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LONDON 7 NOVEMBER 2017



Sotheby's EST. 1744

The Library of an
English Bibliophile
Part VII

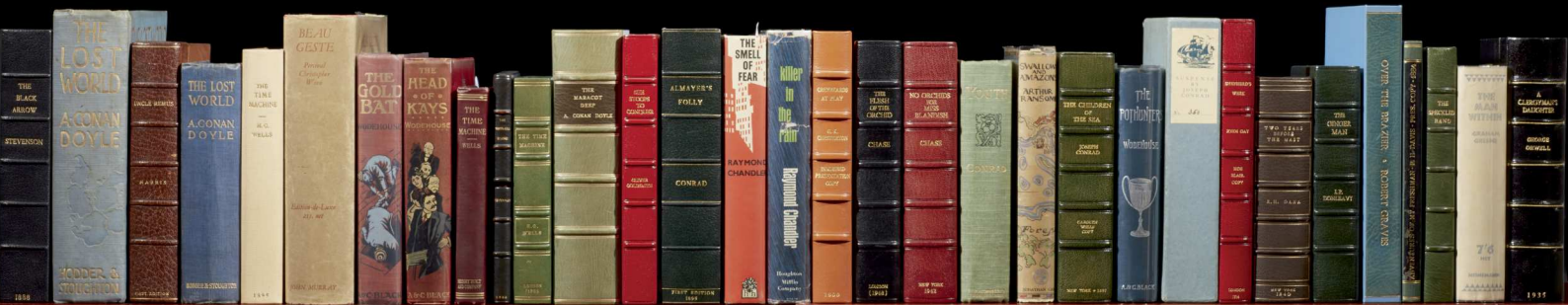
To Frankip :
on her happy
marriage :

from her
old friend and
comrade,

The author

June.

99



SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.

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A PORTRAIT *of the* ARTIST
as a YOUNG MAN

By JAMES JOYCE

THIS account of the childhood, adolescence and young manhood of a gifted Irishman of middle-class family enables us to understand the forces,—social, political, religious,—that animate Ireland to-day. The home life, the boy's school, the university, the effect of political disunion, of Catholic influence and of economic pressure, are all shown directly or by implication. Such a story as this reveals the under currents of Irish character. Psychological insight, masterly simplicity of style and extraordinary naturalism make this book a promise of great things. Joyce stands pre-eminent among the young Irish writers to-day.



PUBLISHED BY B. W. HUEBSCH, NEW YORK

BY THE SAME AUTHOR: DUBLINERS, \$1.50

The Library of an English Bibliophile Part VII

AUCTION IN LONDON
7 NOVEMBER 2017
SALE L17416

SESSION ONE: 10.30 AM
SESSION TWO: 2.30 PM

EXHIBITION

Friday 3 November
12 noon-4.30 pm

Saturday 4 November
12 noon-5 pm

Sunday 5 November
12 noon-5 pm

Monday 6 November
9 am-4.30 pm

34-35 New Bond Street
London, W1A 2AA
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sothebys.com

(By Special Cable to the Herald.)

NEW YORK Saturday.—The dispute as to whether Lady Diana Cooper or Signorina Maria Callas, better known in the social world as princess Norma Macchabelli, wife of the former Georgian Minister in Rome, should fill the rôle of the Madonna in "The Miracle" has been amicably settled.

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SPANISH REVOLT
FRUSTRATED.

SESSION ONE

by

LONDON
TUESDAY
7 NOVEMBER 2017
10.30AM

LOTS 1-168

OUR OWN CORRESPONDENT.

emerging way

CLEVELAND, Dec. 8.—"Tired business men," after a day spent in factory or in office, have time only for "less thoughtful shows and zippy stories," leaving the cultural side of life to their women folks, Mrs. Fannie Hurst,

CARLTON

Norma Talmadge Revokes Plan To Film Versailles

VI OCTVS



MORE

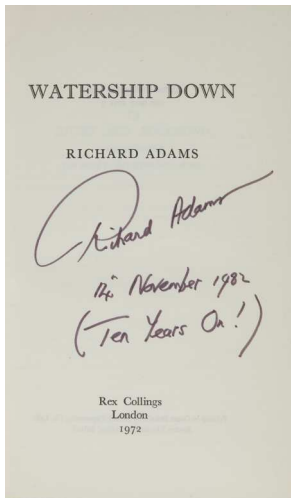


SOM

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—Carlo Tres.

was convicted



1

1

ADAMS, RICHARD

Watership Down. London: Rex Collings, 1972

8vo (215 x 130mm.), FIRST EDITION, SIGNED BY THE AUTHOR ("Richard Adams | 14 November 1982 | (Ten Years On!)") on title-page, coloured folding map at end, original brown cloth lettered in gilt on spine, DUST-JACKET, very slightly bumped at extremities, edges of dust-jacket very slightly frayed

£ 700-900 € 800-1,050

2

ADAMS, RICHARD

The Girl in a Swing. London: Allen Lane, 1980

8vo (215 x 135mm.), FIRST EDITION, FIRST ISSUE OF THE SUPPRESSED TEXT, review slip loosely inserted, original green cloth lettered in gilt on spine, pictorial DUST-JACKET, dust-jacket slightly soiled at extremities

This copy, evidently one sent for review, includes a pencil note on the front free endpaper: "This is a libellous version which was subsequently withdrawn". The female protagonist within Adams' "erotic" novel is called Käthe Geutner. When someone of this name threatened a libel action the book was republished with the character changed to Karin Forster.

£ 200-300 € 250-350

3

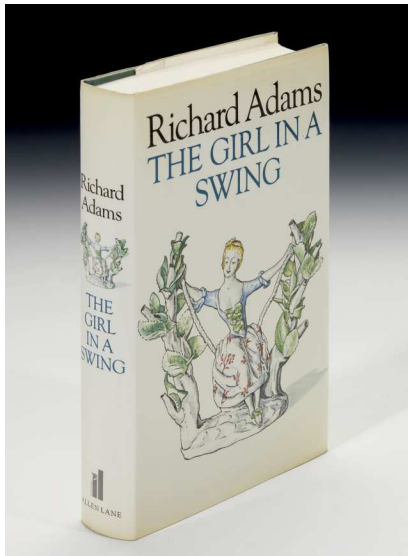
ALGREN, NELSON

A Walk on the Wild Side. New York: Farrar, Straus and Cudahy, 1956

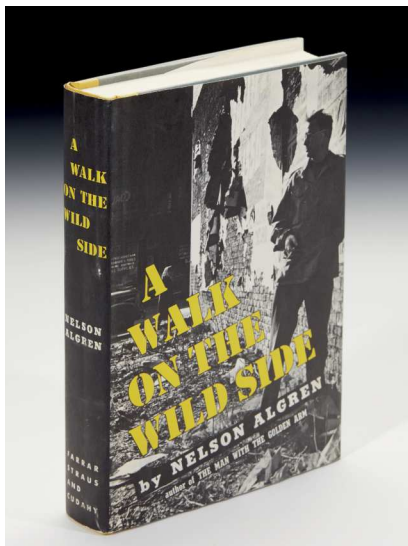
8vo (207 x 135mm.), FIRST EDITION, original yellow backed boards lettered in black, grey and green, DUST-JACKET featuring photograph by Arthur Shay, some minor browning to front free endpaper

A newspaper obituary of the author is loosely inserted. Hemingway is reported to have said "Mr Algren can hit with both hands and move around, and he will kill you if you're not awfully careful".

£ 150-200 € 200-250



2



3

AMERICAN FICTION.

Five works:

McMurtry, Larry. *The Last Picture Show.* *New York: the Dial Press, 1966*, first edition, original cloth, dust-jacket—**Melville, Herman.** *Moby Dick or the Whale.* *New York: Random House, 1930*, illustrated by Rockwell Kent, original black cloth decorated in silver, illustrated dust-jacket, A FINE COPY—**Wallant, Edward Lewis.** *The Pawnbroker.* *New York: Harcourt, Brace and World, Inc., 1961*, first edition, original cloth, dust-jacket—**Schulberg, Budd.** *The Harder they Fall.* *New York: Random House, 1947*, first edition, original cloth, dust-jacket; 8vo (4)

£ 500-700 € 600-800

AMIS, KINGSLEY

Lucky Jim. *London: Victor Gollancz Ltd., 1953*

8vo (181 x 118mm.), FIRST EDITION, original green cloth lettered in gilt on spine, DUST-JACKET, *spotting to edges, minor tear to front free endpaper, extremities of dust-jacket slightly frayed, spine of dust-jacket soiled*

First edition of the author's first novel.

£ 1,500-2,000 € 1,700-2,300

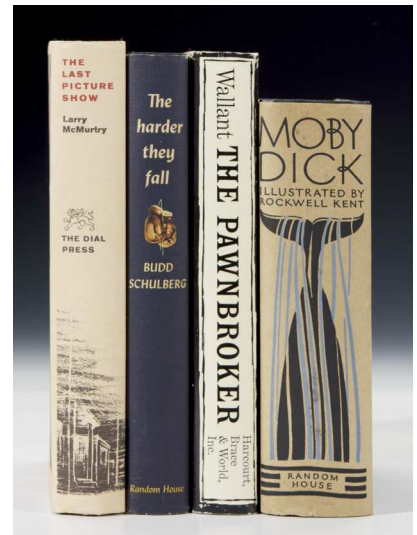
AMIS, KINGSLEY

Lucky Jim. *New York: Doubleday & Co., Inc., 1954*

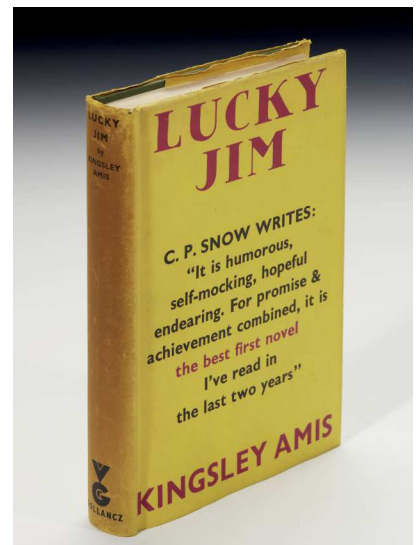
8vo (207 x 134mm.), first American edition, original brown cloth lettered in white on spine, DUST-JACKET, *some light browning, some minor discolouration to dust-jacket, dust-jacket slightly frayed at top*

The novel is introduced on the upper cover of the dust-jacket as "a rollicking misadventure".

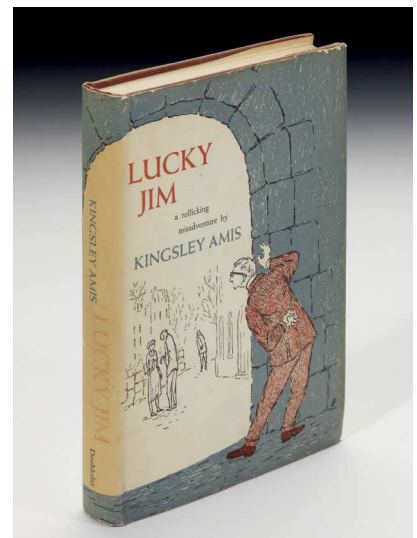
£ 150-200 € 200-250



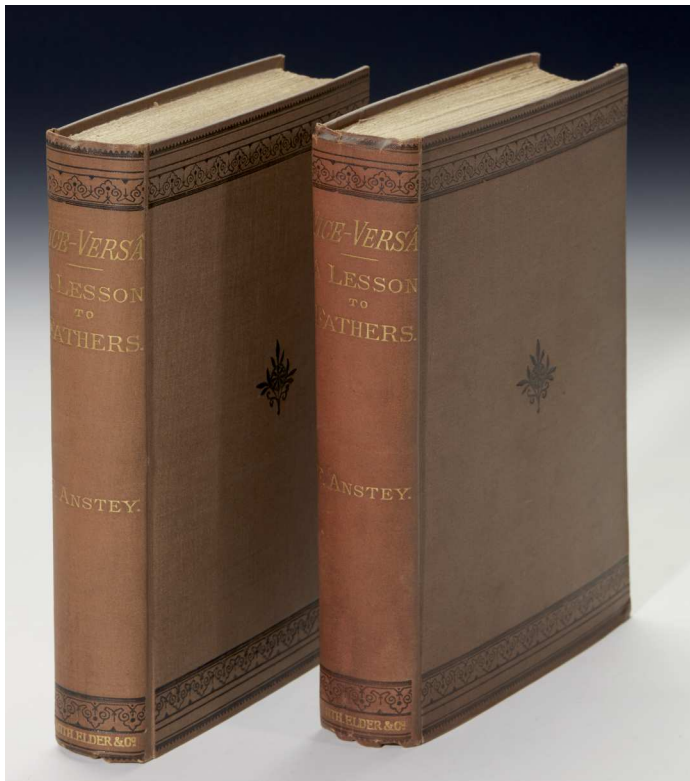
4



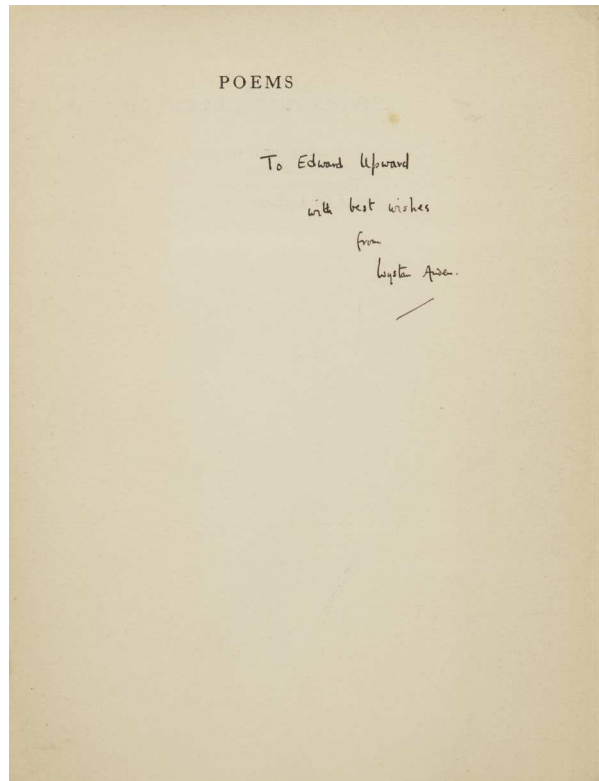
5



6



7



8

7

ANSTEY, F. (THOMAS ANSTEY GUTHRIE)

Vice Versâ. London: Smith, Elder, and Co., 1882

two copies, comprising: **i**) FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Horace N. Pym Esq. | with the Author's Compliments") on front free endpaper, autograph letter signed ("J. Anstey Guthrie") tipped-in presenting the volume to Horace Pym, 1 page, 8 July 1882; **ii**) FIRST EDITION, autograph letter signed ("Anstey Guthrie") to Via Pym tipped-in discussing the dramatic adaptation of the novel, 2 pages, 13 December 1926; autograph letter signed ("J. Anstey Guthrie") to James Payn tipped-in discussing the proofs of the novel, 2 pages, 28 April 1882, newspaper cuttings laid-down to rear fixed endpaper; both 8vo (188 x 122mm.), original tan cloth lettered in gilt with design in black, pale yellow endpapers, bookplates, *slight browning and spotting* (2)

REFERENCES

Sadleir 57; Wolff 170; Turner 1

PROVENANCE

Horace N. Pym (Sotheby's, 23 April 1996, lot 68)

£ 1,000-1,500 € 1,150-1,700

8

AUDEN, W.H.

Poems. London: Faber & Faber, 1930

8vo (202 x 154mm.), FIRST TRADE EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO EDWARD UPWARD ("To Edward Upward | With best wishes | from | Wystan Auden") on half-title, original blue printed wrappers, collector's folding box, *spine professionally restored, spine darkened and chipped*

INSCRIBED BY AUDEN TO A SIGNIFICANT INFLUENCE ON HIS EARLY WORK.

W.H. Auden and Edward Upward (1903-2009) first met in 1927 through their mutual friend Christopher Isherwood, to whom Auden dedicated this work. Auden himself acknowledged the great influence Upward and Isherwood's *Mortmere* stories had on his writing during the early thirties. Included in this lot is a photocopy of the letter from Auden dated 6 October 1930 which would have accompanied this copy: "I thought you might like a copy of this... I shall never know how much in these poems is filched from you via Christopher."

Stephen Spender's impression of the literary hierarchy was that Spender deferred to Auden, Auden deferred to Isherwood, Isherwood deferred to Upward, and Upward deferred to nobody.

Upward was a key figure in the "Auden generation" and "had an influence far greater than his always small readership suggested. Isherwood described him as "the judge before whom all my work must stand trial" (*All the Conspirators*), while Auden's early work was "indebted to Upward's imaginative world" (Peter Parker, *Oxford DNB*).

REFERENCES

Bloomfield and Mendelson A2(a); see Carpenter, Humphrey, *W.H. Auden: A Biography* (1981), p.118

£ 1,500-2,000 € 1,700-2,300

9

BALZAC, HONORÉ DE

Splendeurs et misères des courtisanes. Esther. Paris: L. de Potter, 1845

3 volumes, 8vo (222 x 142mm.), FIRST EDITION (see footnote), half-titles, original light blue printed wrappers, uncut, modern morocco-backed boards chemise and slipcase, *text somewhat spotted and browned, mainly at edges, bindings somewhat soiled*

This edition contains the first two parts of *Splendeurs et misères des courtisanes*: 1. "Comment aiment les poètes", 2. "A combien l'amour revient aux vieillards". The beginning of the first part had already been published in 1838 in *La Torpille*. Another two parts appeared in 1846 and 1848, but all four were not published together until 1869.

This copy is the state in which chapter 1 begins "Depuis 1830, les bals publics de Paris au carnaval sont devenus une création", rather than the more common "En 1824, au dernier bal de l'Opéra, plusieurs masques furent frappés de la beauté d'un jeune homme".

REFERENCES

Carteret I, p.82 ("Edition en partie originale"); Vicaire I, p.224

£ 2,000-3,000 € 2,300-3,400

10

BENTLEY, E.C.

Trent's Last Case. London: Thomas Nelson and Sons, [1913]

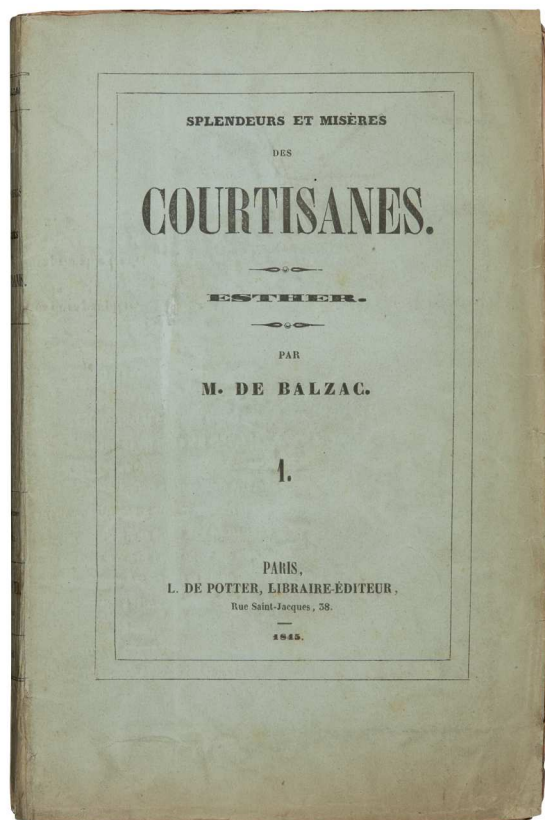
8vo (183 x 118mm.), FIRST EDITION, coloured frontispiece, original blue cloth lettered in gilt on spine with design in blind, illustrated endpapers, DUST-JACKET, *some restoration to head of dust-jacket*

First edition of the author's first novel. Bentley's detective novel comprises the first sendup of the whodunit genre.

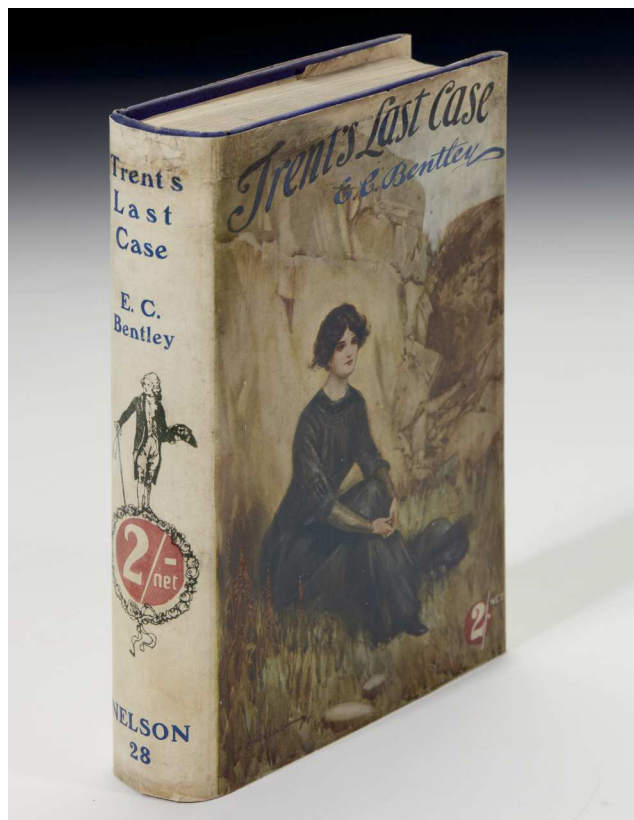
REFERENCES

Haycraft-Queen Cornerstone

£ 700-900 € 800-1,050

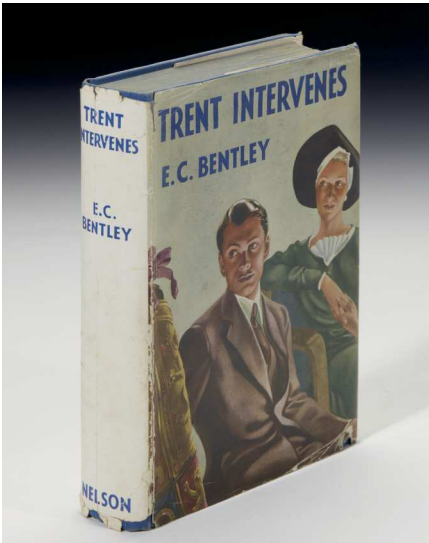


9



10

11



11

BENTLEY, E.C.

Trent Intervenes. London: Thomas Nelson and Sons Ltd, 1938

8vo (182 x 118mm.), FIRST EDITION, original blue cloth lettered in white on spine, DUST-JACKET, some minor browning, extremities of dust-jacket frayed with some loss, ink stamp to lower flap

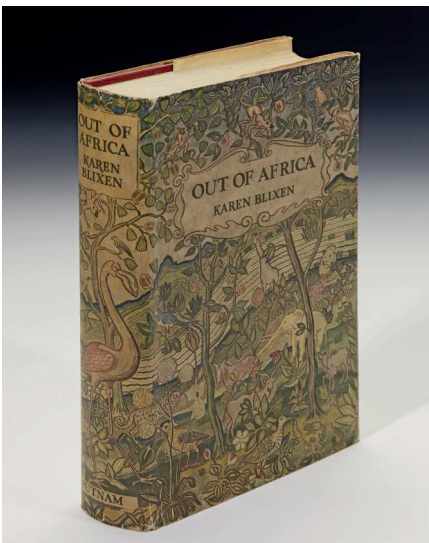
The last of Bentley's Philip Trent books, comprising a volume of short stories.

REFERENCES

Queen's Quorum 93

£ 200-300 € 250-350

12



12

BLIXEN, KAREN

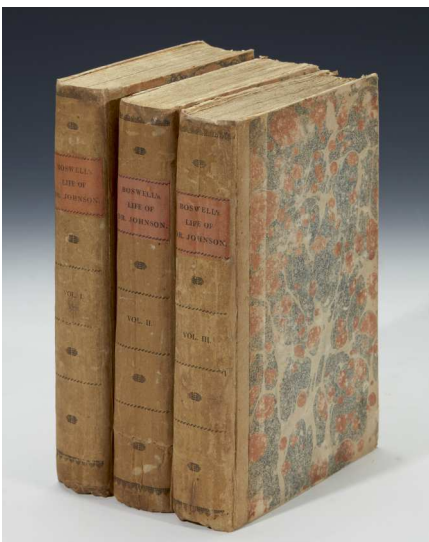
Out of Africa. London: Putnam, 1937

8vo (214 X 137mm.), FIRST EDITION, original maroon cloth lettered in gilt on spine, DUST-JACKET, minor spotting and browning, very slightly soiled dust-jacket frayed at extremities

Almost five decades after publication of the author's memoir of Kenya, the book was turned into a hugely successful film that won seven Academy awards, including "Best Picture".

£ 800-1,200 € 950-1,400

13



13

BOSWELL, JAMES

The Life of Samuel Johnson. Boston: W. Andrews and L. Blake, 1807

8vo (232 x 140mm.), first American edition, frontispiece portrait by D. Edwin after "portrait in Boswell's possession", folding plates of Round Robin and facsimiles of Johnson's hand, ORIGINAL PAPER-BACKED MARBLED BOARDS, preserved in matching collector's slipcase, some browning and spotting, a few tiny edge-tears, neat repairs to spines with some expert restoration

A very rare copy in boards of the first American edition.

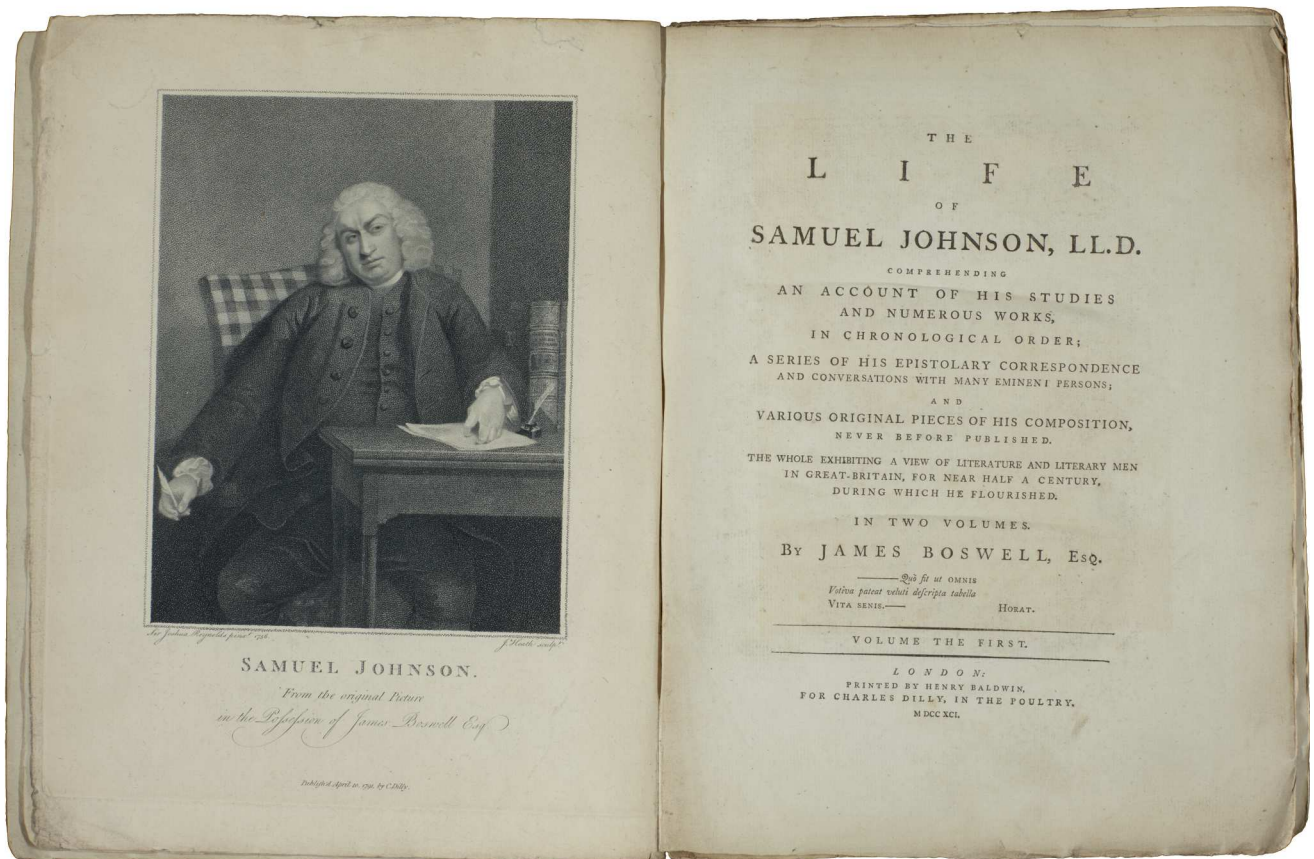
REFERENCES

Pottle 85

PROVENANCE

H. Laight, ownership signature dated 1808 in volume 3; Sotheby's New York, 12 December 1991, lot 160

£ 1,000-1,500 € 1,150-1,700



14

14

BOSWELL, JAMES

The Life of Samuel Johnson, LL.D. Comprehending an account of his studies and numerous works, in chronological order; A series of his epistolary correspondence and conversations with eminent persons; and various original pieces of his composition, never before published. *London: Henry Baldwin for Charles Dilly, 1791*

4to (295 x 225mm.), 2 volumes, FIRST EDITION, FIRST ISSUE (volume 1, p.135, line 10 "gve" for "give"), aquatint portrait frontispiece of Johnson by J. Heath after Joshua Reynolds, original blue-grey paper boards, cream paper spines lettered in ink at a later date, uncut, later red morocco-backed chemises and morocco-tipped slipcase, *repaired marginal tear in frontispiece, minor localised marginal worming in volume 1, without initial blank in volume 2, occasional light spotting or soiling, soiling to boards, joints cracking (upper cover of volume 1 nearly detached), extremities worn*

A FINE, UNSOPHISTATED COPY OF THE MOST CELEBRATED BIOGRAPHY IN ANY LANGUAGE. "One of Western literature's most germinal achievements: unprecedented in its time in its depth of research and its extensive use of private correspondence and recorded conversation..." (Gordon Turnbull, *Oxford DNB*).

REFERENCES

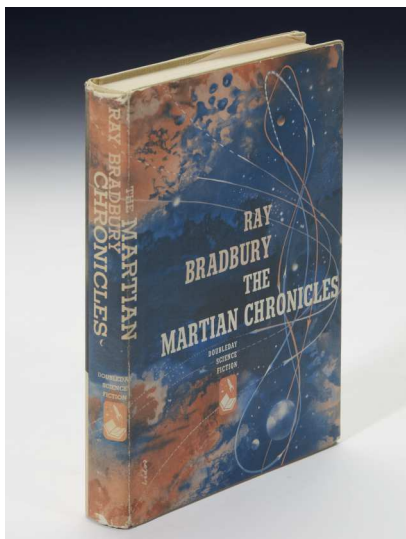
Pottle 79; Rothschild 463; Tinker 338

PROVENANCE

Viscount Birkenhead, armorial bookplate; Victor Rothschild, bookplate

£ 8,000-12,000 € 9,100-13,600

15



15

BRADBURY, RAY

The Martian Chronicles. New York: Doubleday & Company, Inc., 1950

8vo (199 x 128mm.), FIRST EDITION, original green cloth lettered in red on spine, DUST-JACKET, price-clipped dust-jacket slightly frayed at extremities, dust-jacket folds slightly misplaced

The author's second book

£ 400-600 € 500-700

16

BRADBURY, RAY

The Illustrated Man. New York: Doubleday & Company, Inc., 1951

8vo (200 x 130mm.), FIRST EDITION, original grey-green cloth lettered in black on spine, DUST-JACKET, minor crease to front free endpaper, browning to free endpapers

£ 400-600 € 500-700

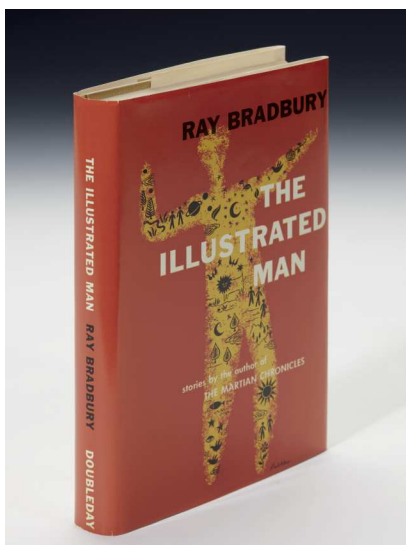
17

BRADBURY, RAY

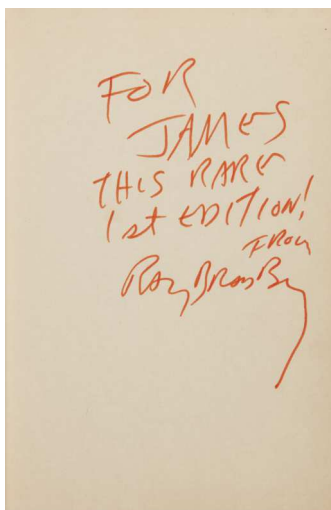
Fahrenheit 451. New York: Ballantine Books, Inc., 1953

8vo (196 x 128mm.), first trade edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For | James | This Rare | 1st Edition! | From | Ray Bradbury") on front free endpaper, SIGNED BY THE ILLUSTRATOR JOE MUGNAINI on illustration to 'Fahrenheit 451', original red cloth lettered in yellow, DUST-JACKET ("H41" and "\$2.50" on upper flap), dust-jacket slightly soiled and faded, minor loss to head of dust-jacket spine

£ 1,500-2,000 € 1,700-2,300



16



17

BRADBURY, RAY

The October Country. *New York: Ballantine Books, [1955]*

8vo (195 x 130mm.), first edition, original red cloth lettered in gilt on spine (Currey's "A" binding), DUST-JACKET, *dust-jacket very slightly soiled*

ONE OF FIFTY COPIES BOUND FOR THE AUTHOR. Currey states that, according to Bradbury, fifty copies were bound in red cloth lettered in gold "for the author's use".

£ 400-600 € 500-700

19

BRAINE, JOHN

Room at the Top. *London: Eyre & Spottiswoode, 1957*

8vo (185 x 120mm.), first edition, original green cloth lettered in gilt on spine, DUST-JACKET WITH PUBLISHER'S YELLOW WRAP-AROUND, *some minor browning, bookplate on front free endpaper, dust-jacket very slightly frayed at some corners*

£ 200-300 € 250-350

20

BUCHAN, JOHN

Sir Quixote of the Moors. *London: T. Fisher Unwin, 1895*

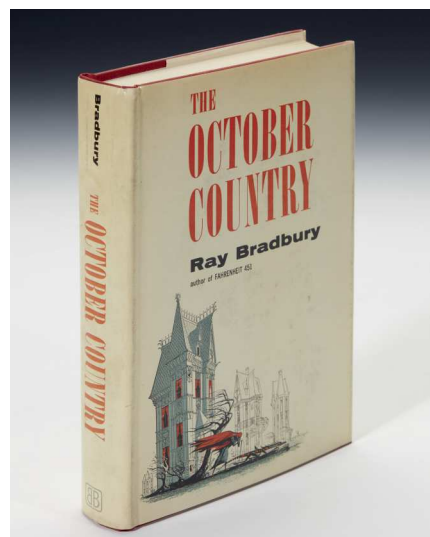
8vo (184 x 104mm.), first edition, 4pp. publisher's catalogue at end, original black cloth lettered in yellow with design in other colours, *some minor spotting, extremities slightly bumped*

First edition of the author's first novel.

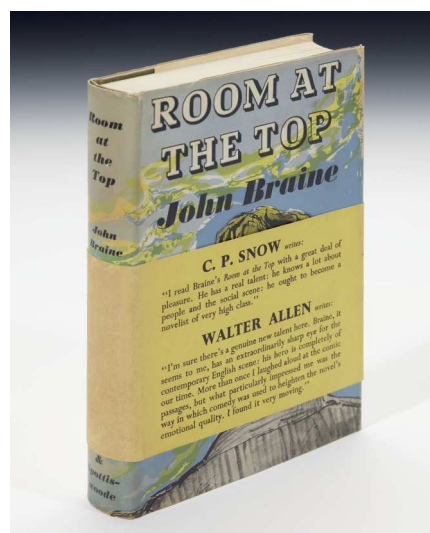
REFERENCES

Wolff 980

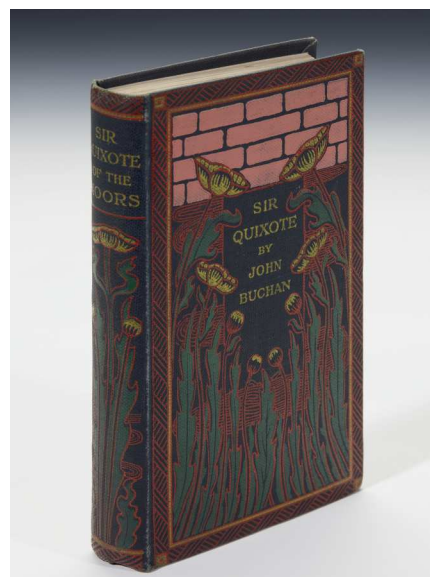
£ 300-500 € 350-600



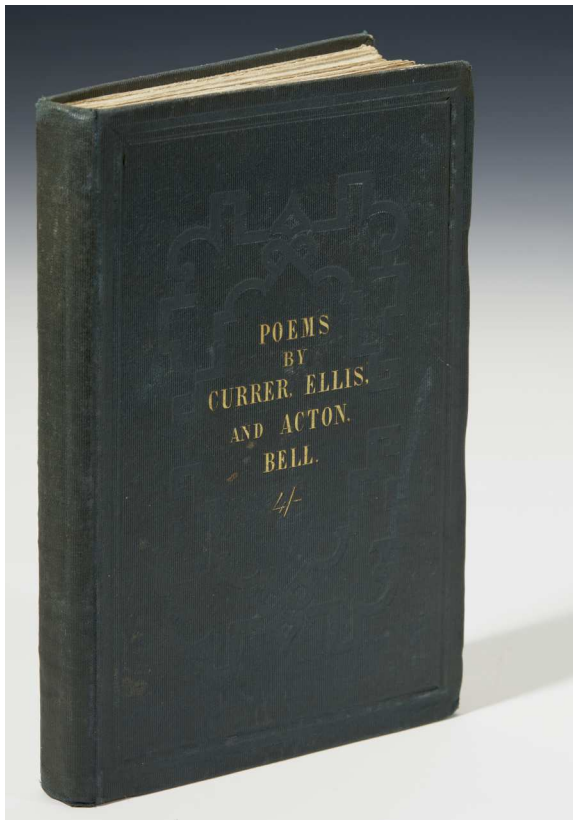
18



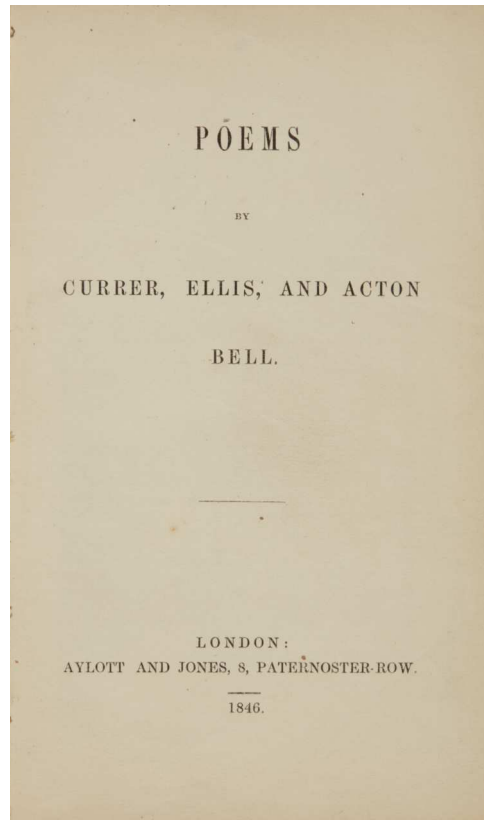
19



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21



21

21

[BRONTË, CHARLOTTE, EMILY AND ANNE]

Poems by Currer, Ellis, and Acton Bell. *London: Aylott and Jones, 1846*

8vo, FIRST EDITION, FIRST ISSUE, errata slip tipped in at end, with final blank leaf, original dark green cloth, blind-stamped geometric design to covers, upper cover lettered in gilt, spine without lettering (Carter's binding variant "A", first issue binding), red morocco pull-off book-box, some pencil markings in text, minor stain on pp.60, 62 and 64, a few leaves loose or stitching weak, binding very slightly worn, box slightly rubbed

THE VERY RARE FIRST ISSUE OF THE BRONTËS' FIRST PUBLISHED WORK, WITH THE BINDING IN ITS EARLIEST STATE, described by Wise in his bibliography of the sisters as "one of the most elusive objects of the collector's search".

"In June 1847 Charlotte Brontë wrote: 'In the space of a year, our publisher has disposed of but two copies [1000 were printed]... Before transferring the edition to the trunk maker, we have decided on distributing as presents a few copies of what we cannot sell'. In November 1848 the balance of 961 copies was transferred to Smith, Elder & Co., who reissued the book with a cancel title, retaining the original date" (Hayward).

This copy is inscribed on the front free endpaper "Duff [Cooper] from Maurice [Baring]. 'Second thoughts are best'. Old Proverb. July 29, 1936".

REFERENCES

Smith, *Brontë*, 1; Wise, *Brontë*, 1 (in binding variant "B"); Hayward, *English Poetry*, 266; Carter, *Binding Variants 1820-1900*, p.94

PROVENANCE

Duff Cooper (1890-1954), diplomat and politician, presentation inscription to him (sale in these rooms 10 July 1986, lot 58, "The Property of Lady Diana Cooper, from the Library of the Rt. Hon. A. Duff Cooper, first Viscount Norwich)

£ 20,000-30,000 € 22,600-33,900

[BRONTË, CHARLOTTE, EMILY AND ANNE]

Poems by Currer, Ellis, and Acton Bell. *London: Smith, Elder and Co., 1846*

8vo, FIRST EDITION, second issue, cancel title, errata slip at beginning, advertisement leaf at end, original light green cloth with Westley's ticket, the covers blind-stamped with ornamental border and harp at centre, spine lettered in gilt "Poems by Currer, Ellis, and Acton Bell." (Carter variant "B"), cloth chemise, green morocco-backed cloth slipcase, *spine of binding slightly faded*

Poems was first published by Aylott and Jones in an edition of 1,000 copies on 26 May 1846. In 1848 Smith purchased the unsold stock of 961 copies and published this second issue in October of that year, adding a cancel title (but not changing the date).

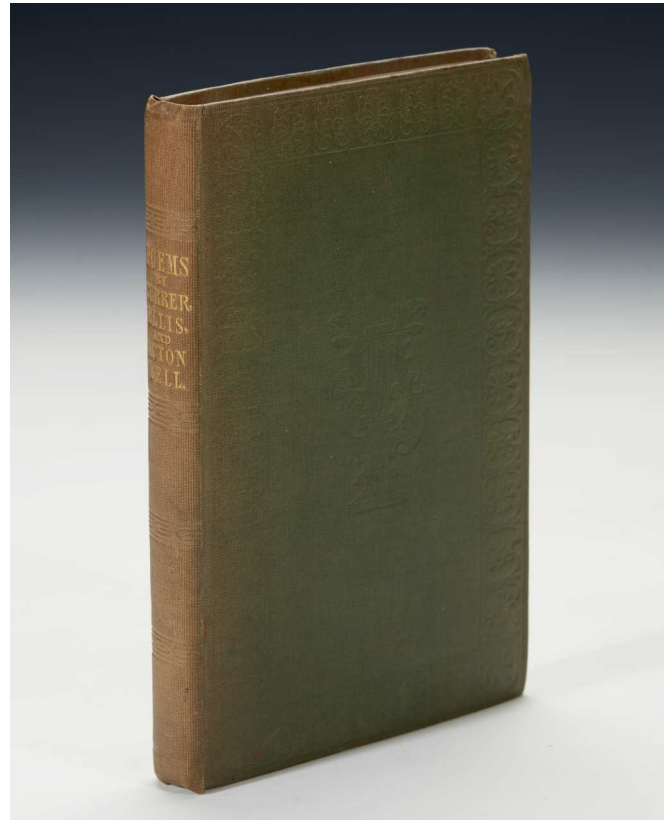
REFERENCES

Smith 1 (second issue, p.6, binding 5, illustrated on p.[7]); Wise 2 (but lettering on spine differs)

PROVENANCE

Duff Cooper, bookplate (sale in these rooms 10 July 1986, lot 56)

£ 1,000-1,500 € 1,150-1,700



22

[BRONTË, CHARLOTTE, EMILY AND ANNE]

Poems by Currer, Ellis, and Acton Bell. *London: Smith, Elder and Co., 1846*

8vo, FIRST EDITION, second issue, advertisement leaf before title, errata slip at end, 16pp. advertisements dated May 1848 at end, original dark green cloth, lettered in gilt on upper cover and on spine (Carter's variant "C"), the upper cover with long 4/-, the spine with "&", green cloth folding box, *some gatherings slightly loose, binding with slight signs of use*

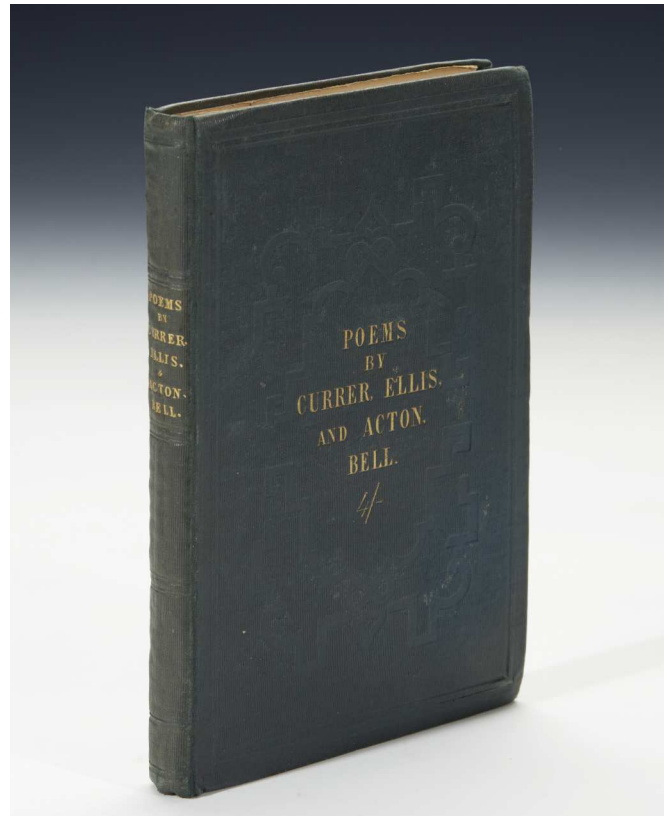
REFERENCES

Smith 1 (second issue, p.6, binding 3); Wise 2

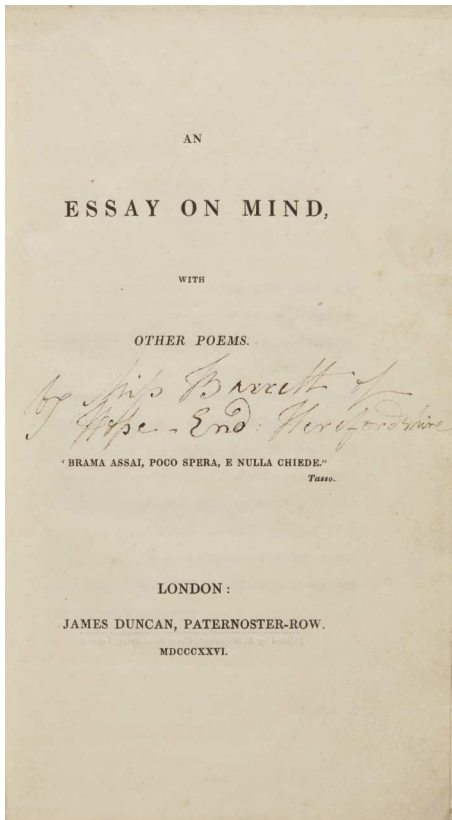
PROVENANCE

nineteenth-century inscription "Mrs M Ellis to Miss Sarah Davey, Sawston"

£ 1,000-1,500 € 1,150-1,700



23



24

24

[BROWNING, ELIZABETH BARRETT.]

An Essay on Mind, with other poems. *London: James Duncan, 1826*

8vo (194 x 110mm.), FIRST EDITION, first issue (with p.75, line 15 reading "found"), original paper-backed blue boards, brown spine with paper label, 12-page prospectus on yellow paper of "The Modern Traveller" bound in at the end, preserved in fleecy-lined folding blue cloth box, *some minor browning, small repair to rear endpaper, joints cracked, lower joint starting, slight staining to boards*

First edition of the poet's second (first published) book, preceded only by *The Battle of Marathon*, which was privately printed by her father in an edition of just 50 copies in 1820. RARE IN BOARDS.

REFERENCES

Barnes A2; Wise 3; Hayward 238;

PROVENANCE

The Library of David and Lulu Borowitz, Sotheby Parke Bernet, 15 November 1977, lot 30

£ 2,500-3,500 € 2,850-3,950

25

BURGESS, ANTHONY

Time for a Tiger. London: William Heinemann Ltd., 1956

8vo (183 x 120mm.), FIRST EDITION OF THE AUTHOR'S FIRST BOOK. SIGNED THE BY AUTHOR ("Anthony Burgess") on title-page, original blue cloth lettered in gilt on spine, dust-jacket, *some spotting, some spotting to dust-jacket, minor tears to dust-jacket with minor fraying to extremities*

£ 200-300 € 250-350

26

BURGESS, ANTHONY

The Enemy in the Blanket. London: William Heinemann Ltd., 1958

8vo (196 x 125mm.), FIRST EDITION, signed by the author ("Anthony Burgess") on title-page, original blue cloth lettered in silver on spine, dust-jacket, *some minor spotting to dust-jacket, minor fraying to extremities of dust-jacket*

£ 150-200 € 200-250

27

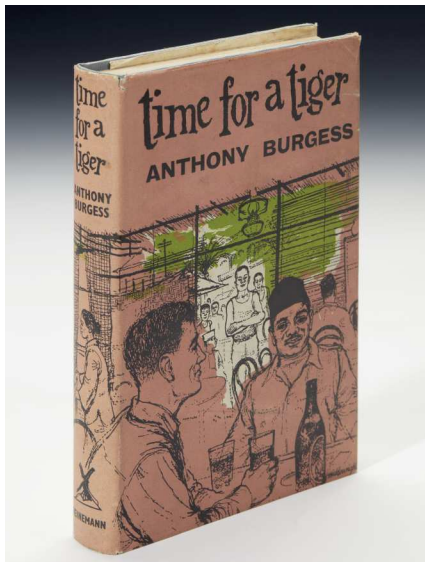
BURGESS, ANTHONY

The Worm and the Ring. London: William Heinemann Ltd., 1961

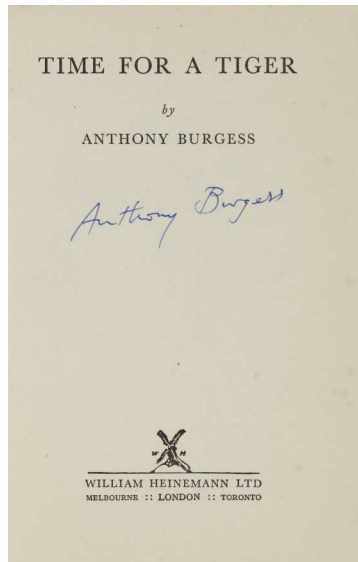
8vo (183 x 120mm.), FIRST EDITION OF THE AUTHOR'S SUPPRESSED NOVEL, original maroon cloth lettered in gilt on spine, dust-jacket, *ink stamp to front fixed endpaper, some minor soiling, some minor soiling to dust-jacket, minor fraying and creases to extremities of dust-jacket*

The novel was the subject of a libel case brought by Miss Gwendoline Bustin, the former secretary of Banbury Grammar School (where Burgess taught in the early fifties). As reported in *The Times*, on 25 October 1962, 'in the book the school secretary was portrayed in a very unflattering light and the plaintiff was naturally anxious about the adverse effect the book might have on her official position and on her standing locally'. It was agreed 'to amend all unsold copies of the book'. In reality the publishers pulped remaining stock.

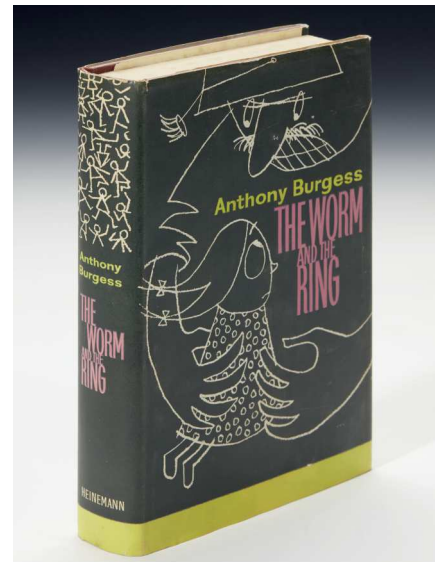
£ 200-300 € 250-350



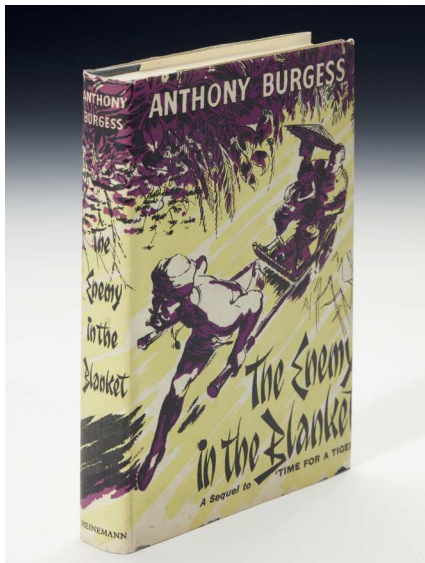
25



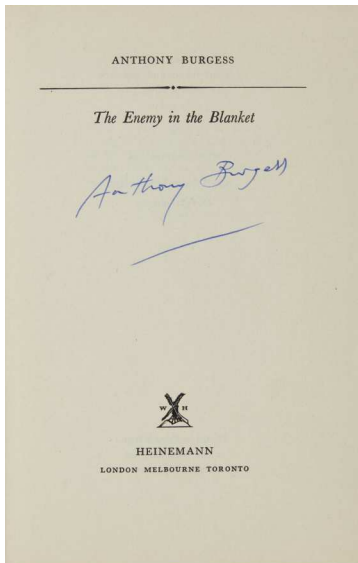
25



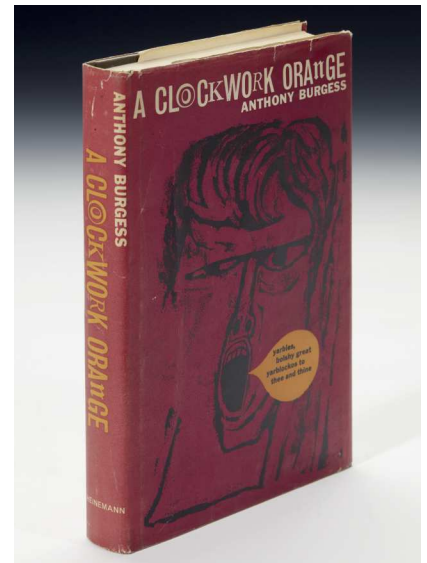
27



26



26



28

28

BURGESS, ANTHONY

A Clockwork Orange. London: William Heinemann Ltd., 1962

8vo (196 x 128mm.), FIRST EDITION, original black cloth lettered in gilt on spine, dust-jacket (first issue), some minor soiling and fading to dust-jacket and slightly frayed at extremities

This copy includes the first issue dust-jacket (with "16s | NET" on the upper flap).

£ 800-1,200 € 950-1,400

GOLDEN THREAD



29

29

BURNE-JONES, EDWARD

The Flower Book. Reproductions of Thirty Eight Water-Colour Designs. London: Henri Piazza for the Fine Art Society, 1905

folio, FIRST EDITION, LIMITED EDITION, number 47 of 300 copies, 38 coloured plates by Burne-Jones, each mounted and framed on card, text printed in red and green and bound in original cloth, together in the original green morocco-backed cloth folding box, lettered on spine, about 4 plates with minimal spotting or soiling, box with upper hinge repaired, slightly soiled and scuffed

£ 3,500-4,500 € 3,950-5,100

LOVE IN A MIST



30

30

[BURNEY, FANNY]

Evelina: or The history of a young lady's entrance into the world. A new edition in three volumes with plates. Paris: for Theophilus Barrois, 1808

3 volumes, 8vo (178 x 100mm.), 3 illustrated plates by Le Barbier after L'Epine, contemporary paper boards, red morocco spine-labels, owner's signature in pencil on front free endpapers, small tear to title-page of volume 1, some light spotting and browning

RARE COPY OF A PARIS EDITION OF THE CELEBRATED EPISTOLARY NOVEL.

