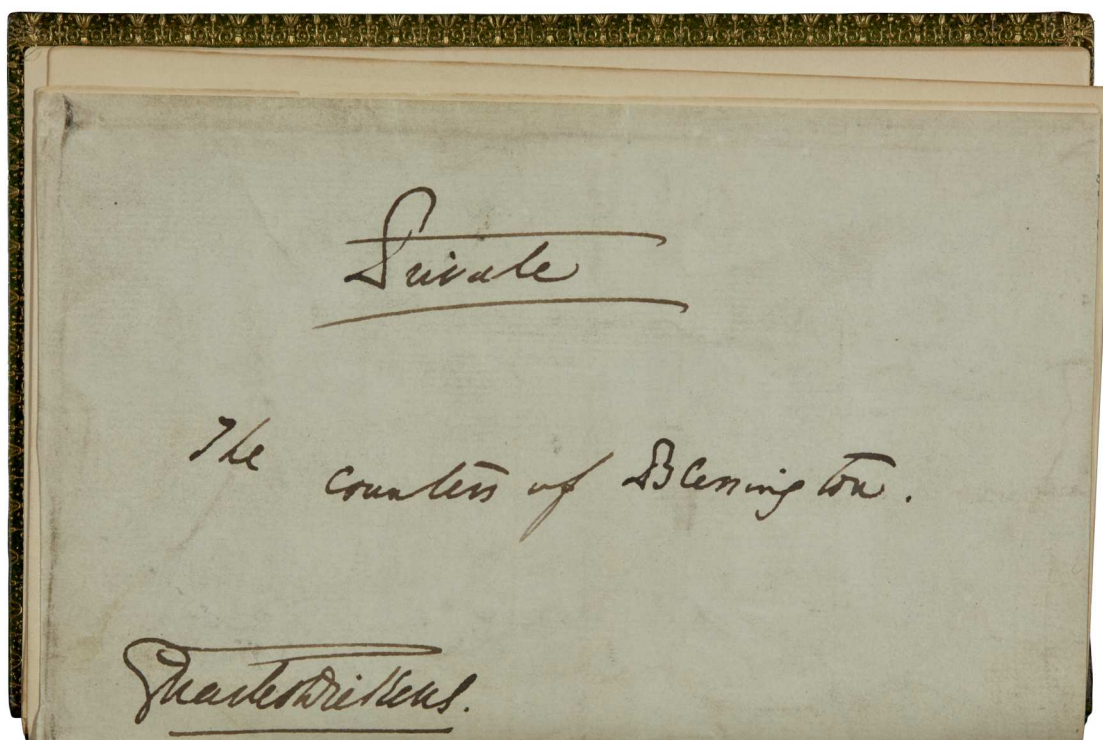
REFERENCES

Eckel, pp.71-73.

PROVENANCE

William Henry Wills, bookplate; Sir William O. Priestley, bookplates; by descent to J.C. Priestley, with note loosely inserted ("...This is an original — one of the first editions and very valuable. It belonged to my uncle W.H. Wills who was a partner of Dickens...")

£ 700-1,000 € 850-1,200



104

104

DICKENS, CHARLES

The Chimes: a Goblin Story of some bells that rang an old year out and a new year in. *Chapman and Hall, 1844*

8vo, FIRST EDITION, PROOF COPY, SENT BY THE AUTHOR TO LADY BLESSINGTON AFTER 6th DECEMBER 1844, half-title, frontispiece and additional engraved title, illustrations by Daniel Maclise, Richard Doyle, John Leech, Clarkson Stanfield, nineteenth-century full green crushed green morocco by Riviere & Son, top edge gilt, preserved in cloth slip-case, *hinges expertly repaired*

A PRE-PUBLICATION PRESENTATION COPY OF *THE CHIMES*. The work was published on 16 December 1844 (despite title-page being postdated 1845). This proof was clearly sent to Lady Blessington between the time of the author writing to her on 6 December (see below) and this date.

Bound after the half title is an autograph address leaf in Dickens's hand: "Private | the Countess of Blessington. | Charles Dickens", and an engraved portrait after A.E. Chalon. At the end is a press-cutting recording the sale of this copy, described as the "only gem" of a Dickens sale. The author wrote to Lady Blessington on 6 December 1844: "My proofs have been delayed. I send them to you the moment I receive them. As the book is not published until the sixteenth, I need not ask you to keep them 'close'" (*Collected Letters*, volume 4, p.235). There is an additional India Proof plate bound in

opposite p.19, of an illustration (unused in the published edition) of Veck and Meg by John Leech. There is a similar proof copy recorded in the catalogue for the Gimbel Collection, where it is described as "a trial issue". The Gimbel copy is signed by Charlotte Jeffrey and is the copy sent for review to Francis Jeffrey of *The Edinburgh Review*. The differences between the first issue and this Proof Copy are as follows: the type in which the author's name is set on the titlepage is one millimetre taller; pages 34 and 120 lack running titles and printed page numbers; the text is reset in lines 17 to 19 of page 95, lines 15 to 21 of page 119, line 1 and 2 of page 123, and lines 4 and 5 of page 171; there is broken or raised type in line 18 on page 87, line 6 on page 139, line 22 on page 147, and line 22 on page 163.

REFERENCES

cf Smith II: 5

PROVENANCE

M.C. Borden, bookplate; John C. Eckel [Dickens's bibliographer], red morocco book-label

£ 15,000-18,000 € 17,400-20,900

A LITERARY MANUSCRIPT BY CHARLES DICKENS WITH EXTENSIVE REWORKINGS. This *jeu d'esprit*, in the voice of *Martin Chuzzlewit*'s drunken nurse Mrs Gamp, was written to raise £100 for a benefit fund for Leigh Hunt. It followed on from a tour by Dickens's Amateur Players of Liverpool and Manchester in the last week of July 1847 (for a letter organising the trip see lot 109). Dickens summarised his plans for the piece in a letter to John Forster on 4 August 1847: "Mrs Gamp, being on the eve of an excursion to Margate as a relief from her professional fatigues, comes to the knowledge of the intended excursion of our party; hears that several of the ladies concerned are in an *interesting* situation; and decides to accompany the party unbeknown, in a second-class carriage - 'in case' ... She will describe the whole thing in her own matter: sitting, in each place of performance, in the orchestra, next the gentleman who plays the kettle-drum."

In effect the piece is a series of humorous caricatures of Dickens's friends. Allusion is made to Leigh Hunt and John Poole ("two litter'y men; one as has had his wrongs...and one as has made a many people merry in his time, but is very dull and sick and lonely..."), to George Cruikshank ("a gentleman with a large shirt-collar and a hook nose...and whiskers that I wouldn't have no lady as I was engaged to meet suddenly a turning round a corner"), John Leech ("a tall, slim, melancolly gent"), Mark Lemon ("a fat gentleman with curly black hair and a merry face"), Douglas Jerrold ("that little willain"), Dudley Costello ("a officer-looking gentleman"), Frank Stone ("a fine looking, portly gentleman, with a face like a amiable full moon"), Augustus Egg ("a short mild gent, with a pleasant smile"), John Forster ("This resolute gent...with the tight legs, and his weskit very much buttoned, and his mouth very much shut, and his coat a flying open"), and others, as well as Dickens himself ("the wild gent in the prespiration, that's been a tearing up and down all this time with a great box of papers under his arm, a talking to everybody very indistinct").

Dickens intended 'Mrs Gamp with the Strolling Players' to be published as a pamphlet with illustrations by Daniel Maclise, Egg, Stone, Leech and Cruikshank. Forster recalls in his *Life* - where the text was first published - that the project was abandoned after the artists' "desertion". The text in Forster's *Life* was taken from a proof printing (given by Dickens to his friend Frank Stone and now in Dickens house), not the current manuscript, however the 1899 Gillis Press edition was taken from this manuscript. Margaret Cardwell included the short story in her Clarendon Press edition of *Martin Chuzzlewit*. Cardwell based her text on the proof but incorporated "clearly authentic readings" from the 1899 edition. She did not have access to the original manuscript, a full and accurate transcription of which remains to be completed. It can, however, be said with certainty that the reference to the white wig 'that Mr Macready went mad in' was indeed introduced by Forster.

LITERARY MANUSCRIPTS BY DICKENS IN PRIVATE HANDS ARE OF THE UTMOST RARITY. With its confident flow and vigorous swirled cancellations, this manuscript gives a privileged insight into the working practices of one of our greatest writers.

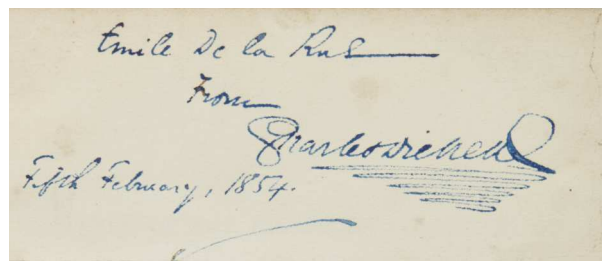
REFERENCES

Index of English Literary Manuscripts Volume IV, Pt 1, DkC 134

PROVENANCE

William Wright, sale of his library, Sotheby's, 12 June 1899, lot 437, £78 15s., to Robson; Lowell M. Palmer (bookplate and loosely inserted letter); Swann Galleries, 17 November 1988, lot 52; Jeffrey Young

£ 40,000-60,000 € 46,400-69,500



106

106

DICKENS, CHARLES

A Child's History of England. *Bradbury & Evans, 1853-1854*

3 volumes, 8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE DEDICATION LEAF OF VOLUME 1 ("Emile De la Rue | From | Charles Dickens | Fifth February, 1854"), recipient's ownership signature on front free endpaper, half titles, frontispieces by F.W. Topham, advertisements at the end of each volume, original violet-pink cloth, decorated in blind and gilt, marbled edges and endpapers, preserved in matching folding box, *spines repaired, hinges of volume 1 repaired (with remains of tape), cloth slightly torn at head and base of spines, covers slightly worn and stained, some spotting to leaves*

On 4th December, 1853, Dickens wrote Emile de la Rue a long letter: "... I am going to send you, please God, from England, a *Bleak House* in its real original form. I don't know whether you have read my *Child's History* - which contains the Truth respecting certain English Kings, whom it has been thought a kind of religious gentility to lie about. I will send that too, though I have my doubts whether it may not have earned the honour of being taboo'd by the Infallible Church" (*The Letters of Charles Dickens*, volume 7, pp.220-21).

Dickens first met the Swiss banker Emile De la Rue with his wife Kate in Genoa in 1845, during the period when the author had transported his entire family to Italy for a year living abroad. The story of Dickens's intimate attachment to the banker's pretty wife ("an affectionate, excellent little woman", in the novelist's words), and the subsequent jealousy aroused in Kate is well documented by biographers.

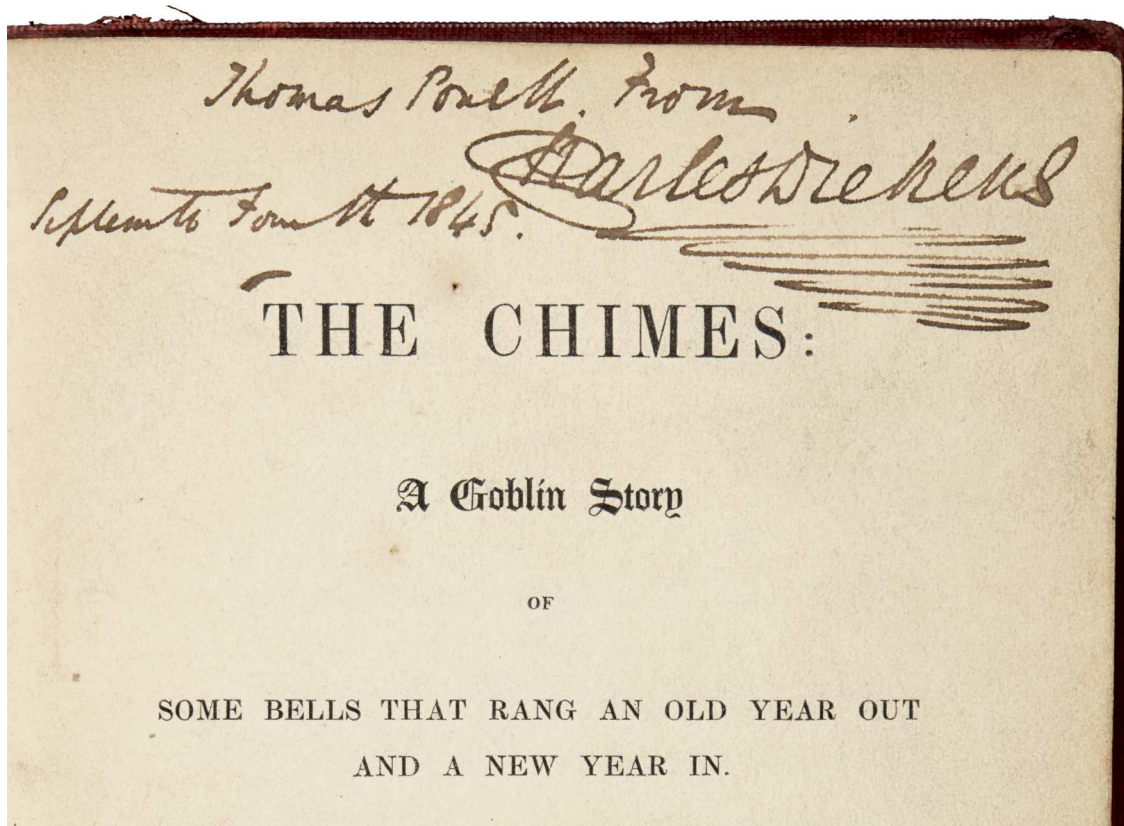
REFERENCES

Smith II: 10; variant binding as described by Gimbel in note 3 (fine rib-grained violet-pink cloth)

PROVENANCE

Emile de la Rue, authorial inscription; H. Lettenorier, later bookplate with ownership signature

£ 7,000-10,000 € 8,200-11,600



107

107

DICKENS, CHARLES

The Chimes: a Goblin story of some bells that rang an old year out and a new year in... *Chapman and Hall, 1845*

8vo, twelfth edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON TITLE-PAGE ("Thomas Powell, | From | Charles Dickens | September Fourth 1845"), half-title, frontispiece and additional engraved title, illustrations by Daniel Maclise, Richard Doyle, John Leech, Clarkson Stanfield, original red cloth decorated and lettered in gilt, all edges gilt, preserved in quarter morocco folding box, expertly recased, some spotting and slight soiling to preliminaries and endpapers

INSCRIBED TO THE NOTORIOUS MISCELLANEOUS WRITER, FORGER AND FRAUDSTER THOMAS POWELL (1809—1887), THE PART-INSPIRATION (TOGETHER WITH HANS CHRISTIAN ANDERSEN) FOR THE FAMOUSLY SYCOPHANTIC CHARACTER "URIAH HEEP" IN *DAVID COPPERFIELD*.

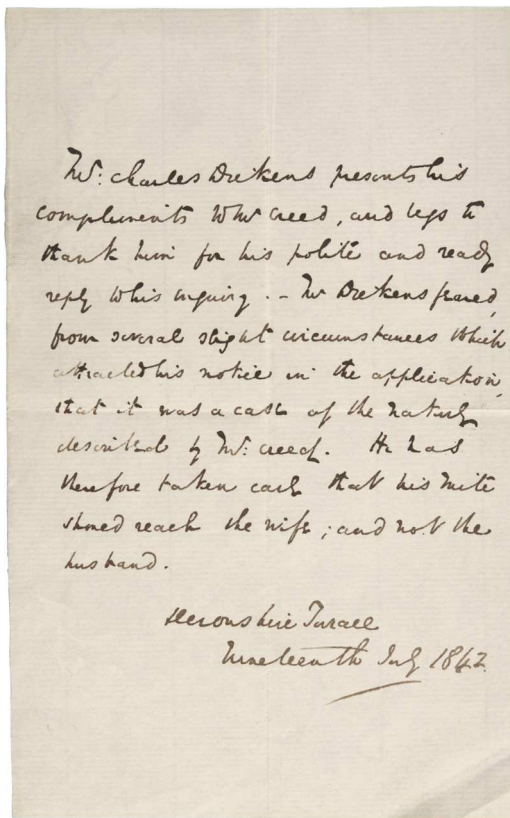
Thomas Powell started out as a minor writer and poet, meeting Wordsworth, Leigh Hunt and Swinburne among others, and becoming editor of the *Foreign and Colonial Review* by 1843. He probably met Dickens at their mutual friend Thomas Chapman's party at Crosby Hall in July 1842, and the two were still friendly in 1846 until just before Powell's series of forgeries defrauding his employer Chapman out of £10,000 was discovered. Powell attempted suicide through laudanum, and Chapman dismissed him, but did not prosecute him for the

sake of his family. Dickens wrote to Chapman on 3rd July 1846: "...I have been perfectly horrified by the whole story. I could hardly name a man in London whom I should have thought less likely to stand so committed, than he..." (*Collected Letters*, p.575). Powell was arrested again in 1848 for further forgeries, but was admitted to Miles's Lunatic Asylum in Hoxton later that year having had himself certified as insane, and evaded his charges. He set off for America in the spring of 1849, where he successfully portrayed himself as a well-connected literary man, going so far as to publish a sketch of Dickens in *The Evening Post*. Hearing of the sketch, Dickens wrote a long letter to Lewis Gayford Clark of *The Knickerbocker Magazine* cautioning as to Powell's complete untrustworthiness and career as a thief and forger (the letter was published in the *New York Tribune*.) Powell then sued Dickens for £10,000; in retaliation, Dickens gathered together all of the evidence of Powell's misdeeds (this was published in a pamphlet which has survived in only one copy), forwarded it to Clark, who forwarded it to the New York police. Powell was arrested, but discharged for lack of evidence. Powell continued as a New York journalist and literary man until January 1887, when he committed suicide.

PROVENANCE

"Ellen Maria Streater", ownership signature on verso of half-title; "E. Harrell", ownership signature on front endpaper

£ 12,000-18,000 € 13,900-20,900



108

108

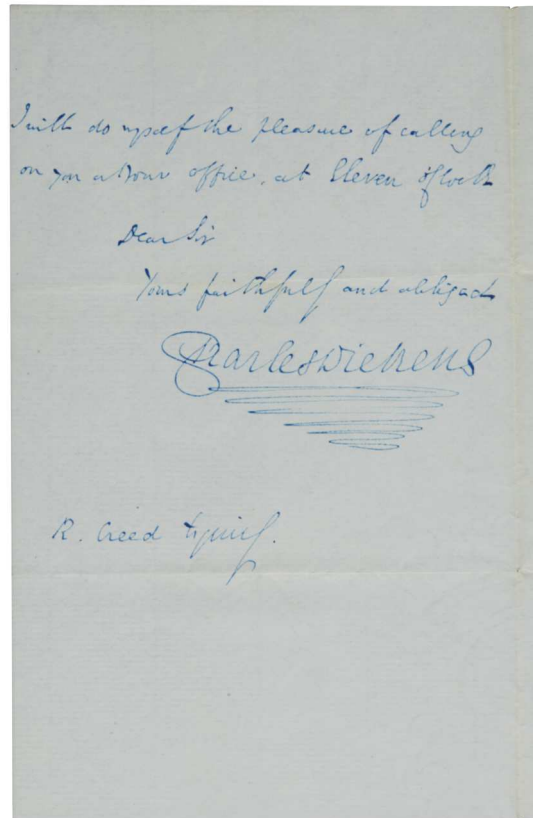
DICKENS, CHARLES

Autograph letter, written in the third person, to Richard Creed

thanking him for his response to Dickens's enquiry, seemingly relating to a charitable contribution ("...Mr Dickens feared from several slight circumstances which attracted his notice in the application that it was a case of the nature described by Mr: Creed..."), 1 page, 8vo, Devonshire Terrace, 19 July 1842

Richard Creed was Secretary of the London and Birmingham Railway, which ran from London's Euston Station (see also next lot).

£ 800-1,200 € 950-1,400



109

109

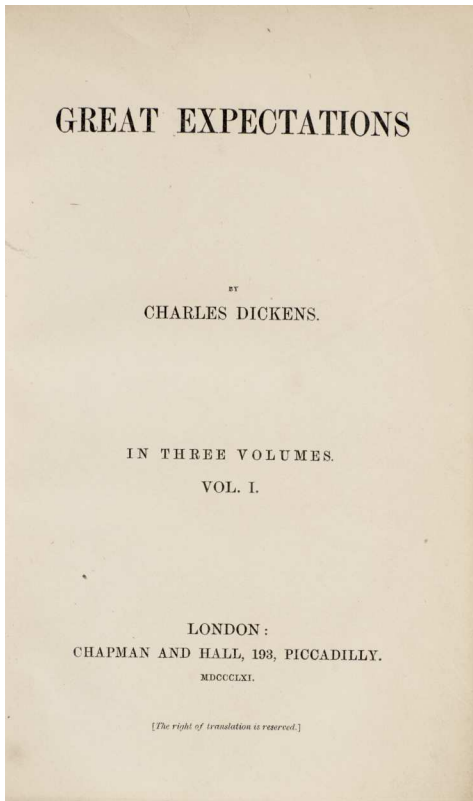
DICKENS, CHARLES

Autograph letter signed, to Richard Creed

thanking him for his "attention and consideration", explaining his party's travel plans ("... one of the party certainly, and two possibly, may have to go down by the express train tomorrow morning, and ... the Sunday party will undergo that much diminution..."), and confirming that he will pay for the tickets the following morning, 2 pages, 8vo, blue ink and light blue paper, Victoria Hotel [Euston Square], 23 July 1847, docketed on integral blank

In 1847 Richard Creed (see previous lot) was Joint Secretary of the London & North Western Railway. This follows on from a letter the previous day, in which Dickens had asked to reserve four first-class carriages to convey his theatrical troupe, the Amateur Players, to Manchester on the morning of Sunday 25 July (see *The Letters of Charles Dickens: Volume Five*, p.132). Dickens is here arranging the trip to Manchester and Liverpool that he later recounted in Mrs Gamp's voice in "Mrs Gamp with the Strolling Players" (see lot 105).

£ 1,000-1,500 € 1,200-1,750



111

110

DICKENS, CHARLES

Autograph letter signed ("CD" in a heart-shaped paraph), to Georgina Hogarth ("Dearest Georgy") updating her on an unauthorised theatrical production of a short story ("... 'We' are in the full swing of stopping managers from playing a Message from the Sea. I privately doubt the strength of our position in the Court of Chancery, if we try it, but it is worth trying...") and reassuring her that his health is improving, 2 pages, 12mo, text on rectos only, headed stationery of *All the Year Round*, 9 January 1861

A LETTER TO HIS COMPANION AND CONFIDANTE ABOUT ATTEMPTS TO ENFORCE HIS INTELLECTUAL RIGHTS. Dickens, then in the midst of writing *Great Expectations*, together with his fellow collaborators in *All The Year Round*, were attempting to prevent the performance of C.H. Hazlewood's unauthorised dramatization of Dickens's 'A Message from the Sea', which had appeared in the Christmas 1860 issue of the magazine. Dickens's mixed feelings about going to law are evident in this letter especially as the manager of the offending theatre, The Britannia, was "a very good man whom I respect".

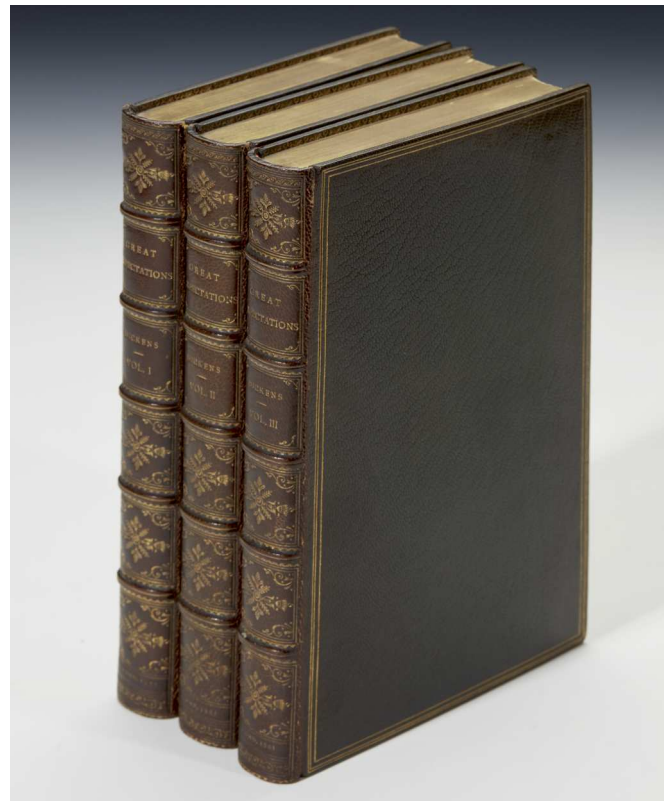
REFERENCES

The Letters of Charles Dickens, vol. 9, ed. Storey (1997), p.365

PROVENANCE

William E. Self, his sale, Christie's, New York, 4 December 2009, lot 93

£ 2,500-3,000 € 2,900-3,500



111

111

DICKENS, CHARLES

Great Expectations. *Chapman and Hall*, 1861

3 volumes, 8vo, FIRST EDITION, nineteenth-century dark green crushed morocco gilt by Riviere and sons, ORIGINAL PURPLE CLOTH COVERS AND SPINES BOUND IN, top edges gilt, turn-ins, maroon endpapers, *very slightly browned* (3)
RARE.

A HANDSOME COPY OF THE FIRST EDITION OF THE AUTHOR'S MOST ENDURING WORK, with the textual first issue points as detailed in appendices C and D of the Clarendon Press edition of *Great Expectations* (1993).

£ 10,000-14,000 € 11,600-16,300

112

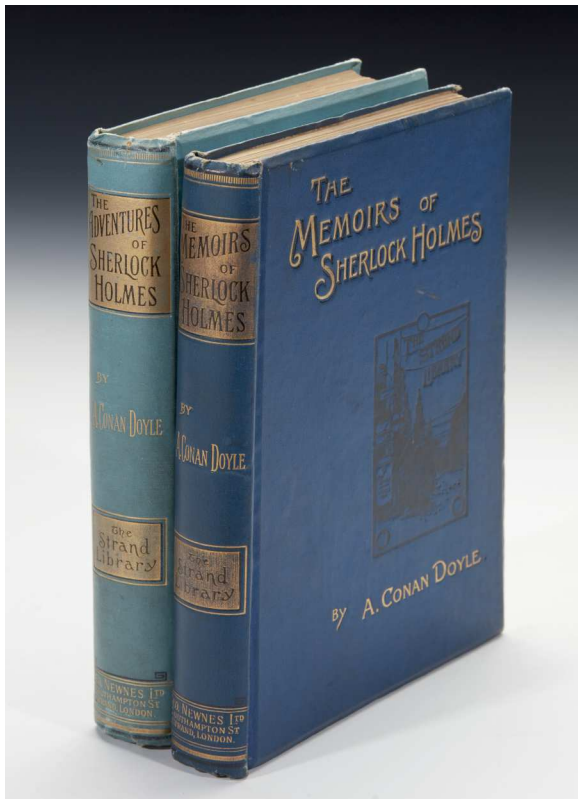
DICKENS, CHARLES—CLARK, JOSEPH CLAYTON, "KYD"

Watercolour portrait of Nancy [from *Oliver Twist*], [c.1890]

signed "KYD" in lower left hand corner, 110 x 180mm, mounted, framed and glazed, overall size 280 x 360mm

A fine early illustration by Kyd, fully worked-up with detailed background.

£ 200-250 € 250-300



113

113

DOYLE, SIR ARTHUR CONAN

The Adventures of Sherlock Holmes. *George Newnes, 1892*

8vo, FIRST EDITION, FIRST PRINTING (with "Violent Hunter" for "Violet Hunter" on p.317), half-title, illustrations, original light blue pictorial cloth gilt, spine blocked in gilt, all edges gilt, patterned endpapers, *slightly bumped at head and foot of spine, some light rubbing to corners of boards, some spotting;*

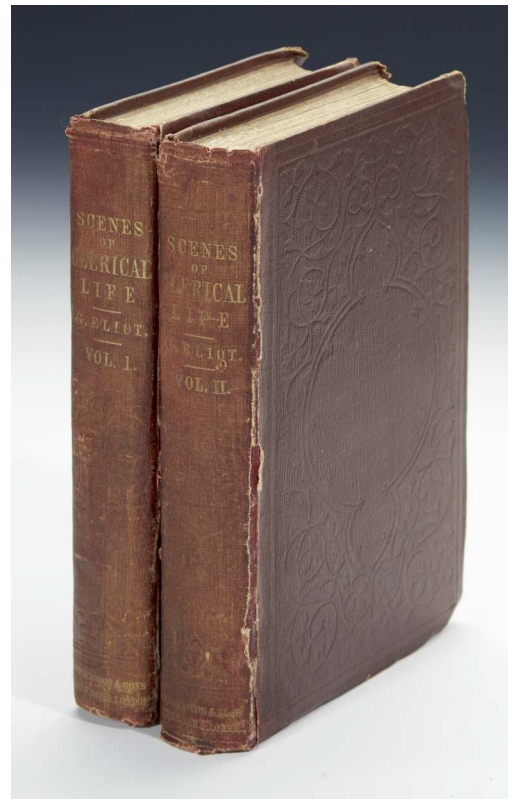
[with]: The Memoirs of Sherlock Holmes. *George Newnes, 1894*, 8vo, FIRST EDITION, half-title, frontispiece, illustrations, original dark blue pictorial cloth gilt, spine blocked in gilt, all edges gilt, patterned endpapers, *slightly bumped at head and foot of spine, light rubbing to corners of boards, some spotting to foreedge of text block, occasional browning, bookplate;* together in collector's green cloth folding box (2)

Doyle's celebrated stories, here in their first editions in book form, first appeared in *The Strand Magazine* in 1891. They rapidly gained in popularity and circulation of the magazine quickly doubled. The illustrations were provided by Sidney Paget.

REFERENCES

Green & Gibson A10a, A14a; Sadleir 739, 746

£ 4,000-6,000 € 4,650-7,000



114

114

ELIOT, GEORGE

Scenes of Clerical Life. *Edinburgh and London: William Blackwood and Sons, 1858*

2 volumes, 8vo, FIRST BOOK EDITION, half-titles, original blindstamped claret-coloured cloth, cinnamon endpapers, spines lettered in gilt, uncut, *some repairs to hinges with some remaining cracking, some slight discolouration and water-staining at head and base of early and late leaves near spine, joints repaired*

Originally published anonymously in *Blackwood's Edinburgh Magazine* between January and November 1857, this marks the first of the works to be released under her pseudonym. This first edition in book form was published in January 1858, in 1050 copies.

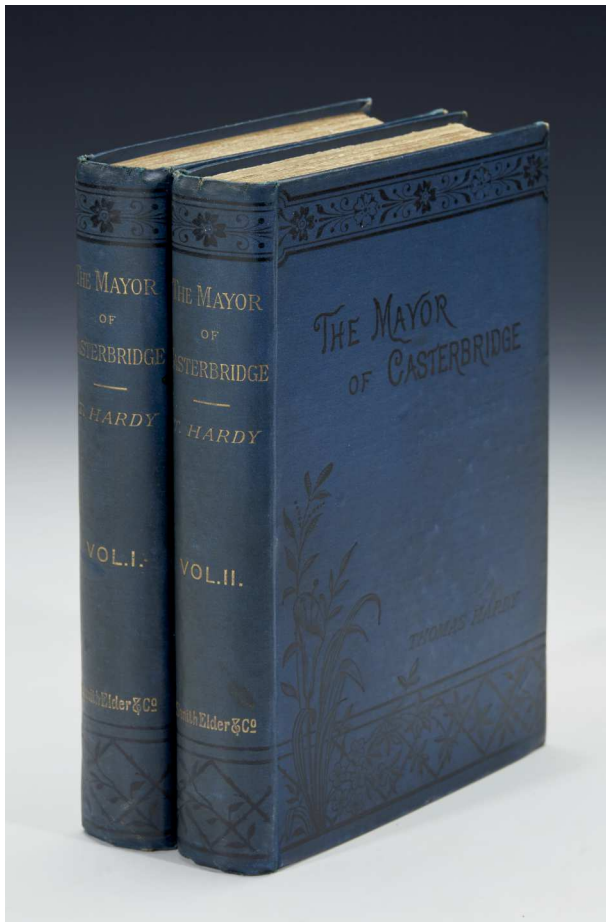
REFERENCES

Baker & Ross A3.2; Parrish 7; Sadleir 818; Wolff 2062

PROVENANCE

Frank J. Hogan; his sale, Parke-Bernet Galleries, 24 April 1945, lot 253; Estelle Doheny (1875-1958), morocco booklabels; her sale, Christie's New York, 17 October 1988, lot 1265 [part of]; Brian Fenwick-Smith, bookplate

£ 5,000-7,000 € 5,800-8,200



115

115

HARDY, THOMAS

The Mayor of Casterbridge: the Life and Death of a Man of Character. *Smith, Elder & Co., 1886*

2 volumes, 8vo, FIRST BOOK EDITION, one of 758 copies (of which 650 were bound at publication), half-titles, single advertisement leaves at the end of both volumes, publisher's smooth dark blue cloth blocked in black with a floral design, spines lettered in gilt, grey floral endpapers, preserved in quarter blue morocco folding box, *hinges repaired, foxing to some leaves (particularly volume 2), some slight wear to bindings at extremities*

Purdy records two leaves of advertisements at the end of volume 2, but also other copies with no advertisements at all. *The Mayor of Casterbridge* was serialized in a different form in the weekly *Graphic* between 2 January and 5 May 1886. It was rewritten with significant changes to the plot before publication in book form.

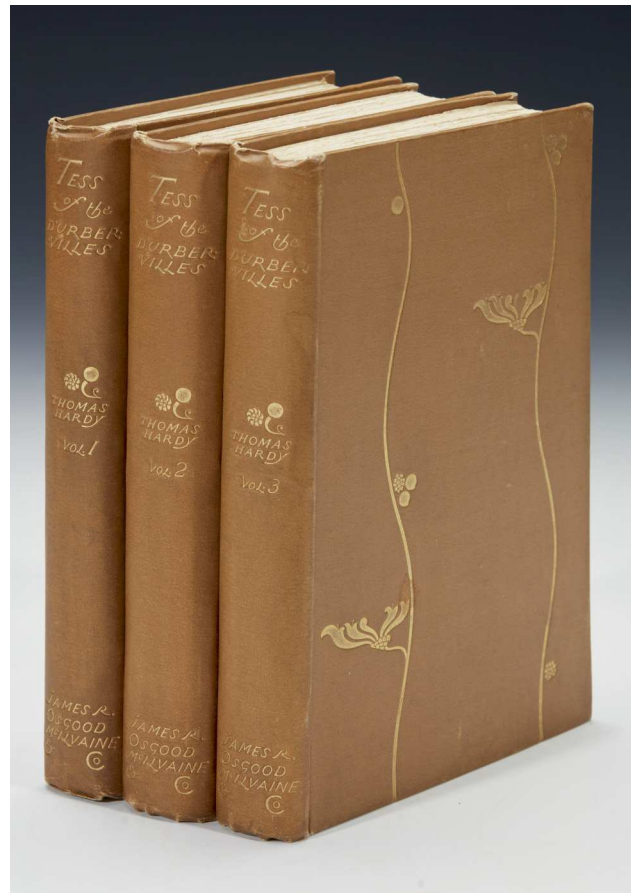
REFERENCES

Purdy pp.50-54; Sadleir 1111

PROVENANCE

"Harris", ownership signatures on half-titles

£ 7,000-10,000 € 8,200-11,600



116

116

HARDY, THOMAS

Tess of the D'Urbervilles. A Pure Woman... *James R. Osgood, McIlvaine and co., 1891*

3 volumes, 8vo, FIRST EDITION, FIRST IMPRESSION, (with incorrect wording "[Chapter] XXV" on p.199, volume 2), half-titles, blanks, original smooth tan cloth, upper covers decorated in gilt with honeysuckle stems (after design by Ricketts), spines blocked and lettered in gilt, preserved in matching quarter brown morocco folding box, *traces of offsetting to endpapers, very light wear to edges of binding*

A FINE COPY OF HARDY'S CELEBRATED TRAGIC NOVEL, probably the copy given to the cover designer C.S. Ricketts (see below).

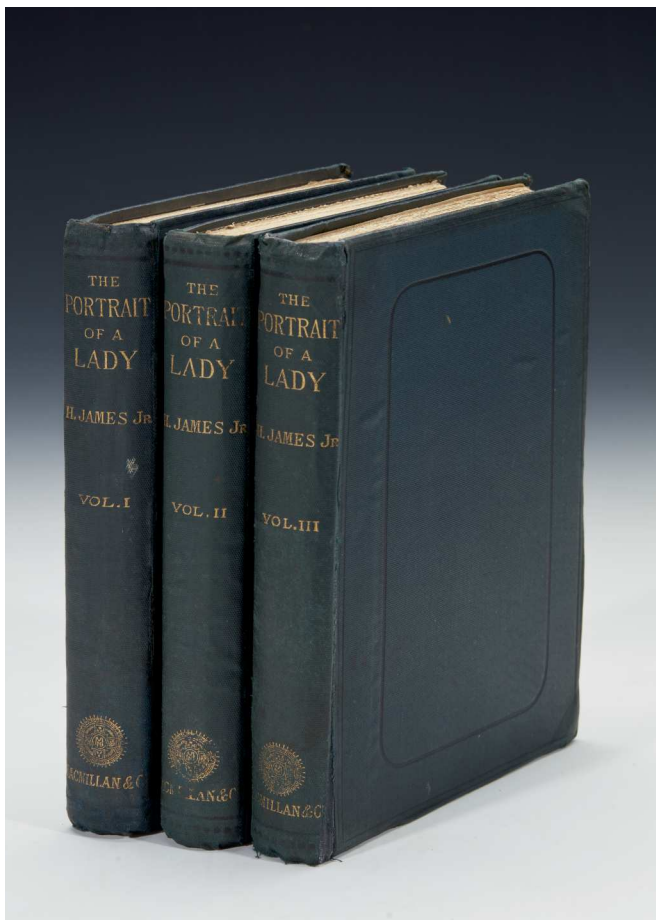
REFERENCES

Purdy pp.67-74; Sadleir 1114, Wolff 2993

PROVENANCE

"...Rylis | CS Ricketts", ownership signature on front endpaper of volume 3, probably in the hand of the artist Charles de Souzy Ricketts, responsible for the famous honeysuckle stem design on the upper covers

£ 12,000-18,000 € 13,900-20,900



117

117

JAMES, HENRY

The Portrait of a Lady. London: Macmillan and Co., 1881

3 volumes, 8vo, FIRST EDITION, half-titles, 12 leaves of publisher's catalogue dated April 1881 at end of volume 3, original dark blue cloth lettered in gilt on spine with rules in black, ruled borders in black on upper and lower covers, brown coated endpapers, preserved in matching quarter blue morocco folding box, joints repaired (lower joint of volume 2 starting, lower joint of volume 1 cracked), neat repairs to spines and some corners, bindings very slightly skewed, minor foxing to early and late leaves (3)

FIRST BOOK EDITION OF THE AUTHOR'S EARLY MASTERPIECE.

Edel and Laurence note that some copies include the catalogue dated April 1881, as here. This was "probably inserted through error or through shortage at the bindery". The more common catalogue is dated December 1881.

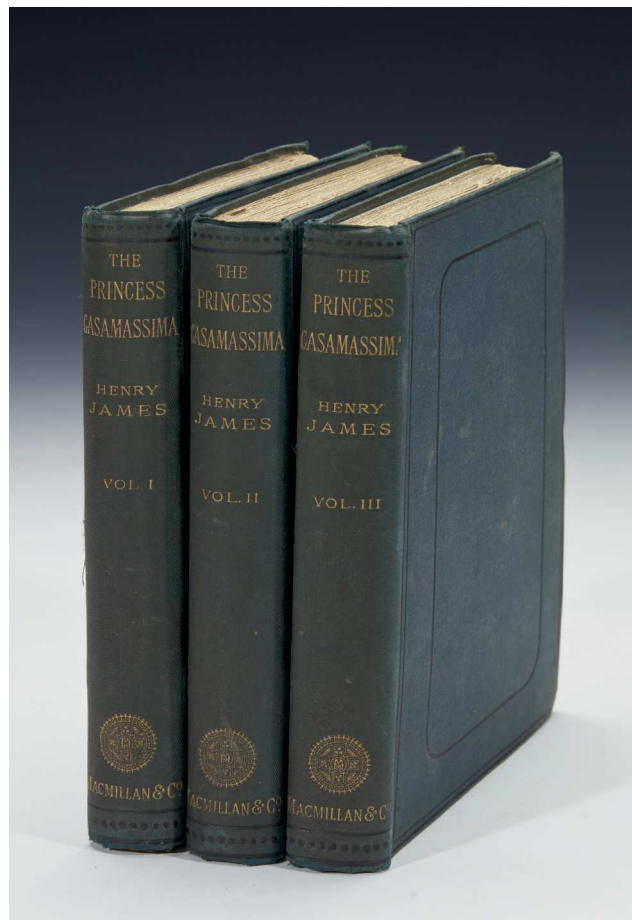
REFERENCES

Edel and Laurence A16(a); Connolly *The Modern Movement* 1

PROVENANCE

"E.C. Simpson", ownership signatures on title pages

£ 8,000-12,000 € 9,300-13,900



118

118

JAMES, HENRY

The Princess Casamassima. Macmillan and Co., 1886

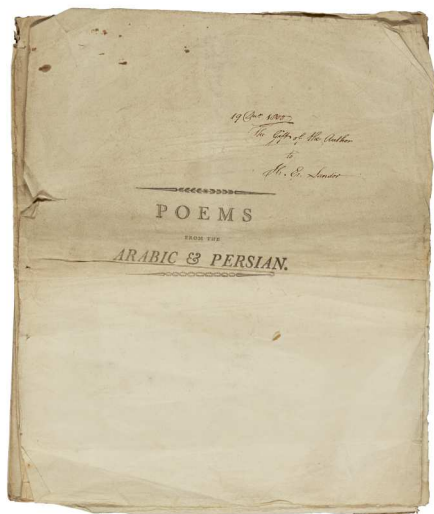
3 volumes, 8vo, FIRST EDITION, one of 750 copies, 2pp. publisher's advertisements at end of volumes 2 and 3, original blue-green fine-bead cloth, covers with black fillet borders, spines lettered in gilt, green endpapers, preserved in matching quarter morocco folding box, labels of Exeter bookbinder A.L. Noake on upper paste-downs, small stamps of same on half-titles, hinges repaired, expert repairs to cloth on spines, minor, a few gatherings crudely opened, further slight wear to edges and corners of bindings, minor marks to covers

"A.H. Ware", pencil ownership signature on title page of volume 1

REFERENCES

Edel and Laurence A29a; Sadleir 1282; Wolff 3576

£ 5,000-6,000 € 5,800-7,000



119

LANDOR, WALTER SAVAGE

Poems from the Arabic and Persian; with notes by the Author of Gebir. *Warwick: printed by H. Sharpe; and (London:) sold by Messrs. Rivingtons, St. Paul's Church Yard, 1800*

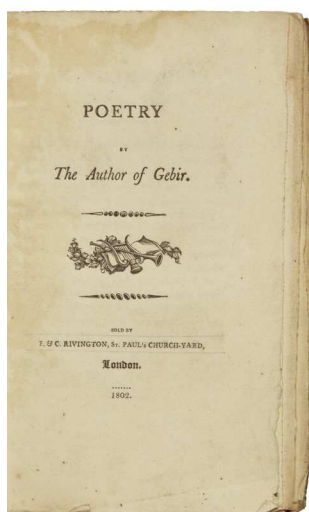
4to, first edition, INSCRIBED PRESENTATION COPY ("19th Decr 1800 | The Gift of the Author | to | M[?]E. Landor"), original wrappers, preserved in quarter green morocco box, lacking stitches, leaves slightly creased from previous folding, minor soiling

RARE, with four copies only recorded in the UK by ESTC (all British Library or Oxford). The recipient is possibly the author's sister Elizabeth. The work is a poetical hoax, with the poems by Landor himself and imitations not of originals but of the imitations of Sir William Jones, and John Nott's *Select Odes from the Persian Poet Hafiz* (1797). This is the first issue according to Wise and Wheeler, without the poem to Napoleon and with the Rivingtons imprint.

REFERENCES

Wise and Wheeler 6

£ 1,500-2,500 € 1,750-2,900



120

120

[LANDOR, WALTER SAVAGE]

Poetry by the Author of Gebir. *Sold by F. and C. Rivington, Sr., St. Paul's Churchyard, 1802*

8vo, FIRST EDITION, advertisement/errata leaf after title page, original grey-blue wrappers, uncut and unopened, preserved in blue fleece-lined cloth box, some slight browning and offsetting, lacking portion of spine, minor staining to wrappers

RARE, with only two copies sold at auction since 1975. This work, which is probably rarer than the author's scarce first two books *Poems* (1795) and *Gebir* (1798), was originally printed in around 1800, held back, and then privately issued with a new title page in the autumn of 1802.

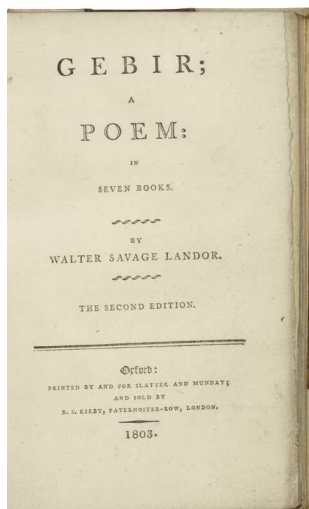
REFERENCES

Wise and Wheeler 7

PROVENANCE

Simon Nowell-Smith and Judith Adams Nowell-Smith, bookplates inside box

£ 1,500-2,500 € 1,750-2,900



121

121

LANDOR, WALTER SAVAGE

Gebir; a Poem: in seven books. The second edition. Oxford: by and for Slatter and Munday, 1803

8vo, nineteenth-century half vellum gilt, black morocco label, top edge gilt

This edition — which is possibly rarer than the first of 1798 — has a new preface and many corrections.

£ 600-800 € 700-950

LANDOR, WALTER SAVAGE

Simonidea. Bath: Printed by W. Meyler, in the Grove, and sold by (London:) G. Robinson, [1806].

8vo, FIRST EDITION, errata leaf at the end, later half calf over marbled boards, spine decorated in gilt, marbled endpapers, *offsetting and browning to preliminaries and endpapers*

VERY RARE: three copies only on COPAC and only two copies sold at auction since 1932.

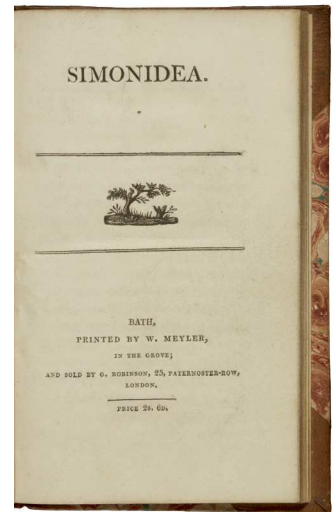
REFERENCES

Wise and Wheeler 8

PROVENANCE

Freke Guy Rashleigh Duke; Bent Juel-Jenson (bookplates)

£ 2,000-3,000 € 2,350-3,500



122

[LANDOR, WALTER SAVAGE]

The Dun Cow; an hyper-satirical dialogue in verse. With explanatory notes. W. and T. Darton, 1808

8vo, first edition, half-title, inscribed on title page ("J Bartlam"), contemporary half calf, marbled boards, spine gilt

The Dun Cow is a response to attacks on Dr Samuel Parr, a friend of Landor, in *Guy's Porridge Pot*, by Robert Eyres Landor (see lot 127). Authorship of *The Dun Cow* is attributed to Landor in *Bibliotheca Parriana*. John Bartlam (1771-1823) was Parr's pupil who later became his companion and amanuensis.

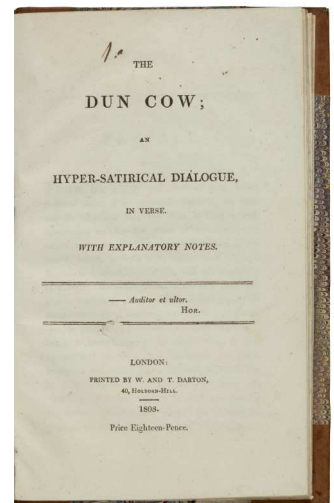
REFERENCES

Wise & Wheeler 9

PROVENANCE

Warwick Castle, bookplate [probably that of George Greville, 2nd earl of Warwick, d.1816]; Simon Nowell-Smith and Judith Adams Nowell-Smith, bookplates

£ 1,500-2,500 € 1,750-2,900



123

[LANDOR, WALTER SAVAGE]

Letters Addressed to Lord Liverpool, and the Parliament, on the Preliminaries of Peace. By Calvus. [Pseud.]. Printed for Henry Colburn and sold by George Goldie, Edinburgh, and John Cumming, Dublin 1814

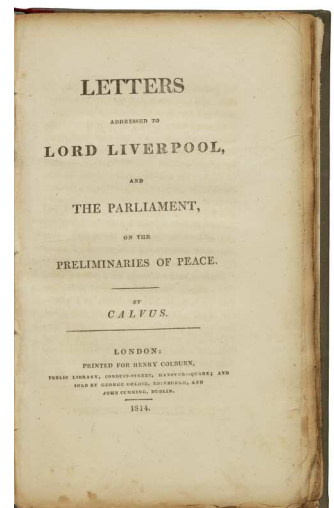
8vo, FIRST EDITION, advertisement leaf at the end, edges uncut, modern antique-style quarter morocco with paper covered boards by Philip Dusel, *text slightly browned, occasional spotting*

ONE OF LANDOR'S RAREST PUBLICATIONS.

REFERENCES

Wise & Wheeler 15; Sabin 40567

£ 1,200-1,800 € 1,400-2,100



124

LANDOR, ROBERT EYRES

The Impious Feast: a poem in ten books. *J. Hatchard and Son, 1828*

8vo, first edition, FAMILY PRESENTATION COPY INSCRIBED ON THE ENDPAPER ("Rashleigh Duke | from | Mrs. E.S. Landor | Cheltenham | Oct. 27. 1848"), family pencil note on endpaper, later russia, marbled endpapers, gilt edges and turn-ins, expertly rebaced, foxed at beginning and end

A scarce work by W.S. Landor's younger brother Robert (1781-1869), a curate and vicar who travelled with his brother to France and Italy in 1815 and 1816. He edited the second edition of *Gebir* (1803) but they later fell out and did not speak for many years. The presentation inscription to their grand-nephew Rashleigh Duke may be from their sister Elizabeth.

£ 600-800 € 700-950

MORRIS, WILLIAM

The Story of Sigurd the Volsung, and the Fall of the Niblungs. *Ellis and White, 1877 [1876]*

8vo, FIRST EDITION, ONE OF TWENTY-FIVE COPIES ON WHATMAN PAPER, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO EDWARD BURNE-JONES ("Edward Burne Jones | from WM | Dec: 3rd. 1876") on half-title, original paper-backed grey boards, remnants of printed lettering piece on spine, collector's folding black morocco-backed box, some occasional spotting, professionally recased with new spine, front free endpaper becoming loose

A SIGNIFICANT ASSOCIATION COPY OF THE WORK MORRIS CONSIDERED HIS "MASTERPIECE" (see *A Note by William Morris*, London, 1898, p. 57).

The Story of Sigurd the Volsung would later become one of Burne-Jones' long-standing artistic projects: a Kelmscott Press edition was in development by the end of 1891 but Burne-Jones only agreed to illustrate "with great reluctance", according to Peterson. In 1896 Burne-Jones complained that "the fine things in it are so much fitter for literature than for my art, and I've no turn for the dramatic" (see Peterson, *A Bibliography of The Kelmscott Press*, Oxford, 1984, p. 135). After Morris' death the Kelmscott edition was published in 1898 with only two illustrations by Burne-Jones.

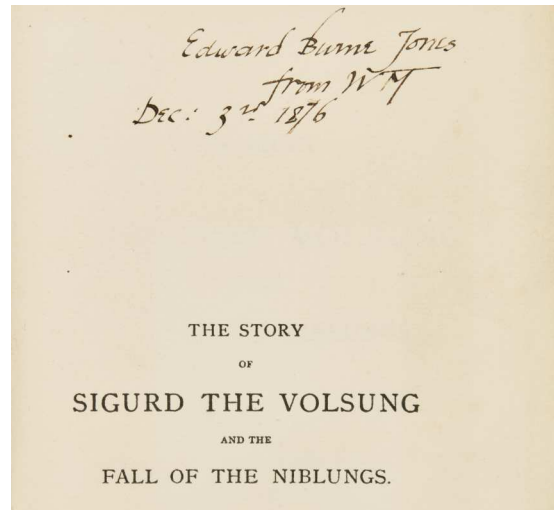
REFERENCES

Buxton-Forman 43 (see note on p. 88)

PROVENANCE

Sir Edward Coley Burne-Jones (1833-1989) (inscription); Sir Hugh Walpole (1884-1941) (bookplate)

£ 6,000-8,000 € 7,000-9,300



OWEN, ROBERT

A New View of Society: or Essays on the Principle of the Formation of the Human Character, and the Application of the Principle to Practice. [Part 3]. *For private circulation: Richard and Arthur Taylor, 1814; A New View of Society...Essay Fourth. For private circulation: Richard and Arthur Taylor, 1814*

8vo, part 3: title and 15pp. preliminaries, 53pp.; part 4: title and 8pp. preliminaries, 61pp., both parts interleaved with blank leaves, original prospectus for the first two parts loosely inserted, original drab paper-covered boards, offsetting and browning, covers detached, spine torn and defective, partially disbound, county council library stamps; [together with:] This Day is published, Price One Shilling, Essay First, of A New View of Society...*Richard Taylor, [1813]*, the original prospectus, single sheet

FIRST EDITIONS OF PARTS 3 AND 4 OF "THE FIRST PRACTICAL STATEMENT OF SOCIALIST DOCTRINE" (PMM), in which Owen laid down the principles which had guided his 'Lanark Experiment' in which he had immeasurably improved the living and working conditions of the workers at his New Lanark cotton mills. Owen's central thesis was that man's character was made not by him but by circumstances beyond his control and that the formation of upright responsible citizens would result from individuals being placed under proper physical, moral and social influences from the earliest age. The first and second essays had been published by Cadell and Davies in 1813. Owen's theories were an influence on the idealistic industrial ideas of Henry Ford. The prospectus, loosely inserted in this copy, is recorded by COPAC at the British Library and National Library of Scotland only.

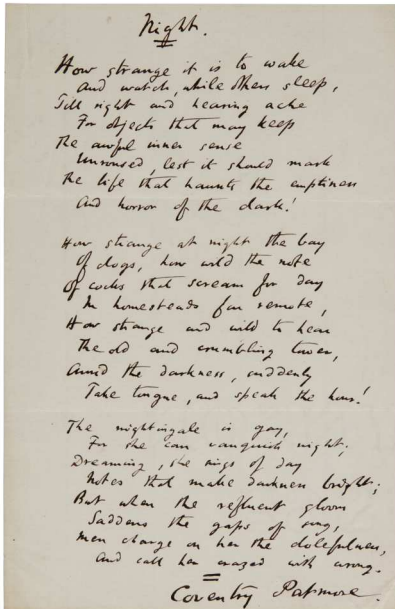
REFERENCES

PMM 271; Kress B6194; Goldsmith Cat. 20854 (incorrectly calling for 93 pages for part 3)

PROVENANCE

Bolton King, armorial bookplate; Warwickshire County Council Library, label and stamps throughout

£ 1,500-2,000 € 1,750-2,350



132

131

PATMORE, COVENTRY

Poems. Moxon, 1844

8vo, FIRST EDITION of the author's first book, final advertisement leaf, without errata, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO THOMAS WATTS ("To Thomas Watts Esq | From the Author"), nineteenth-century half calf, marbled boards, wear to edges of binding

Watts was Keeper of Printed Books at the British Museum, and Patmore worked for him as his assistant.

REFERENCES

Hayward 263

PROVENANCE

Harry Buxton Forman, bookplate; Joseph L. Lillenthal, bookplate; James Gilvarry, sale of his library at Christie's, 2nd July 1986, lot 202

£ 1,000-1,500 € 1,200-1,750

132

PATMORE, COVENTRY

Collection of 14 autograph letters, together with one autograph manuscript poem, comprising:

autograph manuscript poem, 'Night' (published as 'Night and Sleep'), variant text of three eight-line stanzas only, a fair copy signed at the bottom, differing from the published four- and five- stanza versions, 1 page

note signed, countersigned by F. Lawrence, agreeing a bet of "10 shillings to 10 pounds that the Duc de Bordeaux will be King of France some time within twelve years", 1 page, oblong slip, 4 May 1848

to [John W. Parker], on a photographic portrait and royalty negotiations with the American publishers Ticknor and Field, 3 pages, British Museum, 23 April 1857, *splitting at folds*

74

SOTHEBY'S

to "dear Madam", an unnamed associate of Henry Reeve (editor of the *Edinburgh Review*), a carefully crafted letter of thanks for an anonymous monetary gift that has come through Reeve ("...If ... my friend has been made by my verses, he may like to know that, chiefly through the relief of mind he has afforded me, I shall be enabled to persevere in the same sort of writing..."), 4 pages, Highwood Castle, Finchley, 9 March 1859 to Miss A.J. Brown, responding thoughtfully to comments on his collection *Forever Faithful* ("...If you mean by the *ne plus ultra* tendency to *unimaginative* poetry ... the tendency which some poetry - and certainly mine ... - has to dwell upon *realities* which exceed all imagination (but which nevertheless can only be discovered by the help of the imagination) the remark seems to me to be a very just one..."), 4 pages, mourning stationery, British Museum, 31 January 1861

to S. Dyer Knott, sending his autograph, 1 page, mourning stationery, British Museum, 23 March 1863, with envelope to "dear Sir", arranging a meeting, 1 page, mourning stationery, Saturday [1863]

to an unnamed writer, "Dear Madam", praising her prose and writing bitterly that his verse is "pitched in a key that the modern ear cannot hear" and that "if I were to try to write my thoughts in prose it would be a shriek and not an articulate protest, like yours", 4 pages, Heron's Ghyll, Uckfield, 31 October 1870

to Alexander Nesbitt, regretting he cannot attend a meeting on local issues, 2 pages, Mansion, Hastings, 21 March 1878

to F.G. Stephens, informing him that he is "having Henry [Patmore's] poems beautifully printed at the private press of the Rev. Henry Daniel", 2 pages, Hastings, 8 April [1884] to "dear Sir", arranging a meeting in Oxford, 2 pages, Hastings, 20 July 1884

to Richard Garnett, thanking him for "Panizzi's reports, and for the Guide-Book, in which my donations are so handsomely mentioned", 1 page, Battle, 14 June 1888, with autograph envelope

to Campbell, with faint praise for William Cory's poem *Ionica*, 1 page, Monday [*in another hand*: 26 January 1891]

to James Spiers, returning a book by Swedenborg and with thanks for a poem on 'Marriage Love', 1 page, Lymington, 26 July 1892

to Basil Champneys, discussing Champneys's review of *The Rod, the Root, and the Flower* ("...when I appear to suggest that we may neglect 'truth', I meant to indicate an inimical intention, when I said, 'truth that has no immortality in it', as if such 'truth' could be truth..."), 4 pages, Lymington, 20 August 1895

all 8vo

± £ 5,000-7,000 € 5,800-8,200

133

PATMORE, COVENTRY

Tamerton Church-Tower and other poems. *John Parker and Sons, 1854 or 1853*

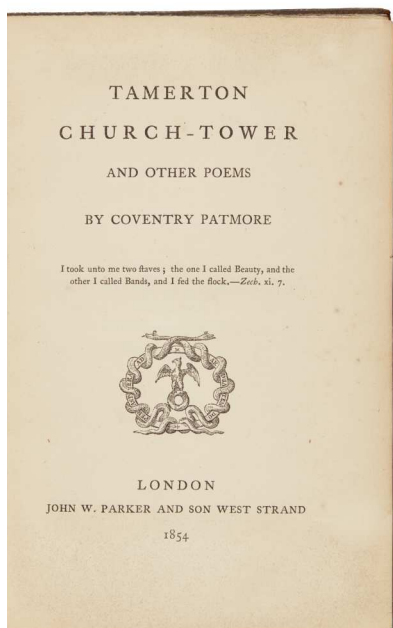
8vo, so called "second" edition [in fact a reprint of the first edition with dedication page removed], new title page and revisions to two gatherings with two poems removed and four others added, divisional title after preliminaries, RICHARD GARNETT'S COPY, original dark purple cloth, label on spine, *label chipped, upper hinge starting, spine rubbed*

See *catalogue note* at SOTHEBYS.COM

PROVENANCE

Richard Garnett, friend of the poet, ownership signature dated 14 December 1857; Lewis Kennedy Morse, bookplate

£ 800-1,200 € 950-1,400



134

134

PATMORE, COVENTRY

Tamerton Church-Tower and other poems. *John Parker and Sons, 1854 or 1853*

8vo, so called "second" edition [in fact a reprint of the first edition with dedication page removed], new title page and revisions to two gatherings with two poems removed and four others added, divisional title after preliminaries, TWO-PAGE AUTOGRAPH LETTER SIGNED BY PATMORE TO EDMUND GOSSE LOOSELY INSERTED (discussing Bertha's illustrations), original cloth, white paper label on spine, some slight spotting, minor wear to cloth

RARE: only three copies recorded on COPAC.

£ 1,200-1,500 € 1,400-1,750

135

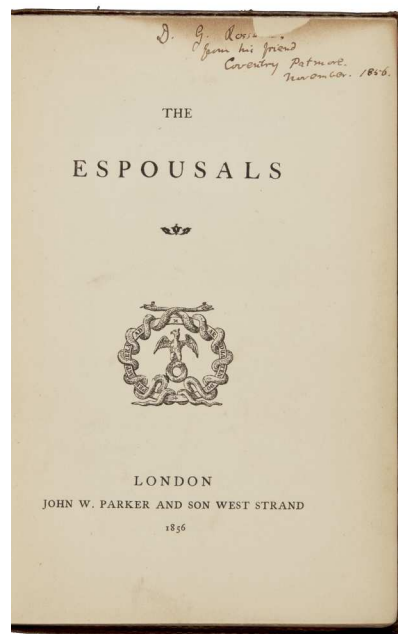
PATMORE, COVENTRY

The Angels in the House. The Espousals. *John W. Parker, 1856*

8vo, first edition, EDMUND GOSSE'S COPY WITH HIS BOOKPLATE, AUTOGRAPH LETTER BY PATMORE TO GOSSE LOOSELY INSERTED, original brown cloth, lacking spine (portion loosely inserted inside book), hinges partially broken

Patmore's letter (3pp. Hastings, 26 October 1890) thanks Gosse for his praise of Bertha's illuminations. It was the poet's daughter Bertha who provided the illuminated page for Henry's *Poems*, published posthumously with a memoir by his sister Gertrude in 1890. Gosse paid Patmore a series of visits in 1890 as he was preparing an edition of the poet's poems, published later in the year by Kegan Paul. He became a close friend and student of Patmore's work, later writing a biography (London, 1905).

£ 800-1,200 € 950-1,400



136

136

PATMORE, COVENTRY

The Angel in the House. The Espousals. *John W. Parker, 1856*

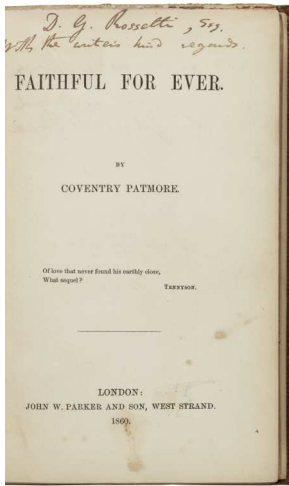
8vo, first edition, PRESENTATION COPY TO DANTE GABRIEL ROSSETTI, inscribed on the half-title "From the author" and "D.G. Rossetti | from his friend | Coventry Patmore, | November, 1856" on the title, additionally signed by Rossetti on the verso of the title page, top of title page slightly chipped with loss of four letters of Rossetti's signature, minor damp-staining to endpapers, some wear to cloth and label

Patmore was an influential member of the Pre-Raphaelite Brotherhood, encouraging new members and criticizing and revising poetry written by the group. Rossetti submitted his translations from the early Italian poets to Patmore before publication.

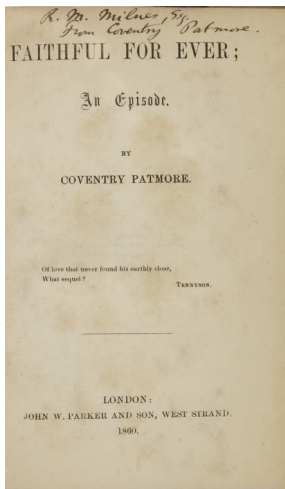
PROVENANCE

Dante Gabriel Rossetti, presentation inscription; Lewis Kennedy Morse, bookplate

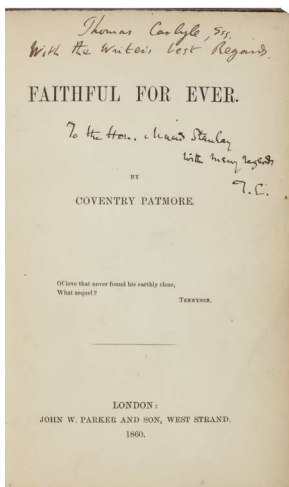
£ 800-1,200 € 950-1,400



138



139



140

137

PATMORE, COVENTRY

The Angel in the House. Book I: The Betrothal. Book II: The Espousals. *John W. Parker, 1858*

8vo, 2 volumes in 1, second (first combined) edition, substantially revised, PRESENTATION COPY INSCRIBED ON THE TITLE PAGE ("H.W. Acland from the author"), AUTOGRAPH LETTER SIGNED BY PATMORE TO ACLAND affixed to upper paste-down (presenting this copy, British Museum, 12 January 1858), publisher's advertisements, original brown cloth, spine gilt, *cloth slightly rubbed and torn on spine*

Patmore had recently visited the Union Room at Oxford which had been painted by Rossetti, William Morris and others, a project encouraged by Sir Henry Acland, physician, promoter of education in the arts, and friend of Ruskin.

£ 700-1,000 € 850-1,200

138

PATMORE, COVENTRY

Faithful for Ever. An Episode. *John Parker & Son, 1860*

8vo, first edition, advertisement leaf and 3pp. publisher's advertisements, PRESENTATION COPY INSCRIBED ON THE TITLE PAGE TO DANTE GABRIEL ROSSETTI ("D.G. Rossetti, Esq. | With the author's kind regards"), original brown wavy cloth, spine gilt, brick coated endpapers, *spine slightly worn, binding slightly rubbed*

See lot 136 for a note on Patmore, Rossetti and the Pre-Raphaelites.

PROVENANCE

D.G. Rossetti, presentation inscription to him by the author; Lewis Kennedy Morse, bookplate and presentation inscription to him in pencil on fly-leaf

£ 800-1,200 € 950-1,400

139

PATMORE, COVENTRY

Faithful for Ever. An Episode. *John Parker & Son, 1860*

8vo, first edition, this issue without advertisements, PRESENTATION COPY TO RODNEY MONCKTON MILNES ("R.M. Milnes, Esq. | from Coventry Patmore"), contemporary half vellum over marbled boards, marbled endpapers, red edges, red morocco labels, *boards slightly soiled*

The author and politician Richard Monckton Milnes, first Baron Houghton (1809–1885) was a long-time patron and friend of Patmore. The poet dedicated *Tamerton Church-Tower* to him. Milnes was instrumental in securing Patmore his appointment at the British Museum that allowed him the freedom to write, and the two worked closely together on a number of projects.

£ 800-1,000 € 950-1,200

PATMORE, COVENTRY

Faithful for Ever. *John Parker & Son, 1860*

8vo, first edition, advertisements, PRESENTATION COPY INSCRIBED ON THE TITLE PAGE BY PATMORE TO THOMAS CARLYLE ("Thomas Carlyle, Esq. | With the Writer's best Regards"), re-presented by Carlyle beneath, original horizontal wavy-brown cloth, spine gilt, brick coated endpapers, *spine slightly torn, extremities rubbed*

Carlyle, the "British Literary Lion" at this time, was a friend of Ruskin, as was Patmore. Carlyle had been lavish in his praise for *The Angel in the House*. Also inscribed on the title page by Carlyle: "To the Hon. Maud Stanley | with many regards | T. C." Miss Stanley was well known for her work in establishing social clubs for working class youths.

£ 600-800 € 700-950

PATMORE, COVENTRY

The Angel in the House. *Macmillan, 1863*

8vo, 2 volumes, first complete edition, ASSOCIATION COPY, each volume with ownership initials "E.P. | 4th Octr, 1864", contemporary full green morocco gilt, inner dentelles, *minor wear to edges of binding*

The initials are those of Emily Honoria Patmore, the poet's oldest daughter and favourite child, to whom *The Bethrothal* was first dedicated after her birth in 1853. The careful, almost calligraphic nature of the inscription, and the fact that she used the same initials on her books, suggest that they are Emily's, even though she was only 11 years old at the time.

£ 500-700 € 600-850

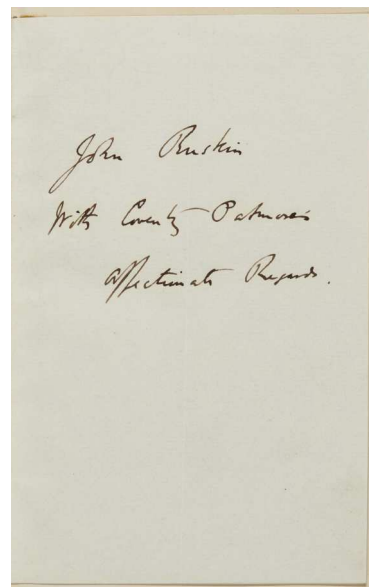
PATMORE, COVENTRY

Odes. *Privately Printed, [Savill, Edwards and Co., 1868]*

8vo, first edition, ONE OF 250 COPIES, PRESENTATION COPY INSCRIBED BY THE IRISH POET AUBREY DE VERE (1814—1902) TO THE IRISH CRITIC AND POET EDWARD DOWDEN (1843—1913) ("Professor E. Dowden | from A de Vere | Dec 26, 1874"), without the first leaf (see below), original pale blue wrappers, preserved in modern green cloth chemise lettered in gilt, *backstrip repaired and restored, wrappers slightly soiled*

As originally printed, the abandoned first leaf simply had "From the author" printed on the recto, and the book was used for presentation copies from Patmore. It can be inferred that Patmore sent this copy to de Vere, who felt it was politic to remove it when he presented the copy to Dowden: "Professor E. Dowden from A de Vere Dec. 26. 1874." This important book is the precursor to what is generally considered Patmore's finest work, *The Unknown Eros*. This book, and the Chiswick private press printing of *Amelia* (see lot 145) are the hardest to find of all of Patmore's books.

£ 600-900 € 700-1,050



PATMORE, COVENTRY

The Unknown Eros and other Odes I-XXXI. *George Bell, 1877*

8vo, PRESENTATION COPY INSCRIBED TO JOHN RUSKIN ON A SHEET TIPPED-IN ("John Ruskin | with Coventry Patmore's | affectionate regards"), note on upper paste-down "From John Ruskin's Oxford Library 1880", 10pp. separately paginated poems at the end with divisional title, original cloth, paper label, *slightly rubbed, spine faded, upper hinge slightly cracked, some offsetting*

An expanded edition of the *Odes*, 1868, AND GENERALLY REGARDED AS PATMORE'S FINEST VOLUME OF POEMS ("... among the finest odes in English after the Romantics": Oxford DNB). Ruskin, once a pupil of Emily Patmore's father, became a lifelong friend of Patmore, who shared his enthusiasm for architecture. He was an admirer of Emily Patmore and encouraged their talented artistic daughter Bertha.

£ 1,000-1,500 € 1,200-1,750

PATMORE, COVENTRY

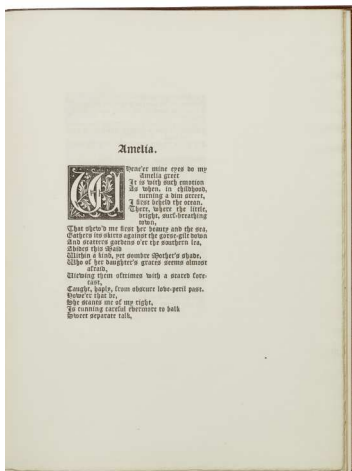
Amelia, Tamerton Church-Tower etc, with Prefatory Study on English Metrical Law. *George Bell and sons, 1878*

8vo, first edition, original purple cloth, paper label, *cloth faded, offsetting to endpapers*

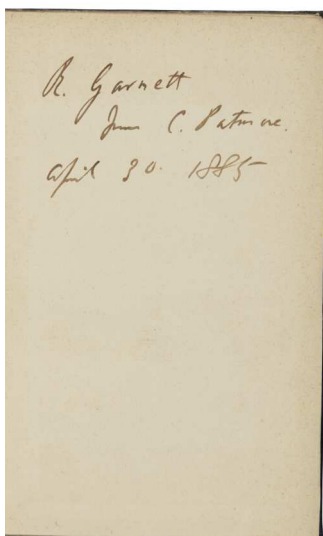
PROVENANCE

H[arriet].G. Robson, the poet's third wife, ownership signature on the title page; the poet John Drinkwater, bookplate, and ownership signature dated 1920, also with his note confirming provenance, and his annotations on p.222 and p.228

£ 600-800 € 700-950



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145

PATMORE, COVENTRY

Amelia. [Chiswick Press, 1878]

4to, ONE OF AROUND 20 COPIES, late nineteenth- or early twentieth- century full brown morocco gilt, original straw-coloured printed wrappers bound in, half-title, uncut

THE RARE PRIVATE EDITION OF THE AUTHOR'S FAVOURITE OF ALL HIS POETICAL WORKS, deemed his "most perfect" by Richard Garnett. *Amelia* was printed on fine paper in an edition of 20 or 25 copies. The last copy we have been able to find at auction was that sold at Sotheby's Parke Bernet in October 1970 (John Drinkwater's copy, for \$240). In the UK, COPAC records copies only at the British Library, Nottingham and Aberdeen.

PROVENANCE

Lewis Kennedy Morse, bookplate, receipt from Anderson Auction Company, 6 December 1910 loosely inserted

£ 1,200-1,800 € 1,400-2,100

146

PATMORE, COVENTRY

The Angel in the House. George Bell, 1835

8vo, sixth edition, PRESENTATION COPY INSCRIBED ON THE ENDPAPER ("R. Garnett |from C. Patmore. | April 30. 1885"), original blue cloth, label on spine, *spine defective and partially missing*

Garnett worked with Patmore at the British Museum and became a close friend and sympathetic critic.

£ 500-700 € 600-850

147

PATMORE, COVENTRY

Poems...George Bell and sons, 1886

8vo, 2 volumes, original blue cloth, paper labels, partly unopened, PRESENTATION COPY WITH TIPPED IN LEAF INSCRIBED BY THE AUTHOR ("Austin Dobson, Esq. | from | Coventry Patmore. | Nov. 9, 1886"),

In a letter quoted by Austin Dobson, Patmore wrote, "I am much gratified that my poems have found such acceptance with you. There is no one living who knows better than you what good work of that sort means."

PROVENANCE

Austin Dobson, presentation inscription and bookplate

£ 500-700 € 600-850

148

PATMORE, COVENTRY

Principle in Art, Etc. George Bell, 1889

8vo, first edition, with half-title, original purple cloth, printed label, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON HALF-TITLE TO ALFRED AUSTIN ("Alfred Austin | from Coventry Patmore. | Nov. 15, January 8, 1890"), *spine faded, minor offsetting and spotting*

A selection of articles and reviews, with additions, originally published in various journals. Included are essays on Keats, Shelley, Blake, Rossetti, Swinburne, Clough, and Emerson.

PROVENANCE

Alfred Austin, presentation inscription from the author, Swinford Old Manor bookplate (as Poet Laureate); Lewis Kennedy Morse, bookplate

£ 500-700 € 600-850

PATMORE, COVENTRY

Principle in Art, Etc. *George Bell, 1890*

8vo, second edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("W.E. Henley, | from Coventry Patmore. | July 18, 1890"), spine torn and partially defective, offsetting

Patmore was introduced to Henley, one of the most influential literary editors of the period, by Alice Meynell.

PROVENANCE

W.E. Henley, presentation inscription; Lewis Kennedy Morse, bookplate

£ 400-600 € 500-700

PATMORE, COVENTRY

The Rod, the Root, and the Flower. *George Bell and sons, 1895*

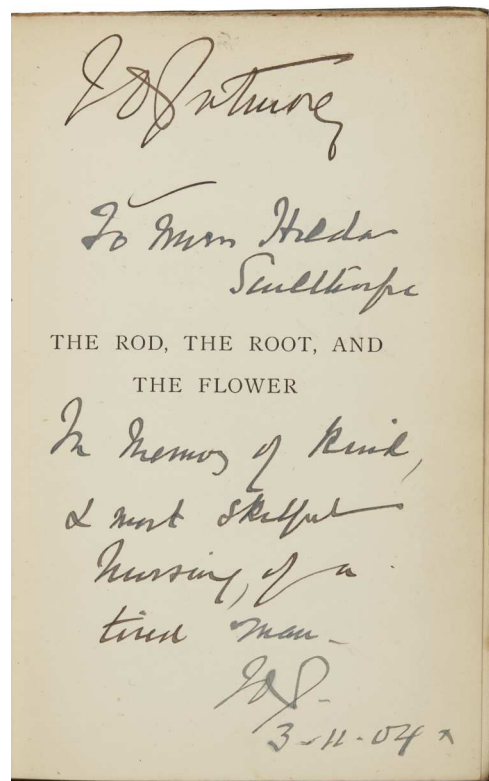
8vo, first edition, family copy signed by the author's son Tennyson (dated 23 May 1895), with a later inscription to Hilda Sculthorpe, Patmore's nurse ("In memory of kind, and most skilful nursing, of a tired man"), author's compliments slip affixed to front endpaper with note beneath "transmitted from | his Son to H.S.", original green cloth, printed label on spine, some wear to binding, minor spotting and offsetting

£ 400-600 € 500-700

PATMORE, COVENTRY

Collection of six works in ten volumes by or relating to members of the Patmore family

[**Patmore, Peter George.**] *Chatsworth...Henry Colburn, 1844*, 3 volumes, original cloth-backed boards [Sadleir 3302; Wolff 7032]; *Marriage in Mayfair...in five Acts. Reynell and Weight, 1853*, privately printed, later half red morocco over marbled boards, original wrappers bound in, POSSIBLY A UNIQUE COPY OF THE 1853 PRIVATE EDITION; *Rejected Articles. Henry Colburn, 1826*, original blue boards, drab spine, label (partially missing), from the library of H. Buxton Forman with his bookplate and pencilled initials dated 27 January 1879—[**Hazlitt, William.**] *Liber Amoris*; or the new *Pygmalion. for John Hunt*, first edition, engraved title with portrait, original boards—[**Patmore, Henry.**] *Poems. Oxford: Henry Daniel, 1884*, first edition, number 34 of 125 numbered copies, half blue morocco, original cream wrappers bound in, Richard Garnett's copy with his signature on the title page, bookplate of George Herbert Palmer, SCARCE—[**Crawford, F[rancis] Marion.**] Katherine Lauderdale. *Macmillan Company, 1894*, 3 volumes, original blue cloth, Coventry Patmore's copy with his ownership signature, from Hugh Walpole's library with his Brackenburn bookplate, VERY RARE, NO COPY RECORDED IN THE BRITISH LIBRARY, COPAC recording only the copy at the Brotherton Library in Leeds; some wear to bindings and spines and labels, occasional spotting or offsetting; various sizes (10)



Hazlitt's *Liber Amoris* relates in a series of letters the author's strange and highly inappropriate relationship with his landlord's daughter, Sarah Walker. P.G. Patmore, Patmore's father, was an intimate friend of Hazlitt and his confidant in *Liber Amoris*. Henry Patmore was the youngest son from Coventry Patmore's first marriage. He died at age 23, having already demonstrated his talent at writing poetry. Patmore arranged for the poems to be privately printed with the help of Edmund Gosse, who wrote a memorial poem for the collection. Francis Marion Crawford (1854–1909) was an American writer noted for his many novels, especially those set in Italy, and for his classic weird and fantastic stories.

£ 1,500-2,000 € 1,750-2,350

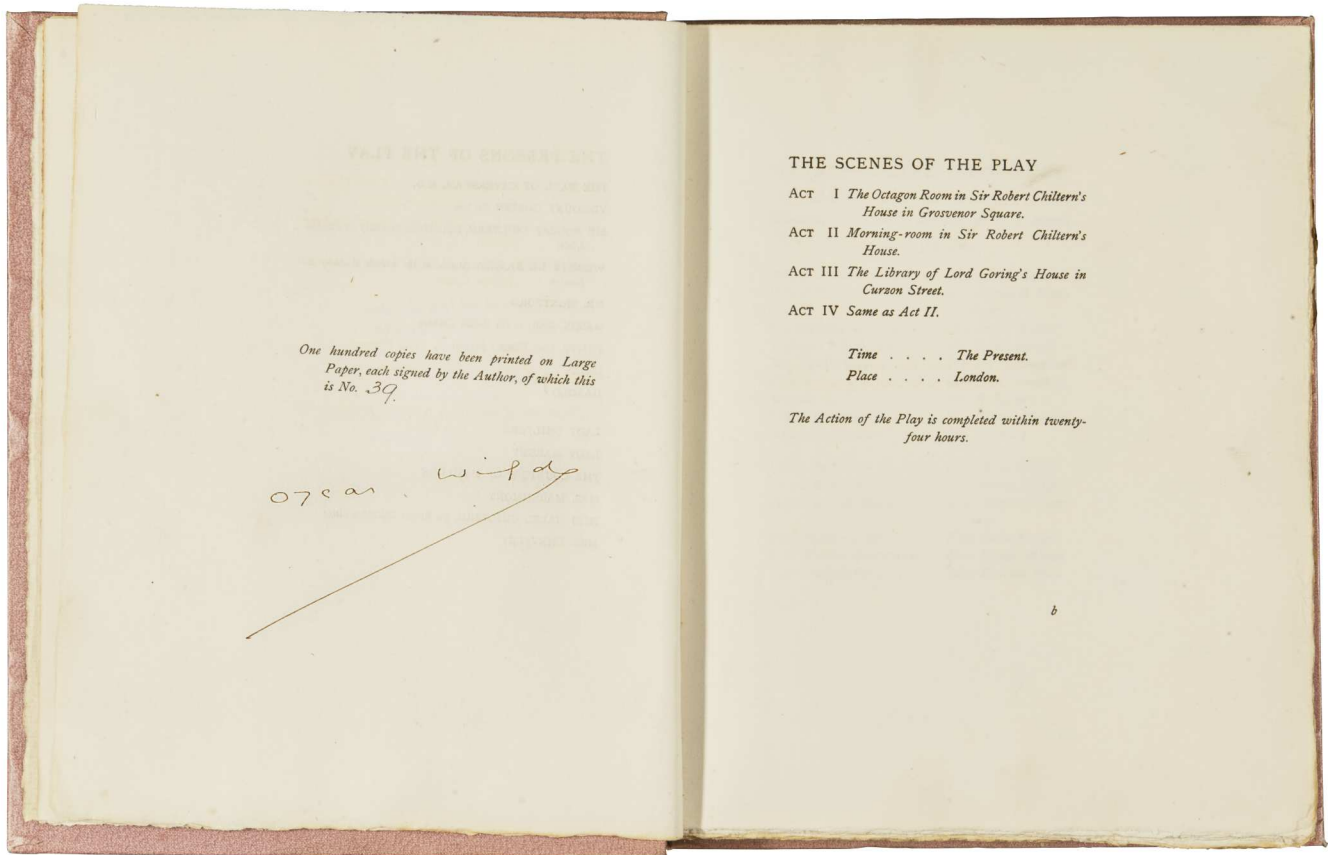
BEARDSLEY, AUBREY

The Savoy. *Leonard Smithers, January–December 1896*

4to, 8 volumes [all published], edited by Symons, illustrations by Beardsley, Whistler, Beerbohm, Shannon, Pennell, and others; literary contributions by Yeats, Shaw, Gosse, Dowson, Moore, Verlaine, and others, original paper-covered boards or wrappers with Beardsley illustrations, preserved in folding cloth boxes, some occasional spotting, spines very slightly torn or chipped, some other slight wear

The Savoy contains eight first printings of poems by W.B. Yeats.

£ 800-1,200 € 950-1,400



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WILDE, OSCAR

An Ideal Husband by the Author of Lady Windermere's Fan. Leonard Smithers, 1899

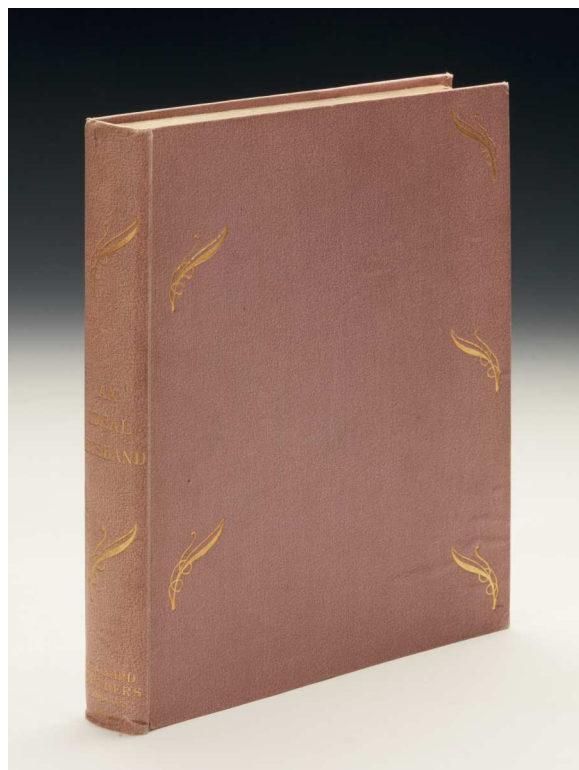
small 4to, FIRST EDITION, NUMBER 39 of 100 LARGE PAPER COPIES, dutch handmade paper watermarked "Van Gelder Zonen", original light brown-red boards, designs by Charles Shannon in gilt on spine and boards, collector's green morocco backed folding box, some offsetting to endpapers

Although Wilde's third play opened in 1895, it was not published until four years later and after Wilde had been released from prison. The success of *The Ballad of Reading Gaol* persuaded him to publish his last two plays (the other being *The Importance of Being Ernest*). All three were published by Leonard Smithers, one of very few remaining publishers prepared to handle Wilde's work.

REFERENCES

Mason 386

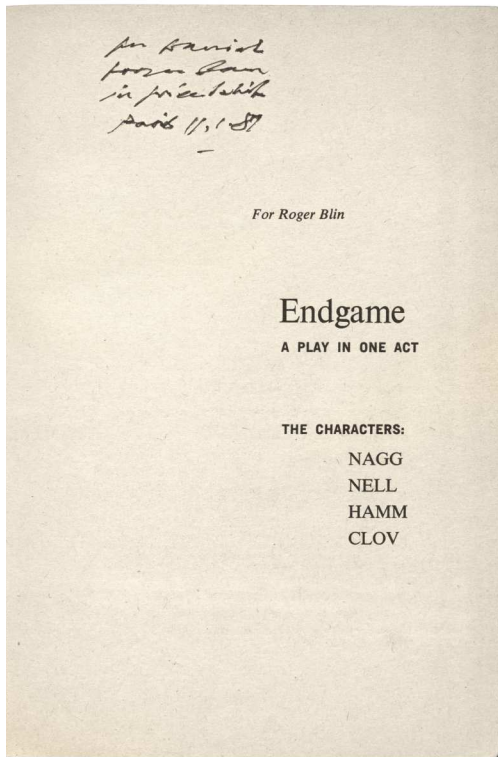
£ 12,000-18,000 € 13,900-20,900



153

ENGLISH LITERATURE

TWENTIETH CENTURY



154

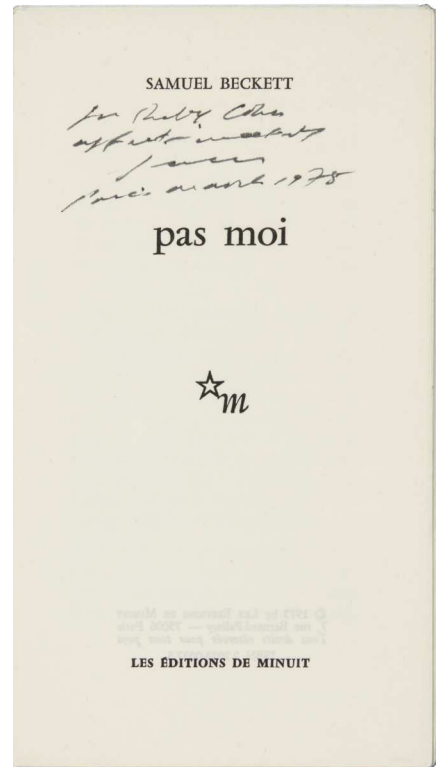
154

BECKETT, SAMUEL

Endgame. New York: Grove Press, 1958

8vo, reprint, DIRECTOR'S COPY, WITH PRESENTATION INSCRIPTION BY THE AUTHOR TO DANIEL LABELLE ("For Daniel | from Sam | in friendship | Paris 11.1.81"), MARKED UP BY THE DIRECTOR IN RED INK FOR THE 1981 PRODUCTION AT SYRACUSE, NEW YORK, four leaves of notes on yellow paper loosely inserted, original paper covers, covers worn and slightly torn

£ 1,000-1,500 € 1,200-1,750



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BECKETT, SAMUEL

Two editions in French, one an inscribed presentation copy to Ruby Cohn:

i) *Pas Moi*. Paris: Éditions de Minuit, 1975, first edition in French [of *Not I*], one of a few hors commerce copies printed on *velin supérieur* (out of an edition for sale of 242), PRESENTATION COPY INSCRIBED BY THE AUTHOR TO THE BECKETT SCHOLAR RUBY COHN ("For Ruby Cohn | affectionately | Sam | Paris March 1978"), original paper covers in glassine;

ii) *Assez*. Paris: Éditions de Minuit, 1966, first edition [of the work subsequently translated by Beckett into English as *Enough*], no.446 of 450 numbered copies on *velin cuve* (out of a total edition of 662), partially unopened, original paper covers [Federman & Fletcher 275]; 8vo (2)

Pas Moi is inscribed by the playwright to his close friend, the highly accomplished and respected Beckett scholar Ruby Cohn (1922–2011), who attended the first public performance of *En Attendant Godot* (*Waiting for Godot*) in Paris in 1953 whilst a student at the Sorbonne. Beckett subsequently became the chief professional interest for the rest of her life. This copy was subsequently a gift by her to her friend Daniel Labelle.

£ 1,500-2,000 € 1,750-2,350

Paris
22.8.80

Dear Daniel
 Thank you for yrs. of Aug. 12.
 Glad you find R. worth while.
 When rehearsing Endgame in London
 with Sam Quentin Drama Workshop
 I made a few changes in text, cuts
 master. I have not kept a record
 of them, but they are noted in the
 book I used now in the Reading
 collection. You have only to ask,
 Jim Knowlson to let you have copies
 of the relevant pages. Alternatively
 you could contact Rick Cluchey next
 month @ Goodman Theatre, Chicago,
 where they open for a month, run
 about middle of September, and get
 the information from him. The
 changes are not necessarily valid
 for all productions. You are free
 to adopt them or not, as you see fit.

Best.
 Sam

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BECKETT, SAMUEL

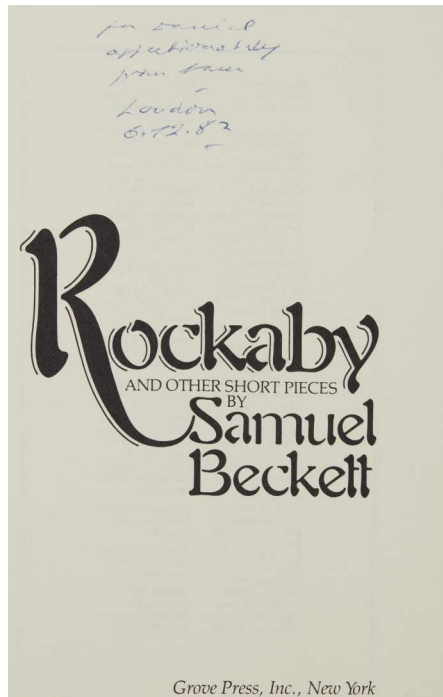
Series of 29 autograph cards signed ("Sam", "Sam Beckett"), to Daniel Labeille

the majority discussing preparations for a festival celebrating Beckett's 75th birthday in 1981, for which *Rockaby* was written ("...*Rockaby* was written for yr Project & must have its first performance on this occasion. If Irene Worth is not available another actress should be found. I suggest a companion piece *Krapp's Last Tape* with Rick Cluchey...", 9 October 1980), also updating Labeille on his work and struggles with writer's block ("...Wordless since *Worstward Ho*...", 11 February 1984), meetings ("...Hope to see Harold [Pinter] here, in Paris for French *Homecoming*...", 11 February 1984) and other plans, 30 pages, all with autograph envelopes and transcripts, Paris, Ussy and Tangier, 14 June 1978 to 28 April 1989

[with:] *Rockaby*, photocopy corrected typescript sent by Beckett to Labeille, underlining in red to second page by Labeille following Beckett's direction, six pages, with autograph envelope; retained copies of six letters by Labeille, five to Beckett and one to Alan Schneider (sending him notes on *Rockaby* derived from conversations with Beckett), 1 October 1979 to 28 April 1981; ten photographs of Beckett, Billie Whitelaw, Alan Schneider, and Labeille, mostly during rehearsals for *Rockaby*; two related telegrams; and printed ephemera for "A Samuel Beckett Celebration" in Buffalo, NY, April 1981

A CORRESPONDENCE SHEDDING LIGHT ON THE ORIGINS OF *ROCKABY*. Daniel Labeille, a Professor of Theater Studies at SUNY, wrote to Beckett on 1 October 1979 giving a careful explanation of his plan for a Beckett festival, which was to include filmed rehearsals. He received Beckett's approval within a week. The men discussed various works for possible inclusion - at one point, for example, Labeille asked for and received textual changes that Beckett had recently made to *Endgame* ("...The changes are not necessarily valid for all productions. You are free to adopt them or not, as you see fit...", 22 August 1980) - but Labeille eventually received the cautious promise of a new work ("... *Come & Go & Footfalls* fine with me. A new piece for the occasion if I possibly can. I doubt it...", 17 March 1980). This was followed, on 5 August, by the typescript of *Rockaby*, and the new work was eventually accompanied by a reading of the story *Enough*, although Beckett's endorsement of the latter was decidedly lukewarm: "I don't know what a dramatic reading is" (16 November 1980). Several of Beckett's letters refer to *Rockaby*, including a textual change ("...second 'Time she stopped' shd be underlined, i.e. spoken line. Faintly...", 18 February 1981) and his approval of the fortuitous replacement of the actor Irene Worth by the great Beckett actress Billie Whitelaw (whose own archive of papers relating to her work with Beckett was sold in these rooms on 9 December 2014, lot 104).

£ 10,000-15,000 € 11,600-17,400



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BECKETT, SAMUEL

English and French editions of *Rockaby*, both inscribed presentation copies:

Berceuse suivi de Impromptu d'Ohio. Paris: Éditions de Minuit, 1982, first editions in French of *Rockaby* and *Ohio Impromptu*, one of a few hors commerce copies (in addition to the main edition of 99 on vélin d'Arches), PRESENTATION COPY INSCRIBED BY THE AUTHOR TO DANIEL LABELLE ON THE TITLE PAGE ("For Daniel | with all good wishes | Sam | April 1982"), original paper covers in glassine; *Rockaby* and other short pieces. New York: Grove Press, 1981, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO DANIEL LABELLE ON THE TITLE PAGE ("For Daniel | affectionately | from Sam | London | 6.12.82"), paper covers; 8vo (2)

The drama professor Daniel Labeille produced the world premiere of Samuel Beckett's *Rockaby* at the State University of New York in Buffalo, New York on 8 April 1981 (see previous lot).

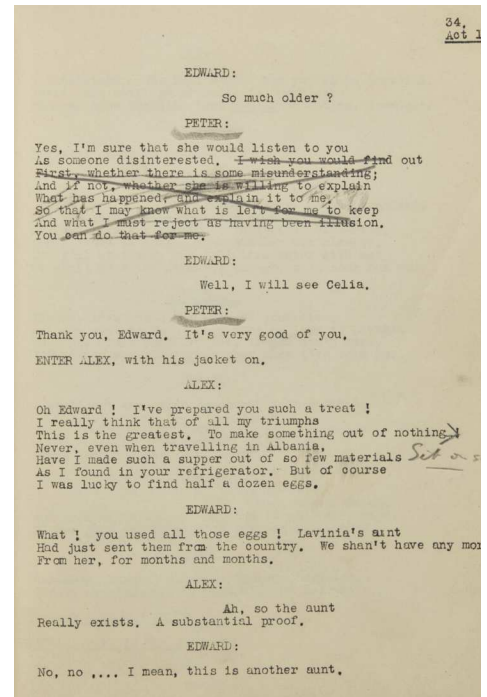
£ 2,500-5,000 € 2,900-5,800

158

ELIOT, T.S.

Donald Houston's acting script for the first performance of *The Cocktail Party* at the Edinburgh Festival, 22-27 August 1949

typescript, 4to (253 x 188mm.), revisions, amendments, acting notes and underlinings in pencil and ink to 37 pages, including 2 pages crossed through entirely, 6 pages pasted over with new typed text, Peter's name underlined in pencil throughout, dramatis personae completed in blue ink with names of other



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actors and with further notes in pencil, in total 154 pages (numbered within acts), rectos only, each act separated by blank yellow sheet, original blue paper wrappers, cloth spine, printed paper label on upper cover, *lacking final leaf of text, small loss to fore-edge of Act 2 p.27, tear from upper left edge to centre of sheet of Act 3 p.36 and Act 4 p.16, label on upper cover faded, spine somewhat worn*

[with:] i) *The Cocktail Party*. Faber and Faber, 1950, 8vo, FIRST EDITION, second state (with "her" spelt correctly on p.29), PRESENTATION COPY INSCRIBED PRE-PUBLICATION TO DONALD HOUSTON, half-title, original green cloth lettered in gold on spine, dust-jacket [Gallup A55], *head and foot of spine a little soiled, dust-jacket in two pieces and lacking spine, worn at all edges;* ii) A programme for the first performance in London at the New Theatre, 3 May 1950, original printed wrappers, *wear to upper wrapper, loss to lower wrapper*

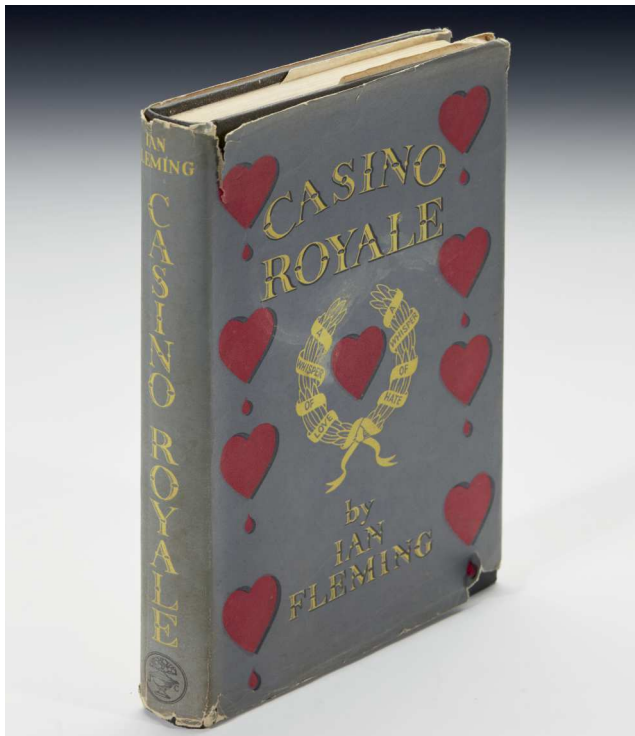
"PETER QUILPE'S" WORKING SCRIPT FOR *THE COCKTAIL PARTY*, annotated and revised throughout. Welsh actor Donald Houston (1923-1991) played Quilpe when *The Cocktail Party* premiered at the Edinburgh festival in August 1949. The play was produced by Henry Sherek and directed by Eliot's long-time collaborator E. Martin Browne. The cast also famously included Alec Guinness in the role of the "Unidentified Guest", who later that year was cast alongside Houston again in *A Run for Your Money*.

The Cocktail Party was one of the great successes of the festival: "Mr Eliot has coated a bitter pill with much success... Eliot's difficult, extremely precise, and stoical thought has never been expressed with more clarity, and the result is remarkable" (*Manchester Guardian*, 23 August 1949). The play went on to have successful runs in London (where Houston reprised his part) and on Broadway during 1950.

PROVENANCE

Donald Houston; by descent

£ 2,500-3,500 € 2,900-4,100



159

159

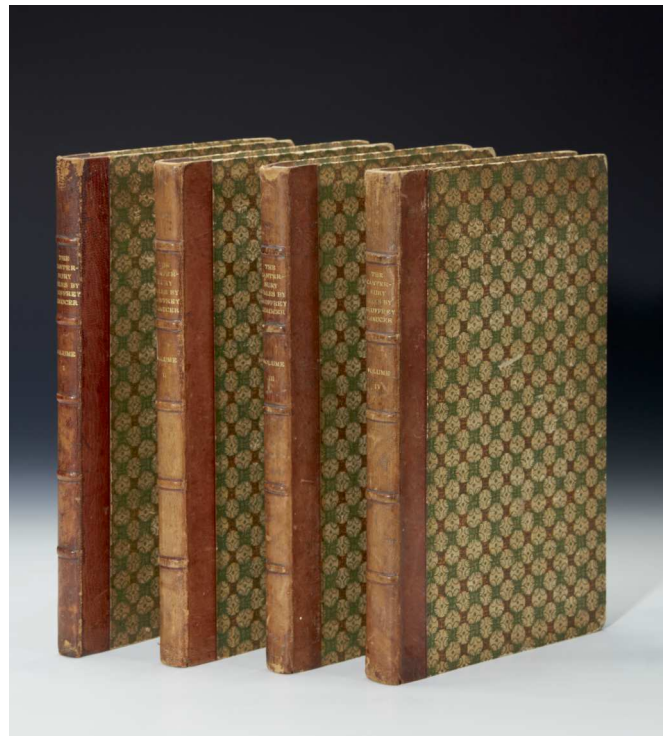
FLEMING, IAN

Casino Royale. Jonathan Cape, 1953

8vo, FIRST EDITION, FIRST ISSUE with *Times* review, original black cloth lettered in red on spine and with heart design on upper cover, DUST-JACKET, some slight spotting, ownership signature, jacket slightly torn and chipped

FIRST EDITION OF THE FIRST "JAMES BOND" NOVEL.

£ 7,000-9,000 € 8,200-10,500



160

160

GILL, ERIC—GOLDEN COCKEREL PRESS—
CHAUCER, GEOFFREY

The Canterbury Tales. Golden Cockerel Press, 1929

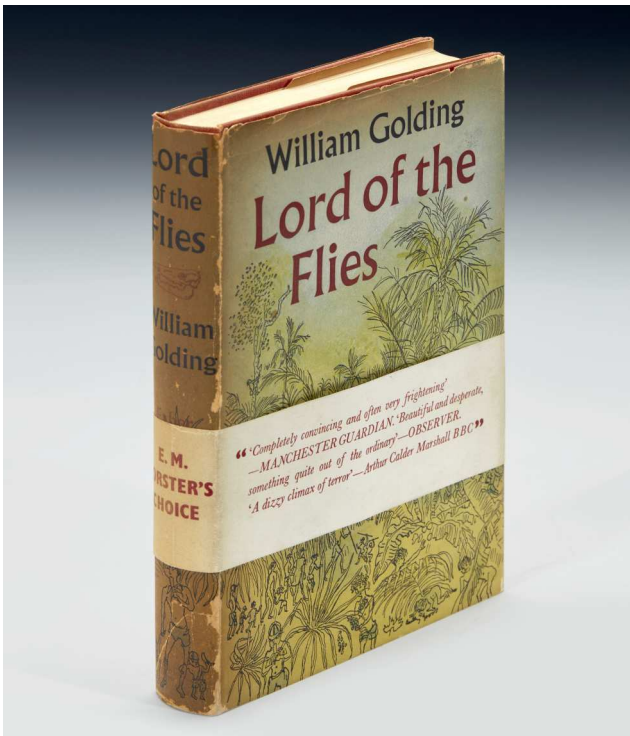
4to, number 47 of 500 copies, 4 volumes, wood-engraved illustrations by Eric Gill, initials printed in blue, red and black, original niger morocco-backed boards by Sangorski and Sutcliffe, top edges gilt, some light spotting and browning, extremities rubbed and slightly worn, abrasions to some covers, spines slightly worn

The bibliography of the Golden Cockerel Press describes this set, simply, as "beautiful books". This set includes a single sheet noting the price, date of publication and requesting a copy of any periodical review. The sheet is spotted and has a tear in the top right corner.

REFERENCES

Gill 281; Chanticleer 63

£ 3,000-5,000 € 3,500-5,800



161

161

GOLDING, WILLIAM

Lord of the Flies. Faber and Faber, 1954

8vo, FIRST EDITION, half-title, original red boards lettered in white on spine, DUST-JACKET, collector's red folding box, price-clipped dust-jacket repaired along upper joint with tape on verso, jacket worn at extremities and spine browned

E.M. FORSTER'S OWN COPY, WITH HIS BOOKLABEL. Much of Forster's library was sold when the author moved from his family home at West Hackhurst in Abinger Hammer, Surrey in 1946. After taking residence in Kings College, Cambridge (with a much reduced library), he continued to give books away as he acquired new ones. The so-called 'residue of his library' was sold by W. Heffer & Sons in 1971. Although the catalogue included a number of first edition copies of Golding, this was not among them.

Forster was integral to the success of Golding's first novel, which had sold slowly until Forster named it as his "outstanding novel of the year". The book has since gone on to sell more than 10 million copies worldwide.

The publishers produced a number of wrap around bands after the first copies had been sold but seemingly before the book was reprinted. These promotional items are now rare. The example included with this copy proclaims *Lord of the Flies* as "E.M. Forster's choice".

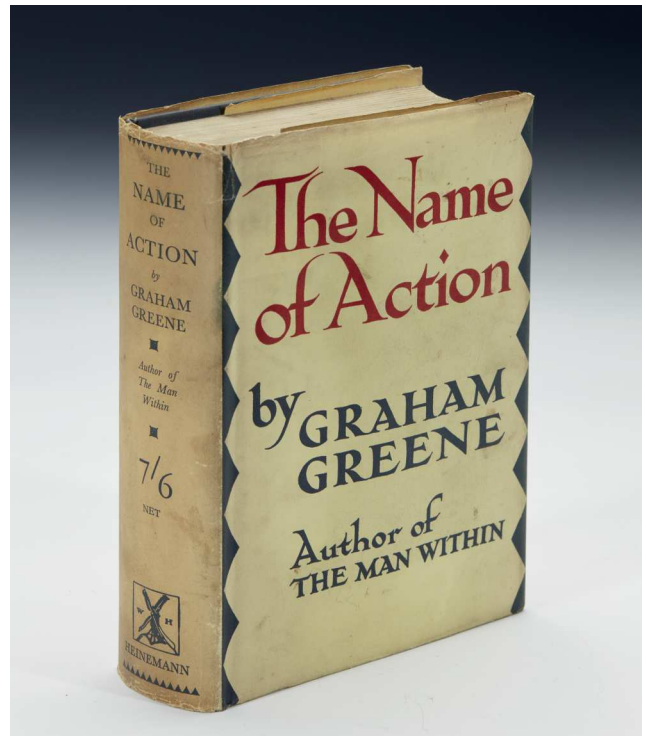
REFERENCES

Gekoski and Grogan A2(a)

PROVENANCE

E.M. Forster, booklabel on front free endpaper

£ 7,000-9,000 € 8,200-10,500



162

162

GREENE, GRAHAM

The Name of Action. William Heinemann, 1930

8vo, FIRST EDITION, half-title, original blue cloth lettered in gilt on spine, publisher's device stamped in blind on lower board, FIRST ISSUE DUST-JACKET (priced "7/6"), some spotting and browning, dust-jacket a little worn at extremities and repaired with tape on verso at head of spine, some browning to spine and section of lower panel, collector's bookplate

Greene became deeply disenchanted with his second novel, and as such the book appears in no other editions or reprints than the present example and the first American edition. According to Wobbe, the author remarked that "the title... suggested to him by Clemence Dane, is the only part of the novel he approves of".

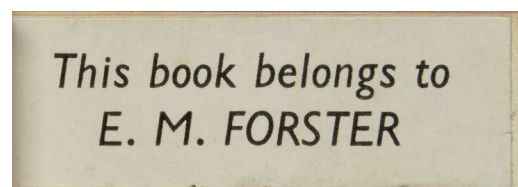
REFERENCES

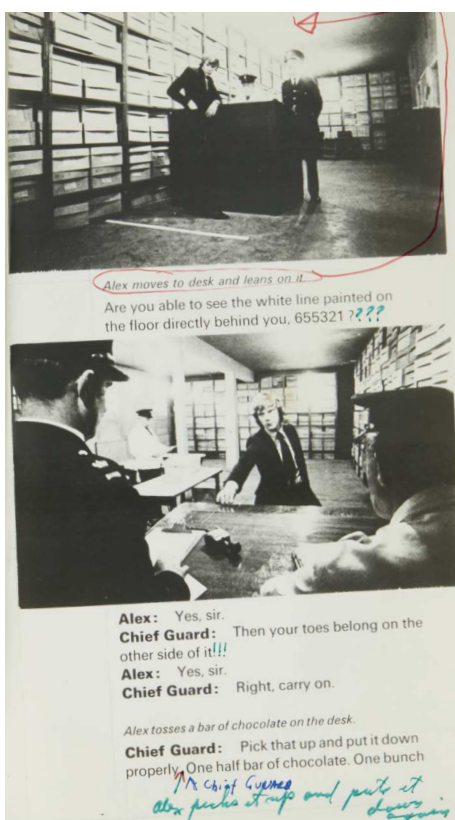
Wobbe A3

PROVENANCE

The Book Society, bookplate

£ 3,000-5,000 € 3,500-5,800





163

163

KUBRICK, STANLEY

Corrected page proofs of "Stanley Kubrick's A Clockwork Orange: Based on the Novel by Anthony Burgess"

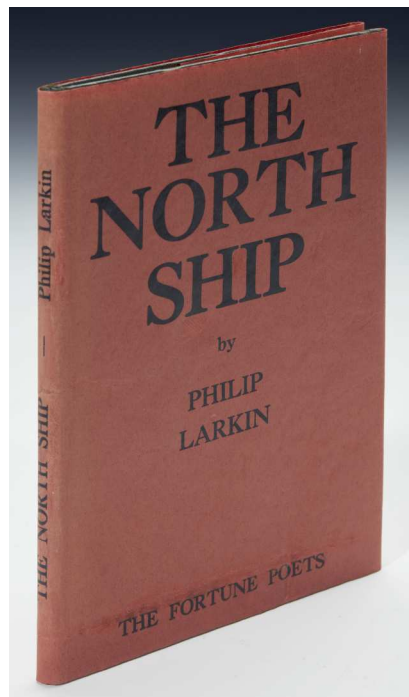
proofs of first half of the book, corresponding to reels 1-8 of the film, EXTENSIVELY ANNOTATED BY KUBRICK and others, the corrections mostly relating to the placement, sizing and cropping of images, also with a substantial number changing the placement and wording of captions, Kubrick's corrections mostly in green felt-tip, further corrections in red felt tip in an assistant's hand (undoubtedly overseen by Kubrick), and additional changes, mostly textual, in blue ball-point, on photographic paper, versos glued together, in eight stapled gatherings loose within proof covers, the covers with revisions to back-cover blurb deleting praise of Malcolm McDowell, c.175 pages, 8vo, [1972], several leaves loose, creasing at edges, covers worn

[with:] Stanley Kubrick's A Clockwork Orange: Based on the Novel by Anthony Burgess. New York: Ballantine Books, 1972. 8vo, split

"I have always wondered if there might be a more meaningful way to present a book about a film. To make, as it were, a complete, graphic representation of the film, cut by cut, with the dialogue printed in the proper place in relation to the cuts, so that within the limits of still-photographs and words, an accurate (and I hope interesting) record of a film might be available to anyone who have a bit more curiosity than just knowing what happened in the last reel. This book represents that attempt." (Stanley Kubrick, Introduction)

86

SOTHEBY'S



A PROOF RECORDING KUBRICK'S DETAILED ATTENTION TO THE PRINTED MONUMENT TO ONE OF HIS GREATEST CINEMATIC ACHIEVEMENTS. Kubrick attempted in this book to provide a more adequate representation of the visual nature of his disturbing masterpiece *A Clockwork Orange* than was possible with the publication of a screenplay. It is clear from the extensive nature of the corrections that he was determined to maintain the same tight creative control over the book as he did over his films: there are very precise changes to layout, for example, and the egotistical side of Kubrick's nature is surely present in the removal of critical praise for Malcolm McDowell's performance as Alex, leaving only the critics' testaments of Kubrick's own undoubted genius. The corrections that are not by Kubrick himself are likely to be in the hands of his assistant Andros Epaminondas or his secretary Margaret Adams.

£ 4,000-6,000 € 4,650-7,000

164

LARKIN, PHILIP

The North Ship. The Fortune Press, 1945

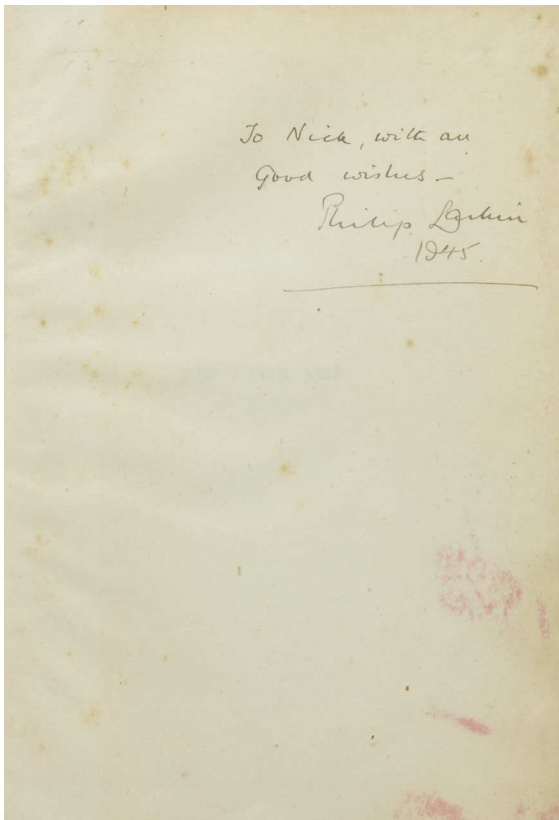
8vo, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, original black cloth lettered in gold, DUST-JACKET, minor repairs to front free endpaper, minor tears and repairs to slightly faded dust-jacket spine, professional repairs to dust-jacket flaps, minor adhesive residue to price-clipped dust-jacket

A FIRST EDITION OF LARKIN'S FIRST BOOK AND FIRST VOLUME OF POETRY. The dust-jacket, sensitively restored, is in excellent condition.