£ 250-300 € 300-350

BURROUGHS, EDGAR RICE

Three Tarzan novels, comprising:

i) *Tarzan and the Lost Empire*. New York: Metropolitan Books, 1929, FIRST EDITION, frontispiece, original orange cloth lettered in black, dust-jacket, *contemporary ownership inscription, dust-jacket very slightly frayed at extremities*; ii) *Tarzan Triumphant*. London: John Lane The Bodley Head, 1934, first English edition, original yellow cloth lettered in green, dust-jacket, *dust-jacket very slightly frayed at extremities*; iii) *Tarzan and the Leopard Men*. *Tarzana*: Edgar Rice Burroughs, Inc., 1935, FIRST EDITION, frontispiece and 3 plates, original blue cloth lettered in red, dust-jacket, *slight spotting to edges, browning to endpapers, slight spotting to dust-jacket*; all 8vo, original bindings, DUST-JACKETS (3)

£ 300-500 € 350-600



31

BUTLER, ELLIS PARKER

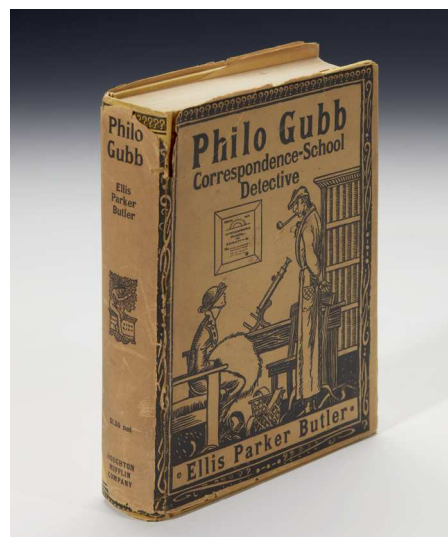
Philo Gubb Correspondence-School Detective. Boston and New York: Houghton Mifflin Co., 1918

8vo (187 x 125mm.), FIRST EDITION, 20 black and white illustrations by Rea Irvin, original yellow cloth lettered and with pictorial design in black, RARE DUST-JACKET replicating upper cover design, *minor splitting to upper hinge, slightly bumped, dust-jacket frayed at extremities with some loss to spine*

REFERENCES

Queen's Quorum 61

£ 400-600 € 500-700



32

BYRON, GEORGE GORDON NOEL, LORD

The Island, or Christian and his Comrades. London: for John Hunt, 1823

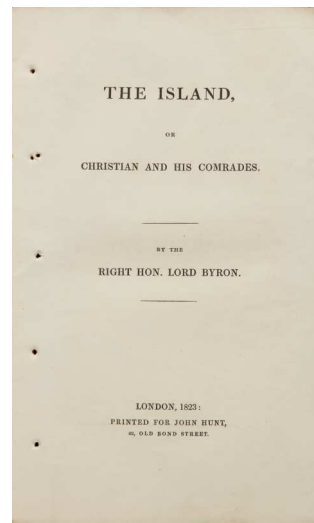
8vo (225 x 134mm.), first edition, half-title, two advertisement leaves at the front and one at the rear, UNCUT IN THE ORIGINAL WRAPPERS, preserved in green cloth chemise and folding box, *stab-holes to inner margins throughout (stab-marked for stitching but apparently never sewn), some staining to covers, small piece missing from head of the spine*

A RARE COPY WITH ADVERTISEMENTS IN THE ORIGINAL WRAPPERS. The poem was inspired by Captain Bligh's account of the mutiny on board *HMS Bounty*.

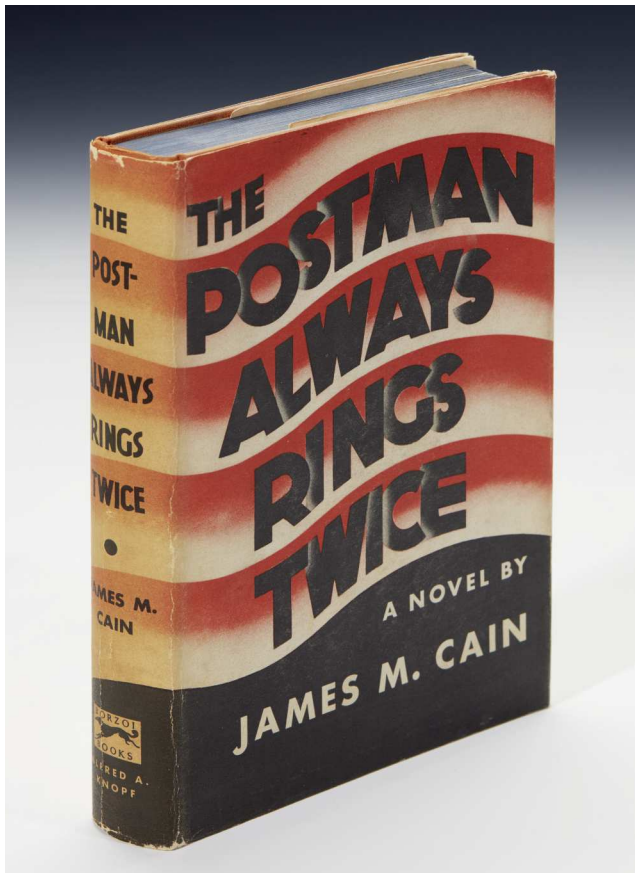
REFERENCES

Wise p. 75

£ 400-600 € 500-700



33



34

34

CAIN, JAMES M.

The Postman Always Rings Twice. New York: Alfred A. Knopf, 1934

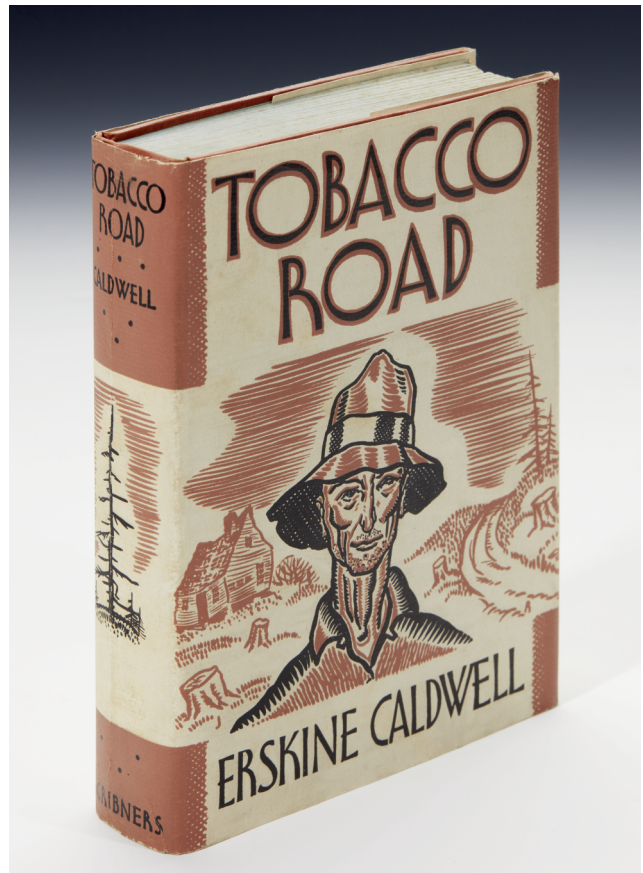
8vo (188 x 124mm.), FIRST EDITION, original orange cloth lettered and with design in grey-blue, DUST-JACKET (with "\$2.00 net" on upper flap), some slight browning and spotting, very slightly soiled dust-jacket frayed at head and foot of spine

First edition of the author's first novel, and the source text for two classic movie adaptations.

REFERENCES

Haycraft-Queen Cornerstone

£ 1,500-2,000 € 1,700-2,300



35

35

CALDWELL, ERSKINE

Tobacco Road. New York: Charles Scribner's Sons, 1932

8vo (188 x 128mm.), FIRST EDITION ("A" on imprint page), FROM THE LIBRARY OF SIDNEY HOWARD, original brown cloth lettered in blind against gilt background and with design in blind on upper cover. DUST-JACKET (with "\$2.50 net" on upper flap), some very minor soiling to dust-jacket, minor tear to lower cover

Sidney Howard (1891-1939) was the screenwriter for *Gone with the Wind*. His signature appears on the front free endpaper.

PROVENANCE

Sidney Howard (1891-1939), ownership signature

£ 1,500-2,000 € 1,700-2,300

CALDWELL, ERSKINE

God's Little Acre. *New York: The Viking Press, 1933*

8vo (188 x 126mm.), FIRST EDITION, original black cloth lettered in orange and with rules in orange and green, DUST-JACKET (with "\$2.50 net" on upper flap), *some very minor soiling to dust-jacket and with some chipping to head of spine*

£ 400-600 € 500-700

CAPOTE, TRUMAN

In Cold Blood. *New York: Random House, 1965*

8vo (210 x 136mm.), first trade edition, original brown cloth lettered in gilt on spine. DUST-JACKET (early state with "1/66" on the upper flap and with "Publishers of The American College Dictionary | and The Modern Library" on lower flap), *minor mark to upper cover, extremities of very slightly soiled dust-jacket slightly frayed*

£ 150-200 € 200-250

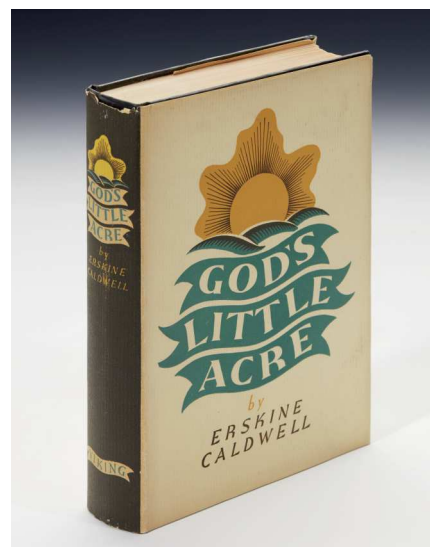
CHANDLER, RAYMOND

The Lady in the Lake. *New York: Alfred A. Knopf, 1943*

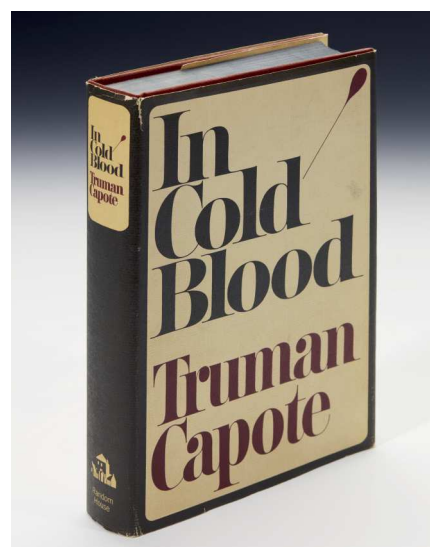
8vo (190 x 124mm.), FIRST EDITION, original light green cloth lettered in dark green, DUST-JACKET, *slight browning, some minor marks to lower cover, dust-jacket frayed at extremities with some minor tears and strengthened on reverse*

The fourth of Chandler's novels featuring Philip Marlowe.

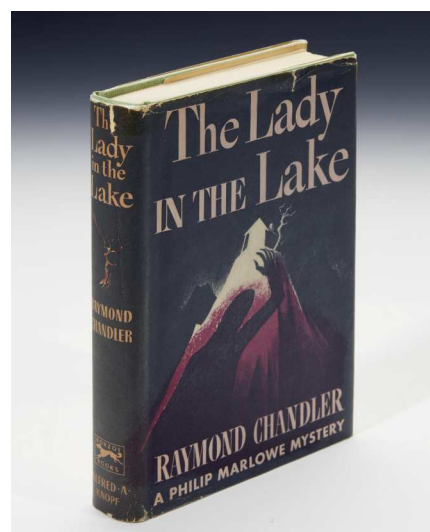
£ 1,500-2,000 € 1,700-2,300



36



37



38

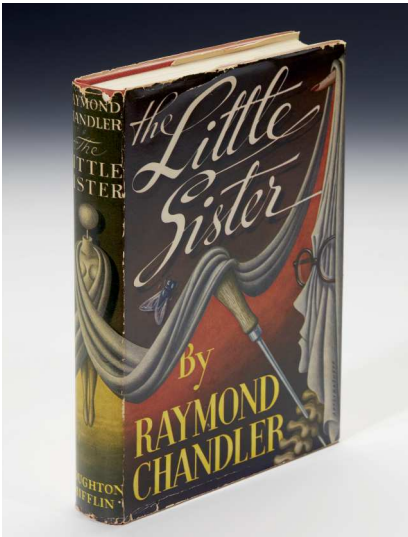
CHANDLER, RAYMOND

The Little Sister. Boston: Houghton Mifflin Company, 1949

8vo (206 x 136mm.), first American edition, original orange cloth lettered in blue, DUST-JACKET, *slight browning, dust-jacket frayed at extremities with some minor loss to head and foot of spine*

The fifth Philip Marlowe novel.

£ 700-900 € 800-1,050



39

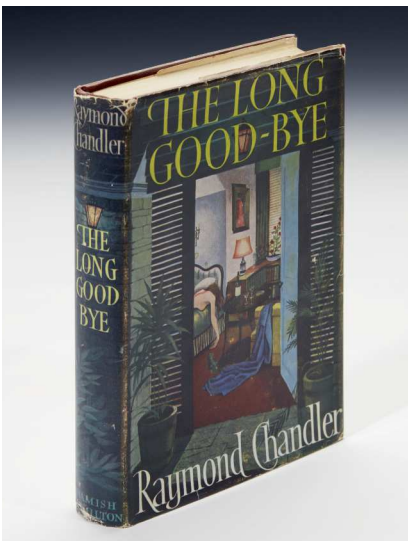
CHANDLER, RAYMOND

The Long Good-Bye. London: Hamish Hamilton, 1953

8vo (184 x 120mm.), FIRST EDITION, original purple boards lettered in silver on spine, DUST-JACKET, *slightly soiled dust-jacket frayed at extremities with some minor loss to head of spine*

"*The Long Good-Bye* is beautifully composed, with taut economical style exactly suited to narrator Marlowe. If this is not literature, what is?" (Burgess).

£ 300-500 € 350-600



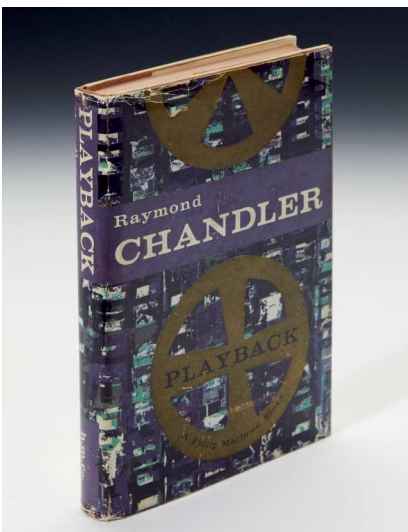
40

CHANDLER, RAYMOND

Playback. Boston: Houghton Mifflin Company, 1958

8vo (203 x 138mm.), first American edition, original light brown cloth lettered and with circular design in dark brown, DUST-JACKET, *slightly soiled dust-jacket frayed at extremities*

£ 150-200 € 200-250



41

CHANDLER, RAYMOND

Two volumes of short stories, comprising:

Killer in the Rain. Boston: Houghton Mifflin Company, 1964, 8vo (213 x 140mm.), first American edition, original blue cloth lettered in white, dust-jacket, *dust-jacket worn with some loss and repairs to reverse*; *The Smell of Fear*. London: Hamish Hamilton, 1965, 8vo (208 x 135mm.), first edition, original grey boards lettered in gilt on spine, dust-jacket (2)

£ 200-300 € 250-350

CHARTERIS, LESLIE

Meet - The Tiger! New York: for *The Crime Club*, by Doubleday, Doran & Company, Inc., 1929

8vo (187 x 122mm.), first American edition, original black cloth lettered in red, dust-jacket, *some very minor browning, stamped "50" to upper flap of dust-jacket*

Charteris' third novel and the first appearance of The Saint.

£ 800-1,200 € 950-1,400

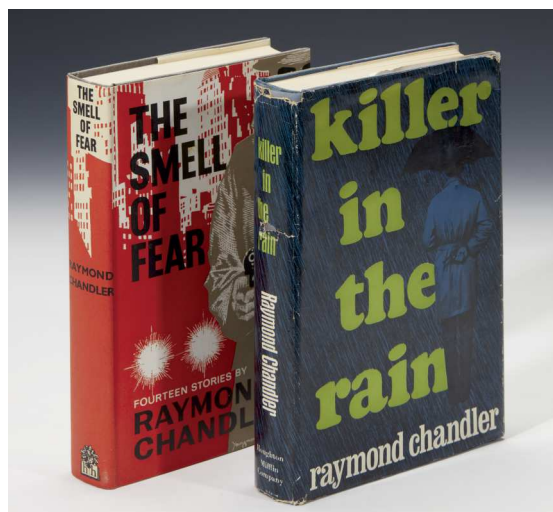
CHASE, JAMES HADLEY

Two volumes:

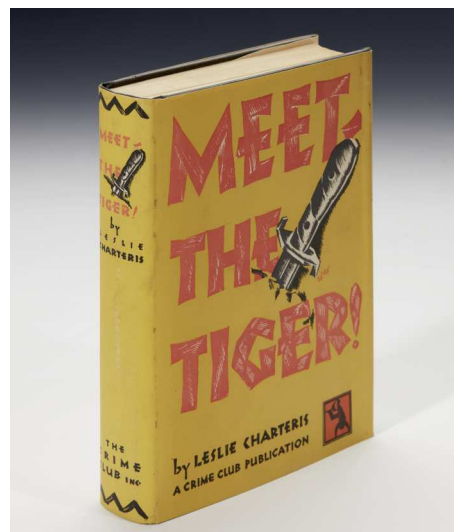
No Orchids for Miss Blandish. [New York:] Howell, Soskin Publishers, 1942, 8vo (187 x 122mm.), first American edition, original blue cloth lettered in red on spine, dust-jacket, collector's chemise and red morocco-backed slipcase, *some very minor browning, dust-jacket frayed at extremities*;

The Flesh of the Orchid. London: Jarrolds, [1948], 8vo (185 x 117mm.), FIRST EDITION, original yellow cloth lettered in black on spine, dust-jacket, collector's chemise and black morocco-backed slipcase, *soiled dust-jacket frayed at extremities* (2)

£ 800-1,200 € 950-1,400



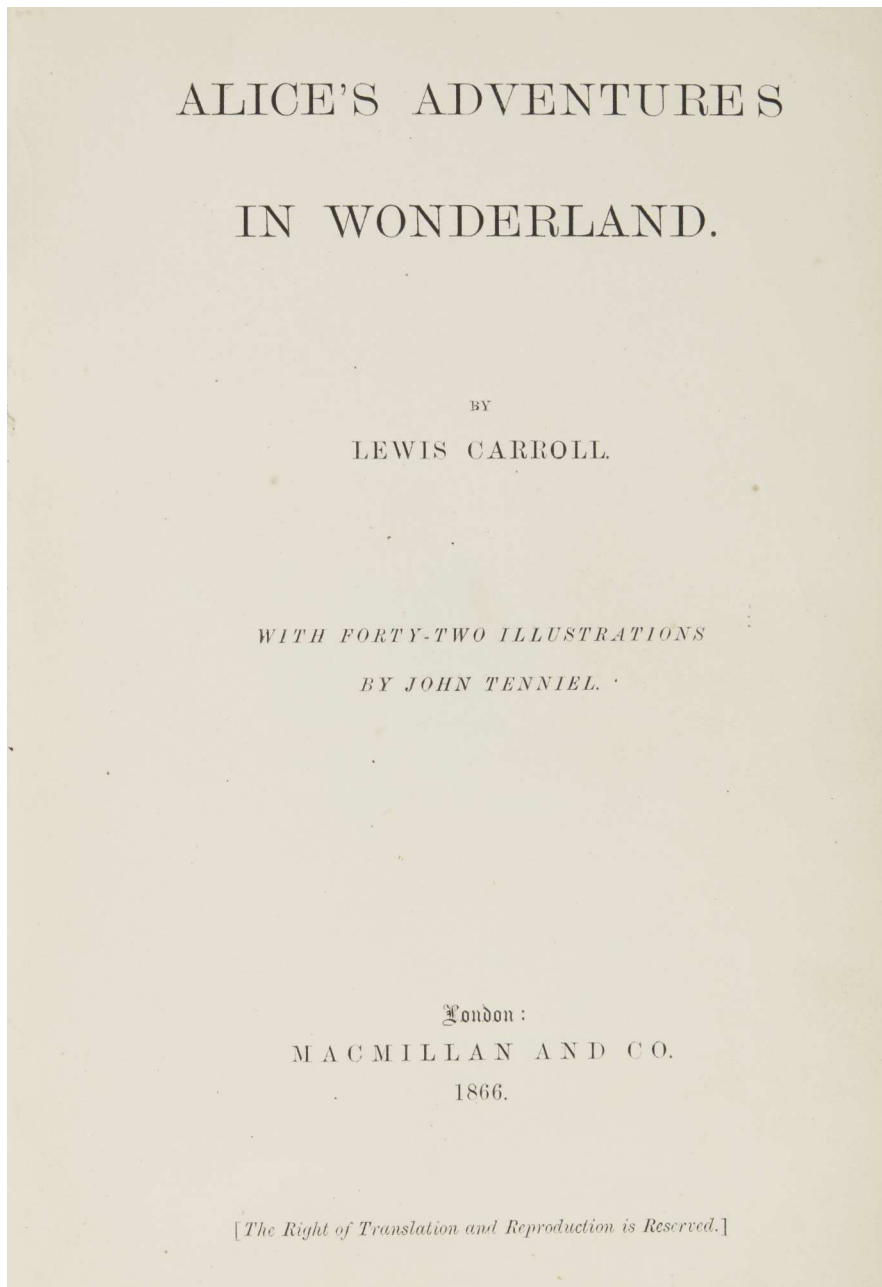
42



43



44



45

45

CARROLL, LEWIS [CHARLES LUTWIDGE DODGSON]

Alice's Adventures in Wonderland. London: Macmillan and Co., 1866

8vo (191 x 126mm.), SECOND (FIRST PUBLISHED) EDITION, wood-engraved illustrations after John Tenniel, original pictorial cloth gilt, dark green endpapers with binder's label on lower fixed endpaper, gilt edges, collector's chemise and morocco-backed slipcase, *some occasional creases, contemporary inscription on front free endpaper, upper hinge splitting, head and foot of spine slightly bumped, minor mark to lower corner of upper cover, slight fading to slipcase*

A fine copy, including the inverted 'S' in the final line of the Contents listing. This is thought to be a feature of the earliest state of this edition. The ownership inscription is dated 11 August 1866.

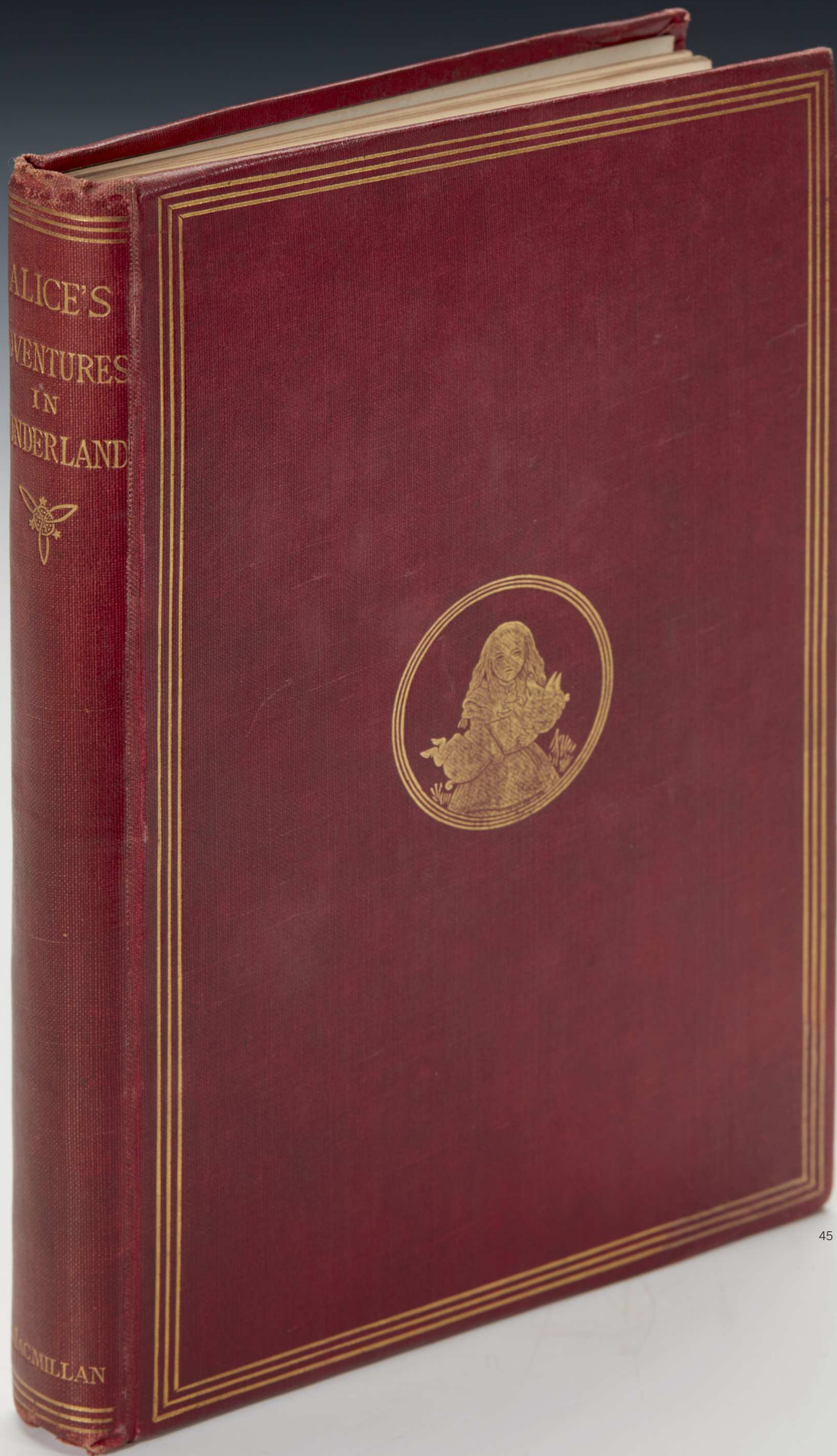
REFERENCES

Williams, Madan, Green and Crutch 46

PROVENANCE

The Royal Library, Brighton (booksellers) (book label); Mary Hemenway Field (1903-1957) (bookplate)

£ 30,000-50,000 € 33,900-56,500



45

Each is good, but which is best?

Prithce tell me, children sweet:
Harry, Kate, and "La Petite"

In your eyes

New meaning lies —

Earnest love is best, I weet.

==== Lewis Carroll.

Jan. 18. 1878.

46

46

CARROLL, LEWIS [CHARLES LUTWIDGE
DODGSON]

Autograph Acrostic Poem

15 verse lines in violet ink, signed and dated "Lewis Carroll. |
Jan. 18. 1878." written on reverse of title-page for *Through the
Looking-Glass* (Macmillan, 1877), forty-first thousand, some
soiling and light spotting

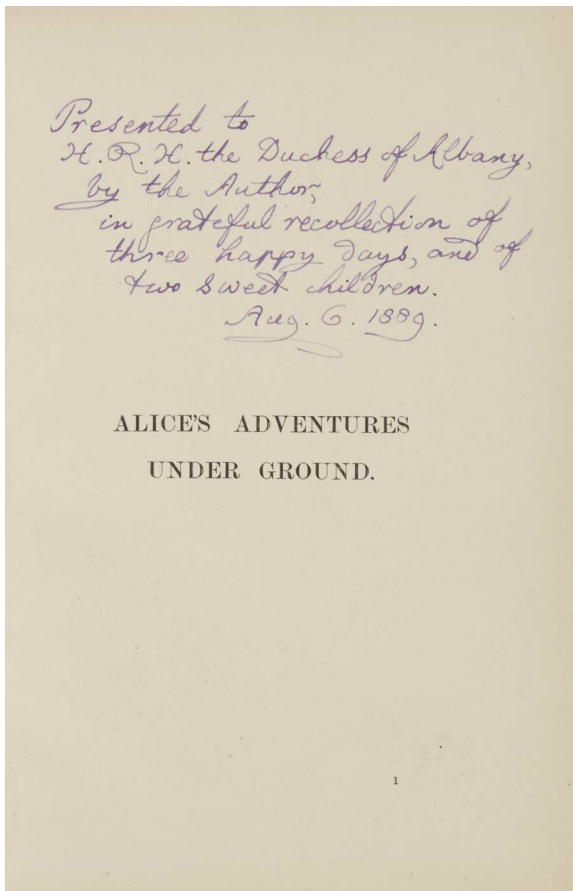
This acrostic poem is written for Jessie Josephine Scrivener
(1865-1952).

Joseph Henry Scrivener (1829-1879), also known by his stage
name of Henry Sinclair and Maria Moger (d. 1879) had four
children. Jessie was crippled as a child whilst a sister, Sally
Sinclair was a child actress that Dodgson saw on stage. The
children were orphaned in childhood and looked after by Mrs
Sophia Neate with some financial support from the actor Lionel
Brough and Dodgson.

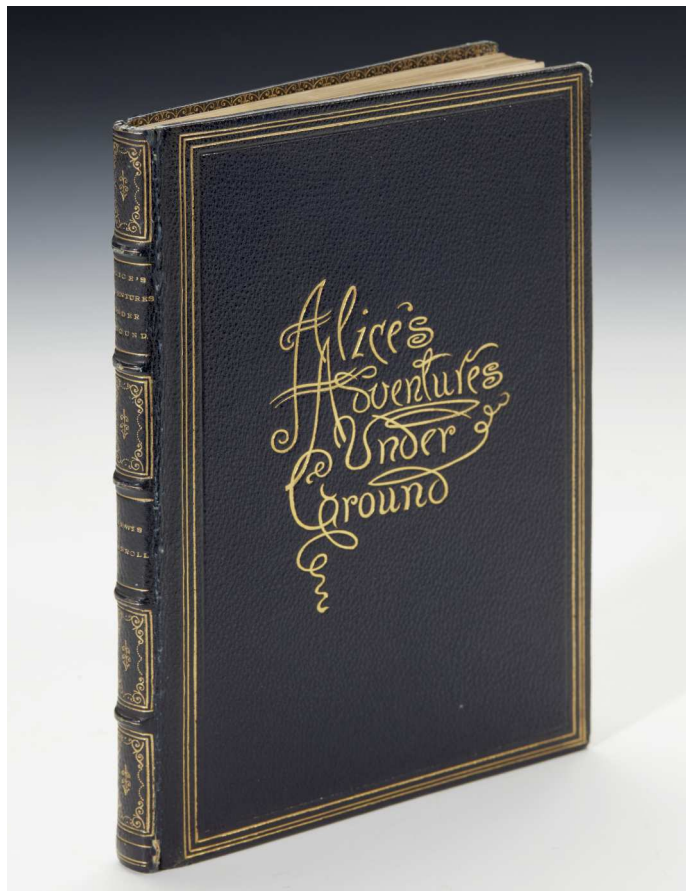
PROVENANCE

Sotheby's, 12 July 2005, lot 365

£ 5,000-7,000 € 5,700-7,900



47



47

47

CARROLL, LEWIS [CHARLES LUTWIDGE DODGSON]

Alice's Adventures Under Ground. Being a facsimile of the Original MS. Book... London: Macmillan and Co., 1886

8vo (184 x 123mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Presented to | H.R.H. the Duchess of Albany, | by the Author. | in grateful recollection of | three happy days, and of | two sweet children. | Aug. 6. 1889") on half-title, illustrations by the author, RARE BLUE MOROCCO GILT PRESENTATION BINDING, spine gilt in compartments, marbled endpapers, *upper hinge splitting*, *extremities slightly rubbed*

Dodgson had known the Duchess of Albany's late husband, Prince Leopold (1853-1884). The Prince is thought to have had a romantic interest in Alice Liddell but nothing came of this. (Prince Leopold was later invited to become godfather to Alice's second child, Leopold Reginald).

In June 1889 Dodgson became acquainted with the Duchess and her children: Alice and Charles. Dodgson would later describe them as "charming children" (see *Diaries*, Vol. 8, p. 596).

This copy is an unrecorded presentation binding. In a letter to his publishers, dated 17 December 1886, Dodgson requested three special copies: one in white vellum (for Alice Liddell) and two in morocco (one for Alice's mother and the other untraceable). These were to be ready in time for Christmas 1886.

For the Duchess' letter of thanks to Dodgson for this "nice book" see *The Letters*, ed. Cohen, II, p. 748, n. 3.

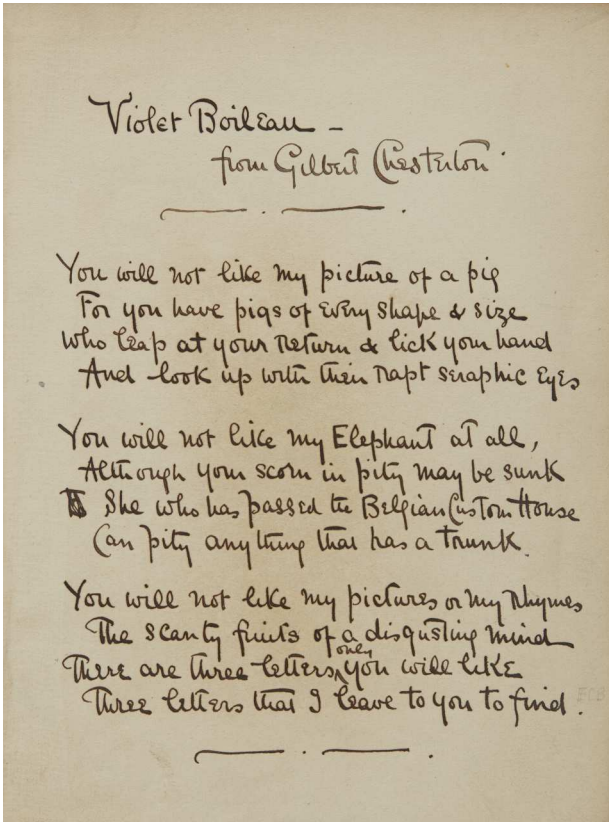
REFERENCES

Williams, Madan, Green and Crutch 194

PROVENANCE

Princess Helena Frederica Augusta, Duchess of Albany (1861-1922) (inscription); Sotheby's, 15 July 1999, lot 114

£ 20,000-30,000 € 22,600-33,900



48

CHESTERTON, G.K.

Greybeards at Play. London: R. Brimley Johnson, 1900

8vo (185 x 140mm.), PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Violet Boileau | from Gilbert Chesterton") together with a three stanza verse on front free endpaper, FIRST EDITION, original cloth-backed pictorial boards, 7pp. publisher's advertisements, 2 blank pages and 1p. publisher's advertisement at end, collector's orange morocco-backed folding box, occasional light soiling, minor splitting to upper hinge, boards chipped at extremities with minor loss to upper cover at foot of spine

"You will not like my pictures or my rhymes
The scanty fruits of a disgusting mind..."

A PRESENTATION FIRST EDITION COPY OF THE AUTHOR'S FIRST BOOK.

The recipient, Violet Boileau (d. 1949), married E.C. Bentley in 1902. Bentley had been a schoolfriend of Chesterton's and was the dedicatee of this volume.

REFERENCES

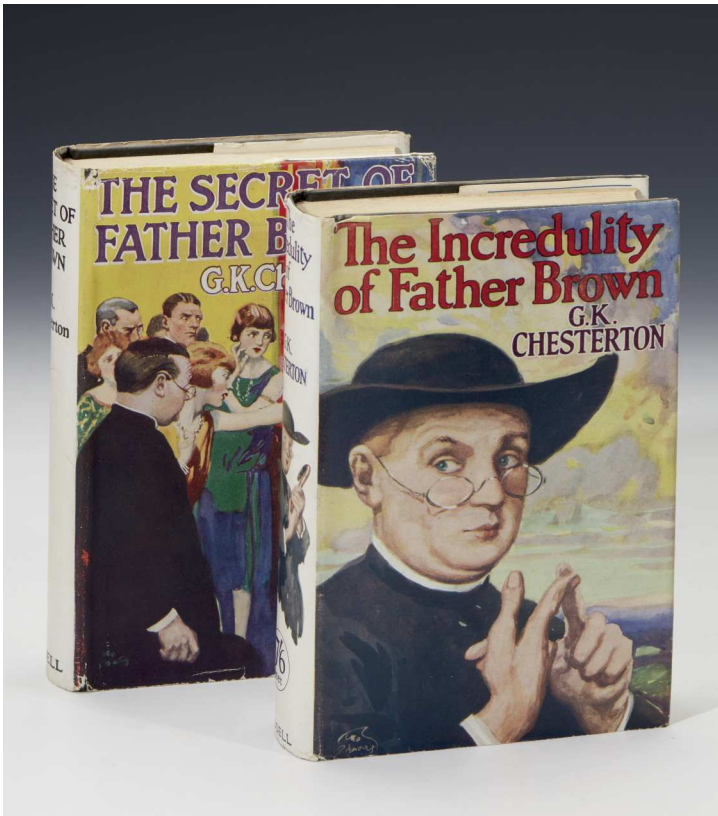
Sullivan 1

PROVENANCE

Violet Bentley, authorial inscription

£ 1,000-1,500 € 1,150-1,700

49



49

CHESTERTON, G.K.

Two Father Brown volumes, comprising:

The Incredulity of Father Brown. London: Cassell and Company, 1926, 8vo (190 x 120mm.), FIRST EDITION, original black cloth lettered in red, DUST-JACKET, [Sullivan 63], some very minor spotting, head and foot of spine slightly bumped;

The Secret of Father Brown. London: Cassell and Company, 1927, 8vo (187 x 120mm.), FIRST EDITION, original black cloth lettered in gilt on spine, DUST-JACKET, [Sullivan 71], extremities of dust-jacket slightly frayed

£ 1,000-1,500 € 1,150-1,700

CHRISTIE, AGATHA

The Hound of Death and other stories. *London: Odhams Press Limited, 1933*

8vo (183 x 122mm.), FIRST EDITION, original burgundy cloth lettered in gilt on spine, DUST-JACKET, some slight spotting, cloth slightly soiled, dust-jacket frayed at extremities

£ 200-300 € 250-350



50

CHURCHILL, SIR WINSTON

Two works, comprising:

i) London to Ladysmith via Praetoria. *London: Longmans, Green, and Co., 1900*, 8vo (190 x 122mm.), FIRST PRINTING, four maps of which three are folding, 2pp. publisher's advertisements and 32pp. publisher's catalogue (code 10/99) at end, original brown cloth lettered in gilt on spine and with lettering and design in black and red on upper cover [Cohen A4.1.a], some creases to leaves, ownership inscriptions, upper hinge split, binding slightly soiled; ii) London to Ladysmith via Praetoria. *London: Longmans, Green, and Co., 1900*, 8vo (190 x 122mm.), new impression, four maps of which three are folding, 2pp. publisher's advertisements and 32pp. publisher's catalogue (code 7/00) at end, original brown cloth lettered in gilt on spine and with lettering and design in black and red on upper cover [Cohen A4.1.b], some spotting, extremities bumped

£ 500-700 € 600-800



51

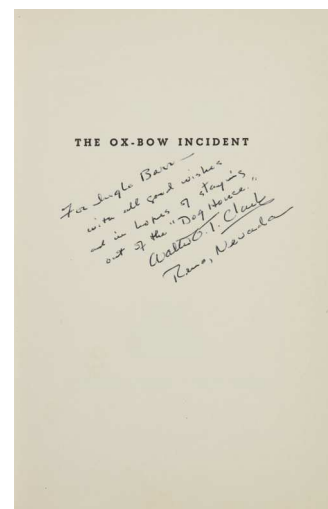
CLARK, WALTER VAN TILBURG

The Ox-Bow Incident. *New York: Random House, 1940*

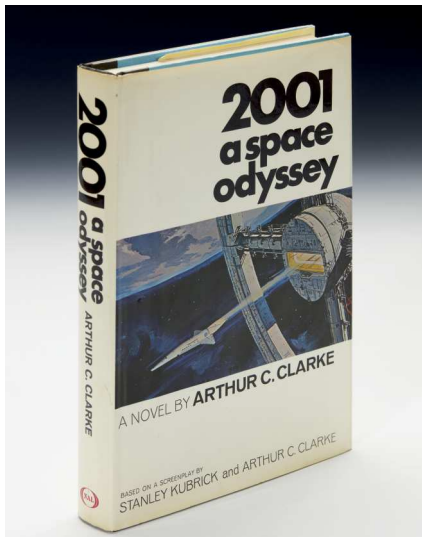
8vo (203 x 132mm.), PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Ingle Barr - | with all good wishes | and in hopes of staying | out of the 'Dog House.' | Walter V.T. Clark | Reno, Nevada" on half-title, FIRST EDITION, original tan cloth lettered in gilt and blue on spine, DUST-JACKET, slight browning to endpapers, dust-jacket very slightly rubbed at extremities

The source text for the 1943 classic film, starring Henry Fonda and Anthony Quinn. The original recipient of this copy was a Southern California book collector.

£ 700-900 € 800-1,050



52



53

53

CLARKE, ARTHUR C.

2001 A Space Odyssey. *New York: The New American Library, 1968*

8vo (208 x 132mm.), FIRST EDITION, original black cloth backed blue boards lettered in silver and blue on spine, DUST-JACKET, *very slight light browning to dust-jacket*

£ 100-150 € 150-200

54

CONRAD, JOSEPH

Almayer's Folly. A Story of an Eastern River. *London: T. Fisher Unwin, 1895*

8vo, FIRST EDITION, FIRST ISSUE with type missing in last two lines of p.110, half-title, title-page in red and black, original dark green cloth, top edge gilt, others uncut, modern cloth chemise and morocco-backed slipcase, *spine very slightly faded*

A GOOD COPY OF THE AUTHOR'S FIRST NOVEL.

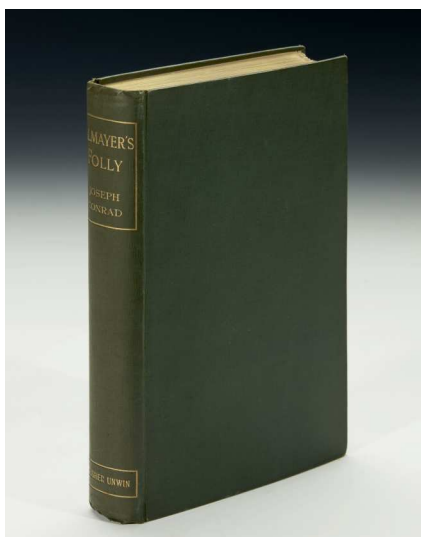
REFERENCES

Cagle A1a(1)

PROVENANCE

Sir Mayson M. Beeton (son of Isabella Beeton), bookplate

£ 500-700 € 600-800



54

55

CONRAD, JOSEPH

An Outcast of the Islands. *London: T. Fisher Unwin, 1896*

8vo, FIRST EDITION, half-title, title in red and black, leaf of press opinions of *Almayer's Folly* before half-title, original dark green cloth, top edge gilt, others uncut, *spine slightly faded*

An Outcast of the Islands, the author's second book, was published on or about 4 March 1896. The publisher Unwin is reported to have said that 1,000 copies were printed for the domestic market and 250 for the Colonial issue.

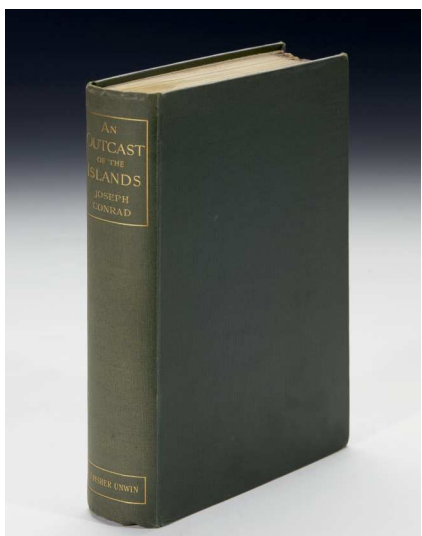
REFERENCES

Cagle A2a(1)

PROVENANCE

Dudley Sheppard, 1956, inscription at end (on endleaf)

£ 300-500 € 350-600



55

CONRAD, JOSEPH

The Children of the Sea. A Tale of the Forecastle.
New York: Dodd, Mead and Company, 1897

8vo, FIRST EDITION, FIRST ISSUE with title-page dated 1897, original light blue pictorial cloth, modern green cloth chemise and morocco-backed cloth slipcase, *spine very slightly soiled*

This first American edition of *The Nigger of the "Narcissus"*, with its altered title for the American market, comprised 1,000 copies, and was published on 30 November 1897 (the English edition was published on 2 December). A few textual changes were made by the author between the serialised issue in the *New Review* and this first book edition. Some of these were made after the proofs had been sent to New York and so do not appear in the first American edition. For instance, Heinemann had objected to the use of the word "bloody", so Conrad eliminated it at a late stage, but it still appears here.

REFERENCES

Cagle A3b(1)

PROVENANCE

Carolyn Wells (1862-1942) American writer, poet and book collector, bookplate

£ 400-600 € 500-700

57

CONRAD, JOSEPH

Tales of Unrest. *London: T. Fisher Unwin, 1898*

8vo, FIRST ENGLISH EDITION, first issue, half-title with advertisement on verso, title-page in red and black, 14pp. publisher's advertisements at end, original dark green cloth lettered in gilt on spine, t.e.g., *binding very lightly marked*

REFERENCES

Cagle A4c(1)a

£ 700-900 € 800-1,050

58

CONRAD, JOSEPH

The Nigger of the "Narcissus". A Tale of the Sea.
London: William Heinemann, 1898

8vo, FIRST ENGLISH EDITION, half-title, 4pp. advertisements at the end (S1-2), 16-page catalogue of publisher's "Autumn Announcements mdcccxcvii" bound in after this, original slate grey cloth gilt, publisher's name on spine with large letter "H", *upper cover very slightly rubbed*

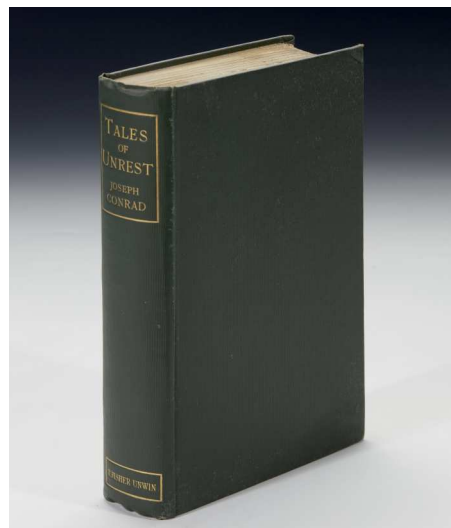
REFERENCES

Cagle A3c(1)a

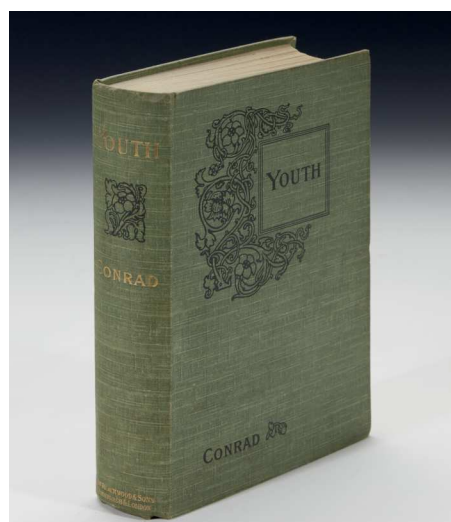
PROVENANCE

Dudley Sheppard, 1955, signature at end (on endleaf)

£ 400-600 € 500-700



57



59

59

CONRAD, JOSEPH

Youth: a narrative and two other stories. *Edinburgh and London: William Blackwood and Sons, 1902*

8vo, FIRST EDITION, half-title, 32pp. publisher's catalogue at end dated 10/02 (earliest issue), original light green cloth lettered in gilt on spine and in black on upper cover

The three short stories in this volume include *Heart of Darkness*, regarded as one of the greatest short stories ever written. They were first serialised in *Blackwood's Magazine*.

REFERENCES

Cagle A7a(1)

PROVENANCE

Dudley Sheppard, 1954, signature at end (on endleaf)

£ 1,000-1,500 € 1,150-1,700

CONRAD, JOSEPH

The Nigger of the "Narcissus." Preface. [*Hythe: Privately printed for the author by J. Lovick, 1902*]

8vo, FIRST SEPARATE (AND REVISED) EDITION OF THE AUTHOR'S "MANIFESTO", 7pp. stapled pamphlet (as issued), SIGNED BY CONRAD at head of p.1 and with one small correction by him, and with a FOUR-LINE INSCRIPTION BY CONRAD. SIGNED. on p.7 ("This preface suppressed on the advice of the | publishers was printed by Mr Henley at the end of | serial publication in the N[ew] R[evue] as an afterword | J.C."), preserved in green cloth chemise and matching morocco-backed cloth slipcase, *minor rust stains around single staple and pages detached, morocco of slipcase faded*

One hundred copies of this 'suppressed preface' were privately printed for Conrad by J. Lovick of Hythe. Forty of these copies, however, were accidentally destroyed by Conrad.

Sidney Pawling of Heinemann refused to print the text of Conrad's preface with the novel and, although it had appeared in the *New Review* for December 1897, it did not appear in book form until the 1914 Doubleday & Page edition in the United States. Only in 1921 did it appear as a preface in Heinemann's collected edition.

Knowles and Moore note that "this 'Preface' has... come to be seen as Conrad's artistic manifesto" (p.326). For Karl it is "a document of overwhelming personal and aesthetic importance for him. It was... his personal summation of the life of the artist up to 1897 and... a harbinger of the artist to come" (p.394).

REFERENCES

Cagle A3f; Karl, *Joseph Conrad: the Three Lives*, 1979; Knowles and Moore, *The Oxford Reader's Companion to Conrad*, 2000

PROVENANCE

Estelle Doheny, green morocco book label (sale Christie's New York, 17 October 1988, lot 1205)

£ 2,000-3,000 € 2,300-3,400

61

CONRAD, JOSEPH

The Mirror of the Sea. *London: Methuen & Co., 1906*

8vo, FIRST EDITION, half-title, title-page in red and black, 40pp. publisher's catalogue at end dated August 1906, original green cloth lettered in gilt on spine, top edge gilt, others uncut

The Mirror of the Sea is Conrad's only book devoted solely to the sea, as well as his first volume of autobiography, collecting together a number of essays on sea life. T.E. Lawrence proclaimed it Conrad's best book, and, while other writers have not entirely concurred, there is a strong argument that it is his most central.

REFERENCES

Cagle A11a

PROVENANCE

B.E. Dunbar Kilburn, bookplate; Dudley Sheppard, 1954, signature at end (on endleaf)

£ 200-300 € 250-350

CONRAD, JOSEPH

The Secret Agent: a simple tale. *London: Methuen & Co., 1907*

8vo, FIRST EDITION, half-title, 40pp. publisher's catalogue dated September 1907 at end, original dark red cloth, spine lettered in gilt, *spine somewhat faded and joints very slightly rubbed*

One of the author's masterpieces and the first modern novel of counter-espionage. F.R. Leavis would later describe the book as "indubitably a classic and a masterpiece", noting that the final scene between Adolf and Winnie Verloc was "one of the most astonishing triumphs of genius in fiction".

REFERENCES

Cagle A12a(1)

£ 300-500 € 350-600

63

CONRAD, JOSEPH

'Twixt Land & Sea Tales. *London: J.M. Dent & Sons Ltd., 1912*

8vo, FIRST EDITION, mixed issue points (see footnote), half-title (verso blank), title in red and black, original light blue cloth, upper cover stamped in blind including wording "Freya of the Seven Isles", DUST-JACKET, *slight stain on title-page, spine of dust-jacket slightly darkened and frayed at head*

Two of the three stories collected here (they were all published previously in magazines) were written during Conrad's period of convalescence from the breakdown he suffered after completing *Under Western Eyes*. The third, the richly enigmatic "The Secret Sharer", was written during the period before, and is Conrad's most famous and most anthologised short story.

This copy combines elements of the domestic and colonial issues of this book. The verso of the half-title is blank, indicating a domestic issue (whereas the colonial issue is lettered "Australasian issue"), though the light blue binding is that of the colonial issue, as is the dust-jacket (without price and with "Recent London Publications" on the back).

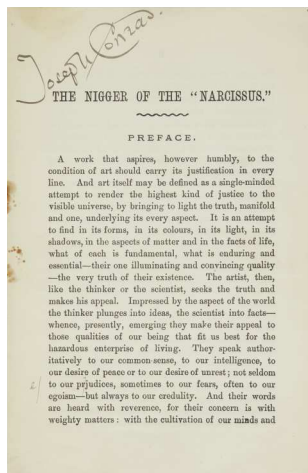
REFERENCES

Cagle A16a(1 & 2)

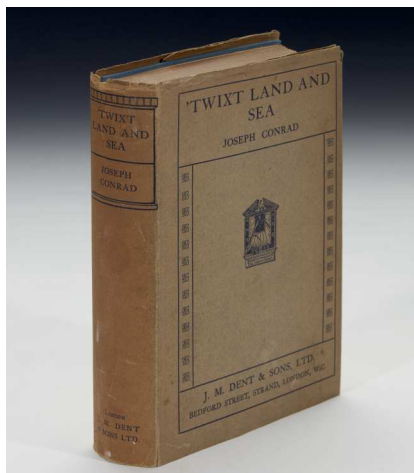
PROVENANCE

Charles Greenlaw, 31 Porter Street Prahran [Australia], Nov 14th 1913, inscription on contents leaf

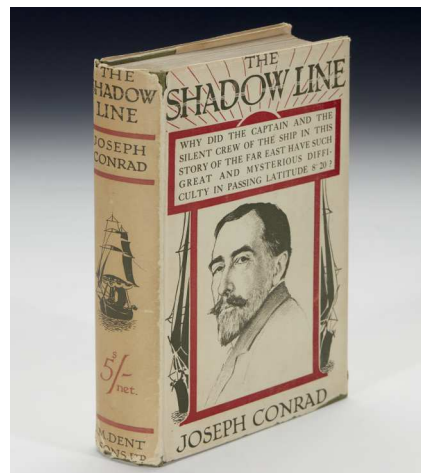
£ 700-900 € 800-1,050



60



63



65

64

CONRAD, JOSEPH

Within the Tides. London & Toronto: J.M. Dent & Sons, 1915

8vo, FIRST EDITION, half-title, title printed in red and black, original green cloth with Dent motif stamped in blind on upper cover, spine lettered in gilt, DUST-JACKET, *spine of dust-jacket somewhat browned with minor loss at head and near price, a little other slight fraying*

REFERENCES

Cagle A18a(1)

£ 400-600 € 500-700

65

CONRAD, JOSEPH

The Shadow-Line. A Confession. London & Toronto: J.M. Dent & Sons Ltd., 1917

8vo, FIRST EDITION, half-title, title in red and black, 18pp. publisher's advertisements at the end, original grey-green cloth, upper cover stamped in brown, spine stamped in brown and gold, DUST-JACKET in red and olive green with portrait of Conrad, *spine of dust-jacket slightly browned and slightly frayed at head and foot, slight fraying a foot of turn-ins*

REFERENCES

Cagle A21a(1)

£ 800-1,200 € 950-1,400

66

CONRAD, JOSEPH

The Rescue. A Romance of the Shallows. London & Toronto: J.M. Dent & Sons, 1920

8vo, FIRST ENGLISH EDITION, second (but first published) printing, half-title, original green cloth, upper cover stamped in blind with publisher's device, spine lettered in gilt, DUST-JACKET (spine lettered "LTD" at foot), *dust-jacket slightly soiled and slightly rubbed with a few minor repairs*

Conrad's long laboured-over and continually revised work, first published in 1920, was begun in 1896 to capitalise on the popularity of Lingard in *Almayer's Folly*. The American edition preceded the English by a month.

REFERENCES

Cagle A49b(2)a

£ 200-300 € 250-350

67

CONRAD, JOSEPH

The Secret Agent. Drama in Four Acts. Canterbury: printed for the author by H.J. Goulden, Ltd., 1921

4to, FIRST EDITION, [ONE OF ONLY 52 COPIES], original printed wrappers (with title and imprint as above), ORIGINAL SLIPCASE with printed label on front, *wrappers with light overall browning, back-strip with tears at head and foot repaired*

The dramatized version of *The Secret Agent* was written between October 1919 and the spring of 1920. It was first published in the autumn of 1921, in 52 copies, and none were sent to copyright depository libraries. After some delays the play was first performed at the Ambassador Theatre on 3 November 1922, but was damned by the critics and public and closed after just eleven performances.

REFERENCES

Cagle A54a

£ 400-600 € 500-700



70

68

CONRAD, JOSEPH

The Rover. Garden City, New York: Doubleday, Page & Company, 1923

8vo, FIRST EDITION, number 71 of 377 copies signed by the author, frontispiece by Muirhead Bone, original parchment boards gilt, top edge gilt, others uncut, DUST-JACKET, red cloth slipcase, spine slightly mottled, spine of dust-jacket very slightly faded

After publication within *Pictorial Review*, a New York periodical, the novel was first published in a limited edition on 30 November 1923. This is the true first edition. A trade edition followed on 1 December before the first English edition was published on 3 December.

REFERENCES

not in Cagle

£ 200-300 € 250-350

69

CONRAD, JOSEPH

Suspense. A Napoleonic Novel. Garden City, New York: Doubleday, Page & Company, 1925

8vo, FIRST EDITION, NUMBER 350 OF 375 COPIES, original parchment boards gilt, top edge gilt, others uncut, ORIGINAL TISSUE DUST-JACKET AND BLUE PRINTED DUST-JACKET (lettered on spine), original slipcase with numbered label on spine

Conrad's last novel, published after his death (in 1924), uniform in format with *The Rover* (see lot 68). A remarkably good and complete copy with the original (inner) tissue dust-jacket as well as the blue (outer) dust-jacket and the slipcase.

38

SOTHEBY'S



72

REFERENCES

not in Cagle

£ 400-600 € 500-700

70

COX, PALMER

[Brownie Calendar for 1898]. [No place: no publisher, 1897]

4to (285 x 246mm.), 6 chromolithograph plates secured with wire pin and silk tie, deckle edges, collector's morocco-backed folding box, minor tears at pin, some minor creases or loss to deckle edges

A rare piece of Brownie ephemera. Each page presents a calendar for two months of 1898 and a single scene by Palmer Cox. A copyright note on each page notes a date of 1892.

£ 200-300 € 250-350

71

CRANE, STEPHEN

Maggie, a Child of the Streets. London: William Heinemann, 1896

8vo, FIRST ENGLISH EDITION, half-title, 4pp. adverts at end, original dark blue buckram gilt, top edge gilt, others uncut

First published in New York in 1893 under the title *Maggie*, a Girl of the Streets (a Story of New York), it was revised, and reprinted in 1896 in both New York and London.