REFERENCES

Bloomfield A1(a)

£ 1,500-3,000 € 1,750-3,500



165

165

LARKIN, PHILIP

The North Ship. *The Fortune Press, 1945*

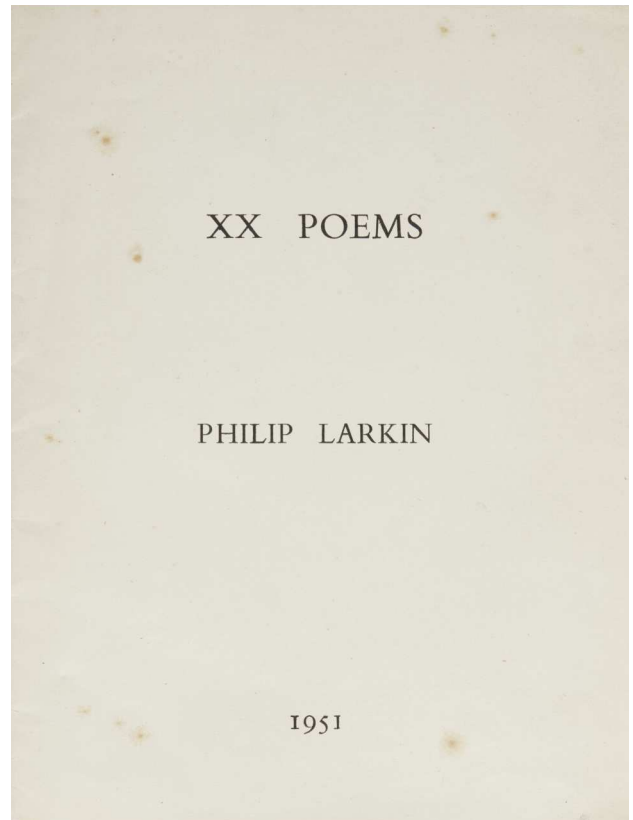
8vo, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Nick, with all | Good wishes - | Philip Larkin | 1945") on front free endpaper, original black cloth lettered in gold, dust-jacket, some dampstaining, occasional spotting, dust-jacket frayed at extremities and lacking spine

A contemporary inscribed copy from Larkin probably to Nick Russel. Russel was a close friend of Larkin's at Oxford and part of the group known as "The Seven", as mentioned in the author's preface to *Jill*. In a letter to Kingsley Amis, dated 9 July 1945, Larkin states "I should like to get back to the halcyon days of the suppers in Nick's rooms".

REFERENCES

Bloomfield A1(a)

£ 3,000-5,000 € 3,500-5,800



167

166

LARKIN, PHILIP

XX Poems. [Belfast: Privately printed for the author, 1951]

small 4to, FIRST AND ONLY EDITION OF THE AUTHOR'S SECOND BOOK OF POETRY, ONE OF 100 COPIES, ORIGINAL MAILING ENVELOPE AND INVOICE FROM THE AUTHOR, original printed wrappers, collector's chemise and folding box, light spotting to wrappers, envelope torn and soiled

AN IMPORTANT ASSOCIATION COPY.

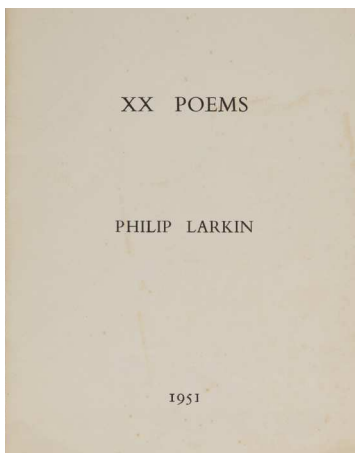
This copy includes a typed invoice dated 18 June 1953 to Graham Bury from the author (giving his address as Flat 13, 30 Elmwood Avenue, Belfast). The envelope, addressed to Graham Bury at Corpus Christi College, Oxford, was sent from Belfast on 20 June 1954.

Graham Bury was to play a crucial role for the future of Larkin studies; it was he who introduced Anthony Thwaite to Larkin's poetry. Writing in *The Movement Reconsidered* (Oxford, 2009), Thwaite notes: "As for Philip Larkin, I read, in the *Spectator*, such poems as 'Wires' and a few others in 1953; and an undergraduate at Corpus Christi, Graham Bury, urged me to read the novel *Jill*... He also told me this man Larkin had published a little pamphlet called *XX Poems*, which I duly ordered through Blackwell's bookshop in Oxford... I was very impressed..."

REFERENCES

Bloomfield A4

£ 8,000-12,000 € 9,300-13,900



167

167

LARKIN, PHILIP

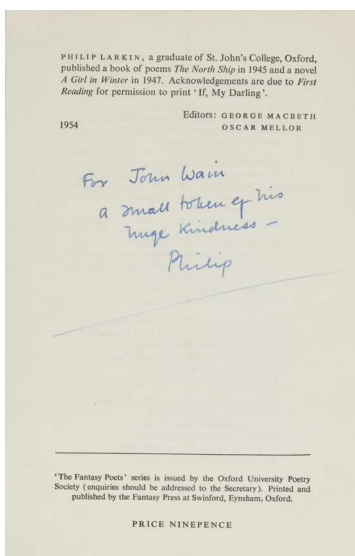
XX Poems. [Belfast: Privately printed for the author, 1951]

small 4to, FIRST AND ONLY EDITION OF THE AUTHOR'S SECOND BOOK OF POETRY, ONE OF 100 COPIES, original printed wrappers, collector's chemise and slipcase, *some light soiling and spotting to wrappers, as usual*

REFERENCES

Bloomfield A4

£ 3,000-5,000 € 3,500-5,800



168

168

LARKIN, PHILIP

The Fantasy Poets... Number Twenty One. Oxford: Oxford University Poetry Society, 1954

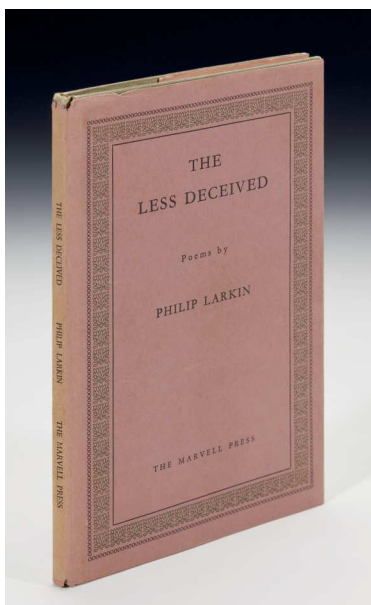
8vo, FIRST AND ONLY EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For John Wain | a small token of his | huge kindness - | Philip") on final page, collector's chemise and slipcase, *crease, staples slightly rusty*

John Wain (1925-1994), the poet, novelist and critic was one of Larkin's closest university friends and one with whom he remained intimate throughout his life.

REFERENCES

Bloomfield A5

£ 1,500-2,500 € 1,750-2,900



169

169

LARKIN, PHILIP

The Less Deceived. The Marvell Press, 1955

8vo, FIRST EDITION, FIRST ISSUE (flat spine), SIGNED BY THE AUTHOR ("Philip Larkin") on front free endpaper, annotations on pp. [vii] (noting 'pre-Belfast' poems), 21 (referring to Alan Gardiner's *The Theory of Proper Names*), and 38 (correcting "floor" to "sea"), printed subscriber's list, original yellow-green cloth, DUST-JACKET (first issue with 6/- price), *minor spotting and browning to endpapers, minor loss to extremities of dust-jacket*

Also included are three leaves of carbon typescripts of 'Mr Bleaney', 'An Arundel Tomb' and 'Reference Back' (later printed in *The Whitsun Weddings*). The copy was formerly in the collection of Anthony Thwaite.

REFERENCES

Bloomfield A6(a)

£ 2,500-3,500 € 2,900-4,100

LARKIN, PHILIP

Typescript copy of his poem 'Letter to a friend about girls'

inscribed by the author in orange felt-tip ("For Anthony [Thwaite], not the friend in this case but in all others, with admiration + respect. Horatio Larkin"), one page, 4to (255 x 200), [1970], *folds, minor stain not affecting text*

The "friend" in this poem was based at least in part on Kingsley Amis. The poem was written between 1957 and 1959 but Larkin remained dissatisfied with the text and refrained from publication. This typescript was sent to Anthony Thwaite on 19 March 1970 for his opinion on its quality, with Larkin hoping that the inscription was sufficiently fulsome "to enable you to flog it to Texas for the price of a bottle of Old Granddad at least" (*Selected Letters*, p.429). The poem was first published in Thwaite's edition of the *Collected Poems* (1988).

£ 500-700 € 600-850

LARKIN, PHILIP

The Whitsun Weddings. *Faber and Faber, 1964*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Inscribed very gladly | for | Kenneth Hibbert | who will recognise | some of the settings! | Philip Larkin | 6.iii.64"), original purple cloth, DUST-JACKET, *some light soiling and minor loss to dust-jacket*

Kenneth Hibbert was Larkin's insurance adviser and a fellow member of the Hull Literary Club. His papers, including correspondence with Larkin, is now housed with the Hull History Centre.

REFERENCES

Bloomfield A7(a)

£ 1,500-2,500 € 1,750-2,900

LARKIN, PHILIP

All What Jazz. A Record Diary 1961-68. *Faber and Faber, 1970*

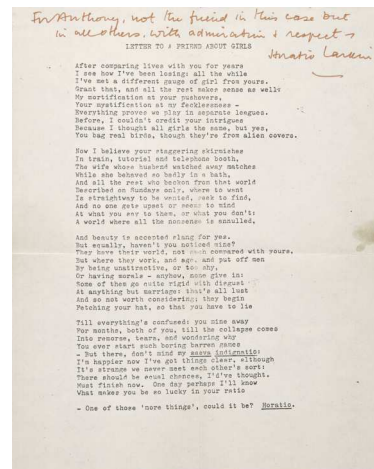
8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS FORMER PUBLISHER ("To George | Who won't believe | a word of it | with kindest regards | Philip") on front free endpaper, original brown cloth, DUST-JACKET, *head and foot of spine very slightly bumped, dust-jacket very slightly soiled*

Loosely inserted is a note signed by George Hartley, of the Marvell Press, noting that the book was signed for him.

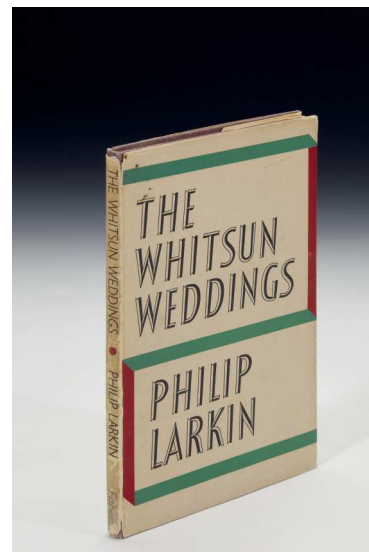
REFERENCES

Bloomfield A8(a)

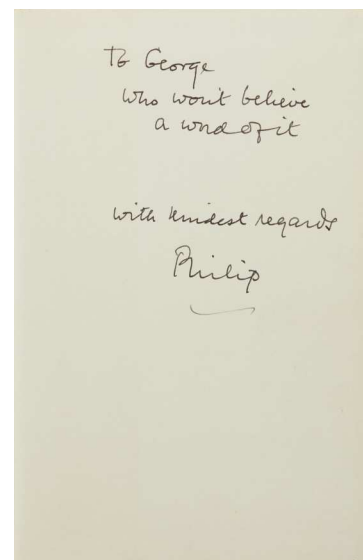
£ 1,000-1,500 € 1,200-1,750



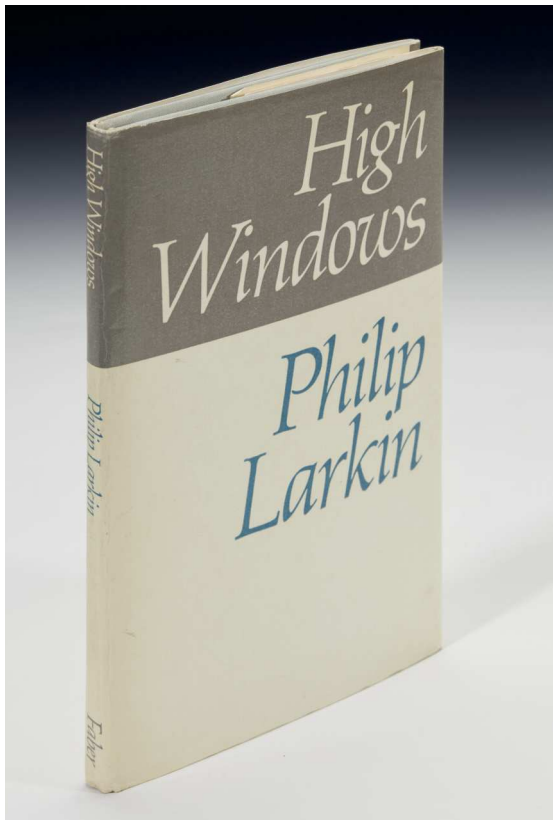
170



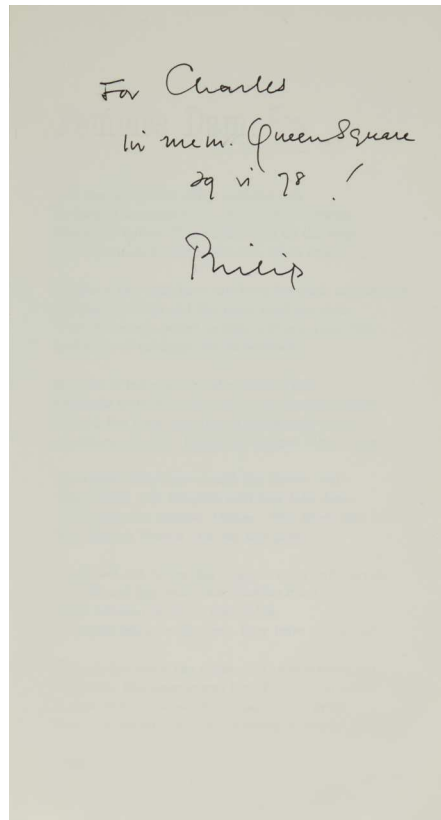
171



172



174



175

173

LARKIN, PHILIP

Typed letter signed, to Colin Huggett

complaining that his inscribed copy of *All What Jazz* has appeared in a dealer's catalogue ("...I can imagine that to ask an author to sign our copy of his book, on the pretence of enjoying or admiring it, and then to sell this copy to a secondhand bookseller, may seem a clever way of making money. I think I should tell you that it is also regarded as a mean and contemptible way..."), 1 page, 8vo, headed stationery of University of Hull Library, 18 January 1972, with envelope

Ω £ 300-500 € 350-600

174

LARKIN, PHILIP

High Windows. *Faber and Faber*, 1974

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For | Kenneth [Hibbert] | true Lorenzo the Magnificent | of Humberside | from | Philip") on front free endpaper, original light grey cloth, DUST-JACKET, *dust-jacket very slightly soiled*

A printed slip ("With the author's compliments") from the publishers is laid-down on the front fixed endpaper. See also lot 171.

REFERENCES

Bloomfield A10(a)

£ 1,500-2,000 € 1,750-2,350

175

LARKIN, PHILIP

Femmes Damnées. *Oxford: Sycamore Press*, 1978

single sheet folded twice, 12mo (203 x 110mm), Sycamore Broadsheet no. 27, one of 400 copies, PRESENTATION COPY inscribed by the author ("For Charles [Monteith] in mem. Queen Square 29 vi 78! | Philip"), [with:] photograph of Larkin with Monteith at a reception, c.1982

Charles Monteith (1921-1995) was a director at Faber and Faber. The Sycamore Press was run by the poet John Fuller.

REFERENCES

Bloomfield A11

Ω £ 1,500-2,500 € 1,750-2,900

LARKIN, PHILIP

Aubade. Salem, Oregon: Penstemon Press, for Charles Seluzicki, 1980

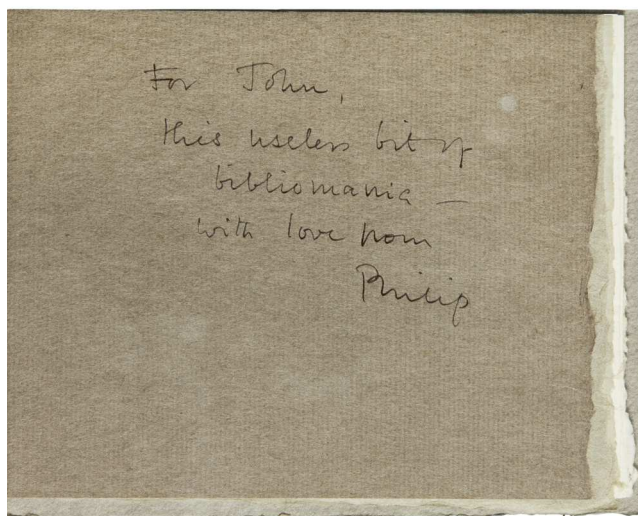
oblong 12mo, FIRST EDITION, number XVI of 250 copies initialled by the author and illustrator, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO JOHN WAIN ("For John, | this useless bit of | bibliomania - | with love from | Philip") on first leaf, single word addition to text by author, illustration by Kathleen Gray Schallock, original wrappers, original silver-lined envelope

John Wain (1925-1994), the critic, poet and novelist, was a lifelong friend of Larkin's and an important figure in the author's life from his early days at Oxford.

REFERENCES

Bloomfield A15

£ 2,500-3,000 € 2,900-3,500



176

LARKIN, PHILIP

Aubade. Salem, Oregon: Penstemon Press, for Charles Seluzicki, 1980

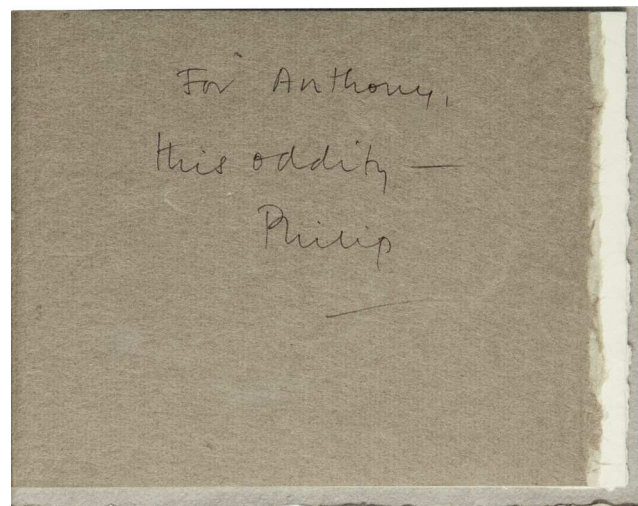
oblong 12mo, FIRST EDITION OF ARGUABLY LARKIN'S GREATEST POEM, number IX of 250 copies initialled by the author and illustrator, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO ANTHONY THWAITE ("For Anthony, | this oddity - | Philip") on first leaf, single word addition to text by author, illustration by Kathleen Gray Schallock, original wrappers, original silver-lined envelope

First separate appearance of Larkin's celebrated poem, previously published in the *Times Literary Supplement* in 1977.

REFERENCES

Bloomfield A15

£ 2,500-3,000 € 2,900-3,500



177

LARKIN, PHILIP

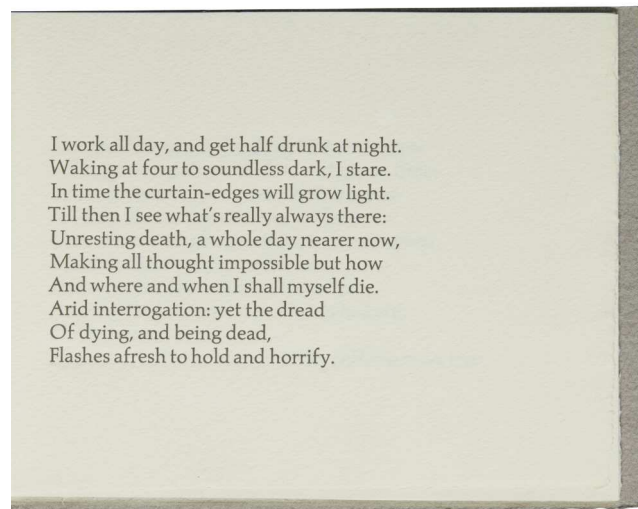
Aubade. Salem, Oregon: Penstemon Press, for Charles Seluzicki, 1980

oblong 12mo, FIRST EDITION, number 193 of 250 copies initialled by the author and illustrator, illustration by Kathleen Gray Schallock, original wrappers, original silver-lined envelope

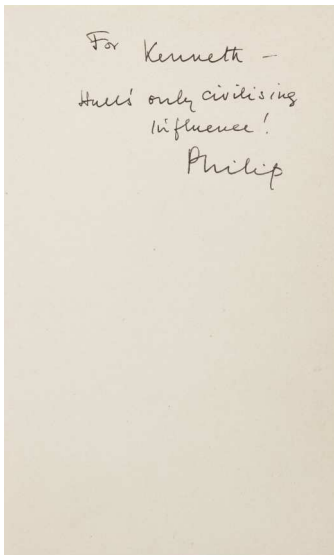
REFERENCES

Bloomfield A15

£ 800-1,200 € 950-1,400



178



179

LARKIN, PHILIP

Required Writing. *Faber and Faber, 1983*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Kenneth [Hibbert] - | Hull's only civilising | influence! | Philip") on preliminary blank, original pictorial wrappers, *wrappers worn, some fading and cracking to spine*

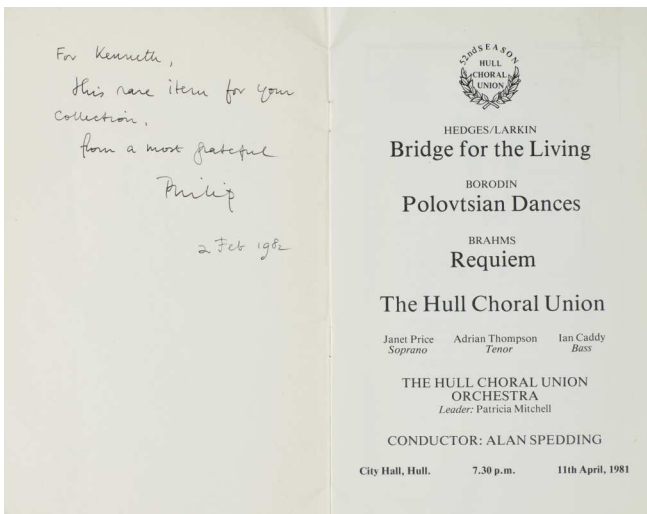
As noted by Bloomfield the true first edition was issued in pictorial wrappers in November 1983. The hardback issue was published almost a year later. See also lot 171.

REFERENCES

Bloomfield A17(a)

£ 800-1,200 € 950-1,400

180



180

[LARKIN, PHILIP]

The Hull Choral Union... 11th April, 1981 [souvenir programme]

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO KENNETH HIBBERT ("For Kenneth, | this rare item for your | collection, | from a most grateful | Philip | 2 Feb 1982") on inside of upper wrapper, original printed wrappers, *minor soiling, some minor wear to spine*

The Hull Choral Union commissioned a cantata composed by Anthony Hedges to celebrate the opening of the Humber Bridge. With the title, 'Bridge for the Living', the words are printed in the souvenir programme, of which Bloomfield notes there are 900 copies printed. See next lot for a later recording of the work.

REFERENCES

Bloomfield B22

£ 1,000-2,000 € 1,200-2,350

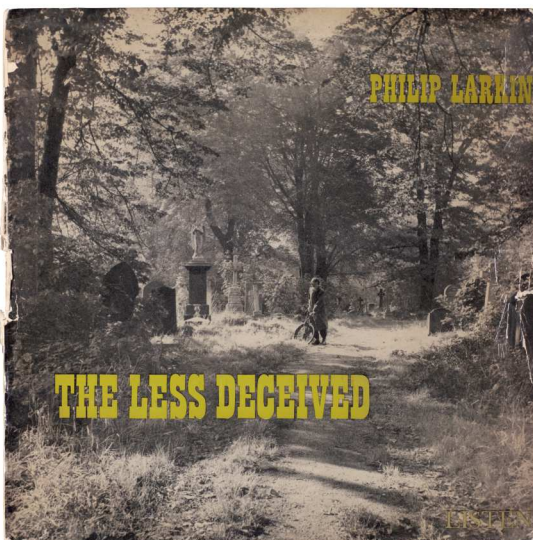
181

LARKIN, PHILIP

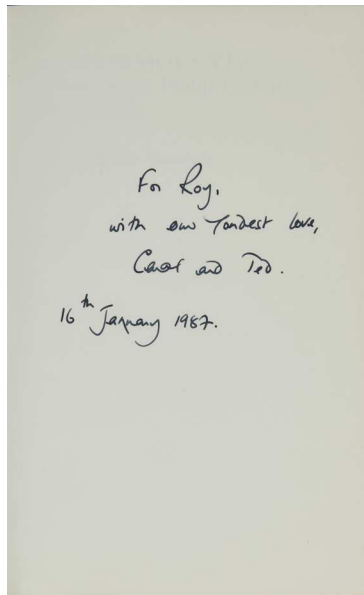
Four LP records by or featuring work by Larkin, comprising:

- i) *The Less Deceived*. *Hessle: The Marvell Press, 1958*, no catalogue number, matrix PX2000A/B, number 69 of 100 copies, [Bloomfield F1], *sleeve worn with some loss*; ii) *The Whitsun Weddings*. *Hessle: The Marvell Press, 1965*, catalogue number LPV6, matrix MAR-LP-117A-2U and MAR-LP-117B-3U, [Bloomfield F3], *sleeve slightly worn at extremities*; iii) *High Windows*. *Argo, 1975*, catalogue number PLP1202, matrix ARG-4233-IG and ARG-4234-IG, ownership signature on sleeve ("Thwaite"), [Bloomfield F6], *some staining and adhesive tape marks to sleeve*—iv) Anthony Hedges: *Scenes from the Humber*. *Meridian, 1981*, catalogue number E77047, matrix RR 1 MPT V 5L, Larkin's 'Bridge for the Living' set by Hedges is reproduced on the lower sleeve—all 12 inch 33 1/3 rpm LP vinyl discs, original printed sleeves (4)

Ω £ 500-700 € 600-850



181



182

182

CHAMBERS, HARRY, ED.

An Enormous Yes in memoriam Philip Larkin (1922-1985). *Calstock: Peterloo Poets, 1986*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY TED HUGHES ("For Roy [Davids], | with our fondest love, | Carol and Ted. | 16th January 1987.") on page [1], original wrappers

Although Hughes did not contribute to this memorial volume, there is an illustration on page 66 showing Larkin with Hughes at Hull University. The former head of Sotheby's book department Roy Davids (1942-2017) was a good friend of Ted and Carol Hughes and a published poet. Hughes' *Shakespeare and the Goddess of Complete Being* (1992) is dedicated to him.

REFERENCES

Bloomfield App. 6

£ 500-700 € 600-850

183

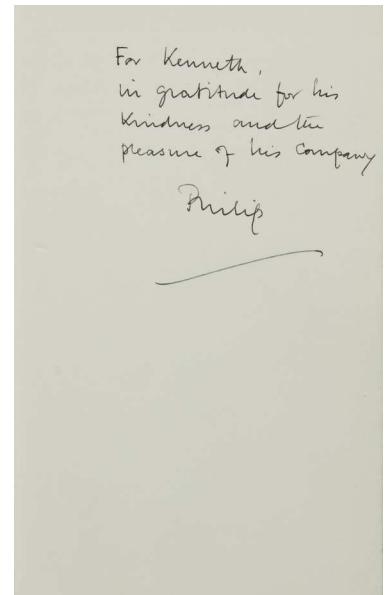
THWAITE, ANTHONY, ED.

Larkin at Sixty. *Faber and Faber, 1982*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE SUBJECT TO KENNETH HIBBERT ("For Kenneth [Hibbert], | in gratitude for his | kindness and the | pleasure of his company | Philip"), two leaves of manuscript notes by Hibbert commenting on the collection, original cloth lettered in red gilt, DUST-JACKET, *dust-jacket slightly worn and soiled with minor loss to foot of spine*

A tribute to Larkin on the occasion of his sixtieth birthday, including contributions by Kingsley Amis, John Betjeman, Seamus Heaney and Andrew Motion. Hibbert's notes consider the entire volume with comments such as "seems to me gossip column stuff". See also lot 171.

£ 1,500-2,000 € 1,750-2,350



183

184

[LARKIN, PHILIP]

Collection of 28 volumes by or relating to Larkin, comprising:

i) The Explosion. *Poem-of-the-Month Club, 1970*, broadside, one of 1000 copies, signed by the author, [Bloomfield A9], *slight browning to extremities—ii*) ed. Davie, I. *Oxford Poetry 1942-1943. Oxford: Basil Blackwell, 1943*, FIRST EDITION OF THE AUTHOR'S FIRST APPEARANCE IN BOOK FORM, original wrappers, [Bloomfield B1], *some restoration to wrappers—iii*) ed. Bell, W. *Poetry from Oxford in Wartime. The Fortune Press, 1945*, first edition, original blue cloth, dust-jacket, [Bloomfield B2], *slight spotting to edges—iv*) Lewis, J. *Catalogue of an Exhibition of Poetry Manuscripts... Turret Books, 1967*, first edition, number 3 of 126 copies of which this is one of 100 copies numbered 1-100, signed by Day Lewis, Larkin, Skeat and Lewis, original cloth, dust-jacket, [Bloomfield B7]—v) Bloomfield, B. *Brought to Book – Philip Larkin and his bibliographer. Edinburgh: Friends of Edinburgh University Library, 1995*, signed by the author, original wrappers, typed letter signed by Barry Bloomfield loosely inserted dated 18 June 1977—vi) Heaney, S. *Joy or Night: Last Things in the Poetry of W.B. Yeats and Philip Larkin. Swansea: University College, 1993*, original wrappers, [not in Bloomfield]—vii) ed. Boyars, A. and A.M. Arnold. *Mandrake, Volume 1, Number 3. Oxford: Vincent Printing Works, 1946*, original wrappers, [Bloomfield C28], *tears and minor loss to wrappers—viii*) ed. Watson, T.C. *Umbrella, Volume 1, Number 3. Coventry: Umbrella Club, 1959*, original wrappers, [Bloomfield C104]—together with 20 other works, mostly 8vo, original bindings, *occasional wear to extremities* (28)

£ 1,000-1,500 € 1,200-1,750



185

185

LAWRENCE, D.H.

Gold snuff box presented to him by the publishers of the Black Sun Press, previously a gift from Napoleon's sister Caroline.

Léger-Fortuné-Alexandre Ricart, Paris, circa 1810, rectangular, of oblong section, plaid engine-turned within wide borders of chased neo-classical scrolling foliage on a matted ground, raised thumbpiece, the interior with two inscriptions, firstly on the lid "Presented on board H.M. Ship Tremendous at Trieste to Mr Jn. Selby Master by Caroline Buonaparte Ex Queen of Naples the 7th of June 1815", later engraved on the inner base "for D.H. Lawrence from Henry and Caresse [Crosby] | 'The new Trees greet the Sun' | Paris 1928", maker's mark, Paris *grosse garantie* and *3e titre* (18ct) for 1809-1819

[with:] two autograph letters signed and an autograph note, by Frieda Lawrence, to Laurence Pollinger, the first on matters relating to the Lawrence literary estate and informing him that she has willed him the snuff box, the second informing him that she is sending the box, with the note that finally accompanied the box, altogether 5 pages, 4to, New Mexico, 16 November 1946 and 11 February 1951, creasing

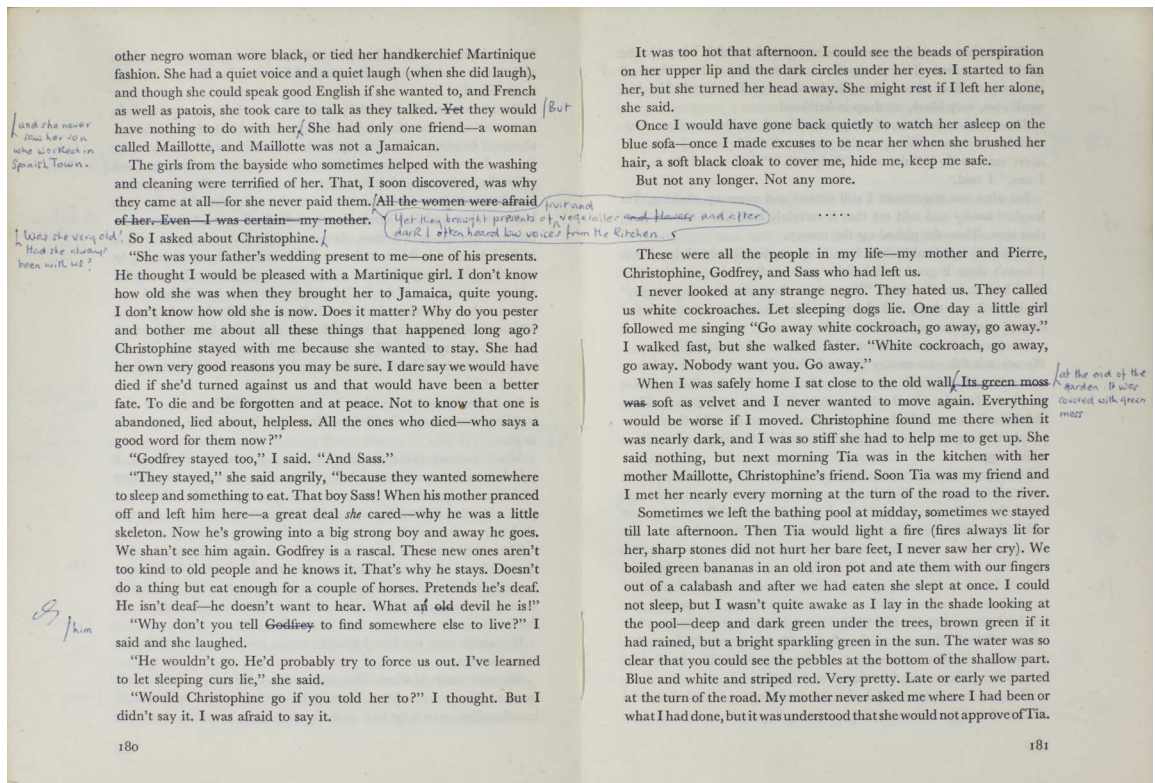
A FINE GOLD SNUFF BOX WITH A REMARKABLE HISTORY. This piece was produced in Paris under the first Empire (Ricart entered his mark for *bijouterie* on 21 May 1808 from his premises at 33 rue de l'Arbre-Sec, Paris) and was presented as a gift by Napoleon's sister Caroline, who married Marshal Murat and had been elevated to the throne of Naples. Murat was overthrown after coming out for Napoleon during the Hundred Days and Caroline fled Naples on the British battleship HMS *Tremendous* on 21 May 1815. She evidently gifted this snuff box to a sympathetic British officer shortly before disembarking in Trieste.

More than a century later, this snuff box was given by the poet and publisher Henry Crosby (1898-1929) and his wife Caresse to D.H. Lawrence. Lawrence wrote to the Crosbys on 25 May 1928 with embarrassed delight at their generosity in sending him "the Queen of Naples' snuff-box and three pieces of gold, to my utter amazement ... I hope to heaven that you're quite quite rich, for if you're not, I shall feel really bad about it". The gift was in payment for the manuscript of Lawrence's story 'Sun', which was published by the Crosbys' Black Sun Press later that year, and also for Lawrence's introduction to Crosby's *Chariots of the Sun*. Both manuscripts had been sent to Crosby at the end of April. Lawrence was somewhat bewildered at Crosby's generosity: the poet-publisher had already paid him \$100 in gold coins for his manuscript at the beginning of April, and Lawrence had stipulated when he sent his manuscripts that he did not expect any further payment.

Crosby was obsessed with the symbolism of the sun - it is certainly no coincidence that he chose to pay Lawrence in gold, with its symbolic association with the sun - and his generosity reflected his keenness for the Black Sun Press to publish something by the author of *The Plumed Serpent*. The letters between the two men are full of solar references, and he also inscribed his obsession into the gold box itself, with its quotation from the closing stanza of Dante's *Purgatorio* as translated by C.E. Wheeler (1911):

"From that most holy wave I came anon Re-made, as when at end of winter's wars, With newborn leaves the new trees greet the sun, Pure and made ready now to reach the stars."

£ 5,000-7,000 € 5,800-8,200



186

RHYS, JEAN

'Wide Sargasso Sea', periodical publication of Part One, with autograph corrections and revisions,

in *Art and Literature: An International Review*, I, March 1964. *Lausanne: SELA*, 1964, 26 pages (pp.177-204), every page marked up with corrections to accidentals and with revisions to the text, shorter revisions of individual words and short sentences inserted in the margins, more extensive revisions marked with reference to "Insertion A[-K]", these insertions no longer present, one editorial comment noting that "Insertion J" was "Not received", 1964-66

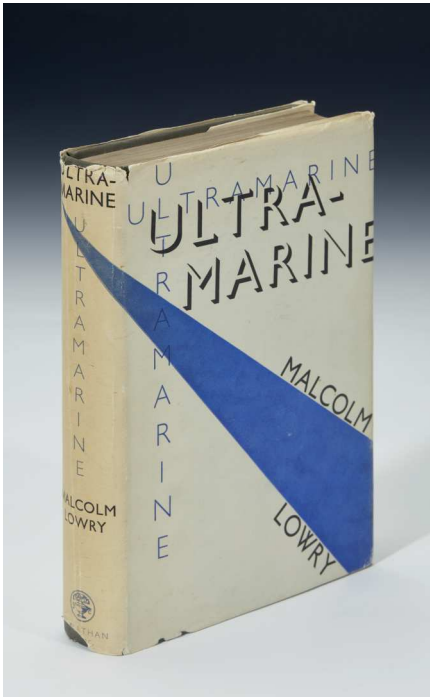
A UNIQUE INSIGHT INTO THE DEVELOPMENT OF RHYS'S GREATEST NOVEL. This fragment of *Wide Sargasso Sea* was published when Rhys was nearing completion of the novel. Diana Athill, Rhys's editor, has recalled how Rhys visited London in November 1964:

"...bringing me the book, finished except for two sentences, intending to dictate those sentences while in London to the typist we had found for her because she couldn't type and had endless trouble with the various people she found near where she lived who could. We were to celebrate our first meeting with champagne over lunch. I called her hotel to confirm this, and a frantic manager greeted me with the news that 'the lady had a heart attack during the night'..." ('Editing Jean Rhys', *Women: A Cultural Review*, 23 (2012), 401-7 (p.401))

Her own serious illness, and then the death of her husband, delayed Rhys's completion of the novel by two years. The delay allowed Rhys to revise the existing manuscript, including the portion that had already appeared in print. The text published in *Art and Literature* was not satisfactory (Rhys's proof corrections were not incorporated in the published text, for example), but these revisions also reveal how Rhys's ideas continued to develop as she brought her masterpiece to its conclusion.

Rhys's manuscript of *Wide Sargasso Sea* is BL Add. 57857 (see R. Webb, 'Swimming the Wide Sargasso Sea: The Manuscripts of Jean Rhys's Novel', *British Library Journal*, 14 (1988), 165-177). LITERARY MANUSCRIPTS BY RHYS ARE EXCEPTIONALLY RARE ON THE OPEN MARKET.

£ 7,000-9,000 € 8,200-10,500



187

187

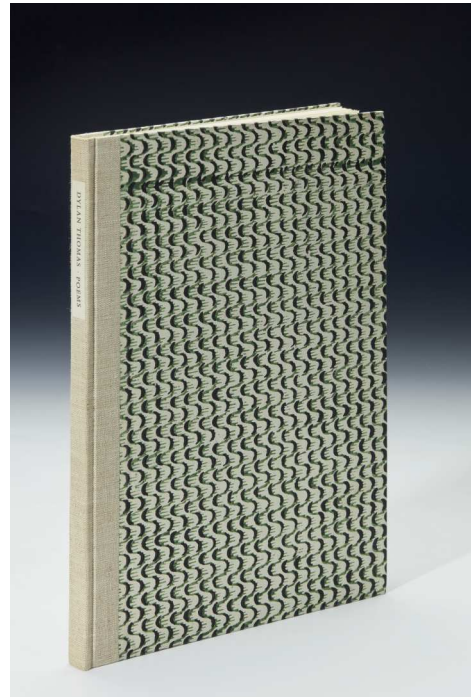
LOWRY, MALCOLM

Collection of ten works by or with contributions by him:

Ultramarine. Jonathan Cape, 1933. 8vo, FIRST EDITION, INSCRIBED BY THE AUTHOR TO JOHN SOMMERFIELD AND FAMILY ("For John & Stella & Peter from Malcolm"), original blue cloth, supplied dust-jacket, *jacket frayed and chipped with loss at foot of spine, wear to cloth*; *Under the Volcano. New York: Reynal & Hitchcock, 1947.* FIRST EDITION, publisher's grey cloth, DUST-JACKET, *jacket frayed and chipped with loss at head of spine*; another copy, reproduction dust-jacket; *Under the Volcano. Jonathan Cape, 1947.* first English edition, publisher's grey cloth; **John Davenport, Hugh Sykes & Michael Redgrave, eds.** Cambridge Poetry 1930. Hogarth Press, 1930, David Worth (book plate); **Edward J. O'Brien, ed.** The Best British Short Stories 1931. New York: Dodd, Mead & Company, 1931, OWNERSHIP INSCRIPTION OF JAN GABRIAL, LOWRY'S FIRST WIFE, DUST-JACKET; *Life and Letters: the Florin Magazine. Vol. 10, no. 55, July 1934*; and three others (10)

John Sommerfield, the novelist and Communist, was a close friend of Lowry from the early 1930s. Stella was his first wife and Peter their son.

£ 3,000-5,000 € 3,500-5,800



188

188

THOMAS, DYLAN

Twenty-Six Poems. Verona: Hans Mardersteig at the Officina Bodoni, 1940 [1950]

4to, number 140 of 150 copies of which this is one of 140 copies on Fabriano handmade paper, signed by the author, original buckram-backed boards, slipcase, original mailing carton from James Laughlin, publisher of New Directions, 333 Sixth Avenue, New York addressed to Miss Marianne Moore, 260 Cumberland Street, Brooklyn, N.Y. with postmark 17 May 1950, *slight browning and wear to mailing carton*

See catalogue note at SOTHEBYS.COM

REFERENCES

Rolph B.13b; Mardersteig 94

PROVENANCE

Marianne Moore (1887-1972) (address on mailing carton)

£ 2,000-3,000 € 2,350-3,500

189

LITERATURE

A large collection, comprising:

nineteenth century literature (limited edition works by Charles Ricketts, a first edition of Oscar Wilde's *Ravenna recited in the Theatre* (1878), six works by Whistler, and others), seven works published at the Dropmore Press, numerous works by Kazuo Ishiguro (several of which signed), Thomas Pynchon, two signed copies of Michael Ondaatje's *In the Skin of a Lion* (1987), an inscribed copy of Hunter S. Thompson's *Hell's Angels* (1967), and numerous others by W.H. Auden, W. Somerset Maugham, J.B Priestly, etc. (qty.)

£ 3,000-5,000 € 3,500-5,800

CHILDREN'S BOOKS AND ORIGINAL ILLUSTRATIONS



190

John Payne was “Mr. Payne” to me when I was a young solicitor in Johnson Stokes & Master almost 30 years ago. It was one of the largest law offices in Hong Kong, and John was a very senior partner of the firm.

John was widely recognised as one of Asia’s, if not the world’s top legal brains. He had high standards and little patience for fools. Therefore he was as much feared as he was respected in the office by someone like myself who had only just embarked on my legal career. Socially, John was a permanent fixture of the prestigious Hong Kong Club, which was like his second home. He could always be spotted there having lunch or drinks with his best friends. In their presence, John would deliver his uncompromising views on people and the world with his trademark mixture of humour and sarcasm.

With the passing away of John last year, Hong Kong has sadly lost one of its top lawyers and a larger-than-life personality. Sotheby’s, and I in particular, are very pleased and honoured to be entrusted with the sale of his collection of book illustrations (to be offered over a number of sales). They show the collector’s eye and also the humour of my old friend and mentor, Mr. Payne.

Kevin Ching
Chief Executive Officer
Sotheby’s Asia

190

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

“The man who argued with the Master of the Foxhounds”

260 by 375mm., pen, ink and watercolour drawing, signed lower right “H.M. Bateman”, mounted, framed and glazed, some minor soiling to lower left corner

PROVENANCE

Chris Beetles Limited

⊕ £ 3,000-5,000 € 3,500-5,800

191



191

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

“Not one of my best days”

300 by 215mm., 9 pen and ink vignette drawings, signed lower right “H.M. Bateman”, mounted, framed and glazed, some minor spotting

Thought to have been published within the *Sunday Graphic Journal*.

PROVENANCE

Chris Beetles Limited

⊕ £ 1,500-2,000 € 1,750-2,350

192



192

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

“The father who refused to have his children’s tonsils out”

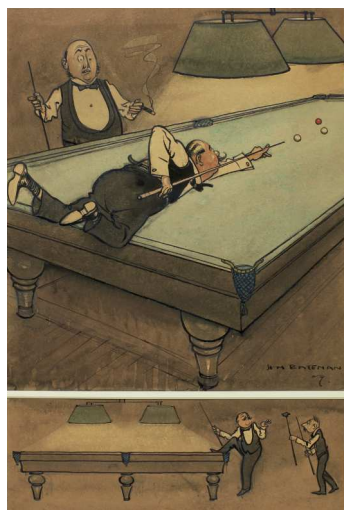
360 by 245mm., pen and ink drawing, signed lower right “H.M. Bateman”, mounted, framed and glazed

PROVENANCE

Chris Beetles Limited, “The Illustrators”, 28 November - 14 December 1990, no 56

⊕ £ 1,000-1,500 € 1,200-1,750

193



193

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

“The man who won’t use the rest”

245 by 220mm. and 75 by 220mm., two pen, ink and watercolour drawings, the first signed and dated lower right “H.M. Bateman 09”, mounted, framed and glazed

PROVENANCE

Chris Beetles Limited, “The Illustrators”, 28 November - 14 December 1990, no 51

⊕ £ 3,000-5,000 € 3,500-5,800



194

194

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"The Inland Revenue"

210 by 160mm., pen, ink and watercolour drawing, signed lower right "H.M. Bateman", mounted, framed and glazed

PROVENANCE

Chris Beetles Limited

⊕ £ 2,500-3,000 € 2,900-3,500



195

195

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"The man who really broke the bank at Monte Carlo"

355 by 255mm., 10 pen, ink and watercolour vignette drawings, signed lower right "H.M. Bateman", mounted, framed and glazed, *minor corrections in gouache*

Reproduced within *Brought Forward* (1931) and also included in *The Man Who Drew the 20th Century: the drawings of H.M. Bateman* (1969)

PROVENANCE

Chris Beetles Limited

⊕ £ 2,000-3,000 € 2,350-3,500



196

ALDRIDGE, ALAN

Two illustrations, c.1970

i) Sunlit street scene, 515 by 745mm., mounted, framed and glazed, slightly spotted, a few areas of water damage

ii) Moonlit street scene, 515 by 710mm., signed by the artist, mounted and framed, surface somewhat scratched, area of soiling (water damage?) to lower left edge, some water-staining to sky, signature faded and very faint

both acrylic and airbrush drawings with collage, some collage elements missing

It is believed that these two designs are probably advertising images produced by Alan Aldridge's graphic-design firm, Ink studios.

PROVENANCE

Purchased directly from the artist by the present owner

⊕ £ 2,500-3,500 € 2,900-4,100

197



196

BEERBOHM, MAX

The Happy Hypocrite. *John Lane, The Bodley Head, 1897*

small 4to, FIRST EDITION, original wrappers printed in red and green, collector's chemise and slipcase, extremities frayed and upper joint splitting, slipcase split

Loosely inserted is AN ORIGINAL DRAWING OF THE HERO OF THE TALE, LORD GEORGE HELL, 230 by 105mm. on two sheets, pen and ink drawing, signed and dated lower right "Max '00" and inscribed "Lord George Hell for John Blair", window-mounted, some browning and pin holes. John Blair has then inscribed "To dear Louis from me" in upper right corner. The book itself includes the signature "Louis and Ellen Shipman. Cornish. 1901" identifying the writer Louis Shipman (1869-1933) and the landscape architect Ellen Shipman (1869-1950) as the previous owners.

REFERENCES

Danielson 3

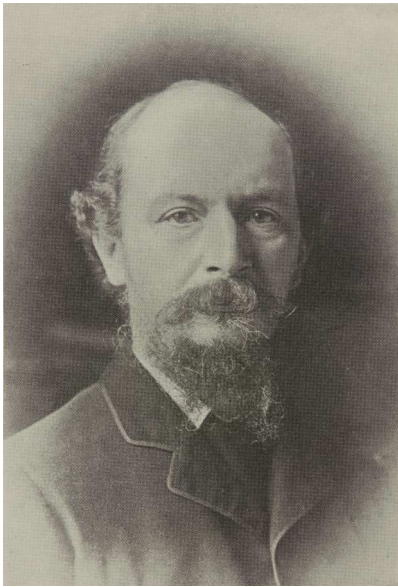
PROVENANCE

Louis and Ellen Shipman (signature of Louis Shipman); Jerome Kern, Anderson Galleries, 7-10 January 1929, lot 44

£ 1,500-2,000 € 1,750-2,350



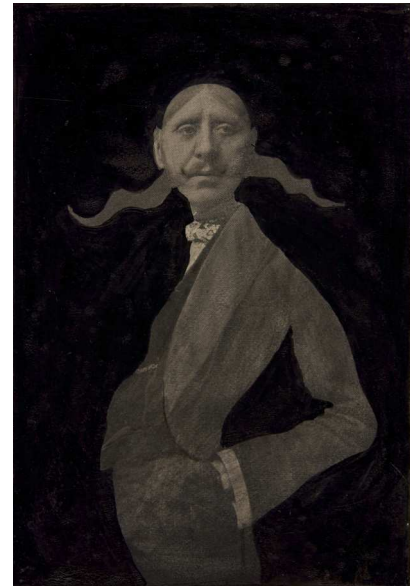
197



198



198



198

198

[BEERBOHM, MAX]—TREE, HERBERT
BEERBOHM

Souvenir of the Charing Cross Hospital Bazaar...
The Nassau Press, 1899

4to, FROM THE LIBRARY OF MAX BEERBOHM (signed and dated "Max | June '99" on front free endpaper) WITH 60 ALTERATIONS BY BEERBOHM IN INK TO PORTRAITS OR PICTURES, half-title, printed in red and black, original cloth-backed boards, collector's chemise and folding box, *one leaf detached, some staining, a number of corners creased or repaired (not affecting images), binding worn, loss to head of spine*

A lavish volume published to benefit Charing Cross Hospital in 1899 which includes contributions from "distinguished writers, painters and composers". Beerbohm, however, has altered 47 photographs (leaving only his own unchanged) to produce grotesque caricatures of the subjects which include William Archer, Alfred Austin, Walter Besant, F.C. Burnand, Hall Caine, A. Conan Doyle, Edward Elgar, Edward German, Sydney Grundy, W.E. Henley, Basil Hood, Anthony Hope, Andrew Lang, Sidney Lee, Gilbert Parker, Hubert H. Parry, Arthur W. Pinero, C. Villiers Stanford, Arthur Sullivan, A.C. Swinburne, Herbert Beerbohm Tree, Mrs Humphrey Ward and Theodore Watts-Dunton. In addition he has also changed, in subtle ways, 13 of the picture contributions.

Also included is a copy of the book without alterations to enable comparison.

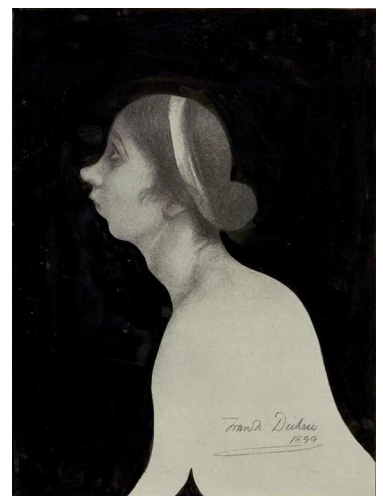
PROVENANCE

Max Beerbohm (Sotheby's, "The Library and Literary Manuscripts of the late Sir Max Beerbohm", 12/13 December 1960, lot 480); Valentine G. Dawnay, Esq. (Christie's South Kensington, 16 November 2004, lot 315)

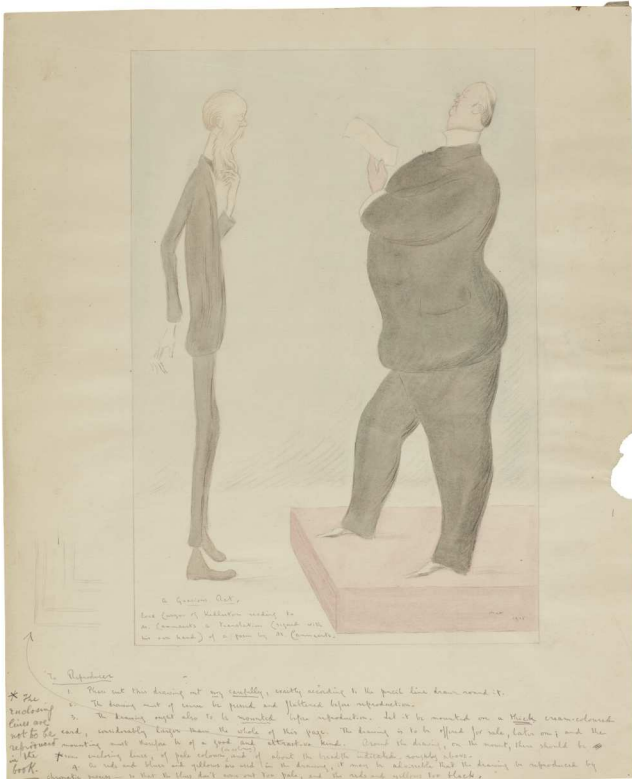
£ 4,000-6,000 € 4,650-7,000



198



198



199

BEERBOHM, MAX

"A Gracious Act"

310 by 210mm., pencil and watercolour drawing, signed and dated lower right "Max 1915", inscribed with caption lower left ("A Gracious Act. Lord Curzon of Kedleston reading to M. Cammaerts a translation (signed with his own hand) of a poem by M. Cammaerts"), together with extensive notes addressed 'To Reproducer', *loss to right edge not affecting image*

Reproduced within *The Book of the Homeless* (edited by Edith Wharton) published in 1916 and sold "for the benefit of the American hostels for refugees... and of the children of Flanders rescue committee". Contributors include Brooke, Cocteau, Conrad, Hardy, James, Monet, Renoir, Rodin, Stravinsky and W.B. Yeats.

The situation Beerbohm depicts relates to Lord Curzon's translation of a poem entitled 'Le drapeau belge' by Cammaerts. The words were set in 1917 by Elgar.

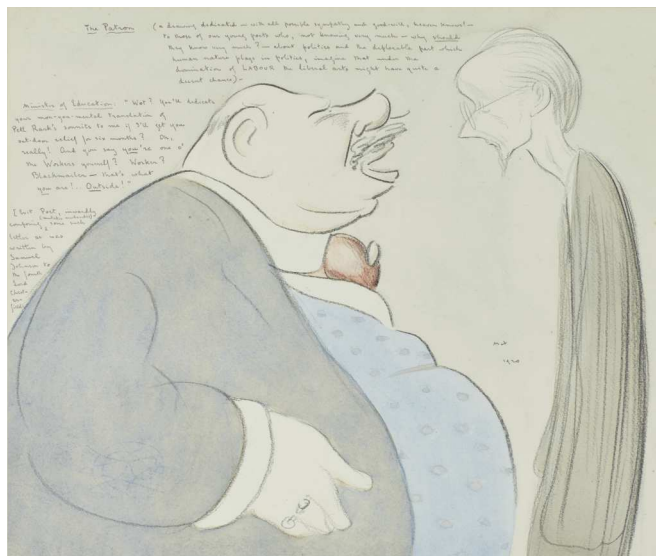
This original drawing is especially interesting for Beerbohm's detailed and exacting notes for reproduction ("Please cut this drawing out *very carefully*, exactly according to the pencil line drawn round it... it may be advisable that the drawing is reproduced by *chromatic* process - so that the blues don't come out too pale...")

REFERENCES

Hart-Davis 390

⊕ £ 2,000-3,000 € 2,350-3,500

200



200

THE PROPERTY OF THE LATE JOHN PAYNE

BEERBOHM, MAX

"The Patron"

280 by 330mm., pencil and watercolour drawing, lengthy captions by Beerbohm, signed and dated lower right "Max 1920", mounted, framed and glazed, *minor spotting at right edge*

Reproduced within the artist's *A Survey* (published 1921). Beerbohm forecasts the Labour Party's attitude towards poetry.

Beerbohm dedicates the drawing "with all possible sympathy and good-will... to those of our young poets who, not knowing very much... about politics and the deplorable part which human nature plays in politics, imagine that under the domination of LABOUR the Liberal arts might have a decent chance."

The minister of education is shouting at a pale and ghostly poet: "Wot? You'll dedicate your mon-you-mental translation of Pett Rark's sonnits to me if I'll get you our-door relief for six months? Oh, really! And you say you're one o' the Workers yourself?? Worker? Blackmailer - that's what you are! Outside!"

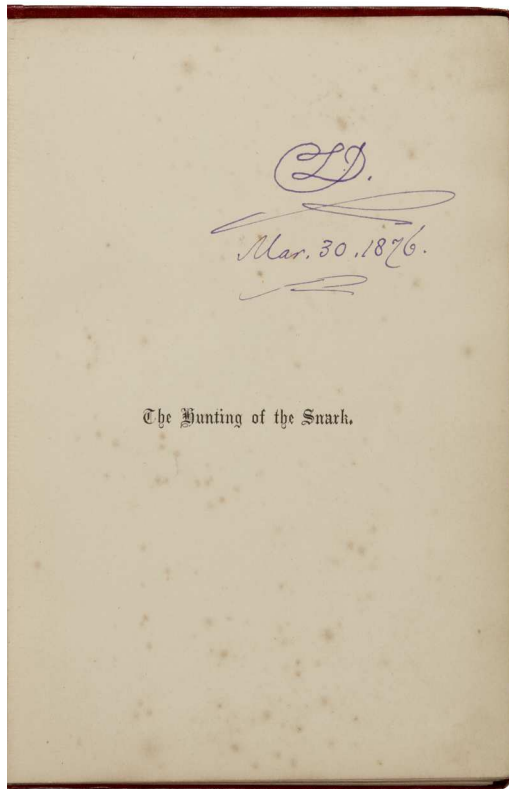
REFERENCES

Hart-Davis 1991

PROVENANCE

The Leicester Galleries, May 1921 (exhibition labels); John Byers; Sotheby's Sussex, 10 October 1995, lot 1206; Abbot & Holder (exhibition labels)

⊕ £ 4,000-6,000 € 4,650-7,000



201



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CARROLL, LEWIS [CHARLES LUTWIDGE DODGSON]

The Hunting of the Snark. An Agony in Eight Fits...
Macmillan and Co., 1876

8vo, THE AUTHOR'S OWN COPY AND FROM DODGSON'S OWN LIBRARY, SIGNED BY THE AUTHOR WITH HIS MONOGRAM AND DATED THE DAY AFTER PUBLICATION ("CLD. | Mar. 30. 1876.") on half-title, FIRST EDITION, PHOTOGRAPH BY ARTHUR DEBENHAM OF THE DEDICATEE, GERTRUDE CHATAWAY, LAID-DOWN opposite dedicatory poem, 9 wood-engraved illustrations after Henry Holiday, original pictorial red cloth gilt, gilt edges, collector's chemise and slipcase, *occasional spotting and browning, lower hinge split, edges worn, chemise and slipcase worn*

The exact publication date of Lewis Carroll's celebrated 'Odyssey of the Nonsensical' is uncertain. Dodgson asked for it to be published on 1 April 1876 but went to London to write in presentation copies on 29 March. The publishers also record 29 March as the date of publication.

It appears that around ten copies of the book included a photograph inserted by the author. The albumen carte-de-visite photograph shows the dedicatee of the book, Gertrude Chataway, who was a neighbour of Carroll's in Eastbourne. On 7 February 1876 Carroll wrote to Gertrude's mother about "...those 10 unmounted cartes of Gertie, which with your permission I got from [the Eastbourne photographer] Debenham, to mount in my own copy of the *Snark*, and in some I intend to give away..."

A different copy (described as "Dodgson's own copy") was sold by Christie's New York in 1998 for \$20,700 as part of 'The Private Collection of Justin G. Schiller'. That copy comprised an inscribed copy to G.G. Woodhouse and his wife. Dodgson had noted 'received Mar. 29. 1876' as part of the inscription which was dated 29 April 1877. This present copy is that recorded as lot 710 in the *Catalogue of the Furniture, Personal Effects and Library of the Late "Lewis Carroll"* sold by E.J. Brooks in Oxford in May 1898. It was sold again by Sotheby's in December 1898 and the photograph is mentioned in the cataloguing. The volume re-surfaced in October 1963 when it was sold as part of the Library assembled by the late Robert P. Esty of Philadelphia by Parke-Bernet Galleries.

REFERENCES

Williams, Madan, Green and Crutch 115

PROVENANCE

E.J. Brooks, 10-13 May 1898, lot 710 (sold for £3 10s); Sotheby's, 17-20 May 1898, lot 144 (sold for £4 16s); The Important Library assembled by the late Robert P. Esty, Parke-Bernet Galleries, 22 October 1963, lot 28 (sold for \$30)

£ 20,000-30,000 € 23,200-34,800

BENTLEY, NICOLAS

Collection of 74 drawings or sketches on 54 sheets:

various sizes, mostly pen and ink drawings, mostly signed or signed with initials, all mounted, *occasional light soiling, occasional corrections in gouache*

The collection includes 10 drawings from Theodora Benson's *London Immortals* (1951), 1 drawing from E.C. Bentley's *Baseless Biography* (1939), 1 drawing from *Nicolas Bentley's Book of Birds* (1965), 3 drawings from an unpublished series entitled 'Characteristics of the British' and portraits of Daphne du Maurier, Charles Morgan and C.S. Lewis. Also included are seven typed letters signed and one postcard signed from Bentley to a picture dealer together with carbon replies and a number of lists.

⊕ £ 2,000-2,500 € 2,350-2,900



202

203

CUT-OUT BOOKS

Cinderella; or The little glass slipper: versified and beautifully illustrated with figures. *for S. and J. Fuller, 1814*

12mo, original wrappers, aquatint folding coach, 6 cut-out figures and 3 hats, slipcase, *contemporary inscription on front fixed endpaper, some browning and spotting, slight soiling to wrappers, lacking heads and 2 hats, repairs to edges of slipcase*

One of the most scarce Fuller 'Cut-Out' books and the only one to contain an object as ornate as the folding coach.

£ 1,500-2,000 € 1,750-2,350



203

204

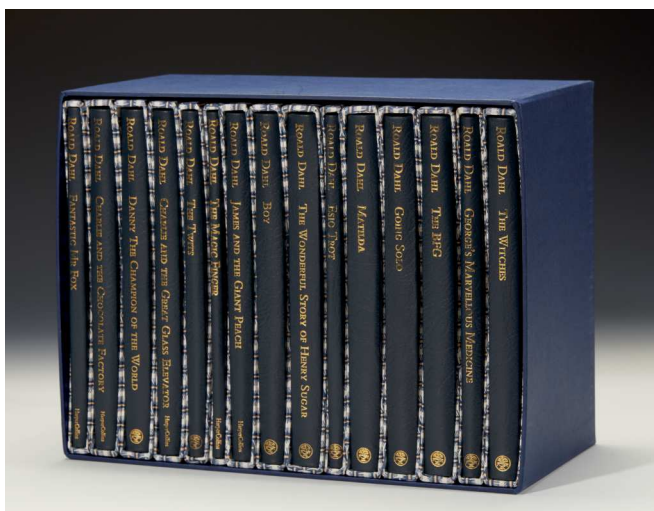
DAHL, ROALD

[Limited Commemorative Edition of Works].
Jonathan Cape and Harper Collins, 1991

8vo, 15 volumes, number 148 of 500 copies, illustrations by Quentin Blake, Nancy Ekholm Burkert, William Pène Du Bois, Joseph Schindelman, Donald Chaffin and others, original morocco-backed patterned boards, top edges gilt, each volume in slipcase and the complete set in a further single slipcase

A FINE SET. This limited commemorative edition was published on the seventy-fifth anniversary of the author's birth. Each volume is numbered.

£ 1,000-1,500 € 1,200-1,750



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205

THE PROPERTY OF THE LATE JOHN PAYNE

EMETT, ROWLAND

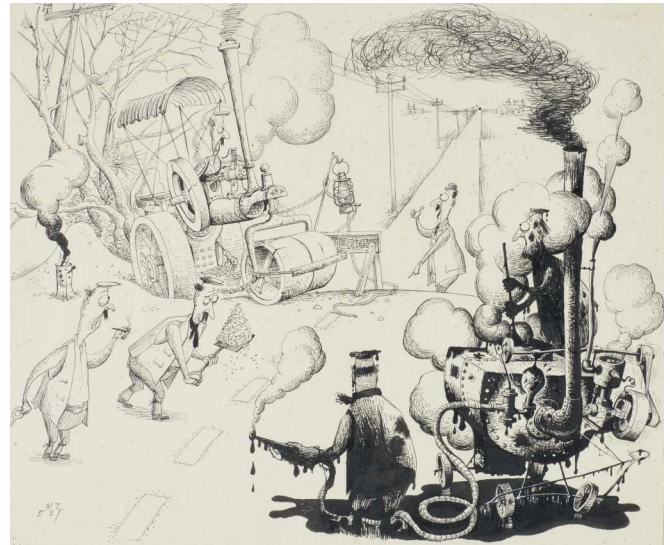
"Quick, boys! Steam-roller in the middle - tar pressure up - I do believe there's a car coming!"

295 by 355mm., pen and ink drawing, signed lower left, mounted, framed and glazed, *some minor spotting*

PROVENANCE

Christie's South Kensington, 12 January 1994, lot 173; Chris Beetles Limited, "The British Art of Illustration 1800-1994"

⊕ £ 800-1,200 € 950-1,400



205

206

THE PROPERTY OF THE LATE JOHN PAYNE

FFOLKES, MICHAEL

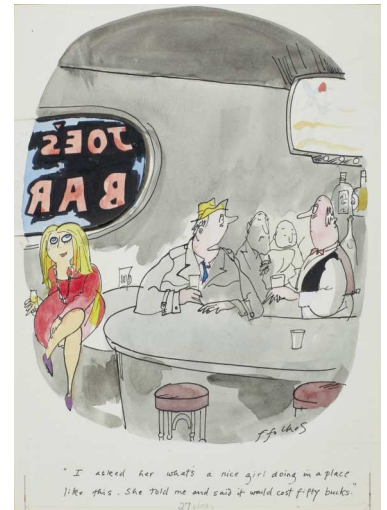
"I asked her what's a nice girl doing in a place like this. She told me and said it would cost fifty bucks."

315 by 245mm., ink and watercolour drawing, signed lower left "ffolkles" with caption at foot, mounted, framed and glazed, *correction on paper laid down on left side*

PROVENANCE

The Cartoon Gallery (label)

⊕ £ 1,000-1,500 € 1,200-1,750



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THE PROPERTY OF THE LATE JOHN PAYNE

FFOLKES, MICHAEL

"My favourite was Bashful. He didn't say much but he was all dwarf."

305 by 245mm., ink and watercolour drawing, signed lower left "ffolkles" with caption at foot, mounted, framed and glazed

PROVENANCE

The Cartoon Gallery (label)

⊕ £ 1,000-1,500 € 1,200-1,750



207

THE PROPERTY OF THE LATE JOHN PAYNE

"FOUGASSE" (BIRD, CYRIL KENNETH)

"The Changing Face of Britain: Travel Discipline"

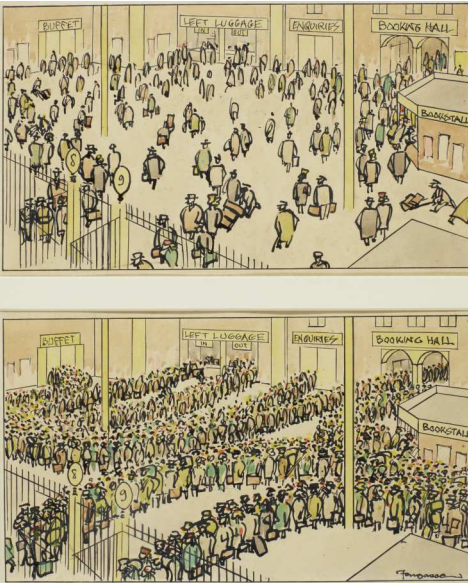
138 by 242mm. (per drawing), two pen, ink and watercolour drawings, second drawing signed lower right "Fougasse", inscribed with title below mount, mounted, framed and glazed, *very slight spotting*

Published within Fougasse's *The Changing Face of Britain* (1940)

PROVENANCE

Chris Beetles Limited, "The British Art of Illustration 1800-1991", no 448

⊕ £ 1,500-2,000 € 1,750-2,350



208

GREENAWAY, KATE

Mother and Child

55 by 50mm., fine pencil and watercolour drawing, signed with initials and dated lower left "KG 1900", mounted, framed and glazed, *some uniform browning and slight spotting*

PROVENANCE

Fine Art Society (frame label); Winifred Nicolson (née Roberts) (1893-1981) (note on reverse of frame)

£ 700-900 € 850-1,050



209

THE PROPERTY OF THE LATE JOHN PAYNE

LANCASTER, OSBERT

"August - The Colour Bar"

260 by 365mm., pencil, watercolour and gouache drawing, signed lower left "Osbert Lancaster", mounted, framed and glazed

PROVENANCE

Abbott and Holder (label)

⊕ £ 1,000-1,500 € 1,200-1,750



210

MILNE, A.A.

Four volumes, including two dedication copies, from A.A. Milne to his wife, comprising:

- i)** Once a Week. *Methuen, 1914*, THE DEDICATION COPY ("My darling's private copy of her own book. | A.A.M. | October, 1914") on front free endpaper, Dorothy Milne bookplate; **ii)** Year In, Year Out. *Methuen, 1952*, THE DEDICATION COPY ("To my darling girl | this first copy of her book | Blue | May 6th, 1952") on front free endpaper, *crease to front free endpaper*; **iii)** The Day's Play. *Methuen, 1911*, third edition, presentation copy inscribed by the author "To my Dorothy - | with the author's heart. | January 23rd, 1913." on front free endpaper, Dorothy Milne bookplate; **iv)** The Holiday Round. *Methuen, 1912*, presentation copy inscribed by the author "To my Dorothy - | with the author's heart. | January 23rd, 1913. | [And her name was "really Dorothy," | after all!]" on front free endpaper, Dorothy Milne bookplate; all 8vo, original cloth bindings, some *spotting and browning, bindings worn and soiled* (4)

The copies of *The Day's Play* and *The Holiday Round* are significant since they are dated a few days before Milne announced his engagement to Dorothy de Sélincourt. Thwaite mentions these two titles on page 149 of her biography of Milne.

£ 1,000-1,500 € 1,200-1,750

212

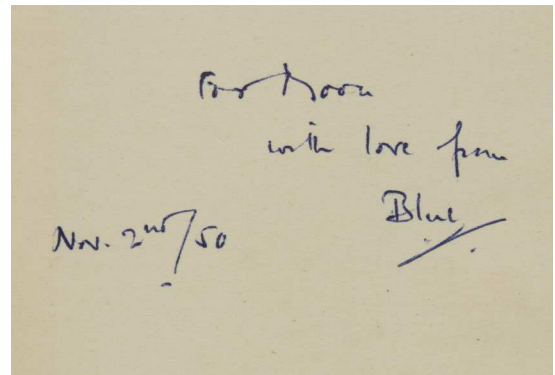
MILNE, A.A.

Six volumes, from A.A. Milne to his son, Christopher Robin, comprising:

- i) Milne, A.A.** A Gallery of Children. *Stanley Paul, [1925]*, presentation copy inscribed by the author "FOR BILLY MOON | WITH LOTS OF LOVE | FROM | BLUE | October 1925" on front free endpaper, 12 coloured plates by Saida, some *spotting, minor worming, binding worn and soiled*; **ii) Milne, A.A.** Chloe Marr. *Methuen, 1946*, presentation copy inscribed by the author "C.R.M. | with all my love, | A.A.M." on front free endpaper, some *spotting, binding worn and faded*; **iii) Milne, A.A.** Birthday Party and other stories. *New York: Dutton, 1948*, presentation copy inscribed by the author "For Moon | with love from | Blue | Dec 1948." on front free endpaper, *tears to spine*; **iv) Milne, A.A.** A Table near the Band. *Methuen, 1950*, presentation copy inscribed by the author "For Moon | with love from | Blue | Nov 2nd /50" on front free endpaper—**v) Butler, Samuel.** Alps & Sanctuaries... *Cape, 1931*, reprint, inscribed "For Moon | with love from Blue | Christmas 1940" on front free endpaper, some *spotting, fading to binding*; **vi) Butler, Samuel.** The Way of All Flesh. *Collins, 1934*, inscribed "For Moon | with love from | Blue | Christmas, 1940" on half-title, *lower joint split*; all 8vo, original cloth bindings, some *spotting and browning, bindings worn and soiled* (6)

A number of books given by A.A. Milne to his son, Christopher Robin Milne and therefore SIGNIFICANT ASSOCIATION COPIES. On the naming of his son, Milne stated "...One of us thought of Robin, the other of Christopher: names wasted on him who called himself Billy Moon as soon as he could talk, and has been Moon to his family and friends ever since..." (Milne, *It's Too Late Now*). The printed dedication to *When We Were Very Young* is to "Christopher Robin Milne or, as he prefers to call himself Billy Moon..." Copies of *When We Were Very Young*, *Winnie-the-Pooh*, *Now We Are Six* and *Once on a Time* inscribed to Christopher Milne were sold in these rooms, 12 December 2002.

£ 2,000-3,000 € 2,350-3,500



212

213

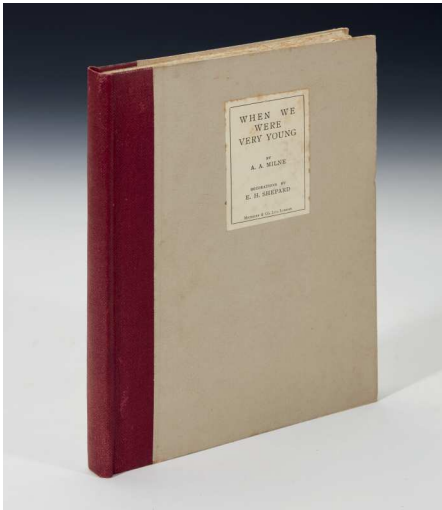
MILNE, A.A.

Eight volumes, including three dedication copies, mostly from A.A. Milne or Christopher Milne to Lesley Milne, comprising:

- i) Milne, A.A.** Three Plays. *Chatto and Windus, 1929*, reprint, presentation copy inscribed by the author "Lesley | with love from | Blue | 6.v.48"; **ii) Milne, A.A.** First Plays. *Chatto and Windus, 1928*, reprint, presentation copy inscribed by the author "Lesley | with love from | Blue | 6.v.48", *loss to head and foot of spine*; **iii) Milne, A.A.** The Red House Mystery. *Methuen, 1943*, twentieth edition, presentation copy inscribed by the author "Lesley | with love from | Blue | 6.v.48"; **iv) Milne, C.** The Path Through the Trees. *Eyre Methuen, 1979*, THE JOINT DEDICATION COPY ("For his Two Heroines | From their Author | with love | 6 August. 1979") on front free endpaper, dust-jacket; **v) Milne, C.** The Enchanted Places. *Eyre Methuen, 1974*, presentation copy inscribed by the author "This is our copy. | It may be lent... | but it may not be | reproduced on microfiche | (whatever that may mean), | nor must it be sat on | by too many wet cats..." on front free endpaper, dust-jacket; **vi) Milne, C.** The Windfall. *Methuen, 1985*, THE DEDICATION COPY ("...So this is to you, but for whom | this book might have been | what it set out to be...") on half-title, dust-jacket; **vii) Milne, C.** The Open Garden. *Methuen, 1988*, THE DEDICATION COPY ("Here, at long last and | before I give it away | to someone else, is our | own copy. It is | presented by the author | to his wife and cats. | Christopher | 23rd February 1989" on half-title; **viii) Thwaite, Ann.** A.A. Milne – His Life. *Faber and Faber, 1990*, presentation copy inscribed by the author "for Christopher Milne | from Ann Thwaite | with thanks - | 2 May 1990", dust-jacket; all 8vo, original bindings, some *spotting and browning, bindings worn and soiled* (8)

Christopher Milne married his first cousin, Lesley de Sélincourt, on 24 July 1948. The gift of three books from A.A. Milne to his future daughter-in-law on 6 May 1948, signing himself as "Blue", does not betray the author's distaste of Lesley. As Ann Thwaite notes in her biography of Milne, "...He would dislike his daughter-in-law", Milne had written prophetically in *Chloe Marr*. He could not help comparing Lesley with Anne Darlington..."

£ 1,000-1,500 € 1,200-1,750



214

214

MILNE, A.A.

When We Were Very Young. *Methuen & Co. Ltd., 1924*

4to, FIRST EDITION, number 5 of 100 copies signed by the author and illustrator, original cloth-backed boards, paper lettering piece to upper cover, *slight browning to endpapers, bookplate and inscriptions on front fixed endpaper, spotting to upper cover label, minor soiling to binding*

£ 3,000-5,000 € 3,500-5,800



215

215

THE PROPERTY OF THE LATE JOHN PAYNE

“PONT” (LAIDLER, GRAHAM)

“Popular Misconceptions - England”

200 by 265mm., pen and ink drawing, signed upper left “PONT”, date stamped on the verso “22 May 1939”, mounted, framed and glazed

From the artist’s series of “Popular Misconceptions”. originally published within *Punch*.

PROVENANCE

Abbott and Holder (label)

£ 600-800 € 700-950



216

216

THE PROPERTY OF THE LATE JOHN PAYNE

“PONT” (LAIDLER, GRAHAM)

“What sort of a restaurant is this that hasn’t jellied pampas berries on the menu?”

208 by 272mm., pen and ink drawing, signed upper left “PONT”, inscribed with title below the mount, mounted, framed and glazed

Published within *Punch*, 11 April 1934

PROVENANCE

Chris Beetles Limited, “The Illustrators”, 28 November - 14 December 1990, no 268

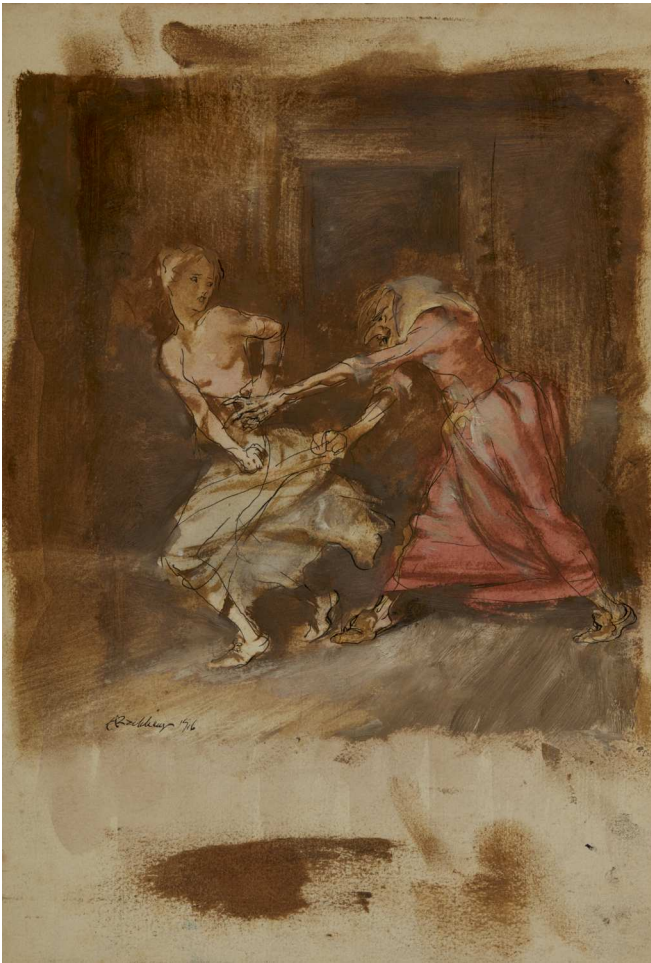
£ 600-800 € 700-950

RACKHAM, ARTHUR

Collection of 19 volumes illustrated by Arthur Rackham, including three limited editions, comprising:

- i) Carroll, L. *Alice's Adventures in Wonderland*. Heinemann, [1907], number 77 of 1130 copies, number 13 coloured plates and other illustrations, *binding slightly soiled—ii*) Jones, V.S.V. *Aesop's Fables*. Heinemann, 1912, number 475 of 1450 copies signed by the author, 13 coloured plates and other illustrations, *binding soiled, minor abrasion to 1 plate—iii*) Arthur Rackham's *Book of Pictures*. Heinemann, 1913, number 105 of 1030 copies signed by the author, 44 coloured plates and other illustrations, *binding soiled—iv*) Barrie, J.M. *Peter Pan in Kensington Gardens*. Hodder & Stoughton, 1906, 50 coloured plates and other illustrations, *minor abrasions to 2 plates—v*) Grimm, J. and W.G. *The Fairy Tales of the Brothers Grimm*. Constable, 1909, first edition, 40 coloured plates and other illustrations, *creases to 3 plates, minor tears to head and foot of spine—vi*) Wagner, R. *The Rhinegold & The Valkyrie*. Heinemann, 1911, first edition, 34 coloured plates and other illustrations, *minor crease to 1 plate, minor abrasions to 2 plates; vii*) Wagner, R. *Siegfried & The Twilight of the Gods*. Heinemann, 1911, first edition, 30 coloured plates and other illustrations—*viii*) Dickens, C. *A Christmas Carol*. Heinemann, 1915, first edition, 12 coloured plates and other illustrations—*ix*) Swinburne, A.C. *The Springtide of Life*. Heinemann, 1918, first edition, 8 coloured plates and other illustrations—*x*) Phillpotts, E. *A Dish of Apples*. Hodder & Stoughton, [1921], first edition, 3 coloured plates and other illustrations—
together with 9 reprint volumes, all 4to or small 4to, original bindings, *occasional spotting and browning, occasional soiling, occasional creases* (19)

£ 5,000-7,000 € 5,800-8,200



217

217

RACKHAM, ARTHUR

The Witch and the Maiden

185 by 180mm., pen and ink drawing with watercolour and oil, signed and dated lower left "ARackham 1916", mounted, framed and glazed

PROVENANCE

The Artist's Family; Chris Beetles Limited, "The British Art of Illustration 1800-1992" no 256

£ 2,000-3,000 € 2,350-3,500

ROBINSON, W. HEATH

"A Noble U-Boat Commander Sharing His Rations with a Famished Hake"

335 by 260mm., ink drawing, signed lower right, mounted, framed and glazed

Reproduced within *The Saintly Hun: a book of German Virtues*, published in 1917.

PROVENANCE

Potter Books Limited (Godalming); Christie's, 3 December 2003, lot 264

£ 1,500-2,000 € 1,750-2,350



219

THE PROPERTY OF THE LATE JOHN PAYNE

ROBINSON, W. HEATH

"At Evening's Gentle Close"

370 by 270mm., five pen, ink and watercolour vignette drawings, signed lower right "W HEATH ROBINSON", inscribed "Bystander" beneath mount by the artist, mounted, framed and glazed

Thought to be published within *The Bystander* magazine

PROVENANCE

Abbott & Holder (label)

£ 2,000-3,000 € 2,350-3,500



220

THE PROPERTY OF THE LATE JOHN PAYNE

ROBINSON, W. HEATH

"Tough Stuff"

340 by 250mm., four panels comprising ink and watercolour drawing, signed lower left "HEATH ROBINSON", inscribed with title below the mount, mounted, framed and glazed, some minor soiling to paper on right edge

Published within *The Strand Magazine*, December 1939.

PROVENANCE

"The Gadget King", Manchester City Art Galleries (27 May - 29 October 2000); Chris Beetles Limited, "The British Art of Illustration 1850-2000" no 660

£ 2,000-3,000 € 2,350-3,500



221

222

ROWLING, J.K.

Set of the first four Harry Potter volumes, Bloomsbury, 1999-2000

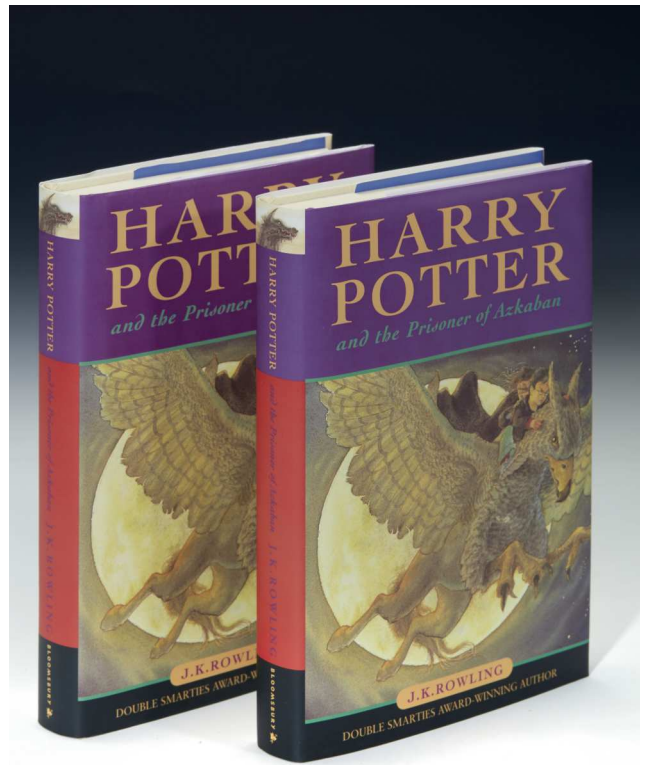
all 8vo, first deluxe editions ("10 9 8 7 6 5 4 3 2 1" or "First Edition" on publisher's imprint page), original cloth gilt with laid-down illustration on upper cover, gilt edges (4)

FINE CONDITION

REFERENCES

Errington, Rowling A1(d), A2(e), A7(c), A9(b)

£ 1,000-1,500 € 1,200-1,750



223

223

ROWLING, J.K.

Two copies of Harry Potter and the Prisoner of Azkaban. Bloomsbury, 1999, comprising:

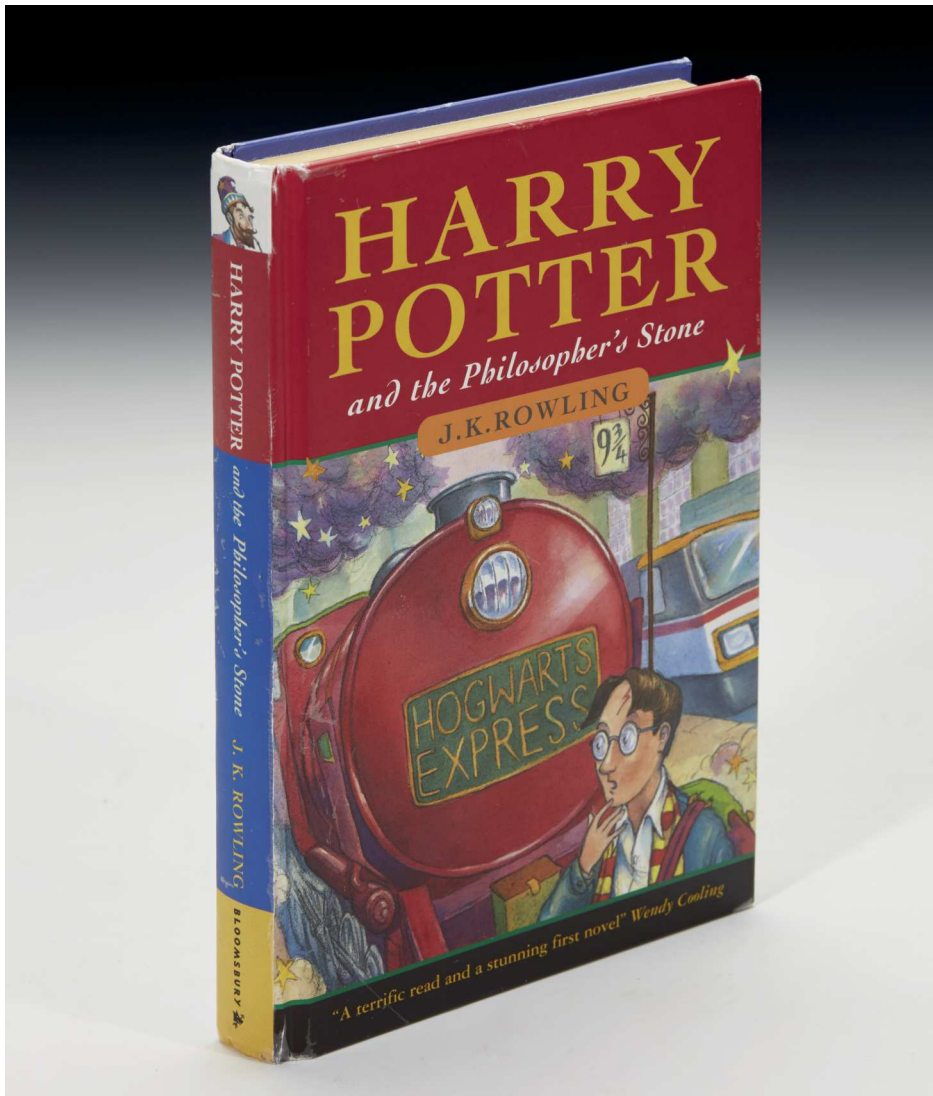
i) FIRST EDITION, FIRST STATE ('Joanne Rowling' on imprint page and dropped text block on page [7]), original pictorial laminated boards, dust-jacket; ii) FIRST EDITION, FIRST STATE ('Joanne Rowling' on imprint page and dropped text block on page [7]), original pictorial laminated boards, dust-jacket SIGNED BY THE ARTIST CLIFF WRIGHT on lower cover, very minor abrasion to blank side of upper inside flap (2)

A FINE COPY of the first state of the first edition of the third Harry Potter book together with another copy signed by Cliff Wright. It is generally thought that there were 2500 copies of the first issue before the dropped text and copyright line were corrected. Cliff Wright provided artwork for the second and third titles in the series.

REFERENCES

Errington, Rowling A7(a)

£ 3,000-5,000 € 3,500-5,800



224

224

ROWLING, J.K.

Harry Potter and the Philosopher's Stone.
Bloomsbury, 1997

8vo, FIRST EDITION (hardback issue) ("10 9 8 7 6 5 4 3 2 1" on publisher's imprint page), original laminated pictorial boards, extremities very slightly worn with head and foot of spine bumped, minor cockling to lamination on lower cover

AN EXCELLENT COPY OF THE FIRST HARRY POTTER BOOK, NOW TWENTY YEARS OLD. As noted in the Rowling bibliography, the publishers have confirmed that there were only 500 copies of the hardback issue.

REFERENCES

Errington, Rowling A1(a)

£ 15,000-20,000 € 17,400-23,200

225

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

The Belles of St Trinian's

390 by 390mm., pen, ink and monochrome watercolour, signed lower right "Ronald Searle", inscribed with title, mounted, framed and glazed

PROVENANCE

Chris Beetles Limited (label)

£ 5,000-7,000 € 5,800-8,200



225

226

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"Behind that pasty, vacuous, spectacled face flamed unswerving devotion..."

90 by 130mm., pen and ink drawing, signed and dated lower right "Ronald Searle 1952", inscribed with title and publishing details, mounted, framed and glazed

ONE OF SEARLE'S CLASSIC ILLUSTRATIONS FOR ST. TRINIAN'S. Published (as 'Holding stinkeroo Tracy's hand') within Timothy Shy and Ronald Searle's *The Terror of St. Trinian's* (1952).

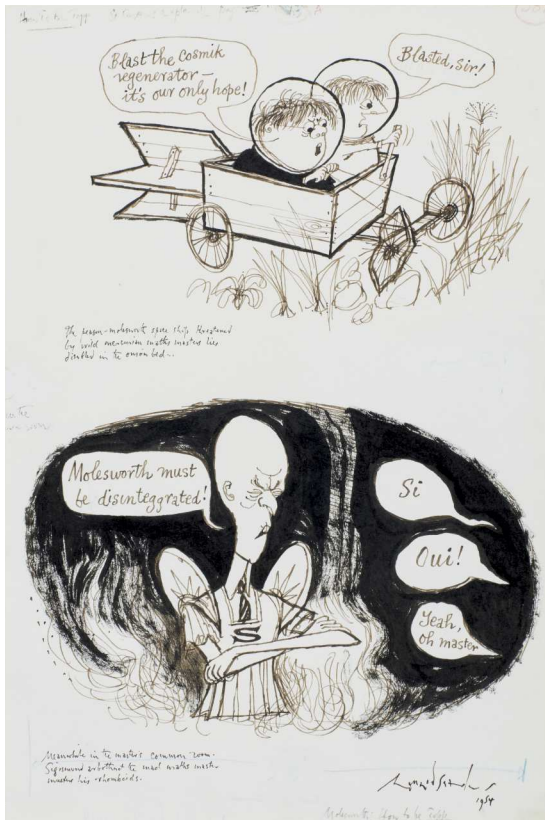
PROVENANCE

Chris Beetles Limited, "The British Art of Illustration 1850-2000", no 686

⊕ £ 3,000-5,000 € 3,500-5,800



226



227

227

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

Two illustrations from *How to be Topp*, comprising:

a) "The peason-molesworth space ship threatened by wild mercurian maths masters lies disabled in the onion bed...", 125 by 195mm.; **b)** "Meanwhile in the master's common room. Sigismund arbutnot the mad maths master masters his rhomboids.", 145 by 220mm.; both pen and ink drawings on one sheet, signed and dated lower right "Ronald Searle 1954", inscribed with captions, mounted, framed and glazed, *some slight fading*

Published within Geoffrey Willans and Ronald Searle, *How to be Topp* (1954), p. 24

PROVENANCE

Chris Beetles Limited, "The British Art of Illustration - The Twentieth Century", 2001, no 74

⊕ £ 4,000-6,000 € 4,650-7,000



228

228

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"Nigel's B-line is the sensation of the season"

175 by 160mm., pen and ink drawing, signed and dated lower right "Ronald Searle 1956", inscribed with caption, mounted, framed and glazed

Published within Godfrey Willans and Ronald Searle, *Whizz for Atomms* (1956), p. 95

PROVENANCE

Chris Beetles Limited, "The British Art of Illustration - The Twentieth Century", 2001, no 72

⊕ £ 3,000-5,000 € 3,500-5,800

229

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

“Crossed Paths: Edgar Allan Poe meets Ernest Hemingway”

340 by 445mm., pen and ink drawing, signed lower right “Ronald Searle”, inscribed with title, mounted, framed and glazed

A preliminary drawing for Searle’s series of ‘Crossed Paths’ for *The New Yorker* magazine (later collected within *Marquis de Sade meets Goody two-shoes: a few crossed paths & treasured moments*, 1994). The finished drawing appeared in *The New Yorker* for 6 May 1991.

PROVENANCE

Chris Beetles Limited (label)

⊕ £ 2,000-3,000 € 2,350-3,500



229

230

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

“Crossed Paths: Manet meets Josef von Sternberg”

340 by 455mm., pen and ink drawing, signed lower right “Ronald Searle”, mounted, framed and glazed

One of Searle’s preliminary drawings for his ‘Crossed Paths’ series for *The New Yorker* magazine.

PROVENANCE

Chris Beetles Limited (label)

⊕ £ 2,000-3,000 € 2,350-3,500



230

231

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

“Taurus”

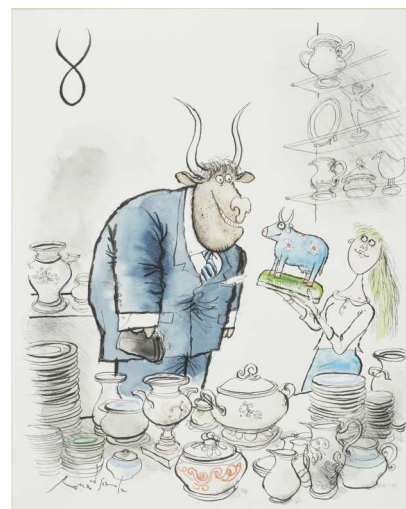
380 by 300mm., pen, ink and watercolour drawing, signed lower left “Ronald Searle” and dated lower right “1998”, mounted, framed and glazed

Originally drawn for, but not used by, *Town and Country* magazine for the 1999 series ‘Signs of the Zodiac’.

PROVENANCE

Chris Beetles Limited, “The British Art of Illustration - The Twentieth Century”, 2001, no 68

⊕ £ 3,000-5,000 € 3,500-5,800



231



232

232

THE PROPERTY OF THE LATE JOHN PAYNE

SHEPARD, E.H.

"The Do-It-Yourself Age"

each drawing 177 by 124mm., four pen and ink drawings, final drawing signed lower left corner "Ernest H. Shepard", mounted, framed and glazed in single frame, *some very minor spotting, corrections in gouache*

Published within *Punch* on 3 December 1919, the original captions read "As Easy -", "As -", "Falling Off -" "A Log!"

PROVENANCE

J.S. Maas and Son (gallery label)

⊕ £ 1,000-1,500 € 1,200-1,750

233

SHEPARD, E.H.

Two drawings from *Winnie-the-Pooh*, comprising:

i) "Why, what's the matter?"; 52 by 78mm.; ii) "He was taking the balloon out, and putting it back again..."; 62 by 116mm.; both pen and ink drawings, the second signed with initials lower left "EHS", mounted within single mount, framed and glazed, *some minor and consistent browning, some discolouration below mount*

Two drawings from chapter six ("in which Eeyore has a birthday and gets two presents") of *Winnie-the-Pooh*. The first is reproduced on page 73 of the original Methuen edition and the second is reproduced on page 87.

It is highly likely that this pairing was created by Shepard and sold as a pair at his exhibition of *Winnie-the-Pooh* drawings held at The Sporting Gallery in 1926.

As is usual for Shepard's drawings, the artist wrote his address on the reverse of the artist's board. Both drawings include parts of his Guildford address.

PROVENANCE

The Sporting Gallery; sold in these rooms, 20 April 1971, lot 559 ("The Property of a Gentleman")

⊕ £ 40,000-60,000 € 46,400-69,500



233



233



234

234

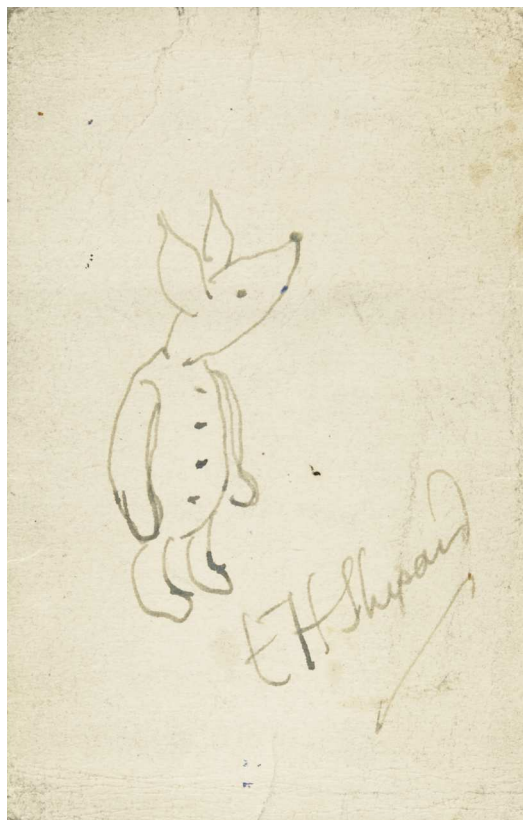
SHEPARD, E.H.

"Turned them out into the cold and the wet"

215 by 155mm., pen and ink drawing, signed with initials lower left "EHS", captioned below mount, artist's name and address on reverse of board, mounted, framed and glazed.

A fine drawing by Shepard for his 1931 illustrated edition of *The Wind in the Willows*. The drawing comes from chapter XI and shows the Wild Wooders evicting Mole and Badger from Toad Hall "with many insulting and uncalled-for remarks".

⊕ £ 8,000-12,000 € 9,300-13,900



235

235

SHEPARD, E.H.

"Piglet"

46 by 20mm., pen and ink drawing, signed lower right "EHShepard", some soiling and creases

A drawing of Piglet on the reverse of a table place setting card. The name on the reverse of the card is Mrs [Esme] Williams, wife of David Williams, a cinema manager for the Rank Organisation. Apparently the Rank Organisation organised promotional dinner dances in the early 1950s and, on one occasion, the Williams were seated at a table with E.H. Shepard.

⊕ £ 1,500-2,000 € 1,750-2,350

WAIN, LOUIS

Two cats, comprising:

i) Head of a winking cat, 100 by 100mm., chip at lower edge not affecting image; ii) Head of a surprised cat, 125 by 110mm., some browning, some spotting, repairs to reverse of leaf; both ink drawings, signed lower left, some creases and light soiling (2)

"He has made the cat his own. He invented a cat style, a cat society, a whole cat world. English cats that do not look and live like Louis Wain cats are ashamed of themselves." - H.G. Wells

£ 1,200-1,600 € 1,400-1,900



236

237

THE PROPERTY OF THE LATE JOHN PAYNE

YEOMAN, ANTONIA ("ANTON")

"Well, one of us is wrong"

215 by 155mm., pen and ink drawing, signed lower right "Anton", inscribed with title below mount, mounted, framed and glazed, some minor soiling

PROVENANCE

Chris Beetles Limited, "The British Art of Illustration 1800-1991", no 473

⊕ £ 150-200 € 200-250



237

238

THE PROPERTY OF THE LATE JOHN PAYNE

YEOMAN, ANTONIA ("ANTON")

"Eat and stay young. Part one. Eat your food raw."

125 by 155mm., pen, ink and watercolour drawing, signed lower right "Anton", inscribed with title below mount, framed and glazed

PROVENANCE

Chris Beetles Limited, "The British Art of Illustration, 1800-1991" no 472

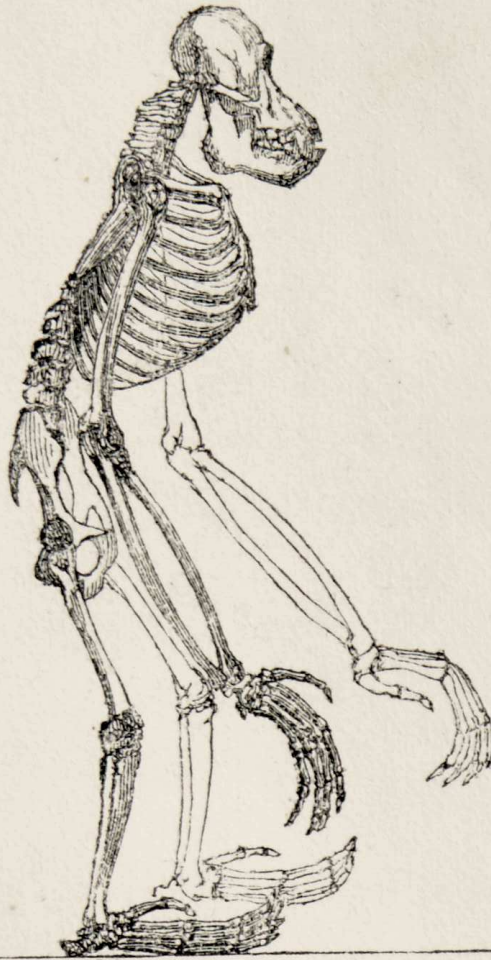
⊕ £ 150-200 € 200-250



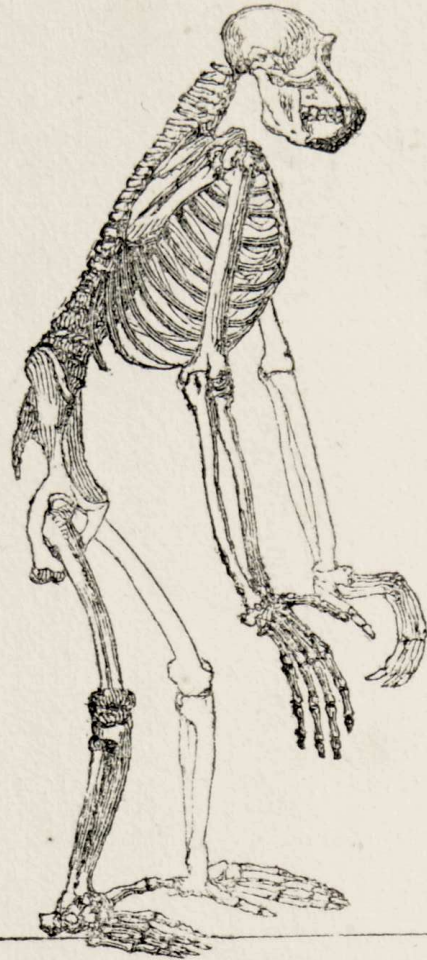
238



GIBBON.



ORANG.



Skeletons of the
CHIMPANZEE.

*Photographically reduced from Diagrams of the natural size (except the
drawn by Mr. Waterhouse Hawkins from specimens in the*

SESSION TWO

LONDON
TUESDAY
11 JULY 2017
2.30 PM

LOTS 239-399



GORILLA.

MAN.

THE AGE OF DARWIN :

*at of the Gibbon ,which was twice as large as nature),¹
Museum of the Royal College of Surgeons.*

THE GARRETT HERMAN COLLECTION

The Garrett Herman collection is an unusually comprehensive group of works centred on Charles Darwin, his influences, and those who he influenced in turn.

At the outset of his collecting life, Mr Herman concentrated on books included in *Printing and the Mind of Man* and Bern Dibner's *Heralds of Science*, including Adam Smith (see lots 367–384) and Charles Darwin. But as the years wore on Darwin became central to the collection and Mr Herman's acquisitions grew to encompass works by Darwin's colleagues and friends.

In 2004, highlights from the collection were exhibited at the Grolier Club, New York, and the accompanying book *Darwin: The Evolution of the Man* was published. In the introduction, Mr Herman explains his enduring fascination with Darwin: "I made Charles Darwin the focus of my collections because he and his life's work have contributed to mankind in so many important ways. I particularly respect the positive values and traits he demonstrated... Darwin demonstrated humility, and kept his mind free of prejudices based on conventional wisdom of the need for recognition. When Alfred Wallace sent him a manuscript that drew conclusions similar to Darwin's unpublished work on the same subject, Darwin chose to publish the thesis jointly with Wallace. His modest nature was also shown by his frequent references to the work of his peers. Charles Darwin was

extraordinarily disciplined and fastidious, and his work exhibits quite original methods of cross-referencing and note-keeping. He saw seemingly mundane occurrences or patterns in nature in a whole different light. Through the wealth of information and data he gathered and organized, he created a platform from which to look beyond the apparent" (Grolier, *Darwin*, pp. 6–7).

The books on offer here (a small part of Garrett Herman's wider collection) boast the great landmarks of Darwin's work that one would expect: *The Zoology of the Beagle* (lot 252); *The Narrative of the Surveying Voyages of the Beagle* (lot 253); *The Origin of Species* (lot 265); *The Descent of Man* (lot 288), and so on. To this is added a wealth of supporting material of no less appeal: a group of autograph letters by Darwin, including one on the evolution of speech (lot 307); the famous photographic portrait by Julia Margaret Cameron (lot 247); a ticket to Darwin's funeral (lot 313); and a rare broadside ballad lampooning the theory of evolution (lot 248).

Representing Mr Herman's wider interests, the Adam Smith collection includes fine copies of both *The Theory of Moral Sentiments* (lot 367) and *The Wealth of Nations* (lot 375).

In offering these choice items from the Garrett Herman collection we can see a dedicated collector's passion for and knowledge of the age of Darwin coming into focus.



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BATES, HENRY WALTER

The Naturalist on the River Amazons. *John Murray, 1863*

8vo, 2 volumes, FIRST EDITION, 8 wood-engraved plates, numerous illustrations, folding map, 32pp. publisher's catalogue at end of first volume dated January 1863, original pictorial brown cloth gilt, *some short tears at extremities, occasional loose leaves, contents slightly shaken, binding worn, loss to lower free endpaper in second volume, hinges split*

Bates accompanied Wallace on his expedition to the Amazon, departing in 1848. Wallace returned in 1852 but Bates remained and only arrived home in 1859. The purpose of the expedition was to gather facts "towards solving the problem of the origin of species". Darwin encouraged Bates to write this account and later described it as "...the best work of Natural History Travels ever published in England. Your style seems to me admirable. Nothing can be better than the discussion on the struggle for existence..." (see letter to H.W. Bates, 18 April 1863)

PROVENANCE

Ashley Montagu (1905–1999), British-American anthropologist, ownership signature

£ 1,000-1,500 € 1,200-1,750

240

BATES, HENRY WALTER

The Naturalist on the River Amazons [sic]... second edition, *1864*

8vo, plates and illustrations, folding map at end, original green cloth gilt, *very slightly worn*

[with:] Armstrong, H.E. and others. The Atoll of Funafuti... being the Report of the Coral Reef Committee of the Royal Society. 1904, 4to, 2 vol. (text and portfolio), FIRST EDITION, plates, maps, illustrations (including 19 coloured and loose in portfolio), original cloth, *tear in map without loss, spines faded* (3)

£ 200-300 € 250-350

241

H.M.S. BEAGLE

A fine 1:48 scale model of the HMS Beagle

approx. 600 x 200 x 450 mm., 3 masts with rigging, scored decks with fittings, 7 lifeboats (3 in davits, 4 on the deck), mounted on brass supports over a fine wooden display base (355mm. x 745mm.), with two brass plaques engraved "H.M.S. Beagle | 1831", with a perspex display case (670 x 580 x 278mm.), *three small pieces loose, small section of the jibboom broken off (but present and attached to rigging)*

PROVENANCE

Acquired from Trevor Philip, Jermyn Street

‡ £ 5,000-7,000 € 5,800-8,200



242



242

242

BIBLE. LATIN

Biblia latina (cum postillis Nicolai de Lyra et expositionibus Guillelmi Britonis in omnes prologos S. Hieronymi et additionibus Pauli Burgensis replicisque Matthiae Doering). Nicolaus de Lyra: Contra perfidiam Judaeorum. Nuremberg: Anton Koberger, [1486]-3 December 1487 (part 3: 1485)

4 parts in 2 volumes. Chancery folio (293 x 202mm.), 467 (of 468, without initial blank), 370, 348, 383 (of 384, without initial blank) leaves, double column, 72-73 lines of commentary plus headline, gothic type, woodcut illustrations (some full-page), part 1: first 15-line initial in pink and green on a gold ground, part 2: first 5-line initial in blue on a gold ground, part 4: first 10-line initial in blue on a gold ground within a red and green frame, other initials in red and/or blue, eighteenth-century vellum over thin wooden boards, paper labels on spines, in modern folding boxes, a page of manuscript notes on final blank verso of part 4, occasional damp-staining and light browning, a few small stains on xx5, last leaf of part 2 torn and repaired with slight loss of text at head, last leaf of part 3 laid down with loss of a few letters at head, wormholes at beginning and end of part 4, a few headlines cut close in part 4, pastedowns lifted and endleaves slightly torn, turn-ins coming away from the boards

A mixed edition, with parts 1, 2 and 4 from the 1487 edition, and part 3 from 1485 (with same foliation).

Darwin's lack of belief in the validity of the Bible is well known. This edition, printed by the prolific Anton Koberger, contains the respected biblical commentary of the fourteenth-century Franciscan Nicolaus de Lyra and of the thirteenth-century Guilelmus Brito, together with the fifteenth-century additions to Lyra by the converted Spanish Jew Paul of Burgos, and Matthias Döring's rejection of these additions. Both Nicolaus de Lyra and Paul of Burgos emphasised the meaning of the Bible in a literal sense.

REFERENCES

Goff B614 & B613; HC 3167 & 3166; BMC ii 431 & 427; BSB-Ink B-459 & B-453; Bod-inc B-320 & B-319; GW 4289 & 4288

PROVENANCE

J. Faber, inscription on first leaf; Josias Lorck, pastor in Copenhagen, inscription on first leaf, his library bought by Karl Eugen, duke of Württemberg, in 1784 for; Royal Library, Stuttgart, library and duplicate stamps on first leaf; K.F. Koehlers Antiquarium, Leipzig, sold to Jorge de Beristayn, bookseller's address label loosely inserted; Robert Saitschick, bookplate in second volume; [bought from John Fleming, New York, 1985, by] Abel Berland, bookplate, sale, Christie's New York, 9 October 2001, lot 382

£ 7,000-10,000 € 8,200-11,600

BIRCH, THOMAS

The History of the Royal Society of London for Improving of Natural Knowledge... for A. Millar, 1756-1757

4to, 4 volumes, numerous illustrations and 6 folding plates, contemporary speckled calf, spines gilt in compartments with morocco lettering pieces, *some spotting and browning, front free endpaper and first few leaves of volumes 1 and 4 loose, library stamps and embossed stamps, removed book labels, deleted ownership signatures to title-pages, professional repairs to joints and some corners*

An attractive set.

£ 1,000-1,500 € 1,200-1,750

BRIDGEWATER TREATISES

The Bridgewater Treatises. *William Pickering or John Murray, 1833-1838*

8vo, 13 volumes in 12, mixed editions, comprising 9 works by Babbage, Bell, Buckland, Chalmers, Kidd, Kirby, Prout, Roget and Whewell, a few plates and illustrations, nineteenth-century half morocco, *occasional spotting, joints slightly rubbed, spine of one vol. with very slight loss at foot and tear*

A.J. BALFOUR'S COPY.