REFERENCES

BAL 4075

£ 150-250 € 200-300

CRANE, WALTER

Triplets, comprising *The Baby's Opera*, *The Baby's Bouquet*, and *The Baby's own Aesop*. London: George Routledge, 1899

oblong 4to (295 x 308mm.), NUMBER 11 OF 20 COPIES ON JAPANESE VELLUM, coloured illustrations by Crane, original tan buckram, t.e.g., housed in a modern fitted cloth box by Sangorski and Sutcliffe, *binding somewhat worn, lacking label on spine*

The first collected edition of these three works, printed in a large format. This copy is one of 20 copies, from a total edition of 750.

£ 350-500 € 400-600

[DANA, RICHARD HENRY]

Two Years before the Mast. A Personal Narrative of Life at Sea. New York: Harper & Brothers, 1849

12mo, FIRST EDITION, FIRST ISSUE (see footnote), original tan muslin cloth stamped in black (lower cover with Harper's Family Library, nos.1-105 listed) [binding B, state 1], uncut, in a modern morocco folding box, *text spotted, binding slightly worn, rebacked retaining original spine*

"One of the first and freshest, because of its plain factual nature, of American accounts of the sea, the book has added importance because ... Dana journeyed up into the California cattle country, of which he gives us our only trustworthy account before the 1849 gold rush" (Grolier, *American*).

It is generally accepted that there were two printings of this work dated 1840. This copy is the first issue: on the verso of the title there is a dot over the letter *i* in the word *in*, first line of copyright notice; on p.9 the running head is unbroken. There are two types of binding found with this work, but neither takes precedence (this "B"). This copy has an early presentation inscription dated Christmas 1840 (the work is first recorded on 19 September of that year).

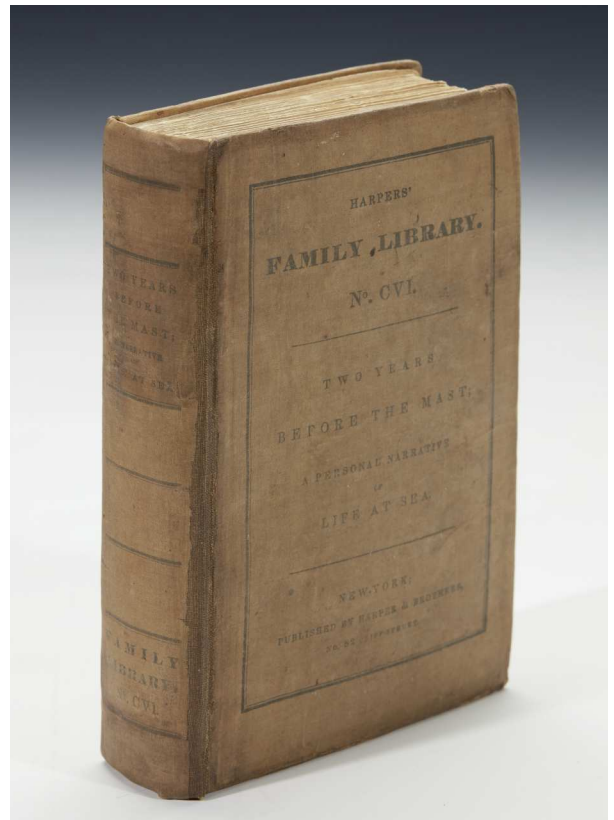
REFERENCES

BAL 4434B; Grolier, *American* 46

PROVENANCE

early presentation inscription "George R Gaither | A Christmas Gift | From his aunt Julia Bradley | 1840"

£ 2,000-3,000 € 2,300-3,400



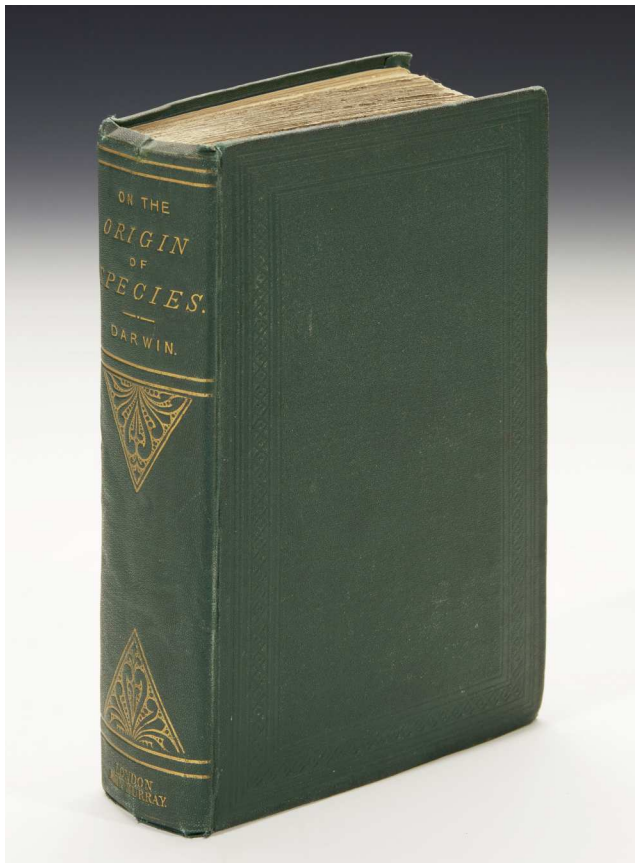
DARWIN, BERNARD AND ELINOR

A collection of four works, comprising:

- i. *The Tale of Mr. Tootleoo*. London: Nonesuch Press, [1925], 22 full-page coloured illustrations
- ii. *Tootleoo Two*. London: Nonesuch Press, [1927], 20 full-page coloured illustrations
- iii. *Mister Tootleoo One & Two*. London: Nonesuch Press, 1932, plain illustrations
- iv. *Mr. Tootleoo and Co*. London: Faber & Faber Ltd., 1935, PRESENTATION COPY, inscribed by the author, 20 full-page coloured illustrations and 2 vignettes

together 4 volumes, 4to and oblong 4to, FIRST EDITIONS, illustrations by Elinor Darwin, original boards, first 2 in dust jackets, *some tears*, third in glassine wrappers, *significant loss to lower wrapper*

£ 400-600 € 500-700



75

75

DARWIN, CHARLES

On the Origin of Species by means of natural selection... fourth edition, with additions and corrections. *London: John Murray, 1866*

8vo, FOURTH EDITION ("eighth thousand"), half-title, title with adverts on verso, folding plate, 32pp. adverts at end dated January 1865, original green cloth (Freeman's binding variant b) with binder's label of Edmonds & Remnants on lower paste-down endpaper, ruled and decorated in blind, spine gilt, *very slight signs of wear*

The fourth edition was printed in 1500 copies and, like previous editions, was extensively altered. This copy is an early issue with the adverts dated January 1865.

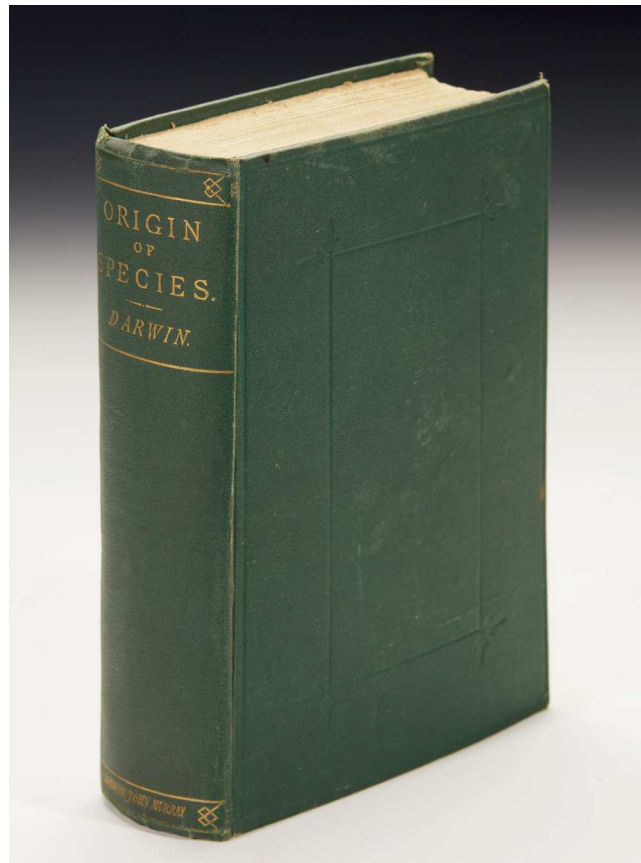
REFERENCES

Freeman 385b

PROVENANCE

Walter Pease, pencil inscription on half-title, dated April 4 1867; John William Pease, bookplate (the Pease family were Quaker industrialists)

£ 1,500-2,000 € 1,700-2,300



76

76

DARWIN, CHARLES

On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life. *London: John Murray, 1869*

8vo, FIFTH EDITION ("tenth thousand"), half-title, folding lithographed plate, original green cloth (see footnote), ruled in blind, lettered in gilt on spine, *hinges cracked, slightly rubbed, covers somewhat marked*

"THE SURVIVAL OF THE FITTEST". 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".

The binding of this copy does not appear to conform to any of those noted by Freeman, but is identical to that sold as part of lot 273, sale in these rooms, 11 July 2017, which had adverts dated 1871. This copy does not have the adverts but is inscribed by a former owner with the same date.

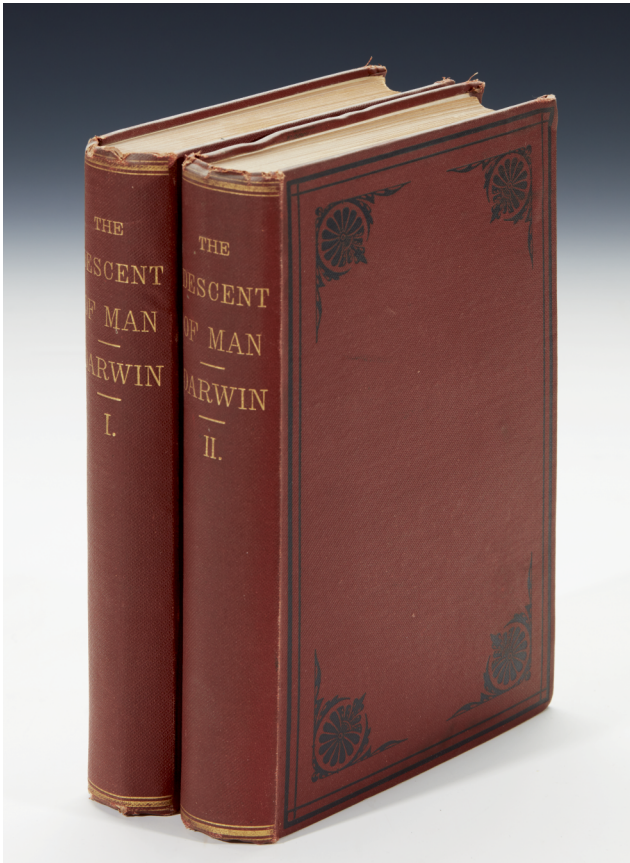
REFERENCES

Freeman 387

PROVENANCE

illegible signature, dated 1871

£ 1,500-2,000 € 1,700-2,300



77

77

DARWIN, CHARLES

The Descent of Man, and Selection in Relation to Sex. *New York: D. Appleton and Company, 1871*

2 volumes, 8vo, FIRST AMERICAN EDITION, illustrations, 2pp.. adverts at end of vol.1 and 12pp. at end of vol.2, original brown cloth, covers stamped in black, spine gilt, *occasional slight spotting, head and foot of spines very slightly frayed*

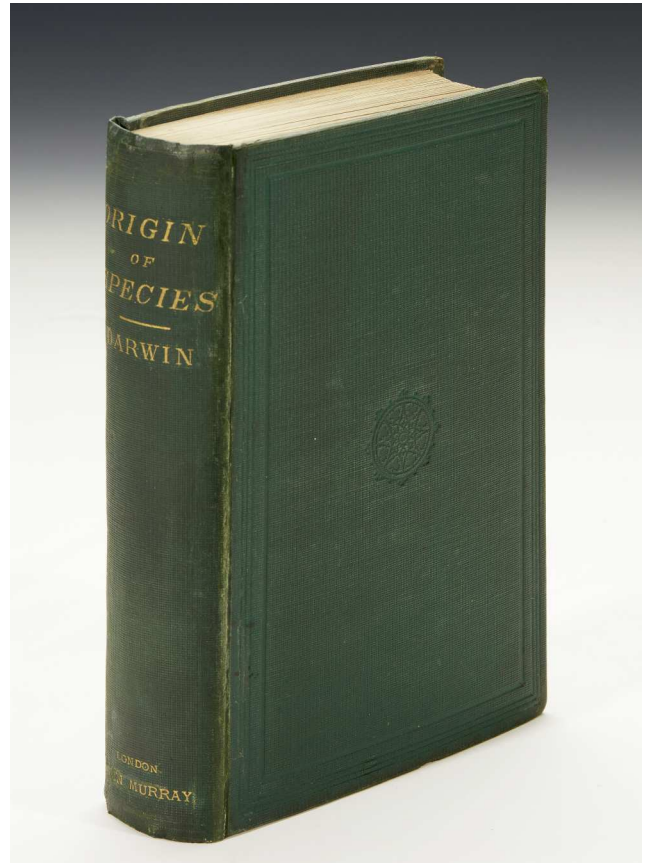
A very good copy of *The Descent of Man* in which the word "evolution" occurs for the first time in any of Darwin's works.

This copy does not appear to conform to either of those described by Freeman. The title of volume 1 here reads "With illustrations. In two volumes. - Vol.I.", and volume 2 has no adverts on the verso of the title.

REFERENCES

cf. Freeman 941-942

£ 1,500-2,000 € 1,700-2,300



78

78

DARWIN, CHARLES

The Origin of Species by means of natural selection... sixth edition, with additions and corrections. *London: John Murray, 1872*

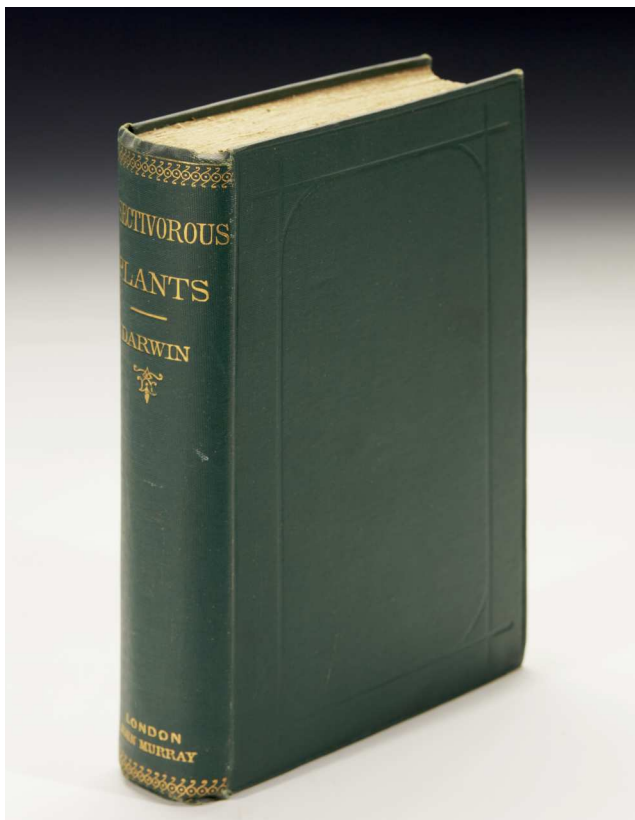
8vo, SIXTH EDITION ("eleventh thousand"), half-title, title with adverts on verso listing nine Darwin titles, folding plate, original green cloth, ruled in blind, lettered in gilt on spine, *very slightly rubbed, joints and spine repaired*

"The sixth edition, which is usually regarded as the last, appeared in February 1872... It is again extensively revised and contains a new chapter, VII. This was inserted to refute the views of the Roman Catholic biologist St. George Mivart... The title changes to *The origin of species*, and a glossary, compiled by W.S. Dallas, appears. It is in this edition that the word 'evolution' appears for the first time. It had been used in the first edition of *The descent of man* in the previous year, but not before in this work" (Freeman, p.79).

REFERENCES

Freeman 391

£ 1,500-2,000 € 1,700-2,300



79

79

DARWIN, CHARLES

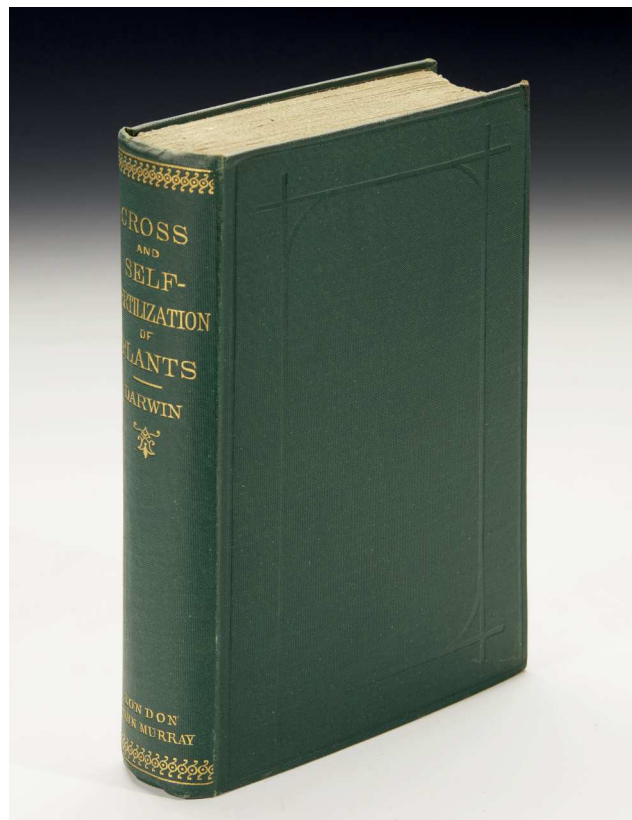
Insectivorous Plants. London: John Murray, 1875

8vo, FIRST EDITION, half-title, illustrations by Darwin and his sons, original green cloth, ruled in blind, lettered in gilt on spine
A FINE COPY.

REFERENCES

Freeman 1217; Norman 601

£ 500-800 € 600-950



80

80

DARWIN, CHARLES

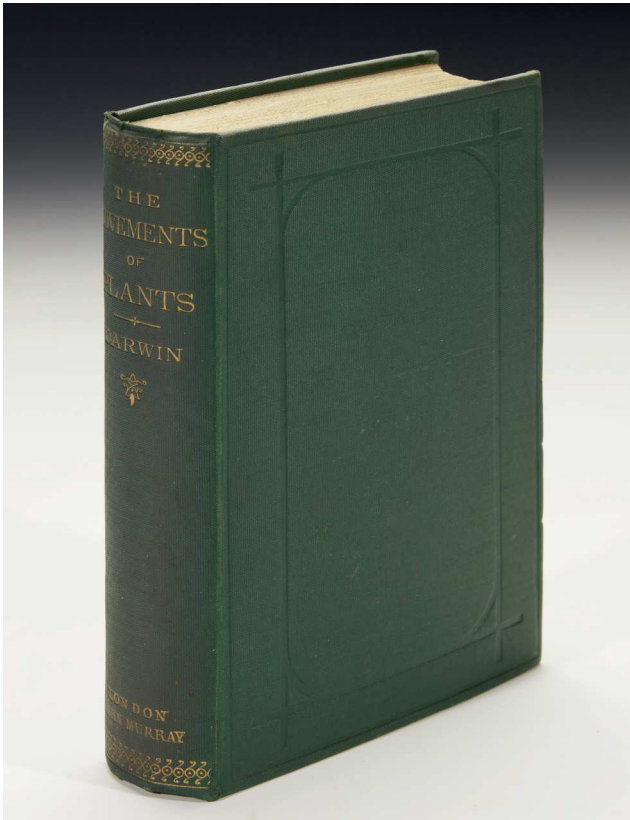
The Effects of Cross and Self Fertilisation in the Vegetable Kingdom. London: John Murray, 1876

8vo, FIRST EDITION, tables and diagram, with errata slip, original green cloth, ruled in blind, lettered in gilt on spine
A FINE COPY. The work was published on 10 November 1876, and all 1,500 copies were sold by the end of the year. Despite this, it 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

£ 600-900 € 700-1,050



81

81

DARWIN, CHARLES

The Power of Movement in Plants... assisted by Frances Darwin. London: John Murray, 1880

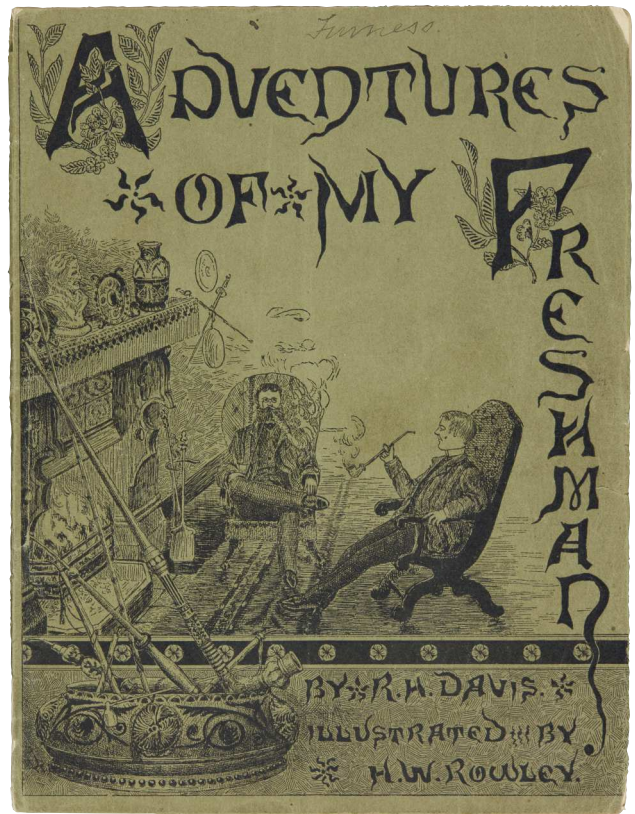
8vo, FIRST EDITION, half-title, illustrations, 32pp. advertisements at end dated May 1878, original cloth, ruled in blind, lettered in gilt on spine, *spine slightly darkened*

"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

£ 600-900 € 700-1,050



82

82

DAVIS, R[ICHARD] H[ARDING]

The Adventures of My Freshman. Bethlehem, PA: Moravian Print, [1883-84]

8vo, FIRST EDITION AND FIRST SEPARATE PUBLICATION OF A WORK BY THE AUTHOR, PRESENTATION COPY TO THE ACTOR FRANCIS WILSON, inscribed on preliminary blank by the author "To Francis Wilson | with sincere | regards of | Richard Harding Davis | 'Oh, that mine enemy would | write a book - at the age of | eighteen' ", 6 full-page illustrations by H.W. Rowley, 6pp. advertisements at end, original pictorial wrappers, cloth chemise and slipcase, *pencil drawing added to final illustration, final blank leaf excised, wrappers creased with some chipping and loss to extremities including loss of 34mm. to foot of backstrip*

RARE. Printed at the expense of the author's mother, this volume was sold for 25c around Lehigh University which Davis attended. Realizing that the books were not selling, Davis's family bought up the remaining copies and hid them in the attic. Discovering them years later, Davis destroyed them. Of ten copies located, seven are in institutional collections.

REFERENCES

BAL 4508; Jackson, "21 or Younger", 19; Quinby 1

PROVENANCE

Francis Wilson, inscription noted above; H.H. Furness Jr. (Shakespeare scholar), presentation inscription; H. Bradley Martin, book label (sale Sotheby's New York, 30 January 1990, lot 2025)

£ 1,000-1,500 € 1,150-1,700



83

DE LA MARE, WALTER

Songs of Childhood by Walter Ramal. *London: Longmans, Green, and Co., 1902*

small 8vo, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, half-title, frontispiece by Richard Doyle, original parchment-backed boards gilt, t.e.g., original glassine wrappers, wrappers torn

£ 200-300 € 250-350

84

[DE QUINCEY, THOMAS.]

Confessions of an English Opium-Eater. *London: for Taylor and Hessey, 1822*

8vo (176 x 107mm.), FIRST EDITION, half-title, integral advertisement leaf at the end, original drab boards, preserved in fleece-lined quarter red morocco folding box, joints cracked, spine neatly repaired and slightly chipped at head and base of the spine (lacking label), OTHERWISE A NEAR FINE COPY

First edition of the author's most celebrated and most influential work.

£ 500-700 € 600-800



84

85

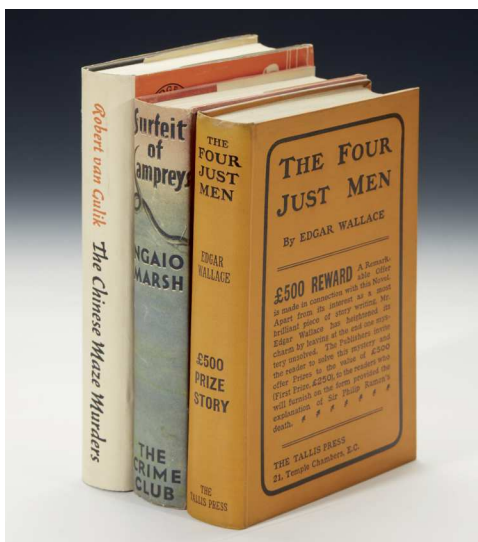
DETECTIVE FICTION

Three works, comprising:

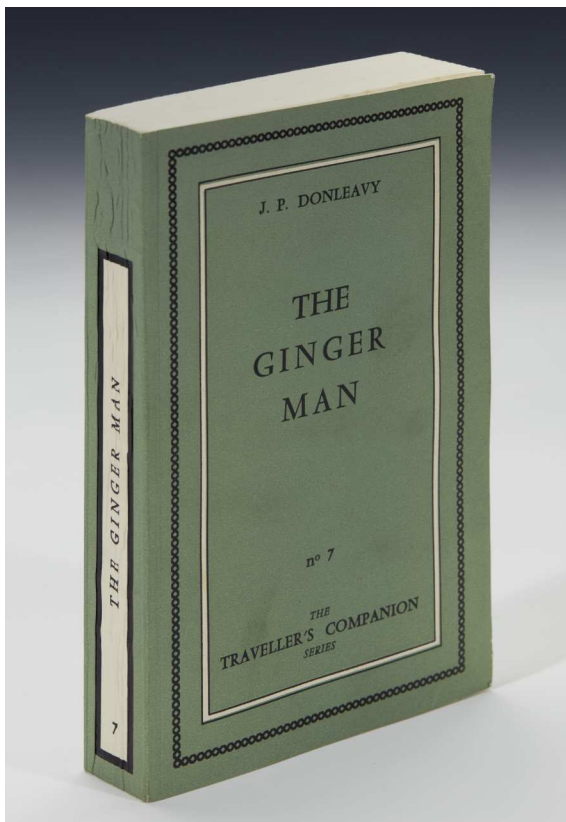
- i. Wallace, Edgar. *The Four Just Men*. *London: Tallis Press, 1905*, folding frontispiece, competition slip at end, A FINE COPY
- ii. Marsh, Ngaio. *Surfeit of Lampreys*. *London: The Crime Club, 1941*. DUST-JACKET, binding slightly mottled
- iii. Gulik, Robert van. *The Chinese Maze Murders*. *The Hague: W. van Hoeve Ltd., 1956*, DUST-JACKET

3 vol., FIRST EDITIONS, original cloth, 8vo

£ 500-700 € 600-800



85



86

86

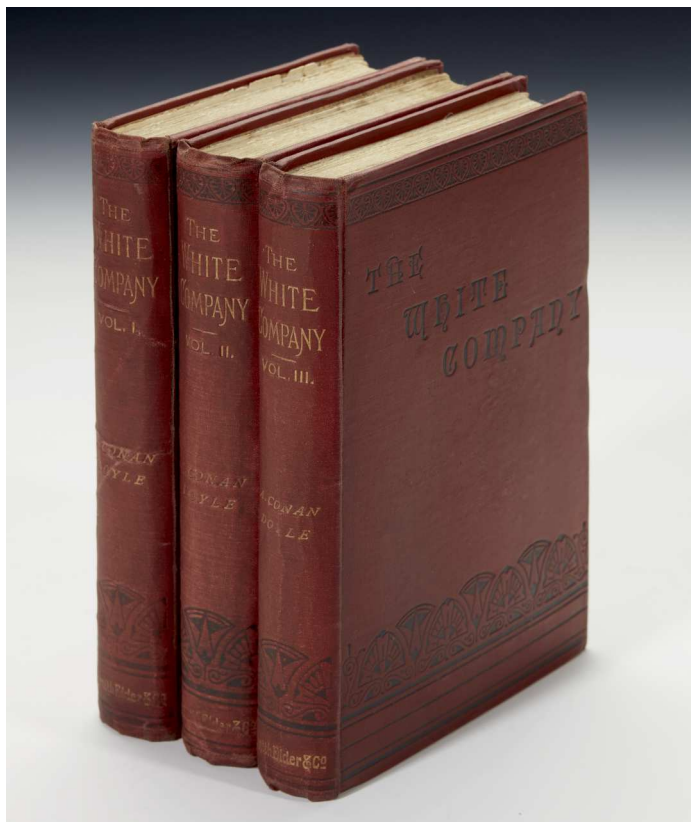
DONLEAVY, J.P.

The Ginger Man. Paris: Olympia Press, [1955]

8vo, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, original pale green wrappers printed in white and black, original price of 1500 francs printed on lower cover, cloth chemise and morocco-backed cloth slipcase

A FINE COPY of the true first edition of the author's most celebrated novel, originally turned down by mainstream publishers because of its perceived sexual content, and eventually published by Maurice Girodias in Paris as part of his racy "Traveller's Companion Series". Donleavy's subsequent efforts to rescue the novel from association with titles such as *The Whip Angels* and *School for Sin*, and his copyright battles with his publisher, are well-documented in his autobiography *The History of the Ginger Man*.

£ 1,000-1,500 € 1,150-1,700



87

87

DOYLE, SIR ARTHUR CONAN

The White Company. London: Smith, Elder, & Co., 1891

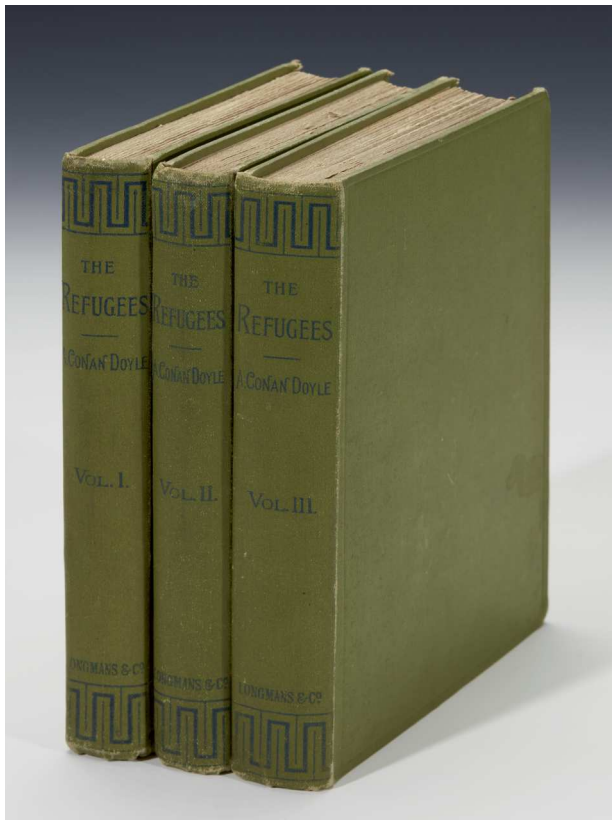
8vo (190 x 126mm.), 3 volumes, FIRST EDITION, ONE OF 750 COPIES, publisher's advertisements at the end of volumes 2 and 3, grey floral endpapers, original red-brown cloth decorated and lettered in black and gilt, preserved in matching red cloth slipcases, *very minor and neat repairs to spines, further slight wear to edges of binding, lower hinge of volume 1 starting, last few leaves of volume 1 crudely opened, some gatherings slightly loose*

"Of my novels *The White Company* gave me most pleasure. I was young and full of the first joy of life and action, and I think I got some of it into my pages. When I wrote that last line, I remember I cried, 'Well, I'll never beat that'" (the author, in a symposium, quoted by Green & Gibson, p.47).

REFERENCES

Green & Gibson A8a

£ 3,000-5,000 € 3,400-5,700



89

88

DOYLE, SIR ARTHUR CONAN

Two copies of *A Study in Scarlet*, comprising:

- i. *A Study in Scarlet*. London: Ward, Lock & Bowden, 1895, large 8vo (240 x 152mm.), THIRD ENGLISH EDITION, first issue, illustrations by James Greig, 4pp. adverts at beginning, original pictorial wrappers in red, black and white, adverts on lower wrapper and inside both covers, housed in a chemise and morocco-backed cloth folding box by the Chelsea Bindery, *slight overall browning to text, binding very slightly worn*
- ii. another copy. New York: United States Book Company, no date [?May 1892], 8vo, 2pp. adverts at beginning and 10pp. at end, original pictorial wrappers, the upper cover with the date May 1892 in lower right corner, modern cloth folding box, *slight overall browning to text, binding very somewhat worn*

A Study in Scarlet, Doyle's first work, was first published in book form in 1888 in London (and in 1890 in New York).

The first copy in this lot was issued as a Christmas supplement to *The Windsor Magazine*. The second copy bears the imprint of "Seaside Publishing Company" and "Lovell's Detective Series" on the upper cover, which were part of the United States Book Company.

REFERENCES

Green & Gibson A1d and p.611

£ 200-300 € 250-350

89

DOYLE, SIR ARTHUR CONAN

The Refugees. A Tale of Two Continents. London: Longmans, Green, and Co., 1893

8vo, 3 volumes, FIRST EDITION [1000 copies printed], 24pp. adverts at end of volume 1 dated 3/93, original light green cloth, *titles slightly spotted (vol.1 more so), bindings slightly soiled and slightly rubbed*

REFERENCES

Green & Gibson A12a

PROVENANCE

E.B.R. ?Marriage, Rio, 1893, inscription on titles

£ 1,000-1,500 € 1,150-1,700

90

DOYLE, SIR ARTHUR CONAN

The Exploits of Brigadier Gerard. London: George Newnes, 1896

8vo, FIRST EDITION, half-title, 24 plain plates W.B. Wollen, 8pp. adverts at end dated 10.2.96, original red cloth, blocked in black and lettered in gilt, uncut

REFERENCES

Green & Gibson A19a

PROVENANCE

Austen John Silverston, 1896, inscription

£ 150-250 € 200-300

91

DOYLE, SIR ARTHUR CONAN

Adventures of Gerard. London: George Newnes, [1903]

8vo, FIRST EDITION, half-title, 16 plain plates by W.B. Wollen, original dark blue cloth, lettered in gilt

A fine copy.

REFERENCES

Green & Gibson A27a

£ 150-200 € 200-250

DOYLE, SIR ARTHUR CONAN

The Return of Sherlock Holmes. *New York: McClure, Phillips & Co., 1905*

8vo, FIRST EDITION, half-title, 13 plain plates by Charles Raymond Macauley, original pictorial black cloth, *binding slightly marked and rubbed, spine slightly faded*

This first American edition was published February 1905, before that in England. This copy has a very early ownership inscription dating from the following month.

REFERENCES

Green & Gibson A27c

PROVENANCE

M. Louise Richmond, March 1905, inscription

£ 300-500 € 350-600

DOYLE, SIR ARTHUR CONAN

The Return of Sherlock Holmes. *London: George Newnes, [1905]*

8vo, FIRST ENGLISH EDITION, half-title, 16 plain plates by Sidney Paget, 4pp. adverts at end, original dark blue cloth, lettered in gilt, green cloth chemise and morocco-backed cloth slipcase, *occasional light spotting to text*

The English edition was published on 7 March 1905, and the American edition in February.

REFERENCES

Green & Gibson A29a

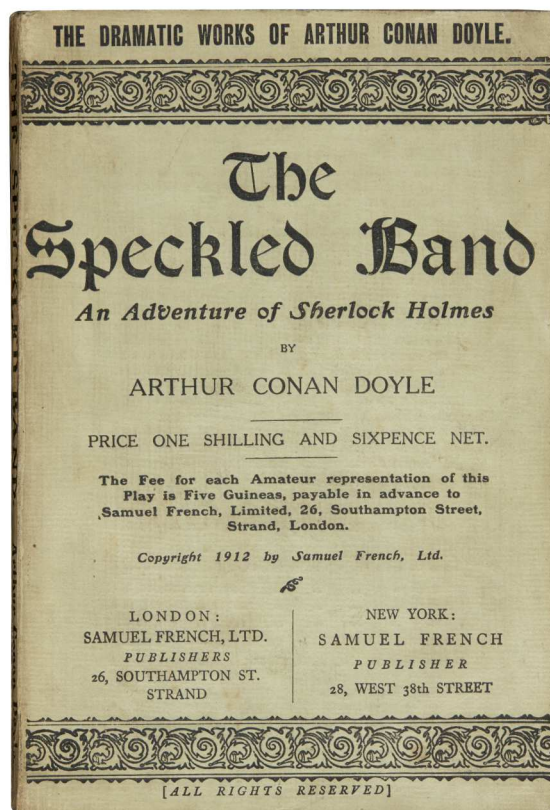
£ 400-600 € 500-700

DOYLE, SIR ARTHUR CONAN

The Speckled Band. An Adventure of Sherlock Holmes. *London & New York: Samuel French, [1912]*

8vo, FIRST EDITION OF THE STAGE ADAPTATION, half-title, a few illustrations, 2pp. adverts at end, entrances and exits of Rodgers, the butler, marked in pencil, original light green printed wrappers, green morocco fold-over box, *binding slightly soiled*

Needing to find a play to take the place of *The House of Temperley* at the Adelphia Theatre at short notice, Doyle recounted that "I shut myself up and devoted my whole mind to making a sensational Sherlock Holmes drama. I wrote it in a week and called it *The Speckled Band* after the short story of that name. I do not think I exaggerate if I say that within a fortnight of one play shutting down I had a company working upon the rehearsals of a second one which had been written in the interval" (*Memoirs and Adventures*, p.101). The play opened on 4 June 1910 and was a great success.



The Adventure of the Speckled Band first appeared in *The Strand Magazine* (February 1892) and subsequently as one of the stories in *The Adventures of Sherlock Holmes*.

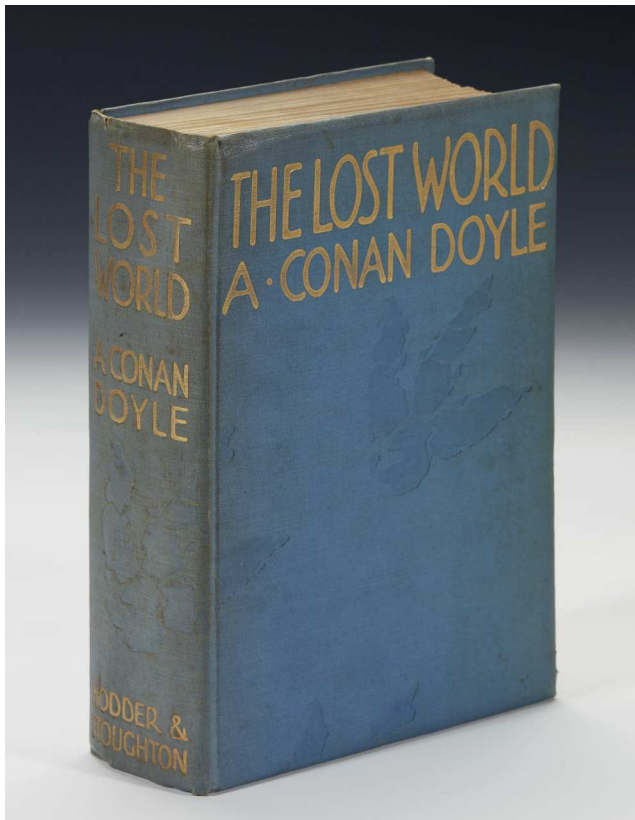
REFERENCES

Green & Gibson A36a

PROVENANCE

Arthur M. ?Blunt, signature on title

£ 2,000-3,000 € 2,300-3,400



95

95

DOYLE, SIR ARTHUR CONAN

The Lost World. London: Hodder and Stoughton, [1912]

large 8vo (226 x 152mm.), FIRST EDITION, LARGE PAPER COPY (FIRST ISSUE, [ONE OF 190 COPIES]), 13 mounted plates, comprising 5 photographic, 5 plain and 3 coloured, pictorial endpapers, original light blue cloth, lettered in gilt, top edge gilt, *very slight crease to frontispiece, occasional slight spotting, spine slightly faded and soiled*

Although 1000 copies of this large paper edition were prepared, only 190 were bound. The remainder were reissued in 1914 in light brown cloth. As well as being in a larger format compared with the standard first edition it also has five more plates and pictorial endpapers. Both editions were published on 15 October.

REFERENCES

Green & Gibson A37c

PROVENANCE

Harold and Jen Smith, signature on title

£ 2,000-3,000 € 2,300-3,400

96

DOYLE, SIR ARTHUR CONAN

Two copies of *The Lost World*, comprising:

- i. *The Lost World. London: Hodder and Stoughton, [1912]*, 8vo, FIRST EDITION, 8 plates (3 photographic and 5 plain), original blue cloth, upper cover lettered in white and with gilt image of Prof. Challenger, spine lettered in gilt
- ii. another copy, [1912], 8vo, FIRST EDITION, COLONIAL ISSUE, 8 plates, original red cloth, with similar lettering and gilding as above, *2 plates with very slight stain in corner (at p.170 and 176), one plate loose, spine slightly faded*

REFERENCES

Green & Gibson A37 a&b

£ 300-500 € 350-600

97

DOYLE, SIR ARTHUR CONAN

The Valley of Fear. A Sherlock Holmes Novel. New York: George H. Doran Company, [1915]

8vo, FIRST EDITION, half-title, 7 plates by Arthur I. Keller, original red cloth, lettered in gilt

This American edition was published on 27 February 1915, whilst the English edition (see lot 98) did not appear until 3 June.

REFERENCES

Green & Gibson A39c

£ 300-400 € 350-500

98

DOYLE, SIR ARTHUR CONAN

The Valley of Fear. London: Smith, Elder & Co., 1915

8vo, FIRST ENGLISH EDITION, half-title, frontispiece by Frank Wiles, 6pp. adverts at end, original red cloth, lettered in gilt, red morocco-backed cloth folding box by Sangorski and Sutcliffe

The last full-length Sherlock Holmes adventure. Although this English edition was published some months after the American edition (see lot 97), it was published in far fewer copies than the American one.

REFERENCES

Green & Gibson A39a

£ 300-400 € 350-500

DOYLE, SIR ARTHUR CONAN

His Last Bow. A Reminiscence of Sherlock Holmes.
New York: George H. Doran Company, [1917]

8vo, FIRST AMERICAN EDITION, original light orange cloth, pictorial dust-jacket with publisher's blurb on lower cover, modern green cloth folding box, binding with 2 very small holes in upper joint, dust-jacket slightly frayed, lower cover with slight loss affecting printed area

A RARE COPY IN DUST-JACKET of the American edition of *His Last Bow*, published in the same month as the first [English] edition (according to Green & Gibson the English edition was published on 22 October 1917, the first American "October 1917").

REFERENCES

Green & Gibson A40c

£ 1,500-2,000 € 1,700-2,300

100

DOYLE, SIR ARTHUR CONAN

The Land of Mist. London: Hutchinson & Co., [1926]

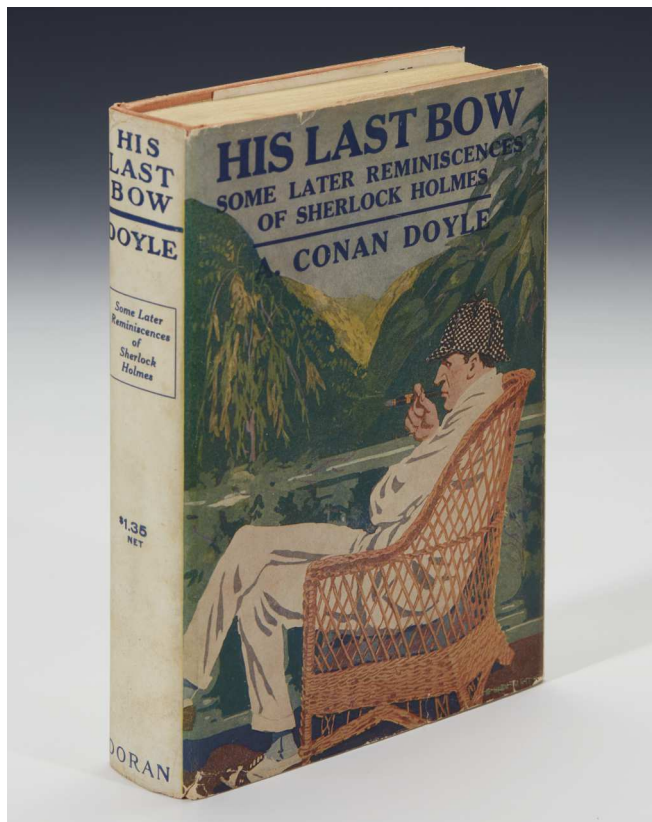
8vo, FIRST EDITION, half-title, one page advert at end for Psychic Books by Doyle, followed by 24pp. publisher's adverts "for the Spring, 1926", with loosely inserted printed advert for Geoffrey Moss's novel *Whipped Cream* ("ready 26th February [1926]") [*Land of Mist* was published 19th March], original dark green cloth, PICTORIAL DUST-JACKET, light brown chemise and green morocco gilt slipcase, dust-jacket very slightly frayed and with short tear to spine repaired

"I have for years had a big psychic novel in me which shall deal realistically with every phase of the question, pro and con. I waited, I knew it would come. Now it has come, with a full head of steam, and I can hardly hold on to my pen it goes so fast... Malone, as an enquiring newspaper man, and Challenger as an outside sceptic are two of the main characters but every type will be drawn. I don't think it has ever been done by anyone who had the subject thoroughly at his fingers' ends before" (the author, writing to the *Strand Magazine* on 23 October 1924, quoted by Green & Gibson).

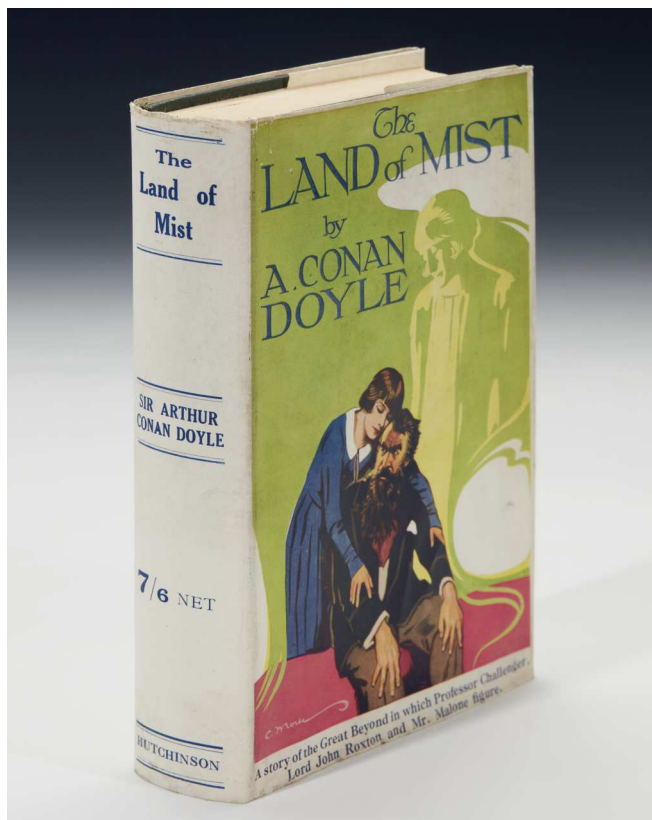
REFERENCES

Green & Gibson A45a

£ 800-1,200 € 950-1,400



99



100

DOYLE, SIR ARTHUR CONAN

Two first editions:

His Last Bow. *London: John Murray, 1917*, 8vo, original red cloth gilt, advertisements at the end, bookplate of Sydney John Robinson, upper joint cracked, offsetting and spotting to endpapers, slight wear to covers; The Case of Oscar Slater. *Hodder and Stoughton, [1912]*, small 8vo, six photographic plates, original grey printed wrappers, slightly browned, wrappers slightly stained with some repairs; first editions (2)

REFERENCES

Green & Gibson A40a, B11

£ 150-200 € 200-250

DOYLE, SIR ARTHUR CONAN

The Case-Book of Sherlock Holmes. *London: John Murray, 1927*

8vo, FIRST EDITION, original dark pink cloth, cover and spine lettered in gilt

REFERENCES

Green & Gibson A46

£ 250-350 € 300-400

DOYLE, SIR ARTHUR CONAN

The Maracot Deep and Other Stories. *London: John Murray, 1929*

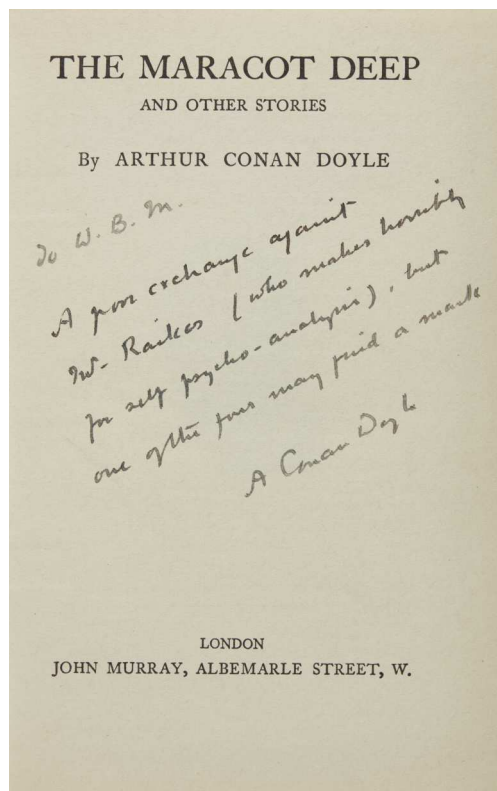
8vo, FIRST EDITION, PRESENTATION COPY, inscribed on title by the author to W.B. Maxwell "To W.B.M. | A poor exchange against | Mr. Raikes (who makes horribly | for self psycho-analysis), but | one of the four may find a mark | A Conan Doyle", half-title, 10pp. adverts at end, with 2 printed adverts loosely inserted (2 copies of each), for *The Complete Sherlock Holmes Short Stories (verso Long Stories)*, and *Partners* (fund for Great Ormond St. and King's College Hospital), original pink cloth, lettered in gilt, PICTORIAL DUST-JACKET, modern morocco-backed box, dust-jacket slightly frayed

The recipient of this book was W.B. Maxwell (1866-1938), author of *Himself and Mr. Raikes*, published in 1929. *The Maracot Deep* contains four stories to which Doyle refers to in his presentation inscription.

REFERENCES

Green & Gibson A47a

£ 2,000-2,500 € 2,300-2,850



103

DOYLE, SIR ARTHUR CONAN

The Maracot Deep and other stories. *London: John Murray, 1929*

8vo (191 x 125mm.), first edition, colonial issue, original grey cloth printed in blue, pictorial dust-jacket, preserved in blue cloth case and blue morocco slipcase, repairs to tiny tears at head and base of spine of jacket

The domestic and colonial editions were published simultaneously on 29 July 1929, the smaller print being the colonial edition in grey cloth. *The Maracot Deep* was based on Conan Doyle's close study of marine life and exploration, and exemplifies his deep interest in the legend of Atlantis.

REFERENCES

Green & Gibson A47a

£ 500-800 € 600-950

DURRELL, LAWRENCE

The Alexandria Quartet. *London: Faber and Faber, 1962*

8vo, FIRST COLLECTED EDITION, NUMBER 460 OF 500 COPIES SIGNED BY THE AUTHOR, original orange buckram, top edge gilt, slipcase

"This group of four novels [Justine; Balthazar; Mountolive; Clea] is intended to be read as a single work under the collective title of The Alexandria Quartet... It has been possible, for this edition, to correct a number of small slips pointed out by readers and critics, and also to add some small passages which were cut out of the original volumes in the MS. stage" (author's preface).

£ 250-350 € 300-400

106

DU MAURIER, DAPHNE

Rebecca. London: Victor Gollancz Limited, 1938

8vo, FIRST EDITION, original cloth, DUST-JACKET, *dust-jacket somewhat discoloured at extremities (including spine), slightly frayed*

PROVENANCE

L.E. Alderman, book label

£ 1,000-1,500 € 1,150-1,700

107

ELIOT, T.S.

'The Waste Land' [within *The Criterion. A Quarterly Review*. Vol. I, No. I], London: R. Cobden-Sanderson, October 1922

8vo (227 x 144mm.), FIRST APPEARANCE OF ELIOT'S POEM IN PRINT, original printed wrappers lettered in black and red, *some slight spotting, wrappers slightly soiled and frayed at extremities, spine faded*

This copy also includes a single page printed letter announcing *The Criterion* and including an order form.

REFERENCES

Gallup C135

£ 700-900 € 800-1,050

108

ELIOT, T.S.

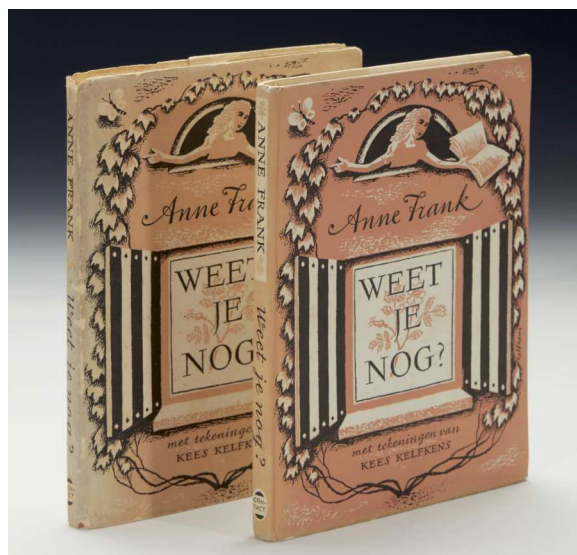
Old Possum's Book of Practical Cats. London: Faber and Faber, 1939

8vo (217 x 159mm.), FIRST EDITION, original yellow cloth printed in red with pictorial design by Eliot on upper cover, DUST-JACKET printed in black with design by the author, *dust-jacket slightly soiled and spotted*

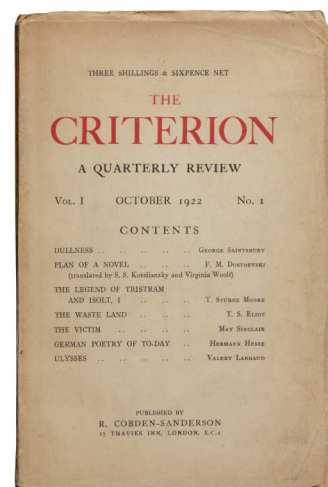
REFERENCES

Gallup A34(a)

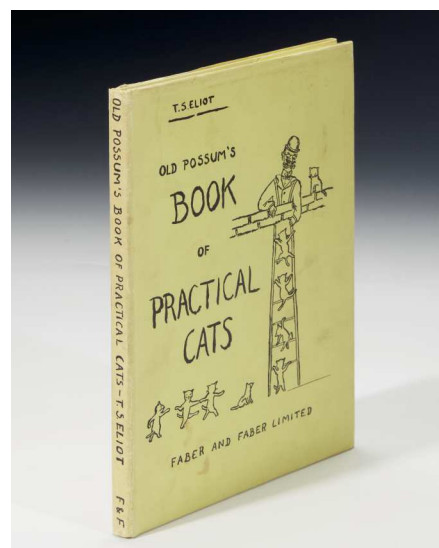
£ 500-700 € 600-800



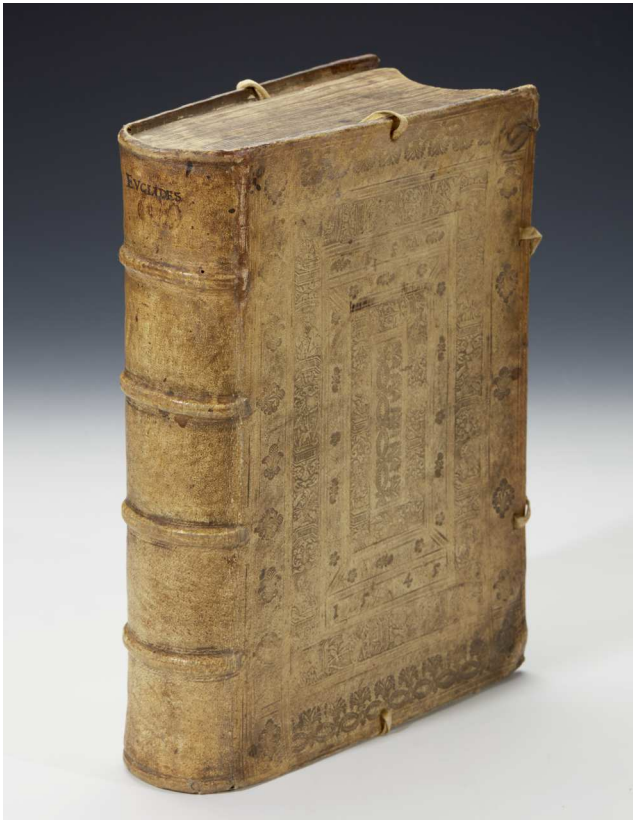
106



107



108



109



109

109

EUCLED

Στοιχειων βιβλ. ιε. Elementorum geometricorum lib. XV. Basel: Joannes Hervagius, September 1533; August 1537

2 works in one volume, folio (310 x 203mm.), woodcut printer's device on title-pages and final versos, woodcut initials, first page of text within woodcut border, woodcut headpieces and diagrams, contemporary German (Wittenberg) stamped pigskin with the initials IA and the date 1545 on upper cover, one of the roll tools with the initials AF, four pairs of later alum-tawed ties, in modern pigskin folding box, occasional light staining or foxing, H5 torn in gutter (not affecting text), small tear to upper corner of T2, binding slightly worn

EDITIO PRINCEPS of the Greek text, also containing the commentary of Proclus Diadochus. The publisher here decided to include the illustrations within the body of the text, rather than in the margins, as found in earlier (Latin) editions. The editor, Simon Grynaeus, was a professor in Basel, and the preface to the Latin text was by Philipp Melanchthon (in many copies this preface has been removed, but it is here present).