PROVENANCE

A.J. Balfour (1848-1930), politician and British Prime Minister 1902-1905, vertical gilt stamp on upper cover of each vol. "A.J. Balfour, Whittingham, 1876"

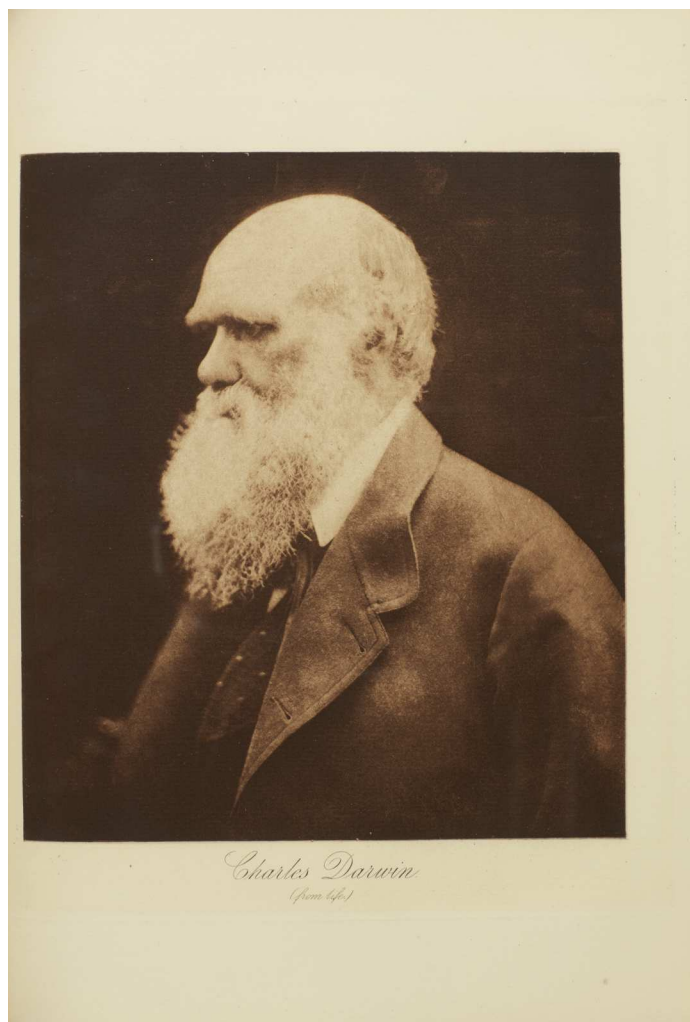
£ 800-1,200 € 950-1,400

BUFFON, GEORGES-LOUIS LECLERC,
COMTE DE

Natural History. *Printed for the proprietor and sold by H.D. Symonds, 1797-1808*

8vo, 16 volumes (comprising: 10 vol. "A Theory of the earth, a general history of man, of the brute creation, and of vegetables, minerals &c." and 6 vol. "Birds, fish, insects and reptiles"), engraved portrait and 135 plates, plate list at end of vol.[15], contemporary calf gilt, spines gilt with red morocco labels and dark bands, *plates spotted*

£ 800-1,200 € 950-1,400

CAMERON, JULIA MARGARET—
THACKERAY, ANNE ISABELLA

Alfred, Lord Tennyson and his friends. *T. Fisher Unwin, 1893*

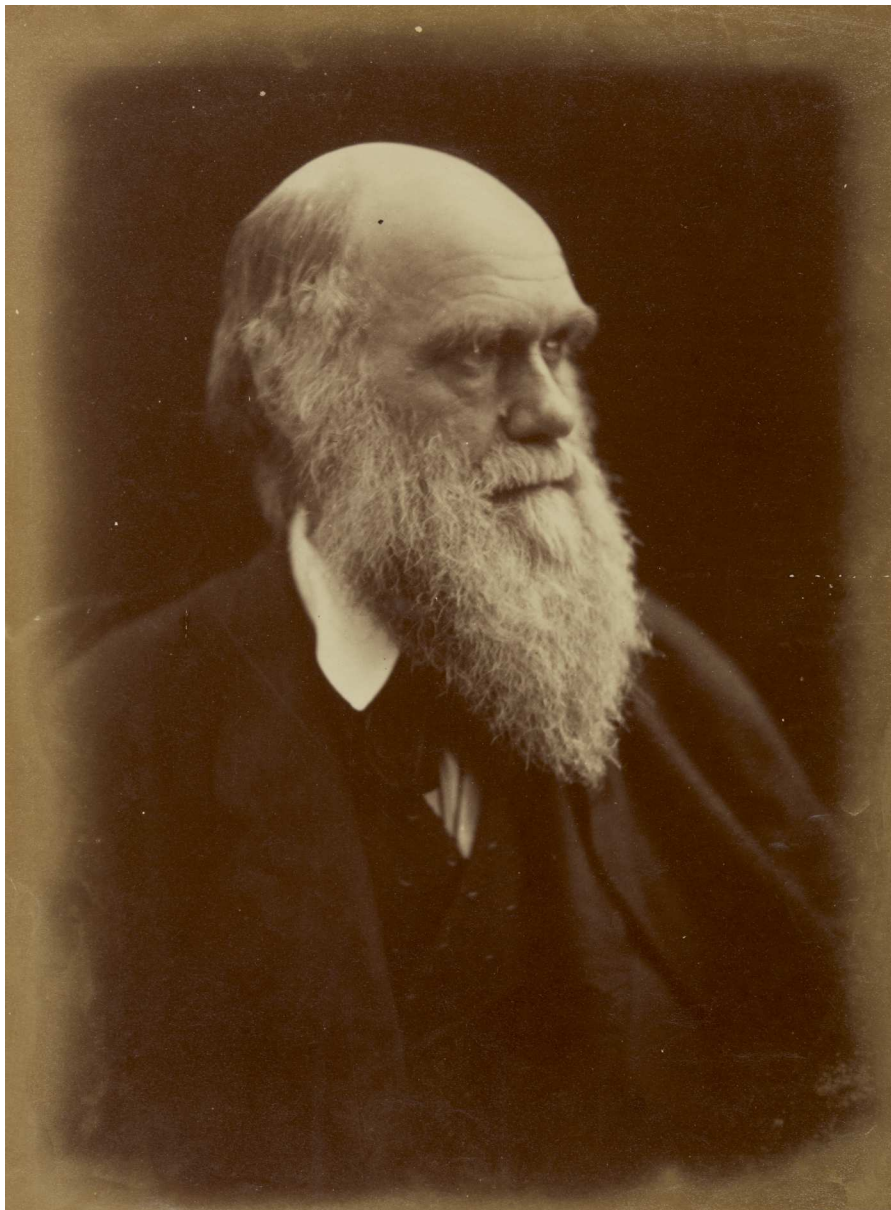
4to, FIRST EDITION, NUMBER 131 OF 400 COPIES, frontispiece and 25 photogravure portraits by Julia Margaret Cameron, cotemporary green morocco by G.P. Putnam's Sons, spine gilt in compartments, *slight offsetting to free endpapers, minor marks to covers*

Anne Thackeray Ritchie's reminiscences note that Darwin "... came to Freshwater with his family, and it was then that the photograph here reproduced was taken. When Darwin wrote to Mrs. Cameron warmly approving of the picture, he added 'there are sixteen people in my house, and every one your friend.' No one ever knew how to praise with more generous cordiality."

PROVENANCE

Gustavia A. Senff, bookplate

£ 1,500-2,500 € 1,750-2,900



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[DARWIN, CHARLES]—CAMERON, JULIA MARGARET

Photographic portrait of Charles Darwin

near half-length, facing left, albumen print (345 x 253mm), on a later heavy card mount, framed and glazed (frame size 560 x 460mm), [copyright 23 July 1868]

A COPY OF THE RAREST OF CAMERON'S PORTRAITS OF DARWIN. Julia Margaret Cameron took a series of photographic portraits of Darwin when he and his family rented Dumbola Lodge in Freshwater from the photographer in the summer of 1868. They stayed for six weeks, during which time they became very attached to Cameron and were visited by many of her friends including Tennyson and Longfellow. Darwin himself believed that Cameron's were the best photographs that had been taken of him.

126

SOTHEBY'S

REFERENCES

Julia Margaret Cameron: Complete Photographs (2002), no.644

PROVENANCE

Jeremy Norman, "Darwin's Century", Sotheby's, 11 December 1992, lot 139

± £ 5,000-7,000 € 5,800-8,200

248

[CATNACH, JAMES]

"Dr. Darwin". *Catnach Press*, [c.1860-80]

broadside ballad in two columns on single leaf, 235 x 160mm, woodcut vignette, mounted, framed and glazed

A ballad lampooning Darwin's theory of evolution through natural selection, particularly as it applies to human ancestry. The ballad was printed by the Catnach Press, founded by James Catnach around 1813-1814. The press specialised in chapbooks, children's books and broadside ballads "on every passing event" (DNB).

REFERENCES

Grolier Club, *Darwin* (2004), p. 35

£ 300-500 € 350-600

249

CHAMBERS, ROBERT

A collection of 5 volumes, comprising:

- i) *Vestiges of the Natural History of Creation*. John Churchill, 1844, FIRST EDITION, contemporary calf, spine gilt, bookplate of Frances Mary Richardson Currer, [Norman 438; DSB III, p.192];
- ii) *Explanations: A Sequel to "Vestiges of the Natural History of Creation"*... second edition. John Churchill, 1846, original cloth;
- iii) *Ancient Sea-Margins*, as memorials of changes in the relative level of sea and land. Edinburgh: W. & R. Chambers, 1848, FIRST EDITION, lithographed frontispiece (spotted), folding coloured map, illustrations, original cloth, corners bumped, rebound—
- iv) Bosanquet, S.R. "Vestiges of the Natural History of Creation:" its argument examined and exposed. John Hatchard, 1845, bound after a second edition of *Vestiges*, contemporary calf, rubbed, joints split and another, fourth edition of *Vestiges*, 8vo (5)

"The first full-length exposition in English of an evolutionary theory came in Chambers's anonymously published *Vestiges*, which brought together a large variety of data from both geology and the life sciences to support the idea of the origin of species through a process of transmutation... It played a significant role in the history of mid-nineteenth century biology by making evolutionism a commonplace topic of discussion, easing the way for Darwin's *Origin of Species*" (Norman).

Richard Chambers and his brother William formed the well-known publishing company bearing their names in Edinburgh in 1832. *Vestiges* was frequently reprinted and underwent substantial revisions over time. *Ancient Sea-Margins* was his only work devoted wholly to geology.

£ 1,000-1,500 € 1,200-1,750

250

[AFTER COLLIER, JOHN]—CRAIG, PHILIP

Portrait of Charles Darwin

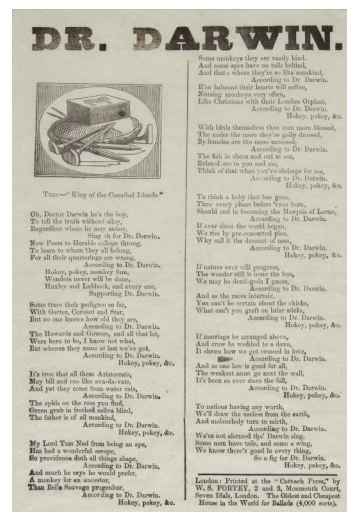
745 x 565mm., oil on canvas, signed and dated lower right "Craig 2000", framed

A fine copy of the portrait painted by John Collier, the son-in-law of Thomas Huxley, in 1881 for the Linnaean Society. A copy in 1883 was presented to the National Portrait Gallery by Darwin's elder son, William Erasmus Darwin. This copy, executed by the Canadian artist Philip Craig (b. 1951), was exhibited at the Grolier Club in 2004.

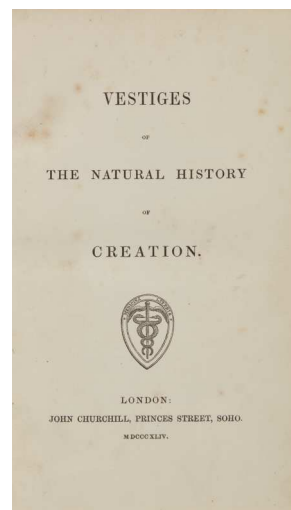
REFERENCES

Grolier Club, *Darwin* (2004), p. 33

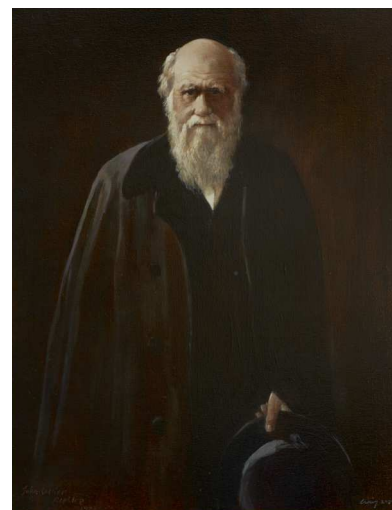
± £ 1,000-1,500 € 1,200-1,750



248



249



250



251

251

[DARWIN, CHARLES]—PEARSON, JEMMA

A maquette for a portrait sculpture of Darwin

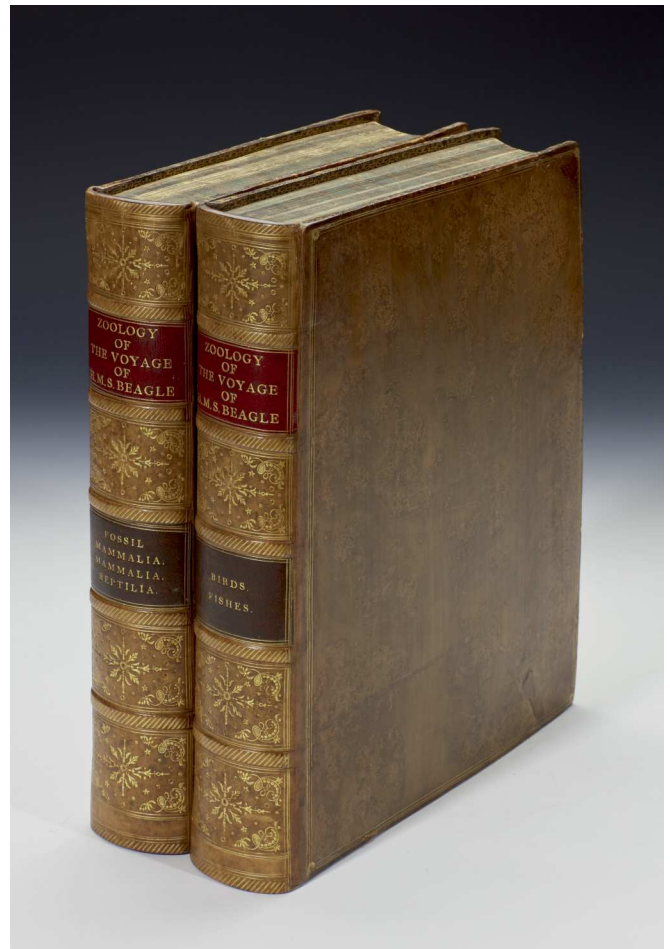
height 95cm. (100cm. with wooden base), bronze, signed, dated "2000" and numbered "1/9", further signed "Castle Foundry"

This sculpture was commissioned by Shrewsbury School in 2000, where it was unveiled by Sir David Attenborough. The larger than life sized sculpture now stands at the front of the main school building.

REFERENCES

Grolier Club, *Darwin* (2004), p.35

Ω ⊕ £ 3,000-4,000 € 3,500-4,650



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DARWIN, CHARLES, EDITOR

The Zoology of the Voyage of H.M.S. Beagle, under the command of Captain Fitzroy, R.N., during the years 1832 to 1836. *Smith, Elder and Co., 1840-1843*

FIRST COMPLETE EDITION, 5 parts in 2 volumes, comprising:

i) Owen, Richard. *Fossil Mammalia.* London: *Smith, Elder and Co., 1840*, sectional title, main title, preface, contents, list of plates, 32 plain lithographed plates, one folding, a few double-page, *early plates somewhat spotted*

ii) Waterhouse, George R. *Mammalia.* London: *Smith, Elder and Co., 1839*, sectional title, main title, list of plates, index leaf, 32 hand-coloured lithographed plates, 3 plain engraved plates, *occasional spotting*

iii) Gould, John. *Birds.* London: *Smith, Elder and Co., 1841*, sectional title, main title, index to the species, errata leaf, list of plates, 50 hand-coloured engraved plates, *a few plate numbers shaved*



252

iv) **Jenyns, Leonard.** Fish. London: *Smith Elder and Co.*, 1842, sectional title, main title, table of species / list of plates (these bound in the other volume), 29 plain lithographed plates

v) **Bell, Thomas.** Reptilia. [London: *Smith, Elder and Co.*, 1843], list of species/plates, 20 plain lithographed plates, occasional spotting, bound without main title

2 volumes, 4to (300 x 230mm.), contemporary tree calf by Clyde, expertly rebaced to style

THIS IMPORTANT REPORT ON THE ZOOLOGICAL COLLECTIONS OBTAINED BY THE MEMBERS OF THE BEAGLE EXPEDITION IS RARELY FOUND COMPLETE. The work originally appeared in nineteen numbers published between February 1838 and October 1843.

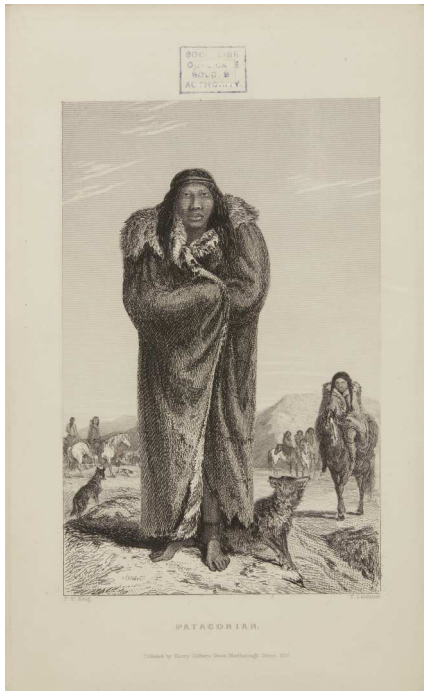
As well as editing the work, Darwin contributed a preface to the whole, a geological introduction to the Fossil Mammalia, and a geographical introduction to the Mammalia.

The third part has fifty hand-coloured plates of birds executed by Elizabeth Gould after sketches by her husband.

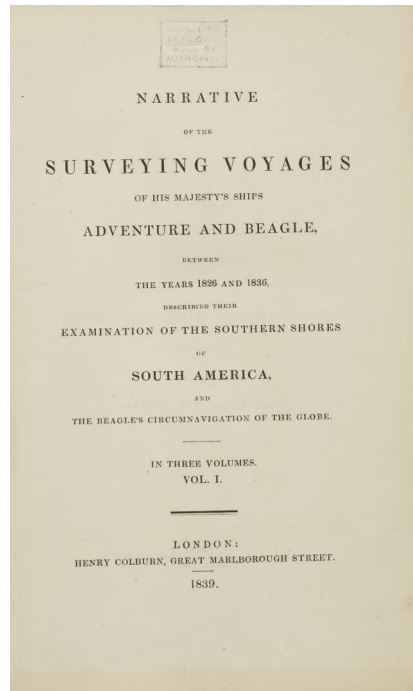
REFERENCES

Freeman 9; Grolier Club, *Darwin*, p.11; Nissen ZBI 1391; Norman 586

£ 50,000-70,000 € 58,000-81,500



253



253

253

FITZROY, ROBERT—DARWIN, CHARLES

Narrative of the Surveying Voyages of his Majesty's Ships Adventure and Beagle, between the years 1826 and 1836, describing their examination of the Southern Shores of South America and the Beagle's circumnavigation of the globe. *Henry Colburn, 1839*

3 volumes and Appendix, large 8vo, FIRST EDITION, half-titles in volumes 1-3, frontispieces in volume one and 2, 46 plates, charts and maps (16 in volume one, including one folding; 24 in volume 2; 6 in Appendix), 8 folding maps in front pockets (2 in each volume) with dark blue ribbons, tables and woodcuts in the text, original dark blue cloth decorated in blind, lettered in gilt on spine with authors' names and "Colburn | London", *bindings somewhat worn, spines faded, hinges split in volumes one and 2, some spotting and browning to folding maps, one folding map a little torn* (4)

FIRST APPEARANCE OF WHAT IS NOW UNIVERSALLY KNOWN AS *THE VOYAGE OF THE BEAGLE*. Darwin's section of Fitzroy's *Narrative of the surveying voyages of His Majesty's Ships Adventure and Beagle* was finished by June 1837 and in print by early 1838. The author hoped there would be "a very remote possibility of my publishing my part before the Captains" (letter to Henslow, 18 May 1837). However, publication was held back until Fitzroy and King's contributions were finished, and the three volumes, plus the appendix to the second volume, appeared in mid-1839.

REFERENCES

Freeman 10 (variant a); Grolier, *Darwin* (2004), p.12

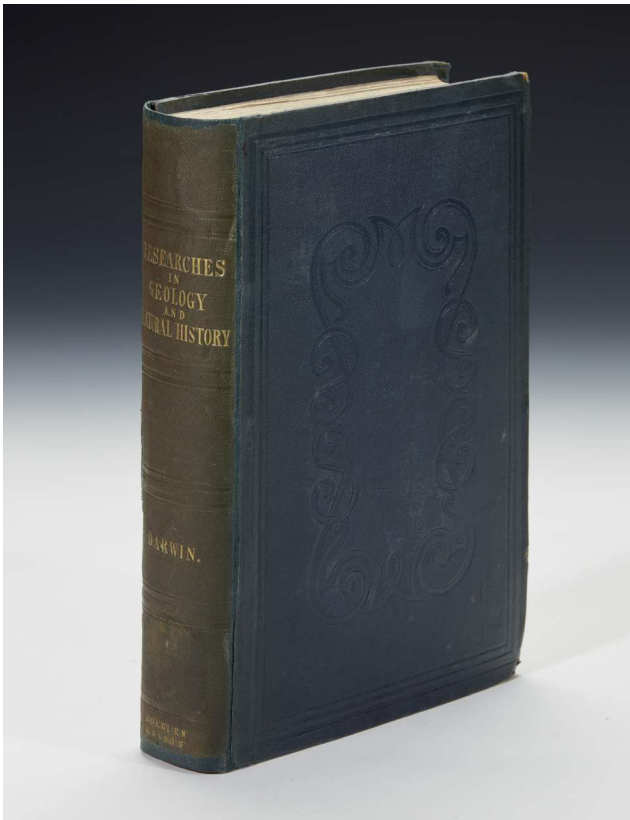
PROVENANCE

Bodleian Library, booklabels with shelfmarks (cancelled with "duplicate" stamps, which also appear on some titles)

£ 20,000-30,000 € 23,200-34,800



253



254

254

DARWIN, CHARLES

Journal of Researches into the Geology and Natural History of the Various Countries Visited by H.M.S. Beagle, under the command of Captain Fitzroy, R.N. from 1832 to 1836. *Henry Colburn, 1839*

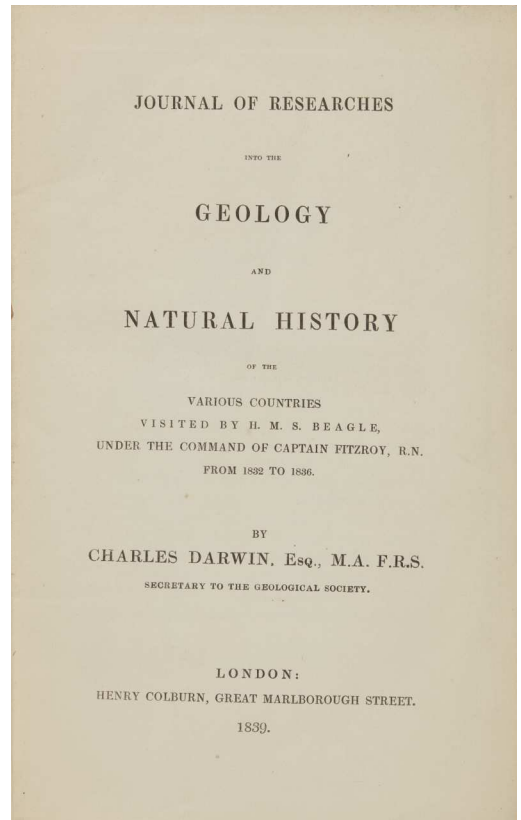
large 8vo, FIRST SEPARATE EDITION, half-title, 2 folding maps, 4 wood-engraved illustrations, 16pp. publisher's adverts dated August 1939 at end (but without leaf advertising forthcoming works by Darwin), original dark blue cloth, decorated in blind, lettered in gilt on spine, collector's green cloth chemise and morocco backed slipcase, *rebacked, preserving original faded spine, one map slightly torn at folds, ink ownership signature and modern bookplate on front endpaper*

The first appearance in its own right of Darwin's own account of the voyage of the *Beagle*. After publication as the third volume of Fitzroy's *Narrative* (see previous lot) Darwin's contribution was almost immediately published separately in the present form, bound from the same sheets but with new preliminaries.

REFERENCES

Freeman 11 (variant a)

£ 4,000-6,000 € 4,650-7,000



255

255

DARWIN, CHARLES

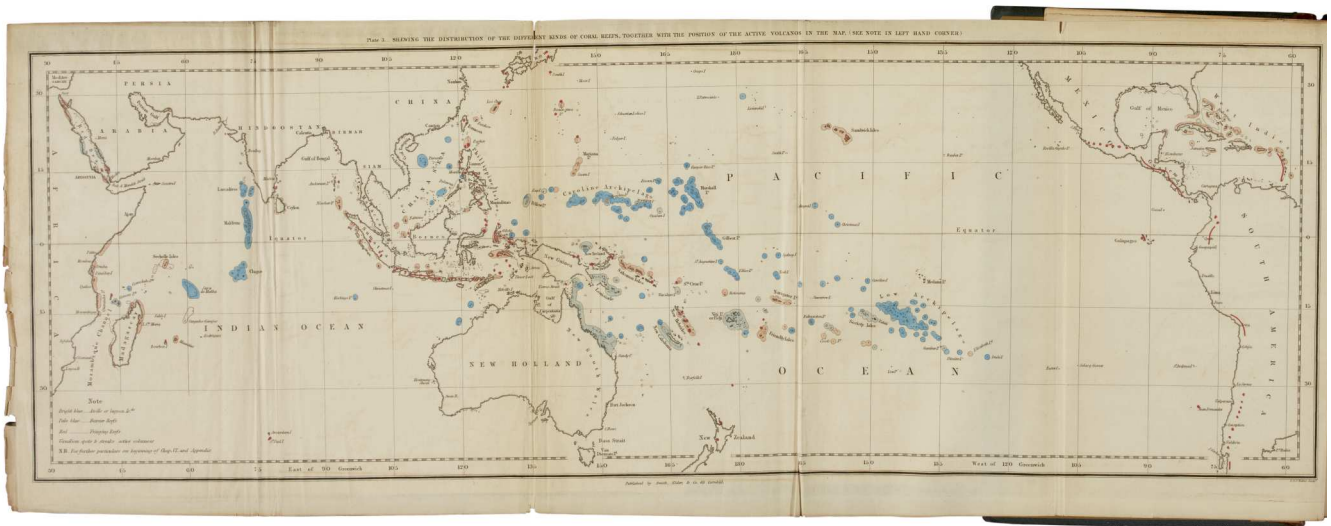
Two copies of *Journal of Researches into the Natural History and Geology of the Countries visited during the voyage of H.M.S. Beagle round the World*, comprising:

i) *Journal of Researches*. *New York: Harper & Brothers, 1846*, 2 vol., FIRST AMERICAN EDITION, illustrations, original cloth, uncut, *very slightly spotted, head and foot of spines very slightly worn, new endpapers*; ii) another copy. *London: John Murray, 1860*, tenth thousand, illustrations, 32pp. advertisements at end dated January 1863, book label of W.H. Bierman and of the Burndy Library ("gift of Bern Dibner"), original cloth, *slightly rubbed, upper hinge strengthened, foot of spine repaired*, 8vo

REFERENCES

Freeman 16, 20

£ 400-600 € 500-700



257

256

DARWIN, CHARLES—WILCOX, MICHAEL

Journal of Researches by Charles Darwin into the Natural History & Geology of the Countries visited during the Voyage of H.M.S. Beagle. [New York]: Limited Editions Club, 1956

small folio, LIMITED EDITION, SIGNED BY THE ARTIST, being number 946 of 1500 copies, title printed in red and black, wood-engraved illustrations by Robert Gibbings, in a designer binding by Michael Wilcox dated 1999, grey morocco with coloured morocco inlays covering both covers and spine depicting shells, birds, tortoises, and strata with the Beagle in black silhouette at centre, also with gilt birds, dolphins, title of work, etc., top edge gilt, with a typed letter signed by the binder loosely inserted declining a commission, blue cloth box

A modern edition, based on the second edition of 1845, in an exceptional binding. Included in this lot is a framed typed letter, signed, from the binder, explaining the symbolism of the binding and the subtly changing images of the animals and shells representing evolution.

REFERENCES

Freeman 146; Grolier Club, *Darwin* (2004), p.12

£ 3,000-4,000 € 3,500-4,650

257

DARWIN, CHARLES

The Structure and Distribution of Coral Reefs. Being the first part of the geology of the voyage of the Beagle. *Smith, Elder and Co., 1842*

8vo, FIRST EDITION, PRESENTATION COPY, inscribed in the publisher's clerk's hand "Dr Allan with the Author's kind regards" on half-title, 3 folding engraved maps, 2 coloured by hand, a few illustrations, one leaf "Preparing for Publication, by the same Author" at end, 16pp. advertisements dated May 1842 at end, original blue cloth, *binding rebacked in calf (matching next lot)*

An interesting presentation copy to Dr John Allan of Forres whose observations relating to the Seychelles were communicated to Darwin and are included in this work (pp. 185-6).

This is the first part of the geological results of the Beagle voyage (see next two lots for the other parts).

REFERENCES

Freeman 271; Grolier Club, *Darwin* (2004), p.14

PROVENANCE

Dr Allan, presentation inscription

£ 20,000-30,000 € 23,200-34,800

DARWIN, CHARLES

Geological Observations on the Volcanic Islands, visited during the voyage of H.M.S. Beagle, together with some brief notices on the geology of Australia and the Cape of Good Hope. Being the second part of the geology of the voyage of the Beagle. *Smith, Elder and Co., 1844*

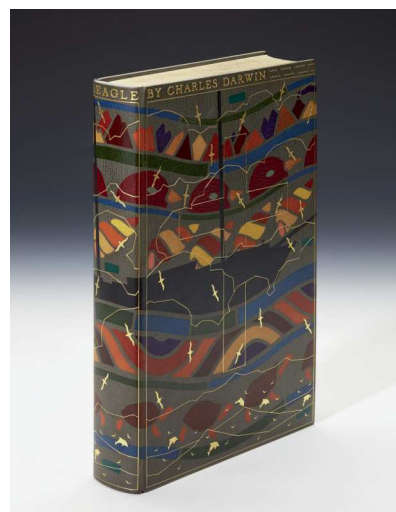
8vo, FIRST EDITION, folding lithographed map, illustrations in text, with leaf before title "Recently published by the same Author..." , 24pp. advertisements dated January 1845 bound at end, original purple cloth, *slightly rubbed and faded, rebacked with calf (matching previous lot), corners bumped/worn*

The second of three parts of Darwin's geological results from the Beagle voyage.

REFERENCES

Freeman 272; Grolier Club, *Darwin* (2004), p.16; Ferguson, *Bibliography of Australia*, 3814

£ 5,000-7,000 € 5,800-8,200



256

DARWIN, CHARLES

Geological Observations on South America. Being the third part of the geology of the voyage of the Beagle. *Smith, Elder and Co., 1846*

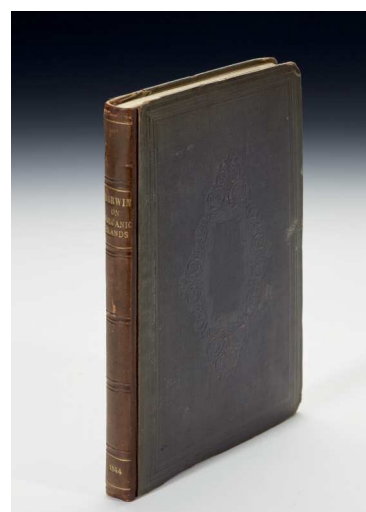
8vo, FIRST EDITION, folding engraved map, 5 plates, one hand-coloured, with an additional advertisement plate with manuscript caption for Sowerby's *Fossils of British Strata* bound at end, illustrations, 32pp. advertisements at end dated July 1846, original purple cloth with price in gilt at foot of spine, *occasional slight offsetting, binding faded, somewhat rubbed, lower joint with tears*

This is the third part of Darwin's geological results of the Beagle voyage. The three parts were published over five years and comprise *The Structure and Distribution of Coral Reefs* (1842, see lot 257), *Geological Observations on the Volcanic Islands Visited* (1844, see lot 258), and this work. They were eventually published together in one volume in 1851.

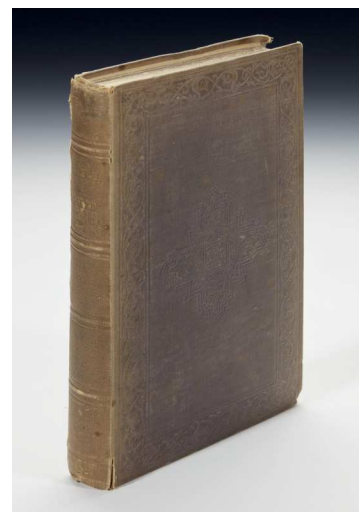
REFERENCES

Freeman 273

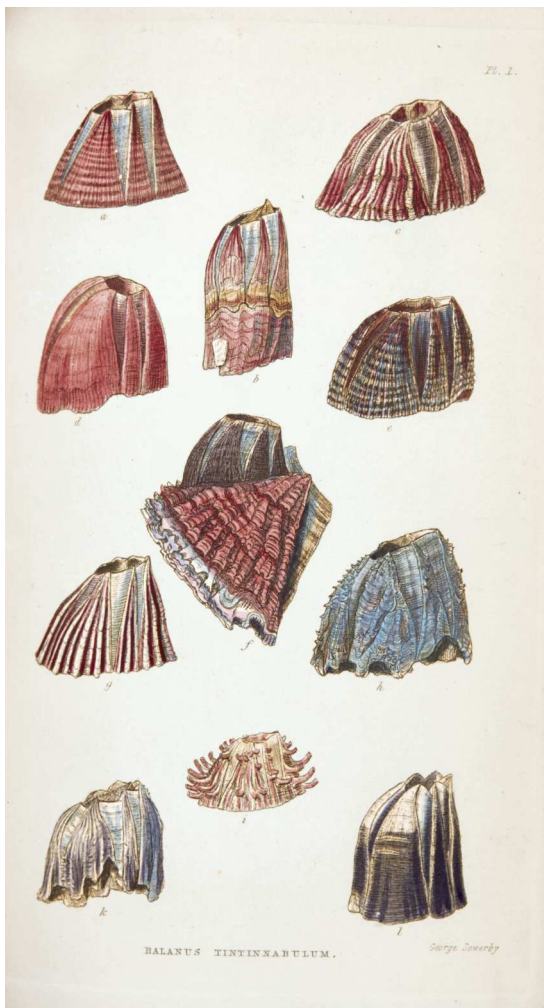
£ 6,000-8,000 € 7,000-9,300



259



259



262

260

DARWIN, CHARLES

Two copies of *Geological Observations on the volcanic islands and parts of South America visited during the voyage of H.M.S. "Beagle"*, comprising:

i) *Geological Observations*. *Smith, Elder, & Co., 1876*, second edition, unopened; ii) another copy. *1891*, third edition, bookplate of J.C. Thackray, Chiswick, together 2 vol., both with half-title, 2 folding maps, 5 folding plates at end, one hand-coloured, original cloth, 8vo, GOOD COPIES

This title contains the second and third parts of Darwin's geological results from the *Beagle* voyage. They had previously appeared as separate publications (lots 258 and 259), and also in 1851 in a volume containing all three parts.

REFERENCES

Freeman 276, 282

£ 500-800 € 600-950

261

DARWIN, CHARLES—[HERSCHEL, JOHN F.W.]

'Geology' [within *A Manual of Scientific Enquiry*; prepared for the use of Officers in Her Majesty's Navy; and Travellers in General. Edited by Sir John F.W. Herschel... *John Murray, 1851*]

8vo, second edition, double-page and single-page engraved plates, folding map, 32pp. publisher's catalogue (dated January 1851) at end, original blue blind-stamped cloth with gilt design on upper cover, *library stamps, joints splitting, extremities worn*

See catalogue note at SOTHEBYS.COM

REFERENCES

Freeman 328

£ 300-500 € 350-600

262

DARWIN, CHARLES

A Monograph of the Sub-class Cirripedia, with figures of all the species. Printed for the Ray Society, 1851-1854

8vo, 2 volumes, FIRST EDITION, 40 engraved plates, 3 hand-coloured, 2 further plates at beginning of each volume (both marked [p.]3*, one folding), a few illustrations, modern calf-backed boards, *small ink-stain on title of vol.2*

Published as nos. 21 and 25 of the Ray Society, this is Darwin's only contribution to formal taxonomy, probably printed in about 800 copies.

REFERENCES

Freeman 339; Grolier Club, *Darwin* (2004), p.16

PROVENANCE

Haverhill Public Library, discreet blind-stamped library stamps

£ 1,000-1,500 € 1,200-1,750

263

DARWIN, CHARLES

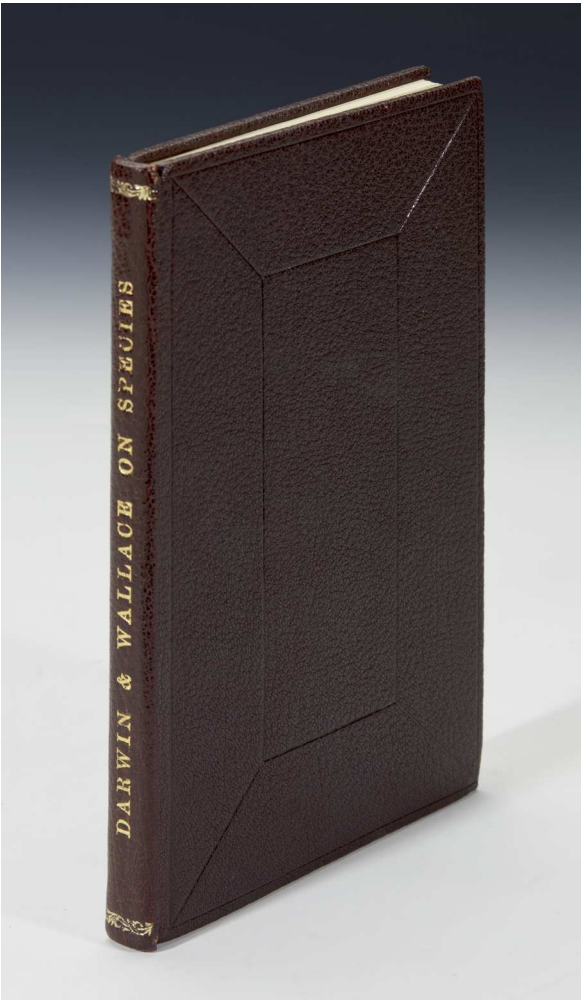
A Monograph of the Fossil Lepadidae. Printed for the Palaeontographical Society, 1851; *A Monograph of the Fossil Balanidae and Verrucidae. Ibid., 1854[-1858]*

4to, 2 works bound in one volume, FIRST EDITIONS, 7 plates (5+2), 2pp. index to second work (not published until 1858), modern cloth, *index leaf slightly shorter and slightly worn at edge, spine very slightly faded*

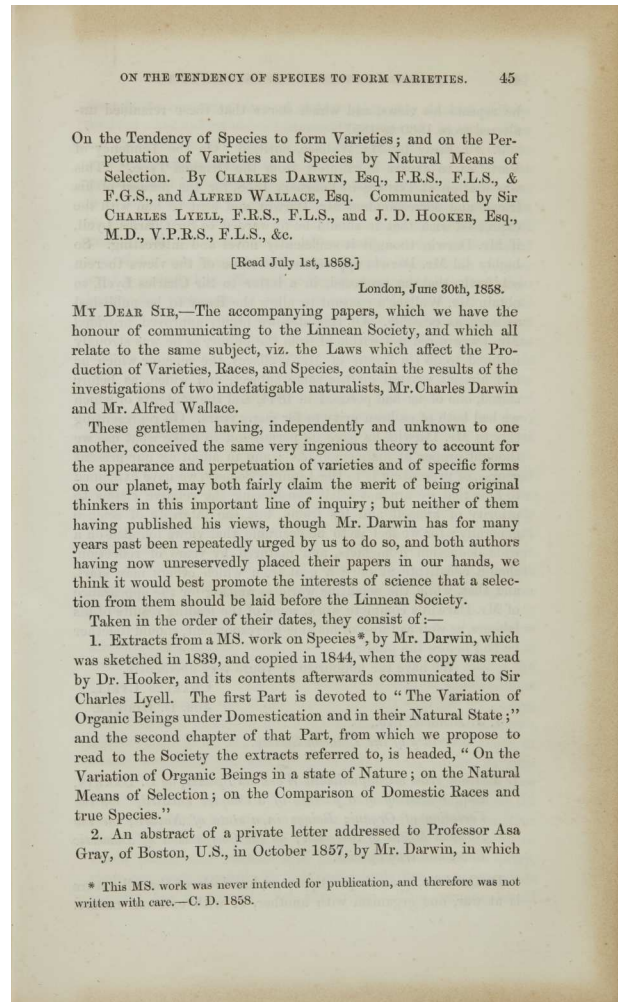
REFERENCES

Freeman 342

£ 500-700 € 600-850



264



264

264

DARWIN, CHARLES AND ALFRED RUSSEL WALLACE

'On the Tendency of Species to form Varieties; and of the Perpetuation of Varieties and Species by Natural Means of Selection'

extracted from: *Journal of the Proceedings of the Linnean Society of London. Zoology* (Vol. 3, No. 9, 1858, pp.45-62)

8vo, *Linnean Society* issue, modern brown morocco ruled in blind and lettered in gilt on spine, numerous blank leaves bound in at end, some light offsetting to edges of first page

THE JOINT ANNOUNCEMENT OF DARWIN AND WALLACE'S THEORY OF EVOLUTION BY NATURAL SELECTION.

As described by Freeman, "there are five different forms in which the original edition can be found, but they are all from the same setting of type". In accordance with the normal publishing customs of the Linnean Society, this number of the *Journal* was initially issued as the *Zoology* part alone in

pink wrappers [Freeman 347] or alongside the *Botany* papers in blue wrappers to those subscribers who took both parts [Freeman 346]. It was then included in the annual volume of the *Journal* published later using reserved stock, once again as *Zoology* alone [Freeman 351] or with the *Botany* part [Freeman 350]. Since this example is bound without wrappers or any title page, it is impossible to establish exactly which issue of the *Journal* the sheets were extracted from.

The fifth form is the author's offprint [Freeman 348], which has "From the Journal of the Proceedings of the Linnean Society for August 1858" added to p.45.

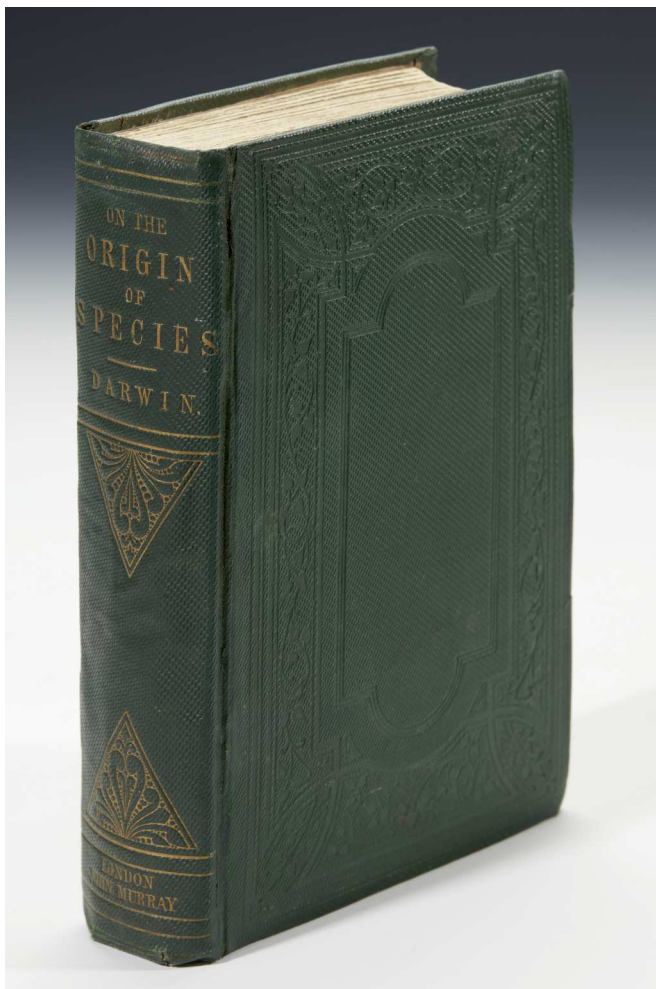
REFERENCES

Freeman 346 [?] (and 1699); Garrison Morton 219; *PMM* 344a; Norman 591

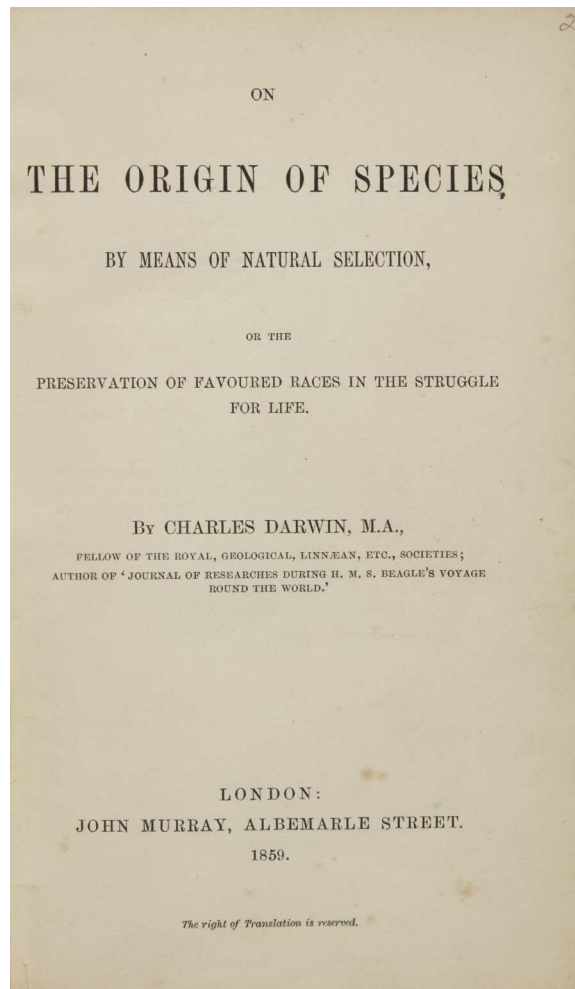
PROVENANCE

David M. Lank, hieroglyphic bookplate

£ 8,000-10,000 € 9,300-11,600



265



265

265

DARWIN, CHARLES

On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life. *John Murray, 1859*

8vo, FIRST EDITION, half-title, folding lithographed plate, 32pp. publisher's catalogue at end (dated June 1859) [Freeman's variant 3], original green blind-stamped cloth [Freeman's variant b] with binder's label of Edmonds & Remnants on lower fixed endpaper, collector's folding box, *some slight spotting, occasional minor tears or creases, ownership signature to half-title, short tear to fold of folding plate, recased, some professional repairs to head and foot of spine, repairs to hinges, front free endpaper becoming loose at foot*

Described by Freeman as "the most important biological book ever written" and within Grolier Club, *Darwin* (2004) as "one of the most influential books ever written".

REFERENCES

Freeman 373; Norman 593; *PMM* 344b; Grolier Club, *Darwin* (2004), pp. 19-20

£ 50,000-70,000 € 58,000-81,500

DARWIN, CHARLES

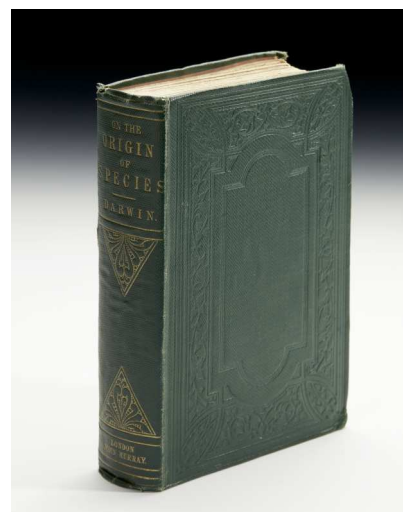
On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life. *John Murray, 1860*

8vo, [second edition, second issue] ("fifth thousand"), half-title, folding lithographed plate, 32pp. publisher's catalogue at end (dated January 1860), original green blind-stamped cloth [Freeman's variant a] with binder's label of Edmonds & Remnants on lower fixed endpaper, *occasional spotting, ownership signatures and embossed stamp, small repair to C2, loss to corner of T12, occasional marginal notes, newspaper clipping tipped-in, binding slightly worn at extremities, lower joint fraying, splitting to hinges*

REFERENCES

Freeman 376 (binding variant a)

£ 2,000-3,000 € 2,350-3,500



266

DARWIN, CHARLES

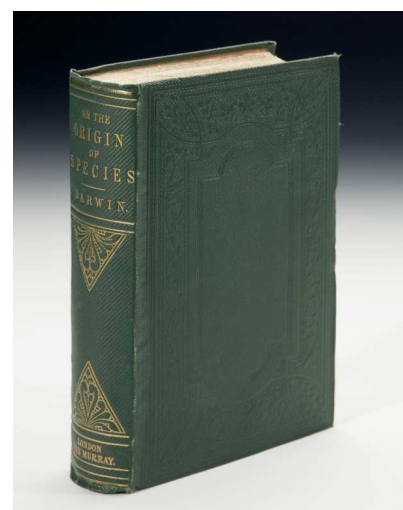
On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life. *John Murray, 1860*

8vo, [second edition, second issue] ("fifth thousand"), half-title, folding lithographed plate, 32pp. publisher's catalogue at end (dated January 1860), original green blind-stamped cloth [Freeman's variant b] with binder's label of Edmonds & Remnants on lower fixed endpaper, *occasional light spotting, ownership ink stamp to front fixed endpaper, some adhesive residue to lower endpapers, binding bumped at extremities*

REFERENCES

Freeman 376 (binding variant b)

£ 2,000-3,000 € 2,350-3,500



267

DARWIN, CHARLES

On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life. *New York: D. Appleton and Co., 1860*

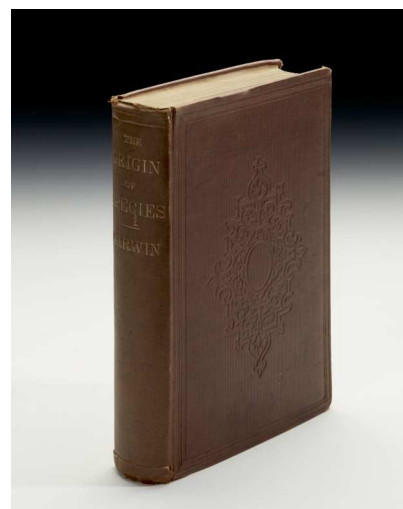
8vo, half-title, folding lithographed plate, original brown blind-stamped cloth, *some spotting, extremities slightly worn, hinges splitting, tear to foot of spine*

As stated within Grolier Club, *Darwin* (2004), the "Harvard botanist Asa Gray arranged for an American printing in January of 1860. Twenty-five hundred copies were printed. There were four Appleton printings of the *Origin* in this year". According to Freeman, the first of these printings is distinguished by the presence of two quotations facing the title-page, as here.

REFERENCES

Freeman 377; Grolier Club, *Darwin* (2004), p. 20

£ 1,500-2,000 € 1,750-2,350



268

DARWIN, CHARLES

Two English fifth editions of *On the Origin of Species*... *John Murray, 1869*, comprising:

i) 1869, original green blind-stamped cloth (Freeman's variant c), [Freeman 387], *embossed stamp to front free endpaper, ownership booklabel, binding slightly worn and soiled, tears to head and foot of spine, hinges splitting*; **ii)** 1869, original green blind-stamped cloth (variant not in Freeman), 16pp. publisher's catalogue at end (dated January 1871), [Freeman 387], *occasional tears and loss to edges, ownership bookplate, recased*; both 8vo, fifth edition ("tenth thousand"), half-title, folding lithographed plate, *occasional spotting (2)*

As noted by Freeman, "the fifth edition of 1869 was of 2,000 copies and was again much revised. It is in this one that Darwin used the expression 'survival of the fittest', Herbert Spencer's term, for the first time..." These two copies are in different binding variants, including one NOT RECORDED BY FREEMAN. The binding is presumably a few years after the publication date since the publisher's catalogue is dated from 1871. After 1869 the next edition, the sixth, was published in 1872.

£ 400-600 € 500-700

DARWIN, CHARLES

Eight volumes from the sixth edition of *On the Origin of Species*... *John Murray, 1872-1895*, comprising:

i) 1872, sixth edition ("eleventh thousand"), original green cloth, [Freeman 391], *library label on front fixed endpaper, hinges splitting*; **ii)** 1872, sixth edition ("twelfth thousand"), original green cloth, [Freeman 392], *marginal notes, lower hinge split, loss to lower joint*; **iii)** 1872, sixth edition ("thirteenth thousand"), original green cloth, [Freeman 393], *hinges splitting, slight cockling to cloth*; **iv)** 1872, sixth edition ("thirteenth thousand"), original green cloth, [Freeman 393], *upper hinge split, binding worn*; **v)** 1873, sixth edition ("thirteenth thousand"), original green cloth, [Freeman 396], *hinges split, abrasions to spine*; **vi)** 1875, sixth edition ("fifteenth thousand"), original green cloth, [Freeman 398], *hinges split, remnants of former mounting on front fixed endpaper*; **vii)** 1878, sixth edition ("twentieth thousand"), original green cloth, [Freeman 403], *upper hinge split*; **viii)** 1895, sixth edition ("forty-seventh thousand"), original green cloth, [Freeman 446], *head and foot of spine very slightly bumped*; all 8vo, half-titles, folding lithographed plate, *occasional spotting, a few ownership signatures or stamps, occasional embossed stamps, bindings worn (8)*

The sixth edition is "...usually regarded as the last..." As noted by Freeman, "...it is in this edition that the word 'evolution' occurs for the first time..."

£ 1,500-2,000 € 1,750-2,350

DARWIN, CHARLES

On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life. *John Murray, 1876*

8vo, sixth edition ("eighteenth thousand"), FIRST ISSUE OF DARWIN'S FINAL DEFINITIVE TEXT, half-title, folding lithographed plate, original green blind-stamped cloth with binder's label of W. Bone & Son on lower fixed endpaper, *minor wear to some edges, 1877 prize certificate (torn) tipped-in on front fixed endpaper, some splitting at gutter with loose leaves, extremities worn, hinges split*

As stated by Freeman, "the printing of 1876 is the final text as Darwin left it... The issue was of 1,250 copies only. This number is as small as any, being equalled only by that of the first edition... and is remarkably hard to come by."

REFERENCES

Freeman 401; Grolier Club, *Darwin* (2004), pp. 21-22

£ 500-700 € 600-850

DARWIN, CHARLES

Über die Entstehung der arten im Thier- und Pflanzen-Reich durch natürliche Züchtung... [On the Origin of Species... translated by H.G. Bronn]. *Stuttgart: E. Schwiezerbart, 1860*

8vo, FIRST GERMAN EDITION, half-title, 4pp. "Prospectus" and 2pp. "Ankündigung" at front, with the historical sketch in its earliest (shorter) form, one plate, brown straight-grain cloth over green marbled boards, spine lettered in gilt, edges stained, *some spotting and browning, occasional pencil underlining, some rubbing to edges of binding*

Heinrich Georg Bronn, professor of natural and technical sciences and director of the zoological collection at Heidelberg University, wrote to Darwin in early 1860 offering to supervise a translation of *The Origin*.

Working from the second English edition, he, as requested by Darwin, "append[ed] notes of refutation or confirmation" (letter to Bronn, 4 February 1860) as a fifteenth chapter. However, Darwin was ultimately "not happy" since (according to Freeman), Bronn "had also excised bits of which he did not approve".

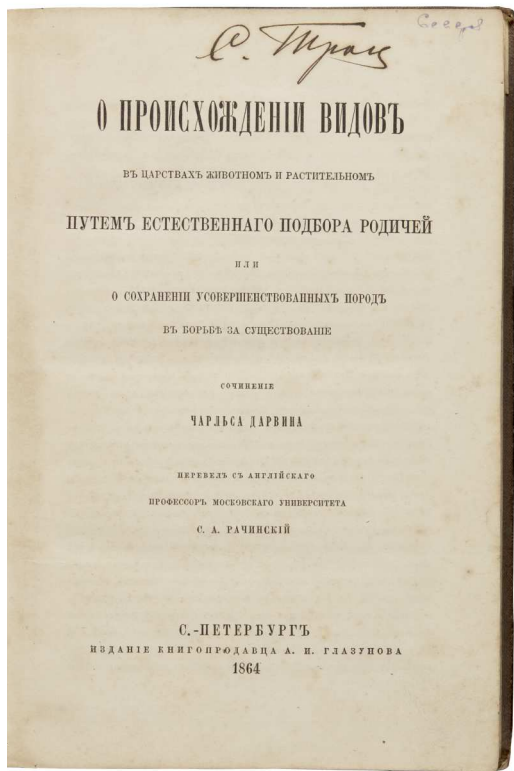
REFERENCES

Freeman 672

PROVENANCE

Dr C— Folder, ownership inscription on endpaper

£ 500-700 € 600-850



277

277

DARWIN, CHARLES

O proiskhozhdenii vidov v tsarsvakh zhivotnom i rastitelnom putem estestvennago podbora podichei [On the Origin of Species... translated by Sergei Aleksandrovich Rachinsky]. *St Petersburg: A.I. Glazunov, 1864*

8vo (234 x 154mm.), half-title, censor's approbation dated 23 December 1863, lithographed plate opposite p. 93, 4pp. of publisher's advertisements at end, contemporary brown morocco-backed buckram, occasional light foxing, joints split, spine defective and covered with brown tape, without original wrappers

FIRST EDITION IN RUSSIAN, though Darwin's theories are known to have been discussed in Russia from 1861, possibly through the German and French translations of 1860 (see lot 276) and 1862 respectively. Rachinsky (1833-1902) was professor of botany at Moscow University but he also wrote newspaper articles on religion, education, art and science. Rachinsky had previously issued an article making use of Darwin's theories on symbiosis, called *Flowers and Insects* (which is considered the inspiration for Tchaikovsky's *A Chorus of Flowers and Insects* of 1869). Rachinsky's translation included Darwin's preface dated February 1860 from the American edition, but did not include anything specific for its Russian audience; an article on the significance of Darwin was written later in 1864 by Dmitri Pisarev. Darwin's influence in Russia reached beyond the scientific community to embrace novelists, critics and social theorists, from Tolstoy and Dostoevsky to Chernyshevsky and (somewhat later) Lenin, and should be viewed in context; 1861 saw the liberation of the serfs in Russia, during the relatively liberal reign of Alexander II (1855-1881).

140

SOTHEBY'S

In the Soviet period, the agrobiologist Trofim Lysenko rejected "capitalist" Darwinism and Mendelian genetics and devised his own theories. Agricultural yields fell considerably after the collectivisation of farms in the early 1930s, resulting in widespread famine, and Lysenko claimed he would be able to increase yields through his work. Lysenko's close relationship to Stalin meant that his ideas on genetics were officially approved and scientific opposition not tolerated; it was only after the death of Stalin that Lysenko's faulty theories were challenged. The Soviet refusal to acknowledge natural selection resulted in untold suffering in Russia and seriously impaired scientific progress there.

REFERENCES

Freeman 748; Grolier, p.22

PROVENANCE

S. Trats, inscription on title-page and flyleaf; Leningrad Regional Publisher, stamp (LOIZ) on inside front cover, with price 2 roubles 50 kopeks; Leningrad, Pedagogical Institute of A.S. Bubnov (now the Moscow State Pedagogical University), inscription by M. Severov dated February 1935 on inside of both covers

£ 3,000-5,000 € 3,500-5,800

278

DARWIN, CHARLES

Orígen de Las Especies por medio de la seleccion natural.... [On the Origin of Species... translated by Enrique Godinez]. *Madrid and Paris: Perojo, 1877*

8vo, FIRST SPANISH EDITION, half-title, one folding plate, full marbled calf, flat spine decorated in gilt with maroon spine label, marbled endpapers, speckled edges, *folding plate a little torn at crease, some light spotting, binding a little rubbed*

THE RARE SPANISH EDITION, including two printed letters by Darwin not published in other editions or translations.

REFERENCES

Freeman 770

£ 500-1,000 € 600-1,200

279

DARWIN, CHARLES AND ALFRED RUSSEL WALLACE

'Three papers on the tendency of species to form Varieties; and on the Perpetuation of Varieties and Species by Natural Means of Selection'

in: *The Zoologist: A Popular Miscellany of Natural History* (Vol. 16, 1858, pp.6293-6308)

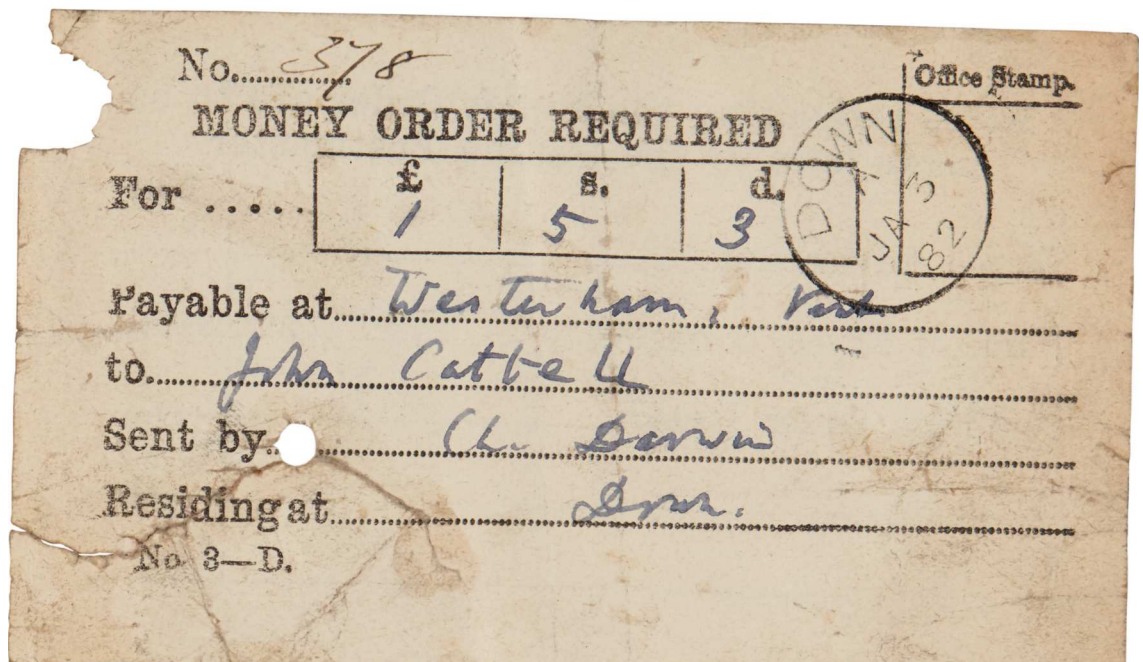
8vo, *Zoologist* issue, half-title, 24pp, publisher's adverts printed on brown paper at end, green cloth decorated in blind, lettered in gilt on spine, speckled edges, *some rubbing to head and foot of spine, some light soiling to lower boards*

A reprint of the Linnean Society issue, omitting the introductory text by Charles Lyell and Joseph Hooker.

REFERENCES

Freeman 349 (and 1700)

£ 1,500-2,500 € 1,750-2,900



281

280

DARWIN, CHARLES

Five works in translation, comprising:

- i) *Om Arternas Uppkomst Genom Naturligt Urval...* [On the Origin of Species... translated by A.M. Selling]. *Stockholm: L.J. Hiertas, 1871*, first Swedish edition, half-title, calf over navy boards, spine lettered in gilt [Freeman 793 (incorrectly dated)], *collector's booklabel*;
- ii) *Om Arternes Oprindelse ved Kvalitetsvalg...* [On the Origin of Species... translated by J.P. Jacobsen]. *Copenhagen: Gyldendal, 1872*, 9 parts in 8, first Danish edition IN THE ORIGINAL PARTS, half title and title page in part 9 as issued, original printed wrappers, collector's green cloth folding box [see Freeman 643], *partly unopened, wrappers of first and last part slightly browned, several small tape repairs to spines of wrappers, wrappers a little worn at extremities*;
- iii) *Menniskans Härlledning och Könsurvalet* [The Descent of Man... translated by Rudolf Sundström]. *Stockholm: Albert Bonnier, 1872*, 2 volumes in one, first Swedish edition, half-titles, portrait frontispiece in volume one, illustrations, original purple cloth decorated in blind, lettered in gilt on upper board and spine [Freeman 1136], *spine faded, some browning*;
- iv) *Voyage d'un Naturaliste autour du Monde* [Journal of Researches... translated by Ed. Barbier]. *Paris: C. Reinwald, 1875*, half-title, illustrations, 24pp. publisher's adverts at end, original green cloth, ruled in blind lettered in gilt on spine [Freeman 181], *some rubbing to binding*;
- v) *Opshtamung Fun Menshen un der Opklayb Beshaykhes Tsu Geshlekht* [The Descent of Man... translated by Jacob Merison]. *New York: Max N. Meisel, 1921*, 3 volumes, first Yiddish edition, portrait frontispiece in volume one, illustrations, original blue cloth, lettered in black on spine [Freeman 1138]; all 8vo (7)

£ 600-800 € 700-950

281

DARWIN, CHARLES

On the various Contrivances by which British and Foreign Orchids are Fertilised by Insects, and on the good effects of intercrossing. *John Murray, 1862*

8vo, FIRST EDITION, one folding plate, illustrations, 16pp. advertisements at end dated May 1872, original cloth gilt, *text slightly soiled, some erasures from title, binding rebaked retaining most of original spine, new endleaves*

PASTED INTO THIS VOLUME IS A MONEY ORDER SIGNED BY CHARLES DARWIN, to John Cattell in Westerham, Kent, a local nurseryman from whom Darwin bought plants for many years. This copy also includes a number of notes by Henry Peirson, the book's owner, pasted to the upper endleaf and p.366, the latter listing "13 orchids of 9 genera grew within 1 mile of Darwin's house at Down".

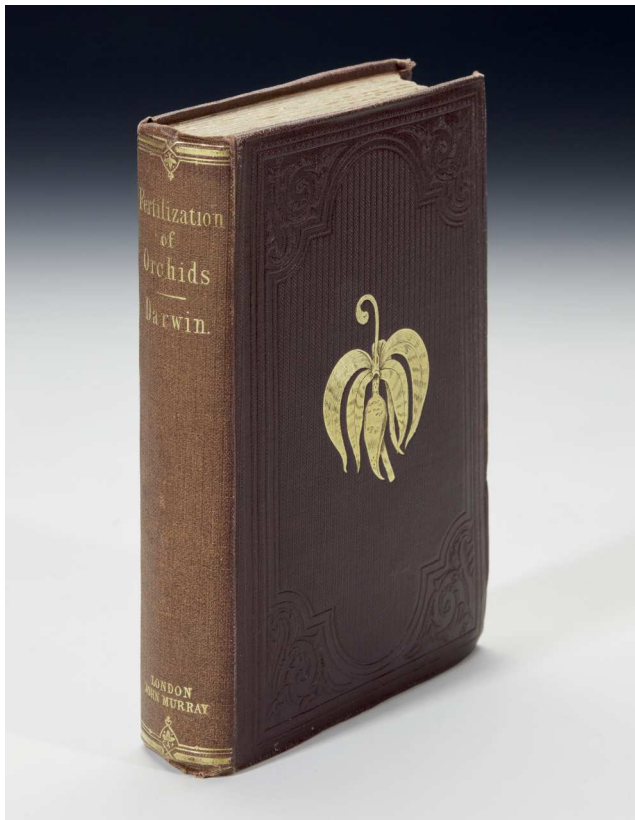
REFERENCES

Freeman 800; Grolier Club, *Darwin* (2004), p.22

PROVENANCE

Henry Peirson, nineteenth-century signature on title

£ 2,500-3,500 € 2,900-4,100



282

282

DARWIN, CHARLES

On the various contrivances by which British and foreign orchids are fertilised by insects, and on the good effects of intercrossing. *John Murray, 1862*

8vo, FIRST EDITION, one folding plate, illustrations in the text by G.B. Sowerby, 32pp. publisher's adverts dated December 1861 at end, original plum cloth, vertically lined, with gilt motif of an orchid on upper board, ruled and decorated in blind, spine lettered in gilt, *spine faded, boards a little bumped, ink ownership inscription on title*

The only Darwin work published by Murray between 1859 and 1910 not bound green cloth. The gilt motif on the binding was suggested by Darwin himself; writing to Murray before publication he asked, "Do you think of little Book with cloth back or pamphlet in paper? I ask because if former, [should] you like an orchid in gold; for in that case I could get Mr Sowerby to draw one..." (24 September 1861).

REFERENCES

Freeman 800 (variant a); see Grolier, *Darwin* (2004), p.22

£ 2,500-3,000 € 2,900-3,500

283

DARWIN, CHARLES—JENYNS, REV. LEONARD

Memoir of the Rev. John Stevens Henslow. *John van Voorst, 1862*

8vo, FIRST (AND ONLY) EDITION, half-title, photographic portrait frontispiece, errata slip inserted at p.1, double-page table at p.100, original purple cloth, *binding rather faded, rebacked retaining most of original spine*

Henslow (1796-1861) was Professor of Botany at Cambridge where he and Darwin were personal friends. Darwin's first separately printed work, *Letters on Geology* (see Freeman no.1), containing his first account of his discoveries on the *Beagle*, was addressed to Henslow. Both Henslow and Jenyns, the author of this biography, had been invited to join the *Beagle* before Darwin. This biography includes Darwin's recollections on pp.51-55.

THE WORK IS RARE. We have only traced one copy at auction: sale in these rooms "Darwin's Century: the Jeremy Norman Collection", 11 December 1992, lot 125 (possibly this copy).

REFERENCES

Freeman 830a (but this copy without adverts)

PROVENANCE

Edith J. Durrant, 28 May 1903, signature on endleaf

£ 700-900 € 850-1,050

284

DARWIN, CHARLES

The Movements and Habits of Climbing Plants... second edition, revised. *John Murray, 1875*

8vo, FIRST EDITION IN BOOK FORM, half-title, illustrations, 32pp. advertisements dated January 1875 at end, original green cloth, *label removed from lower paste-down, spine slightly torn and frayed at head and foot*

"This essay first appeared in the ninth volume of the 'Journal of the Linnean Society,' published in 1865. It is here reproduced in a corrected and, I hope, clearer form, with some additional facts" (preface). This "second edition, revised" is usually described as the first edition in book form, its previous appearances having been in periodicals or as offprints.

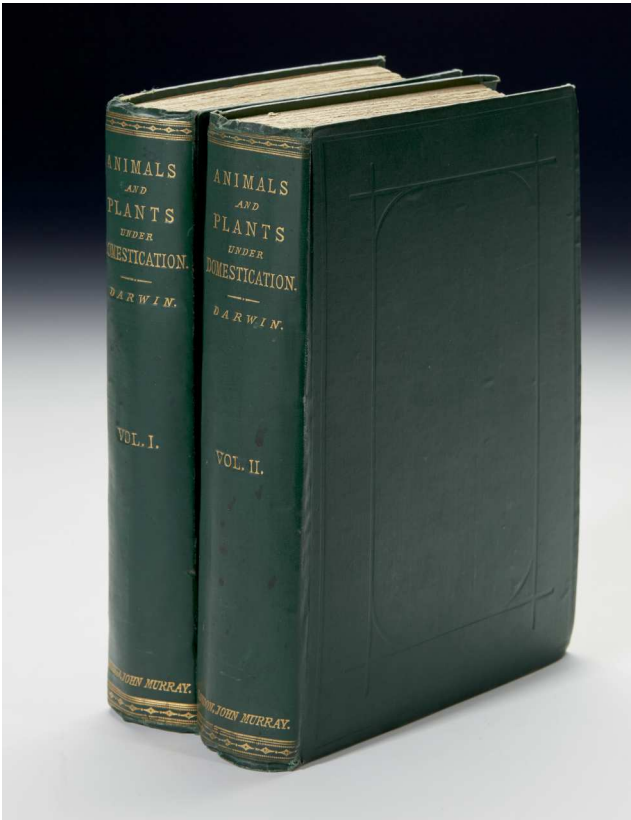
REFERENCES

Freeman 836; Grolier Club, *Darwin* (2004), p.24

PROVENANCE

Alice Cox, La ?Hauteur, Jersey, 1875, inscription on half-title; A. Morley, Leeds, Feb 17th 1876, inscription on title

£ 300-400 € 350-500



285

285

DARWIN, CHARLES

The Variation of Animals and Plants under Domestication. *John Murray, 1868*

8vo, 2 volumes, FIRST EDITION, FIRST ISSUE (with 5 errata on p.vi of vol.1, and 7 lines on p.viii of vol.2), illustrations, 32pp. advertisements at end vol.1 dated April 1867, 2pp. advertisements at end vol.2 dated February 1868, original cloth (first issue with spine lettered "London, John Murray" on one line), uncut, very slightly rubbed and marked

REFERENCES

Freeman 877; Grolier Club, *Darwin* (2004), p.25

£ 1,000-1,500 € 1,200-1,750

286

DARWIN, CHARLES

Four copies of *The Variation of Animals and Plants Under Domestication*, comprising:

i) The Variation of Animals and Plants under Domestication. *John Murray, 1868*, 2 vols, FIRST EDITION, second issue (one errata in vol.1 and none in vol.2), 2pp. advertisements at end of vol.2 dated February 1868, book label of T. Jefferson Coolidge (great-grandson of Thomas Jefferson), original cloth, partly unopened, slight wear to heads of spines; **ii)** another copy. 1868, 2 vols, FIRST EDITION, second issue vol.1 and first issue vol.2 (with 7 line errata), contemporary half calf, a few old library stamps, rebacked retaining original spines; **iii)** another copy. *New York: Orange Judd & Co., [1868]*, 2 vols, FIRST AMERICAN EDITION, original cloth, VERY GOOD COPY; **iv)** another copy. *John Murray, 1875*, 2 vols, second edition, fourth thousand, contemporary morocco gilt prize binding, spines rubbed; all with illustrations and 8vo

REFERENCES

Freeman 878; 878-877; 879; 880

£ 600-800 € 700-950

287

DARWIN, CHARLES

The Variation of Animals and Plants under Domestication. *New York: Orange Judd & Company, 1868*

2 volumes, 8vo, FIRST AMERICAN EDITION, illustrations, 10pp. publisher's adverts at end of volume one and 8pp. at end of volume 2, original green cloth, ruled in blind, lettered in gilt on spine, blank and title in volume one detached and front free endpaper coming loose, title page of volume two also almost detached, some repairs to head and foot of spines, gilt a little faded, browning throughout

WITH THE BOOKPLATE OF HENSLEIGH WEDGWOOD, DARWIN'S BROTHER-IN-LAW. Wedgwood, an etymologist, philologist and barrister, and his sister Emma were cousins of Darwin, who married Emma in 1839. Many of the books from Wedgwood's library were donated by his daughter to the University of Birmingham.

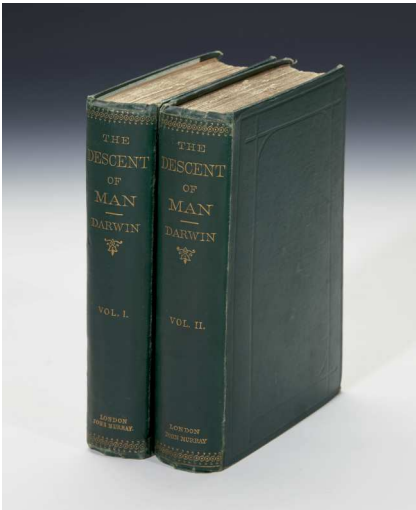
REFERENCES

Freeman 879

PROVENANCE

Hensleigh Wedgwood (1803-1891), bookplates; George William Curtis [?], ownership signature on titles; Charles Atwood Kofoid (1865-1947), American zoologist, bookplates

£ 200-300 € 250-350



288

DARWIN, CHARLES

The Descent of Man, and Selection in Relation to Sex.
John Murray, 1871

8vo, 2 volumes, FIRST EDITION, FIRST ISSUE (with p. 297 vol.1 beginning "transmitted", and errata on verso of title of vol.2), half-titles, illustrations, "postscript" leaf tipped in after p.viii in vol.2, 16pp. advertisements dated January 1871 at end of vol.1 and 2, original cloth, *hinges weak or broken, binding slightly rubbed*

The word "evolution" occurs for the first time in any of Darwin's works in *The Descent of Man*.

REFERENCES

Freeman 937; Norman 599

PROVENANCE

Brighton Public Library, blind-stamp on titles (but with signed manuscript note on verso stating "this book has been stamped in error")

£ 1,500-2,500 € 1,750-2,900

289

DARWIN, CHARLES

Two copies of *The Descent of Man*, comprising:

- i) The Descent of Man, and Selection in Relation to Sex. *John Murray, 1871*, 2 vol., FIRST EDITION (second issue of vol.1, first issue of vol.2), half-titles, with tipped in "postscript" leaf after p.viii of vol.2, illustrations, modern green morocco gilt by Sangorski and Sutcliffe, gilt edges, [Freeman 938 and 937];
- ii) another copy. 1871, 2 vol., FIRST EDITION, second issue, half-titles, illustrations, adverts dated Jan. 1871, original cloth, [Freeman 938], *worn*; 8vo

£ 800-1,000 € 950-1,200

290

DARWIN, CHARLES

The Descent of Man, and the selection in relation to sex. *John Murray, 1871*

2 volumes, 8vo, FIRST EDITION, SECOND ISSUE (with list of other works by Darwin on verso of the title in volume 2), half-titles, illustrations, three-quarter red calf over red cloth boards by Zaehnsdorf, spine gilt in compartments, black morocco spine labels, top edge gilt, marbled endpapers, *upper joint of volume one a little cracked at head of spine, spines slightly faded*

The second issue of the first edition was published in a run of 2000 copies in March, only a month after the appearance of the first issue on 24 February.

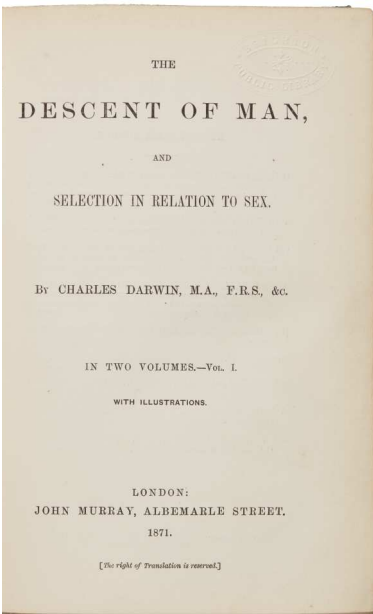
REFERENCES

Freeman 938; Garrison and Morton 170; Grolier, *Darwin* (2004), p.25

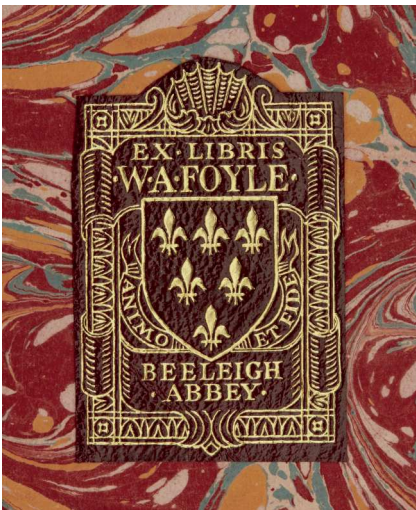
PROVENANCE

William Foyle, Beeleigh Abbey, morocco booklabels; his sale, Christie's London, 16 July 2000, lot 619

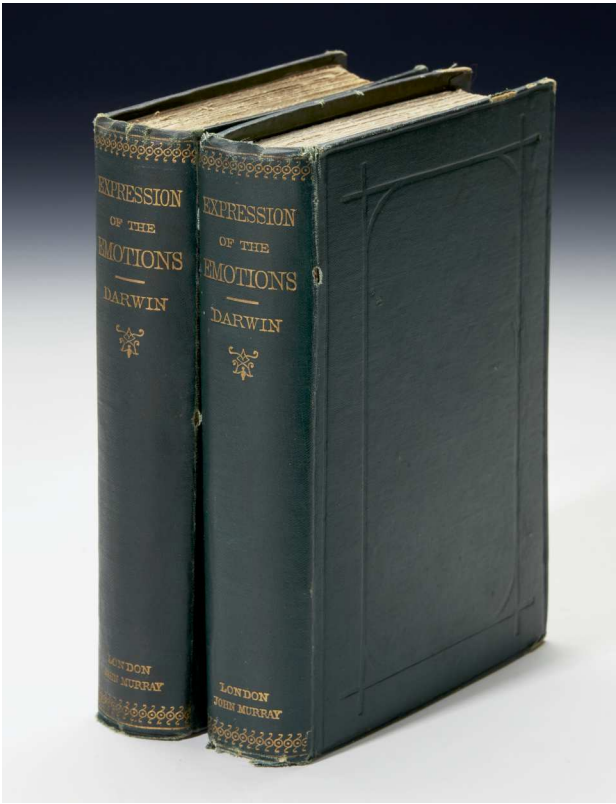
£ 1,000-1,500 € 1,200-1,750



288



290



291

291

DARWIN, CHARLES

Two first editions of *The Expression of the emotions in man and animals*, comprising:

- i) *The Expression of the emotions in man and animals*. John Murray, 1872, 8vo, FIRST EDITION, FIRST ISSUE (with final signatures 2B² and 2C³; only 2B1 and 2C1 signed), 7 photographic plates (3 folding) by Oscar Gustav Rejlander numbered in Roman numerals, illustrations, 4pp. publisher's adverts dated November 1872 at end, original green cloth, ruled in blind, lettered in gilt on spine, *lacking blank before title, first gathering slightly loose, ownership signature on verso of front free endpaper, some soiling to binding*

- ii) *The Expression of the emotions in man and animals*. John Murray, 1872, 8vo, FIRST EDITION, SECOND ISSUE (with misprint "htat" on first line of p.208 and final signatures 2B¹ and 2C⁴; 2B1, 2C1 and 2C2 signed), 7 photographic plates numbered in Arabic, plate 2 misbound at p.188, illustrations, 4pp. publisher's adverts dated November 1872 at end, original green cloth, ruled in blind, lettered in gilt on spine, *a few gatherings unopened, small loss to the second leaf of contents (not affecting text), binding somewhat shaken and worn (2)*

The only work by Darwin to be illustrated with photographs, and one of the first books to feature heliotype plates.

REFERENCES

- i) Freeman 1141; Garrison and Morton 4975; Norman 600 (first issue); ii) Freeman 1142

£ 1,000-1,500 € 1,200-1,750

DARWIN, CHARLES

Insectivorous Plants. John Murray, 1875

8vo, FIRST EDITION, half-title, illustrations by Darwin and his sons, original green cloth, ruled in blind, lettered in gilt on spine, *some very light rubbing to head and foot of spine, newspaper clipping (dated in ink 22 February 1877 and describing events around Darwin's 69th birthday) pasted to half-title*

A FINE COPY.

REFERENCES

Freeman 1217; Norman 601

£ 300-500 € 350-600

293

DARWIN, CHARLES

Two editions of *Insectivorous Plants*, comprising:

- i) *Insectivorous Plants*. John Murray, 1875, 8vo, FIRST EDITION, half-title, illustrations by Darwin and his sons, original green cloth, ruled in blind, lettered in gilt on spine, *some light rubbing to binding, newspaper clipping pasted to front endpapers*;

- ii) *Insectivorous Plants*. John Murray, 1888, 8vo, second edition "revised by Francis Darwin", half-title, illustrations, original green cloth, ruled in blind, lettered in gilt on spine, *ALMOST ENTIRELY UNOPENED, some light spotting to versos of endpapers*

REFERENCES

- i) Freeman 1217; Norman 601; ii) Freeman 1225

PROVENANCE

- i) J— [?] MacDougall, ownership signature on half title dated 1876; The MacDougall Library, Coldingham, bookplate (cancelled)

£ 500-700 € 600-850

294

DARWIN, CHARLES

The Effects of Cross and Self Fertilisation in the Vegetable Kingdom. John Murray, 1876

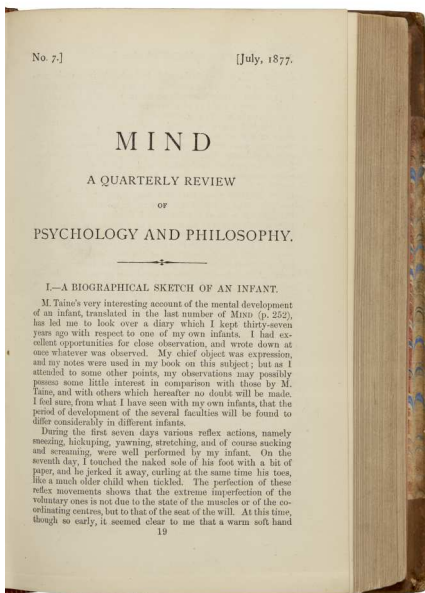
8vo, FIRST EDITION, tables and diagram, with errata slip, original green cloth ruled in blind, lettered in gilt on spine, *ENTIRELY UNOPENED, slightly bumped at head and foot of spine*

Published on 10 November 1876, and all 1,500 copies were sold by the end of the year. Despite this, the work was too technical to reach a wide readership, and was described by Francis Darwin as "one of his most important works, and at the same time one of the most unreadable to any but the professed naturalist" (*Charles Darwin* (1892), p.310).

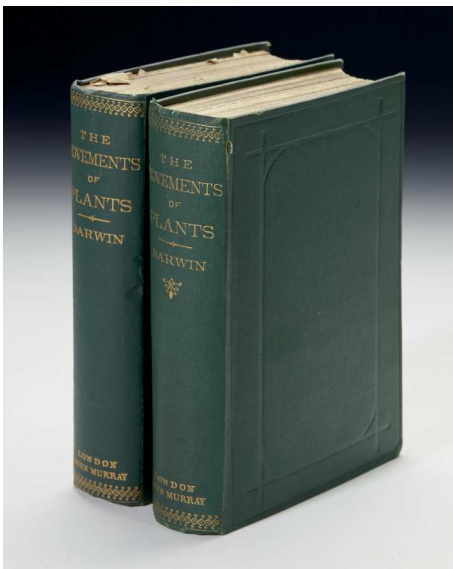
REFERENCES

Freeman 1249; Grolier Club, *Darwin* (2004), p.28

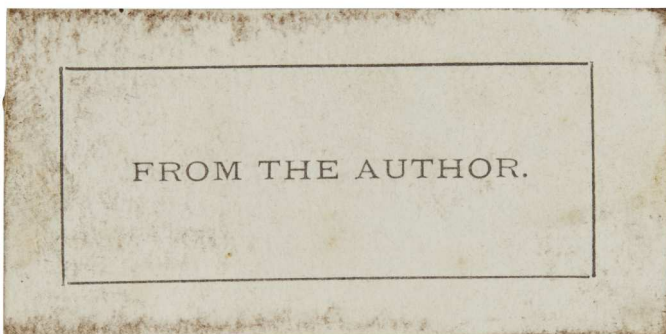
£ 400-600 € 500-700



296



297



299

295

DARWIN, CHARLES

The Different Forms of Flowers on Plants of the same Species. *John Murray, 1877*

8vo, FIRST EDITION, a few illustrations, 32pp. advertisements dated March 1877 at end, original green cloth, *slight ink marks on covers, head of spine very slightly rubbed*

REFERENCES

Freeman 1277; Grolier Club, *Darwin* (2004), p.28

£ 300-500 € 350-600

296

DARWIN, CHARLES

'A biographical sketch of an infant'

in *Mind. A Quarterly Review of Psychology and Philosophy*, volume 2, number 7, July 1877, pp.285-294, bound as a complete volume with half-title, title page and numbers 5-8, 8vo, half calf over marbled boards, *rebacked with new spine labels, corners of boards a little rubbed, library stamps in blind on several leaves, some cancelled with purple ink stamp*

The first appearance of the first significant paper on child development, written up from Darwin's personal notes made on the development of his first born son, William Erasmus.

REFERENCES

Freeman 1305 and 1779

PROVENANCE

N. Bodington, ownership signature on endpaper; Yorkshire College Library, presented by Principal Bodington in 1892, bookplates and library stamps (cancelled)

£ 300-500 € 350-600

297

DARWIN, CHARLES

Two copies of *The Power of Movement in Plants*, comprising:

i) *The Power of Movement in Plants...* assisted by Francis Darwin. *John Murray, 1880*, FIRST EDITION, 32pp. advertisements at end dated May 1878, presentation slip from Arnold Muirhead loosely inserted, A GOOD COPY; ii) another copy. 1880, second thousand, 32pp. advertisements at end dated January 1882, *crease in upper cover*, together 2 vols, both with half-titles, illustrations, original cloth, unopened, 8vo

"This was an extension of the work on climbing plants to show that the same mechanisms hold good for flowering plants in general. It was another specialist book and seems to have sold fewer copies than any other, and was not reprinted in England after the year of Darwin's death until modern facsimiles appeared of the first thousand in 1966 and the second in 1969" (Freeman, p.161).

REFERENCES

Freeman 1325, 1326

£ 600-900 € 700-1,050



298

298

[DARWIN, CHARLES AND OTHERS]

Nature. A weekly illustrated journal of science.
Macmillan and Co, 1870-1918

100 volumes in 51, 4to, numbers 1-2522 (4 November 1869 - 28 February 1918), general title to each collected volume, numerous illustrations, bound in pairs (excepting volumes III and IV which are bound in individually), near uniform green or blue morocco over cloth boards, spine in compartments each stamped with diamond motif in blind, red spine labels lettered in gilt with "Nature" and the volume number, apart from 4 volumes (35-36, 37-38, 39-40, 41-42) which are instead dated (these with speckled edges), mostly marbled edges, *sold as a periodical, not subject the return, spines faded, spines of 2 volumes (71-72 and 73-74) cracked and worn, some rubbing to bindings* (51)

These collected issues of the weekly periodical founded by Joseph Norman Lockyer in 1869 (and still being published today) contain numerous contributions by Darwin, including many letters.

REFERENCES

Includes Freeman 1353, 1751, 1754, 1756, 1757, 1759-1764, 1766, 1768-1773, 1776, 1778, 1781, 1783-1792, 1794-1798, 1801, 1802, and 1804

£ 3,000-4,000 € 3,500-4,650

299

DARWIN, CHARLES

The Formation of Vegetable Mould, through the Action of Worms, with Observations on their Habits.
John Murray, 1881

8vo, FIRST EDITION, PRESENTATION COPY, with printed label pasted to endleaf "From the Author", illustrations, advertisement leaf at end, original green cloth

REFERENCES

Freeman 1357; Grolier Club, *Darwin* (2004), p.28

£ 400-600 € 500-700

300

DARWIN, CHARLES

The Foundations of the Origin of Species, a Sketch written in 1842, edited by his son Francis Darwin.
Cambridge: Printed at the University Press, 1909

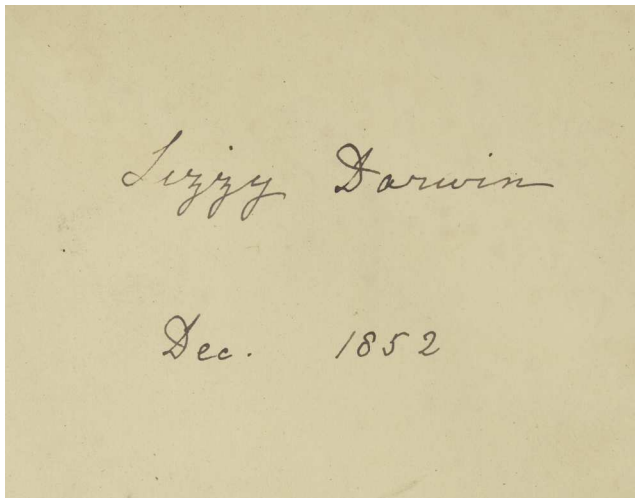
8vo, FIRST EDITION, portrait, one plate, original parchment-backed printed boards, uncut

"When Francis Darwin put together *Life and letters* he did not know that the sketch of his father's evolutionary ideas, which was written in 1842, had survived. The pencil manuscript was discovered in 1896, after the death of his mother, in a cupboard under the stairs at Down House... The first [printing], dated June 23, 1909, was not published but was printed for presentation to delegates to the Cambridge festivities in commemoration of the centenary of Darwin's birth and the fiftieth anniversary of the publication of *The origin of species*" (Freeman). This copy was presented to Professor J. Bayley Balfour (Scottish botanist, 1853-1922).

REFERENCES

Freeman 1555

£ 600-800 € 700-950



302

301

DARWIN, CHARLES

'Observations on the Parallel Roads of Glen Roy, and of other parts of Lochaber in Scotland, with an attempt to prove that they are of marine origin' [extracted from *Philosophical Transactions of the Royal Society of London*], 1839

4to, engraved map and lithographed plate, disbound, some browning and tears (not affecting image) to map, split between gatherings F and G

Comprising pp. 39-81 of the periodical publication.

REFERENCES

Freeman 1653

PROVENANCE

Haskell F. Norman Library (HRC, University of Texas)
bookplate

£ 300-400 € 350-500

302

DARWIN, CHARLES

A collection of 15 volumes, Darwiniana, including:

i) Fitz-Roy, Robert. *The Weather Book*. 1863, FIRST EDITION, 16 plates, contemporary half calf, rather worn; **ii) Müller, F.** *Facts and Arguments for Darwin*. 1869, first edition in English, illustrations, original cloth, bookplate of Frederick Ducane Godman; **iii) Bewick, T.** *A General History of Quadrupeds*. Newcastle, 1820, seventh edition, illustrations, contemporary calf, signature of Gwen Raverat (Darwin's grand-daughter and artist), occasional spotting, binding worn; **iv) Cholmondeley-Pennell, H.** *The Sporting Fish of Great Britain*. 1886, FIRST EDITION, 16 chromolithographed and 2 plain plates, Francis Darwin's copy with his signature and bookplate, original vellum-backed cloth, spine somewhat marked; **v) Sidney, Rev. Edwin.** A collection of 6 pamphlets in one volume. [c.1856-1860], contemporary half calf; **vi) Darwin, Francis, editor.** *The Life and Letters of Charles Darwin*. 1887, 3 volumes, FIRST

EDITION, a few plates, original cloth; **vii) Myrtle, Harriet.** *A Day of Pleasure...* for young children. 1853, small 4to, 8 engraved plates, most coloured by a former owner, inscribed "Lizzy Darwin Dec. 1852", contemporary half calf, plates spotted, slightly rubbed, upper joint splitting; **viii) Parsons, Theophilus.** On the Origin of Species. New Haven, 1860, 13pp. offprint from the *American Journal of Science and Arts*, vol. 30, original printed wrappers (loose and chipped); and 5 others (including Berta Ruck's (a cousin of Bernard Darwin) own annotated copy of her autobiography *A Story-teller Tells the Truth* (1935)), all but one 8vo (15)

£ 1,000-1,500 € 1,200-1,750

303

DARWIN, CHARLES

A group of periodicals including contributions by or relating to Darwin, comprising:

i) 'Sketch of the surveying voyages of his Majesty's ships Adventure and Beagle, 1825-1836', in: *The Journal of the Royal Geographical Society of London* (Vol. 6, 1836), where Darwin is described as "a zealous volunteer", folding maps and plans, half calf over marbled boards;

ii) '[Notes on Rhea Americana and Rhea darwini]' (Part V, pp.35-36) and 'Remarks upon the Habits of the Genera *Geospiza*, *Camarhynchus*, *Cactornis*, and *Certhidea* of Gould' (Part V, p.49), in: *Proceedings of the Zoological Society of London* (1837-1839), 3 parts (V-VII) in one volume, calf backed marbled boards [Freeman 1643-1644, with above titles];

iii) Owen, Richard. 'Art. VIII - On the Origin of Species...By Charles Darwin...[&c.]', in: *The Edinburgh Review, or Critical Journal for January, 1860... April, 1860* (Vol. 111, No. 226, April 1860), modern half calf over marbled boards, some library stamps;

iv) 'Queries about expression for anthropological inquiry', in: *Annual Report of the Board of Regents of the Smithsonian Institution...* (1868), original purple cloth [Freeman 874], spine faded;

v) 'Notes on the Fertilization of Orchids', in: *The Annals and Magazine of Natural History* (Vol. 4, No. 21, September 1869), later brown paper wrappers preserving original contents (pasted on upper wrapper) [Freeman 1748]; together with 5 others [Freeman 1643-1644 (another copy, Part V only), 1679, 1694, 1722, and 1723], all 8vo, occasional spotting, some light wear to wrappers (where present), some rubbing to bindings (10)

£ 1,500-2,500 € 1,750-2,900

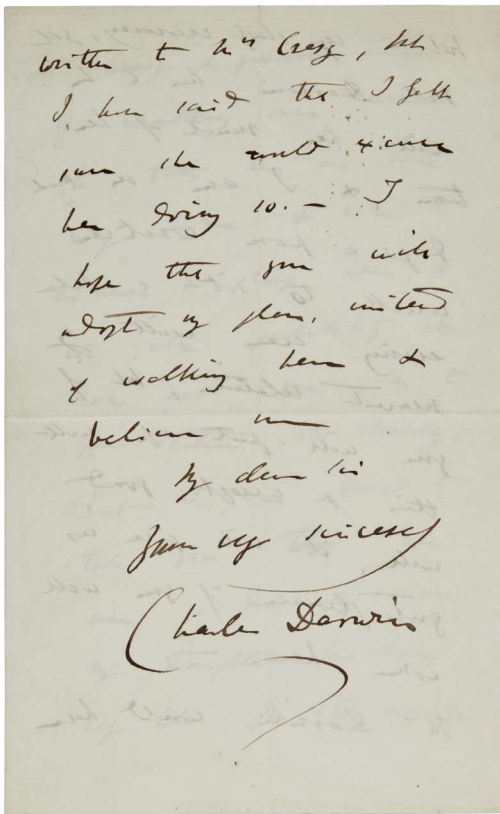
304

DARWIN, CHARLES

The Journal of a Voyage in H.M.S. Beagle. [Guildford, Surrey]: Genesis Publications in association with Australia & New Zealand Book Co. Pty. Ltd., 1979

4to, LIMITED EDITION FACSIMILE OF THE ORIGINAL MANUSCRIPT, number 171 of 500 copies signed by G.P. Darwin, wood-engraved frontispiece by Roy Williams, 4 plates, original green half calf, gilt edges, original slipcase with printed label

£ 500-1,000 € 600-1,200



305

305

DARWIN, CHARLES

Autograph letter signed, to Edward Cressy ("My dear Sir")

explaining his reason for wishing to meet ("...to ask a little advice on education of one of my Boys, on which subject I remembered to have heard you once talk as it you had thought over the subject..."), inviting Cressy and his wife to stay but warning that "we are a dismal house: my daughter has been very ill for 15 weeks" and his own health remains poor. 4 pages. Down House, Bromley, Kent, 25 August, [1860] framed and glazed

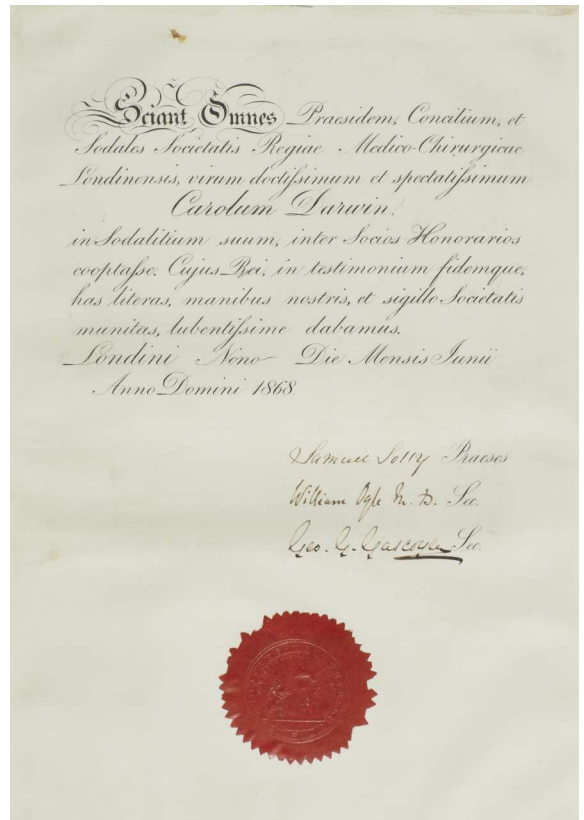
"...I am on most days a poor wretch unable to sit a whole evening even with my nearest relations..."

This letter, written during the illness of Darwin's daughter Henrietta, was written to Edward Cressy, a surveyor, architect, and founder member of the Geologists' Association. He probably wished to discuss the education of his son Leonard. On 15 September Darwin wrote to Leonard's prospective tutor, G.V. Reed, with his concern that the boy was "rather slow and backward" (DCP-LETT-2918).

REFERENCES

DCP-LETT-2899

‡ £ 5,000-7,000 € 5,800-8,200



306

306

DARWIN, CHARLES—ROYAL MEDICAL AND CHIRURGICAL SOCIETY OF LONDON

Diploma

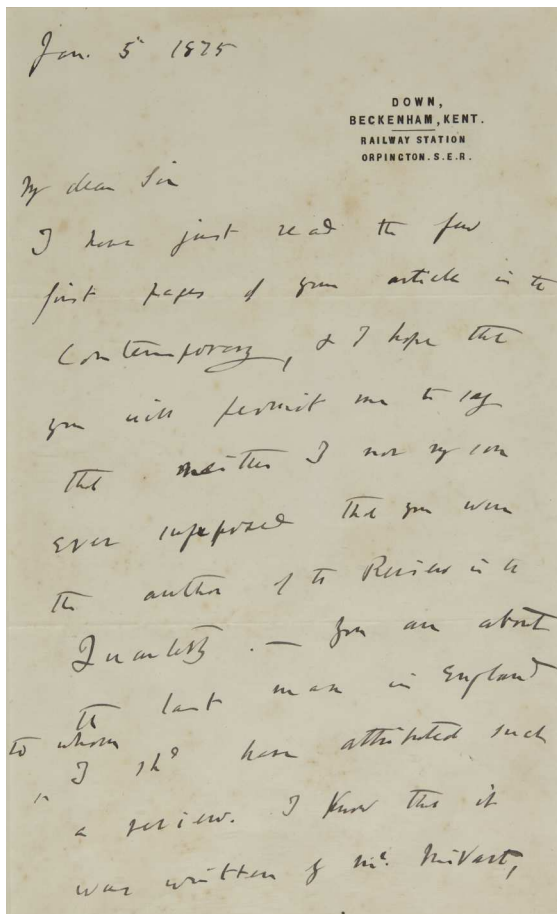
awarding Darwin an Honorary Fellowship of the Society, engraved document with additions in manuscript, signed by Samuel Solly, William Ogle, and George G. Gascoyen, with papered seal of the society, 1 page, folio, London, 9 June 1868, framed and glazed

The Royal Medical and Chirurgical Society of London, founded in 1805, was a learned society that merged with other specialist societies in 1907 to form the Royal Society of Medicine.

REFERENCES

Grolier Club, *Darwin* (2004), p.30

‡ £ 1,500-2,000 € 1,750-2,350



307

307

DARWIN, CHARLES

Autograph letter signed, to Friedrich Max Müller ("Dear Sir")

responding to an article in the *Contemporary Review*, assuring him that he never supposed him the author of a hostile review in the *Quarterly Review* ("...I know that it was written by Mr Mivart, and the utterly false & base statements contained in it in relation to my son, are worthy of the man...") and informing him that he has imputed to his son "a good many criticisms that are in reality Prof. Whitney's", 2 pages, 8vo, headed stationery of Down House, 5 January 1875, framed and glazed, spotting

A GENEROUS LETTER WRITTEN IN THE MIDST OF A PROFOUND DEBATE ON THE ORIGINS OF LANGUAGE. Did human speech evolve from the instinctive cries of animals, as Darwin argued in *The Descent of Man* and elsewhere, or is language so utterly unique that its development cannot be explained by natural processes? Max Müller, Professor of Comparative Philology at Oxford, was a leading proponent of the latter view as this argument raged in the 1870s.

Darwin's son George wrote a defence of his father in the form of a review article on the American philologist William Dwight Whitney's *Darwinism and Language*, which had appeared in the November 1874 issue of the *Contemporary Review*. Müller responded with 'My Reply to Mr Darwin' in the January 1875 issue of the same journal, and this letter is Charles

Darwin's private reply to Müller's article. Whitney added his own contribution to the controversy in the April 1875 issue of *Contemporary Review*, and Müller published a pamphlet, 'In Self Defence', later in the year, enclosing a copy with a letter to Darwin dated 25 October in which he summarised their difference:

"...The point at issue between you & me is a very simple one: is that which can pass a certain line in nature the same as that which cannot? It may be, no doubt, & in that case the highest animal would simply be a stunted man. But this seems to me a narrow view of nature, particularly if we consider that everything organic is after all much more truly that which it can be than that which it is..." (DCP-LETT-10194).

Darwin and Müller were careful to distinguish their academic dispute from the far more rancorous argument that Charles and George Darwin had with St George Jackson Mivart, where an intense dispute over natural selection had been personalised by Mivart in an anonymous piece in the *Quarterly Review* of July 1874, in which he asserted that George Darwin approved of prostitution as a means to check population growth. As a result of this article Darwin broke off all contact with Mivart.

REFERENCES

DCP-LETT-9802

± £ 8,000-12,000 € 9,300-13,900

Jan 4th - 1876

DOWN,
BECKENHAM, KENT.
RAILWAY STATION
ORPINGTON, S. E. R.

Dear Sir

I am much obliged for your kind gift of six copies of the "Garden", with a drawing of myself & a notice of my works. This notice is drawn up in the most generous spirit & is highly commendable to me. I thank you with very sincere & affectionate regards

Yours very faithfully
Charles Darwin

Jan. 23rd

DOWN,
BECKENHAM, KENT.
RAILWAY STATION
ORPINGTON, S. E. R.

Dear Sir

Mr Murray has forwarded to me your letter of the 20th. I am much obliged for your offer, but I have already agreed with Herr Koch & Prof. Victor Carus for a Translation. I have to remain

Dear Sir
Yours faithfully
Ch. Darwin

308

308

DARWIN, CHARLES

Autograph letter signed ("Charles Darwin"), to William Robinson ("Dear Sir")

thanking him for sending six copies of *The Garden* "with a drawing of myself & a notice of my works", noting with particular gratitude the "generous spirit" of the notice, 1 page, 8vo, headed stationery of Down House, 4 January 1876, framed and glazed

William Robinson (1838-1935), the influential gardener who inspired the development of the English cottage flower garden, was founder editor of the journal *The Garden: An Illustrated Weekly*. Robinson and Darwin had been on friendly terms for more than ten years before this letter was written. They corresponded on botanical subjects and Darwin had sponsored Robinson's fellowship of the Linnean Society in 1866. Robinson's highly commendatory bibliographic essay on Darwin, in which he is praised as "one of the profoundest thinkers of the present day", appeared as a Supplement to *The Garden* on 1 January 1876.

REFERENCES

DCP-LETT-10346; Grolier Club, *Darwin* (2004), p.36

± £ 3,000-5,000 € 3,500-5,800

309

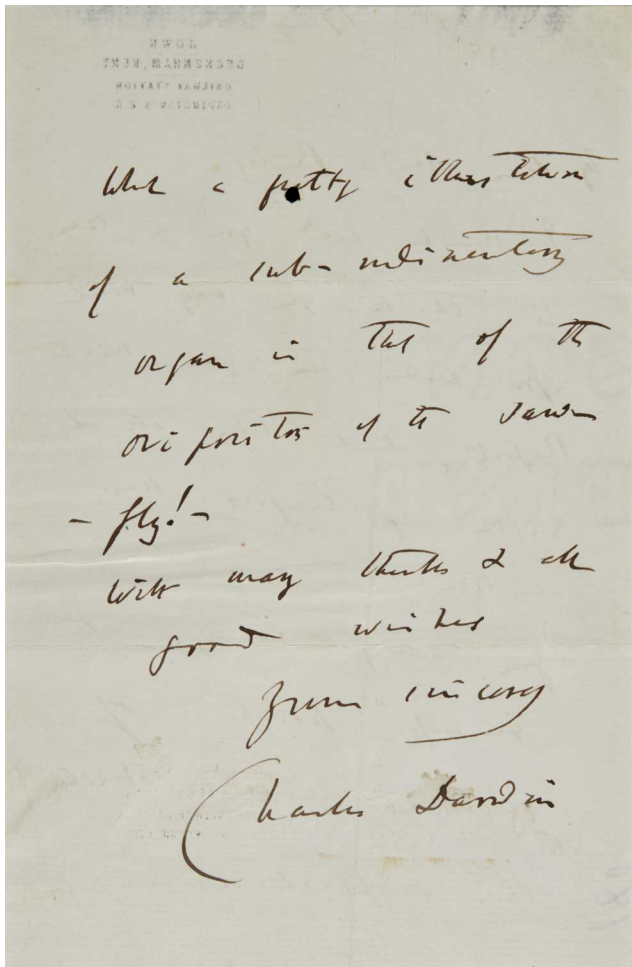
DARWIN, CHARLES

Autograph letter signed ("Ch. Darwin"), to "Dear Sir"

politely rejecting a proposed translation ("...I have already agreed with Herr Koch & Prof. Victor Carus for a Translation..."), 1 page, 8vo, headed stationery of Down House, 23 January, [n.y.], with a photographic portrait of Darwin by Elliott & Fry, half-length, in hat and cloak, framed together and glazed

Thirteen of Darwin's works were translated into German by Julius Victor Carus (1823-1903), beginning with the third German edition of the *Origin* in 1867. Carus was commissioned by Eduard Koch's Stuttgart publishing house Schweizerbart'sche.

± £ 3,000-5,000 € 3,500-5,800



310

310

DARWIN, CHARLES

Autograph letter signed ("Charles Darwin"), to C. V. Riley

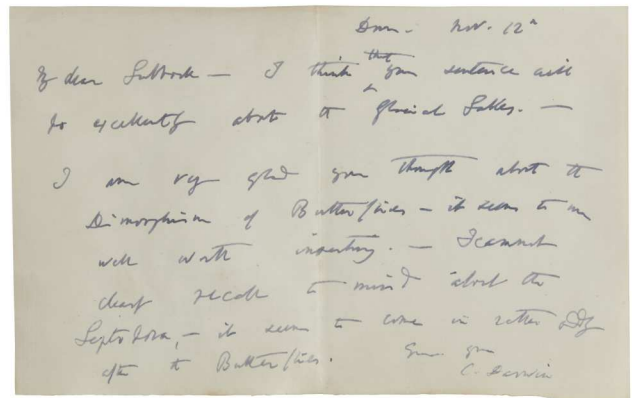
thanking him for his ninth report on the insects of Missouri ("...you always manage to discuss points of general interest, besides those of practical importance...") and commenting that the ovipositor of the sawfly is "a pretty illustration of a sub-rudimentary organ", 2 pages, 8vo, headed stationery of Down House, 19 May 1877, framed and glazed, *small puncture hole, slight adhesive residue, minor staining affecting signature, damage to frame*

Charles Valentine Riley (1843-95) was State entomologist of Missouri from 1868 to 1876. He exchanged a number of letters with Darwin through the 1870s, mostly relating to his nine *Annual reports on the noxious, beneficial and other insects of the State of Missouri*.

REFERENCES

DCP-LETT-10967F

± £ 4,000-6,000 € 4,650-7,000



311

311

DARWIN, CHARLES

Autograph letter signed ("C. Darwin"), to John Lubbock

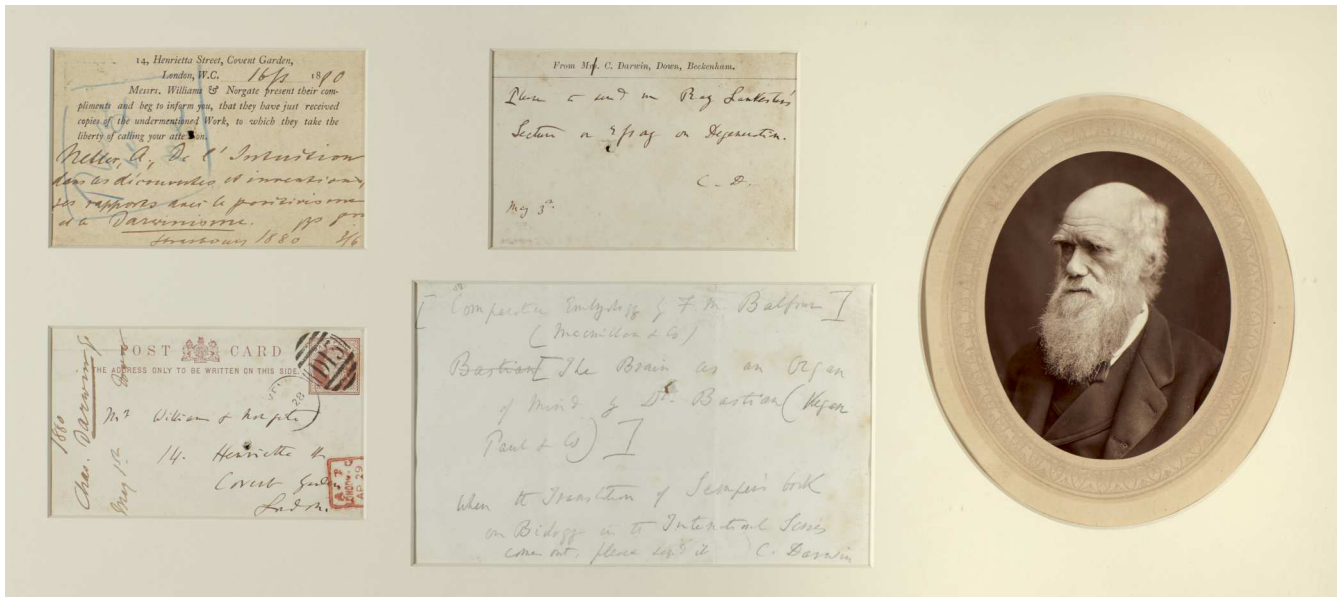
thanking him for his sentence on glacial lakes and expressing his pleasure that Lubbock has turned his thoughts to the dimorphism of butterflies ("...I cannot clearly recall to mind about the Leptodora - it seems to come in rather oddly after the Butterflies..."), in blue ink, 2 pages, 12mo, Down, Beckenham, Kent, 12 November [1878-81], framed and glazed

John Lubbock (1834-1913) was Darwin's friend and neighbour. The two men exchanged many letters on a range of scientific subjects including entomology. Lubbock had a particular interest in the social behaviour of ants: he and his daughters kept an ants' nest in his study under constant observation from 1874 to 1882.

REFERENCES

DCP-LETT-11743F

± £ 7,000-10,000 € 8,200-11,600



312

312

DARWIN, CHARLES

Two autograph cards signed ("C.D.", "C. Darwin"), to the booksellers and publishers Williams and Norgate, and an autograph note signed ("C. Darwin"), presumably to the same recipient

all asking to be sent books, including E. Ray Lankester's *Degeneration*, Bastian's *The Brain as an Organ of Mind*, and others, the note in pencil, the cards on headed stationery of Mrs Darwin (corrected to "Mr"), 3 pages, Down House, 28 April to 3 May 1880 (where dated); with a note from Williams and Norwood to Darwin, drawing his attention to the publication of A. Netter's *De l'Intuition dans les découvertes et inventions*, 14 Henrietta Street, London, 16 March 1880; also with an oval woodburytype photographic portrait of Darwin taken from Cooper and Whitfield's *Men of Mark* (London, 1876-83), all five items framed together and glazed (frame size 340 x 615mm), *puncture holes through all four notes*

Williams and Norgate were publishers and booksellers who specialised in importing foreign scientific literature.