The first owner of the book, Joannes Aicholcz, studied in Wittenberg from 1543 to 1547, and is therefore where he acquired this copy. According to Haebler, the binding is most likely to be by Andreas Franckow of Wittenberg.

REFERENCES

Norman 730 (Greek text only); Stanford 7 & 9; Steck III.29 & III.33

PROVENANCE

Johann Aicholcz (or Aicholz, doctor and botanist, 1520-1588, rector of the University of Vienna in the 1570s; one of Sambucus's emblems was dedicated to him), initials stamped on binding with date 1545, and name written on upper cover and inside front cover; the Garden copy, sale, Sotheby's New York, 9 November 1989, lot 27; Margaret Winkelman, booklabel, sale, Bloomsbury London, 11 June 2007, lot 7

£ 15,000-20,000 € 17,000-22,600

FITZGERALD, FRANCIS SCOTT

All the Sad Young Men. *New York: Scribner's, 1926*

8vo (190 x 133mm), FIRST EDITION, publisher's green linen-like cloth, spine gilt-lettered, upper cover lettered in blind, original brown dust-jacket with cover image by Cleon printed in green and black, *minimal wear to binding, dust-jacket with some paper loss at spine ends and corners and slightly repaired*

Fitzgerald's third collection of stories, including several of his finest: "The Rich Boy", "Winter Dreams", "The Baby Party", "Absolution", and "The Sensible Thing".

REFERENCES

Brucoli A1.12.a

£ 1,200-1,800 € 1,400-2,050

111

FITZGERALD, FRANCIS SCOTT

Taps at Reveille. *New York: Scribner's, 1935*

8vo (187 x 135mm.), FIRST EDITION, FIRST STATE, publisher's green linen-like green cloth, spine gilt-lettered, pictorial dust-jacket by Doris Spiegel, rubberstamped price (measuring 3/16 in. high) on front flap, *dust-jacket spine faded, some wear to extremities and spine ends*

This is the fourth and largest collection of the author's short stories and the last book to be published in his lifetime. *Taps at Reveille* was issued in March 1935 in an edition of 5,100 copies; there was no second printing. The volume contains eighteen stories: eight Basil and Josephine tales, plus ten others, including two of his very finest: "Crazy Sunday" and "Babylon Revisited".

REFERENCES

Brucoli A18.l.a1

£ 1,200-1,800 € 1,400-2,050

112

FITZGERALD, FRANCIS SCOTT

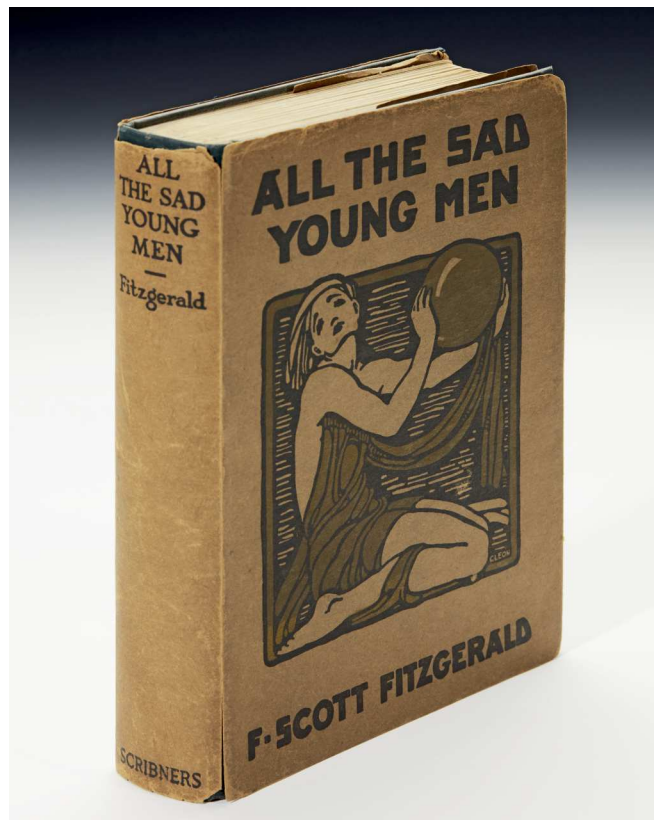
The Crack-up. With other Uncollected Pieces, Note-Books and Unpublished Letters... Edited by Edmund Wilson. *New York: James Loughlin at New Directions, [1945]*

8vo (234 x 142mm.), first edition, first issue with 3-line colophon on p.[348], original red cloth-backed patterned paper over boards, dust-jacket, *minor wear to edge of jacket*

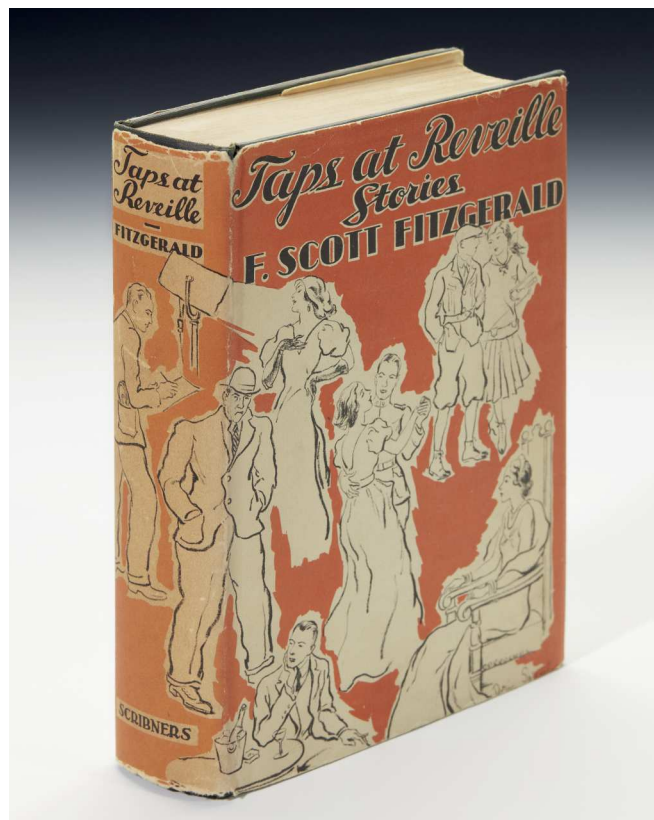
REFERENCES

Brucoli A19. I.a.

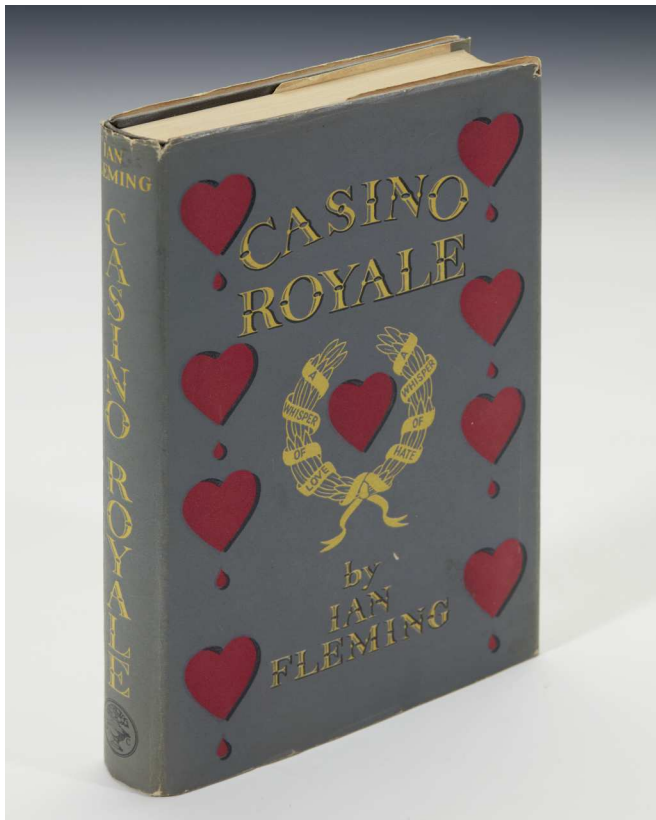
£ 250-350 € 300-400



110



111



113

113

FLEMING, IAN

Casino Royale. *Jonathan Cape, 1953*

8vo (192 x 123mm.), FIRST EDITION, FIRST ISSUE without *Times* review, original black cloth lettered in red on spine and with heart design on upper cover, DUST-JACKET, ownership signature, *jacket slightly nicked and browned, with small stain on lower panel*

FIRST EDITION OF THE FIRST "JAMES BOND" NOVEL.

REFERENCES

Gilbert A1a(1.1)

£ 6,000-9,000 € 6,800-10,200

114

FLEMING, IAN

Diamonds are Forever. *Jonathan Cape, 1956*

8vo (188 x 124mm.), FIRST EDITION, original black cloth decorated in hatched blind design and silver motif, DUST-JACKET, contemporary ownership signature, *jacket very slightly worn and nicked at corners and folds, minor repair to tear on lower panel*

REFERENCES

Gilbert A4a

£ 800-1,200 € 950-1,400

115

FLEMING, IAN

From Russia, With Love. *London: Jonathan Cape, 1957*

8vo, FIRST EDITION, FIRST IMPRESSION, original black cloth with silver gilt and metallic red design, DUST-JACKET

REFERENCES

Gilbert A5a (1)

£ 800-1,200 € 950-1,400

116

FLEMING, IAN

Dr No. *London: Jonathan Cape, 1958*

8vo, FIRST EDITION, FIRST IMPRESSION, second state (with 'Honeychile' silhouette), original black cloth with dark brown 'Honeychile' silhouette, DUST-JACKET

REFERENCES

Gilbert A6a (1.3)

£ 500-700 € 600-800

FLEMING, IAN

Goldfinger. London: Jonathan Cape, 1959

8vo, FIRST EDITION, FIRST IMPRESSION, FIRST ISSUE, second state (without indentation on binding), original black cloth with blind-stamped skull with gilt coins over eyes (but without small indentation top left), spine lettered in gilt, DUST-JACKET

REFERENCES

Gilbert A7a (1.2)

£ 500-700 € 600-800

FLEMING, IAN

For Your Eyes Only. London: Jonathan Cape, 1960

8vo, FIRST EDITION, FIRST IMPRESSION (binding A), original black cloth, upper cover with white 'eye and eyebrow' motif, spine lettered in gilt, DUST-JACKET, *dust-jacket with slight stain at head, very slight signs of wear*

REFERENCES

Gilbert A8a (1.1)

£ 200-300 € 250-350

FLEMING, IAN

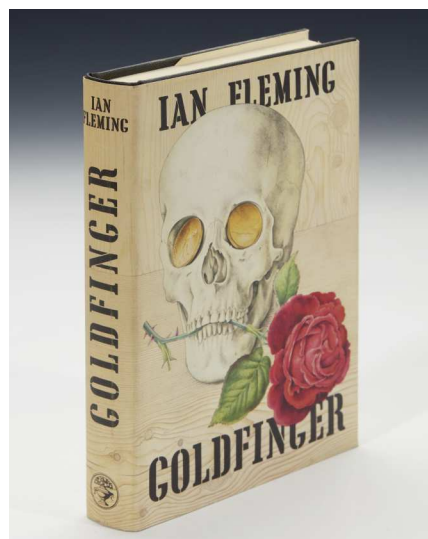
Thunderball. London: Jonathan Cape, 1961

8vo, FIRST EDITION, FIRST IMPRESSION, FIRST ISSUE (binding A), original dark brown cloth blind-stamped with skeletal hand, spine lettered in gilt, DUST-JACKET, *upper paste-down endpaper marked*

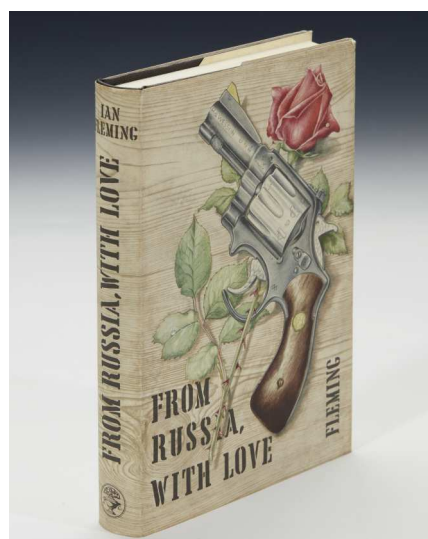
REFERENCES

Gilbert A9a (1.1)

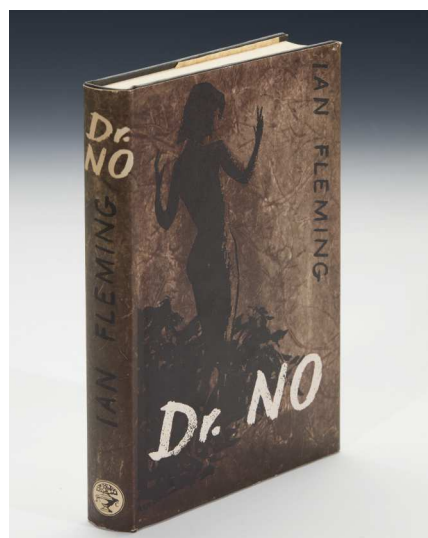
£ 200-300 € 250-350



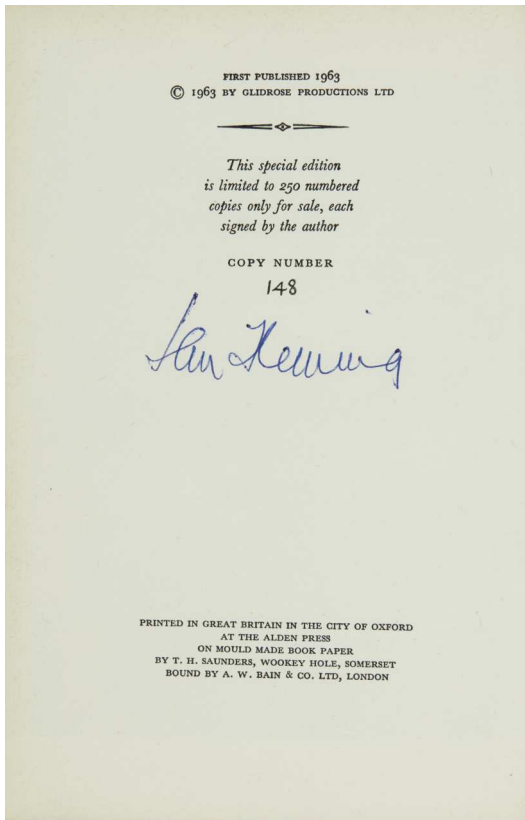
117



115



116



121

120

FLEMING, IAN

The Spy Who Loved Me. London: Jonathan Cape, 1962

8vo, FIRST EDITION, FIRST IMPRESSION, original dark grey/brown cloth with dagger in silver gilt and blind, spine lettered in silver, DUST-JACKET

REFERENCES

Gilbert A10a (1.1)

£ 200-300 € 250-350

121

FLEMING, IAN

On Her Majesty's Secret Service. Jonathan Cape, 1963

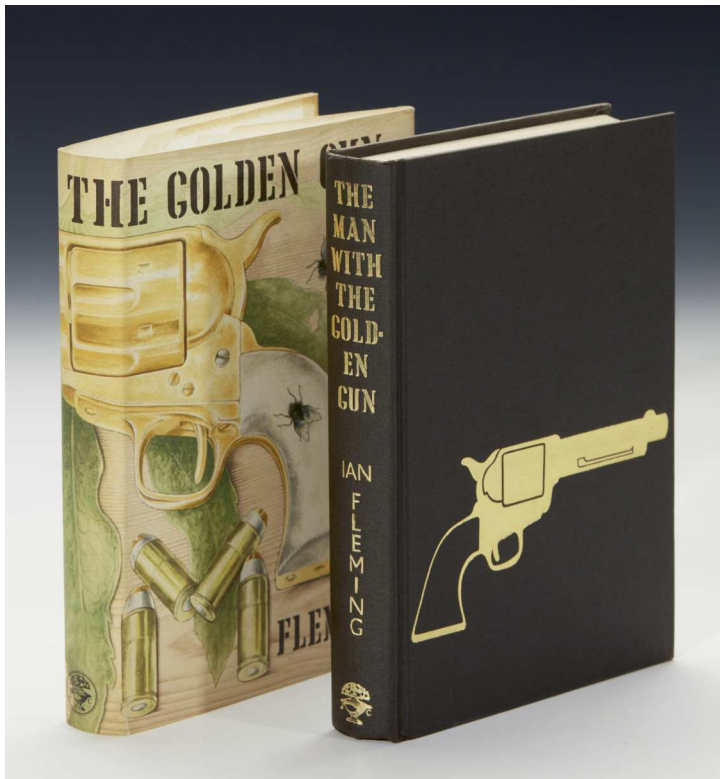
8vo (187 x 126mm.), FIRST EDITION, LIMITED ISSUE, NO. 148 OF 250 COPIES SIGNED BY THE AUTHOR, frontispiece portrait from the painting by Amherst Villiers, original parchment-backed black cloth, upper covers with wavy design in white, top edge gilt

THE ONLY 'JAMES BOND' NOVEL ISSUED IN A SPECIAL LIMITED EDITION.

REFERENCES

Gilbert A11a [Limited Edition]

£ 4,000-6,000 € 4,550-6,800



122

122

FLEMING, IAN

The Man with the Golden Gun. London: Jonathan Cape, 1965

8vo, FIRST EDITION, FIRST IMPRESSION, FIRST ISSUE, first state (with gilt gun on cover), original cloth, gilt gun on upper cover, spine lettered in gilt, DUST-JACKET

THE RARE FIRST ISSUE STATE WITH A GOLDEN GUN ON THE UPPER COVER.

"According to the publisher's book production files, it is apparent that the cost of blocking each copy with the required amount of Nuvap [gilding]... was prohibitive... The decision to cease stamping a golden gun was purely economical" (Gilbert). About 940 copies were produced with this binding, and most were sent to Commonwealth countries as the earliest available copies produced had to be sent overseas to meet publication dates.

REFERENCES

Gilbert A13a (1.1)

£ 4,000-6,000 € 4,550-6,800

FLEMING, IAN

A collection of 5 first editions, comprising:

i. *On Her Majesty's Secret Service*. 1963, original dark grey/brown cloth (binding A), white ski-track motif on upper cover, spine lettered in silver, DUST-JACKET, *very slight fraying at head of jacket*

ii. *You Only Live Twice*. 1964, original black cloth (binding A), Japanese characters stamped in gilt on upper cover, spine lettered in silver, DUST-JACKET

iii. *The Man with the Golden Gun*. 1965, first issue, second state (without golden gun on upper cover), original black cloth lettered in bronze on spine (binding B), DUST-JACKET, *jacket very slightly frayed at extremities and with minor abrasion to lower cover*

iv. *Octopussy and The Living Daylights*. 1966, original dark grey/brown cloth (binding A), lettered in silver, DUST-JACKET

v. Plomer, William. Address given at the Memorial Service for Ian Fleming... September 15th 1964. *Privately Printed at the Westerham Press, no date*, original cloth [ONE OF 50 COPIES BOUND THUS], original glassine wrappers

8vo, FIRST EDITIONS (5)

REFERENCES

Gilbert A11a (1.1), A12a (1.1), A13a (1.3), A14a (1.1), p.596

£ 400-600 € 500-700

FORESTER, C.S.

The African Queen. Boston: Little, Brown and company, 1935

8vo (207 x 133mm.), first American edition, original patterned cloth lettered in green, DUST-JACKET, *some expert restoration to top and lower edges and at folds of jacket*

First American edition of Forester's celebrated novel, the basis for the 1951 John Huston film with Humphrey Bogart and Katherine Hepburn.

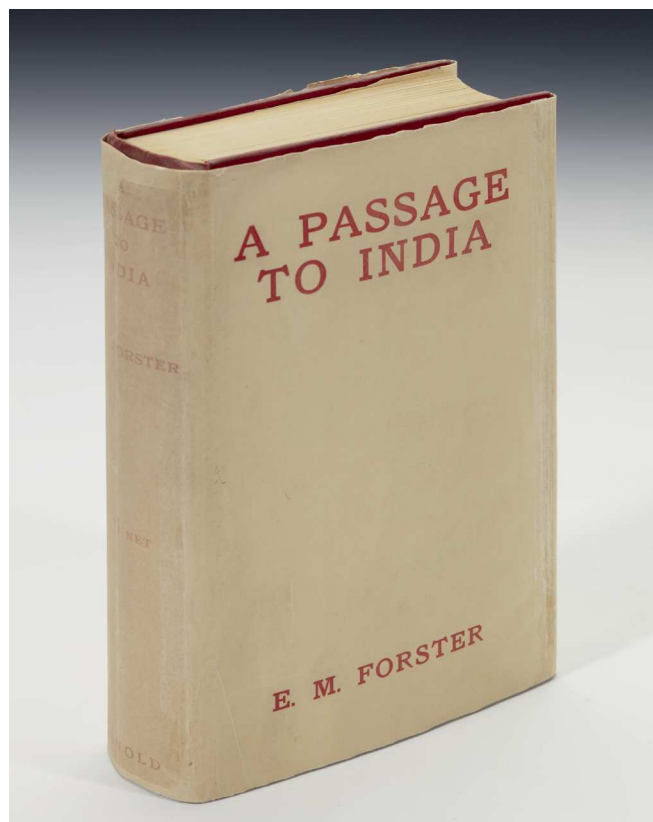
£ 800-1,200 € 950-1,400

FOWLES, JOHN

The Collector. London: Jonathan Cape, 1963

8vo (188 x 120mm.), FIRST EDITION OF THE AUTHOR'S FIRST BOOK, original brown boards lettered in gilt on spine, DUST-JACKET, *some very minor soiling to dust-jacket*

£ 300-500 € 350-600



FORSTER, E.M.

A Passage to India. London: Edward Arnold & Co., 1924

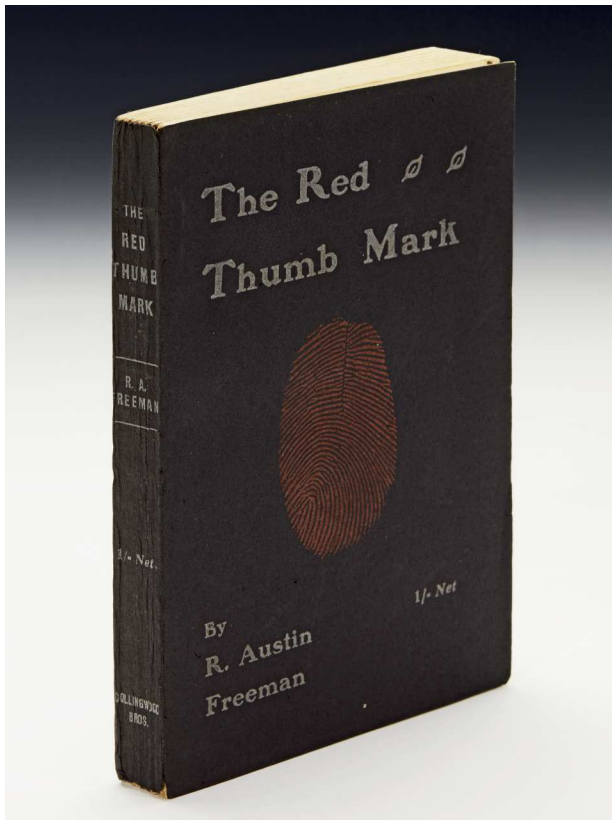
8vo (189 x 124mm.), advertisements at the end, original red cloth lettered in black, cream DUST-JACKET lettered in red, publisher's 4pp. prospectus loosely inserted, *very slight browning, jacket restored on spine, at folds and on upper panel*

VERY RARE IN THE DUST-JACKET.

REFERENCES

Kirkpatrick A10

£ 2,000-3,000 € 2,300-3,400



128



133

127

FRANK, ANNE

Weet je nog? Verhalen en sprookjes. Amsterdam & Antwerp: Uitgeverij Contact, [1949]

8vo, FIRST EDITION, illustrations by Kees Kelfkens, original decorated boards, DUST-JACKET (repeating cover design), lower cover of binding slightly spotted, some marks to dust-jacket (particularly lower cover), some fraying and strengthening

Published two years after her diary, *Weet je nog?* (Do you Remember?), is a collection of stories and fairy-tales, written by Anne Frank at the age of 14, while in hiding.

£ 500-700 € 600-800

128

FREEMAN, R. AUSTIN

The Red Thumb Mark. London: Collingwood Bros., [1907]

8vo, FIRST EDITION, half-title with advert for *The Golden Pool* on verso, frontispiece by T.E. Francis, original black wrappers with large thumb-print design in red, cloth box, half-title spotted on verso (as often), extremely slight loss to foot of backstrip, spine of box faded

A very good copy of the rare first Dr. Thorndyke book, which introduced genuine scientific detection into the genre. It is generally accepted to be the first fictional work to use the new science of identification by fingerprints. Copies were also issued in cloth.

REFERENCES

Lilly Library, *Detective Fiction*, 40; *Queen's Quorum*, p.45; Donalson 4 (not mentioning copies in wrappers); a Haycraft-Queen Cornerstone

PROVENANCE

Mrs J. Insley Blair, Blairhame black morocco book label inside box (sale Sotheby's New York, 3 December 2004, lot 163)

£ 1,000-1,500 € 1,150-1,700

[GALSWORTHY, JOHN] ("JOHN SINJOHN")

From the Four Winds. *London: T. Fisher Unwin, 1897*

8vo (190 x 124mm.), FIRST EDITION OF THE AUTHOR'S FIRST BOOK, INSCRIBED BY THE AUTHOR ("From the Author") on preliminary blank, original green cloth lettered in gilt, collector's folding box, *occasional spotting and soiling, spine slightly bumped*

As noted by Marrot, there were 500 copies and 'the book was never reprinted'.

REFERENCES

Marrot p. 3

£ 300-500 € 350-600

130

[GALSWORTHY, JOHN] ("JOHN SINJOHN")

Two volumes, comprising:

Jocelyn. *London: Duckworth, 1898*, 8vo (190 x 124mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Louis Henry Cohn | every good wish | John Galsworthy | April 14. 1931.") on front free endpaper, 2pp. publisher's advertisements at end, original green buckram lettered in gilt on spine, collector's chemise and slipcase, *browning to endpapers*;

A Man of Devon. *Edinburgh and London: William Blackwood, 1901*, FIRST EDITION, 2pp. publisher's advertisements at end together with 32pp. publisher's catalogue (dated 4/01), original blue cloth lettered in gilt on spine and in black on upper cover, collector's folding box, *some spotting, bookplate (2)*

The author's second and fourth novels.

REFERENCES

Marrot p. 4 and pp. 7-8

£ 400-600 € 500-700

131

[GALSWORTHY, JOHN] ("JOHN SINJOHN")

Villa Rubein. *London: Duckworth & Co., 1900*

8vo (185 x 122mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO FORD MADDOX FORD ("Nov. 7. 1900 | F.M. Hueffer. | from the Author") on front free endpaper, original cherry-coloured cloth with two lettering pieces, collector's chemise and slipcase, *some browning to endpapers, upper hinge split, spine slightly soiled*

In a letter from Ford to Galsworthy, the recipient of this novel stated '...I have just finished reading the *Villa Rubein*, with a great deal of pleasure and with my interest sustained to the last page - to the last word, even, and that is the great thing, it seems to me. I don't write as a critic, which I am not, but as a fellow craftsman...'

REFERENCES

Marrot p. 5

PROVENANCE

Christie's, New York, 27 September 1995, lot 126

£ 300-500 € 350-600

132

GARCÍA MÁRQUEZ, GABRIEL

One Hundred Years of Solitude, translated from the Spanish by Gregory Rabassa. *New York: Harper & Row, [1970]*

8vo, FIRST EDITION IN ENGLISH, FIRST ISSUE (see footnote), original green cloth, lettered in silver gilt, DUST-JACKET, *dust-jacket with short repaired tear at head of spine*

This is a first issue of both the book and dust-jacket. The book states "first edition" on the verso of the title-page and is without the publisher's numerical code on p.422. The dust-jacket has an exclamation mark at the end of the first paragraph on the front flap.

£ 400-600 € 500-700

133

GAY, JOHN

The Shepherd's Week. In Six Pastorals. *London: Ferd. Burleigh, 1714*

8vo, FIRST EDITION, FIRST ISSUE (with imprint "Ferd. Burleigh"), engraved frontispiece and 6 plates, 3 additional plates loosely inserted, tan morocco gilt by the Club Bindery dated 1898, gilt edges, red cloth chemise and red morocco-backed cloth slipcase, *lower cover of binding slightly darkened at head*

THE HOE - JONES - BLAIR COPY.

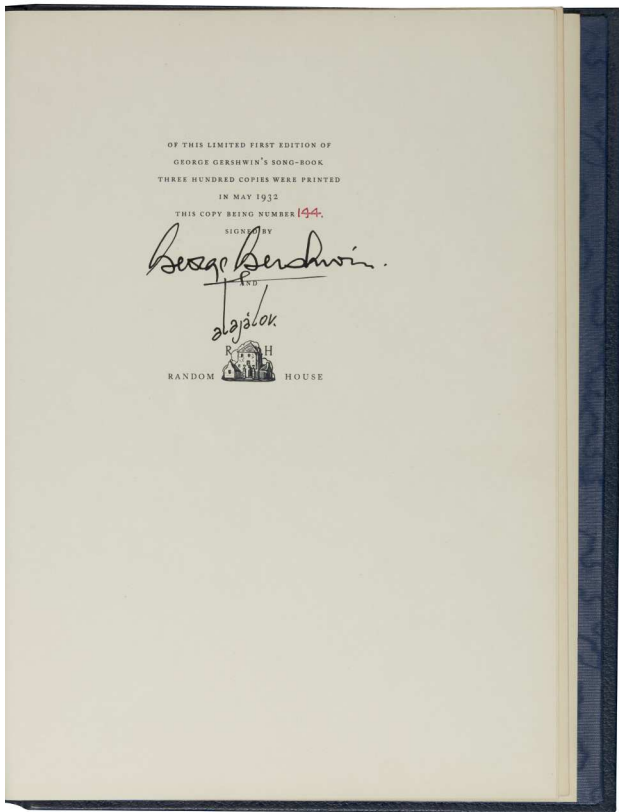
REFERENCES

Foxon G69

PROVENANCE

J. Gregor, signature on title; Robert Hoe, book label; Herschel V. Jones, book label and bookplate; Mrs. J. Insley Blair, Blairhame book label

£ 600-900 € 700-1,050



134

134

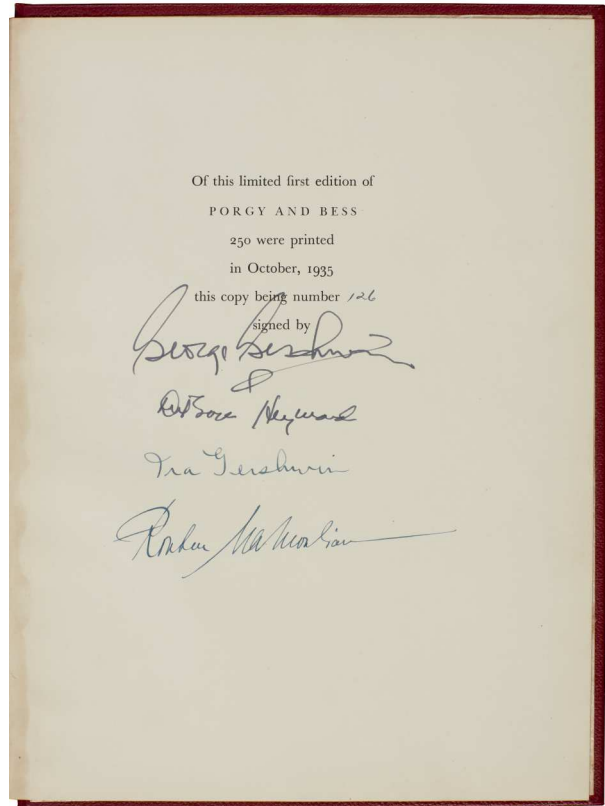
GERSHWIN, GEORGE

George Gershwin's Song-Book. *New York: Random House, 1932*

4to (323 x 242 mm.), FIRST EDITION, NUMBER 144 OF 300 COPIES SIGNED BY BOTH GERSHWIN AND ALAJALOV, photographic portrait frontispiece by Maurice Goldberg, photographic illustration of Gershwin's hands by Fitz, title-page vignette and 18 colour illustrations by Constantin Alajalov, printed music for one song ("Mischa, Yascha, Toscha, Sascha") in pocket attached to lower fixed endpaper, original full blue morocco lettered in gilt, top edge gilt, blue buckram folding case with gilt-lettering and decoration by Zaehnsdorf, ownership inscription on preliminary blank, binding very slightly rubbed at joints

FINE COPY. The entire production, and especially Alajalov's witty illustrations, captures the spirit of Gershwin's music and his times.

£ 5,000-7,000 € 5,700-7,900



135

135

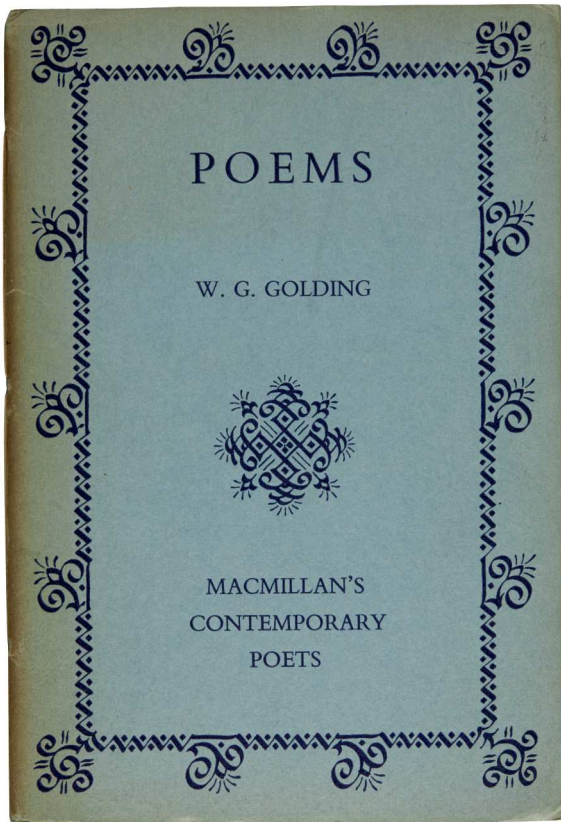
GERSHWIN, GEORGE

Porgy and Bess, An Opera in Three Acts. Libretto by Du Bose Heyward, lyrics by Du Bose Heyward and Ira Gershwin, production directed by Rouben Mamoulian. *New York: Random House, 1935*

4to (311 x 230mm.), NUMBER 126 OF 250 COPIES SIGNED BY GEORGE AND IRA GERSHWIN, DU BOSE HEYWARD AND ROUBEN MAMOULIAN, colour frontispiece and large title-page vignette by George Biddle, publisher's red pebble-grain morocco, spine lettered in blind, black morocco label on upper cover, top edge gilt, original hessian-covered slipcase, endpapers with some browning, binding worn at extremities with repairs to spine and several small bumps on upper cover, slipcase worn at extremities

THE LIMITED EDITION OF THE GERSHWINS' GROUNDBREAKING AMERICAN OPERA, SIGNED BY THE COMPOSER, LYRICISTS AND PRODUCER.

£ 2,500-3,000 € 2,850-3,400



136

136

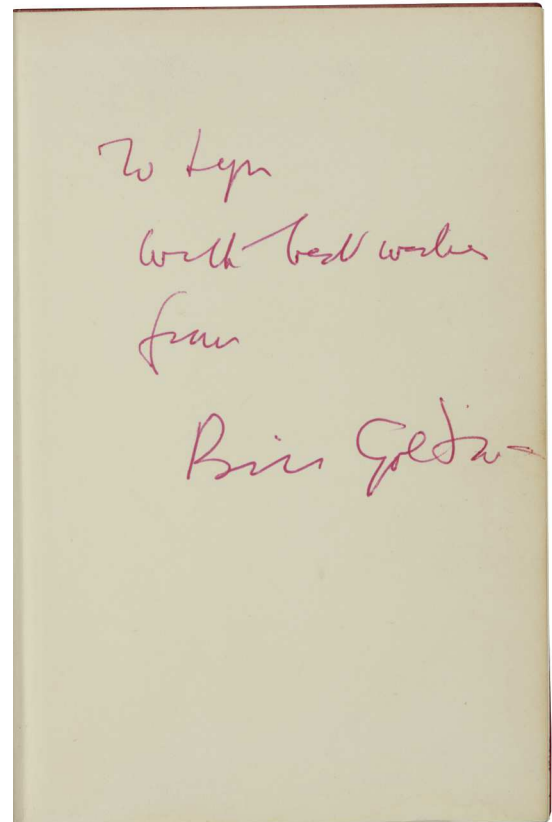
GOLDING, WILLIAM*Poems. London: Macmillan and Co., 1934*

8vo (195 x 137mm.), FIRST EDITION OF THE AUTHOR'S FIRST BOOK, original blue-green wrappers lettered in blue, preserved in blue cloth chemise and quarter blue morocco slipcase, very light browning to edges of covers

A NEAR FINE COPY OF GOLDING'S RARE FIRST BOOK, published when he was just 23 years old.

REFERENCES

Gekoski & Grogan A1

£ 2,000-3,000 € 2,300-3,400

137

137

GOLDING, WILLIAM*Lord of the Flies. London: Faber and Faber Ltd, 1954*

8vo (186 x 123mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENDPAPER ("To Lyn | with best wishes | from | Bill Golding"), original red cloth, stamped in white on spine, dust-jacket, repair to tear on jacket near head of spine, minor loss to jacket at corners

INSCRIBED PRESENTATION COPY OF THE FIRST EDITION OF GOLDING'S ACCLAIMED RE-INTERPRETATION OF THE CLASSIC ENGLISH ADVENTURE STORY. "Lord of the Flies is not an examination of the idiosyncratic nature of a group of young English boys, but of the essential nature of humanity itself, its predisposition to violence and cruelty when removed from the restraining influences of civilization..." (Kevin McCarron, Oxford *DNB*)

REFERENCES

Gekoski and Grogan A2(a)

£ 3,500-5,000 € 3,950-5,700

GOLDSMITH, OLIVER

She Stoops to Conquer: or the Mistakes of a Night. London: F. Newbery, 1773

8vo, FIRST EDITION, FIRST ISSUE (according to Ashley, see footnote), maroon morocco gilt by Riviere, gilt edges, red cloth chemise and red morocco-backed cloth slipcase

"This play was evidently altered as it went through the press, the different states of different sheets being bound up in various combinations" (Rothschild). The title-page of this copy accords with that described in Ashley and Rothschild, having the price at the foot with a double-rule out of alignment above it. Also pages 73 to 80 are missing. This is described as first issue in the Ashley catalogue. However this does not seem to accord with Temple Scott's description of a first issue (quoted in Rothschild).

REFERENCES

Ashley II, p.150; Rothschild 1037

PROVENANCE

Frank Brewer Bemis, bookplate

£ 800-1,200 € 950-1,400

139

GRAVES, ROBERT

Over the Brazier. London: *The Poetry Bookshop*, 1916

4to (215 x 158mm.), FIRST EDITION OF THE AUTHOR'S FIRST BOOK, original pictorial wrappers printed in black with coloured woodcut design by Claud Lovat Fraser, collector's folding box, occasional light spotting, wrappers slightly frayed at extremities, minor colour variance to wrappers

REFERENCES

Higginson and Williams A1(a); Hayward 330

£ 700-900 € 800-1,050

140

GREENE, GRAHAM

The Man Within. London: *William Heinemann*, 1929

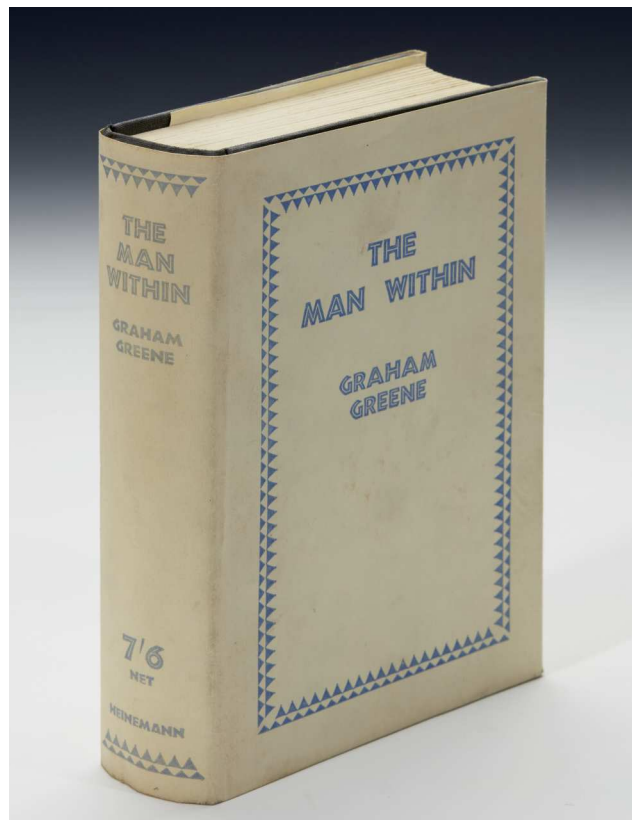
8vo (185 x 120mm.), FIRST EDITION OF THE AUTHOR'S FIRST NOVEL, original black cloth lettered in gilt on spine, DUST-JACKET, very minor spotting to edges

A FINE COPY. Loosely inserted is a cutting from *The Publisher & Bookseller* for 5 July 1929 including a publisher's advertisement for the book.

REFERENCES

Wobbe A2(a)

£ 1,800-2,000 € 2,050-2,300



140

141

GREENE, GRAHAM

Stamboul Train. London: *William Heinemann*, 1932

8vo (178 x 116mm.), first edition, second issue (with "Quin Savory" changed from "Q.C. Savory", etc.), original black cloth lettered in gilt on spine, DUST-JACKET, occasional spotting, some soiling and minor nicks to extremities of dust-jacket

REFERENCES

Wobbe A5(a)

£ 600-800 € 700-950

GREENE, GRAHAM

Brighton Rock. *New York: The Viking Press, 1938*

8vo (203 x 130mm.), first American edition, original red and black cloth lettered in silver on spine, DUST-JACKET, *very slight browning, slightly soiled dust-jacket slightly frayed at extremities*

REFERENCES

Wobbe A12(b)

£ 500-700 € 600-800

GREENE, GRAHAM

The Lawless Road. *London: Longmans, Green and Co., 1939*

8vo (216 x 135mm.), first edition, photographic illustrations, original red cloth lettered in black on spine (second state binding), illustrated endpapers, DUST-JACKET, *ownership inscription to half-title, price-clipped dust-jacket*

REFERENCES

Wobbe A14(a)

£ 500-700 € 600-800

GREENE, GRAHAM

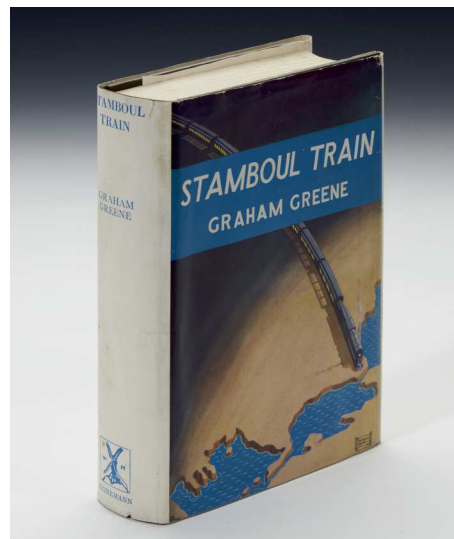
Three volumes, comprising:

The Third Man. *New York: The Viking Press, 1950*, 8vo (186 x 120mm.), first American edition, original cloth lettered in black on spine, dust-jacket, [Wobbe A23(b)], *slight browning to endpapers;*

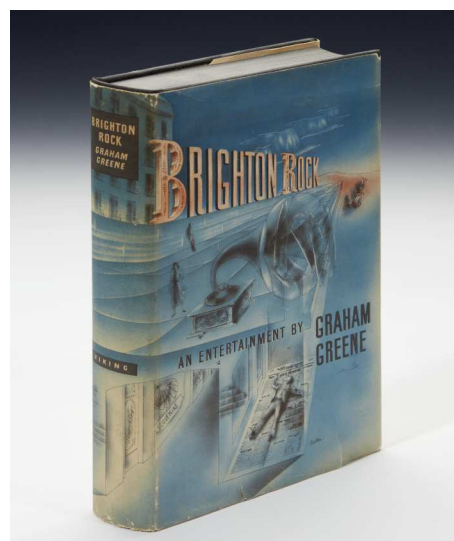
Our Man in Havana. *London: William Heinemann, 1958*, 8vo (195 x 128mm.), first edition, original cloth lettered in gilt on spine, dust-jacket, [Wobbe A38(a)], *minor soiling to dust-jacket*

A Visit to Morin. *London: William Heinemann, 1959*, 8vo (215 x 138mm.), one of 250 copies, SIGNED BY THE AUTHOR on the title-page, original cloth lettered in gilt on spine, dust-jacket, [Wobbe A40] (3)

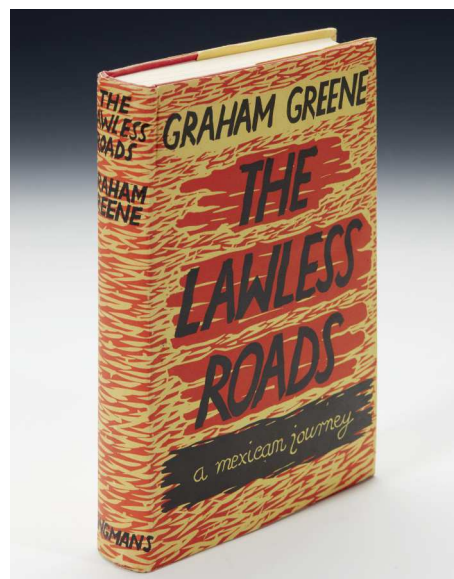
£ 500-700 € 600-800



141



142



143

GREENE, GRAHAM

Ways of Escape. [Toronto:] Lester & Orpen Dennys, [1980]

8vo (215 x 145mm.), NUMBER 1 OF 150 COPIES SIGNED BY THE AUTHOR, original brown morocco lettered in gilt, slipcase

The limited edition issue of Greene's autobiography. The publisher's prospectus is loosely inserted.

£ 500-700 € 600-800

GREENE, GRAHAM

The Monster of Capri. [Helsinki]: Eurographica [1985]

8vo (240 x 170mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Gillian [Sutro?] | with love from | Graham. | Christmas 1987") on front free endpaper, "one of 20 additional copies printed for the personal use of the author", photographic facsimiles, original light grey cloth lettered in dark blue, dust-jacket

A fine copy of this publication, presenting two stories originally written on postcards for the author's two grandchildren. Graham Greene enjoyed a close relation with John and Gillian Sutro for over forty years. Gillian Sutro (1917-1999) had been a film actress and, later, a fashion journalist.

£ 300-500 € 350-600

GREGORY, JOHN

A Father's Legacy to His Daughters. London: W. Strahan, T. Cadell [&c.], 1774

small 8vo, SECOND EDITION, half-title, contemporary calf, spine gilt with red morocco label

"I respect his heart, but heartily disapprove of his celebrated Legacy to his Daughters" wrote Mary Wollstonecraft of Dr. Gregory in chapter II of *The Vindications of the Rights of Women* (1792), strongly attacking his precepts that women should cultivate a fondness for dress, practise dissimulation, and conceal both their real affection for their husbands and their mental abilities. A FINE COPY.

£ 300-400 € 350-500

GRIBBLE, FRANCIS

The Lake of Geneva. London: Adam and Charles Black, 1909

small 4to, FIRST EDITION, 60 coloured plates by J. Hardwicke Lewis and May Hardwicke Lewis, folding map, original decorated cloth

A very good copy of one of the scarcest titles in this A. & C. Black series.

£ 500-700 € 600-800

GRIMM, JAKOB AND WILHELM.

German Popular Stories. Translated from the Kinder und Haus Marchen, collected by M.M. Grimm, from Oral Tradition. London: James Robins & Co., and (Dublin:) Joseph Rubins Junr. & Co., 1825-6

12mo (193 x 116mm.), second edition in English of volume 1 (with new preface), first edition in English of volume 2, engraved title vignettes and 19 plates by George Cruikshank, half-titles, advertisements, without the illustration to "The Elves and the Shoemaker", original green cloth-backed pink paper boards, spines with printed labels, preserved in cloth slipcase, contemporary inscriptions, *labels chipped and worn, covers bumped and slightly stained and worn at extremities, hinges starting, some browning and foxing to text*

THE BEST KNOWN COLLECTION OF CHILDREN'S STORIES EVER PUBLISHED WITH CRUIKSHANK'S CELEBRATED ILLUSTRATIONS. The stories were first published in Germany in 1812 and 1814, and first appeared in English in 1823 and 1826 with engraved title pages and 20 plates by Cruikshank.

REFERENCES

See Cohn 352

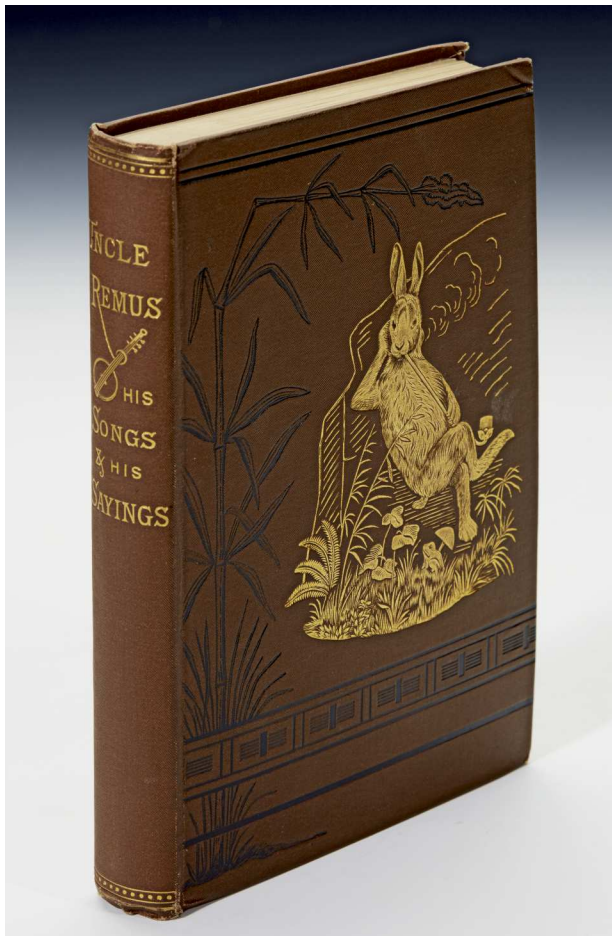
£ 800-1,200 € 950-1,400

GROSSMITH, GEORGE AND WEEDON

The Diary of a Nobody. Bristol: J.W. Arrowsmith, [1892]

8vo, FIRST EDITION, FIRST ISSUE (with endpapers as pastedowns and no blank at front), half-title, frontispiece, illustrations by Weedon Grossmith, 3pp. adverts at end, original cloth, *binding very slightly worn*

£ 200-300 € 250-350



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HARRIS, JOEL CHANDLER

Uncle Remus His Songs and Sayings... *New York: D. Appleton and Company, 1881*

12mo (190 x 126mm.), FIRST EDITION, FIRST ISSUE (with "presumptive" on last line of p.9, and no mention of the work in the advertisements), frontispiece, title vignette and illustrations by Frederick S. Church and James H. Moser, 8pp. publisher's catalogue at end, original brown cloth, upper cover decorated in gilt and black, lettered in gilt on spine, floral endpapers, quarter brown morocco slipcase, a *tiny touch of wear at the extremities*

A very fine copy of this first book edition of the author's chronicle of African-American tales and legends. The book was issued in various colours of binding, including brown, green, powder blue and mustard.

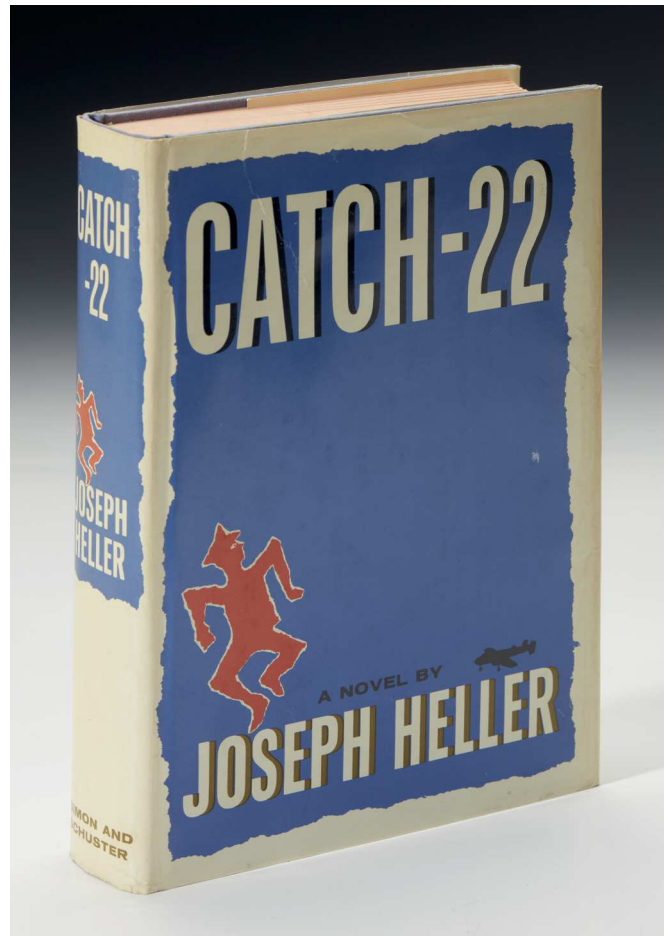
REFERENCES

BAL 7100; Grolier American 83; Johnson *High Spots* 36; Peter Parley to Penrod, pp.56-57

PROVENANCE

Jay H. Boughton, of Cortlandville, N.Y., small library label

£ 2,000-3,000 € 2,300-3,400



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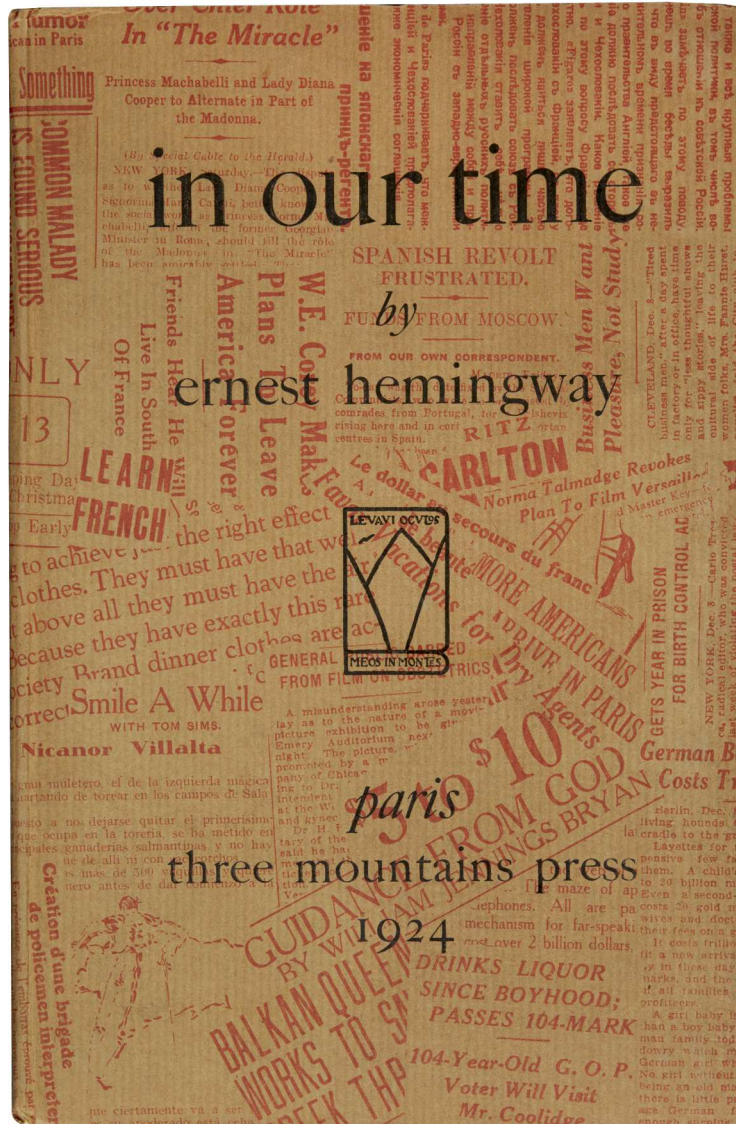
HELLER, JOSEPH

Catch-22. *New York: Simon and Schuster, 1961*

8vo (213 x 142mm.), FIRST EDITION, original blue cloth lettered on spine in white, dust-jacket, preserved in blue cloth chemise and quarter blue morocco slipcase

A FINE COPY IN JACKET OF THE AUTHOR'S FIRST AND MOST CELEBRATED BOOK, coining the phrase which subsequently passed seamlessly into everyday usage, defining the modern predicament of an individual being unable to escape a situation because of contradictory rules.