REFERENCES

Grolier Club, *Darwin* (2004), pp.36-37

‡ £ 5,000-7,000 € 5,800-8,200

313

[DARWIN, CHARLES]

"Funeral of Mr. Darwin" [admission ticket]

90 x 125mm., printed in red and black, with wax seal of 'B', mounted, framed and glazed

Admission tickets were issued to different sections of Westminster Abbey: the Choir, the South Transept, the Jerusalem Chamber and, as here, to the Chapter House. Those for the Chapter House and the Choir include a printing error "AT 12 O'LOCK".

‡ £ 200-300 € 250-350

314

[DARWIN, CHARLES]

[Texts of musical settings for Darwin's Funeral].

Harrison and Sons, 1882

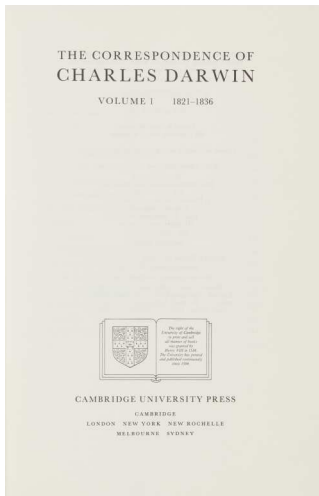
single page with printed black mourning border, mounted, framed and glazed, *folds, minor hole within border*

A single sheet which provides the texts for the two anthems sung at Darwin's funeral on 26 April 1882. The first anthem was by J. Frederick Bridge and set words from Proverbs. The second anthem, sung at the grave, was Handel's setting of words from Ecclesiasticus.

REFERENCES

Grolier Club, *Darwin* (2004), p.37

‡ £ 200-300 € 250-350



315

315

DARWIN, CHARLES—BURKHARDT, F. AND S. SMITH ET AL., ED.

The Correspondence of Charles Darwin Volume 1 [-Volume 23]. Cambridge: University Press, 1985-2015

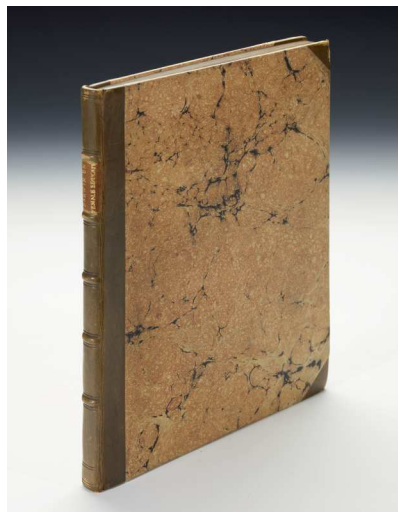
8vo, FIRST EDITIONS, 24 volumes (duplicate of volume 16), original cloth, dust-jackets, *inscription in volume 15, occasional highlighting, extremities of some dust-jackets occasionally nicked*

One of the great publishing ventures from Cambridge University Press described, simply, as “a monumental work” within Grolier Club *Darwin* (2004).

REFERENCES

Grolier Club, *Darwin* (2004), p.32

£ 700-900 € 850-1,050



317

316

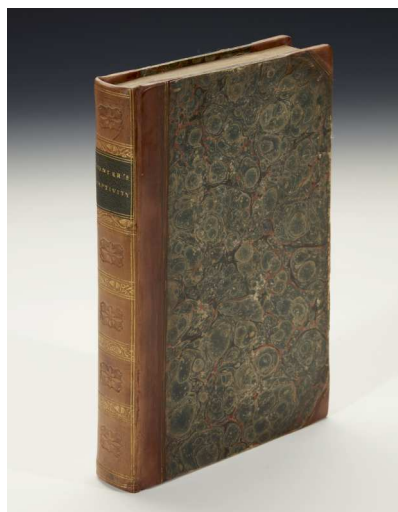
DARWIN, ERASMUS

A collection of 4 volumes, comprising:

i) The Botanic Garden. *Printed for J. Johnson, 1795*, 2 parts in one volume, third edition, 21 engraved plates, including 2 plates by William Blake after Fuseli, nineteenth-century tree calf, book label of W.A. Foyle, Beeleigh Abbey, *very occasional spotting or stains, neatly rebacked*; ii) Zoonomia; or, the Laws of Organic Life. *Printed for J. Johnson, 1794-1796*, 2 volumes, FIRST EDITION, 6 coloured plates in volume one, 4 engraved plates in volume 2, contemporary calf gilt, *upper joint of vol. 2 split*; iii) Phytologia; or the Philosophy of Agriculture and Gardening. *Printed for J. Johnson, 1800*, FIRST EDITION, 12 engraved plates, contemporary calf, bookplate of Edward Coke, *plates rather stained or marked, binding very slightly rubbed*; 8vo (4)

A good collection of works by Erasmus Darwin.

£ 1,000-1,500 € 1,200-1,750



318

317

DARWIN, ERASMUS

A Plan for the Conduct of Female Education in Boarding Schools... *Derby: for J. Johnson, 1797*

4to, FIRST EDITION, frontispiece, half-title, later half morocco, spine in compartments, *spotting and browning to frontispiece, loss to corner of K4 not affecting text, short tears to Q3 and Q4, extremities slightly rubbed*

Drawing on the views of Locke and Rousseau, Erasmus Darwin addresses the education of middle-class girls in this short work. He argues that young women should not be educated at home but that boarding schools should be established to teach appropriate subjects including botany, chemistry, mineralogy and modern languages.

£ 500-700 € 600-850

[DARWIN, ERASMUS ALVEY]—HUNTER, JOHN D.

Memoirs of a Captivity among the Indians of North America... for Longman, Hurst, Rees, Orme and Brown, 1823

8vo, second (first English) edition, FROM THE LIBRARY OF ERASMUS ALVEY DARWIN (signed "Eras. Darwin" on front free endpaper), contemporary marbled boards, *rebacked, some browning and spotting, lacking preliminary blank, slightly rubbed at extremities*

A VOLUME FROM THE LIBRARY OF CHARLES DARWIN'S BROTHER AND ONE POSSIBLY MENTIONED IN A LETTER FROM ERASMUS TO CHARLES.

As noted by Janet Browne, "Charles Darwin idolised his older brother, and for a long time afterwards Erasmus remained one of the most important figures in his personal and intellectual life. Their relationship was marked by close bonds of mutual regard, ties far stronger than mere brotherly concern. As children they shared boyish enthusiasms, finding each other's company congenial. As adults they were alike in many ways..."

Charles and Erasmus certainly shared books. In a letter from Erasmus to his brother, dated 8 March 1825, Erasmus notes "...you may take Hunter or any other book you choose..." before requesting some books to be sent to him. The reference to Hunter is probably to a work by either William Hunter, the anatomist, or his brother, John Hunter, surgeon and anatomist. *The Correspondence of Charles Darwin* notes that a copy of a work by John Hunter was in Charles' library at Down House. However, it is also possible that the reference is to the present volume.

REFERENCES

cf. Sabin 33920

PROVENANCE

Erasmus Alvey Darwin (1804-1881), ownership signature

£ 750-1,250 € 900-1,450

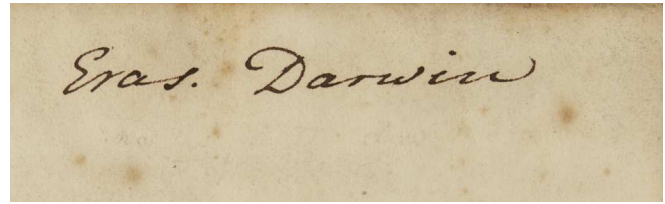
319

DARWIN, ERASMUS

A collection of 4 volumes, including:

i) The Botanic Garden. *Printed for J. Johnson, 1791*, 2 parts in one volume, FIRST EDITION of part 1, third edition of part 2, 20 engraved plates, one by Blake after Fuseli, modern cloth-backed boards, *some offsetting*; **ii)** Phytologia: or the philosophy of agriculture and gardening. *Printed for J. Johnson, 1800*, FIRST EDITION, 12 engraved plates, modern half calf, spine gilt, *plates spotted or stained*; **iii)** The Temple of Nature; or, the origin of society. *Printed for J. Johnson, 1803*, FIRST EDITION, 4 engraved plates by Houghton after Fuseli, contemporary half calf, *plates slightly discoloured at edge, binding rebacked retaining original gilt spine*; and one other, 4to and 8vo (4)

£ 500-800 € 600-950



318

320

GALTON, FRANCIS

A collection of three works in six volumes, comprising:

i) Hereditary Genius: an inquiry into its laws and consequences. *Macmillan and Co., 1869*, 8vo, FIRST EDITION, half-title, 2 folding tables, 2pp. + 56pp. advertisements at end (latter dated November 1869), ownership inscription "F.G. Bedford, King's College, Cambs Sept/96", modern red morocco-backed boards, *first few leaves slightly soiled or spotted*; **ii)** Natural Inheritance. *Macmillan and Co., 1889*, 8vo, FIRST EDITION, half-title, advertisement leaf at end, book label of Cambridge Philosophical Society, with stamp of presentation to Anatomy Dept. Library, original cloth, *recased retaining much of original spine*; **iii)** Pearson, Karl. The Life, Letters and Labours of Francis Galton. *Cambridge: University Press, 1914-1930*, 4 volumes, 4to, FIRST EDITION, plates, 7 folding tables in pockets at end, illustrations, original cloth, *spines and one cover somewhat faded* (6)

£ 600-900 € 700-1,050

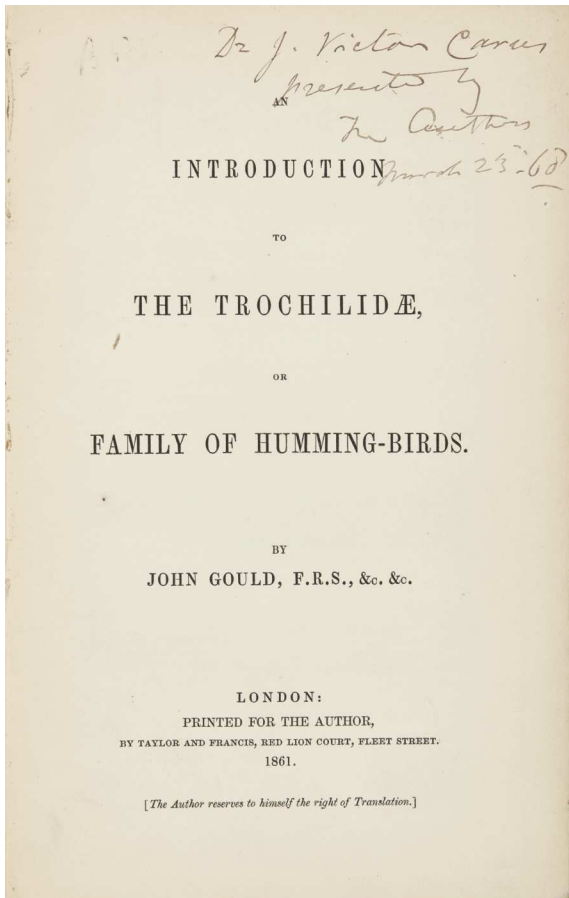
321

GEOLOGY

A collection of 10 volumes, comprising:

i) Lyell, Charles. Principles of Geology. 1834, 4 volumes, 12mo, third edition, 14 engraved plates and maps, most folding, a few hand-coloured, modern morocco-backed boards; **ii)** Humboldt, A. von. Views of Nature. 1850, FIRST ENGLISH EDITION, coloured frontispiece, one plate, contemporary calf gilt; **iii)** Gosse, P.H. Omphalos, an attempt to untie the geological knot. 1857, 2 copies, illustrations, original cloth (variant bindings), *bindings somewhat worn*; **iv)** Miller, H. The Testimony of the Rocks. *Edinburgh, 1857*, illustrations, presentation copy to the Duke of Argyll "from the publishers, by the express desire of the late author", a few manuscript notes, original cloth, *spine worn*; **v)** Geikie, A. The Ancient Volcanoes of Great Britain. 1897, 2 volumes, 7 folding coloured maps, illustrations, original cloth; all but the first 2 FIRST EDITIONS, 8vo and 12mo (10)

£ 600-900 € 700-1,050



322

322

GOULD, JOHN

An Introduction to the Trochilidae, or Family of Humming-Birds. *Printed for the Author, 1861*

8vo, FIRST EDITION THUS, PRESENTATION COPY, inscribed by the author ("Dr. J. Victor Carus, Presented by the author, March 23 - 68"), half-title, original cloth, *one leaf loose, binding slightly soiled, upper joint partly split*

This *Introduction* is also found in the folio edition of Gould's *Monograph of the Trochilidae* (1849-1861). According to the author he had a limited number of copies of this octavo printing produced for distribution among scientific and other friends.

REFERENCES

Casey Wood p.365; Zimmer p.261

PROVENANCE

Julius Victor Carus (1823-1903), zoologist, comparative anatomist and entomologist, presentation inscription

£ 300-400 € 350-500

323

GRAY, ASA

A collection of 15 volumes, including:

i) A Manual of the Botany of the Northern United States. *Boston and Cambridge, 1848*, FIRST EDITION, original cloth, *rebacked retaining much of original spine*; **ii)** Botany for Young People and Common Schools. *New York: American Book Company, [n.d.]*, illustrations, original morocco-backed printed boards, *somewhat worn*; **iii)** Darwiniana. *New York, 1876*, FIRST EDITION, PRESENTATION COPY inscribed by the author's wife, original cloth, *very slightly rubbed*; **iv)** Another edition. *Cambridge (Mass.), 1963*, Ashley Montagu's copy with his signature, original cloth, dust-jacket; **v)** Botanical Text-Book. *New York: American Book Company, [1879]*, 2 volumes, sixth edition, illustrations, original cloth; **vi)** Natural Science and Religion. *New York, 1880*, FIRST EDITION, original cloth; **vii)** Letters. *London, 1893*, 2 volumes, plates, original cloth; and 6 others, 8vo and 4to (15)

£ 1,000-1,500 € 1,200-1,750

324

HAECKEL, ERNST

A collection of 13 volumes, including:

i) Natürliche Schöpfungsgeschichte. *Berlin, 1875*, sixth edition, plates, illustrations, contemporary morocco-backed boards; **ii)** Ziele und Wege der heutigen Entwicklungsgeschichte. *Jena, 1875*, FIRST EDITION, *disbound*; **iii)** Anthropogenie oder Entwicklungsgeschichte des Menschen. *Leipzig, 1877*, third edition, plates, illustrations, contemporary half calf, *slight loss of marbling on lower cover*; **iv)** Gesammelte populäre Vorträge aus dem Gebeite der Entwicklungslehre. *Bonn, 1878-1879*, 2 volumes in one, FIRST EDITION, 2 coloured plates, illustrations, original cloth; **v)** Die Naturanschauung von Darwin, Goethe und Lamarck. *Jena, 1882*, FIRST EDITION, old cloth-backed wrappers, *library stamp removed from title, slightly soiled, binding a bit worn*; **vi)** Indische Reisebriefe. *Berlin, 1883*, FIRST EDITION, contemporary cloth-backed boards, *somewhat soiled, some joints and hinges split/repared*; **vii)** Ueber unsere gegenwärtige Kenntniss vom Ursprung des Menschen. *Bonn, 1899*, 4th-7th edition, contemporary morocco-backed boards, *spine rubbed*; and 6 others (twentieth-century works and 2 volumes by Carl Semper), all 8vo (13)

£ 500-700 € 600-850

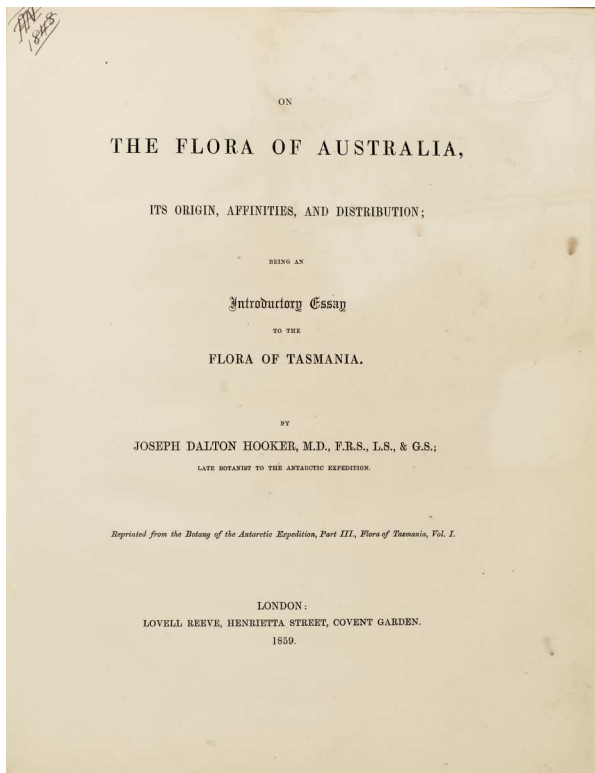
325

HOOKER, JOSEPH DALTON

Autograph letter signed, to John Lubbock

providing the names of two gardeners recommended to fill a vacancy, 1 page, headed stationery of the Royal Gardens, Kew, 21 September 1883, framed and glazed

‡ £ 100-150 € 150-200



326

326

HOOKER, JOSEPH DALTON

On the Flora of Australia, its origin, affinities, and distribution; being an Introductory Essay to the Flora of Tasmania. *Lovell Reeve, 1859*

4to, FIRST EDITION, half-title, later half green morocco over pebbled cloth, marbled edges, *some browning, embossed library stamps, binding slightly worn at extremities*

As noted by Norman, this is "the first important botanical work written by a supporter of the doctrine of evolution by natural selection". Hooker concludes his text by noting "I would further observe here, to avoid ambiguity, that my friend Mr. Darwin's just completed work "On the Origin of the Species by Natural Selection," from the perusal of much of which in MS. I have profited so largely, had not appeared during the printing of this Essay, or I should have largely quoted it."

This copy includes the half-title, apparently lacking in Norman's copy.

REFERENCES

Stafleu and Cowan 2975; Norman 1103

£ 4,000-6,000 € 4,650-7,000



327

327

HOOKER, JOSEPH DALTON

'A Century of Indian Orchids selected from Drawings in the Herbarium of the Botanic Garden, Calcutta' [within *Annals of the Royal Botanic Garden, Calcutta, Vol. V*], *Calcutta: Bengal Secretariat Press and London: B. Quaritch et al., 1895*

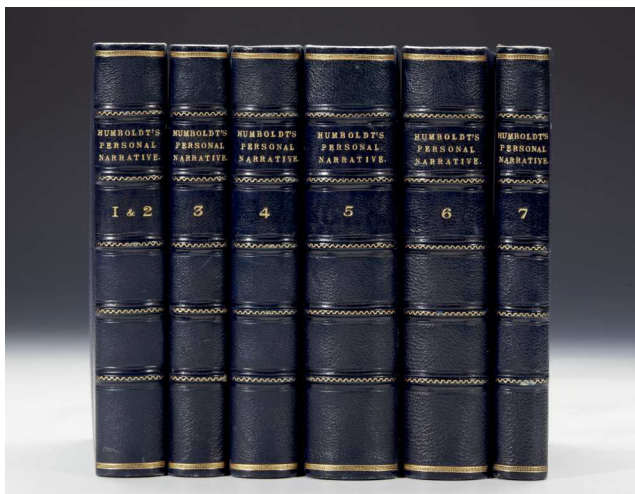
folio, title-page, descriptions and index, 101 lithographic plates, contemporary half morocco, *loss and tears to brittle leaves, numerous repairs, plates spotted, binding worn, repairs to hinges*

This volume includes the general periodical title, dedication, preface, a frontispiece and memoir of William Roxburgh.

REFERENCES

Stafleu and Cowan 2984

£ 1,500-2,500 € 1,750-2,900



328

328

HUMBOLDT, ALEXANDER VON

Personal Narrative of Travels to the Equinoctial Regions of the New Continent, during the years 1799-1804, by Alexander de Humboldt and Aimé Bonpland. *Longman, Hurst, [&c.], 1818-1829*

7 volumes bound in 6, 8vo, FIRST ENGLISH EDITION, 8 engraved plates and maps, 7 folding, modern blue half morocco, occasional spotting

"Humboldt and Bonpland studied the meteorological phenomena, physical geography, and the ancient and modern cultures of the regions they explored. At Callao, Humboldt measured the temperatures of the ocean current which came to bear his name. He also made investigations into the properties of guano, which ultimately led to its export to Europe. He used scientific instruments for a continuous survey in orography, meteorology and earth magnetism. Bonpland studied plant life in its environmental conditions and collected about 60,000 specimens, among them thousands of new species and genera" (Hill).

REFERENCES

Hill (2004) 848; Sabin 33770

£ 1,500-2,000 € 1,750-2,350

329

HUXLEY, THOMAS HENRY

Evidence as to Man's Place in Nature. *Williams and Norgate, 1863*

8vo, FIRST EDITION, FIRST ISSUE, half-title, frontispiece, illustrations, 8pp. advertisements at end dated February 1863, additional advertisements on endleaves, original green embossed cloth, spine very slightly worn

This work grew out of Huxley's dispute with Richard Owen's claim that man's brain differed qualitatively from those of all other mammals: "Through a series of dissections of primate

brains, Huxley disproved Owen's assertions that only man's brain possessed a *Hippocampus minor*, and demonstrated that the differences between men and apes were smaller than those between apes and lower primates" (Norman).

REFERENCES

Norman 1132

PROVENANCE

Edward Hawkins, ownership signature on half-title

£ 500-700 € 600-850

330

HUXLEY, THOMAS HENRY

Works. *New York: D. Appleton and Company, [c.1893-1894]*

9 volumes, 8vo, NUMBER 308 OF 1000 COPIES, "Author's edition", frontispieces, original half morocco, spines gilt, top edge gilt, others uncut

Loosely inserted in one volume is a 4 page autograph letter dated 27 September 1869 from Huxley to Rev. W. Houghton (presumably the author of *British Fresh-water Fishes*), thanking him on behalf of his children and himself for the present of a book.

£ 300-500 € 350-600

331

HUXLEY, THOMAS HENRY

A collection of American editions of Huxley's works, including:

i) Evidence as to Man's Place in Nature. *New York: Appleton, 1863*, frontispiece, illustrations, signature on endleaf "M F Ashley-Montagu" (anthropologist), original cloth, rather faded; **ii)** Another copy. *1863*, original cloth, spine somewhat worn; **iii)** On the Origin of Species: or, the causes of the phenomena of organic nature. *New York: Appleton, 1863*, signature of Ben K. Emerson dated 1874, on endleaf, printed cutting pasted to title, original cloth, spine worn; **iv)** Another edition. *1872*, reprint, bookplate of George Frederic Parsons (journalist and writer), original cloth, spine faded; **v)** Lay Sermons, Addresses, and Reviews. *New York: Appleton, 1870*, original cloth, spine ends frayed; all but one FIRST AMERICAN EDITIONS; and 3 others, 8vo (8)

£ 300-500 € 350-600

HUXLEY, THOMAS HENRY

A collection of 15 volumes, including:

i) Evidence as to Man's Place in Nature. 1863, frontispiece, illustrations, modern green half morocco, *slightly spotted, first few leaves and adverts repaired*; **ii)** Lectures on the Elements of Comparative Anatomy. 1864, illustrations, signature of R[ichard] Norris Wolfenden (physician and oceanographer), cloth, *worn*; **iii)** Lessons in Elementary Physiology. 1866, original cloth; **iv)** An Introduction to the Classification of Animals. 1869, illustrations, original cloth, *repaired*; **v)** Lay Sermons, Addresses, and Reviews. 1870, original cloth, *worn*; **vi)** A Manual of the Anatomy of Vertebrated Animals. 1871, original cloth; **vii)** The Romanes Lecture 1893. Evolution and Ethics. 1893, contemporary half morocco, *rubbed*; **viii)** **Laing, S.** Pre-historic Remains of Caithness... with notes on the human remains by Thomas H. Huxley. 1866, plates, illustrations, original cloth, *spine somewhat worn*; ALL FIRST EDITIONS, 8vo; and 7 others, various sizes (15)

£ 500-700 € 600-850

333

HUXLEY, T.H.

Two autograph letters signed (T.H. Huxley), to John Lubbock

one explaining that the benefits to his health he is getting from the air of the Yorkshire moors is leading him to delay a dinner in London, the other regretting that he will miss a forthcoming meeting, the second letter in purple ink, 6 pages, 8vo, Wells Hotel, Ilkley, Yorkshire, and Bournemouth, 3 May 1893 and 22 March 1894, individually framed and glazed

‡ £ 600-800 € 700-950

334

KINGSLEY, CHARLES

Two editions of *The Water-Babies*, comprising:

i) The Water-Babies. *Macmillan and Co.*, 1863, square 8vo, FIRST EDITION IN BOOK FORM WITH 'L'ENVOI' LEAF, frontispiece and one illustration after J. Noel Paton, one page of publisher's advertisements at end, recent full green morocco by Bayntun Riviere with original upper cover bound in at end, spine gilt in compartments, gilt edges, *tear and loss to final leaf (not affecting text)*; **ii)** The Water-Babies. *Macmillan and Co.*, 1885, square 8vo, 'new edition', presentation copy inscribed by the author's wife ("Frederick Thorne | In Memoriam | Charles Kingsley | Dec 1885..."), on half-title, original pictorial blue cloth, gilt edges, *scratch to upper cover, hinges split (2)*

Despite his religious convictions, the Rev. Charles Kingsley was sympathetic to Darwinism. *The Water-Babies* supports Darwin's ideas when satirising contemporary debate about inherited traits.

£ 300-500 € 350-600

KRAUSE, ERNST AND CHARLES DARWIN

Erasmus Darwin... translated from the German by W.S. Dallas with a preliminary notice by Charles Darwin. *John Murray*, 1879

8vo, FIRST EDITION, frontispiece and two full-page woodcut illustrations, original green cloth titled in gilt on spine, *minor spotting and browning, extremities very slightly bumped, lower hinge splitting*

See catalogue note at SOTHEBYS.COM

REFERENCES

Freeman 1319

£ 200-300 € 250-350

336

LAMARCK, JEAN BAPTISTE DE

Histoire naturelle des animaux sans vertèbres. *Paris: Verdière [and others], 1815-1822*

7 volumes, 8vo, FIRST EDITION, half-titles, volumes 1-4 in original dark blue boards, volumes 5-7 in contemporary half calf, *vol.1-4 with some worming affecting text and with light damp-staining, all vol. somewhat rubbed, spines of vol.1-4 with some wear and/or repairs*

[with, loosely inserted in volume 5:] Manuscript notes in English on the nomenclature of species, seemingly by the naturalist William Elford Leach, 4 pages, 8vo, and a contemporary bookseller's receipt

Lamarck's last major exposition and significant revision of his evolutionary views appears in the first volume of this work.

This set appears to have belonged to William Elford Leach (1791-1836), a naturalist employed at the British Museum who made many important contributions to entomology. The loose manuscript notes comprise comments on the history of species' names given by Lamarck, mostly drawing attention to Lamarck's failure to give Leach's research adequate recognition and commenting on his own related work on nomenclature.

REFERENCES

Norman 1268

£ 1,000-1,500 € 1,200-1,750

337

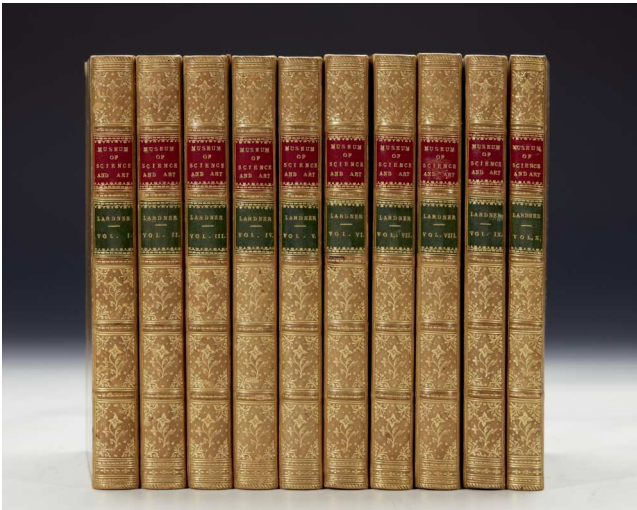
LAMARCK, JEAN BAPTISTE DE

Système analytique des connaissances positives de l'homme. *Paris: chez l'auteur & A. Belin, 1820*

8vo, FIRST EDITION, half-title, late nineteenth-century red morocco-backed boards, spine gilt, original wrappers bound in, uncut, *very light occasional spotting*

A good copy of Lamarck's scarce last work in which he further developed his theory of evolution in relation to instinct, memory, will, understanding, judgement and imagination.

£ 1,500-2,500 € 1,750-2,900



338

LARDNER, DIONYSIUS

The Museum of Science & Art. *Walton and Maberly, 1854-1856*

10 volumes, 8vo, illustrations, calf gilt by Riviere, red and green morocco labels on spines

An interesting association copy and a fine set.

Although Lardner's scientific interests were wide-ranging, much of his energy during the 1830s was occupied by the steam engine and its applications to rail and sea transport. Whilst a great advocate, he became increasingly out of touch with the potential of current engineering, and in a famous dispute he doubted that steamships could carry enough coal to make the crossing from Britain to America practicable. Volume 10, published some time later, in 1856, contains much on steam navigation (pp.113-177).

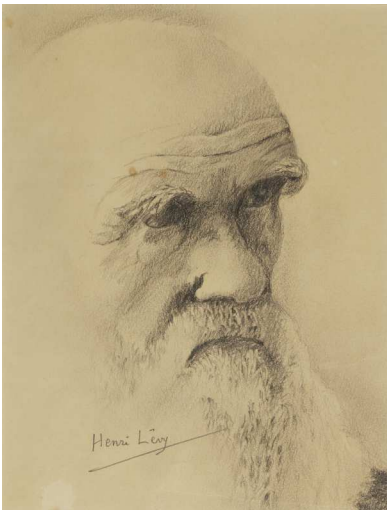
This copy of his *Museum of Science and Art* bears the bookplate of Edward Cunard, a scion of the family whose fortune was made from just such Atlantic crossings.

PROVENANCE

Edward Cunard, bookplate

£ 400-600 € 500-700

339



339

LÉVY, HENRI—DARWIN, CHARLES

Study of Charles Darwin

215 x 165mm., pencil drawing, signed lower left "Henri Lévy", artist's cache de vent on reverse indicating this work was sold in 1901, mounted, framed and glazed, *some spotting*

Lévy studied at the École des Beaux Arts and was a pupil of Picot, Cabanel and Fromentin. He is known for his historical paintings in the Romantic style of Delacroix.

REFERENCES

Grolier Club, *Darwin* (2004), p.33

‡ £ 500-700 € 600-850

340



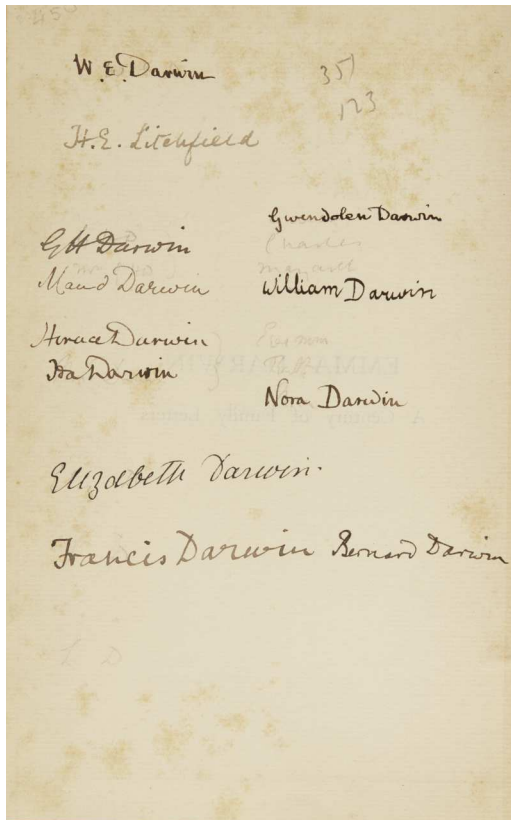
340

LITCHFIELD, H.E.

Emma Darwin... A Century of Family Letters...
Cambridge: Privately Printed at the University Press, 1904

2 volumes, 8vo, FIRST EDITION [ONE OF 250 COPIES]. SIGNED BY TWELVE MEMBERS OF THE DARWIN FAMILY on the recto of the half-title, numerous illustrations, annotated with several notes or amendments by Bernard Darwin, original cloth lettered in gilt, *occasional spotting, tears to frontispiece tissue-guard, some adhesive tape repairs to one gathering in volume two, binding slightly worn, upper hinges of volume one splitting*

A REMARKABLE ASSOCIATION COPY OF A RARE DARWIN FAMILY ITEM. As noted by Freeman, "this contains a large number of letters from Charles and is an important source of information about his day to day and family life". This copy was from the library of Bernard Darwin and includes his loosely



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inserted printed *A Postscript to Emma Darwin: a Century of Family Letters* comprising an account of Erasmus Darwin (1881-1915) who was killed during the First World War.

REFERENCES

Freeman 1552; Grolier Club, *Darwin* (2004), p.30

PROVENANCE

Bernard Darwin (1876-1961), grandson of Charles Darwin and writer on golf

£ 2,000-3,000 € 2,350-3,500

341

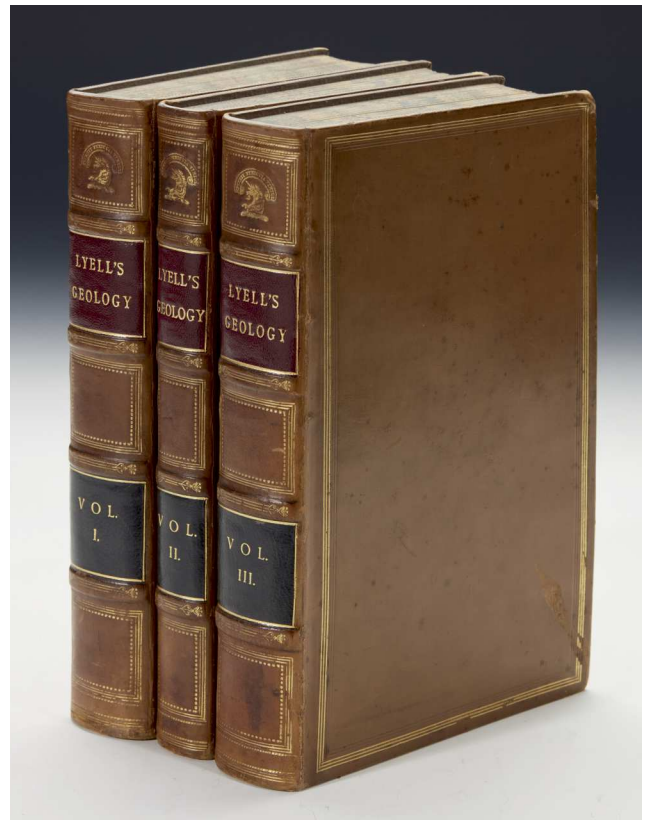
LOCK, S.R. AND G.C. WHITFIELD

Men of Mark. A Gallery of Contemporary Portraits... photographed from life by Lock and Whitfield... with brief biographical notices by Thompson Cooper. Sampson Low et al., 1876-1883

7 volumes, 4to, 254 Woodburytype photographic portraits laid-down, original gilt cloth, top edges gilt, *some browning and spotting, bindings worn, all volumes rebacked preserving most of original spines*

A biographical sketch of Darwin is included in the 'third series', stating: "his most celebrated work, *On the Origin of Species* (1859), has gone through several editions at home and abroad, and has given rise to much controversy..."

£ 1,000-1,500 € 1,200-1,750



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LYELL, CHARLES

Principles of Geology, being an attempt to explain the former changes of the earth's surface. John Murray, 1830-1833

3 volumes, 8vo, FIRST EDITION, 11 engraved or aquatint plates and maps, 4 hand-coloured, illustrations, contemporary calf gilt by Carss & Co., Glasgow, *lacking half-titles in vol.1 and 3 (not called for in vol.2), plain plates and maps spotted (as usual), new labels on spines*

The most important geological book of the nineteenth-century, which was taken by Darwin on the Beagle expedition and had a profound effect on his thinking.

This copy is from the library of Sir James Ramsey, a distant Scottish neighbour and school friend of Lyell, who accompanied Lyell on a trip to Staffa in September 1817.

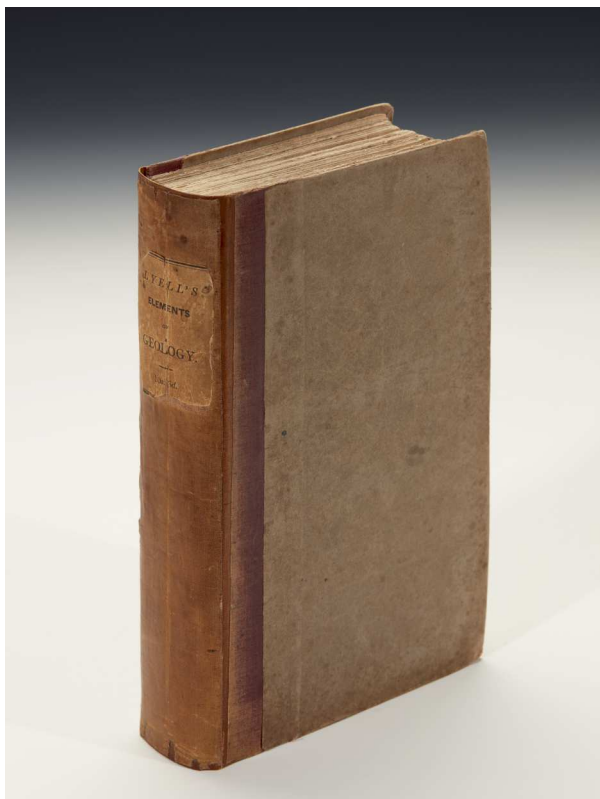
REFERENCES

Grolier Club, *Darwin* (2004), p.11; Dibner 96; Horblit 70; Norman 1398

PROVENANCE

Sir James Ramsey of Banff, bookplate in each volume and crest at head of each spine

£ 5,000-8,000 € 5,800-9,300



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343

LYELL, CHARLES

Principles of Geology. *John Murray, 1834*

4 volumes, 8vo, third edition, 14 engraved plates and maps, some folding and/or hand coloured, illustrations, modern green morocco-backed boards, *slight offsetting of plates, frontispiece in vol.1 spotted*

CHARLES KINGSLEY'S COPY. As well as being a supporter of Charles Darwin, Kingsley had also kept up a lengthy and keen interest in the investigations of Hooker in botany, Lyell in geology and Wallace on the principle of natural selection.

PROVENANCE

Charles Kingsley, signature on title volume one, bookplates

£ 300-500 € 350-600

344

LYELL, CHARLES

Elements of Geology. *John Murray, 1838*

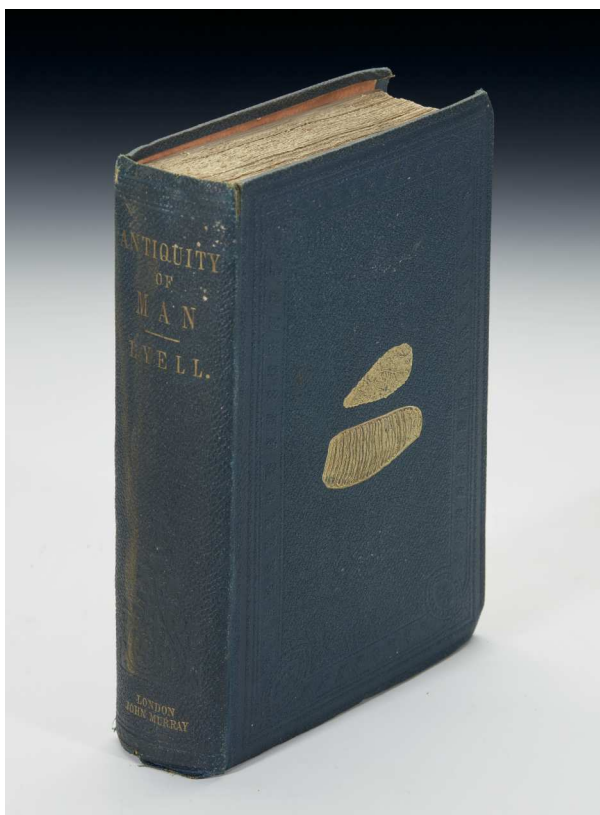
8vo, FIRST EDITION, hand-coloured engraved frontispiece, wood-engraved illustrations within the text, original cloth-backed boards, paper lettering piece on spine, *minor spotting and browning, minor repair to corner of frontispiece not affecting image, rebacked preserving original spine, some loss to paper lettering piece*

As noted by Norman, this "is the first modern text-book of geology".

REFERENCES

Norman 1399

£ 1,000-1,500 € 1,200-1,750



345

345

LYELL, CHARLES

The Geological Evidences of the Antiquity of Man, with remarks on theories of the origin of species by variation. *John Murray, 1863*

8vo, FIRST EDITION, FIRST ISSUE (without appendix), 2 wood-engraved plates, illustrations, 32pp. advertisements at end dated January 1863, original cloth gilt, uncut, *hinges weak, very slight wear at head of spine*

Despite the implications for traditional religious convictions contained in Lyell's *Principles*, his own beliefs at that time prevented him from making the now obvious deductions from the uniformitarian theory if extended to human fossils and artefacts. Thirty years later and with the benefit of Darwin's *Origin of Species* he made good this deficit in *The Antiquity of Man*.

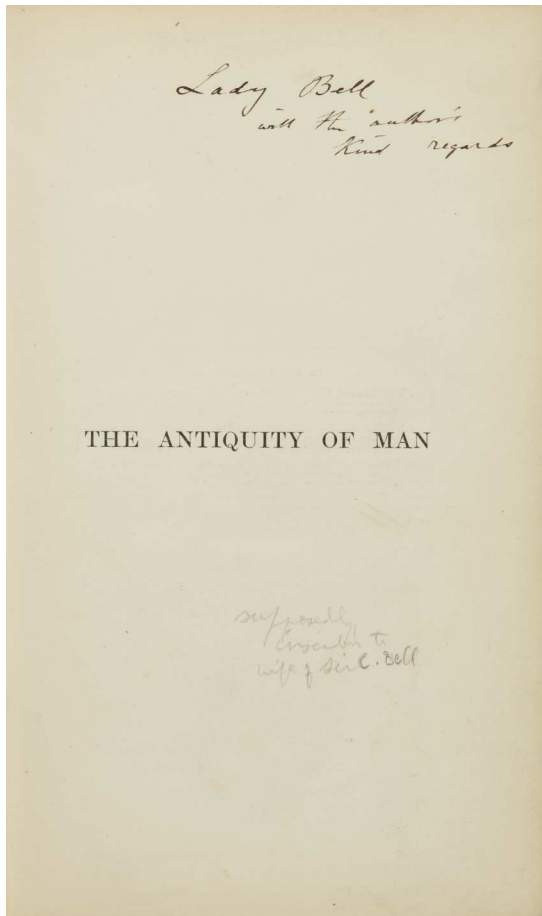
REFERENCES

Norman 1400

PROVENANCE

W.B. Coltman, signature on endleaf

£ 400-600 € 500-700



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346

LYELL, CHARLES

The Geological Evidences of The Antiquity of Man, with remarks on theories of the origin of species by variation. *John Murray, 1863*

8vo, FIRST EDITION, second issue (with appendix), PRESENTATION COPY, inscribed "Lady Bell with the author's kind regards", half-title, 2 plates, illustrations, appendix at end, 32pp. advertisements dated January 1863 at end, original green embossed cloth

PROVENANCE

Lady Bell, presentation inscription; Jeremy Norman, his sale, Sotheby's London, 11 December 1992, lot 283

£ 500-700 € 600-850

347

LYELL, CHARLES

A collection of 9 volumes in leather bindings, comprising:

i) Elements of Geology. 1838, FIRST EDITION, hand-coloured engraved frontispiece, plain illustrations, contemporary half calf, *very slightly worn*; **ii)** Another copy. 1841, 2 volumes, second edition, half-titles, 8 engraved plates and maps, some folding, 4 hand-coloured, illustrations, contemporary calf, *slightly rubbed*; **iii)** Principles of Geology. 1835, 4 volumes, fourth edition, engraved plates and maps, some folding and/or hand-coloured, contemporary blind-stamped calf; **iv)** The Geological Evidences of the Antiquity of Man. 1863, third edition, revised, 2 plates, illustrations, nineteenth-century half morocco; **v)** The Student's Elements of Geology. 1878, third edition, revised, frontispiece, illustrations, contemporary calf gilt, *rubbed*; all 8vo (9)

£ 400-600 € 500-700

348

LYELL, CHARLES

A collection of 21 volumes, including:

i) Principles of Geology. 1840, 3 volumes, sixth edition, original cloth; **ii)** Principes de géologie. *Paris & Lyon, 1843-1848*, 4 volumes, original cloth [?], *spines faded*; **iii)** Elements of Geology. 1841, 2 volumes, second edition, contemporary calf gilt prize binding, label of presentation to William Couper (Glasgow, 1845), *some wear, one volume rebacked retaining original spine*; **iv)** The Geological Evidences of the Antiquity of Man. 1863, third edition, revised, original cloth, *spine rather worn*; **v)** Another copy. *Philadelphia, 1863*, original cloth, *spine slightly worn*; **vi)** The Student's Elements of Geology, 1871, FIRST EDITION, original cloth, *new endpapers*; **vii)** Life, Letters and Journals of Sir Charles Lyell... edited by his sister-in-law, Mrs Lyell. 1881, 2 volumes, FIRST EDITION, original cloth, *somewhat worn*; all with plates and/or illustrations; and 7 others (21)

£ 800-1,200 € 950-1,400

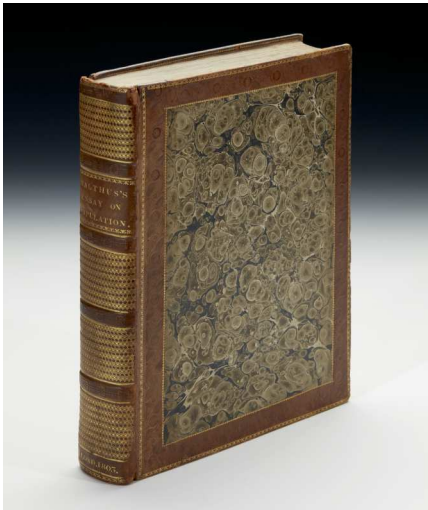
349

LYELL, CHARLES

Two works, comprising:

i) Travels in North America. *John Murray, 1845*, 8vo, 2 volumes, FIRST EDITION, 7 plates and maps, a few folding, 3 coloured by hand, contemporary half calf, *corners worn, rebacked*; **ii)** A Second Visit to the United States of North America. *John Murray, 1849*, 2 volumes, 8vo, FIRST EDITION, original cloth, book label "Bibliothèque de Mr. H. Hottinguer", *A FINE COPY* (4)

£ 400-600 € 500-700



350

350

MALTHUS, THOMAS ROBERT

An Essay on the Principle of Population; or, a view of its past and present effects on human happiness. *for J. Johnson, 1803*

4to, 'new edition, very much enlarged' [second edition], C4 cancelled and signed C3, later calf with marbled panels on covers, spine gilt in compartments, *some spotting and browning, library stamps, extremities slightly worn*

REFERENCES

Goldsmiths 18640

£ 1,200-1,800 € 1,400-2,100



351

351

MATTHEW, PATRICK

On Naval Timber and Arboriculture... *Edinburgh: Adam Black, 1831*

8vo, FIRST EDITION, half-title, original brown cloth, printed lettering piece on spine, *minor spotting, tear to A7, ownership stamps, extremities slightly bumped*

In the appendix to this work, Patrick Matthew (1790-1874), a Scottish fruit grower and timber merchant, presented a statement of the concept of evolution through natural selection. This anticipates Darwin's *Origin* by nearly three decades.

REFERENCES

Norman 1457

£ 2,000-3,000 € 2,350-3,500



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[MICROSCOPE]

A miniature "monkey" microscope, c.1888

100mm. high, the barrel supported by a shaped limb mounted to the monkey's head, the stage (with mirror beneath) supported by the monkey's arms, monkey seated on a small pinth stamped "128", circular base painted green, stamped on the underside "MOREAU" and "128", housed in a wooden box with brass carrying handle and side hook catches, *some light wear*

This microscope was illustrated in the "Summary of Current Researches relating to... Microscopy" in the *Journal of the Royal Microscopical Society* in February 1889 having been exhibited at the meeting of the Society the previous December: "In its design art as well as science has been drawn on, for instead of an ordinary base and pillar a figure of a monkey is introduced which holds in its hands the stage and mirror, while the cross-arm carrying the body-tube and socket is screwed to the top of its head."

‡ £ 1,000-1,500 € 1,200-1,750

353

MILL, JOHN STUART

Principles of Political Economy with some of their Applications to Social Philosophy. *John W. Parker, 1848*

2 volumes bound in 4, 8vo, FIRST EDITION, interleaved copy, contemporary brown half morocco by Bowron, spines gilt in compartments, *some minor browning, extremities rubbed*

As noted by Carter and Muir within *Printing and the Mind of Man*, this work was Mill's "major philosophical work... and laid the foundations of the 'philosophic radicalism' which became the gospel of liberal politicians in the mid-nineteenth century".

REFERENCES

Goldsmith 35525; Kress C7500

PROVENANCE

Chandos Leigh, 1st Baron Leigh (1791–1850), Stoneleigh Abbey (bookplates)

£ 1,000-1,500 € 1,200-1,750

354

MILL, JOHN STUART

Principles of Political Economy with some of their Applications to Social Philosophy. *John W. Parker, 1849*

8vo, 2 volumes, second edition, 4pp. publisher's advertisements at end of volume two, original green cloth with paper lettering pieces on spine, *loss to lettering piece on volume one, upper joint splitting on volume two, minor worming or splitting to hinges on volume two*

£ 300-400 € 350-500

355

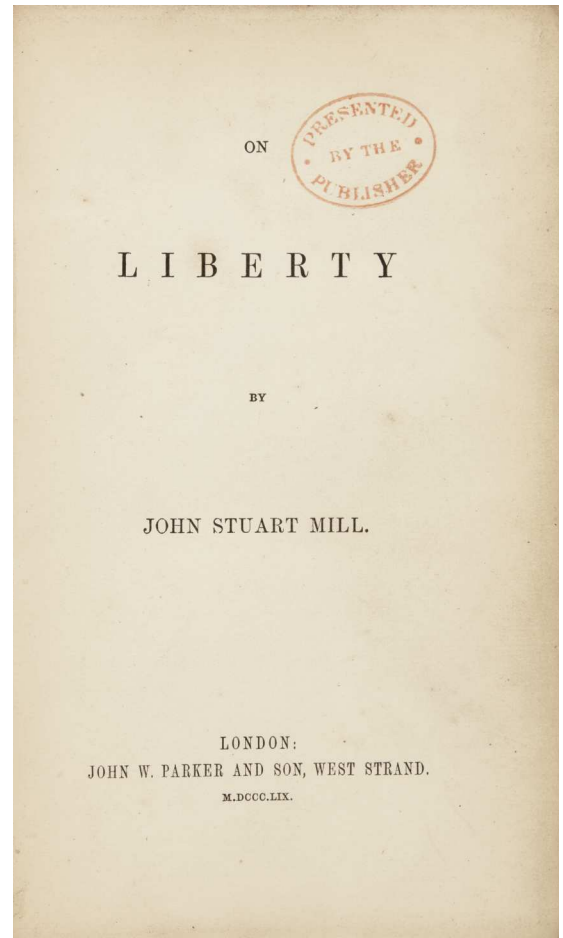
MILL, JOHN STUART

Principles of Political Economy with some of their Applications to Social Philosophy. *John W. Parker and Son, 1852*

8vo, 2 volumes, third edition, contemporary brown calf with gilt arms on covers, spines gilt in compartments, *joints and hinges splitting, extremities rubbed*

The third edition of Mill's work on economics was significantly revised and enlarged.

£ 150-200 € 200-250



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MILL, JOHN STUART

On Liberty. *John W. Parker and Son, 1859*

8vo, FIRST EDITION, PUBLISHER'S PRESENTATION COPY ("Presented by the Publisher" ink stamp on title-page), 8pp. publisher's catalogue at end, original maroon cloth, *rebacked preserving original spine, extremities rubbed*

"'Mill on Liberty' remains [Mill's] most widely read book. It represents the final stage in the growth of Utilitarian doctrine, and its central point is one which had escaped both Mill's father and Bentham. Mill realized that the 'greatest good' of the community is inseparable from the liberty of the individual." (Carter and Muir, *Printing and the Mind of Man*)

REFERENCES

PMM 345

PROVENANCE

W.D.M. Paton (1917-1993) ownership signature

£ 1,000-1,500 € 1,200-1,750



357

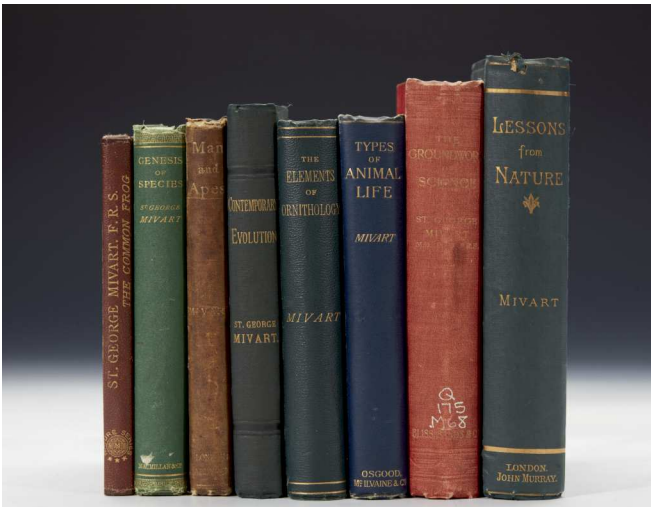
[MICROSCOPE]

A Cary/Gould-type botanical field microscope, c.1825 height 230mm. (when mounted), rectangular pillar signed "W & T Gilbert, London" with arm accepting the objective and the compound barrel, rack and pinion stage adjustment, stage, stage-mounted condensing lens, stage-mounted forceps, pillar-mounted mirror, additional objective lenses, live box, brass tweezers, two bone mounted specimen slides, all housed in a red morocco green velvet lined box (140 x 110mm.) with mount for pillar on lid and removable velvet lined tray, beneath which a manuscript "List of objects" describing a group of slides (seemingly not those present here) is loosely inserted, *some wear and soiling to box, mirror has suffered some silvering*

Optical instrument makers William and Thomas Gilbert traded at 148 Leadenhall Street, London, between 1819 and 1831.