£ 1,200-1,800 € 1,400-2,050



153

153

HEMINGWAY, ERNEST

in our time. Paris: Three Mountains Press, 1924

Small folio (260 x 168mm.), FIRST EDITION, NO.69 OF 170 COPIES, woodcut frontispiece of the author after Henry Strater, original printed boards printed in red and black, untrimmed, PROTECTIVE GLASSINE WRAPPER, black cloth chemise and black morocco-backed slipcase, *minor splitting between gatherings at gutter, Browning to endpapers, bookplate to front fixed endpaper, bookseller's booklabel to rear fixed endpaper, some very minor tears or loss to glassine*

A fine copy of the author's second book, his "twenty-two page mosaic of modern violence" (Kenneth Lynn, *Hemingway*, p.90).

Hanneman does not record the glassine wrapper and no other copy appears to have been offered at auction with one present. The current example indicates that the glassine has been present for a considerable period of time.

"In the dry little vignettes of *in our time* [Hemingway] almost invented a form of his own... and below its cool objective manner really constitutes a harrowing record of barbarities: you have not only political executions, but criminal hangings, bullfights, assassinations by the police, and all the cruel and enormities of the war... I am inclined to think that this little book has more artistic dignity than any other book that has been written by an American about the period of the war..." (Edmund Wilson, review in *The Dial*, October 1924).

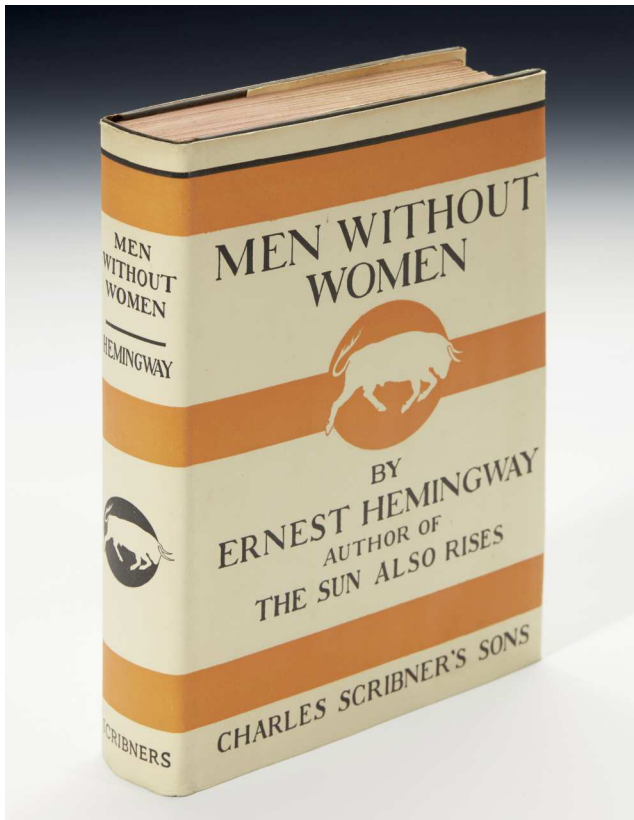
REFERENCES

Hanneman A2(a); Connolly *The Modern Movement* 49

PROVENANCE

Gotham Book Mart, New York, 1931; Library of Lester Douglas, book-label (designed by Bruce Rogers); Chiswick Bookshop, 1992; Library of Gordon P. Small, purchaser's letter

£ 20,000-30,000 € 22,600-33,900



154

154

HEMINGWAY, ERNEST

Men Without Women. New York: Charles Scribner's Sons, 1927

8vo (190 by 130mm.), FIRST EDITION, first issue, original black cloth with gold paper labels, DUST-JACKET (first printing), collector's black cloth chemise and black morocco-backed slipcase

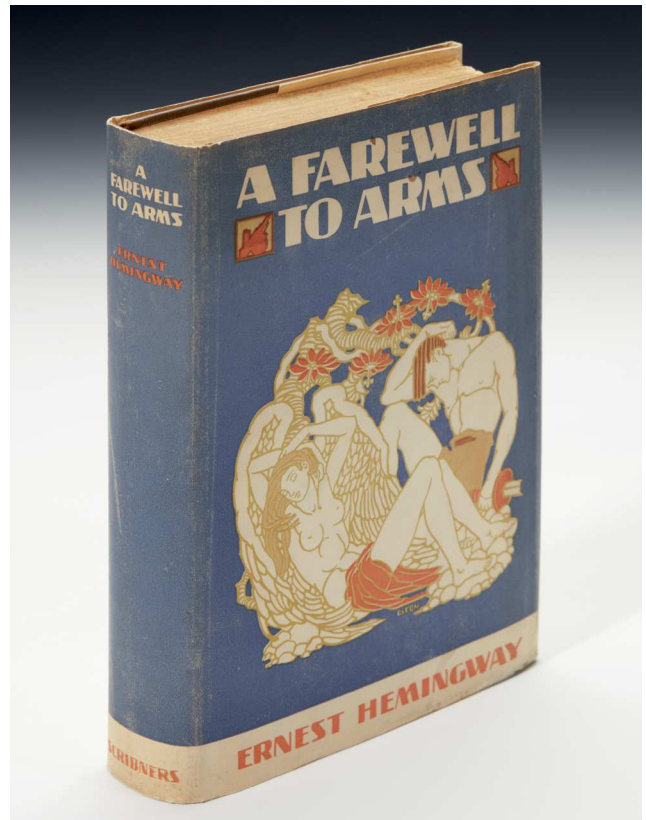
AN EXCEPTIONALLY FINE COPY IN JACKET OF HEMINGWAY'S SECOND COLLECTION OF SHORT STORIES, containing all the themes he was to develop more fully in his later work.

Cohn identifies the use of different paper stocks for the first and second issue. This copy uses the heavier first issue stock. The first printing of the dust-jacket does not quote from reviews on the front and the front flap blurb contains two errors.

REFERENCES

Cohn pp.29-30; Hanneman A7(a)

£ 8,000-12,000 € 9,100-13,600



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155

HEMINGWAY, ERNEST

A Farewell to Arms. New York: Charles Scribner's Sons, 1929

8vo (188 x 131mm), FIRST EDITION, first issue (without the author's note), original black cloth with gold paper labels, DUST-JACKET (with design by Cleon), green cloth folding box, light browning, spine very slightly bumped, few abrasions to slightly soiled dust-jacket, small labels to lower endpapers

Hemingway's hugely popular novel, the book which established his reputation. *A Farewell to Arms* was published on 27 September 1929 in a first printing of 31,050 copies, after serialization in *Scribner's Magazine* from May to October. Within four weeks sales climbed to 33,000 copies, and a month later, despite the stock market crash, they soared past 50,000. A profile of Hemingway by Dorothy Parker in *The New Yorker* in November marked the point at which the author "passed beyond fame into living legend" (Lynn, Hemingway). "Its success was so enormous that it may be said to have ended Hemingway's influence as a writer. After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence..." (Cyril Connolly, *The Modern Movement*). The dust-jacket for the first printing carries a blurb in which the name of the heroine is mis-spelled "Katharine Barclay" on the front flap.

REFERENCES

Cohn pp.31-34; Hanneman A8a; Connolly *The Modern Movement* 60

£ 2,000-3,000 € 2,300-3,400

HEMINGWAY, ERNEST

Three volumes, comprising:

Across the River and Into the Trees. *London: Jonathan Cape, 1950*, 8vo (192 x 122mm.), FIRST EDITION, original green cloth lettered in silver on spine, dust-jacket, [Hanneman A44(a)], *dust-jacket slightly frayed at extremities*;

Two Christmas Tales. [*Berkeley:*] *The Hart Press, 1959*, 8vo (240 x 160mm.), FIRST EDITION, one of 150 copies, original wrappers printed in black, [Hanneman A27(a)]

Islands in the Stream. *London: Collins, 1970*, 8vo (215 x 136mm.), first English edition, original blue cloth lettered in gilt on spine, illustrated endpapers (3)

£ 800-1,200 € 950-1,400

HEMINGWAY, ERNEST

Two editions of *The Old Man and the Sea*, comprising:

New York: Charles Scribner's Sons, 1952, 8vo (204 x 137mm.), FIRST EDITION ("A" on imprint), original blue cloth lettered in silver on spine, dust-jacket (later issue with olive tint for photograph on lower panel), [Hanneman A24(a)], *slight soiling to binding, dust-jacket price-clipped*;

London: Jonathan Cape, 1952, 8vo (190 x 124mm.), first English edition, original blue boards lettered in red on spine, reversible dust-jacket, [Hanneman A45(a)], *dust-jacket frayed at extremities with some minor loss* (2)

£ 300-500 € 350-600

HEMINGWAY, ERNEST

Two editions of *A Movable Feast*, comprising:

London: Jonathan Cape, 1964, 8vo (196 x 130mm.), PROOF COPY, original wrappers lettered in black, [see Hanneman p. 88], *wrappers slightly worn, bumped*;

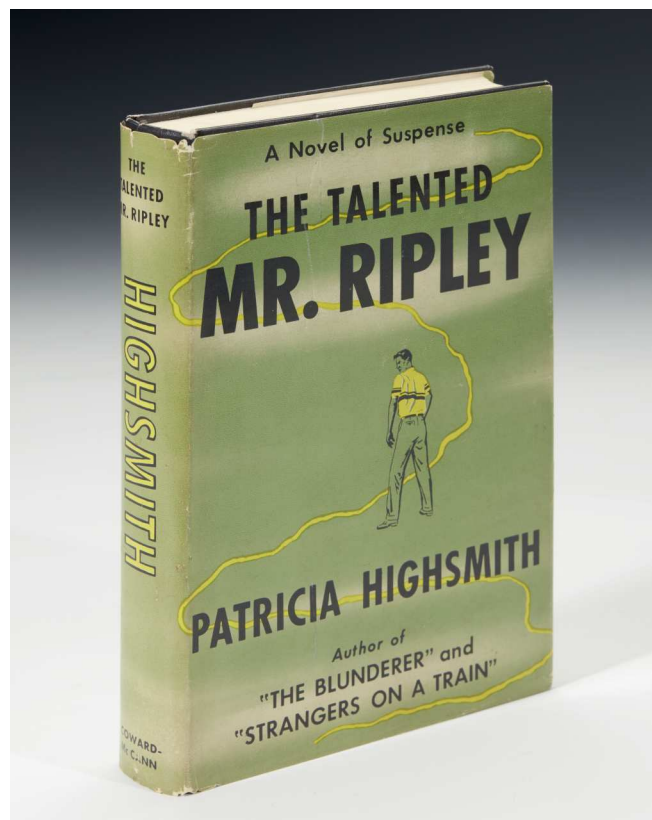
London: Jonathan Cape, 1964, 8vo (196 x 1125mm.), first English edition, original brown boards lettered in gilt on spine, dust-jacket, [Hanneman A46(a)], *slight wear to fore-edge* (2)

£ 200-300 € 250-350

HIGHSMITH, PATRICIA

The Talented Mr. Ripley. *New York: Coward-McCann, Inc. 1955*

8vo (201 x 134mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE FRONT FREE ENDPAPER ("To Barbara, | with thanks. My | favourite book, and with | hopes of writing better | ones. | And with memories of | Mexico (x), and | expectations of Europe, | Pat Highsmith."), original black cloth, dust-jacket, preserved



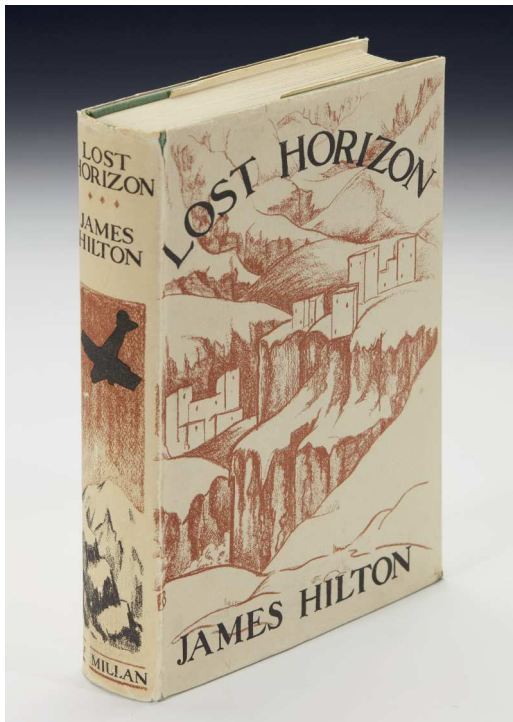
in matching green cloth folding box, *closed tears and tiny chipping to edges of jacket*

A SUPERB PRESENTATION COPY OF THE FIRST RIPLEY NOVEL AND THE AUTHOR'S MOST CELEBRATED NOVEL. The recipient is the copywriter Barbara Windham, with her ownership signature also on the front endpaper. In *Beautiful Shadow: A Life of Patricia Highsmith*, Andrew Wilson writes, "As spring warmed the city, Highsmith's spirits received a well-needed boost by the start of a new relationship with a thirty-four-year-old female copywriter who cannot be named. By May of 1956, Highsmith had started dedicating poems to her and then in June, after a trial period of living together in New York, they moved to the countryside. With them came a new chrome and black Ford convertible, a boxer dog and a pair of Siamese cats." At the beginning of 1957, the pair made a two-month long visit to Mexico, which served as the setting for her novel *A Game for the Living*, which was published in 1958. *The Talented Mr. Ripley* is Highsmith's most widely read book. It received numerous literary awards including the Edgar Allan Poe Scroll, presented by the Mystery Writers of America in April 1956, and the Grand Prix de Littérature Policière in 1958. It has inspired a number of different film treatments, with actors as diverse as Alain Delon, Dennis Hopper, and Matt Damon playing Ripley. The amoral Tom Ripley was to remain Highsmith's favourite of all her fictional creations and the one she most closely identified with. She once remarked of this novel, "I often had the feeling that Ripley was writing it and I was merely typing."

PROVENANCE

Sothebys New York, 21 June 2007, lot 123

£ 5,000-7,000 € 5,700-7,900



160

160

HILTON, JAMES

Lost Horizon. London: Macmillan and Co., Limited, 1933

8vo (190 x 120mm.), FIRST EDITION, 2pp. publisher's advertisements at end, original green cloth lettered in gilt on spine. DUST-JACKET, *very slight spotting to dust-jacket with some small tears and abrasion to spine*

Source for the 1937 Columbia Pictures film directed by Frank Capra.

£ 2,000-2,500 € 2,300-2,850

161

HILTON, JAMES

Two Mr. Chips volumes, comprising:

Goodbye Mr Chips!, London: Hodder & Stoughton, 1934, 8vo (190 x 132mm.), first English edition, illustrations within the text by Bip Pares, original blue cloth lettered in gilt, DUST-JACKET, *minor soiling to dust-jacket with extremities very slightly frayed*;

To You Mr Chips. London: Hodder & Stoughton, 1938, 8vo (190 x 132mm.), FIRST EDITION, illustrations within the text by Bip Pares, original orange cloth lettered in gilt, DUST-JACKET (2)

£ 500-700 € 600-800



162

162

HILTON, JAMES

Two editions of *Random Harvest*, comprising:

Boston: Little, Brown and Company, 1941, 8vo (202 x 132mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Charlotte Newbegg [sic] | with good wishes | James Hilton") on front free endpaper. original grey cloth lettered in gilt and red, DUST-JACKET, some spotting to dust-jacket;

London: Macmillan & Co. Ltd., 1941, 8vo (190 x 122m.), first English edition, original green cloth lettered in gilt on spine, slight browning to endpapers (2)

The first volume was inscribed to the owner of a San Francisco book shop. Originally "The Old Book Shop" (since the 1920s), the shop was bought by Charlotte Newbegin (d. 1989) in 1952. The shop, later named the "Tillman Place Bookstore" remained in business until 2000.

£ 1,000-1,500 € 1,150-1,700

HOPE, ANTHONY [ANTHONY HOPE HAWKINS]

The Prisoner of Zenda. *Bristol: J.W. Arrowsmith, [1894]*

8vo, FIRST EDITION, 2pp. adverts at end, with an A.L.s. loosely inserted (see footnote), original maroon cloth gilt, *spine slightly faded*

With an autograph letter signed "Anthony H. Hawkins" to Henry Cobb, dated 4th July 1894, thanking him for his compliments about *The Prisoner of Zenda*, whose success has forced him to choose between literature and the Bar, "and I am now retiring from the law". He thanks Cobb and his father for their kindness and "shall remember our work together with more pleasure than any other which I have done".

REFERENCES

Wolff 3096

PROVENANCE

Henry Cobb, pencil signature on endleaf and letter from author

£ 200-300 € 250-350

[HUGHES, THOMAS]

Tom Brown's School Days. By an Old Boy. *Cambridge: Macmillan & Co., 1857*

8vo (180 x 121mm.), fourth edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Joseph Hoare Esq. | from the author | Nov. 1857 | a sight acknowledgement | for great kindness"), nineteenth-century half calf, marbled boards, red speckled edges, *presentation inscription slightly cropped*

PROVENANCE

Joseph Hoare, presentation inscription; W. Douro Hoare, book-label

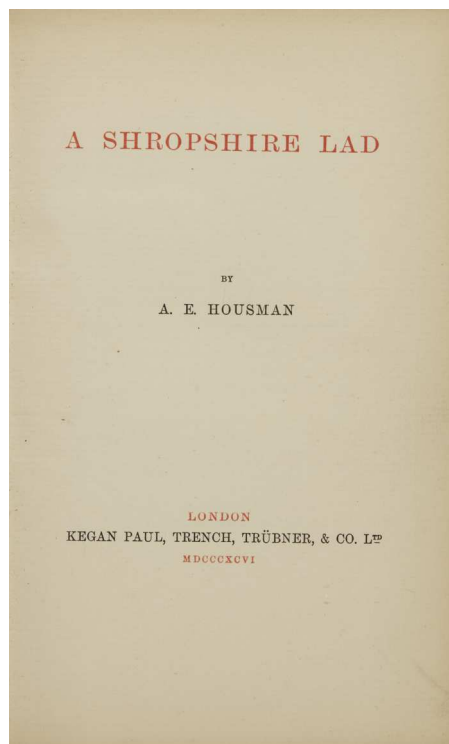
£ 200-250 € 250-300

HOUSMAN, A.E

A Shropshire Lad. *London: Kegan Paul, Trench, Trübner & Co, Ltd, 1896*

8vo, FIRST EDITION, one of 500 copies (of which 150 were exported for publication in New York), title in red and black, original parchment-backed pale blue paper covered boards, cream paper label lettered vertically in red (variant B), *offsetting to endpapers, minor soiling and spotting to binding*

THE AUTHOR'S MOST CELEBRATED COLLECTION OF POEMS, originally offered to Macmillan under the title *Poems by Terence Hearsay* but declined, and then published at Housman's expense in March 1896. "Though not an instant success, the little volume gradually won a large audience through the universality of its dominant themes (nature, love, war, and death) and the directness of its language and rhythms... (Norman Page, Oxford *DNB*)



REFERENCES

Carter, Sparrow and White 2

PROVENANCE

"J.B.Prynne", ownership signature dated February 1897 on front endpaper

£ 1,000-1,500 € 1,150-1,700

HUGO, VICTOR

Notre-Dame de Paris... seconde edition [but see footnote]. *Paris: Charles Gosselin, 1831*

2 volumes, 8vo (220 x 135mm.), ORIGINAL EDITION (see footnote), half-titles, wood-engraved vignettes on titles, original yellow printed wrappers, uncut, housed in 2 modern morocco-backed folding boxes

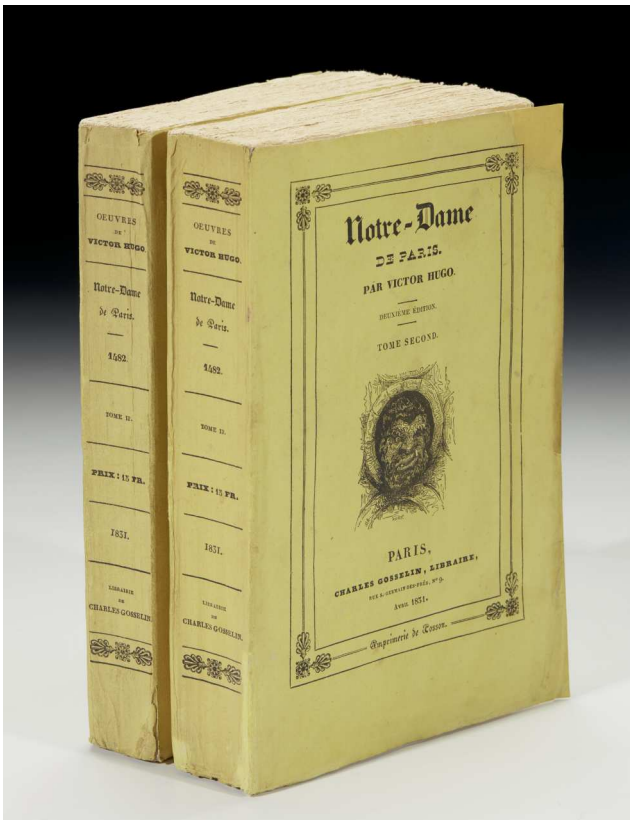
A GOOD COPY IN ORIGINAL WRAPPERS OF THE ORIGINAL EDITION OF *The Hunchback of Notre-Dame*.

The first edition was published in 1100 copies, which appeared in 1831, in four so-called editions (of which this is the second). However, as explained in the *Journal des Débats* for 10 May 1831, the division into four editions was in order to make it appear that the book was a success, and it is considered that all four "editions" (of approximately 300 copies each) belong to the original edition. The format of all is almost identical, but here the author's name is given, the edition is stated and the cover bears the date Avril 1831 (rather than Mars 1831 for the "first edition").

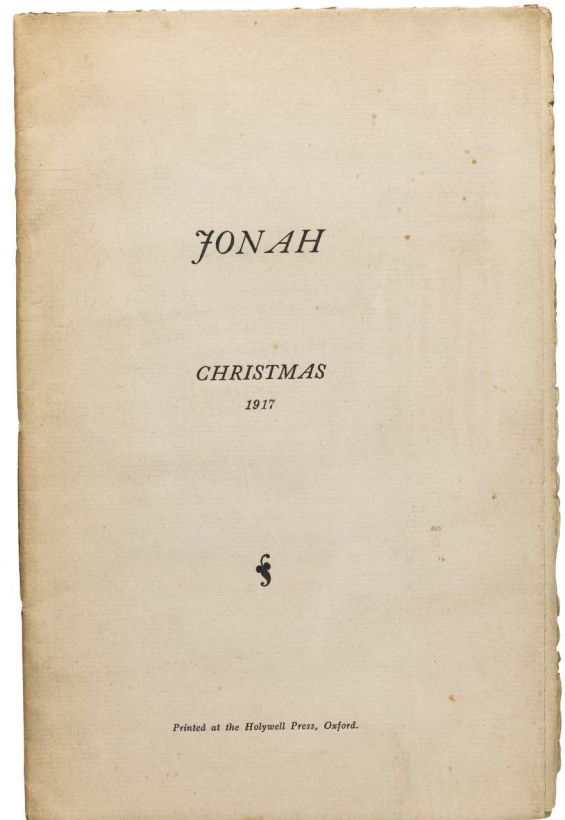
REFERENCES

Carteret I, pp.400-402 (note); Vicaire IV, pp.256-257 (note)

£ 3,000-4,000 € 3,400-4,550



166



168

167

HUGO, VICTOR

Two works in seven volumes, comprising:

- i) Ninety-three. London: Sampson Low, Marston, Low & Searle, 1874, 3 volumes, original cloth, spines lettered in gilt, publisher's catalogue at the end of volume 2 [Sadleir 1239, in this binding; Wolff 3341, in a secondary binding], *minor foxing*;
- ii) The History of a Crime: the Testimony of an Eye-Witness. London: Sampson Low, Marston, Searle & Rivington, 1877, 4 volumes, original cloth, spines lettered in gilt (volumes 3 and 4 without author's name, as with Sadleir's copy) [Sadleir 1237; Wolff 3336], *vol. 2 lacking front endpaper, some wear to covers, joints of vol. 2 starting, some foxing, contemporary ownership signatures*; FIRST ENGLISH EDITIONS, 8vo (7)

£ 200-300 € 250-350

168

HUXLEY, ALDOUS

Jonah. Oxford: Holywell Press, 1917

8vo (225 x 150mm.), FIRST EDITION OF THE AUTHOR'S SECOND BOOK, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO T.S. ELIOT ("To T.S. ELIOT with best wishes | from | Aldous Huxley | Xmas 1917") on reverse of upper wrapper, one of about fifty copies, original printed wrappers, collector's chemise and slipcase, *some minor spotting and browning, some soiling to slipcase*

A FINE ASSOCIATION COPY LINKING TWO KEY TWENTIETH CENTURY WRITERS, both of whom, one in his novels, the other in his majestic verse, expressed the mood of profound disillusionment with the human condition following the end of the First World War. Eliot's fortune-teller Madame Sosotris, alluded to in *The Waste Land*, was drawn from Huxley's satirical novel *Chrome Yellow*.

As noted by Sybille Bedford, "*Jonah*, that bibliographical rarity, consists of twelve poems printed on a single folded and sewn sheet of 16 pages; the issue was limited to about fifty copies most of which Aldous sent out to his friends as a Christmas card" (Bedford, *Aldous Huxley A Biography Volume One* (1973), p.90).

Huxley and Eliot first met at one of Lady Ottoline Morrell's house parties. Huxley was struck by the contrast between the works and the man: he appeared to be "just an Europeanized American, overwhelmingly cultured, talking about French literature in the most uninspiring fashion imaginable". Huxley did, however, respect Eliot and would send drafts of his early poetical works for comment. Such respect was not shared and Eliot realised that Huxley's talent lay in prose rather than poetry. Writing in *Aldous Huxley... A Memorial Volume* in 1966, Eliot noted "I am afraid I was unable to show any enthusiasm for his verse" and, with reference to the 1920 volume entitled *Leda*, he stated "...after this effort he wisely confined himself to the essay and that variety of fiction which he came to make his own".

REFERENCES

Eschelbach and Shober 36

£ 2,500-3,500 € 2,850-3,950

To John from Jade
Nov



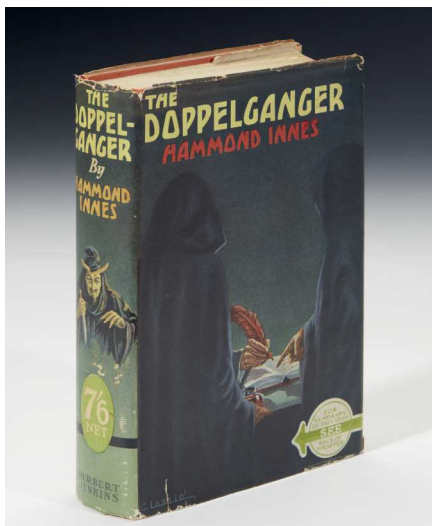
October 28 - 1911

SESSION TWO

LONDON
TUESDAY
7 NOVEMBER 2017
2.30PM

LOTS 169-339





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INNES, HAMMOND

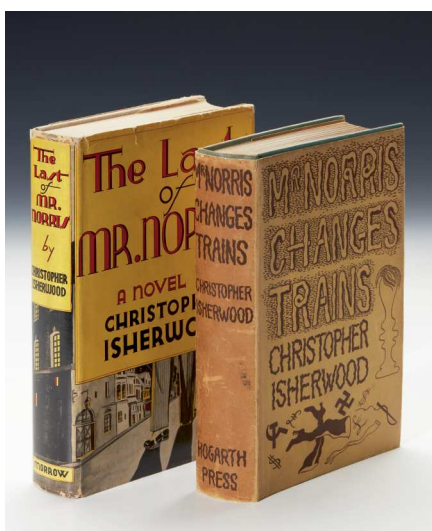
The Doppelganger. London: Herbert Jenkins, 1936

8vo (185 x 120mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Dorothy | The gift of one poor copy is | poor recompense for all you did | to help bring this MS. to the | publication stage. But for what | it is worth here is the finished | article - with my love. | Ralph H.I.") on front free endpaper, original orange cloth lettered in black, DUST-JACKET, some spotting and browning, extremities of dust-jacket slightly frayed, some spotting to dust-jacket

The author's first book, inscribed to his future wife, the author and actress Dorothy Mary Lang. This copy also carries a bookplate ("HI WORKING LIBRARY") and a booklabel ("From the Library of HAMMOND INNES").

£ 1,000-1,500 € 1,150-1,700

170



170

ISHERWOOD, CHRISTOPHER

Two editions of *Mr Norris Changes Trains*, comprising:

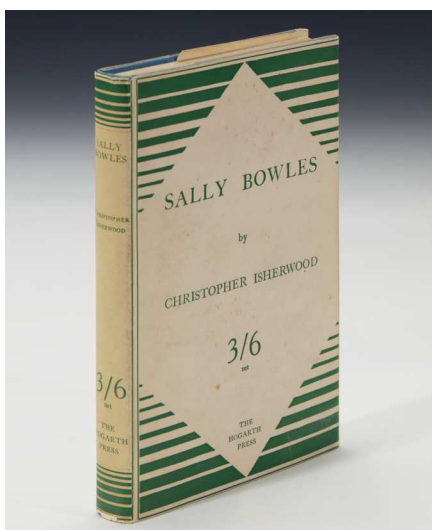
Mr Norris Changes Trains. London: The Hogarth Press, 1935, 8vo (183 x 115mm.), FIRST EDITION, original green cloth lettered in black on spine, DUST-JACKET, some minor browning, minor hole to upper hinge, price-clipped dust-jacket strengthened on reverse;

The Last of Mr Norris. New York: William Morrow and Co., 1935, 8vo (192 x 125mm.), first American edition, original grey cloth lettered in black, red and blind on spine, DUST-JACKET, slight browning extremities of dust-jacket slightly frayed with minor loss (2)

The first English and American editions, differently titled, of the same novel.

£ 1,000-1,500 € 1,150-1,700

171



171

ISHERWOOD, CHRISTOPHER

Sally Bowles. London: The Hogarth Press, 1937

8vo (166 by 102mm.), FIRST EDITION, SIGNED BY THE AUTHOR ON THE TITLE-PAGE, original blue cloth lettered in black on spine, DUST-JACKET, dust-jacket very slightly spotted with very minor loss to head and foot of spine

A source text for Kander and Ebb's 1966 musical, *Cabaret*.

£ 1,500-2,000 € 1,700-2,300

ISHERWOOD, CHRISTOPHER

Lions and Shadows. *London: Leonard and Virginia Woolf at the Hogarth Press, 1938*

8vo (183 x 121mm.), first edition, SIGNED BY THE AUTHOR ON THE TITLE PAGE, photographic frontispiece, original blue cloth lettered in black, dust-jacket, *tiny tears to jacket at head and base of the spine*

£ 150-200 € 200-250

ISHERWOOD, CHRISTOPHER

Goodbye to Berlin. *London: The Hogarth Press, 1939*

8vo (182 x 118mm.), FIRST EDITION, original grey cloth lettered in red on spine, DUST-JACKET, *slight browning and spotting, upper hinge split, extremities of cloth slightly discoloured, slight soiling to dust-jacket, some professional restoration to dust-jacket at head and foot of spine*

"...the most gifted novelist since Greene and Waugh..."
(Connolly)

REFERENCES

Connolly 86

£ 1,500-2,000 € 1,700-2,300

JAMES, HENRY

Stories Revived. *London: Macmillan and Co., 1885*

3 volumes, 8vo (193 x 127mm.), FIRST EDITION, 2pp. publisher's adverts at end of volume 3, original blue-green cloth with black fillet borders, spines lettered in gilt, *slightly cocked, some joints with small areas of wear, some slight soiling or discoloration, library labels removed from upper covers*

REFERENCES

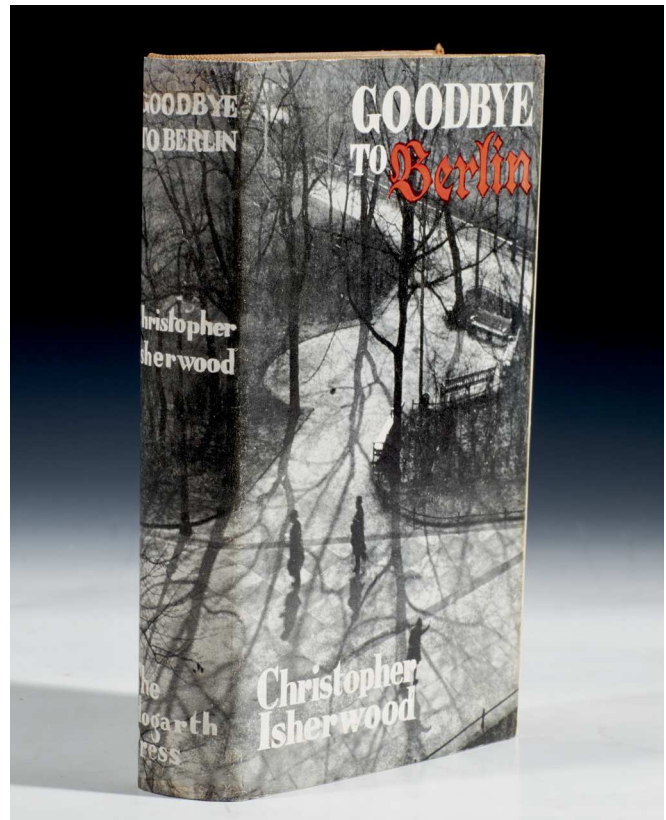
Edel and Laurence A27a, binding variant "a"; Sadleir 1290; Wolff 3584

£ 500-700 € 600-800

JAMES, HENRY

The Ambassadors. *New York and London: Harper Brothers, 1903*

8vo (208 x 140mm.), first American edition, original light blue paper boards, spine lettered in gilt, top edge gilt, original stiff blue fabric-paper dust-jacket, maroon cloth case and quarter morocco slipcase



A VERY FINE COPY of the novel James considered "quite the best, 'all round', of my productions" (quoted by Edel and Laurence). The American edition was marked by a curious error, the reverse order of chapters 28 and 29, which was apparently unnoticed for almost half a century.

REFERENCES

Edel and Laurence A58b

£ 700-1,000 € 800-1,150

JOYCE, JAMES

Chamber Music. *London: Elkin Mathews, [1907]*

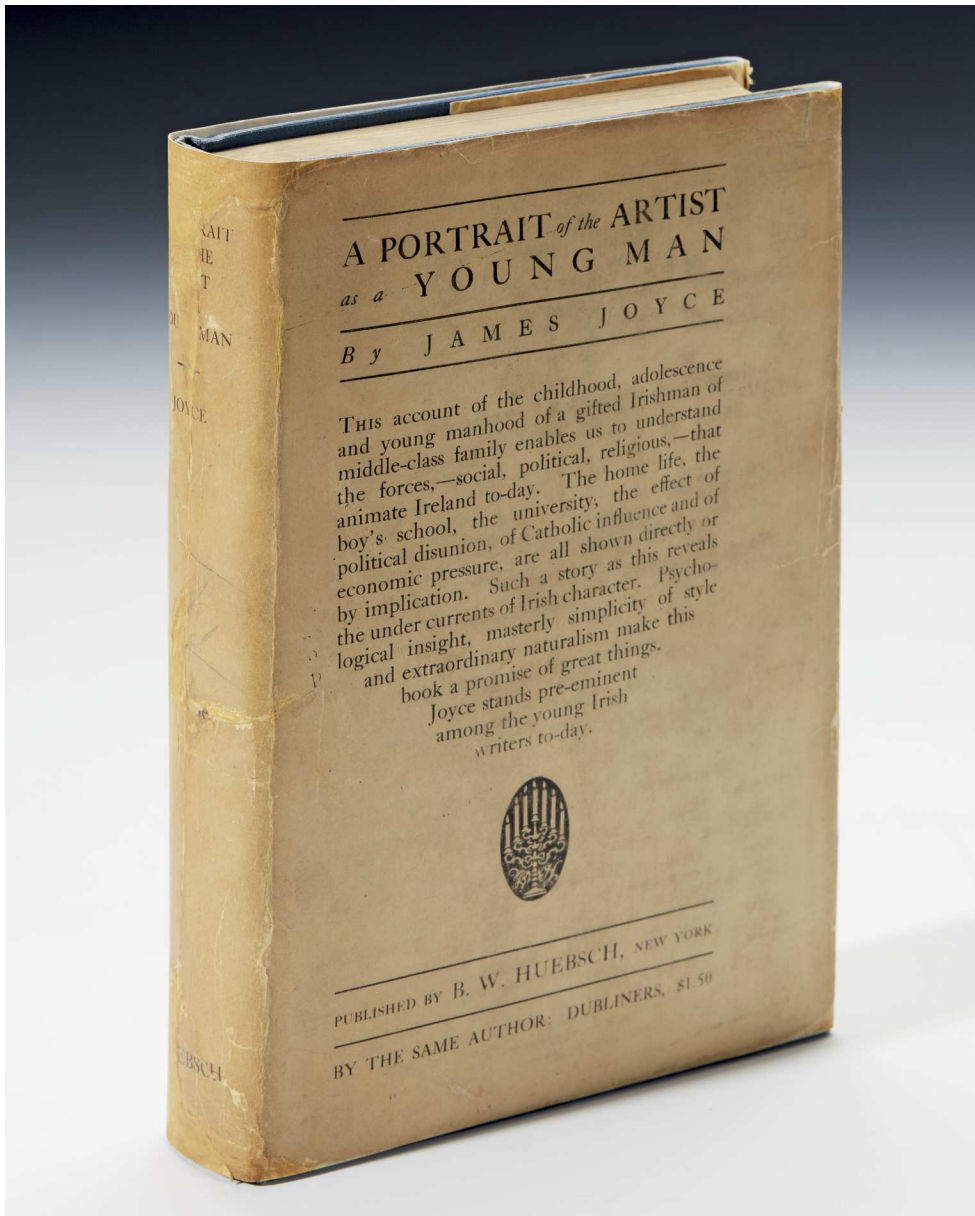
8vo (159 x 106mm.), FIRST EDITION, third variant with thin wove endpapers, original light green cloth lettered in gilt, *browning to endpapers, bookplate and ownership initials dated 1926 on front fixed endpaper, spine slightly faded*

First edition of the author's first regularly published book. Slocum and Cahoon note 509 copies were printed.

REFERENCES

Slocum and Cahoon A3

£ 1,000-1,500 € 1,150-1,700



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JOYCE, JAMES

A Portrait of the Artist as a Young Man. New York: B.W. Huebsch, 1916

8vo (186 x 122mm.), FIRST EDITION, original blue cloth lettered in gilt on spine and upper cover lettered in blind, DUST-JACKET, collector's chemise and blue morocco-backed slipcase, ownership signature on front fixed endpaper, minor abrasion to lower fixed endpaper, binding slightly bumped, dust-jacket repaired with some professional restoration including some sections of spine

THE TRUE FIRST EDITION OF JOYCE'S GREAT AUTOBIOGRAPHICAL NOVEL, as published on 29 December 1916. The first English edition was followed on 12 February 1917 (although, as noted by Slocum and Cahoon, the English edition used "American sheets because English printers would not accept the responsibility of printing it").

As noted by Connolly, the book is "a landmark in sensibility, the prose moved forward in complexity from the child's sensations at the beginning to the adolescent subtleties at the end..."

REFERENCES

Slocum and Cahoon A11; Connolly, *The Modern Movement* 26

£ 25,000-30,000 € 28,300-33,900

JOYCE, JAMES

Chamber Music. *Boston: The Cornhill Company, [1918]*

8vo (155 x 107mm.), first American edition, unopened copy, original light green cloth lettered in gilt on upper cover, ORIGINAL GLASSINE DUST-JACKET

A fine copy of this unauthorized first American edition. Slocum and Cahoon note copies with wove and laid endpapers (priority undetermined). This copy has wove endpapers.

REFERENCES

Slocum and Cahoon A5

£ 250-300 € 300-350

JOYCE, JAMES

Tales Told of Shem and Shaun: Three Fragments from Work in Progress. *Paris: the Black Sun Press, 1929*

4to (211 x 167mm.), FIRST EDITION, LIMITED ISSUE, NO.465 of 500 COPIES ON HOLLAND VAN GELDER ZONEN (out of a total edition of 650), printed in red and black, frontispiece by Brancusi, preface by C.K. Ogden, original paper covers, original glassine, original red paper covered gilt slipcase, preserved in quarter green morocco folding box

A VERY FINE COPY.

REFERENCES

Slocum & Cahoon A36.

£ 1,200-1,800 € 1,400-2,050

JOYCE, JAMES

Ulysse. Traduit de l'Anglais par M. August Morel assisté par M. Stuart Gilbert. Traduction entièrement revue par M. Valery Larbaud avec la collaboration de l'auteur. *Paris: La Maison des Amis des Livres, Adrienne Monnier, 1929*

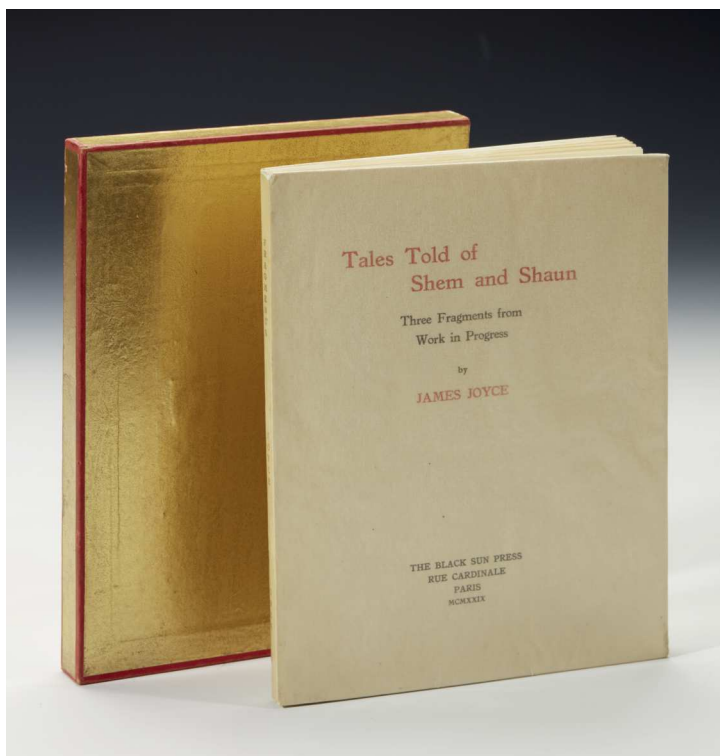
4to (234 x 182mm.), FIRST EDITION IN FRENCH, number 231 of 875 copies on Alfa Vergé (out of a total edition of 1200), original cream wrappers printed in blue, glassine, collector's black cloth chemise and matching quarter black morocco slipcase, a touch of creasing to the odd leaf and to the covers on the spine, tiny nicks to glassine, OTHERWISE A VERY FINE COPY

The process of translating *Ulysses* into French had started before the first edition in English was published in 1922. Most famously, Benoist-Mechin had suggested, and Joyce had approved, Molly Bloom's final "yes" as part of the process of translating the last chapter *Penelope* for a reading and lecture given by Valery Larbaud in December 1921. Mechin's contribution, together with others who assisted Morel or Larbaud, is not credited on the title page.

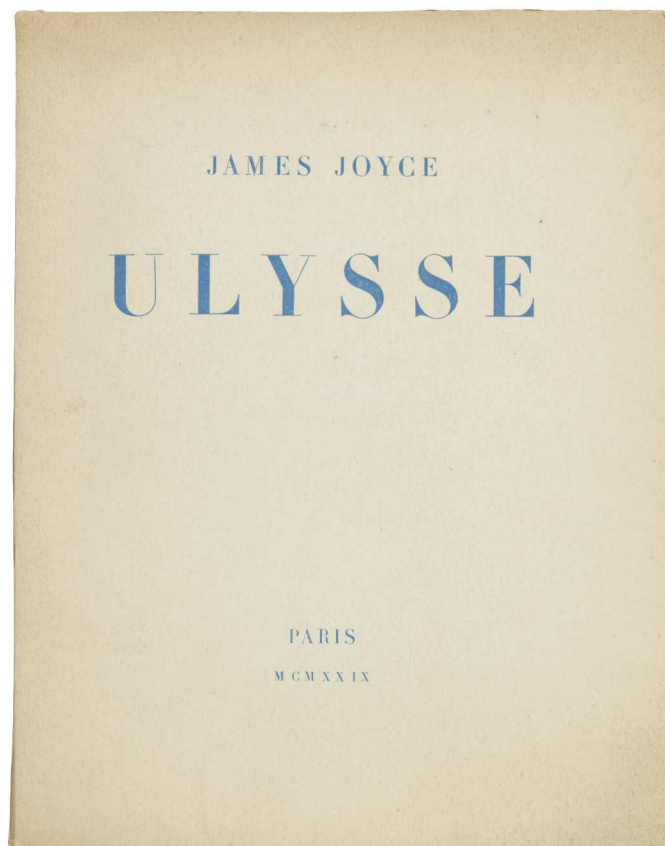
REFERENCES

Slocum & Cahoon D17

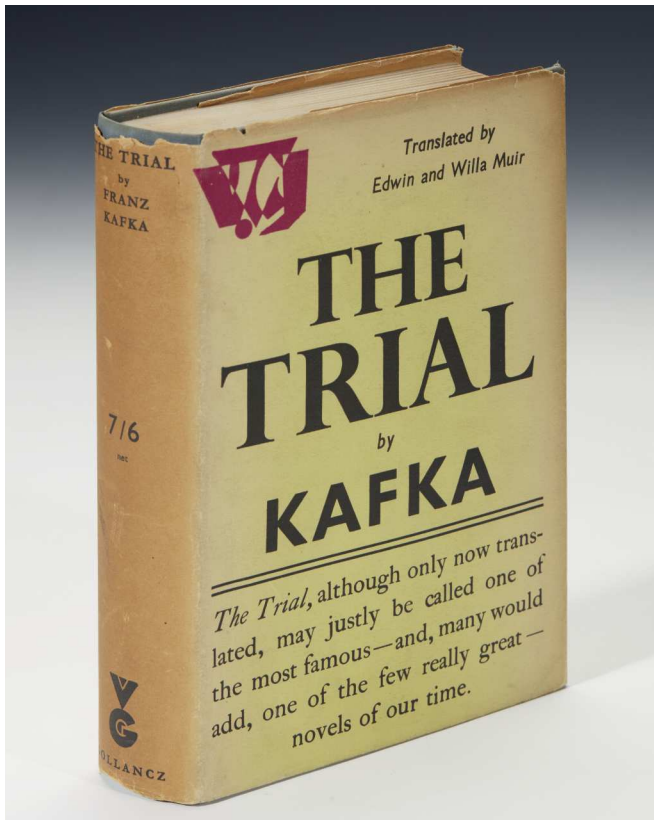
£ 1,200-1,800 € 1,400-2,050



179



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KAFKA, FRANZ

The Castle (translated by Willa and Edwin Muir).
London: Martin Secker, 1930

8vo, FIRST ENGLISH EDITION, original blue cloth, DUST-JACKET, spine of binding somewhat faded and with faint outline of lettering from dust-jacket, dust-jacket spine somewhat browned, chipped at head and with 2.5cm. (1 inch) loss at foot, slight fraying or very short tears elsewhere, joints splitting

The Castle was Kafka's first book to be translated and published in English.

£ 600-900 € 700-1,050

182

KAFKA, FRANZ

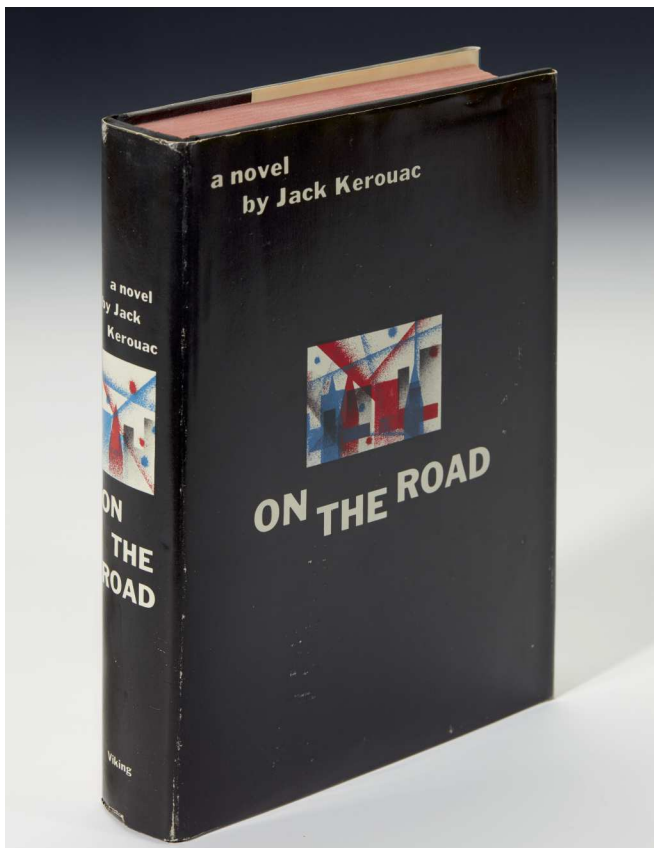
The Metamorphosis, translated by A.L. Lloyd.
London: The Parton Press, 1937

8vo, FIRST ENGLISH EDITION, original blue cloth-backed grey boards, printed label on upper cover, GLASSINE WRAPPER (clear apart from price), wrapper with loss (most significantly at base)

PROVENANCE

Sylvia Beach, Shakespeare and Company, book label

£ 2,000-3,000 € 2,300-3,400



184

183

KAFKA, FRANZ

The Trial (translated by Willa and Edwin Muir).
London: Victor Gollancz Ltd., 1937

8vo, FIRST ENGLISH EDITION, original light blue cloth, yellow DUST-JACKET, spine and edges of covers slightly discoloured, spine of dust-jacket browned and chipped at head, slightly browning and chipping elsewhere

£ 1,500-2,000 € 1,700-2,300

184

KEROUAC, JACK

On the Road. New York: the Viking Press, 1957

8vo (203 x 136mm.), FIRST EDITION, original black cloth lettered in white, dust-jacket (first state with price present inside front flap and blue and red stripes across the back pane), very slight wear to jacket at edges

A FINE COPY OF THE AUTHOR'S LANDMARK AMERICAN NOVEL.

REFERENCES

Charters A2a

£ 1,500-2,500 € 1,700-2,850

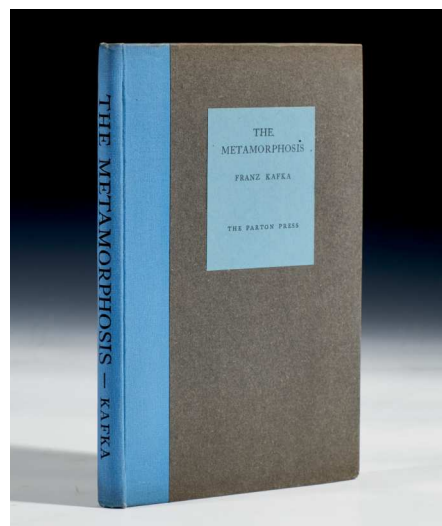
KESEY, KEN

One Flew Over the Cuckoo's Nest. *New York: The Viking Press, 1962*

8vo (203 x 132mm.), FIRST EDITION, FIRST ISSUE ("fool Red Cross Woman" on page 9), original green cloth lettered in yellow on spine, DUST-JACKET, FIRST ISSUE (priced at \$4.95 together with one line quote from Jack Kerouac at the foot of the upper front flap, *minor browning lower free endpaper, dust-jacket very slightly frayed at head and foot of spine together with minor abrasion at head*)

Source text for the 1975 Academy Award winning film starring Jack Nicholson.

£ 700-900 € 800-1,050



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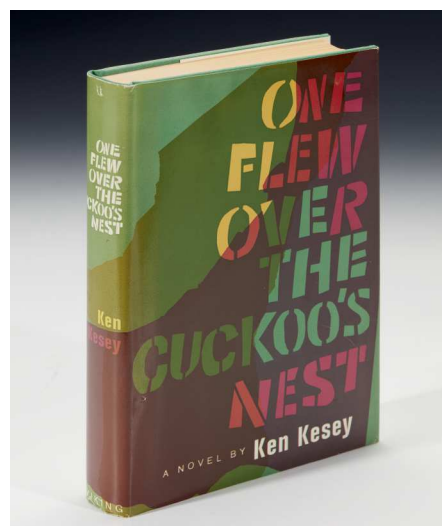
KING, STEPHEN

Carrie. *New York: Doubleday & Company, Inc., 1975*

8vo (208 x 135mm.), FIRST EDITION, FIRST ISSUE ("P6" in the gutter on page 199), original burgundy cloth lettered in gilt on spine, DUST-JACKET ("C. | \$5.95" on upper flap)

A FINE COPY of the first edition of the author's first book.

£ 600-800 € 700-950



185

KINGSLEY, CHARLES

Hereward the Wake, "Last of the English". *London & Cambridge: Macmillan and Co., 1866*

2 volumes, 8vo, FIRST EDITION, PRESENTATION COPY, inscribed on half-title vol.1 "From the Publisher", half-titles, 2pp. advertisements at end of each volume, original red cloth gilt, uncut and largely unopened, folding cloth box, *bindings slightly soiled, ?repairs to spines*

REFERENCES

Sadleir 1338; Wolff II, 3807

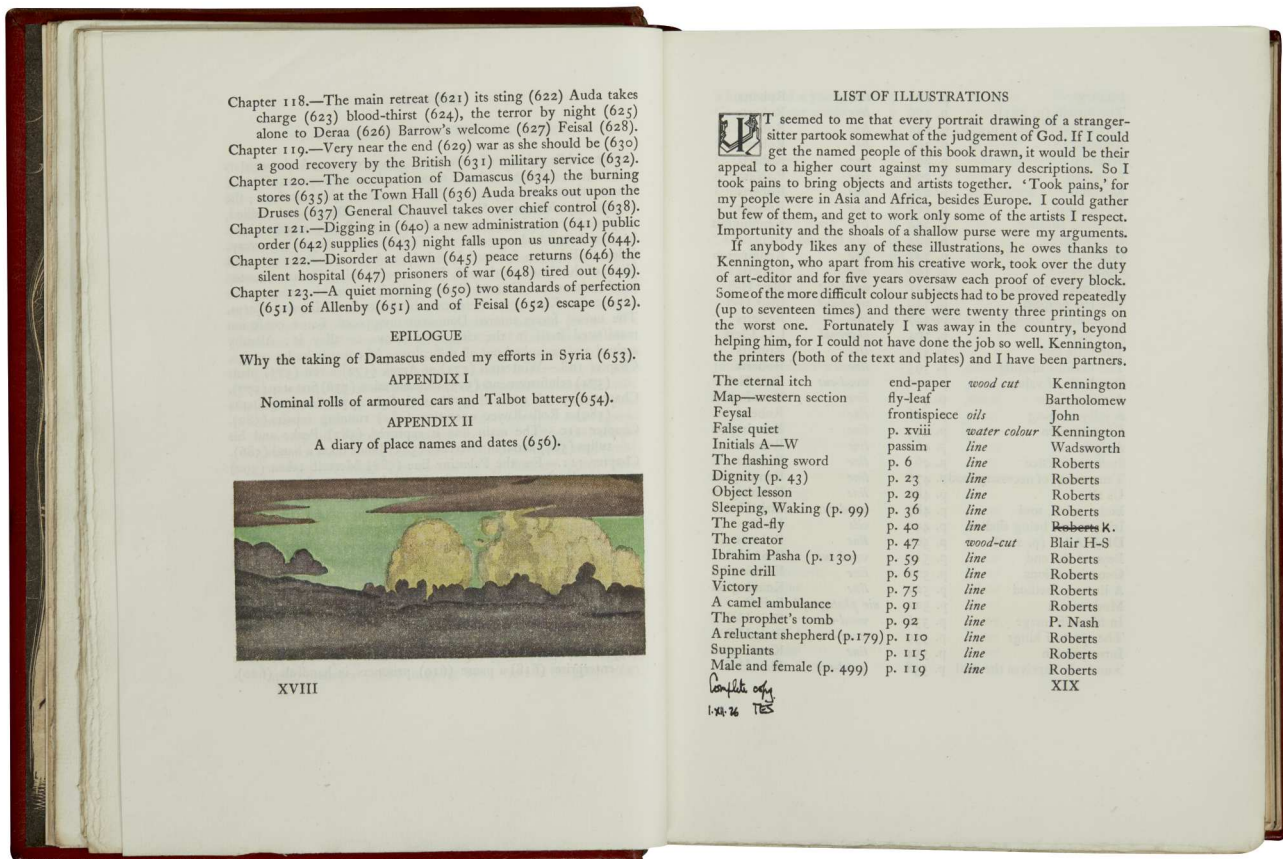
PROVENANCE

Albert Henry Wiggin (1868-1951), American banker and collector, bookplate; Lynde Selden, bookplates (now loose)

£ 600-900 € 700-1,050



186



188

188

[LAWRENCE, T.E.]

Seven Pillars of Wisdom. A Triumph. [*Privately Printed, 1926*]

4to (252 x191mm.), THE SUBSCRIBER'S OR 'CRANWELL' EDITION, ONE OF 170 COMPLETE COPIES (inscribed by the author "Complete copy | 1.xii.26 T.E.S." on list of illustrations and "Roberts" crossed through and replaced with "K[ennington]"), PRESENTATION COPY INSCRIBED BY LAWRENCE TO HIS SOLICITOR EDWARD ELIOT ("E.G. Eliot | from | T.E. Lawrence | with apologies for | the trouble it is | going to bring him. | 30.XI.26"), printed in red and black, frontispiece portrait of King Feisal after Augustus John, 4 folding colour maps and 61 plates (many in colour, two double-page) by Kennington, Roberts, Augustus John, William Nicholson, Paul Nash and others (with the "Prickly Pear" plate but not the Nash illustrations on p.92 and p.208 nor the Hughes-Stanton wood-engraving, as often), text illustrations after Roberts, Kennington, Nash and others, decorative initials by Edward Wadsworth, illustrated endpapers by Kennington, original full reddish-brown morocco (probably by Sangorski and Sutcliffe), spine in six compartments with raised bands, top edge gilt, *very slight rubbing to extremities of binding*

A VERY RARE PRESENTATION COPY OF THE AUTHOR'S EPIC MASTERPIECE, WITH A PRESCIENT INSCRIPTION BY LAWRENCE TO HIS LAWYER, warning him of potential legal problems following publication. Edward G. Eliot was joint Trustee of the *Revolt in the Desert* charitable trust. Lawrence was of course very familiar with legal and copyright issues, and intricate and complex publishing arrangements, often

seemingly of his own making, relating to the publication of this and other of his works.

In the event, it was dealing with the tax demands from the Inland Revenue arising out of Lawrence's complex Trust arrangements which would consume Eliot's time in the years ahead. Lawrence had promised to his subscribers that he would take no money from the publication of *Seven Pillars*; later he was to create a separate trust (the Anonymous Education Fund) for the copyright of *Revolt in the Desert*, to benefit children of disabled or deceased RAF officers. In 1931 the Inland Revenue made a claim for income tax on the fund, and there followed an enormous amount of negotiation and correspondence between the revenue and Lawrence's representatives, with E.G. Eliot at the centre, to resolve the issue. The appeal on behalf of Lawrence against the claim seems to have been lost in 1932. The fund, however, later renamed the Lawrence of Arabia Fund, continued to operate and by 1935 was educating thirteen children a year. It remains part of the RAF Benevolent Fund to this day. See Andrew Simpson, *Another Life: Lawrence after Arabia*.

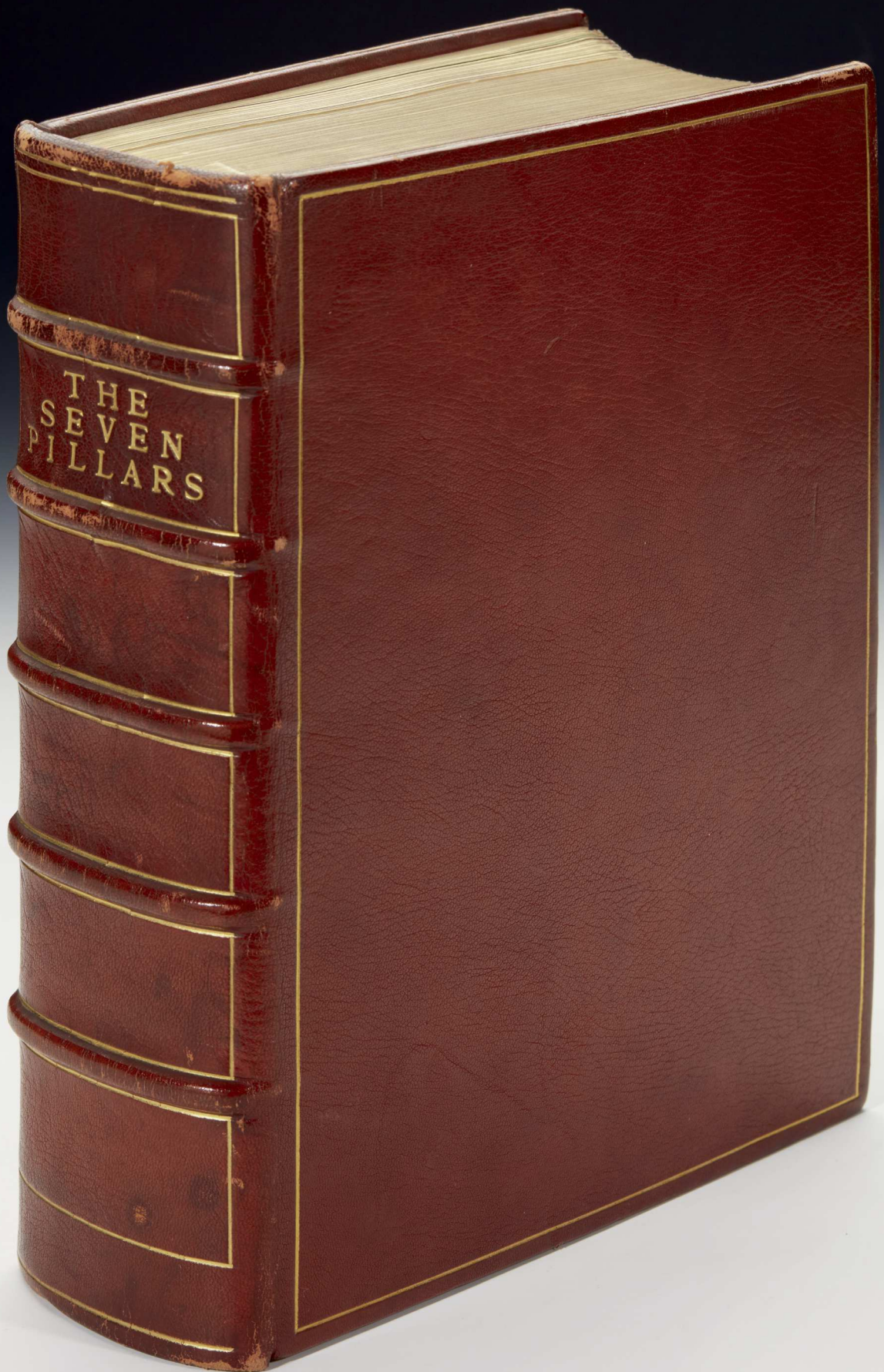
REFERENCES

O'Brien A040; Clements p.49

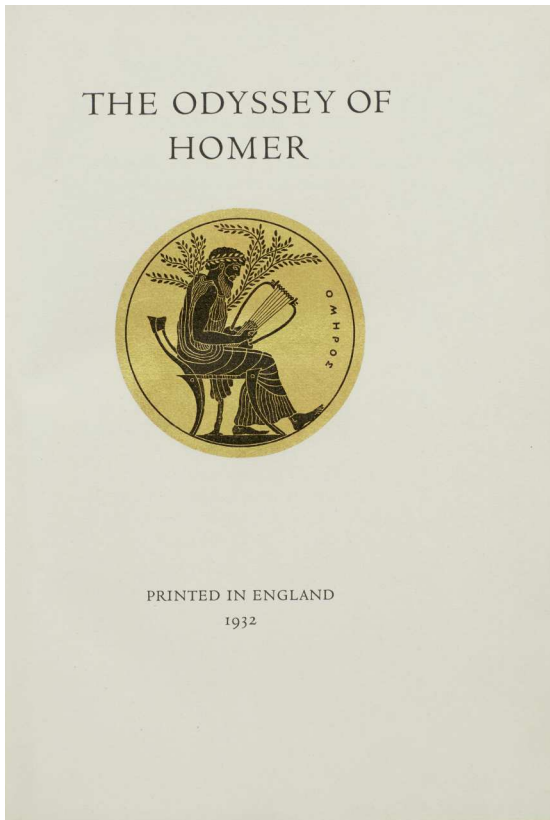
PROVENANCE

the Hon. Edward G. Eliot, authorial presentation inscription; inherited by his son Peter Charles Eliot, 1950; presented to unknown owner (sale, Bonhams, 27 March 2012, lot 201)

£ 35,000-50,000 € 39,500-56,500



THE
SEVEN
PILLARS



189

LAWRENCE, T.E., TRANSLATOR—HOMER

The Odyssey [translated by T.E. Lawrence]. London: Emery Walker, Wilfred Merton and Bruce Rogers, 1932

4to, LIMITED TO 530 COPIES, 26 roundel illustrations printed in black on gold leaf, original black morocco, t.e.g., others uncut, slipcase

"Bruce Rogers' *Odyssey* is indisputably amongst the most beautiful books ever produced" (Blumenthal, *Bruce Rogers: A life in letters*, 1987).

REFERENCES

O'Brien A141

£ 1,500-2,000 € 1,700-2,300

LAWRENCE, T.E.

The Diary of T.E. Lawrence 1911. London: Corvinus Press, 1937

4to, FIRST ENGLISH EDITION, NUMBER 13 OF 203 COPIES, being one of 30 printed on 'Canute' paper, one black on gold head-piece, 13 full-page photographic illustrations by the author, brown morocco gilt for W.H. Smith & Sons Ltd., lettered on upper cover "The Diary kept by T.E. Lawrence while travelling in Arabia during 1911", t.e.g., others uncut, cloth chemise, morocco-backed cloth slipcase

"After graduating from Oxford, Lawrence was employed, through the influence of D.G Hogarth, at an archaeological dig in Northern Syria at Carchemish. During the 1911 'off-season' Lawrence went on a solitary journey on foot through Syria. The diary he kept on that journey was published by the Corvinus Press in 1937. This was the most ambitious and handsome volume published by the Corvinus Press" (O'Brien).

According to O'Brien the first thirty copies of this edition are usually specially bound in full white vellum with the same gilt lettering as found on this copy. However he also notes this particular copy with its variant binding. A copy in a similar binding was sold by Christie's on 13 June 2012, lot 204.

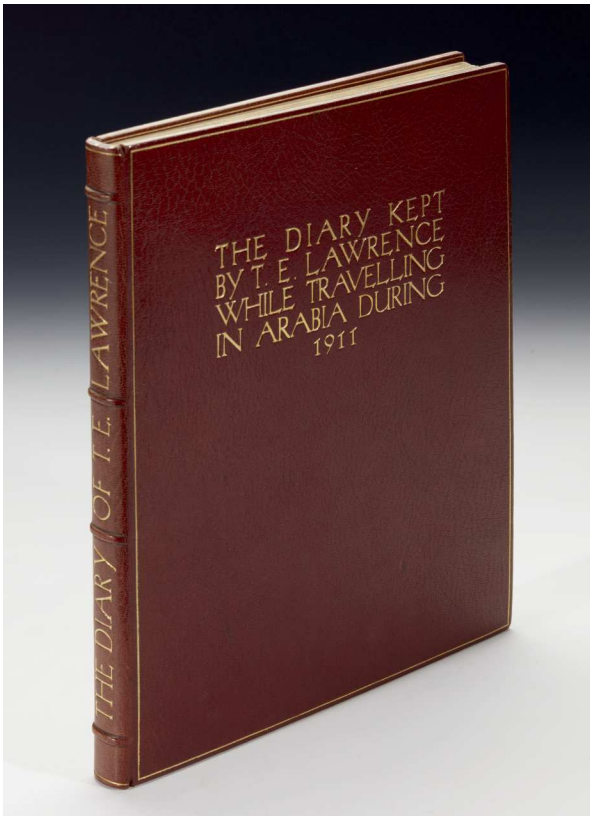
REFERENCES

O'Brien A194 (noting this particular copy, no.13)

PROVENANCE

"GNR", red morocco book label

£ 2,000-3,000 € 2,300-3,400



190

191

LE CARRE, JOHN

The Spy Who Came In From The Cold. *London: Victor Gollancz, 1963*

8vo (185 x 124mm.), FIRST EDITION, original blue cloth lettered in gilt on spine, DUST-JACKET, *some light spotting, very slightly skewed, dust-jacket spine slightly faded*

£ 500-700 € 600-800

192

LE ROUX, GASTON

The Mystery of the Yellow Room. Extraordinary adventures of Joseph Rouletabille, reporter. *New York: Brentano's, 1908*

8vo, FIRST AMERICAN EDITION, frontispiece, original yellow-orange cloth, pictorially stamped in black, DUST-JACKET, *jacket professionally restored including some small recreated sections*

A seemingly scarce copy of this great locked-room mystery, a Haycraft-Queen Cornerstone title, by the author of *The Phantom of the Opera*.

£ 500-800 € 600-950

193

LE ROUX, GASTON

Le Fantôme de l'Opéra. *Paris: Pierre Lafitte & Cie., [1910]*

8vo, FIRST EDITION, half-title, original pictorial wrappers, black morocco-backed boards chemise by Devauchelle, spine lettered in gilt, slipcase, *many leaves with light overall browning, very slight fading to spine and head of covers*

£ 3,000-5,000 € 3,400-5,700

194

LE ROUX, GASTON

The Phantom of the Opera. *London: Mills & Boon Ltd., 1911*

8vo, FIRST ENGLISH EDITION, 6pp. integral adverts at end + 32pp. catalogue, original red cloth, *somewhat worn*

£ 300-500 € 350-600



193

195

LE ROUX, GASTON

The Phantom of the Opera. *New York & Indianapolis: Bobbs-Merrill Co., [1911]*

8vo, FIRST AMERICAN EDITION, first printing (with imprint "Press of Braunworth & Co..." at foot of copyright page), coloured frontispiece and 4 double-page coloured plates by André Castaigne, original tan cloth, lettered in cream and with a blind-stamped figure on upper cover

PROVENANCE

Orville E. Babcock, stamp on upper paste-down

£ 300-400 € 350-500

LEWIS, SINCLAIR

Elmer Gantry. *New York: Harcourt, Brace and company, 1927*

8vo (190 x 131mm.), FIRST EDITION, original orange-stamped blue cloth, first issue binding with "G" resembling "C" on spine, dust jacket, contemporary presentation on half-title, slipcase, *jacket slightly chipped and with some slight soiling*

First edition in jacket of Lewis's satirical take on mid-western American religious evangelism, which created a sensation upon publication.

REFERENCES

Pastore 13

£ 400-600 € 500-700

LLEWELLYN, RICHARD

How Green was my Valley. *London: Michael Joseph Ltd., 1939*

8vo (204 x 130mm.), FIRST EDITION, original brown cloth lettered in silver on spine, DUST-JACKET, *some spotting, price-clipped dust-jacket slightly frayed at extremities*

£ 120-150 € 150-200

MAILER, NORMAN

The Naked and the Dead. *New York: Rinehart and Company, Inc., 1948*

8vo (208 x 135mm.), FIRST EDITION, FIRST ISSUE (publisher's "R" within circle on imprint page), original black cloth lettered in white on spine, DUST-JACKET, FIRST ISSUE ("\$4.00" on upper flap and photograph of Mailer on back panel), *slight uniform browning, extremities of binding very slightly rubbed, some browning to dust-jacket, dust-jacket frayed at extremities with some very minor loss*

"The narrative presents, with great accuracy and power, the agony of the American troops in the Pacific campaign. It remains Mailer's best, and certainly the best war novel to emerge from the United States" (Burgess)

£ 700-900 € 800-1,050

MAILER, NORMAN

Two volumes, comprising:

Barbary Shore. *New York: Rinehart & Co. Inc., 1951*, 8vo (207 x 136mm.), FIRST EDITION, SIGNED BY THE AUTHOR on front free endpaper, original black cloth lettered in white on spine, DUST-JACKET (green variant), *faint ink stamp to front free endpaper, ownership signature to front fixed endpaper, extremities of binding very slightly rubbed, dust-jacket slightly soiled, dust-jacket slightly misaligned on volume;*

The Deer Park. *New York: G.P. Putnam's Sons, 1955*, 8vo (212 x 140mm.), FIRST EDITION, original black cloth lettered in green, DUST-JACKET, *binding slightly bumped, price-clipped dust-jacket frayed at extremities with some very minor loss* (2)

£ 300-500 € 350-600

MANN, THOMAS

Death in Venice, translated from the German by Kenneth Burke. *New York: Alfred A. Knopf, 1925*

8vo, FIRST AMERICAN EDITION AND FIRST EDITION IN ENGLISH, original black cloth, uncut, DUST-JACKET, *binding with slight loss at foot of spine, slight loss of the cloth covering at joints and foot of upper cover, slight rubbing to joints, spine and top edge of covers, some restoration to extremities of dust-jacket (including head of spine)*

RARE. This volume is entitled *Death in Venice and other stories* on the dust-jacket. The other stories are *Tristan and Tonio Kröger*.

£ 600-800 € 700-950

MANSFIELD, KATHERINE

The Garden Party and other stories. *London: The Verona Press, 1939 [1947]*

4to (255 x 172mm.), first edition thus, number 404 of 1200 copies, 16 coloured lithographs by Marie Laurencin, original cloth with repeated design in green, lettered in gilt on spine, DUST-JACKET, slipcase, *spine of dust-jacket slightly soiled, extremities of slipcase slightly worn*

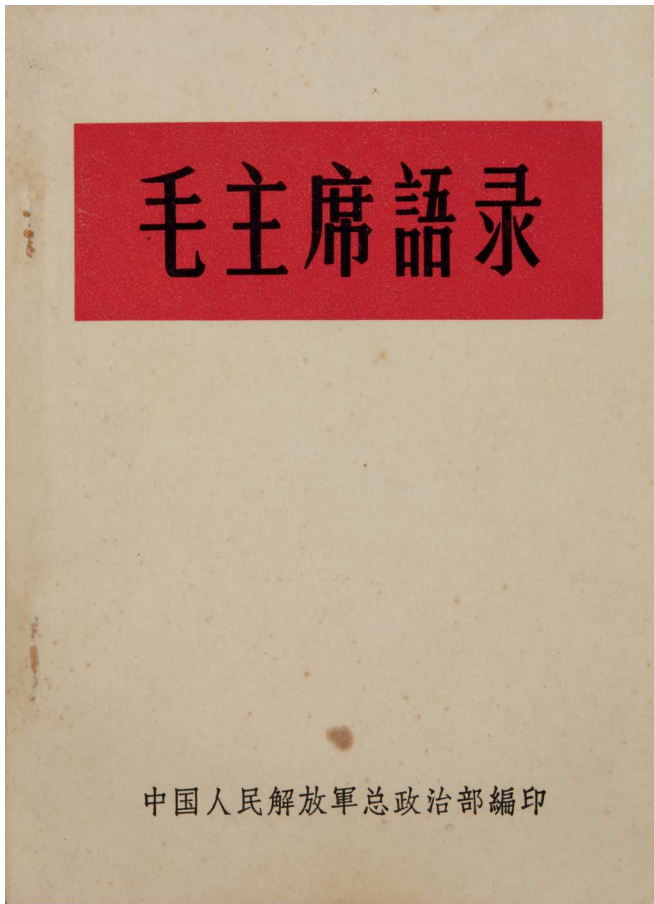
The publisher's note (tipped-in on p.[vii]) notes that the volume "aims at presenting in one volume the best stories written by Katherine Mansfield at every stage of her career... it is not identical in contents with the standard volume of stories... under the same title."

Kirkpatrick notes that "though printed in 1939, the Second World War delayed publication until 1947".

REFERENCES

cf Connolly 40; Kirkpatrick D6

£ 600-800 € 700-950



202

202

MAO ZEDONG

[Chinese:] Mao Zhuxi Yulu ["Quotations of Chairman Mao"]. [Beijing:] Printed and Edited by the Central Intelligence Bureau of the Chinese People's Liberation Army, [1964]

12mo (138 x 100mm.), FIRST EDITION, EARLY ISSUE, comprising: half-title printed in red, title printed in red and green, sepia-printed portrait frontispiece, Lin Biao's calligraphic endorsement leaf printed in black (with superfluous mark), introduction (2pp.), contents (2pp.), and text (pp.1-250), original cream printed wrappers with lettering in black on a red background and with publisher's imprint at foot, cloth chemise and brown morocco-backed slipcase, very small spot on upper cover

A GOOD EXAMPLE of one of the copies in wrappers (rather than vinyl textured plastic), indicating an earlier issue, intended for individual high-ranking officers. The book was published on a restricted basis in June or July 1964 (the preface is dated May 1964), though by the end of 1967 it is estimated that 720 million copies had been printed.

Lin Biao's calligraphic endorsement leaf, quoting the hero Lei Feng, reads "Study Chairman Mao's writings, follow his teachings and act according to his instructions". In the earliest editions it contains an error (a superfluous mark, as here), which was rectified in the third edition of August 1965. The endorsement was latterly removed, after Lin Biao's disgrace, though even the earliest editions sometimes lack the endorsement leaf or have it defaced, as a sign of loyalty to Mao.

REFERENCES

Justin G. Schiller, *Quotations of Chairman Mao 1964-2014*, Grolier Club, 2014

£ 2,000-3,000 € 2,300-3,400

203

MARQUAND, JOHN P.

Three Mr. Moto novels by Marquand, comprising:

- i. Mr. Moto is so Sorry. Boston: Little, Brown & Co., 1938
- ii. Last Laugh, Mr. Moto. Boston: Little, Brown & Co., 1942
- iii. Stopover: Tokyo. Boston: Little, Brown & Co., 1957

3 volumes, 8vo, FIRST EDITIONS, original cloth, DUST-JACKETS, second jacket with 2 short tears and slight fraying, very slight fraying to third

£ 500-700 € 600-800

204

MARRYAT, FREDERICK

Two first editions in eight volumes:

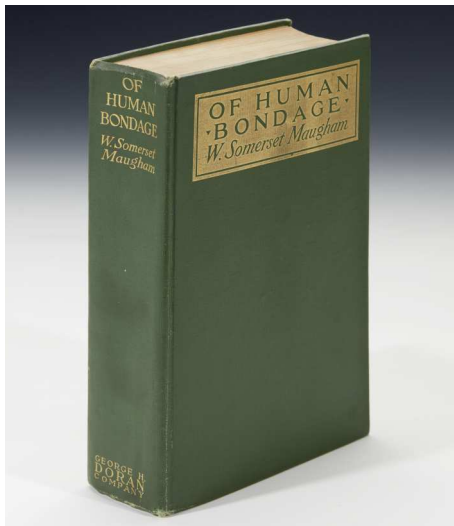
A Diary in America, with remarks on its institutions... London: for Longman, Orme, Brown, Green & Longmans, 1839, 3 volumes, half-titles, second issue without advertisements at the end, original pink ribbed cloth decorated in blind, yellow endpapers; A Diary in America...Part Second... London: for Longman, Orme, Brown, Green & Longmans, 1839, 3 volumes, two folding maps, half-titles, Sadleir's "copy 2" without 'Directions to Binder' slip, original pink ribbed cloth decorated in blind; the two sets uniformly bound lettered in gilt on the spine ("First [Second] Series"), short tear to margin of one of the maps, covers slightly faded at edges; The Mission: or, Scenes in Africa. Written for Young People. London: Longman, Brown, Green, & Longmans, 1845, wood-engraved frontispieces, original dark brown horizontal-ribbed cloth blocked in blind and lettered in gilt, cream endpapers, publisher's catalogue at the end of volume 1; 8vo (8)

Near fine copies of the author's account of his trip to the United States and Canada in 1837/8, and of one of his popular novels for children.

REFERENCES

Sadleir 1575a, 1576a, 1584

£ 400-600 € 500-700



205

205

MAUGHAM, W. SOMERSET

Of Human Bondage. New York: George H. Doran Company, 1915

8vo (199 x 131mm.), first edition, first issue with misprint "help" for "helped" in line 4 on p.257, original green cloth stamped in gilt, *very slight wear to head and base of spine, minor cracking to lower hinge, slight browning*

A near fine copy of arguably the author's finest novel.

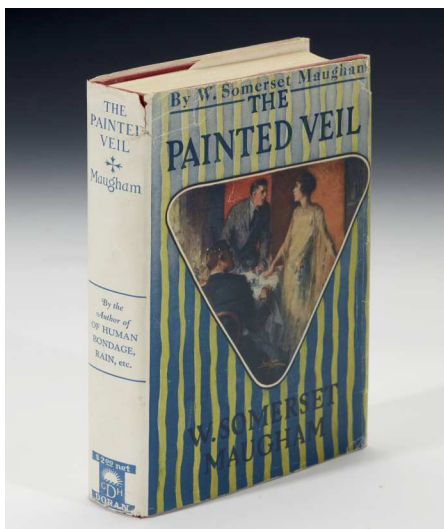
REFERENCES

Stott A21

PROVENANCE

Lester L. Cecil, tipped-in bookplate

£ 400-600 € 500-700



207

206

MAUGHAM, W. SOMERSET

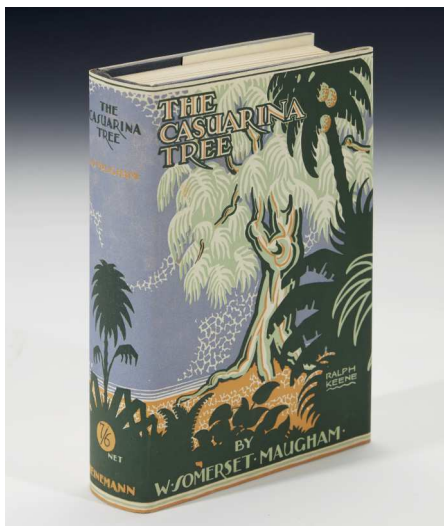
Four first editions:

The Moon and Sixpence. *William Heinemann, 1919*, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO NORMAN UNGAR ON FRONT FREE ENDPAPER, first issue with two leaves of advertisements at the end, dust-jacket, *jacket slightly chipped and torn*; Liza of Lambeth. *T. Fisher Unwin, 1897*, THE AUTHOR'S FIRST BOOK, first edition, first issue, bookplate of John Talbot Gernan, *offsetting to endpapers*; The Razor's Edge. *William Heinemann, 1944*, first English edition, dust-jacket; Catalina. A Romance. *William Heinemann, 1948*, cloth with imitation gold blocking (variant), dust-jacket; first editions, original cloth bindings, all London editions, 8vo (4)

REFERENCES

Stott A22a, A1a, A63c, A67a

£ 700-1,000 € 800-1,150



208

207

MAUGHAM, W. SOMERSET

The Painted Veil. New York: George H. Doran Company, [1925]

8vo (190 x 130mm.), first edition, original maroon linen-grain cloth blocked and lettered in blind and gilt, PICTORIAL DUST-JACKET, advertisements on verso, contemporary ownership signature, *jacket slightly torn and repaired*

First edition in the rare jacket of Maugham's steamy tale set in Hong Kong, which was beset by libel suits while the novel was being serialized. This first American book edition preceded the English trade edition by around a month. There was also a separate large paper limited edition issue of 250 copies.

REFERENCES

Stott A33b

£ 1,500-2,000 € 1,700-2,300

MAUGHAM, W. SOMERSET

The Casuarina Tree. *London: William Heinemann Ltd., 1926*

8vo (186 x 121mm.), first edition, original dark blue cloth lettered in gilt on spine and upper cover with author's symbol in black on upper cover, pictorial dust-jacket, *slight offsetting to endpapers, a touch of wear to jacket with a few tiny nicks and some slight spotting on lower panel*

Stott A34a; Connolly *The Modern Movement* 53

REFERENCES

"In these Far Eastern short stories... Maugham achieves an unspoken ferocity, a controlled ruthlessness..." (Connolly)

£ 1,200-1,800 € 1,400-2,050

MEREDITH, GEORGE

Poems. *John W. Parker and son, [1851]*

8vo (171 x 108mm), FIRST EDITION, half-title, final gathering unopened, errata slip at the end, original green cloth blocked in blind, spine lettered in gilt, cream endpapers, preserved in brown morocco pull-off case

AN EXCEPTIONALLY FINE COPY OF THE FIRST EDITION OF THE AUTHOR'S SCARCE FIRST BOOK, the publication of which he funded himself. He later disowned the work although it was praised at the time both by Tennyson and Charles Kingsley.

REFERENCES

Buxton Forman 1; Collie XXXVI; Hayward 270

PROVENANCE

Mrs J. Insley Blair, sale of books from her library, Sotheby's New York, 3 December 2004, lot 200

£ 700-1,000 € 800-1,150

MEREDITH, GEORGE

Five works in 14 volumes, comprising:

i) The Ordeal of Richard Feverel. *London: Chapman and Hall, 1859*, 3 volumes, original dark sage-green cloth (Carter's Binding Variant A), covers decorated with ornament in blind, spines lettered in gilt, Mudie's and Forbes & Bennett's Circulating Library stickers attached to upper covers, *remains of bookplate in volume 3, some slight foxing, minor marking and discoloration to covers*; **ii)** Lord Ormont and his Aminta. *London: Chapman and Hall, 1894*, 3 volumes, half-titles, original olive-green morocco cloth, regular issue with cut edges; *some offsetting, some slight wear to edges and joints*; **iii)** another copy, *occasional spotting, spines bumped at head and foot*; **iv)** One of our Conquerors. *London: Chapman and Hall, 1891*, 3 volumes, original royal-blue morocco cloth decorated in

black, spines gilt (conforming to Sadleir's copy IV, with panel of Meredith's works printed on verso of front fly-leaf), *hinges of volume 2 starting, slight darkening to spines*; **v)** The Tragic Comedians. *London: Chapman & Hall, 1880*, 2 volumes, original dark sage-green cloth, spine lettered in gilt, *occasional slight spotting, hinges splitting*; FIRST EDITIONS, 8vo (14)

INCLUDING THE INNOVATIVE WRITER'S FIRST FULL-LENGTH NOVEL, a highly original work both for its stylistic diversity and (for the time) sexual frankness. "Feverel's originality was recognized, but at the cost of some notoriety. "I am tabooed from all decent drawing-room tables" (Letters, 1.39), Meredith lamented when Mudie's circulating library, which had taken 300 copies, withdrew the novel..." (ODNB).

REFERENCES

Sadleir 1701, 1699b, 1700c, 1705

PROVENANCE

i) Walter Hirst, bookplate; iii) F.M. Stark, book-label

£ 400-600 € 500-700

MERRIMAN, HENRY SETON [SCOTT, HUGH S.]

Four first editions in 9 volumes, comprising:

i) From one Generation to Another. *London: Smith, Elder & Co., 1892*, 2 volumes, half-titles, advertisement leaf at the end of volume 2, original pale sage-green cloth [Carter's Binding Variant A], blocked and lettered in black on upper covers, spine gilt, floral endpapers [Sadleir 1717; Wolff 4762], *spines slightly faded, binding of volume 1 slightly loose, minor browning*; **ii)** another copy, Carter's Binding Variant B in pea-green cloth, upper covers without ornaments; **iii)** The Slave of the Lamp. *London: Smith, Elder & Co., 1892*, 2 volumes, half-titles, advertisements at the end of volume 2, original smooth pale greenish-blue cloth, blocked and lettered in black and gilt [Sadleir 1727; Wolff 4772], *some minor spotting and edge-wear*; **iv)** With Edged Tools. *London: Smith, Elder & Co., 1894*, 3 volumes, half-titles, advertisements at the end of all volumes, original olive-brown ribbed cloth decorated in blind and lettered in black and gilt; FIRST EDITIONS, 8vo (9)

Fine or near fine copies of four first editions of the novels of the popular writer H.S. Scott ("H.S. Merriman", 1862–1903).

£ 400-600 € 500-700

MICHENER, JAMES A.

Tales of the South Pacific. *New York: Macmillan Company, 1947*

8vo, FIRST EDITION, original light brown cloth, DUST-JACKET, jacket very slightly worn

Michener's first book which was the winner of the Pulitzer Prize and the source for Rodgers and Hammerstein's musical *South Pacific*.

£ 200-300 € 250-350

MICHENER, JAMES A.

Two copies of *The Source*, comprising:

i. *The Source*. *New York: Random House, [1965]*, 8vo, FIRST EDITION, original blue cloth, dust-jacket, minimal wear to jacket

ii. another copy, 8vo, FIRST EDITION, LIMITED EDITION, number 417 of 500 copies signed by the author and specially bound, original black cloth, original blue boards slipcase

£ 200-300 € 250-350

MILLER, HENRY

Topic of Cancer. *Paris: Obelisk Press, 1934*

16mo (185 x 140mm.), FIRST EDITION, original printed wrappers lettered in black with design in blue and black after Maurice J. Kahane, publisher's warning label ("Ne doit pas être exposé en étalage ou en vitrine") attached to upper left corner of upper cover, collector's chemise and black morocco slipcase

AN EXCEPTIONAL COPY

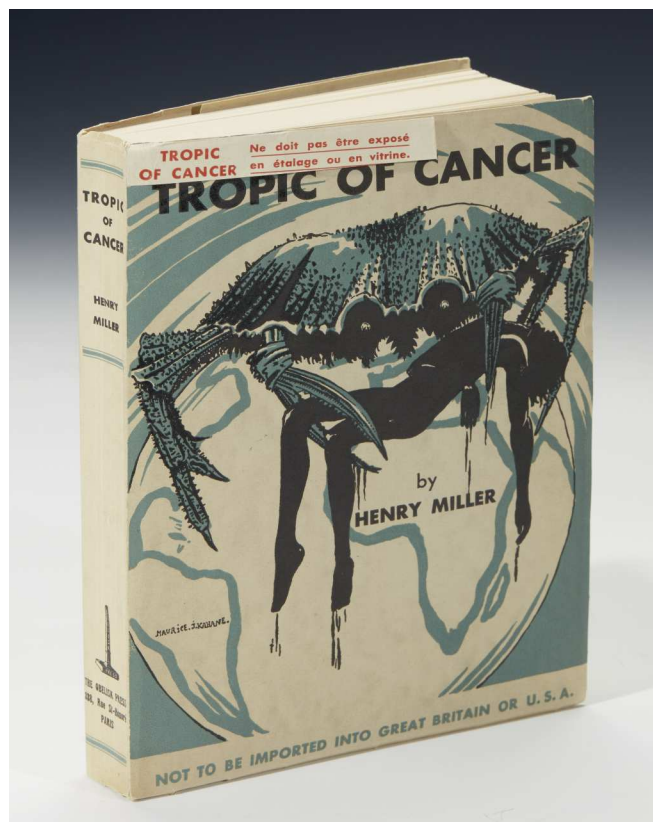
REFERENCES

Pearson A32

PROVENANCE

The Library of Richard Manney (bookplate on chemise), Sotheby's New York, 11 October 1991, lot 229; Christie's New York, 7 December 2012, lot 214

£ 10,000-15,000 € 11,300-17,000



MILLER, HENRY

Topic of Capricorn. *Paris: Obelisk Press, 1939*

16mo (190 x 140mm.), FIRST EDITION, yellow errata slip tipped-in on title-page, original printed wrappers lettered in black with design in white

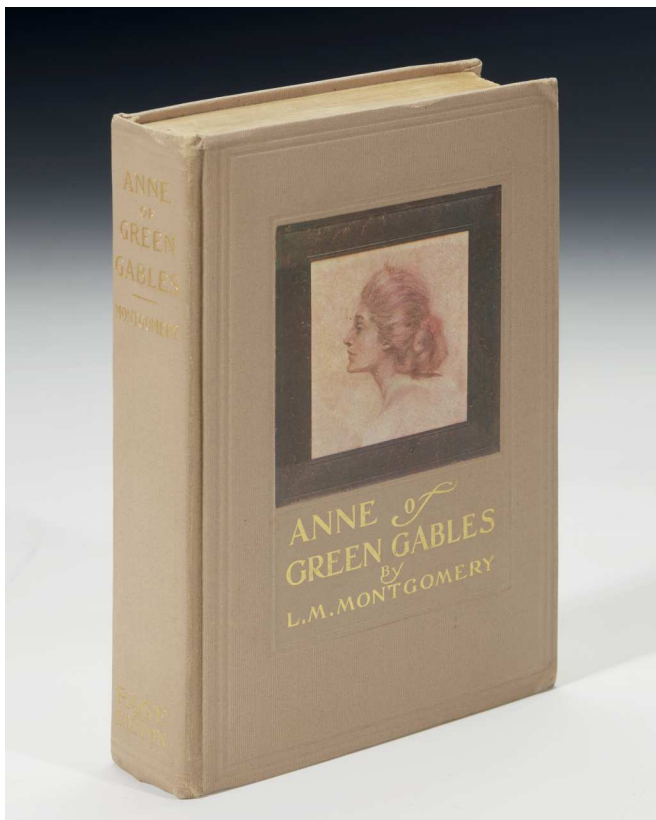
FINE CONDITION.

Pearson calls for fold-over flaps which are not present here. The price on the spine is the original 60 FRS (as Pearson notes, "the bulk of the first edition was sold only when Maurice Girodias reopened for business after the war. On these copies the price on the spine and flaps has been inked out...")

REFERENCES

Pearson A60

£ 500-700 € 600-800



216

216

MONTGOMERY, LUCY MAUD

Anne of Green Gables. Boston: L.C. Page and company, 1908

8vo (190 x 129mm.), FIRST IMPRESSION, 8 plates including frontispiece by M.A. and W.A.J. Claus, 8 pages of publisher's advertisements at end, publisher's pale brown ribbed cloth, spine and upper cover lettered in gilt, pictorial label on upper cover, preserved in matching cloth chemise and quarter brown morocco folding box, *very slight wear to binding*

ONE OF THE MOST SOUGHT-AFTER CHILDREN'S BOOKS PUBLISHED IN AMERICA. The rare first printing, with "First Impression, April, 1908" on the copyright page, and in the slightly rarer pale brown cloth binding. Although films were made of the book in 1919 and 1934, it was a made-for-television film of 1985 that brought the book to the attention of a large and devoted coterie of readers in the United States, Canada (where the novel is set) and Japan.

REFERENCES

Peter Parley to Penrod, p. 124; *Grolier Children's Hundred* 58.

£ 6,000-10,000 € 6,800-11,300

217

NICHOLSON, WILLIAM

London Types. London: William Heinemann, 1898

4to, FIRST EDITION, 12 full-page coloured wood-block illustrations on Japanese vellum, original cream pictorial buckram, *very light offsetting of illustrations onto text (as usual), binding very slightly rubbed and soiled*

A variant (and rarer) binding compared with the usual cloth-backed pictorial boards (see lot 218), and with the wood-blocks printed on Japanese vellum.

£ 500-700 € 600-800

218

NICHOLSON, WILLIAM

London Types. London: William Heinemann, 1898

4to, FIRST EDITION, 12 full-page coloured wood-block illustrations, advertisement leaf at end, original cloth-backed pictorial boards, *very slight uniform offsetting of illustrations onto text (as usual), binding slightly soiled*

£ 200-300 € 250-350

219

NINETEENTH-CENTURY CHILDREN'S BOOKS.

Two volumes, comprising:

[Raspe, Rudolph Erich]. *The Travels and Surprising Adventures of Baron Munchausen...* London: William Tegg, 1868, 8vo (188 x 124mm.), hand-coloured frontispiece and two folding plates and 19 single-page and other illustrations including work by George Cruikshank, 4pp. publisher's advertisements at end, original pictorial green cloth gilt lettered in gilt, *occasional chips and tears, some splitting at gutter, hinges split, extremities bumped and rubbed—*

Molesworth, Mrs [M.L.] *A Christmas Child.* London: Macmillan and Co., 1880, 8vo (167 x 110mm.), FIRST EDITION, frontispiece and 6 plates by Walter Crane, original red cloth lettered in gilt, *head and foot of spine slightly bumped (2)*

£ 300-500 € 350-600

NOVELS

A collection of 6 volumes in dust-jackets, comprising:

- i. "Sapper" [H.C. McNeile]. *The Lieutenant and Others*. London: Hodder and Stoughton, 1915
- ii. Ibid. *Knock-Out*. London: Hodder and Stoughton, 1933, spine very slightly faded
- iii. Haggard, H. Rider. *Allan and the Ice-Gods*. London: Hutchinson, [1927]
- iv. Sabatini, Raphael. *The Hounds of God*. London: Hutchinson, [1928]
- v. Du Maurier, Daphne. *My Cousin Rachel*. London: Gollancz, 1951
- vi. Grubb, Davis. *The Night of the Hunter*. New York: Harper, [1953]

all 8vo, FIRST EDITIONS, original cloth, DUST-JACKETS, some jackets with minor wear, but overall good copies

£ 200-400 € 250-500

221

O'FLAHERTY, LIAM

The Informer. London: Jonathan Cape Ltd., 1925

8vo (190 x 119mm.), first edition, publisher's slip loosely inserted, original green cloth, ruled border on upper cover, publisher's device in blind on lower cover, spine lettered in gilt, lower edge untrimmed, DUST-JACKET, very minor spotting to edges OTHERWISE A FINE COPY

A fine copy in jacket of the author's classic novel set in the aftermath of the Irish Civil War, the inspiration for a number of film adaptations, most famously that of John Ford in 1935.

REFERENCES

Haycraft-Queen Cornerstone

PROVENANCE

Dennis Wheatley, bookplate; Ronald Segal, his Detective, Crime and Fantasy Fiction Collection, Sotheby's, 19 December 2000, lot 475

£ 600-800 € 700-950

222

O'FLAHERTY, LIAM

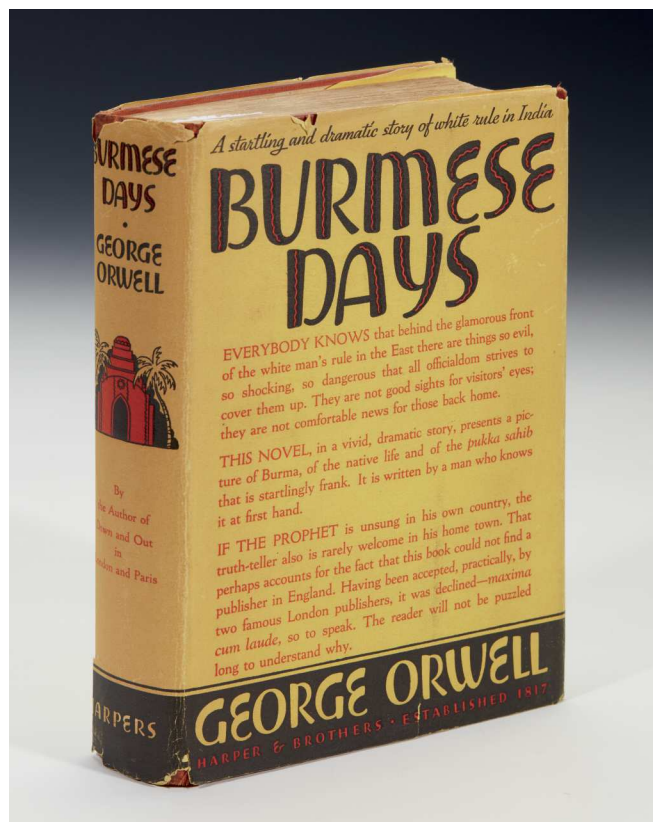
The Assassin. London: Jonathan Cape Ltd., 1928

8vo (190 x 119mm.), first edition, original red cloth, spine lettered in gilt, publisher's slips loosely inserted, DUST-JACKET, very minor nicks to jacket at head and base of spine, minor discolouration at folds, OTHERWISE A FINE COPY

REFERENCES

Ronald Segal, his Detective, Crime and Fantasy Fiction Collection, Sotheby's, 19 December 2000, lot 476

£ 300-500 € 350-600



224

223

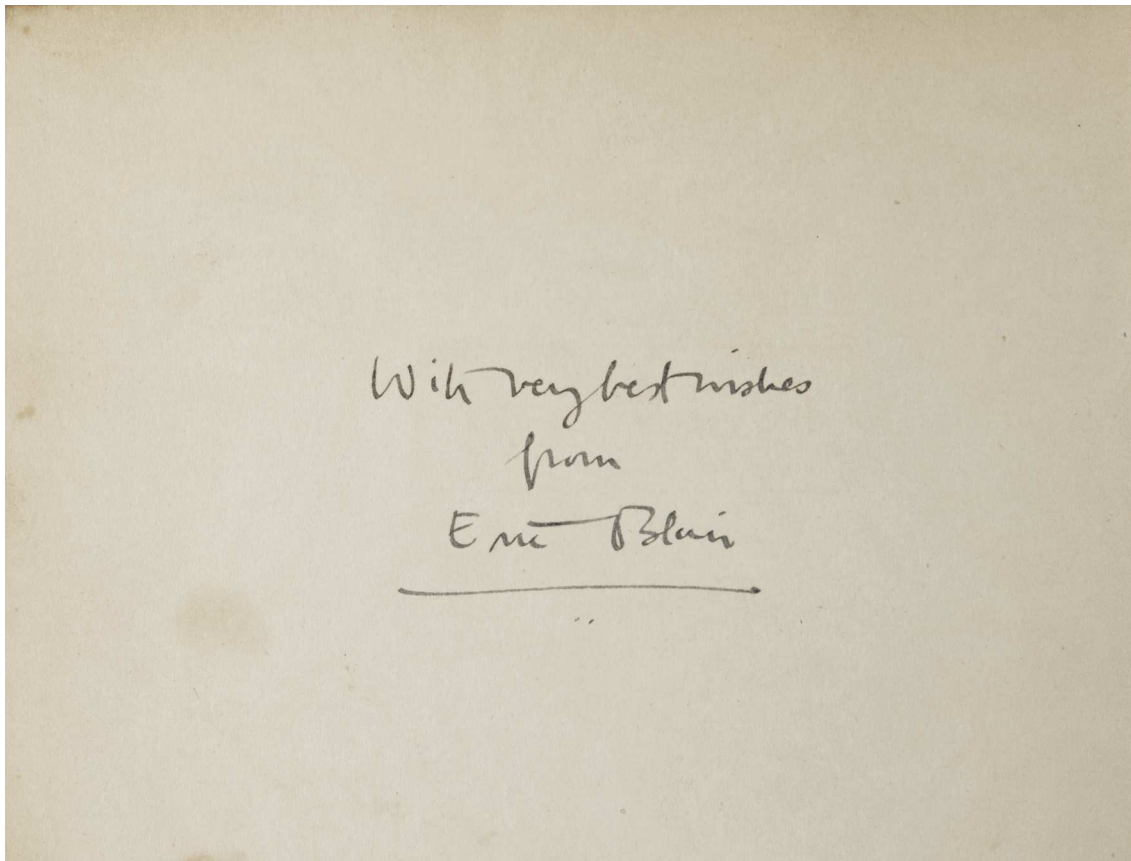
ORWELL, GEORGE

Down and Out in Paris and London. New York: Harper and Brothers, 1933

8vo (205 x 142mm.), first American edition, original mauve cloth, pictorial dust-jacket, preserved in matching green cloth slipcase, a few small tears to edges of jacket

FIRST AMERICAN EDITION OF THE AUTHOR'S FIRST PUBLISHED BOOK.

£ 700-1,000 € 800-1,150



224

224

ORWELL, GEORGE

Burmese Days. New York: Harper & Brothers, 1934

8vo (207 x 138mm.), FIRST EDITION (as stated on the colophon), INSCRIBED BY THE AUTHOR ("With very best wishes | from | Eric Blair") on the verso of the front free endpaper, title page printed in black and green, original red cloth printed in black, patterned endpapers, dust-jacket, boards with some soiling, spine slightly rolled, dust-jacket worn at extremities with some closed tears and loss (including to the "B" of "Burmese" on spine)

RARE SIGNED COPY OF ORWELL'S SECOND PUBLISHED BOOK AND FIRST NOVEL, PRESENTED TO MABEL FIERZ. After passing his India Office examination in 1922, Orwell joined the Indian Imperial Police force in Burma, one of three new recruits posted there that year. Orwell was to resign in 1927: writing in *The Road to Wigan Pier* (see next lot), he explained, "I felt that I had got to escape not merely from imperialism but from every form of man's dominion over man. I wanted to submerge myself, to get right down among the oppressed, to be one of them and on their side against their tyrants."

Although he began the *Burmese Days* as early as 1931, it was not until the July of 1933 that Orwell had a first draft of the novel. It would take another five months before a final draft was ready for Leonard Moore to present to Victor Gollancz, who had published *Down and Out in Paris and London* earlier that year.

It was Mabel Fierz had introduced Orwell to Moore after salvaging the manuscript for *Down and Out* from the writer's

discarded papers. After first meeting Orwell in Southwold, Suffolk, Mabel and her husband Francis became close friends with the writer and often invited him to stay at their house in Golders Green. On one such occasion, Orwell gave Mabel the manuscript, which had just been rejected by Faber, and telling her to save only the paperclips, said she should throw it away. Instead she took it in person to Moore who in turn took it to Gollancz. In gratitude, thereafter Orwell presented Mabel with signed copies of all his published works.

However, when it came to *Burmese Days* Gollancz rejected the novel, fearing a possible libel case, and was followed by both Heinemann and Cape. Finally, Harper & Brothers in New York agreed to publish the book, which appeared in October 1934 in a first edition of 2,000 copies.

The British edition followed the next summer, for which Orwell revised some details of the text to distance it further from his own experiences. However, once these appeared in print he regretted the amendments, and thereafter referred to the American edition as "the true first edition" and the British as "a garbled version and should NOT be followed".

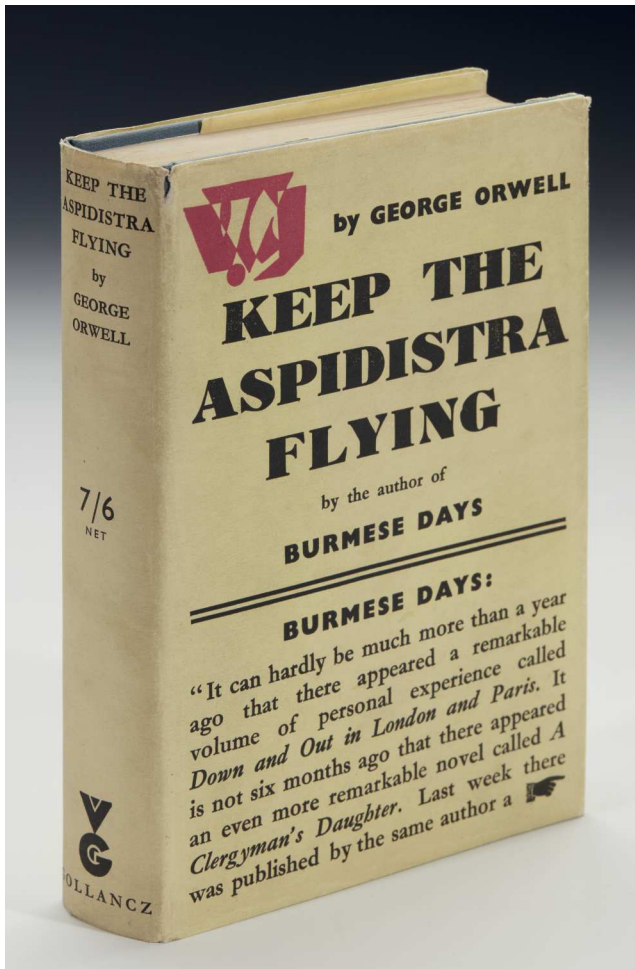
REFERENCES

Fenwick A.2a

PROVENANCE

Presented by the author to Mabel Fierz, authorial inscription; typed letter signed by Mabel's son Adrian Fierz loosely inserted

£ 12,000-18,000 € 13,600-20,400



225

225

ORWELL, GEORGE

Keep the Aspidistra Flying. London: Victor Gollancz Ltd, 1936

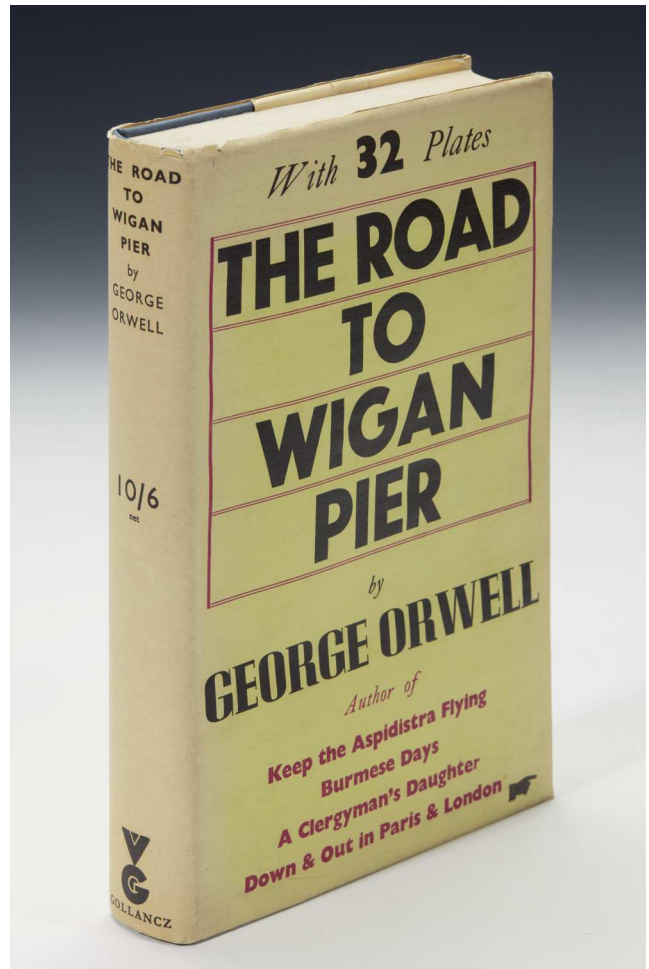
8vo (185 x 124mm.), FIRST EDITION, original blue cloth, DUST-JACKET, tiny closed tears and repairs to jacket, BUT A NEAR FINE COPY

An unusually fine copy in the rare dust-jacket of Orwell's portrait of Hampstead bohemia: "those bitter and often jealous intellectuals, living in bed-sits, making a pint in a pub last a whole evening, fearing rent day, and knowing that the post brought only rejection slips." (Oxford DNB).

REFERENCES

Fenwick A.4a

£ 5,000-7,000 € 5,700-7,900



226

226

ORWELL, GEORGE

The Road to Wigan Pier. London: Victor Gollancz, 1937

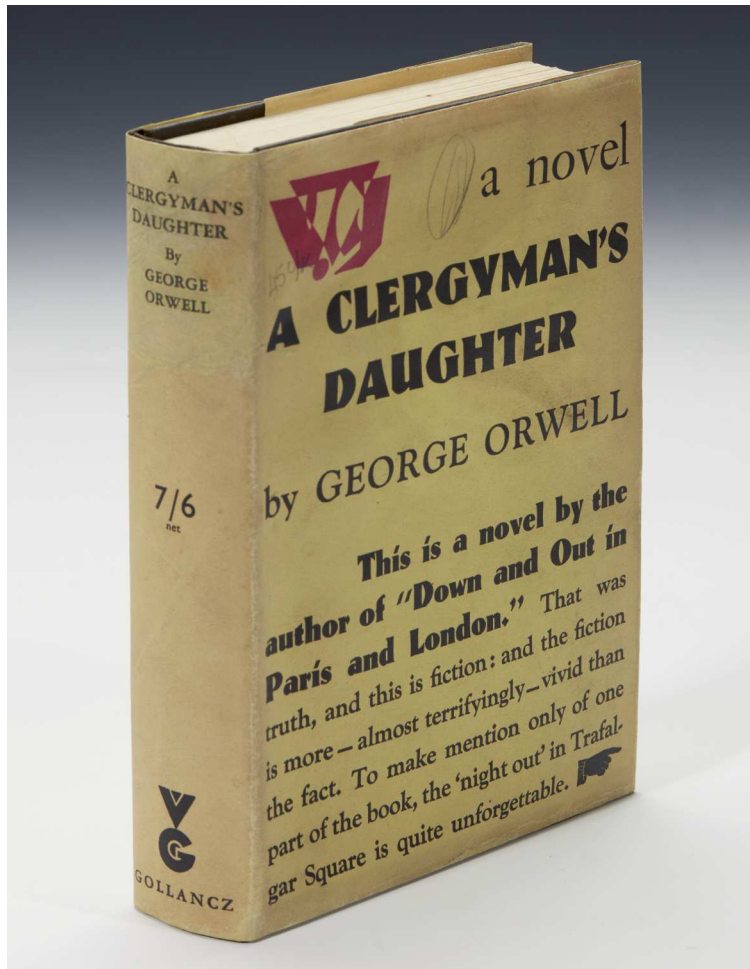
8vo (217 x 135mm.), first public edition, original blue cloth lettered on spine in yellow, DUST-JACKET, preserved in quarter green morocco folding box, jacket with a few nicks at top of spine. OTHERWISE FINE

A RARE COPY IN JACKET OF ORWELL'S FAMOUS ACCOUNT OF NORTHERN WORKING CLASS LIFE AND COALMINING. The publisher was initially unhappy with the second half of the book, where Orwell announced both his adherence to socialism and his dislike of socialist intellectuals and their admiration for Soviet power. This first regular edition, published on 8 March 1937, was preceded by the Left Book Club edition issued by Gollancz a few weeks before, issued in limp orange cloth.

REFERENCES

Fenwick A.5b

£ 6,000-8,000 € 6,800-9,100



227

227

ORWELL, GEORGE

A Clergyman's Daughter. London: Victor Gollancz, 1935

8vo (184 x 127mm.), first edition, original black cloth, lettered in yellowish-green on the spine, with the error "Blask Mass" for "Black Mass" on p.88, called for in first edition copies, DUST-JACKET, preserved in quarter black morocco folding box, jacket heavily but expertly restored on spine and at folds and edges, some pencil and other marks on jacket

AN EXTREMELY RARE COPY IN JACKET OF ORWELL'S SECOND NOVEL, published in an edition of 2,000 copies on 20 March 1936. We have not being able to locate any other copy offered for sale either at auction or in the book trade in recent decades. This copy comes from the Gollancz archive, with the jacket having a few minor annotations in pencil.