‡ £ 750-1,250 € 900-1,450

358



358

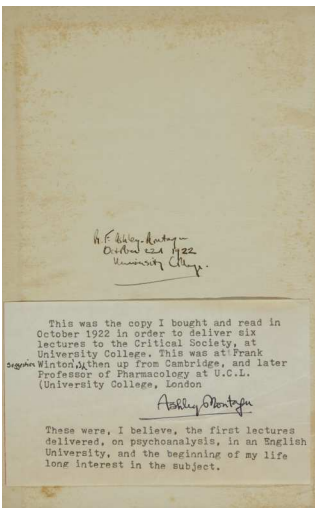
MIVART, ST. GEORGE JACKSON

A collection of 8 volumes, comprising:

- i) The Genesis of Species. 1871, frontispiece, illustrations;
- ii) Man and Apes. 1873, plates; iii) The Common Frog. 1874, frontispiece, illustrations, *a few library stamps*;
- iv) Contemporary Evolution. 1876;
- v) Lessons from Nature. 1876, *title spotted*;
- vi) Birds: The Elements of Ornithology. [1892], illustrations;
- vii) Types of Animal Life. 1893, illustrations; viii) The Groundwork of Science. 1897; all 8vo, FIRST EDITIONS, original cloth, *a few bindings somewhat worn*

£ 500-700 € 600-850

359



359

MONTAGU, ASHLEY

A collection of 7 volumes from his library, comprising:

- i) Darwin, C. The Origin of Species... fifty-sixth thousand. 1899, pencil markings by Montagu in margins and a few notes loosely inserted on a scrap of paper, ex-University College, Southampton, copy with label and a few stamps, original cloth—ii) Huxley, T.H. Man's Place in Nature. New York, 1896, modern cloth—iii) Freud, S. Introductory Lectures on Psycho-Analysis. 1922, FIRST ENGLISH EDITION, typed note signed regarding Montagu's reading of this copy in order to give the first ever lectures on psychoanalysis in an English university, original cloth, *worn*—iv) Pickering, C. The Races of Man... new edition. 1851, coloured plates, original cloth, *soiled*—v) Benedict, R. Patterns of Culture. Boston and New York, 1934, FIRST EDITION, 1p. typed notes signed by Montagu loosely inserted, original cloth, dust jacket (*some wear*)—vi) De Beer, G. Embryos and Ancestors... third edition. Oxford, 1958, typed letter signed from the author loosely inserted, original cloth, dust-jacket—vii) Rink, H. Tales and Traditions of the Eskimo. 1875, illustrations, modern cloth; all 8vo

See catalogue note at SOTHEBYS.COM

PROVENANCE

Ashley Montagu ([born Israel Ehrenberg], 1905-1999), signature in each volume

£ 800-1,200 € 950-1,400

MONTAGU, ASHLEY

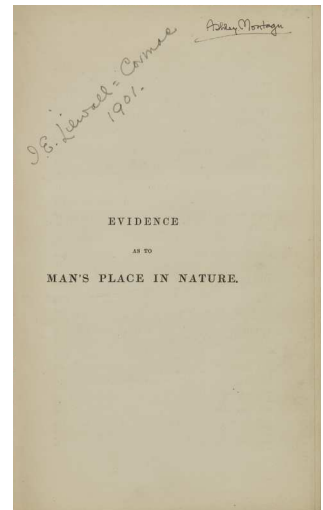
Three works from his library, comprising:

i) Huxley, T.H. Evidence as to Man's Place in Nature. *Williams and Norgate, 1863*, FIRST EDITION, second issue (with table of contents leaf [A]4r), half-title, frontispiece, illustrations, 8pp. advertisements at end dated February 1863, additional advertisements on endleaves, original green embossed cloth, signature of J.E. Lilwall-Cormac 1901, [Norman 1132], very slightly worn at head of spine—**ii) Darwin, C.** The Descent of Man... new edition. *Murray, 1901*, illustrations, Montagu's notes on endleaves, original cloth, rather worn—**iii) Wallace, A.R.** Darwinism: An Exposition of the Theory of Natural Selection with some of its Applications. *Macmillan, 1890*, portrait, folding coloured map, plain illustrations, original green cloth; all 8vo
See *catalogue note at SOTHEBYS.COM*

PROVENANCE

Ashley Montagu, signature in each volume

£ 1,000-1,500 € 1,200-1,750



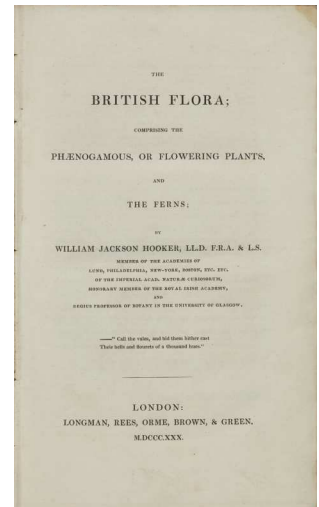
360

NATURAL HISTORY

A collection of 15 volumes, including:

i) Saint-Hilaire, G. Principes de philosophie zoologique. *Paris, 1830*, FIRST EDITION, later morocco-backed boards, original printed wrappers bound in, uncut, text spotted and browned, wrappers stained and repaired—**ii) Hooker, W.J.** The British Flora. 1830, FIRST EDITION, half-title, original cloth, binding stained and faded—**iii) Müller, H.** The Fertilisation of Flowers... with a preface by Charles Darwin. 1883, FIRST ENGLISH EDITION, illustrations, original cloth, [Grolier Club, Darwin (2004), p.29]—**iv) The Magazine of Natural History** [later The Annals and Magazine...]. 1833-1839, 1865 and 1870. 9 vol. only (vol.6-9, new series vol.1-3, 3rd series vol.15, 4th series vol.6), illustrations, various bindings (inc. modern), some worn; and 3 others, 8vo (15)

£ 500-700 € 600-850



361

OWEN, RICHARD

A collection of 7 volumes, including:

i) Description of the Skeleton of an Extinct Gigantic Sloth. *Printed by R. and J.E. Taylor, sold by John van Voorst, 1842*, 4to, 24 lithographed plates, 4 folding (one with cloth strengthening at folds), errata slip at end, original cloth, binding faded, head and foot of spine restored; **ii)** On the Classification and Geographical Distribution of the Mammalia. *J.W. Parker, 1859*, illustrations, original cloth, bookplate of Henry William Poor (banker, stockbroker and book collector), spine rather worn; **iii)** Palaeontology. *Edinburgh: A. & C. Black, 1860*, folding plate, illustrations, contemporary half morocco; **iv)** Antiquity of Man as deduced from the discovery of a human skeleton... at Tilbury. *J. van Voorst, 1884*, PRESENTATION COPY, inscribed by the author to Sir John Fowler, 4 folding lithographed plates, one table, original cloth, upper cover slightly marked; all FIRST EDITIONS, and 3 others (including *The Life*, 2 vol.), 4to and 8vo

£ 800-1,400 € 950-1,650



362

PALEY, WILLIAM, AND OTHERS

A collection of 7 volumes, including:

i) Paley, W. The Principles of Moral and Political Philosophy. 1785, 4to, FIRST EDITION, contemporary calf, *somewhat rubbed, rebacked—ii) Malthus, T.R.* An Essay on the Principle of Population. 1807, 8vo, 2 vol., fourth edition, modern calf, *some spotting, titles slightly browned or slightly stained and with library stamps—iii) Bell, C.* Essays on the Anatomy of Expression in Painting. 1806, 4to, FIRST EDITION, engraved plates and illustrations, contemporary calf, spine gilt, *some pencil scribbling on title and facing page, very slightly rubbed—iv) Prichard, J.C.* The Natural History of Man. 1855, 2 vol., 8vo, fourth edition, 62 plates, all but a few hand-coloured, modern morocco-backed boards, original cloth gilt upper covers mounted inside each vol., t.e.g., Ashley Montagu's copy with a typed note and printed article, both signed, *4 plates cut down and mounted (vol.1, p.206; vol.2, pp.464-6)*; and one other (7)

£ 500-700 € 600-850

364

RAJON, PAUL-ADOLPHE

Etching of Charles Darwin

400 x 310mm (plate mark 550 x 405mm), etching with eight surround vignettes, mounted, framed and glazed, *some spotting to mount*

Rajon's etching is after a portrait by William Oules for which Darwin sat in March 1875.

REFERENCES

Grolier Club, *Darwin* (2004), p. 33

‡ £ 70-90 € 100-150

365

ROYAL SOCIETY

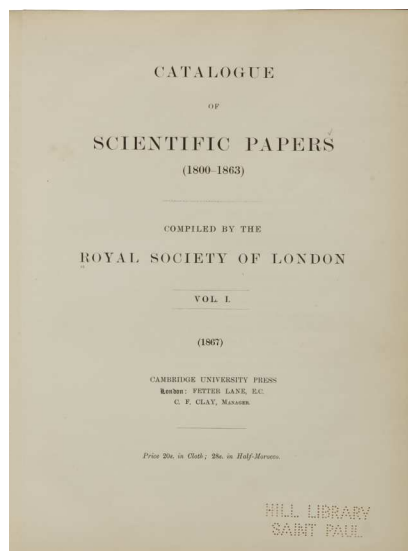
Catalogue of the Scientific Papers...Compiled by the Royal Society of London. *Cambridge University Press, [1867]-1925*

19 volumes, 4to, first, second, third and fourth series and the supplement (volume 12), the first volume bound in half brown morocco over cloth, the remaining 18 volumes in full maroon or red cloth, volumes 9-19 stamped with Cambridge University crest, all lettered in gilt on spine with arms of the Royal Society at foot, *some rubbing to cloth bindings, some with shelfmarks at foot of spine*

PROVENANCE

Hill Reference Library, Saint Paul, Minnesota, perforated library stamp on title, with withdrawal stamps

£ 500-700 € 600-850



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[SCOPES, JOHN]

A collection of works relating to trial of John Scopes for teaching evolution, including:

i) [Anon] The World's most Famous Court Trial. Tennessee Evolution Case. *Cincinnati: National Book Company, [1925]*, 2 plates, original blue cloth, [Grolier Club, *Darwin* (2004), p.30], *binding somewhat rubbed—ii) Darrow, C.* The Story of My Life. *New York: Charles Scribner's Sons, 1932*, PRESENTATION COPY INSCRIBED BY THE AUTHOR, original cloth, dust-jacket, [Grolier Club, *Darwin* (2004), pp.30-32], *binding frayed with soiling and marks to spine, supplied dust-jacket frayed at extremities—iii) Allen, L.H., editor.* Bryan and Darrow at Dayton. *New York: Arthur Lee & Company, [1925]*, plates, original cloth, *spine dulled—iv) Graebner, T.* Essay on Evolution. *St. Louis, 1925*, illustrations, original cloth, together 4 vol., all FIRST EDITIONS; and 12 others (16)

Clarence Darrow was the defence lawyer for teacher John Scopes in 1925. Scopes was charged in 1925 for teaching evolution in a Tennessee school; he lost the resulting court case, and was fined \$100. The law under which he was prosecuted remained in place until 1967.

£ 500-800 € 600-950

367

SMITH, ADAM

The Theory of Moral Sentiments. *London: A. Millar, and Edinburgh: A. Kincaid and J. Bell, 1759*

8vo, FIRST EDITION, half-title, contemporary sprinkled calf, *short tear in C7 (p.29-30) without loss, expertly rebacked retaining original spine*

FIRST EDITION OF ADAM SMITH'S FIRST BOOK.

REFERENCES

Goldsmiths 9537; Kress 5815

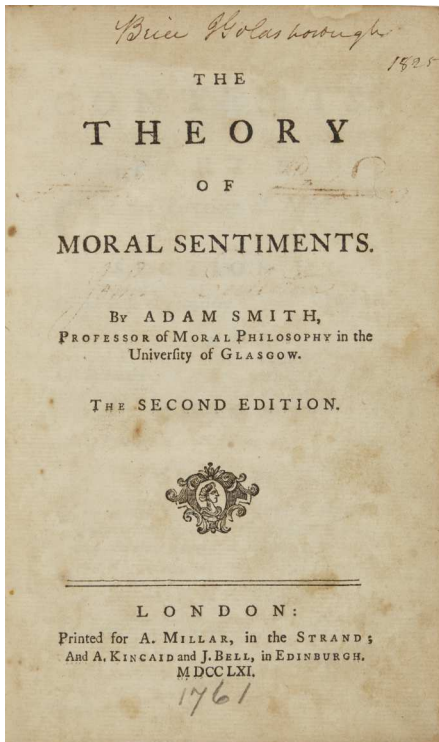
£ 15,000-20,000 € 17,400-23,200

T H E
T H E O R Y
O F
M O R A L S E N T I M E N T S .

By ADAM SMITH,
PROFESSOR of MORAL PHILOSOPHY in the
University of GLASGOW.



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And A. KINCAID and J. BELL, in EDINBURGH.
M D C C L I X .



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SMITH, ADAM

The Theory of Moral Sentiments. *London: A Millar, and Edinburgh: A. Kincaid and J. Bell, 1761*

8vo, second edition, with first blank leaf, owner's name on title (and another name erased), modern half calf, *rather spotted and browned*

REFERENCES

Kress 5983; not in Goldsmiths

PROVENANCE

?Brice J. Goldsborough, 1825, signature on title

£ 2,000-3,000 € 2,350-3,500

369

SMITH, ADAM

The Theory of Moral Sentiments, to which is added a dissertation on the origin of language. *London: A. Millar, and Edinburgh: A. Kincaid and J. Bell, 1767*

8vo, third edition, with final blank leaf, contemporary calf, *occasional slight spotting or browning, rebound retaining original spine*

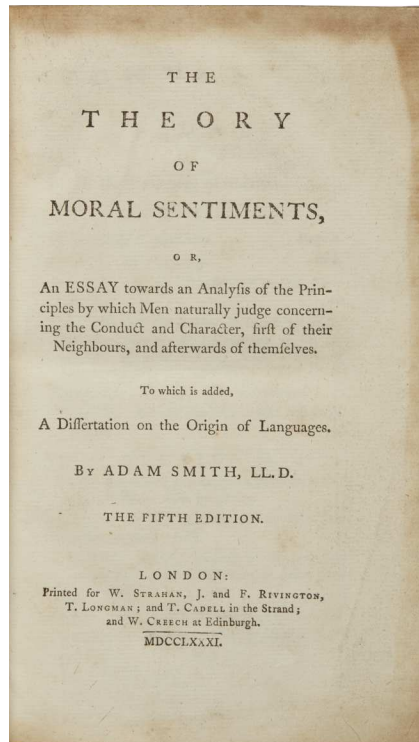
This is the first edition to include the *Dissertation on the Origin of Language*, which had first been published in volume 1 of the *Philological Miscellany* in 1761.

REFERENCES

Goldsmiths 10384; Kress 6496; Rothschild 1895

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SOTHEBY'S



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PROVENANCE

Jean-Christophe Curter, Genève, neat twentieth-century stamp on verso of title

£ 1,500-2,500 € 1,750-2,900

370

SMITH, ADAM

The Theory of Moral Sentiments, to which is added a dissertation on the origin of language. *London: A. Millar, and Edinburgh: A. Kincaid and J. Bell, 1767*

8vo, third edition, with final blank leaf, contemporary calf, upper cover with 2 line gilt border, *rather spotted and soiled, title browned at edge, lacking front free endpaper, joints split, binding somewhat worn*

REFERENCES

Goldsmiths 10384; Kress 6496; Rothschild 1895

£ 1,500-2,500 € 1,750-2,900

371

SMITH, ADAM

The Theory of Moral Sentiments. *London: W. Strahan, J. & F. Rivington [&c.], 1774*

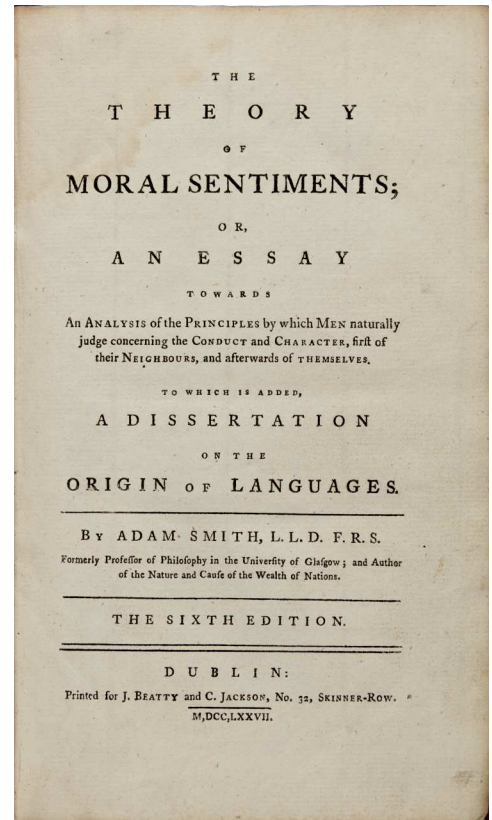
8vo, fourth edition, advertisement leaf at end, contemporary calf, spine gilt, *binding slightly rubbed*

A good copy of the fourth edition.

£ 1,000-1,500 € 1,200-1,750



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SMITH, ADAM

The Theory of Moral Sentiments...the fifth edition.
For W. Strahan, J. and F. Rivington, T. Longman and
T. Cadell and (Edinburgh:) W. Creech, 1781

8vo, without final advertisement leaf, modern quarter brown morocco, marbled boards, new endpapers, *minor browning and offsetting*

REFERENCES

Goldsmiths 12240.7; Alston, III.827

£ 750-1,250 € 900-1,450

373

SMITH, ADAM

The theory of moral sentiments...the sixth edition...
for A. Strahan and A. Cadell and (Edinburgh:) W.
Creech and J. Bell & Co, 1790

8vo, 2 volumes, with half-titles, contemporary full tree calf, spines with red and dark green morocco labels and decorated and lettered in gilt, *tiny hole to one spine compartment of volume 2, minor offsetting*

This important edition of *The Theory of Moral Sentiments*, revised and enlarged by Smith, was the last to be published in the author's lifetime.

REFERENCES

Alston III, 828; Goldsmiths' 14580

£ 400-600 € 500-700

374

SMITH, ADAM

Two copies of *The Theory of Moral Sentiments*:

i) The Theory of Moral Sentiments...sixth [revised and enlarged] edition. *Dublin: for J. Beatty and C. Jackson, 1777*, contemporary calf, some pencil and ink annotations and underlinings, pencil ownership signature, later ink notes on prices etc in Ireland on front endpaper [Alston, III pt.2. 826], *minor damp-staining, binding worn and slightly torn at corners and edges*; ii) The Theory of Moral Sentiments... a new edition. *Basle: J.J. Tourneisen, 1793*, 2 volumes, contemporary or near contemporary half mottled calf, marbled boards, [Goldsmiths' 15902.1], *some spotting, some worming to spine and hinges*; 8vo (3)

£ 700-900 € 850-1,050

SMITH, ADAM

An Inquiry into the Nature and Causes of the Wealth of Nations. *London: Printed for W. Strahan; and T. Cadell, 1776*

2 volumes, 4to, FIRST EDITION, volume 2 with half-title, and publisher's advertisement leaf at the end, contemporary tree calf, gilt, marbled endpapers, *minor spotting and staining, scattered tears, volume one with blank leaf at end showing offsetting from title-page, hinges starting, rebacked retaining original spine, corners repaired, lightly rubbed*

First edition of the "first and greatest classic of modern economic thought" (*Printing and the Mind of Man*).

"The *Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry..." (Donald Winch, Oxford DNB).

REFERENCES

ESTC T96668; PMM 221; Rothschild 1897; Kress 7621; Goldsmith's 11392; Sabin 82303

PROVENANCE

J.T. Williamson, bookplates

£ 50,000-70,000 € 58,000-81,500

SMITH, ADAM

An Inquiry into the Nature and Causes of the Wealth of Nations. *Dublin: Whitestone, Chamberlaine, W. Watson, Potts, etc., 1776*

8vo, 3 volumes, FIRST DUBLIN EDITION, vol. 1 with half-title, and manuscript notes concerning the book's provenance on the front endpapers, dated 1878, vol. 2 with 3pp. advertisements at end, and text slip bound in, dated 1879, contemporary calf, flat spines with red and black morocco labels, *minor staining, browning and spotting, scattered worming, hinges starting, rebacked, light wear to binding*

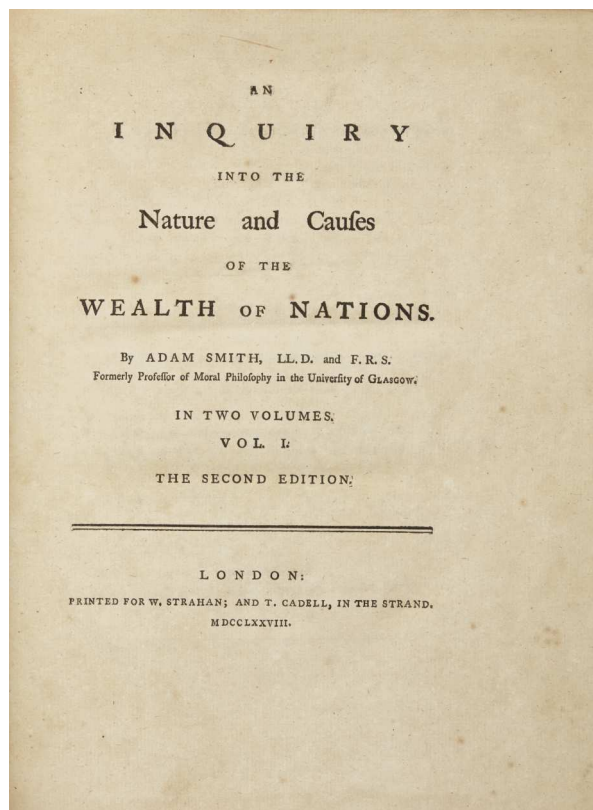
REFERENCES

Goldsmiths 11393; PMM 221 (for the London edition)

PROVENANCE

R. Cary Barnard, Bartlow, Leckhampton, Cheltenham, inkstamps

£ 1,500-2,500 € 1,750-2,900



SMITH, ADAM

An Inquiry into the Nature and Causes of the Wealth of Nations. *London: W. Strahan; and T. Cadell, 1778* [with] Additions and Corrections to the First and Second Editions of Dr. Adam Smith's Inquiry into the Nature and Causes of the Wealth of Nations. [*London: W. Strahan and T. Cadell, 1784*]

2 volumes, 4to, second edition, half-title in vol.2, contemporary brown mottled calf, gilt, *minor spotting, occasional loss not affecting text, scattered marginal notes, repair to 3X3, lacking 2D2 and 2D3, splitting at front flyleaf in vol.2, rebacked and repaired with some wear to joints, light wear to binding*

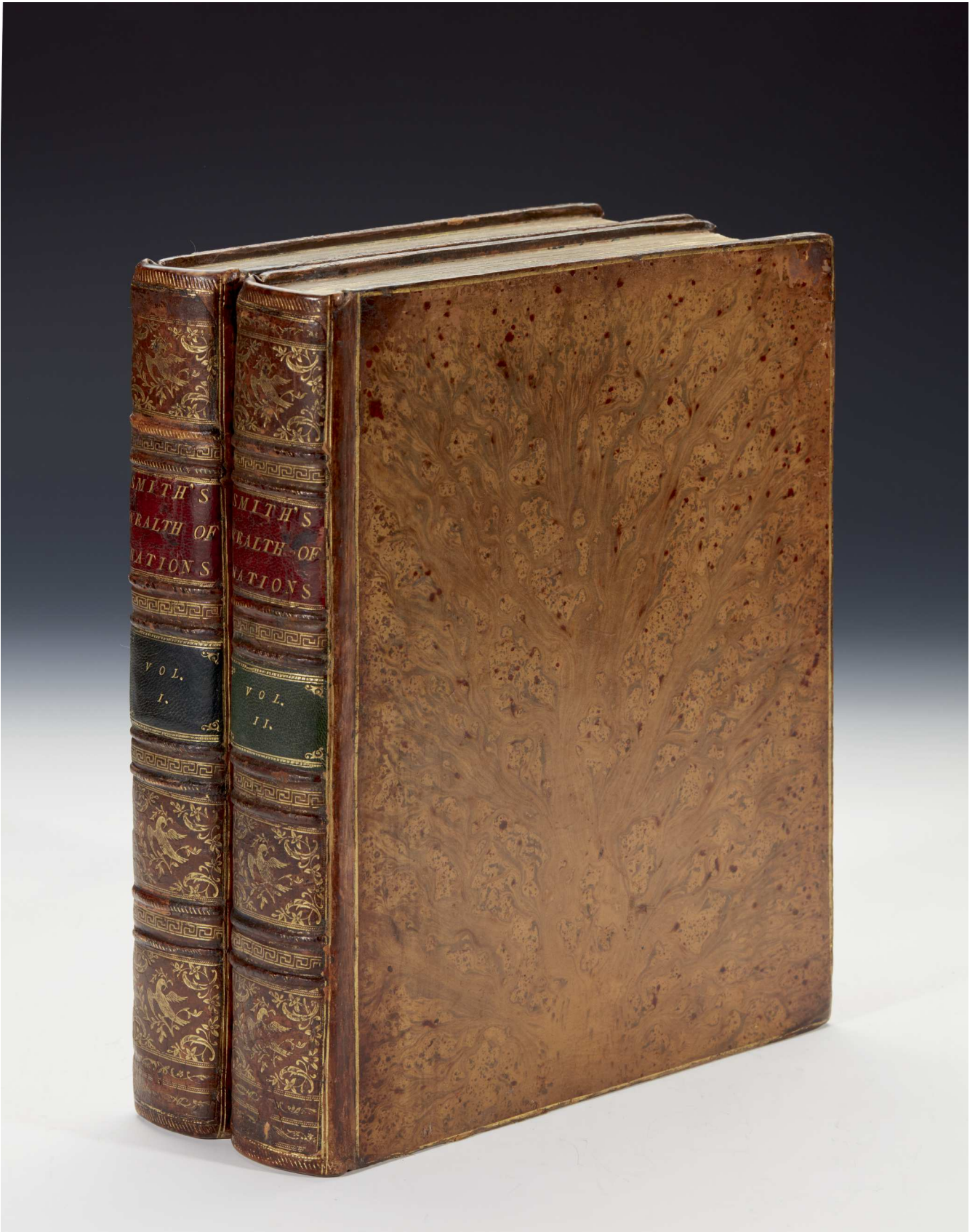
REFERENCES

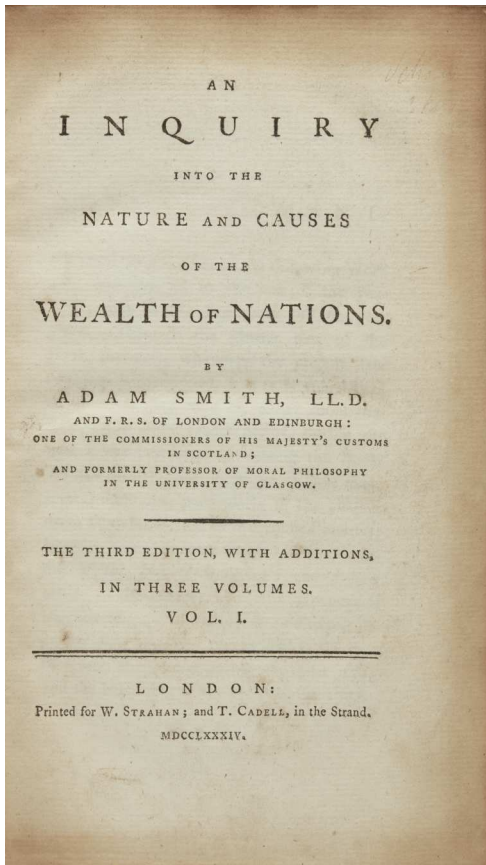
ESTC T95117; Goldsmith's 11663; Kress B. 154; Sabin 82303

PROVENANCE

Preston Hulton, ink inscription in each volume; Sam[uel] Hartley, bookplate

£ 7,500-10,000 € 8,700-11,600





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SMITH, ADAM

An Inquiry into the Nature and Causes of the Wealth of Nations. *London: Printed for W. Strahan and T. Cadell, 1784*

3 volumes, 8vo, third edition, modern brown calf, gilt spine, red morocco labels, scattered pencil annotations, *light browning and spotting*

REFERENCES

Sabin 82304

£ 1,500-2,500 € 1,750-2,900

379

SMITH, ADAM

An Inquiry into the Nature and Causes of the Wealth of Nations. *Dublin: Printed for W. Colles, R. Moncrieffe, G. Burnet, et al., 1785*

8vo, 2 volumes, fourth edition, half-titles, contemporary sprinkled calf, spine ruled in gilt, with red and green morocco labels, *minor spotting, staining, and creasing, paper flaw to G8 and L4 in vol.1, neat repairs and restoration to spines, loss to labels*

REFERENCES

ESTC T95384; Goldsmith's 12826; Kress B967

PROVENANCE

Joseph Smith, ink inscription on title page of each volume

£ 500-700 € 600-850

380

SMITH, ADAM

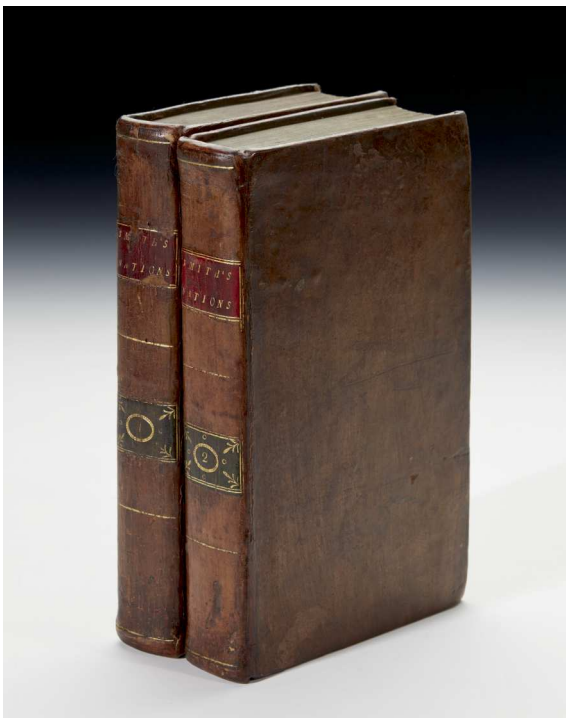
An Inquiry into the Nature and Causes of the Wealth of Nations. *London: Printed for A. Strahan and T. Cadell, 1791*

3 volumes, 8vo, sixth edition, original blue boards, paper labels, *scattered spotting and tears, very minor loss, a few hinges starting, bindings soiled with light wear, neatly rebacked*

REFERENCES

ESTC T95383; Goldsmith's 14612; Sabin 82304

£ 500-700 € 600-850



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SMITH, ADAM

Two editions of *The Wealth of Nations*, comprising:

i) An Inquiry into the Nature and Causes of the Wealth of Nations. *Dublin: Printed by William Porter for G. Burnet, L. White, W. Wilson, et al., 1793*, 2 volumes, 8vo, fifth edition, extra-illustrated with engraved portrait of Smith mounted on the verso of a preliminary blank as frontispiece in volume one and engraved plate titled "Trade and Commerce" dated 1814 tipped in as a frontispiece in volume 2, later half calf in antique style, *scattered spotting and staining, lacking half-titles*; **ii)** An Inquiry into the Nature and Causes of the Wealth of Nations. *Printed for A. Strahan and T. Caddell, 1793*, 3 volumes, 8vo, seventh edition, contemporary marbled calf, *some staining and spotting, rebacked (5)*

REFERENCES

i) ESTC T95114; Kress B.2617; **ii)** ESTC T95380; Kress B.2618

PROVENANCE

i) G. Browns Circulating Library, 58 Portsburgh, ink inscription in each volume; **ii)** George Simson, St Paul's, London, ink inscription on front paste-down endpaper of each volume

£ 400-600 € 500-700

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SMITH, ADAM

An Inquiry into the Nature and Causes of the Wealth of Nations. *Printed for A. Strahan; and T. Cadell, 1796*

8vo, 3 volumes, eighth edition, half-titles, contemporary mottled calf, gilt, custom clamshell box, *occasional spotting and staining, scattered marginal notes, joints splitting, bindings somewhat worn*

John Weyland's copy. Weyland (1774–1854) wrote on the Poor Laws and was a vocal critic of Malthusian population theory.

REFERENCES

ESTC T95381; Sabin 82304

PROVENANCE

John Weyland, bookplates

£ 750-1,000 € 900-1,200

383

SMITH, ADAM

Three copies of *The Wealth of Nations*, comprising:

i) An Inquiry into the Nature and Causes of the Wealth of Nations... tenth edition. *London: A. Strahan for T. Cadell Jun. and W. Davies, 1802*, 3 vol., half-titles in vol.1 and 2, vol.1 inscribed "Chas. Hain gift to W. Hunter 1809 Ship Resolution", contemporary calf, *joints splitting, slightly worn*; **ii)** another copy... the eleventh edition, with notes, supplementary chapters, and a life of Dr. Smith, by William Playfair. *London: T. Cadell and W. Davies, 1805*, 3 vol., half-titles in vol.2 and



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3, bookplate of John Turnbull in vol.3, contemporary calf, *occasional spotting (notably vol.3), "cancelled" stamp on verso title vol.1 and end of each vol., neatly rebacked retaining original spines, sides marked*; **iii)** another copy... with... a view of the doctrine of Smith compared with that of the French economists. *Edinburgh: William Creech [&c.], 1806*, 3 vol., nineteenth-century half calf, *occasional spotting, browning or staining, spines rubbed and labels chipped*; all 8vo

REFERENCES

Goldsmiths 18411, 19009, - ; Kress 4602, 4976, 5117

£ 400-600 € 500-700

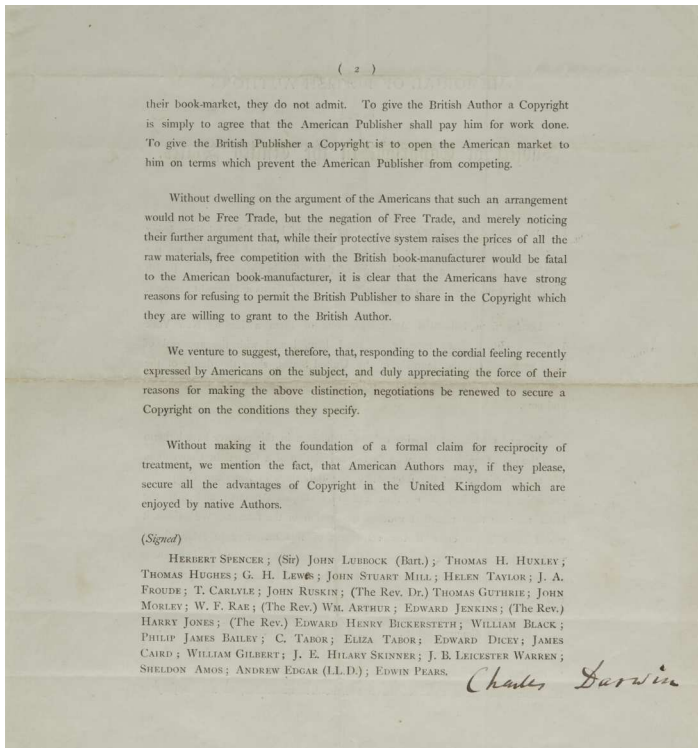
384

SMITH, ADAM

Two copies of *Essays on Philosophical Subjects*, comprising:

i) *Essays on Philosophical Subjects... to which is prefixed an account of the life and writings of the author by Dugald Stewart. London: T. Cadell Jun. and W. Davies, 1795*, 4to, FIRST EDITION, half-title, contemporary calf, [Goldsmiths 16218; Kress 3038; Rothschild 1902], *some browning to a few leaves at beginning and end, binding rebacked and corners repaired*; **ii)** another copy. *Dublin: Wogan, Byrne, [&c.], 1795*, 8vo, modern calf, [Kress 3037], *spotting and browning, some old library stamps erased*

£ 400-600 € 500-700



385

385

SPENCER, H.; LUBBOCK, J.; HUXLEY, T.H.
ET AL.

Memorial of British Authors on the Subject of
Copyright in the United States. [No publisher, c.1872]

printed both sides of single sheet, SIGNED BY CHARLES
DARWIN AT END, mounted, framed and glazed, several folds

In 1872 with no copyright treaty existing between the United
Kingdom and the United States, American publishers could
reprint texts by English authors without payment to either
author or English publisher. The text of this "memorial"
was presented at a meeting of publishers in New York on 6
February 1872. It was also sent to Earl Granville, the foreign
secretary, on 19 April 1892, signed by 51 signatories.

The present piece with 29 printed signatories (and Darwin's
handwritten signature as a thirtieth name) evidently comprises
an interim printed version of the memorial.

‡ £ 7,500-10,000 € 8,700-11,600

386

SPENCER, HERBERT

The Principles of Biology. *Williams and Norgate, 1884*

8vo, 2 volumes, fourth thousand, printed slips ("From
the Author") tipped-in on title-pages, 2pp. publisher's
advertisements, errata leaves and 16pp. publisher's catalogue
in each volume, numerous illustrations, original cloth with
design in gilt on covers, spines faded, lower joint and hinge of
volume one splitting

The work which introduced the expression "survival of the
fittest" to the literature of the subject.

£ 400-600 € 500-700

387

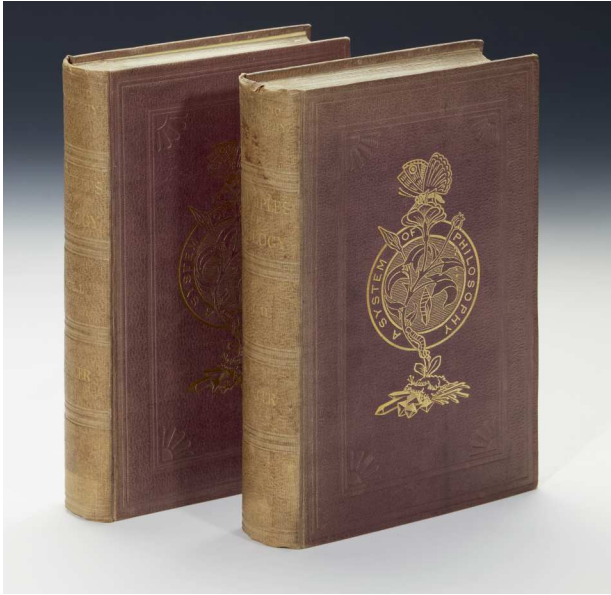
SPENCER, HERBERT

Four volumes from *Synthetic Philosophy*, comprising:

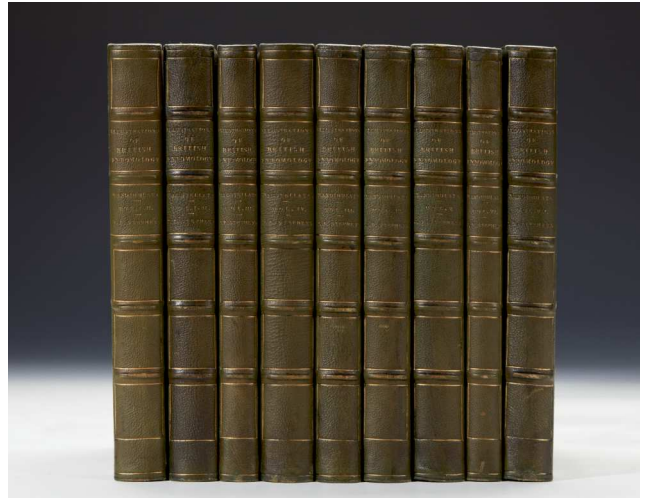
The Principles of Biology. *New York: D. Appleton and Co., 1891*,
2 volumes, 16pp. publisher's catalogues at end of each volume;
The Principles of Psychology. *New York: D. Appleton and Co.,*
1890, 2 volumes, 12pp. and 14pp. publisher's catalogues at
end of volume; all 4to, FROM THE LIBRARY OF CLARENCE S.
DARROW (bookplates and signatures in each volume), original
purple cloth lettered in gilt on spine, spines faded, loss to head
and foot of each spine (4)

From the library of the famed defense attorney for John
Thomas Scopes in the July 1925 "Scopes Monkey Trial" (see
also lot 366).

£ 200-300 € 250-350



386



388

388

STEPHENS, JAMES FRANCIS

Illustrations of British Entomology [and Supplement].
Printed for the author, published by Baldwin and Craddock, [1827-] 1828-1835 [-1845] -1846

8vo, 12 volumes bound in 9, 94 hand-coloured engraved plates (of 95, see footnote), contemporary green half morocco, t.e.g., some spotting, binding very slightly rubbed

The work is divided into 7 volumes of Mandibulata, 4 of Haustellata and, in this set, a supplement (which was published by Bohn in 1846). This copy is without the final supplemental plate (no.xlvii).

"[Darwin's] first printed words occur... in 1829. Whilst he was an undergraduate at Cambridge, Darwin had sent records of insects that he had captured to James Francis Stephens, and some of these were published in *Illustrations of British Entomology*. He refers to the pleasure that he got from seeing his name in print against his records of beetles... There are about thirty records bearing Darwin's name, the earliest being in an appendix to Volume II, which is dated June 15, 1829. The localities include Cambridge, North Wales and Shrewsbury" (Freeman, p.19-20).

REFERENCES

Freeman p.19-20; *BMNH* 2016; Hagen II, p.194-5; Nissen, *ZBI* 3994

£ 1,000-1,500 € 1,200-1,750

389

TRÉMAUX, PIERRE

Origine et transformations de l'homme et des autres etres. *Paris: Hachette et Cie., 1865*

8vo, FIRST EDITION, half-title (adverts on verso), one plate, colophon leaf at end, contemporary morocco-backed boards

A rare and controversial contribution on speciation by the ethnologist and explorer Pierre Trémaux. Praised by Karl Marx as "a very important advance over Darwin", it was rejected by Engels and Stephen Gould (author of *The Darwinian Gentleman at Marx's Funeral*), who described it as a "poorly documented thesis". However this view has been challenged more recently by Wilkins and Nelson (*Trémaux on species* (2008)), arguing that the work may well have influenced Darwin's revision of the 1866 edition of *Origin of Species*.

£ 500-700 € 600-850



CHAPEL AT NAZARÉ NEAR PARÁ.

Hillmandel & Walton, Lithog.

391

390

WALLACE, ALFRED RUSSEL—PARRY,
RICHARD

The History of Kington. *Kington: Charles Humphreys, 1845*

8vo, FIRST EDITION, half-title, folding table, original cloth, uncut, spine slightly faded, lower cover slightly marked

The History of Kington contains Wallace's first published work, "An Essay on the Best Method of Conducting the Kington Mechanic's Institution, by Mr. A. Wallace, a Member of the Institute" (pp.66-70).

"By mid-1837 Wallace had joined the eldest brother, William, in Bedfordshire to learn the surveying trade. In January 1839 he was temporarily apprenticed to a watchmaker, but less than a year later was back with William, by then working in Hereford. In these and the following years he gained a good practical education in a number of technical trades (surveying, drafting and map-making, mechanics, building design and construction, agricultural chemistry, and so on), and began to develop an amateur's interest in natural history subjects, especially geology, astronomy, and botany. In 1841 he became associated with the newly formed Kington Mechanics' Institution and in that same year or the next, on moving to the Welsh town of Neath, began attending lectures sponsored by the Neath area's scientific societies. Soon he was frequenting the local libraries and giving his own lectures on various popular science subjects at the Neath Mechanics' Institute. In the early 1840s he also began to write: one of his first efforts,

on the disposition of mechanics' institutes, was composed about 1841 and reached print in a history of Kington published in 1845" (ODNB).

PROVENANCE

Morey Quayle Jones, bookplate

£ 200-300 € 250-350

391

WALLACE, ALFRED RUSSEL

A Narrative of Travels on the Amazon and Rio Negro, with an account of the Native Tribes... *Reeve and Co., 1853*

8vo, FIRST EDITION, FIRST ISSUE, map, 8 plates (of which one is tinted), folding table, 2pp. publisher's adverts and 24pp. publisher's catalogue at end, original blind-stamped brown cloth lettered in gilt on spine, slight splitting to joints and hinges, ownership inscription

Wallace's expedition to the Amazon, starting in 1848, established his reputation as a naturalist. There were 750 copies of the first edition printed of which 250 were later issued in a remainder green cloth binding.

£ 1,500-2,000 € 1,750-2,350

WALLACE, ALFRED RUSSEL

The Geographical Distribution of Animals. *Macmillan and Co.*, 1876

8vo, 2 volumes, FIRST EDITION, half-titles, 7 coloured maps, 3 folding, 20 plain plates, errata leaf in each vol., original fine-diaper green cloth, top edges gilt

A fine copy of this pioneering work in zoogeography.

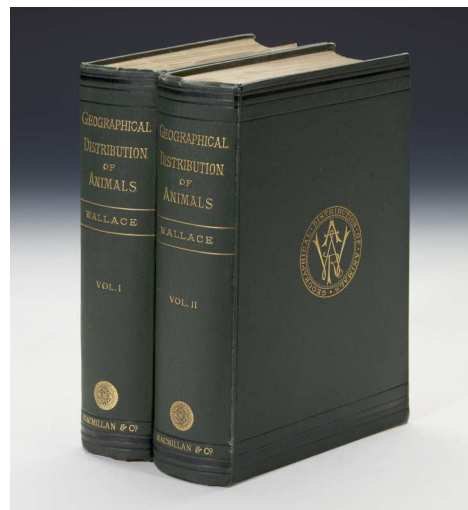
REFERENCES

Norman 2178

PROVENANCE

F. Cleveland Morgan, book labels and presentation inscription (from W. Alec [or Abe] Armitage, March 1903); Jeremy Norman, sale in these rooms, 11 December 1992 ("Darwin's Century: the Jeremy Norman Collection"), lot 400

£ 400-600 € 500-700



392

WALLACE, ALFRED RUSSEL

Island Life: or, the phenomena and causes of insular faunas and floras. *Macmillan and Co.*, 1880

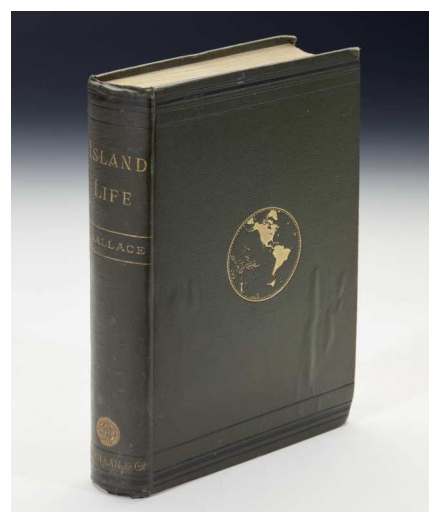
8vo, FIRST EDITION, half-title, 3 coloured maps, illustrations and maps in text, 2pp. advertisements at end, original green cloth gilt, *binding slightly worn*

Along with his *Geographical Distribution of Animals* (1876, see previous lot), this is one of the foundation works of zoogeography. Whereas the earlier work had discussed broad principles, *Island Life* focused on detailed problems of animal dispersal and speciation. The islands investigated were wide-ranging, including the Azores, Bermuda, Galapagos, St. Helena, Sandwich, Borneo, Java, Japan, Formosa, Madagascar, Celebes and New Zealand.

REFERENCES

Norman 2179

£ 600-900 € 700-1,050



393

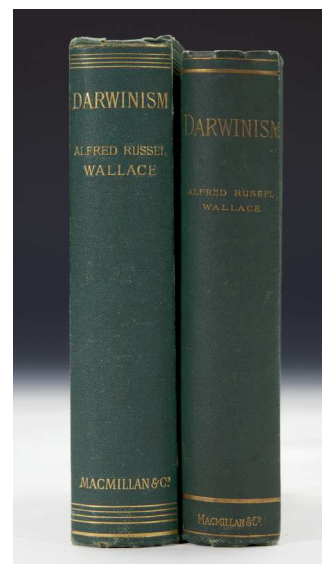
WALLACE, ALFRED RUSSEL

Darwinism: An Exposition of the Theory of Natural Selection with some of its Applications. *Macmillan and Co.*, 1889

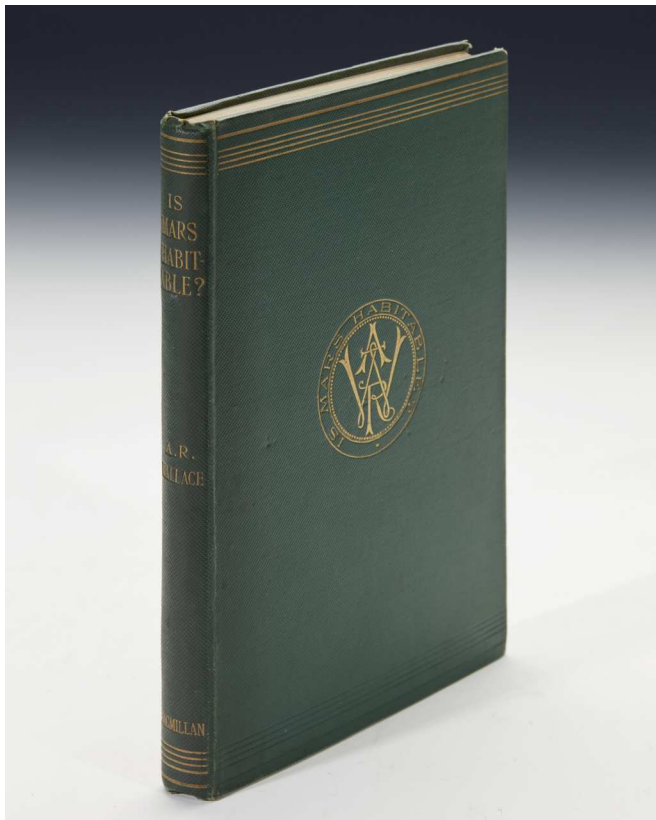
2 COPIES, 8vo, FIRST EDITIONS, VARIANT ISSUES, each with half-title, portrait, folding coloured map, plain illustrations, advertisement leaf at end, original green cloth, *very slightly rubbed, spines very slightly darkened*

One copy (measuring 195mm.) has the title verso blank, foot of p.494 "Printed by R. & R. Clark, Edinburgh", adverts with prices in sterling, and the spine with 5 gilt lines above and below the lettering; the second measures 187mm., title verso "Presswork by John Wilson and Son, University Press", foot of p.494 blank, the advert prices in dollars, and spine with 2 gilt lines above the title.

£ 800-1,200 € 950-1,400



394



395

395

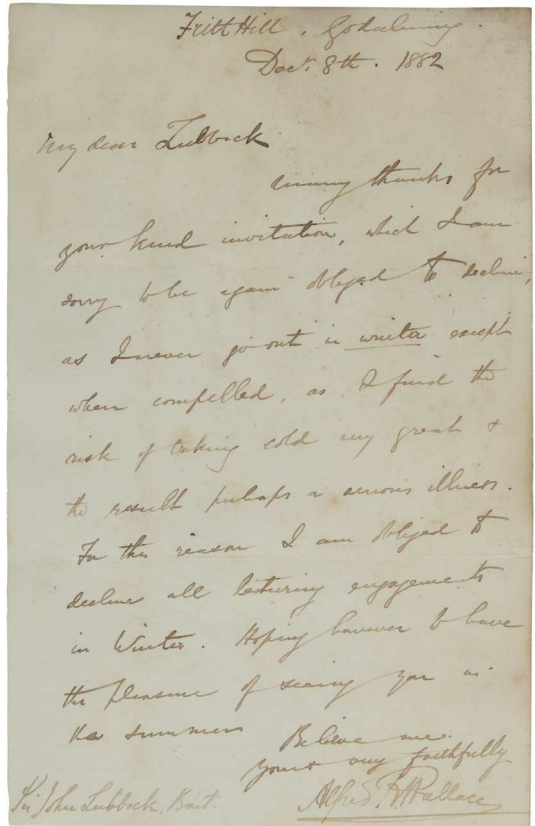
WALLACE, ALFRED RUSSEL

Is Mars Habitable? Macmillan and Co., 1907

8vo, FIRST EDITION, half-title, 2 plates, advertisement leaf at end, original green cloth gilt

A PIONEERING WORK OF EXOBIOLOGY. Wallace's *Man's Place in the Universe* (1900) had argued that advanced life was unique to the planet earth. *Is Mars Habitable?* developed these arguments further in response to Percival Lowell's influential theory that the "canals" he had observed on the Martian surface were evidence that the planet was home to an intelligent civilization. Wallace concluded that the low average temperature, thin atmosphere, and absence of water, meant that the red planet was absolutely uninhabitable.

£ 300-500 € 350-600



396

396

WALLACE, ALFRED RUSSEL

Two autograph letters signed,

one to Sir Joseph Hooker, asking for his support for his candidature for the office of Assistant General Secretary to the British Association, the other to John Lubbock, declining a lecturing invitation ("...I never go out *in winter* except when compelled..."), 2 pages, 8vo, Dorking and Godalming, 27 July 1877 and 8 December 1882, framed and glazed

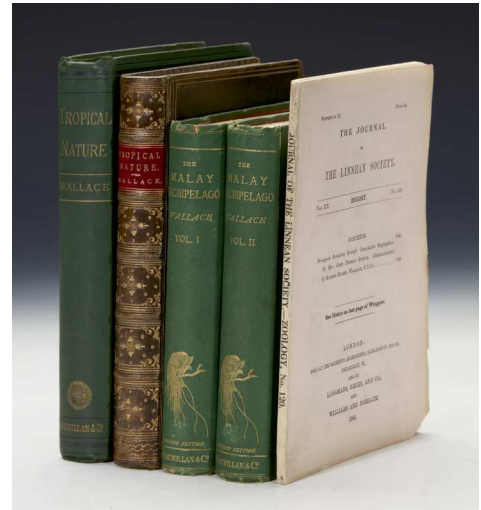
‡ £ 700-900 € 850-1,050

WALLACE, ALFRED RUSSEL

A collection of 11 volumes, comprising:

i) The Malay Archipelago. *Macmillan and Co.*, 1869, 2 vol., second edition, plates, maps, illustrations, original green cloth gilt; ii) Tropical Nature, and other essays. *Macmillan*, 1878, FIRST EDITION, contemporary green calf prize binding by Relfe brothers, signature of J. Hassold on title and book label of Hugh Craggs; iii) another copy. 1878, FIRST EDITION, original cloth; iv) The World of Life. *Chapman and Hall*, 1910, FIRST EDITION, plates, illustrations, original cloth, *slightly worn*; v) The Journal of the Linnean Society, vol.X, no.42-43 [and vol. XX, no.120]. *Longmans [&c.]*, 1868-1888, 3 issues containing articles by Wallace, original wrappers, *backstrips slightly worn* and 3 others with contributions by Wallace (*The Distribution of Life*, Humboldt Library, no.64, 1885; *The Zoologist*, vol.17, 1859, and *Journey to Explore the Province of Para*, *Annals and Magazine of Natural History*, no.13, 1849), 8vo (11)

£ 1,000-1,500 € 1,200-1,750



397

398

WELLS, WILLIAM CHARLES

Two volumes, comprising:

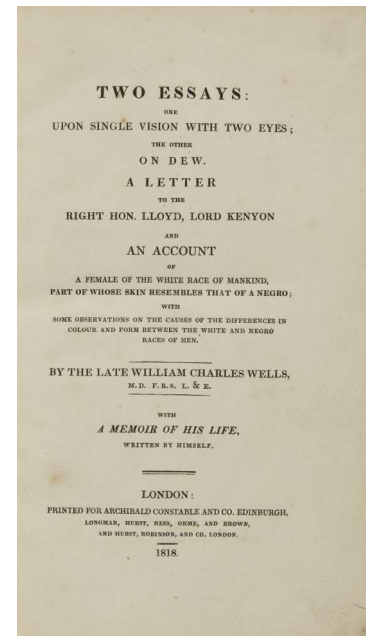
i) Two Essays: one upon single vision with two eyes; the other on dew... and an account of a female of the white race of mankind, part of whose skin resembles that of a negro. *Printed for Archibald Constable and Co.*, 1818, 8vo, FIRST EDITION, half-title, original boards, uncut, *binding soiled, rebacked and recormered*; ii) Another copy. 1818, FIRST EDITION, half-title, modern green morocco-backed boards, uncut

"This collection includes the first printing of Wells's 'Account of a female of the white race...,' which contains the first recognizable statement of the principle of natural selection... Darwin was not familiar with Wells's paper when he published the first edition of the *Origin*, but it was later called to his attention, and Darwin paid tribute to Wells's pioneering statement in the historical introduction to the third edition of the *Origin*" (Norman).

REFERENCES

Norman 2200; Grolier Club, *Darwin* (2004), p.17

£ 600-900 € 700-1,050



398

399

[LIBRARY GLASS]

A George IV mahogany library glass, c.1820

with brass fittings and turned baluster handle, glass diameter 153mm., full diameter including frame 188mm., length 330mm.

‡ £ 1,000-1,500 € 1,200-1,750



399

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If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

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Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

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Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

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- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000

British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final

hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
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%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference

exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the

buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced

showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.

- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.
- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation (‡ or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible

to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Dunceggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and;
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal,

beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);

VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in

at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BlDnow") are made subject to the BlDnow Conditions available on the Sotheby's website or upon request. The BlDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the

Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the

time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully

selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however

large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture

or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or
- (iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or
- (v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or
- (vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or
- (vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty-one (21) days (in respect of items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number and the date of the auction at which it was purchased; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert

advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE BOOKS

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.16

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBYS

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's

staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby's to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

11/10 NBS_NOTICE_BOOKS €



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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London

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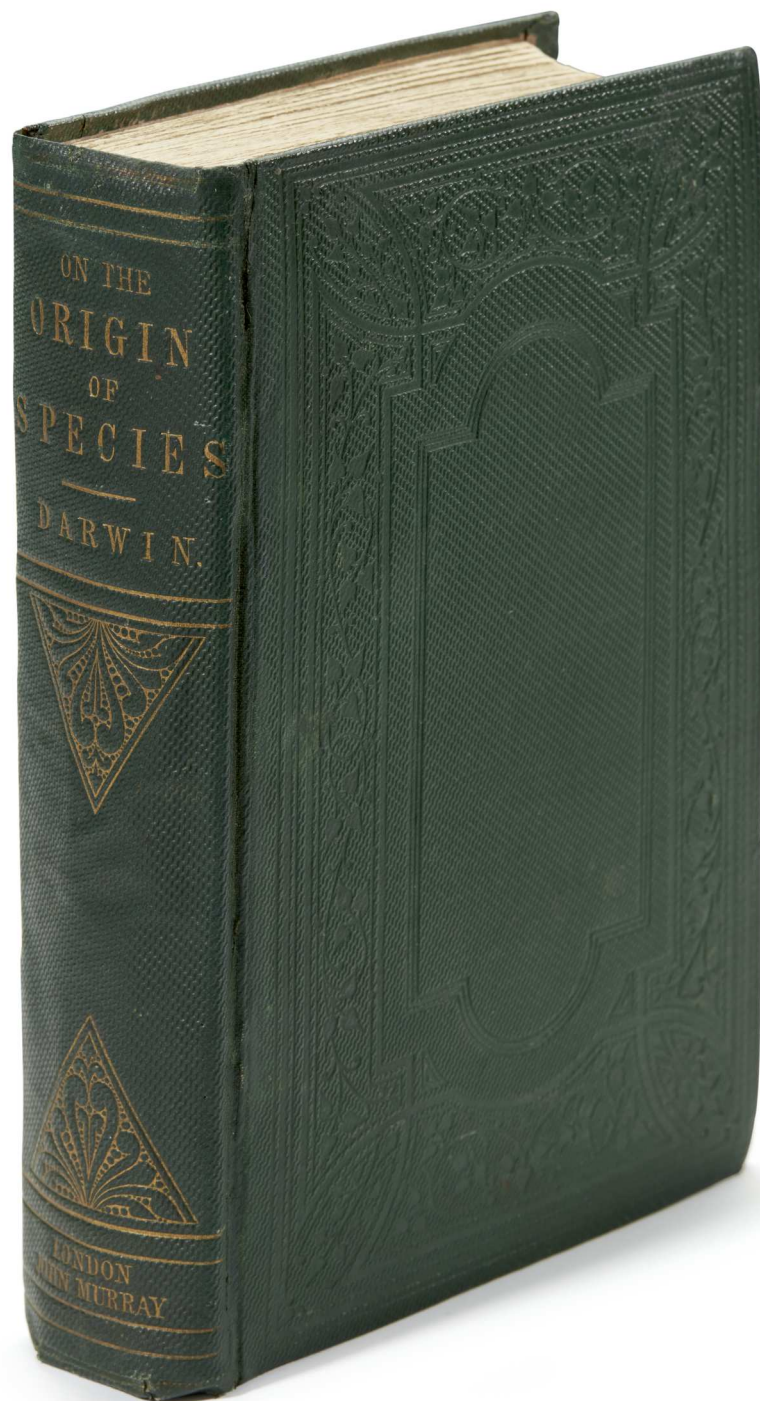
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