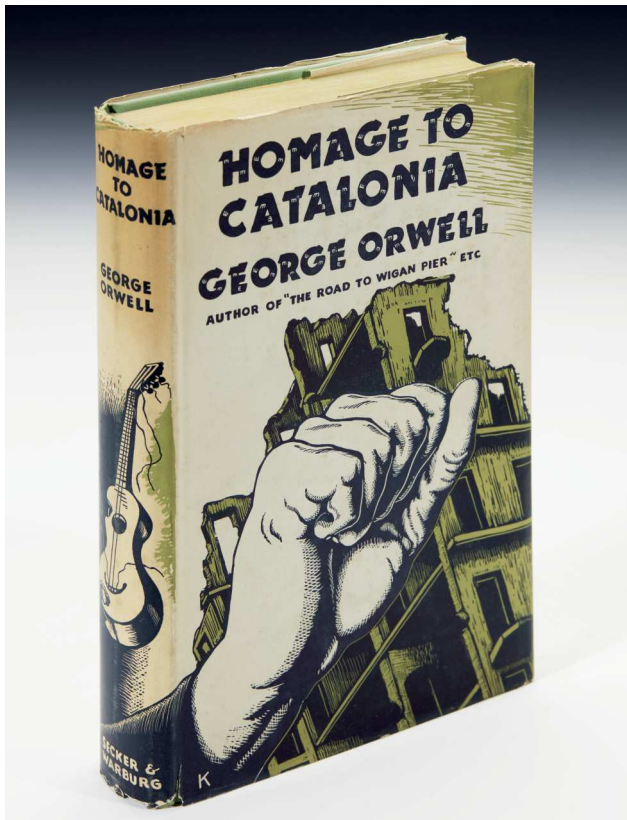
REFERENCES

Fenwick A.3a

PROVENANCE

The archive of Victor Gollancz Ltd, the publisher's file copy

£ 12,000-18,000 € 13,600-20,400



228

228

ORWELL, GEORGE

Homage to Catalonia. London: Secker and Warburg, 1938

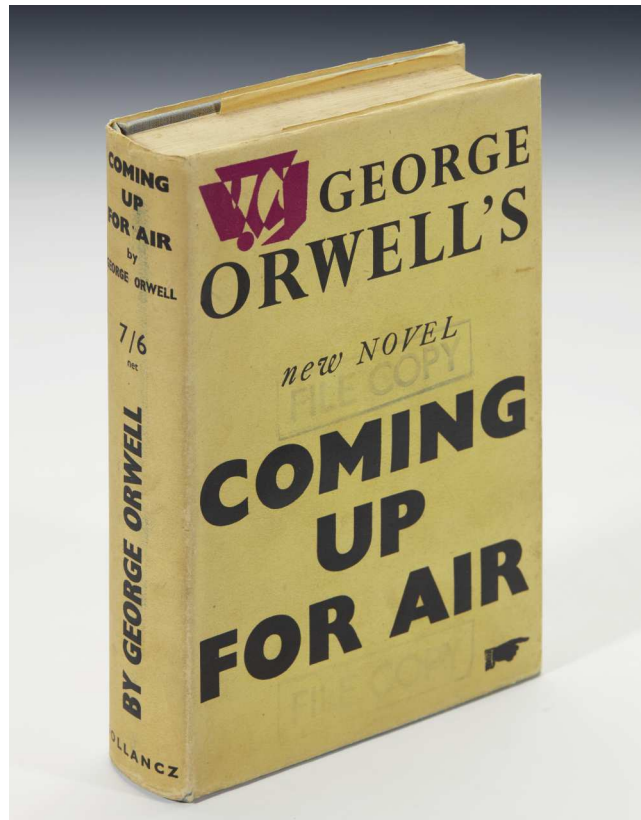
8vo (218 x 141mm.), FIRST EDITION, one of 1500 copies, original green cloth lettered in gilt, top edge green, original pictorial DUST-JACKET (unclipped, with price 10s. 6d.), offsetting to endpapers, minor nicks to edges of jacket, small hole on lower panel of jacket, slightly sunned on spine

A SCARCE COPY IN JACKET OF ORWELL'S TRENCHANT RECORD OF HIS TIME FIGHTING WITH THE SOCIALISTS IN THE SPANISH CIVIL WAR. His regular publisher Gollancz refused to publish it, so Frederick Warburg, known for his left-wing books that were critical of Stalin, brought out the book in April 1938. Its literary merits at the time were hardly noticed, but many now see it as the author's finest literary achievement.

REFERENCES

Fenwick A6

£ 2,500-4,000 € 2,850-4,550



229

229

ORWELL, GEORGE

Coming up for Air. London: Victor Gollancz Ltd, 1939

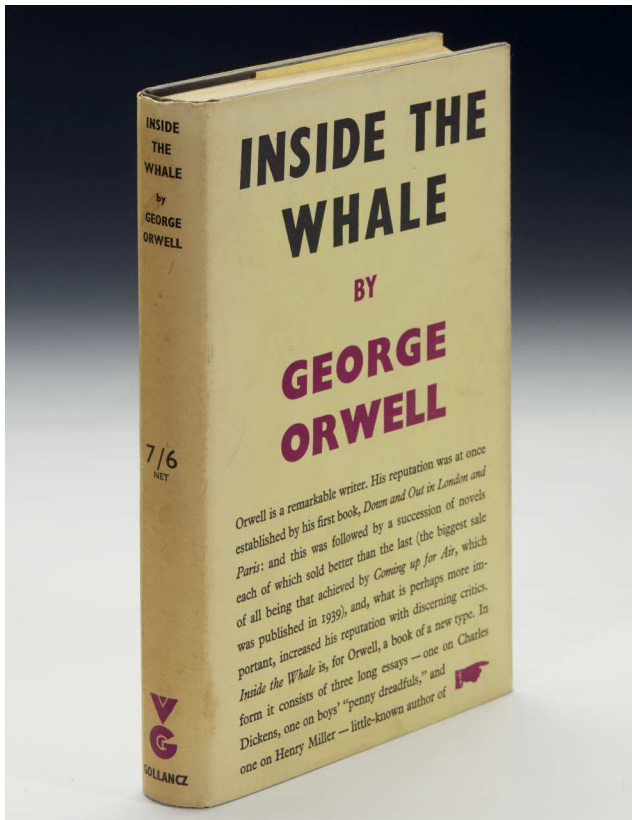
8vo (185 x 124mm.), FIRST EDITION, one of 2000 copies, original blue cloth, DUST-JACKET, PUBLISHER'S FILE COPY with stamps on upper panel of jacket and front endpaper, preserved in black cloth chemise and quarter black morocco slipcase, very expert restoration and repair to jacket on spine and folds, foxing to fore-edge

A RARE COPY IN JACKET OF ORWELL'S PRE-WAR NOVEL.

REFERENCES

Fenwick A7a

£ 7,000-10,000 € 7,900-11,300



230

230

ORWELL, GEORGE

Inside the Whale and other Essays. London: Victor Gollancz, 1940

8vo (217 x 135mm.), first edition, one of 1,000 copies, original black cloth, dust-jacket, a hint of spotting to endpapers and jacket, OTHERWISE FINE

A RARE COPY IN JACKET. Orwell explained his thinking behind the book in a letter to his publisher in January 1940: "What worries me at present is the uncertainty as to whether the ordinary people in countries like England grasp the difference between democracy and despotism well enough to want to defend their liberties. One can't tell until they see themselves menaced in some quite unmistakable manner. The intellectuals who are at present pointing out that democracy and fascism are the same thing etc depress me horribly..." (quoted by Fenwick, p.89)

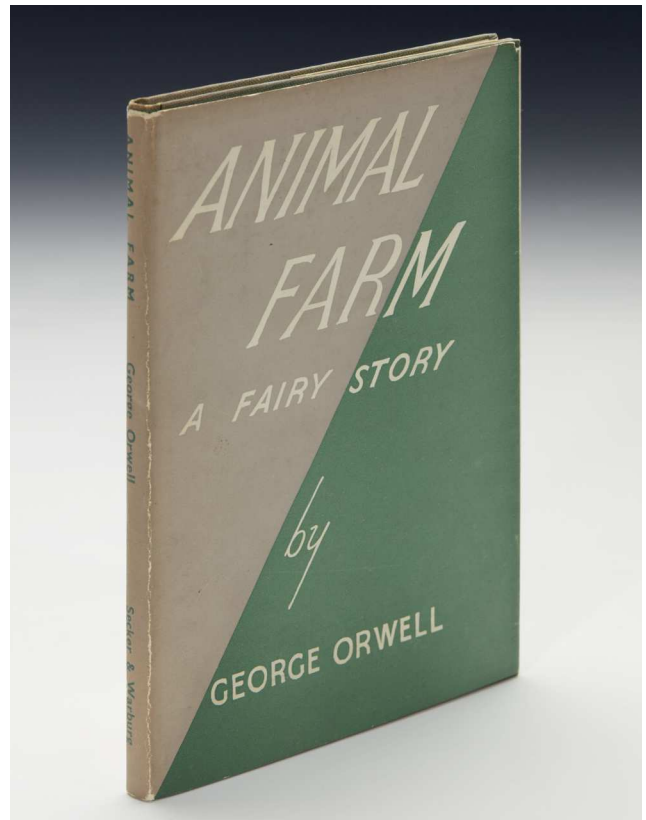
REFERENCES

Fenwick A.8a ("several copies destroyed in an air raid")

PROVENANCE

Alan Fortunoff Collection, sale Bloomsbury Auctions, 4 June 2004, lot 441

£ 1,200-1,800 € 1,400-2,050



231

231

ORWELL, GEORGE

Animal Farm. London: Secker & Warburg, 1945

8vo (185 x 124mm.), FIRST EDITION, original green cloth, spine lettered in white, dust-jacket, minor wear and tiny loss at corners of jacket

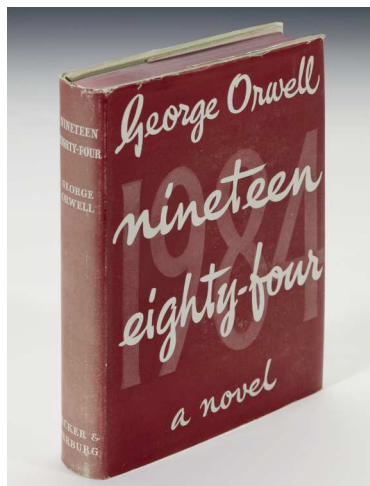
FIRST EDITION IN JACKET OF THE AUTHOR'S CLASSIC DYSTOPIAN FABLE, often called the greatest satire in English since *Gulliver's Travels*. Orwell had finished writing *Animal Farm* early in 1944 but at least four leading British publishers had turned it down as inopportune while Russia was an ally, so it was not published until 17 August 1945, when the war in Europe had ended. "It brought Orwell instant fame and a huge new and international readership. Harcourt Brace took it after many New York firms had rejected it, and it was a Book of the Month Club selection: it sold 250,000 copies in one year. It was translated into every major language, including some in which it could only be read in smuggled or in samizdat versions. It has survived the late twentieth-century collapse of Soviet power not only because of its plain style—Orwell believed passionately and politically that no meaningful idea was too difficult to be explained in simple terms to ordinary people—but because the satire can touch all power-hungry regimes, left or right, and even some rulers who can be hard to pin down in either category." (Bernard Crick, Oxford DNB)

REFERENCES

Fenwick A.10a

£ 2,500-4,000 € 2,850-4,550

232



232

ORWELL, GEORGE

Nineteen Eighty-Four. *London: Secker and Warburg, 1949*

8vo (184 x 124mm.), FIRST EDITION, original green cloth lettered in red, top edge red, red dust-jacket by Michael Kennard, *neat repairs and slightly faded on spine of jacket, some other slight wear at folds*

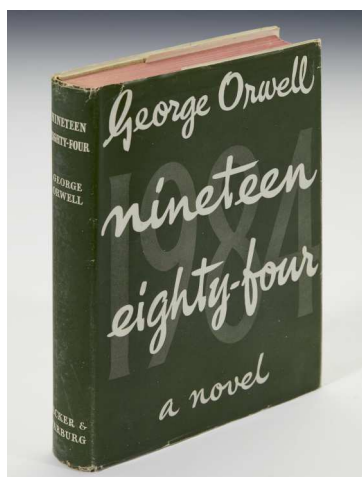
FIRST EDITION OF ORWELL'S SEMINAL DYSTOPIAN NOVEL IN THE MAROON DUST-JACKET.

REFERENCES

Connolly *The Modern Movement* 99; Fenwick A12a

£ 3,000-5,000 € 3,400-5,700

233



233

ORWELL, GEORGE

Nineteen Eighty-Four. *London: Secker and Warburg, 1949*

8vo (184 x 124mm.), FIRST EDITION, original green cloth lettered in red, top edge red, green dust-jacket by Michael Kennard, preserved in green cloth folding case and quarter green morocco slipcase, *minor offsetting to endpapers, very slight browning, a few tiny tears and some slight creases to jacket*

REFERENCES

Connolly *The Modern Movement* 99; Fenwick A12a

£ 2,000-3,000 € 2,300-3,400

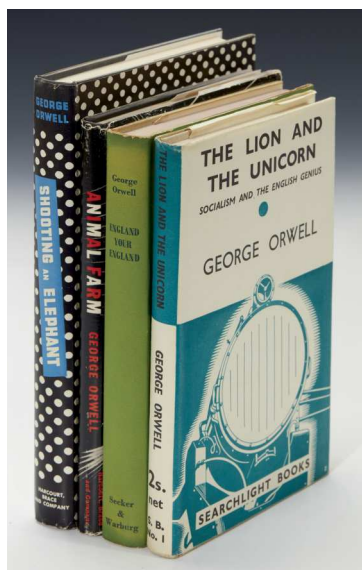
234

ORWELL, GEORGE

Four first editions:

Animal Farm. *New York: Harcourt Brace and company, 1946*, first American edition, dust-jacket, *slight wear to jacket*; *Shooting an Elephant and other Essays*. *New York: Harcourt Brace and Company, 1950*, first American edition, advance copy with publisher's slip tipped-in, dust-jacket; *The Lion and the Unicorn*. *London: Secker and Warburg, 1941*, first edition, jacket; *England Your England*. *London: Secker and Warburg, 1953*, first edition, jacket; original cloth bindings; 8vo (4)

£ 500-800 € 600-950



234

235

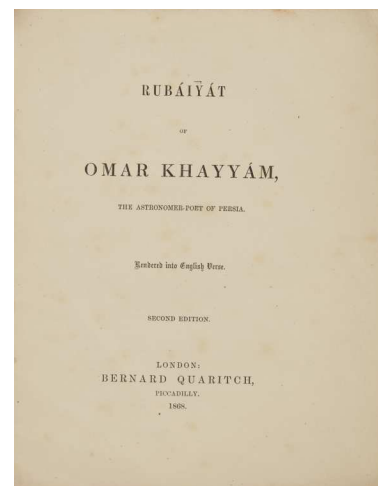
OMAR KHAYYAM

The Rubaiyat... rendered into English verse [by Edward Fitzgerald]. Second edition. *London: Bernard Quaritch, 1868*

small 4to, SECOND EDITION, original printed wrappers, loosely inserted into a contemporary roan folder, lettered in gilt on upper cover "Rubaiyat of Omar Khayyam", wrappers somewhat spotted and soiled, lacks part of backstrip

The second edition, with many alterations and additions. The first edition of 1859 contained 75 quatrains, while this second edition contains 110.

£ 200-300 € 250-350



235

236

OUTHWAITE, IDA

Fairyland... verses [and] stories by Grenbry Outhwaite and Annie R. Rentoul. *New York: Frederick A. Stokes Co., 1929*

folio, 19 coloured plates, numerous black and white illustrations, including 32 full-page, original red cloth gilt with coloured illustration on upper cover, PICTORIAL DUST-JACKET, ORIGINAL BOX with coloured illustration on lid and label "Fairyland" at end, jacket price-clipped, some repairs to box

A very good copy.

£ 1,200-1,800 € 1,400-2,050



236

237

[PANORAMAS]

Peeps into Fairyland. A Panorama Picture Book of Fairy Stories with an Introduction by F.E. Weatherly. *London: Ernest Nister, [c. 1895]*

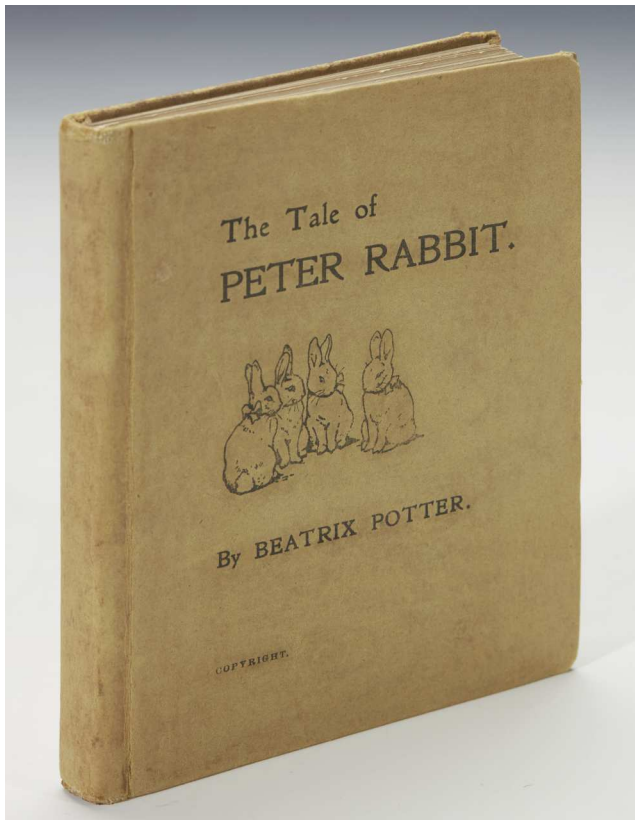
oblong 4to (267 x 345mm.), 6 chromolithograph pop-up plates together with other illustrations, original cloth-backed chromolithographed boards, ownership inscription, some light finger soiling, some minor repairs to pop-up mechanisms and with wear to a few tabs, occasional small tears or loss, professional repairs to hinges, endpapers worn

A classic of the genre in remarkable condition.

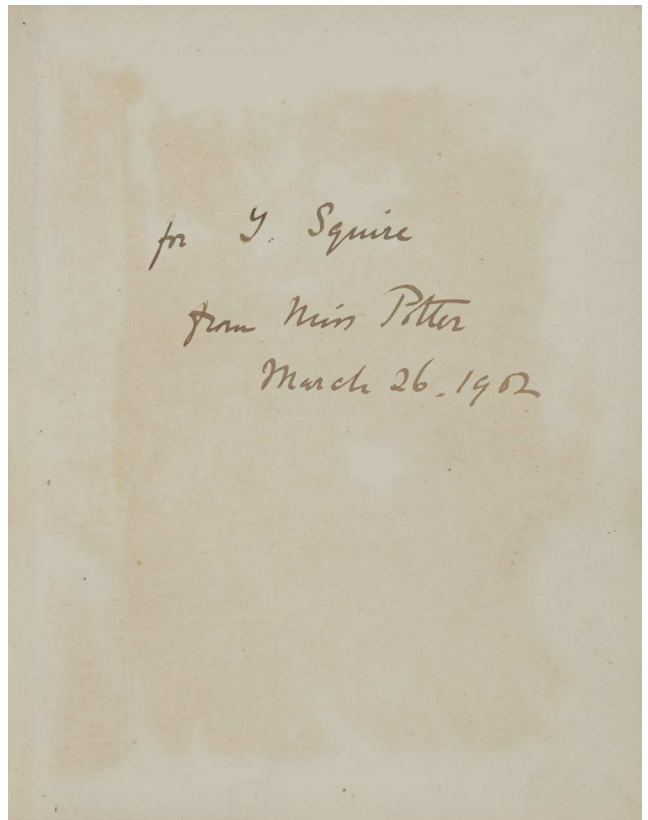
£ 300-500 € 350-600



237



238



238

238

POTTER, BEATRIX

The Tale of Peter Rabbit. [London: privately printed for the author], February 1902

16mo (131 x 104mm.), FIRST EDITION, SECOND ISSUE [ONE OF 200 COPIES], PRESENTATION COPY INSCRIBED BY THE AUTHOR ("for J. Squire | from Miss Potter | March 26. 1902") on front free endpaper, frontispiece in colour and 41 full-page black and white illustrations, original olive-green boards with rounded spine, collector's folding box, *slight browning to endpapers, occasional light soiling, some loose leaves reinserted, some professional restoration to binding*

The inscription connects different sides of Beatrix Potter: the author and illustrator was also an amateur mycologist and scientific artist. The botanist J. Squire assisted Potter in her research for her paper 'On the Germination of the Spores of *Agaricineae*' (presented to the Linnean Society) on 1 April 1897.

In her *Journal*, Potter noted that on 29 December 1897 she 'went to see J. Squire who was out, to ask him about dry-rot... I was rather taken aback to receive a sample the same evening in a brownpaper parcel. I put it under a foot-path in the garden. How I should catch it, my parents are not devoted to the cause of science... There was a communication form J.S. on ruled paper, not just the questions I wanted. He is an intelligent little man.'

PROVENANCE

Christie's, South Kensington, 15 December 1993, lot 101

£ 20,000-30,000 € 22,600-33,900

[POLIDORI, JOHN.]

The Vampyre; a Tale. *London: for Sherwood, Neely and Jones, 1819*

8vo (225 x 138mm.), first edition, second issue with title page and half-title reset removing Byron's name, earlier state of p.36 with dropped "a" in "almost", engraved facsimile of Byron's letter to Galignani disavowing authorship of the work tipped in at the beginning, 12pp. advertisements at the end, original drab wrappers, preserved in black cloth folding box, some *browning and foxing, small tear to front endpaper, spine broken, partially disbound*

FIRST EDITION OF THE FIRST VAMPIRE STORY IN ENGLISH, written by the physician John Polidori (1795–1821) who became Byron's secretary in 1816. The very rare first issue carried the Colburn imprint and attributed the work to Byron, who was swift to contest the attribution in his celebrated letter to Galignani of *The Messenger*, who then created an engraved facsimile used in many copies of the pirated *Works* published in Paris (a copy of the facsimile is tipped in here). Also included in this lot is a disbound copy of *The New Monthly Magazine* for 1st April 1819 (no.63, vol.XI) containing the first appearance of "The Vampyre", printed by the editor Colburn under Byron's name.

REFERENCES

Wise p.96; Wolff 5577; Summers p.21

PROVENANCE

Anne Renier and F.G. Renier, book-label

£ 800-1,200 € 950-1,400

240

PYNCHON, THOMAS

Gravity's Rainbow. *New York: the Viking Press, 1973*

8vo (214 x 141mm.), FIRST EDITION (stating "First published in 1973" on colophon), original blood orange boards decorated in blind with arc, top edge blood orange, DUST-JACKET (with code "0273" on upper flap and SBN number in white on lower panel), preserved in red cloth chemise and matching quarter red morocco slipcase, *very slight creasing to jacket*

First edition in jacket of the author's landmark novel, in which, in the words of the contemporary *New York Times* review he established "his imaginative continuity with the great modernist writers of the early years of this century".

£ 700-1,000 € 800-1,150

RATTIGAN, TERENCE

The Winslow Boy. *London: Hamish Hamilton, 1946*

8vo (184 x 120mm.), FIRST EDITION, original light green cloth lettered in red, DUST-JACKET, *occasional spotting, slightly soiled dust-jacket frayed at extremities*

Rattigan's first major success, the stage play has been filmed twice and been adapted on numerous occasions for radio and television.

£ 120-150 € 150-200

242

RAYMOND, ALEX

Flash Gordon in the Caverns of Mongo. *New York: Grosset & Dunlap, [1936]*

8vo, FIRST EDITION, frontispiece, original orange cloth lettered in black, PICTORIAL DUST-JACKET, *jacket repaired*

The only Flash Gordon story to be issued as a hardback.

£ 150-200 € 200-250

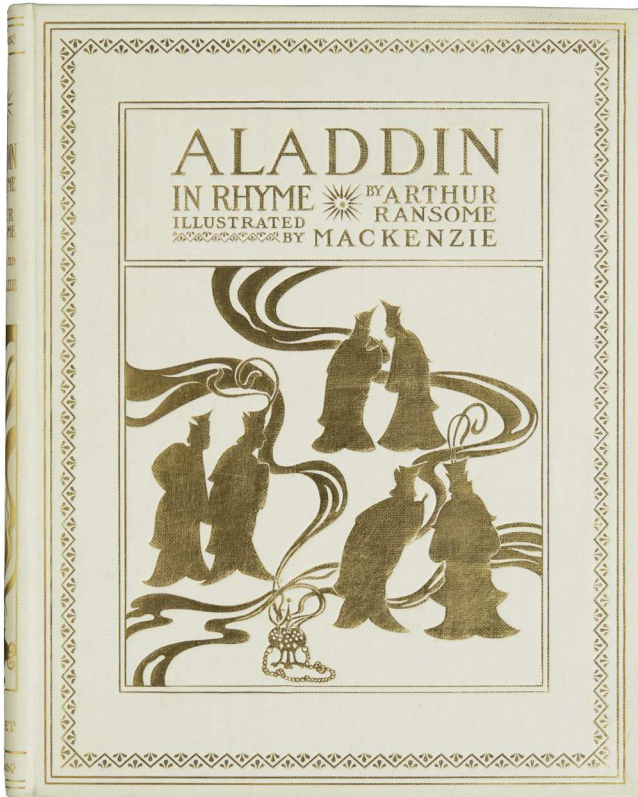
243

REYNOLDS, FRANK—DICKENS, CHARLES

The Personal History of David Copperfield. *London: Hodder & Stoughton, [1911]*

4to, NUMBER 336 OF 350 COPIES SIGNED BY THE ARTIST, 21 mounted coloured plates by Frank Reynolds, original vellum gilt, t.e.g., others uncut, yellow silk ties

£ 200-250 € 250-300



245

244

RANSOME, ARTHUR

Aladdin and his Wonderful Lamp In Rhyme. *London: Nisbet, [1919]*

small 4to (250 x 188mm.), FIRST (REGULAR) EDITION, 12 coloured plates and other illustrations by [Thomas Blakeley] Mackenzie, original pictorial light green cloth lettered in red, DUST-JACKET, spotting to edges, browning to endpapers, slightly soiled dust-jacket frayed at extremities with minor loss and tears

An early Ransome title, rare in dust-jacket.

REFERENCES

Hammond, *Ransome A19(b)*

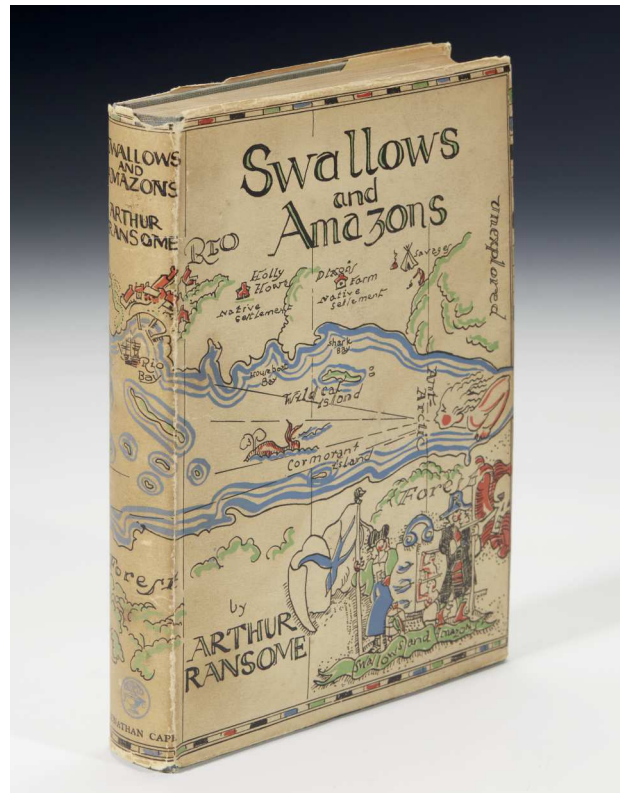
£ 800-1,200 € 950-1,400

245

MACKENZIE, THOMAS—RANSOME, ARTHUR

Aladdin and his Wonderful Lamp. *London: Nisbet & Co., [1920]*

4to, NUMBER 25 OF 250 COPIES SIGNED BY THE ARTIST, 12 mounted coloured plates and plain illustrations and



246

decorations by Mackenzie, original white buckram gilt, t.e.g., others uncut, DUST-JACKET with gilt lettering and illustration, in a folding cloth box

A FINE COPY IN A DUST-JACKET.

£ 1,500-2,000 € 1,700-2,300

246

RANSOME, ARTHUR

Swallows and Amazons. *London: Jonathan Cape, 1930*

8vo (201 x 132mm.), FIRST EDITION, SIGNED BY THE AUTHOR TOGETHER WITH MINIATURE SKETCH IN RED AND BLACK INK OF A SAILING BOAT on half-title, frontispiece map and other illustrations by Stephen Spurrier, original blue cloth lettered in gilt, pictorial endpapers in blue, black and green, DUST-JACKET, some light browning and spotting, some fading to cloth, some browning to dust-jacket, dust-jacket frayed at extremities with minor loss to head of spine

It is rare to find the first 'Swallows and Amazons' book signed.

REFERENCES

Hammond, *Ransome A25(a)*

£ 6,000-8,000 € 6,800-9,100

RANSOME, ARTHUR

Peter Duck. London: Jonathan Cape, 1932

8vo (198 x 134mm.), FIRST EDITION, AUTOGRAPH POSTCARD SIGNED LOOSELY INSERTED, frontispiece and other illustrations by the author, 2pp. publisher's advertisement inserted at end, original green cloth lettered in gilt, pictorial endpapers printed in dark green, light green, black and red, DUST-JACKET, creases and soiling to postcard, some spotting to dust-jacket, dust-jacket frayed at extremities and with abrasion (not affecting text) to lower panel

The postcard, postmarked from 1945, is addressed to Brian Field-Hyde of Tettenhall College, Wolverhampton. The author states that he is "glad you like them. And thank you for NOT asking questions..." It is signed "Arthur Ransome" and is on a postcard featuring a printed border of Ransome's own illustrations.

REFERENCES

Hammond, *Ransome* A27(a)

£ 2,000-3,000 € 2,300-3,400

248

REMARQUE, ERICH MARIA

Three volumes, comprising:

In Westen Nichts Neues. Berlin: Im Propylaen-Verlag, 1929, 8vo (192 x 127mm.), FIRST EDITION, original grey cloth lettered in grey and red, DUST-JACKET, dust-jacket slightly frayed at extremities;

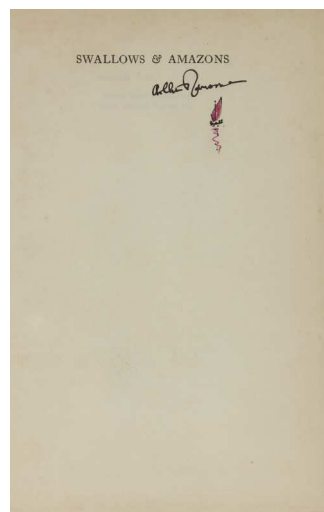
All Quiet on the Western Front... translated from the German by A.W. Wheen. Boston: Little, Brown, and Co., 1929, 8vo (192 x 128mm.), first American edition, original grey cloth lettered in grey and red, DUST-JACKET, dust-jacket slightly soiled with abrasion to lower panel;

The Road Back... translated from the German by A.W. Wheen. Boston: Little, Brown, and Co., 1931, 8vo (192 x 126mm.), first American edition, original grey cloth lettered in grey and red, DUST-JACKET (3)

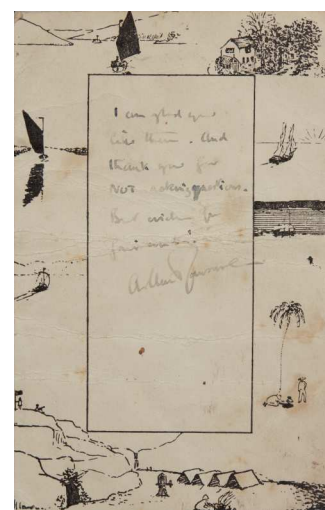
REFERENCES

Remarque's seminal novel about the First World War in both first German and American editions.

£ 1,500-2,000 € 1,700-2,300



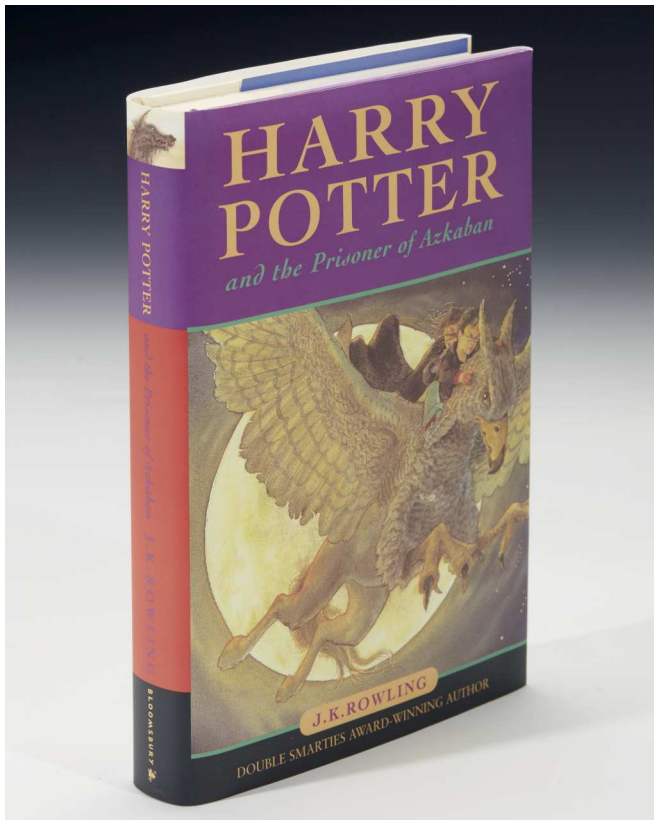
246



247



248



250

249

ROBINSON, W. HEATH—ANDERSEN, HANS CHRISTIAN

Hans Andersen's Fairy Tales. London: Constable & Co. Ltd., 1913

4to (290 x 225mm.), FIRST EDITION, NUMBER 77 OF 100 COPIES SIGNED BY THE ARTIST, 16 coloured plates and other illustrations by W. Heath Robinson, original pictorial parchment boards gilt, top edge gilt, collector's blue morocco-backed folding box replicating cover design in gilt, *very slight browning and cockling to endpapers, bookplates*

A fine copy.

£ 600-800 € 700-950

250

ROWLING, J.K.

Harry Potter and the Prisoner of Azkaban. London: Bloomsbury, 1999

8vo (197 x 127mm.), FIRST EDITION, FIRST STATE, original pictorial boards, DUST-JACKET, *some very minor marks to fore-edge*

A NEAR MINT COPY. All the correct first edition first issue points are present in this copy. As noted by Errington, "the book trade has generally thought that there were 2,500 copies of the first issue. The total edition consisting of all three states is 5,150 copies based on figures provided by the publisher."

REFERENCES

Errington, Rowling, A7(a)

£ 1,500-2,000 € 1,700-2,300

251

RUNYON, DAMON

Guys and Dolls. New York: Frederick A. Stokes, 1931

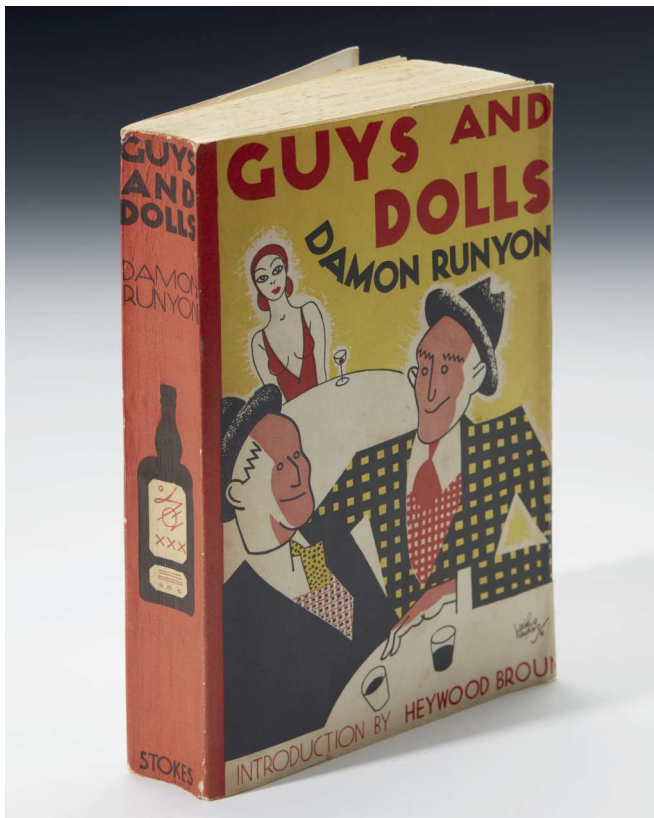
8vo (188 x 134mm.), ADVANCE PROOF COPY ("Pub'n Date Aug 20 1931" stamped on preliminary blank), original wrappers (upper wrapper stamped "GUYS DOLLS") with PICTORIAL DUST-JACKET attached at spine, collector's folding box, *slight spotting, dust-jacket slightly soiled and chipped and head and foot*

An excellent copy in a bright and vibrant dust-jacket.

REFERENCES

Queen's Quorum 84

£ 3,000-5,000 € 3,400-5,700



251

SADLEIR, MICHAEL

Two copies of *Fanny by Gaslight*, comprising:

PRESENTATION COPY INSCRIBED BY THE AUTHOR ("for my dear Papsie | with love | M.S.") on half-title, *soiled dust-jacket frayed at extremities with some loss at head of spine*;

PRESENTATION COPY INSCRIBED BY THE AUTHOR ("for Tommy | with my love | MS | May 1940") on half-title, *soiled dust-jacket frayed at extremities with some loss at head of spine and tears at foot*;

both *London: Constable, 1940*, 8vo (196 x 125mm.), original green cloth lettered in red on spine, dust-jackets, *some browning to endpapers* (2)

The best-known novel of Sadleir, the work was filmed in 1944 (starring Phyllis Calvert as Fanny Hooper) and also adapted for BBC television as a series in 1981 (with Chloe Salaman in the title role).

£ 300-500 € 350-600

253

SADLEIR, MICHAEL

Fanny by Gaslight. London: Constable, 1940

8vo (199 x 130mm.), 3 volumes, original blue cloth lettered in gilt on spine with additional yellow ribbon, original glassine, original slipcase, *spines slightly faded, some wear to glassine, slipcase worn with one joint cracked*

A highly appropriate gift for one of the best-known collectors of literature in three-deckers. This unique copy includes a printed note stating that 'This first copy of *Fanny by Gaslight* has been specially bound in three volumes (with apologies to Marie Corelli and Richard Bentley) for the author from his wife'. Each volume contains a new title-page and there are a significant number of blank leaves in order to bulk out the volumes.

£ 1,500-2,000 € 1,700-2,300

254

SASSOON, SIEGFRIED

Two first editions:

Memoirs of a Fox-Hunting Man. London: Faber & Gwyer Limited, 1928, first edition, one of 1,500 copies, original blue cloth, top edge trimmed smooth, other edges untrimmed (Keynes' "bibliographically preferable" state), cream dust-jacket printed in blue, bookplate of Charles Yarrow, *slight offsetting, minor wear to jacket*; *Memoirs of an Infantry Officer. London: Faber and Faber, 1931*, first English illustrated edition, limited issue, illustrations by Barnett Freedman, NO.209 OF 320 COPIES SIGNED BY AUTHOR AND ARTIST (of which 300 were for sale), original illustrated boards, illustrated endpapers, dust-jacket, original slipcase, *tiny nicks to jacket, repairs to slipcase*; 8vo (2)

REFERENCES

Keynes A30a; A33e

£ 600-900 € 700-1,050



253

255

SILLITOE, ALAN

Two first editions:

Saturday Night and Sunday Morning. London: W.H. Allen, 1958, original red cloth, dust-jacket; *The Loneliness of the Long-Distance Runner. London: W.H. Allen, 1959*, original light green cloth, dust-jacket; 8vo, *slight offsetting to endpapers of second work, jacket of first work with a few creases and closed tears*

First editions in jackets of the author's first two books, his celebrated debut novel and follow up collection of short stories depicting contemporary northern working-class life. Both *Saturday Night and Sunday Morning* and *The Loneliness of the Long-Distance Runner* were adapted for the cinema.

£ 250-500 € 300-600

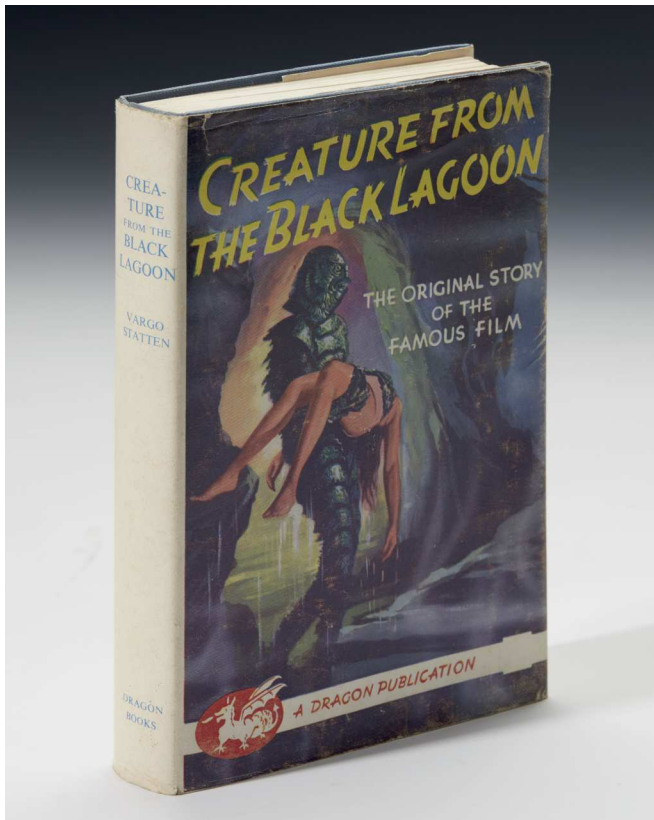
256

SMITH, PAMELA COLMAN

Widdicombe Fair. London and New York: Harper & Brothers, 1899

folio (334 x 298mm.), number 114 of 500 copies, 13 coloured plates within cover featuring additional plate of musical notation, loose as issued within green cloth portfolio featuring illustration on upper cover and smaller illustration on lower cover, original ties, *some browning, extremities of portfolio worn*

£ 150-200 € 200-250



258

257

SPILLANE, MICKEY

I, the Jury. *New York: E.P. Dutton & Company, 1947*
 8vo, FIRST EDITION, original black cloth lettered in red, uncut, DUST-JACKET, very slight creasing at foot of spine of jacket
 A very good copy of the Spillane's first book.

£ 800-1,200 € 950-1,400

258

STATTEN, VARGO [PSEUDONYM OF JOHN RUSSELL FEARN.]

Creature from the Black Lagoon. London: Dragon Publications, [1954]

8vo (185 x 122mm.), original blue cloth, spine lettered in gilt, original pictorial dust-jacket, bespoke quarter blue morocco folding box by Dragonfly Bindery in Rhode Island, leather and cloth onlays in green, red and white depicting face of the monster, some slight offsetting to endpapers, jacket slightly nicked with a few closed tears

THE RARE FIRST EDITION of the novelization of the celebrated 1954 Universal film in which a team of scientists on an Amazon expedition encounters a fanged creature, apparently half man, half fish. The author John Russell Fearn (1908–1960) was one of the first British writers to appear in American pulp science fiction magazines, and generated a prolific post-war output in various genres including science fiction, detective stories, westerns and adventure fiction, writing under various pseudonyms. *The Creature from the Black Lagoon* was issued simultaneously in paper and hardcover editions, with both being scarce on the market.

REFERENCES

Donald G. Drapkin, his bookplate; sale of his library at Christie's New York, 29 June 2005, lot 354

£ 1,200-1,800 € 1,400-2,050

259

STEINBECK, JOHN

Cup of Gold. A Life of Henry Morgan, Buccaneer. With occasional reference to history. New York: Robert M. McBride & Company, 1929

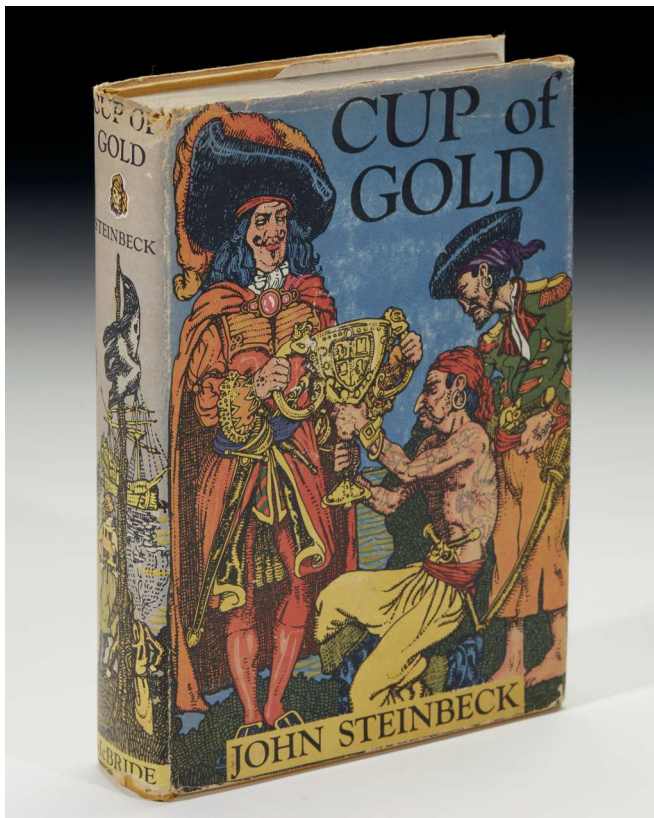
8vo, FIRST EDITION, FIRST ISSUE, original yellow cloth, lettered in black, DUST-JACKET (priced \$2.50), in a modern yellow cloth folding box, dust-jacket spine faded (as usual) and frayed at head and foot, sides slightly rubbed

THE AUTHOR'S FIRST BOOK, one of about 1500 copies. The publisher printed 2476 copies, 939 of which were remaindered as unbound sheets and evidently sold to Covici-Friede who issued them with new preliminaries, preface, binding, and jacket in 1936.

REFERENCES

Goldstone-Payne A1.a

£ 3,000-5,000 € 3,400-5,700



259

STEINBECK, JOHN

To a God Unknown. New York: Robert O. Ballou, 1933

8vo, FIRST EDITION, FIRST ISSUE, original pale green cloth, spine lettered in gilt, DUST-JACKET, binding with very slight area of fading at head and foot of spine, jacket with some loss at head and foot of spine and a few other nicks elsewhere

Steinbeck's scarce third book, one of 598 bound and sold as the first issue (of 1,498 copies printed). The remaining sheets were sold to Covici-Friede, and issued under their imprint in 1935.

£ 1,000-1,500 € 1,150-1,700

261

STEINBECK, JOHN

Tortilla Flat. New York: Covici Friede, [1935]

8vo, FIRST EDITION, illustrations by Ruth Gannett, original beige cloth with thin blue line and lettering, DUST-JACKET, binding with light browning to covers, dust-jacket with tears and loss at head, including most of letter "A" of "Tortilla" on upper cover

£ 300-500 € 350-600

262

STEINBECK, JOHN

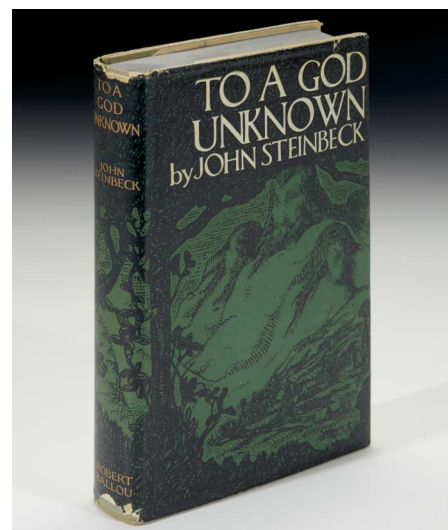
Two works, comprising:

i. *Cup of Gold. A Life of Sir Henry Morgan, buccaneer. New York: Covici Friede, [1936]*, 8vo, SECOND EDITION [939 copies], original blue cloth (second state), uncut, DUST-JACKET (second state, without publisher's name blocked out at foot of spine), jacket slightly worn

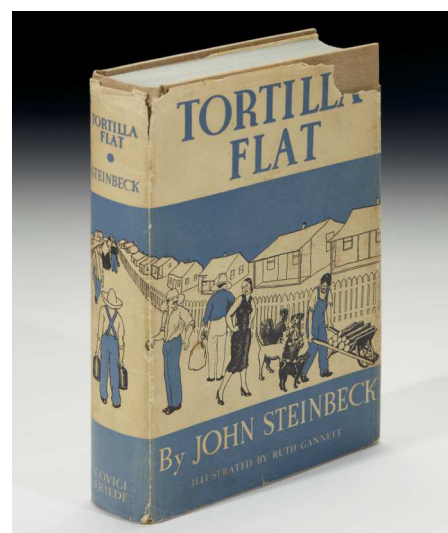
ii. *To a God Unknown. New York: Covici Friede, [1935]*, 8vo, FIRST EDITION, SECOND ISSUE [c.900 copies], original grey cloth, lettered and lined in green, DUST-JACKET, binding with very minor spotting to covers, jacket spine slightly discoloured

Both of these editions/issues used remaindered sheets from the first editions (see lots 259 and 260). *Cup of Gold* was reissued with new preliminaries, preface, binding, and jacket; *To a God Unknown* was reissued with just a different title page and jacket.

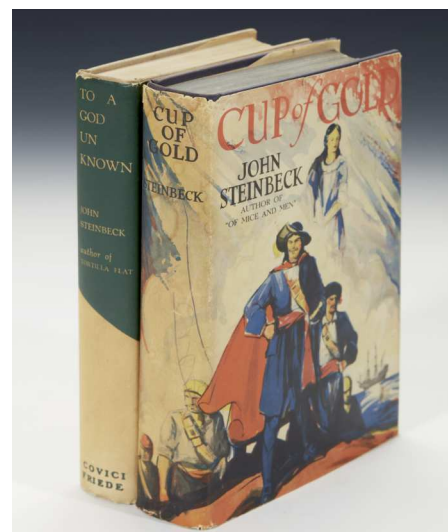
£ 600-900 € 700-1,050



260



261



262

STEINBECK, JOHN

In Dubious Battle. *New York: Covici, Friede, 1936*

8vo (203 x 136mm.), FIRST EDITION, original yellow-orange cloth decorated with red lines and lettered in black, top edge red, dust-jacket, *jacket restored at spine and edges*

Steinbeck's key modern novel about strikes, labour and power, set among itinerant farm workers in an orchard valley in California.

REFERENCES

Goldstone and Payne A5b

£ 700-1,000 € 800-1,150

264

STEINBECK, JOHN

Of Mice and Men. *New York: Covici Friede, [1937]*

8vo, FIRST EDITION, FIRST ISSUE (with "pendula" on p.9, line 21, and a bullet between the numbers on p.88), original beige cloth, upper cover and spine stamped in black and orange, DUST-JACKET, *very small nick at foot of spine of dust-jacket*

A good copy.

£ 400-600 € 500-700

265

STEINBECK, JOHN

Of Mice and Men, a play in three acts. *New York: Covici Friede, [1937]*

8vo, FIRST EDITION, original beige cloth printed in black and red, DUST-JACKET (later issue, with reviews "Unanimous Praise for..." on the rear panel), *upper joint of cover slightly browned, spine of dust-jacket slightly discoloured with very slight loss at head, slight fraying elsewhere*

"When *Of Mice and Men* first appeared as a novel and swept instantly to bestsellerdom, not least of the many reasons that it won the acclaim of critics and public alike was the fact that it had the unity and concentrated force of a great play. In recognition of this fact, John Steinbeck has now made his own novel into a play" (dust-jacket blurb).

£ 200-300 € 250-350

STEINBECK, JOHN

The Long Valley. *New York: Viking Press, 1938*

8vo, FIRST EDITION, original beige linen-backed rust-coloured cloth, DUST-JACKET, *spine of dust-jacket slightly discoloured*
A good copy of this collection of short stories.

£ 300-500 € 350-600

267

STEINBECK, JOHN

The Grapes of Wrath. *London: William Heinemann Ltd., 1939*

8vo, FIRST ENGLISH EDITION, original turquoise cloth, DUST-JACKET, *spine of dust-jacket very slightly rubbed*

A good copy.

£ 200-300 € 250-350

268

STEINBECK, JOHN

The Moon is Down, a novel. *New York: Viking Press, 1942*

8vo, ADVANCE COPY, ONE OF SEVEN HUNDRED COPIES "bound in paper for distribution exclusively to booksellers", original pictorial wrappers (reproducing the dust-jacket of the first edition, see lot 269)

A good copy.

£ 200-250 € 250-300

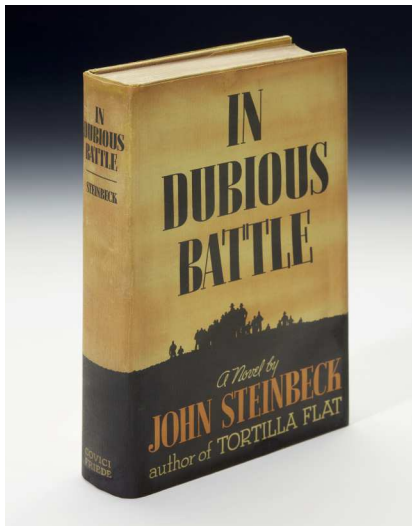
269

STEINBECK, JOHN

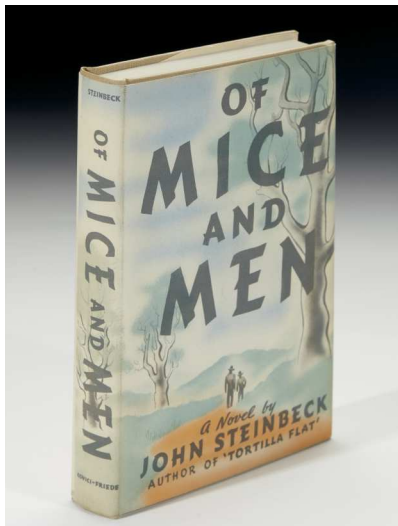
The Moon is Down, a novel. *New York: Viking Press, 1942*

8vo, FIRST EDITION, FIRST ISSUE (with large period or full-stop between "talk" and "this" on p.112, line 11), original blue cloth, lettered and decorated in silver and blind, DUST-JACKET (first state with a rough-textured paper), *very slight loss to foot of spine of dust-jacket*

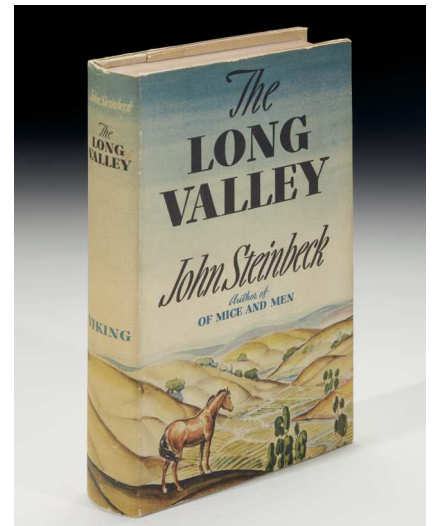
£ 150-250 € 200-300



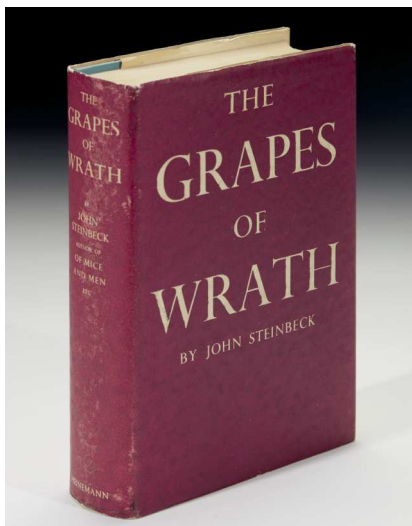
263



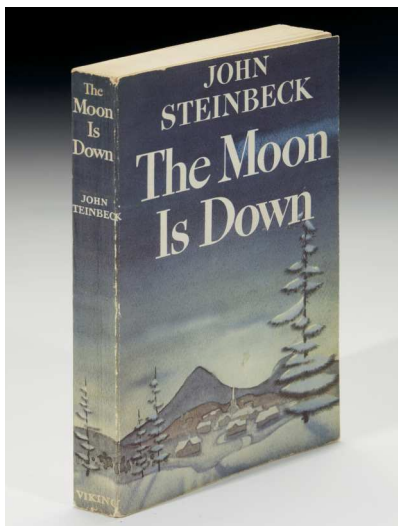
264



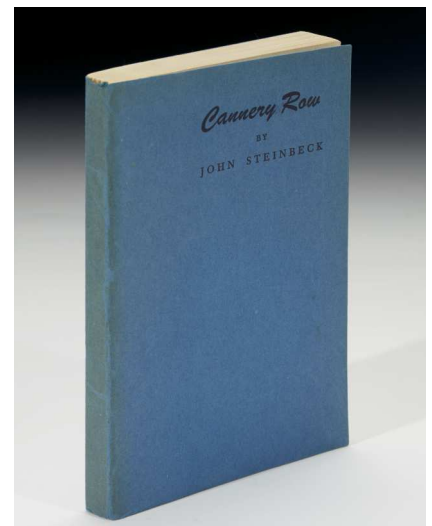
266



267



268



270

270

STEINBECK, JOHN

Cannery Row. New York: Viking Press, 1945

8vo, ADVANCE COPY, original blue printed wrappers, very slight nick at head of backstrip

A good copy of a rare issue of *Cannery Row*. Though listed by Goldstone-Payne as an issue in wrappers, this seems more likely to be an advance copy, probably for review purposes.

REFERENCES

Goldstone-Payne A22.a

£ 300-400 € 350-500

271

STEINBECK, JOHN

Cannery Row. New York: Viking Press, 1945

8vo, FIRST EDITION, original yellow cloth (second state binding, see footnote), lettered and decorated in blue, DUST-JACKET, very slight general wear, price clipped

The first state of the binding of *Canary Row* is in buff cloth, but as this ran out canary-yellow cloth was selected to bind the remainder.

£ 150-250 € 200-300

STEINBECK, JOHN

A collection of eight volumes, all but one in dust-jackets, 8vo, comprising:

- i. *The Wayward Bus*. *New York: Viking Press, 1947*, FIRST EDITION, first issue, original reddish-orange cloth, bus blind-stamped on upper cover (lighter than rest of cloth), top edge light green, dust-jacket
- ii. *The Pearl*. *New York: Viking Press, 1947*, FIRST EDITION, illustrations by José Clemente Orozco, original russet cloth, dust-jacket (first state with photograph of Steinbeck looking to his left), *slight wear to dust-jacket*
- iii. *Burning Bright*. A Play in Story Form. *New York: Viking Press, 1950*, FIRST EDITION, original cloth, dust-jacket
- iv. *Sweet Thursday*. *New York: Viking Press, 1954*, FIRST EDITION, original yellow-beige cloth, top edge red, dust-jacket (with no blurb beneath the photo of Steinbeck on the lower cover), *very slight wear to jacket*
- v. *The Short Reign of Pippin IV*. *London: Heinemann, 1957*, FIRST ENGLISH EDITION, original red cloth, dust-jacket, *price clipped*
- vi. *Once there was a War*. *New York: Viking Press, 1958*, FIRST EDITION, original yellow cloth-backed brown boards, dust-jacket, *price clipped*
- vii. *Positano*. *Salerno: Ente Provinciale per il Turismo, [1959]*, FIRST EDITION IN ENGLISH IN BOOK FORM, second issue, original stiff wrappers
- viii. *Travels with Charley in search of America*. *New York: Viking Press, 1962*, FIRST EDITION, original cloth, dust-jacket, *price clipped*

£ 500-800 € 600-950

STEVENSON, ROBERT LOUIS

The Pentland Rising. A Page of History 1666. Edinburgh: Andrew Eliot, 1866

8vo (169 x 118mm.), FIRST EDITION, original green printed wrappers, preserved in green cloth case and black morocco pull-off case, *trace of soiling to wrappers*, OTHERWISE FINE

SCARCE. The author's first book, written when he was sixteen, and printed at his father's expense in a small number of copies at the end of 1866. "In a short time it has become exceedingly scarce, and it was difficult to obtain until March 27, 1899, when the copies which had formerly been in the possession of Stevenson and his mother, to the number of twenty, were thrown upon the market, and sold at Sotheby's..." (Prideaux, p. 133)

REFERENCES

Prideaux II (Juvenilia): 1

£ 1,200-1,800 € 1,400-2,050

STEVENSON, ROBERT LOUIS

An Inland Voyage. London: C. Kegan Paul & Co., 1878

8vo (188 x 126mm.), FIRST EDITION, original sky-blue silk-grained cloth boards blocked and decorated in gilt and black, chocolate brown endpapers, frontispiece by Walter Crane, AUTOGRAPH CARD INITIALLED BY THE AUTHOR loosely inserted ("An Inland Voyage. | To my first book, for love of me, be kind. | 'Tis pretty and thin: the meat was all behind. | R.L.S. | Vailima | Nov. 5th 1893"), preserved in blue cloth case and quarter blue morocco slipcase, *a touch of wear to extremities of binding* OTHERWISE FINE

A LOVELY COPY OF THE AUTHOR'S FIRST REGULARLY PUBLISHED BOOK.

REFERENCES

Prideaux 1

PROVENANCE

Doriz L. Benz, red morocco book-label, sale at Christie's New York, 16 November 1984, lot 363

£ 1,200-1,500 € 1,400-1,700

STEVENSON, ROBERT LOUIS

Collection of three first editions:

The Dynamiter. Longmans, Green and co., 1885, FIRST EDITION, original pictorial pale-green wrappers, in specially made blue cloth box, *neat repairs to spine*; *The Master of Ballantrae. Cassell and Company, 1889*, FIRST PUBLISHED EDITION, original red cloth lettered and illustrated in black, preserved in red cloth case and quarter red morocco slipcase; [with Lloyd Osbourne] *The Ebb-Tide. A Trio and Quartette. William Heinemann, 1894*, FIRST EDITION, advertisements at the end, original pictorial copper-coloured imitation silk boards, preserved in blue cloth case and quarter blue morocco slipcase; all *London*; 8vo (3)

The Dynamiter was also issued in crimson cloth boards. There was an advance edition of *The Master of Ballantrae*, issued in wrappers in an edition of ten copies.

REFERENCES

Prideaux 15, 27, 40

£ 1,200-1,800 € 1,400-2,050

STEVENSON, ROBERT LOUIS

The Black Arrow. A Tale of the Two Roses. *Cassell and company, 1888*

8vo (195 x 132mm.), FIRST EDITION, loose unbound gatherings, 4pp. advertisements at the end. UNOPENED, preserved in quarter black morocco folding box, *some minor spotting and foxing*

PROOF GATHERINGS of the first book edition of *The Black Arrow*, which had appeared in serial form in *Young Folks* from 30 June to 20 October 1883. The sheets seem to conform exactly to the pagination called for by Prideaux in the first edition, although here there are only 4 pages of advertisements at the end rather than 16.

REFERENCES

Prideaux 26

£ 400-600 € 500-700

277

STOWE, HARRIET BEECHER

A Key to Uncle Tom's Cabin; presenting the Original Facts and Documents upon which the story is founded... *Boston: John P. Jewett & Co., 1853*

8vo (238 x 164mm.), first edition, second printing (imprints of both Hobart & Robbins, Stereotypers, and Damrell & Moore, Printers, on copyright page), double-column text, 2pp. publisher's advertisements at end, original printed wrappers (BAL, state B with London: Low and Company in imprint on front), collector's chemise and brown morocco-backed slipcase, *slight browning and spotting, some adhesive marks to inside of wrappers*

REFERENCES

BAL 19359

£ 150-200 € 200-250

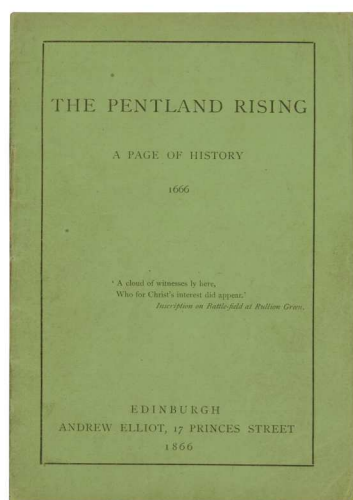
278

SYNGE, JOHN M.—YEATS, JACK B.

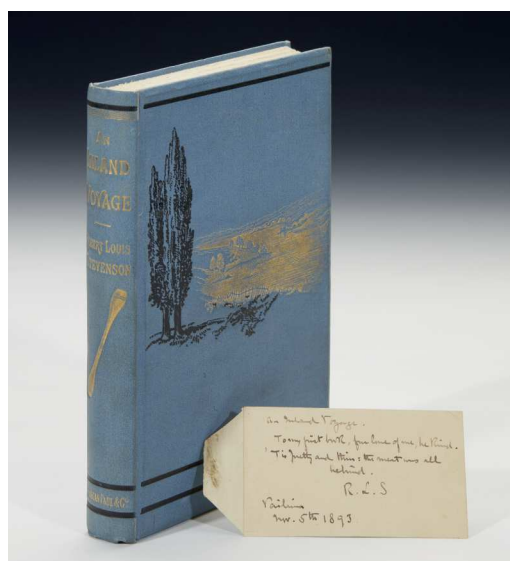
In Wicklow West Kerry and Connemara. *Dublin: Maunsel and Company, 1911*

8vo (205 x 132mm.), FIRST EDITION, 8 black and white plates by Jack B. Yeats, original blue cloth lettered in gilt, top edge gilt, *slight spotting, slight split at gutter before first gathering, minor soiling to upper cover*

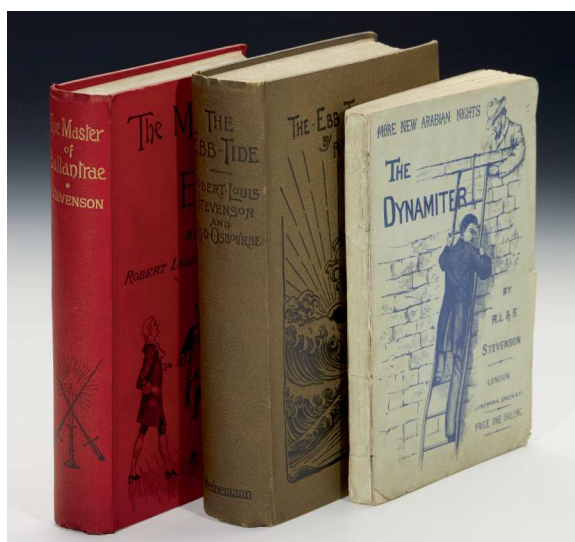
£ 100-150 € 150-200



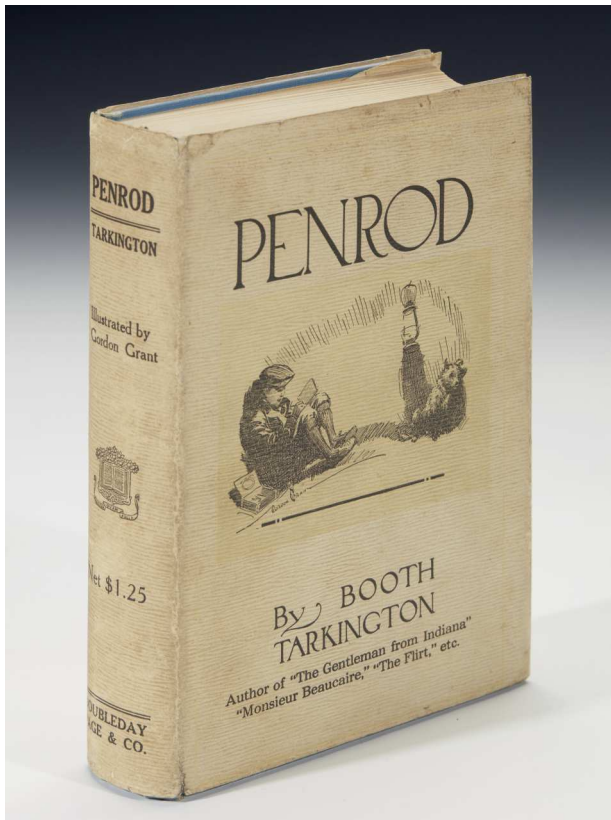
273



274



275



279

279

TARKINGTON, BOOTH

Penrod. New York: Doubleday, Page & Company, 1914

8vo (187 x 129mm.), first edition, first state with folio 'viii' and reading "sence" on p.19, line 23, original blue cloth, pictorial design in medallion on upper cover, dust-jacket, some wear to covers, a few tears and some soiling to jacket

SCARCE IN DUST-JACKET. The author's classic story of the adventures of a boy and his gang of friends in a small Midwestern city.

PROVENANCE

Estelle Doheny, green morocco book-label on upper paste-down

£ 600-900 € 700-1,050

280

THACKERAY, WILLIAM MAKEPEACE

A collection of novels and essays, comprising:

i) *Comic Tales and Sketches*. London: Hugh Cunningham, 1841, 2 volumes, FIRST EDITION, 2 plates, original cloth, slightly spotted, covers lightly rubbed, spines slightly chipped at head and foot; **ii)** *The Newcomes*. London: Bradbury & Evans, 1854, 2 volumes, FIRST EDITION, 23 plates and vignette title page by Richard Doyle, half-title in vol.1, original cloth, some spotting and browning, covers lightly rubbed, spines bumped at end;

iii) *The Book of Snobs*. London: Punch Office, 1858, FIRST EDITION, 65 woodcuts and initials by Thackeray, half-title, 2 pages of advertisements, original wrappers, also designed by the author, collector's blue cloth chemise and morocco-backed slipcase, wrappers neatly repaired and restored, back strip worn with some repairs, embossed stamp on front endpaper; **vi)** *The Four Georges*. London: Smith, Elder and Co., 1861, FIRST EDITION, SECOND ISSUE (without "Sketches ..." on title-page and with the 16-page publisher's catalogue dated December 1861), 13 woodcuts in text, half-title, original cloth, collector's brown cloth chemise and morocco-backed slipcase, occasional slight spotting, hinges cracked, some light wear to joints and edges, embossed stamp on front endpaper; **v)** *The Adventures of Phillip*. London: Smith, Elder and Co., 1862, 3 volumes, FIRST EDITION, FIRST ISSUE, half-titles, 16-page publisher's catalogue dated July 1862 at end of vol.3, original cloth, collector's chemise and morocco-backed slipcase, light damp-staining in vol.1, covers lightly rubbed, spines slightly bumped at head and foot; **vi)** *The English Humourists of the Eighteenth Century*. London: Smith, Elder & Co., 1853, SECOND EDITION (with the expanded title and publisher's advertisements dated June 1853), original cloth, inscription on half-title, hinges worn, some wear to joints and extremities; 8vo and 12mo (10)

See catalogue note at SOTHEBYS.COM

REFERENCES

Van Duzer 16, 25, 59a, 62 and 35b [*The Newcomes* not in Van Duzer]

PROVENANCE

i) Sylvain van de Weyer, bookplate; **iii)** Hilda Wilkinson Bartlett, bookplate on chemise; **v)** Eugene Grosman, bookplate on chemise; **vi)** James St Aubyn, bookplate

£ 600-900 € 700-1,050

281

"TITMARSH, MICHAEL ANGELO" [THACKERAY, WILLIAM MAKEPEACE]

Six works, 1847-1855, comprising:

i) *Mrs Perkins's Ball*. London: Chapman and Hall, 1847, small 4to (211 x 155mm.), FIRST EDITION, half-title, frontispiece, engraved title and 20 coloured plates (one folding), original pink printed boards, all edges gilt, front free endpaper and half-title coming loose; **ii)** *Our Street*. London: Chapman and Hall, 1848, small 4to (186 x 135mm.), FIRST EDITION, FIRST ISSUE (with coloured plates), frontispiece, pictorial title and 14 coloured plates, 1p. publisher's adverts at end, original pink printed boards, all edges gilt; **iii)** *Doctor Birch and his young friends*. London: Chapman and Hall, 1849, small 4to (184 x 133mm.), FIRST EDITION, frontispiece, additional engraved title and 14 coloured plates, 1p. publisher's adverts at end, original pink printed boards, all edges gilt; **iv)** *Rebecca and Rowena. A Romance upon Romance*. London: Chapman and Hall, 1850, 4to (184 x 134mm.), FIRST EDITION, half-title, frontispiece, 7 coloured plates and illustrations by Richard Doyle, 1p. publisher's adverts at end, original pink printed glazed boards, all edges gilt, rebound, preserving original spine; **v)** *The Kicklebury's on the Rhine*. London: Smith, Elder & Co., 1850, 8vo (181 x 135mm.), FIRST EDITION, half-title, frontispiece pictorial title and 13 coloured plates, 2pp. publisher's adverts at end, original pale pink printed glazed boards, all edges gilt; **vi)** *The Rose and the Ring; or, the History of Prince Giglio and Prince Bulbo*. London: Smith, Elder and

Co., 1855, 8vo (180 x 135mm.), FIRST EDITION, frontispiece and 7 black and white plates, woodcut illustrations, 16pp. publisher's adverts at end, original pink printed boards, all edges gilt; five in matching brown cloth chemises and full morocco slipcases, one in red-brown cloth chemise and slipcase, *occasional light spotting, boards lightly soiled and slightly worn at extremities* (6)

EACH ILLUSTRATED BY THE AUTHOR with the exception of *Rebecca and Rowena* which due to Thackeray's ill health, was illustrated by Richard Doyle.

REFERENCES

Van Duzer 140, 157, 51, 181, 104 and 185

PROVENANCE

i) Anne (1911?-1988) and Fernand (1905-1988) Renier, children's book collectors. bookplate

£ 1,200-1,500 € 1,400-1,700

282

THACKERAY, WILLIAM MAKEPEACE

Five first editions in 10 volumes, comprising:

i) *The History of Henry Esmond, Esq.* London: Smith, Elder & Co., 1852, 3 volumes, FIRST EDITION IN BOOK FORM, half-titles, original cloth, paper spine labels, collector's chemise and morocco-backed slipcase, *covers slightly rubbed, spines slightly faded, bumped at head and foot, labels a little chipped at upper edges*; ii) *The History of Samuel Titmarsh and the Great Hoggary Diamond.* London: Bradbury & Evans, 1849, FIRST EDITION IN BOOK FORM, 10 engraved plates, 2 pages of advertisements, original glazed boards with illustrations, collector's chemise and morocco-backed slipcase, *slight spotting, covers slightly soiled, several small tears to foot of spine*; iii) *The Paris Sketch Book.* London: John Macrone, 1840, 2 volumes, FIRST EDITION, 12 engraved plates, original cloth, *spotting to endpapers of both volumes and to some plates, hinges slightly weak, covers slightly rubbed, spines faded*; iv) *The Irish Sketch Book.* London: Chapman & Hall, 2 volumes, FIRST EDITION, half-titles, original cloth, blocked in blind, spines lettered in gilt, *some slight spotting, covers rubbed, spines slightly faded*; v) *The Virginians.* London: Bradbury & Evans, 1858-1859, 2 volumes, FIRST EDITION IN BOOK FORM, half-titles, one page of advertisements at end of volume 1, original cloth, *lacking one plate ("Flat Rebellion") in volume 2, some wear to hinges, slight spotting and browning, covers rubbed in places, spines slightly faded*; all 8vo (10)

REFERENCES

Van Duzer 85, 87, 159 and 96 [*The Virginians* not in Van Duzer]

PROVENANCE

i) Estelle Doheny, bookplate; iii) Sylvain Van de Weyer, bookplate; Holland House, bookplate; iv) Sylvain Van de Weyer, bookplate

£ 700-1,000 € 800-1,150

283

THOMSON, HUGH—SHERIDAN, RICHARD BRINSLEY

The School for Scandal. London: Hodder & Stoughton, [1911]

4to, NUMBER 162 OF 350 COPIES, SIGNED BY THE ARTIST, 25 mounted coloured plates and plain illustrations by Hugh Thomson, loosely inserted contemporary notice of the sale of original water-colours, original vellum, elaborately gilt, t.e.g., others uncut, green silk ties, *binding very slightly bowed*

£ 200-300 € 250-350

284

THOMSON, HUGH—BARRIE, J.M.

Quality Street. London: Hodder & Stoughton, [1913]

4to, NUMBER 507 OF 1000 COPIES, SIGNED BY THE ARTIST, 22 mounted coloured plates and plain illustrations by Hugh Thomson, original vellum, elaborately gilt, t.e.g., others uncut, original slipcase (numbered 507 in pencil on back), *lacking ties, slipcase somewhat marked*

£ 200-300 € 250-350

285

THOREAU, HENRY DAVID

Excursions. Boston: Ticknor and Fields, 1863

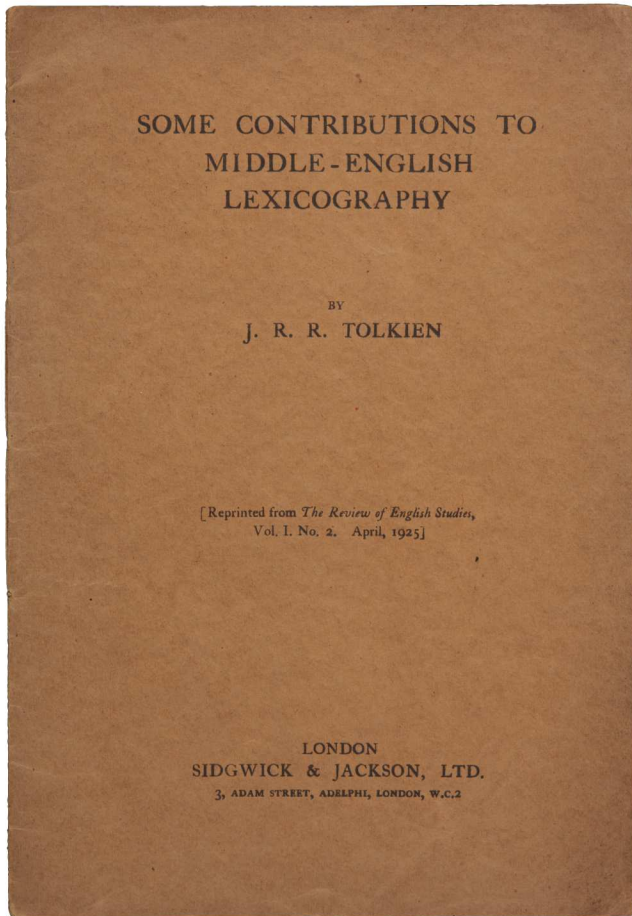
8vo (180 x 116mm.), FIRST EDITION, one of 1,558 copies (of which only 1,500 were bound), engraved frontispiece portrait, original green cloth with wreath blind-stamped covers, spine lettered in gilt, brown endpapers, *slight spotting to text, neat repairs to head and base of spine*

First edition in cloth of Thoreau's third book, edited by Ralph Waldo Emerson and Thoreau's sister, Sophia.

REFERENCES

Borst A3.1.a; BAL 20111

£ 600-900 € 700-1,050



286

286

TOLKIEN, J.R.R.

Four volumes, comprising:

'Middle English "Losenger"', *Essais de Philologie Moderne*. Paris: Societe d'edition "Les Belles Lettres", 1953, 8vo (243 x 160mm.), separate offprint, "FROM THE LIBRARY OF J.R.R. TOLKIEN" booklabel on upper wrapper, original printed wrappers, [cf Hammond B20], some creases;

'Some Contributions to Middle-English Lexicography', *The Review of English Studies*. London: Sidgwick and Jackson, 1925, 8vo (229 x 159mm.), separate offprint, original printed wrappers, [cf Hammond C17];

The Adventures of Tom Bombadil. London: George Allen and Unwin, 1962, 8vo (221 x 142mm.), FIRST EDITION, FIRST ISSUE ('Cat' on p. [48]), original pictorial boards, DUST-JACKET, [Hammond A6(a)], minor tear to head of upper panel of dust-jacket;

Smith of Wootton Major. London: George Allen and Unwin, 1967, small 8vo (149 x 106mm.), FIRST EDITION, illustrations by Pauline Baynes, original pictorial boards (first state), [Hammond A9(a)], extremities slightly worn, spine faded;

all within collector's chemise and red-morocco backed slipcase (4)

£ 500-700 € 600-800

287

TRAVEN, B.

The Treasure of the Sierra Madre. London: Chatto & Windus, 1934

8vo (192 x 122mm.), FIRST EDITION, original orange-brown cloth, dust-jacket, front endpaper possibly replaced, minor nicks to jacket

The inspiration for the classic 1948 film noir directed by John Huston and starring Humphrey Bogart. The English edition precedes the American edition.

£ 700-1,000 € 800-1,150

288

TROLLOPE, ANTHONY

The West Indies and the Spanish Main. London: Chapman & Hall, 1859

8vo, FIRST EDITION, hand-coloured lithographed map, 32pp. advertisement at end dated November 1859, original maroon cloth, housed in a folding cloth box, binding very slightly rubbed, hinges repaired

REFERENCES

Sadleir, *Trollope*, 9

PROVENANCE

Colonel Bruce Brine, Royal Engineers, book label

£ 200-300 € 250-350

289

TWAIN, MARK [CLEMENS, S.L.]

The Adventures of Huckleberry Finn. London: Chatto & Windus, 1884

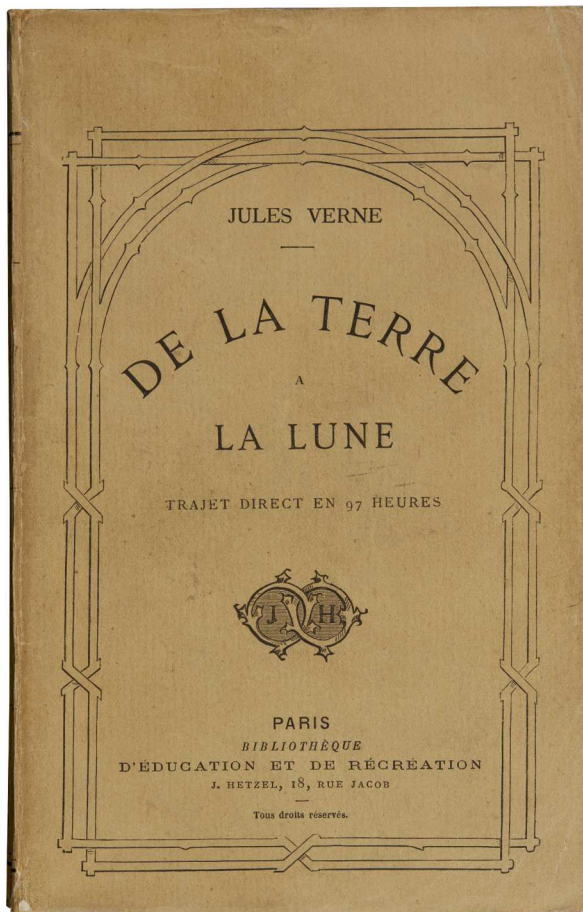
8vo (186 x 124mm.), FIRST EDITION, frontispiece and other illustrations within the text by E.W. Kemble, half-title with list of author's works on verso, publisher's 32pp. catalogue at end dated October 1884, original pictorial red cloth with designs in black and lettered in gilt, some browning and spotting, minor loss to tissue guard, slight splitting to hinges, contemporary ownership signature to title-page

As noted by Blanck, the English edition of Twain's celebrated novel predates the American. This copy is in Blanck's 'B' state, although there is no priority.

REFERENCES

BAL 3414

£ 200-300 € 250-350



290

290

VERNE, JULES

De la terre à la lune. Paris: Bibliothèque d'éducation et de recreation, J. Hetzel, [1865]

8vo, FIRST EDITION, half-title, errata leaf at end, followed by fly-title leaf "Extrait du catalogue" and 17pp. advertisements, original light yellow printed wrappers with date 1865 on spine, blue half morocco chemise by Devauchelle (spine ornately gilt), slipcase, *occasional slight spotting, binding very slightly dust-soiled*

A good copy.

£ 2,000-3,000 € 2,300-3,400

291

V[ICKERS], V[INCENT] C[ARTWRIGHT]

The Google Book. London: The Medici Society Limited, 1931

4to (308 x 238mm.), reissued edition, 25 coloured plates by the artist, original cloth-backed boards with illustration laid-down on upper cover, *slight browning and spotting to endpapers*

"Far! Far! away, the Google lives, in a land which only children can go to..." The first edition was first published in 1913 in a limited edition. This, the reissue from 1931, is the second edition although also the first regular trade edition.

£ 150-200 € 200-250

292

VON HARBOU, THEA

Metropolis. London: The Readers Library Publishing Company Ltd., [1927]

small 8vo, FIRST EDITION IN ENGLISH, FIRST ISSUE (with no mention of *Metropolis* on p.[7] adverts or on the list on the lower flap of dust-jacket), original mauve cloth gilt, PICTORIAL DUST-JACKET, *very short tear in foot of jacket (no loss)*

A fine copy of the novel which inspired Fritz Lang's eponymous silent film which was released in the same year.

£ 700-1,000 € 800-1,150

293

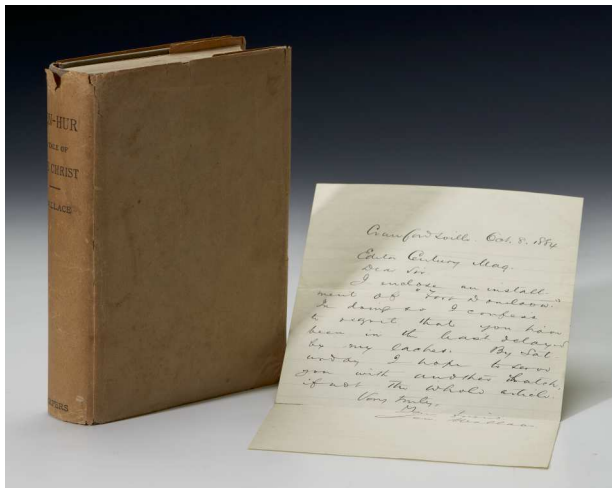
WALLACE, ALFRED RUSSEL

Darwinism. An Exposition of the Theory of the Theory of Natural Selection with some of its applications. London: Macmillan and Co., 1889

8vo (195 x 127mm.), FIRST EDITION, half-title, portrait frontispiece, folding map and other illustrations, 2pp. publisher's advertisements at end, original green cloth lettered in gilt on spine, *some spotting, bookplates, extremities slightly bumped*

A bright and attractive copy with the bookplate of the Benedictine Abbey, Fort Augustus.

£ 300-500 € 350-600



294

294

WALLACE, LEWIS

Ben-Hur A Tale of the Christ. New York: Harper and Brothers, 1880

8vo (169 x 117mm.), first edition, first issue (with the first issue dedication "to the wife of my youth."), original decorated cloth, grey endpapers, PLAIN DUST-JACKET (title printed in black on spine), preserved in quarter grey morocco folding box, jacket slightly torn, chipped and repaired

A VERY RARE COPY IN DUST-JACKET of the author's best-selling and highly influential Christian novel, the inspiration for countless subsequent biblical novels as well as the celebrated 1959 MGM film adaptation which won eleven Academy Awards. We can find no trace of a copy sold at auction for at least thirty years. "In America, 300,000 copies were sold in the first ten years after publication, making it one of the highest-ranking bestsellers of the nineteenth century" (Grolier). Loosely inserted is an autograph letter signed ("Lew. Wallace") to the editor of *The Century Magazine* in which the author encloses an instalment of "The Capture of Fort Donelson" and apologises for his delays (1 page, Crawfordsville, 8 October 1884, folds, minor repair to split at fold). The second issue of *Ben-Hur* corrected the dedication to a less ambiguous wording, given that the author's wife was still alive.

REFERENCES

BAL 20798; Grolier *American* 82.

PROVENANCE

George Barr McCutcheon, bookplate: Marjorie Wiggin Prescott, her sale, Christie's New York, 6 February 1981, lot 320 (part)

£ 7,000-10,000 € 7,900-11,300

295

WARD, MRS HUMPHRY

Two novels in five volumes, comprising:

i) *The History of David Grieve*. London: Smith, Elder and Co., 1892, 3 volumes, 8vo (189 x 125mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Florence Mary O'Brien | from her loving cousin, | the writer. | Jan 22. 1892.") on preliminary blank, preliminary blanks and half-titles as called for in Sadleir, original dark red cloth lettered in gilt on spine and in blind on upper cover [Sadleir 3288; Wolff 7017], slight browning to endpapers, volumes slightly skewed, head and foot of spine slightly bumped; **ii)** *Sir George Tressady*. London: Smith, Elder and Co., 1896, 2 volumes, 8vo (190 x 118mm.), PRIVATE FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Lord + Lady Wolseley | with the writer's | kindest remembrances. | Oct. 1896.") on front free endpaper, preliminary blanks and half-titles as called for in Sadleir, 4pp. publisher's advertisements at end of volume two, original apple-green cloth lettered in gilt on spine and in black on upper cover [Sadleir 3294; Wolff 7025], 'double prelims.' noted by Sadleir not present, bookplates, spotting and browning to endpapers, bindings slightly bumped at extremities (5)

Sadleir notes a 'private first edition' bound in 'smooth apple-green linen-grain cloth' of *Sir George Tressady*. He notes 'double prelims.' although Wolff queries this.

PROVENANCE

ii) Garnet Joseph Wolseley, 1st Viscount Wolseley (1833–1913), bookplate and authorial inscription

£ 600-900 € 700-1,050

296

WAUGH, EVELYN

Black Mischief. Chapman and Hall, 1932

8vo (186 x 123mm.), first edition, map frontispiece, original cloth, dust-jacket, original "Book Society Book of the Month for October" wrap-around band, slight and very neat restoration to jacket

PROVENANCE

The author's son, the writer Alexander Raban ("Alec") Waugh, with his bookplate

£ 1,000-1,500 € 1,150-1,700

297

WELLS, H.G.

The Time Machine: An Invention. London: William Heinemann, 1895

8vo (170 x 111mm.), FIRST ENGLISH EDITION, original light green wrappers printed in blue, collector's chemise and green-morocco slipcase, minor repair to half-title, wrappers skillfully restored, some short tears

A tight and attractive copy of the first English edition which appeared a few weeks after the American edition with a slightly different text. It was issued in both wrappers and cloth.

REFERENCES

Wells 4

PROVENANCE

Efrem Zimbalist, bookplate on half-title, Richard Manney, book-label on chemise, sale of his library at Sotheby's New York, 11 October 1991, lot 304

£ 2,000-3,000 € 2,300-3,400

298

WELLS, H.G.

The Time Machine. An Invention. London: William Heinemann, 1895

8vo (178 x 112mm.), first English edition, earlier issue with 16pp. publisher's catalogue at the end, UNOPENED, half-title with advertisements on verso, original oatmeal cloth lettered and blocked in purple, sphinx design on upper cover, AUTOGRAPH LETTER SIGNED LOOSELY INSERTED, preserved in matching collector's folding box, *slight spotting and offsetting to endpapers OTHERWISE A FINE COPY*

A lovely copy of the first English edition of the author's celebrated and highly influential science fiction novel, which was issued simultaneously in cloth and wrappers (for the latter see lot 297). The American edition had appeared two weeks previously. The autograph letter by Wells is to an unidentified correspondent, thanking him for the "kind things you say of me", and recording that he has asked Heinemann "to send you a presentation copy of my book in due course" (Heatherlea, Worcester Park, Surrey, 8 December [?1895]).

REFERENCES

Wells 4

£ 2,000-3,000 € 2,300-3,400

299

WELLS, H.G.

The Time Machine. New York: Henry Holt and Company, [1895]

8vo (170 x 112mm.), FIRST EDITION, second printing on larger paper with the author's name corrected, original dark-red cloth stamped in gilt, wove endpapers, McAinsh & Co. ticket (4 College Street, Toronto) on upper paste-down, *corners slightly bumped*

Both the first and second printings of the American edition preceded the English edition, and contain variations from the London text.

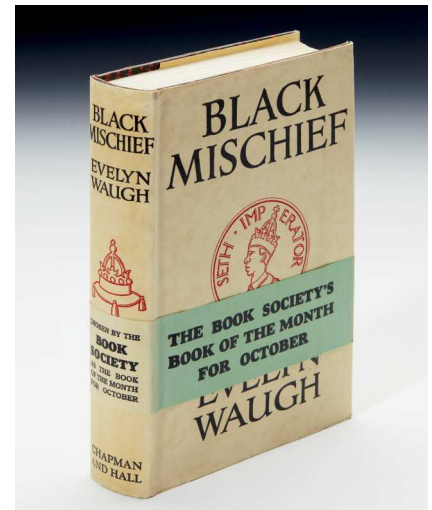
REFERENCES

Wells 4

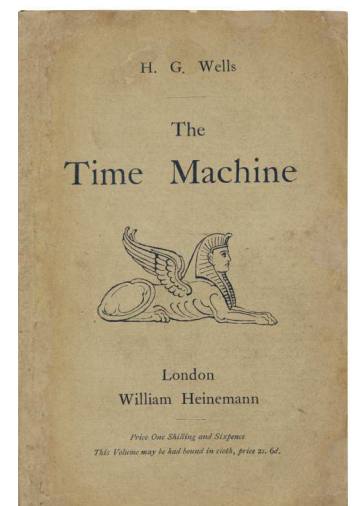
PROVENANCE

Richard Manney, book-label, the sale of his library at Sotheby's New York, 11 October 1991, lot 304

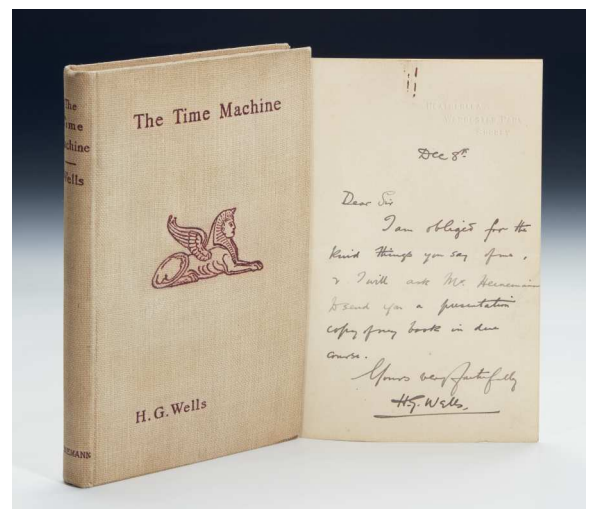
£ 250-400 € 300-500



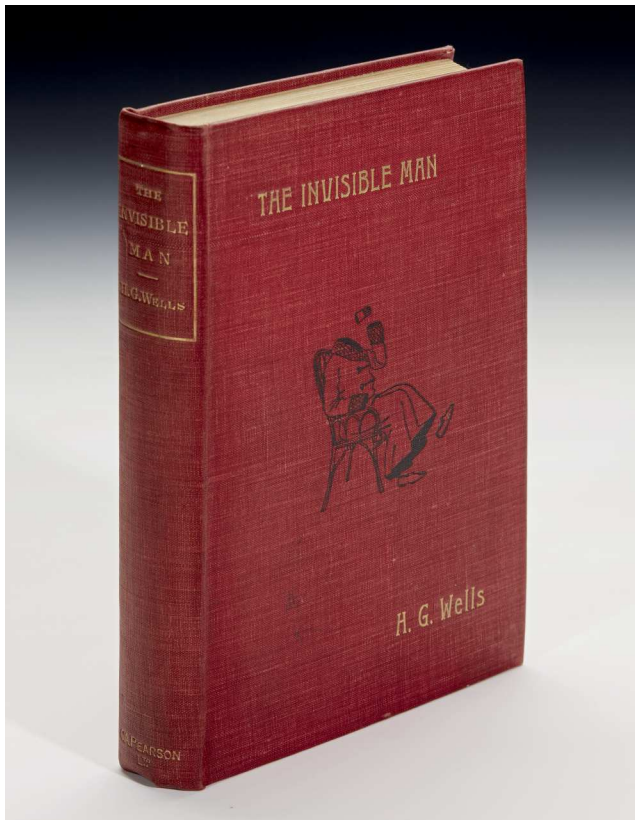
296



297



298



300

300

WELLS, H.G.

The Invisible Man. London: C. Arthur Pearson Limited, 1897

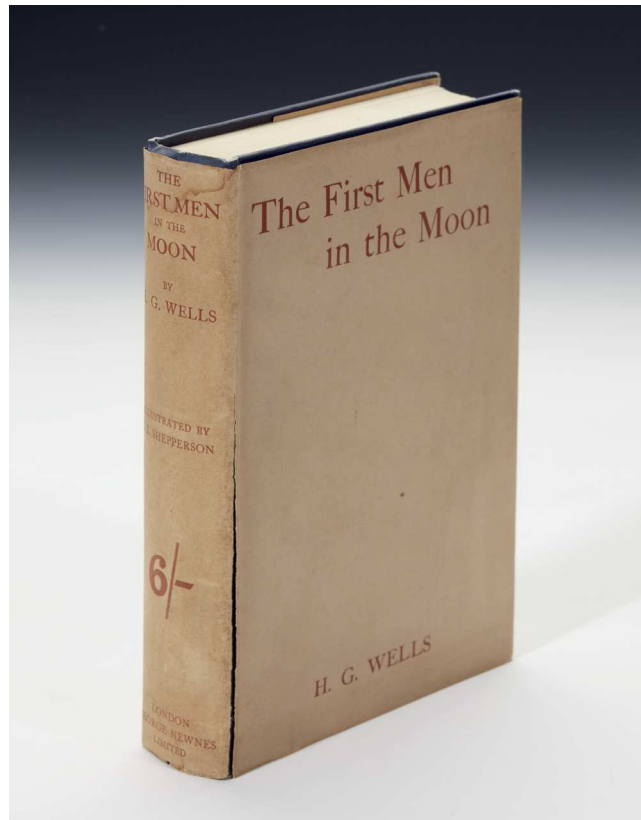
8vo (184 x 121mm), FIRST EDITION, title-page printed in red and black, 2pp. of publisher's advertisements at rear, original red cloth lettered in gilt on spine and on upper cover with design in black, collector's folding red cloth box, *slight browning, offsetting to endpapers, hinges split*

A BRIGHT COPY OF THE AUTHOR'S CLASSIC SCIENCE FICTION TALE, the inspiration behind countless cinematic adaptations, most famously the 1933 film starring Claude Rains.

REFERENCES

Wells 11

£ 2,000-3,000 € 2,300-3,400



301

301

WELLS, H.G.

The First Men in the Moon. London: George Newnes Ltd., 1901

8vo (198 x 126mm.), FIRST ENGLISH EDITION, FIRST ISSUE, 12 plates by Claude Shepperson, original dark blue cloth lettered and decorated in gilt, black endpapers, DUST-JACKET, preserved in quarter faun morocco folding box, *light stains to jacket near head and base of spine, closed tear to one edge of spine, a few other minor edge-tears*

A FINE COPY OF THE AUTHOR'S SCIENCE-FICTION CLASSIC, IN THE VERY RARE DUST-JACKET.

REFERENCES

Wells 18

£ 7,000-10,000 € 7,900-11,300

WELLS, H.G.

Four first editions, one inscribed to Thomas Hardy, and one in the dust-jacket:

The Undying Fire. *Cassell and company, 1919*, PRESENTATION COPY INSCRIBED BY WELLS TO THOMAS HARDY ("To | Thomas Hardy | The Master | (and long may he reign!) | H.G. Wells"), original green cloth decorated in blind, spine lettered in gilt, DUST-JACKET, *neat restoration to jacket*; The First Men in the Moon. *George Newnes, 1901*, plates by Shepperson, original blue cloth lettered and decorated in gilt, *very slight foxing, minor wear to covers*; The War in the Air. *George Bell and sons, 1908*, illustrations, bookplate, original blue cloth gilt, *some slight offsetting*; The History of Mr. Polly. *Thomas Nelson and sons, 1910*, original green cloth, DUST-JACKET, *minor repairs to jacket*; FIRST EDITIONS, 8vo (4)

£ 700-1,000 € 800-1,150

WHARTON, EDITH

Ethan Frome. *New York: Charles Scribner's Sons, 1911*

8vo (190 x 120mm.), FIRST EDITION, FIRST ISSUE ("wearily" is printed properly at the foot of p. 135), title-page printed in red and black, 4pp. publisher's advertisements at end, original red cloth lettered in gilt, top edge gilt, *hinges splitting, extremities slightly bumped*

PROVENANCE

Carroll Mercer; James A. Diffenbaugh; Claude [Smith] (bookplates)

£ 400-600 € 500-700

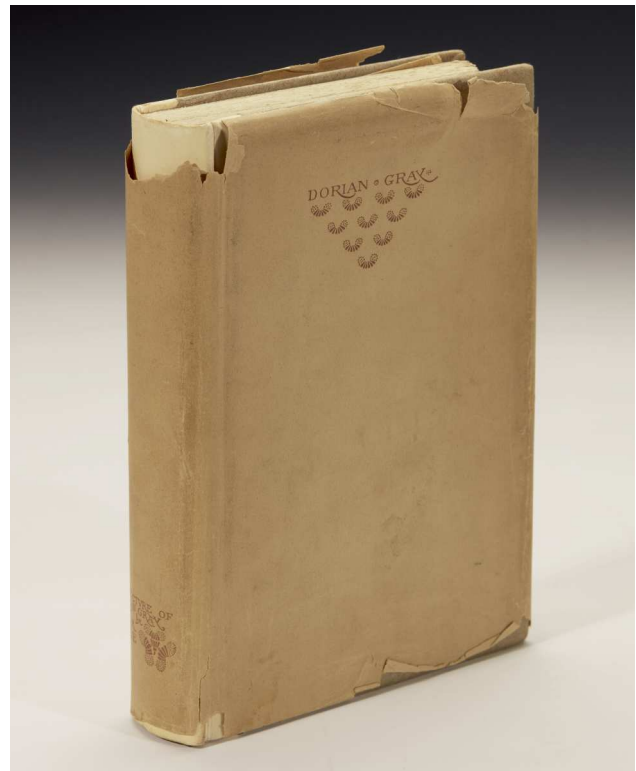
WHISTLER, REX

Two volumes, comprising:

De La Mare, Walter. The Lord Fish. *London: Faber and Faber, [1933]*, 8vo (210 x 134mm.), NUMBER 56 OF 60 COPIES SIGNED BY THE AUTHOR, illustrated title-page, three plates and other illustrations by Rex Whistler, original purple vellum gilt, DUST-JACKET, GLASSINE, SLIPCASE, *browning to end-papers, some light browning to dust-jacket, soiling to slipcase—*

Andersen, Hans Christian. Fairy Tales and Legends... *London: Cobden-Sanderson Ltd., 1935*, 8vo (204 x 134mm.), first trade edition, illustrated title-page and other illustrations by Rex Whistler, original red cloth lettered in gilt, DUST-JACKET, *dust-jacket faded on spine, foot of dust-jacket spine worn, price excised*

£ 600-800 € 700-950



WILDE, OSCAR

The Picture of Dorian Gray. *London: Ward, Lock & co., n.d. [1891]*

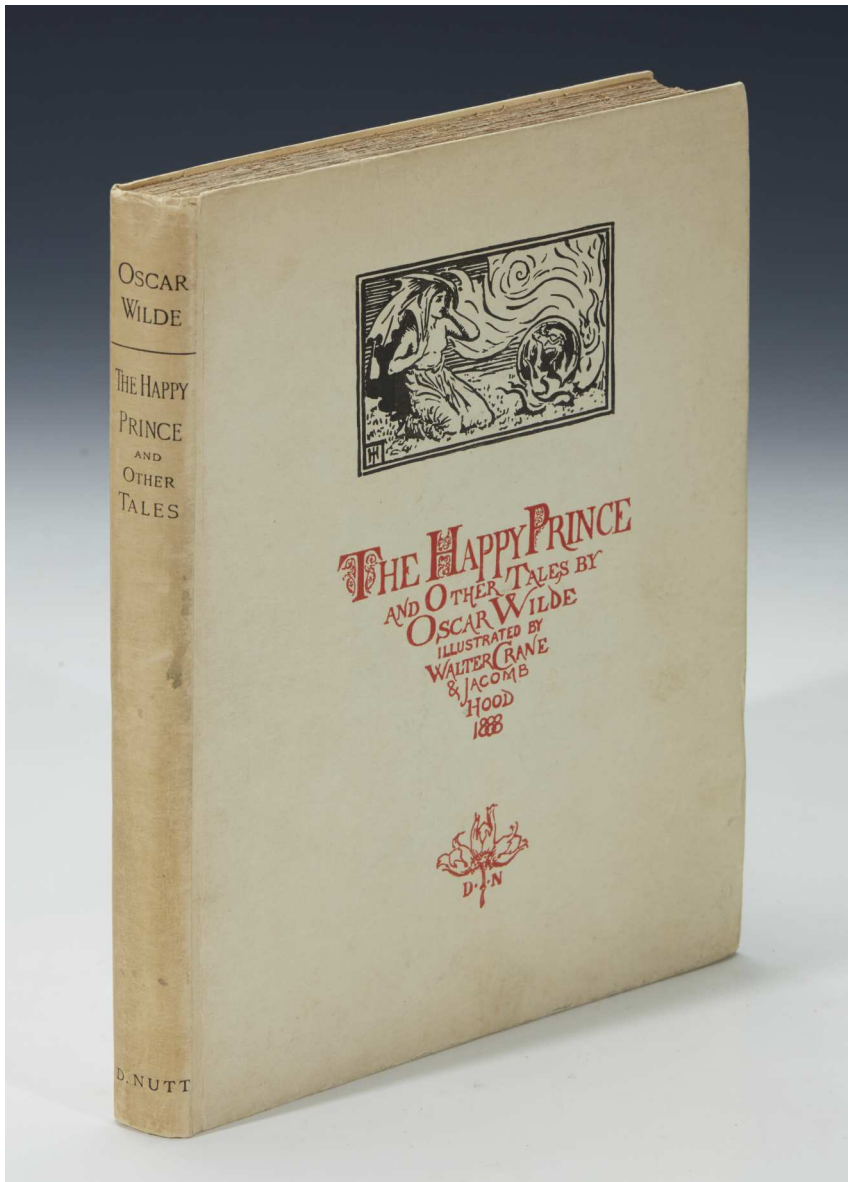
8vo (195 x 133mm.), FIRST BOOK EDITION, final blank leaf, advertisements at the end, original rough grey bevelled boards gilt, with butterfly designs by Charles Ricketts, white parchment spine, lettered and decorated in gilt, misprint on p.208 as called for (eight lines from bottom), DUST-JACKET with matching Ricketts design, preserved in brown cloth chemise and quarter brown morocco slipcase, *jacket slightly chipped on spine and edges*

A FINE COPY IN THE RARE DUST-JACKET OF WILDE'S LONGEST PROSE NARRATIVE, which created a huge storm of publicity when first published and which changed the face not only of Victorian literature, but also the course of the author's own life: a copy was lent by Lionel Johnson to his young cousin Lord Alfred Douglas, who begged to be taken to meet the author. Wilde saw his own fictional creation come to life. The story had first appeared, in a different form, in *Lippincott's Monthly Magazine* in July 1890. This first book edition contains a further six chapters, and there were also numerous amendments with some passages removed. All references to the painter Whistler, for example, were removed for fear of libel, and the age of Dorian and his date of birth were altered, being perceived as too close to Wilde's own at the start of his relationship with Robert Ross.

REFERENCES

Mason 328

£ 5,000-7,000 € 5,700-7,900



306

306

WILDE, OSCAR

The Happy Prince. London: David Nutt, 1888

4to (222 x 163mm.), first edition, one of 1,000 copies, frontispiece and two full-page illustrations by Walter Crane, head- and tail-pieces by Jacomb Hood, original pictorial Japanese vellum boards printed in red and black, some slight spotting, minor wear to covers

A NEAR FINE COPY of the collection of stories for children which established Wilde's reputation as an author, with the *Athenaeum* comparing him to Hans Andersen.

REFERENCES

Mason 313

£ 2,000-3,000 € 2,300-3,400

WILDE, OSCAR

Salome. Paris: *Librarie de l'Art Independant/Londres: Elkin Mathews et John Lane, 1893*

8vo, FIRST EDITION, ONE OF 600 COPIES, device by Felicien Rops on the title page, original purple wrappers with silver lettering on upper wrapper, preserved in matching cloth chemise and quarter purple morocco slipcase, slight fading to covers

Wilde's play was rehearsed during June 1892 for production at the Palace Theatre in London with Sarah Bernhardt in the title role. The Lord Chamberlain refused a licence, however, owing to the representation of Biblical characters on the public stage. It was decided therefore to move the premiere to Paris. This edition was published on 22 February 1893, the purple binding chosen deliberately by Wilde: in a letter to Campbell Dodgson the author remarked that "Bosie is very gilt-haired and I have bound *Salome* in purple to suit him" (*Complete Letters of Oscar Wilde*, ed. Merlin Holland, pp.555-56). He also presented a copy to Bernard Shaw, remarking, "*Salome* presents herself to you in purple raiment" (*op.cit.*, p.554)

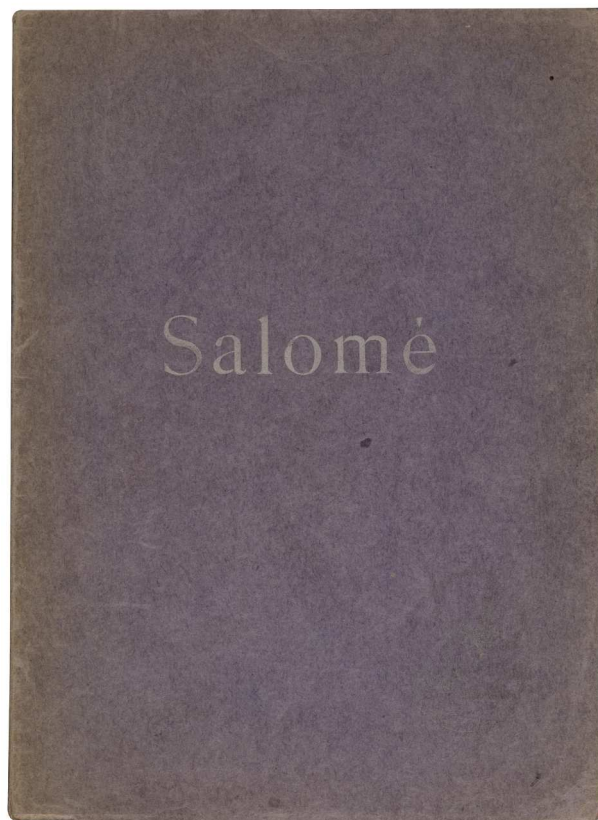
REFERENCES

Mason 348

PROVENANCE

Fridolf Johnson, *Salome* Collection bookplate

£ 500-700 € 600-800



307

WILDE, OSCAR

The Sphinx. London: *Elkin Mathews and John Lane at the Bodley Head, 1894*

4to (216 x 173mm.), FIRST EDITION, limited to 200 copies, printed in green, red and black, illustrations by Charles Ricketts throughout, full vellum gilt with designs by Ricketts, preserved in purple cloth chemise and matching quarter morocco slipcase, a touch of offsetting and discolouration to endpapers

A SUPERB BRIGHT COPY.

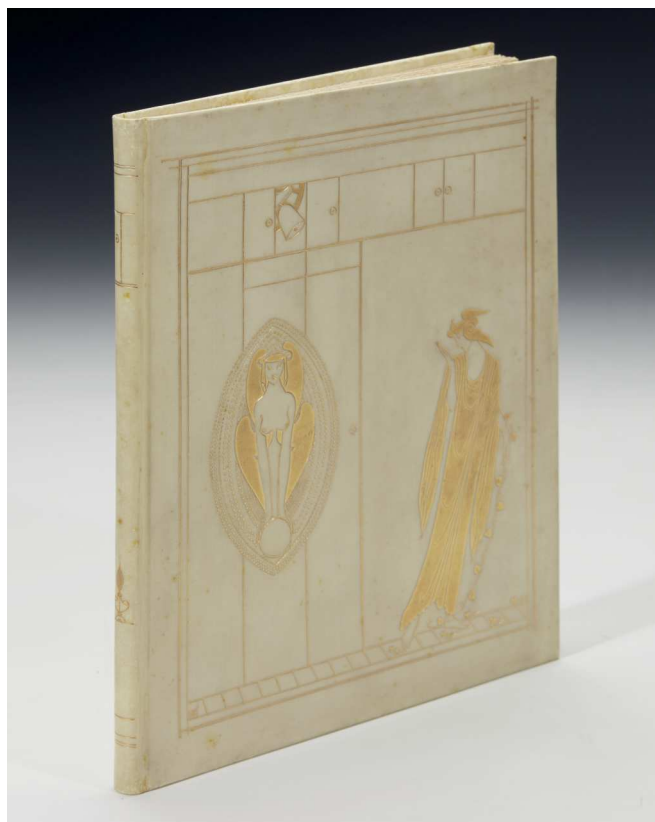
REFERENCES

Mason 361

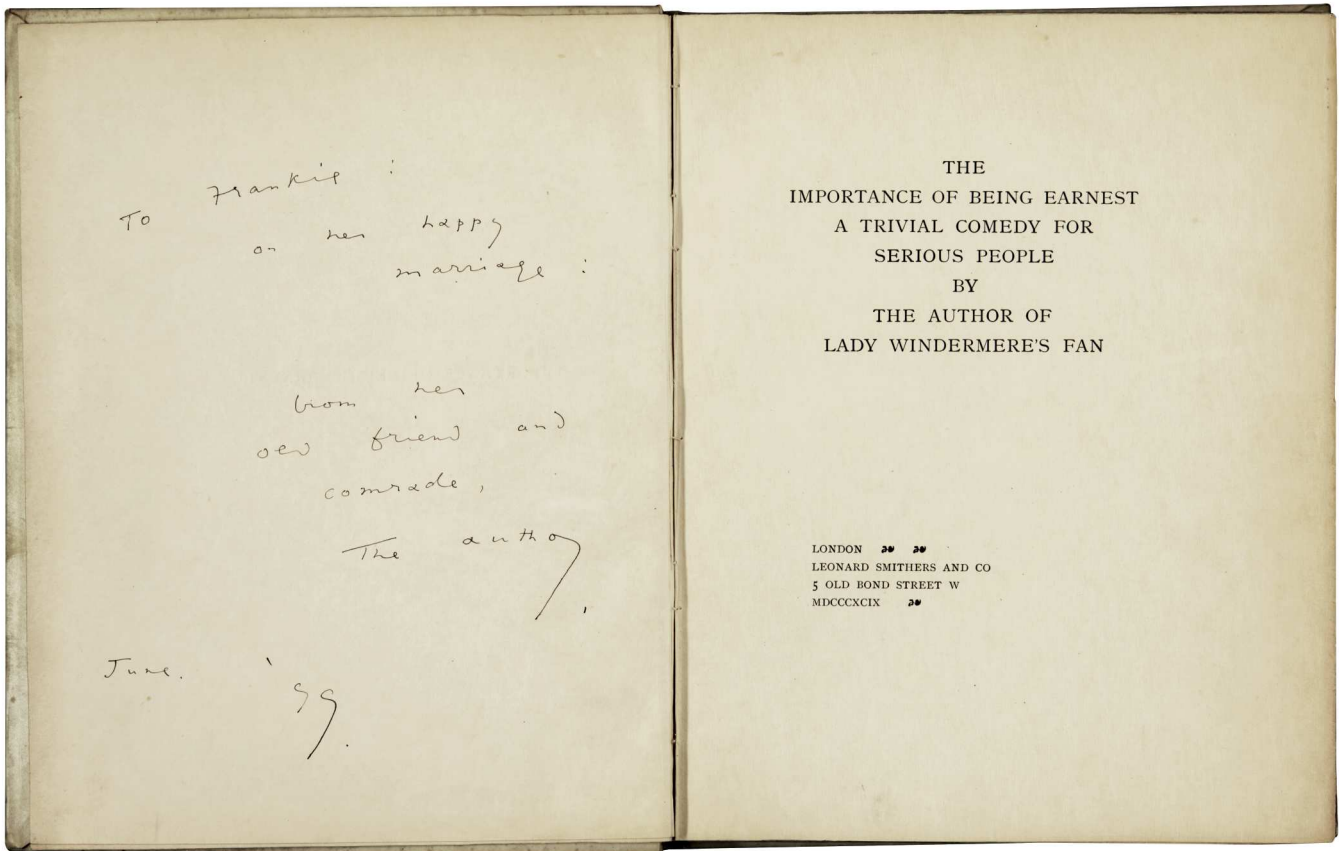
PROVENANCE

John Roland Abbey, armorial bookplate

£ 3,000-4,000 € 3,400-4,550



308



309

309

WILDE, OSCAR

The Importance of Being Earnest. A Trivial Comedy for Serious People. London: Leonard Smithers and Co, 1899

4to (224 x 177mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO FRANCES FORBES-ROBERTSON ("To Frankie | on her happy marriage: | from her | old friend and | comrade, | The author. | June '99") on the verso of the half title, NUMBER 5 OF 12 COPIES ON JAPANESE VELLUM, original vellum with lettering and motifs in gilt, collector's morocco backed folding box, some minor soiling to binding

GIVEN TO WILDE'S FRIEND AS A WEDDING PRESENT; at the time of the wedding, Wilde was living a life of poverty as an exile in Paris. In a letter which originally accompanied the gift, Wilde wrote:

"So, dear Frankie, you are married, and your husband is a 'king of men'! That is as it should be: those who wed the daughters of the gods are kings, or become so. I have nothing to offer you but one of my books, that absurd comedy *The Importance of Being Earnest*, but I send it to you, in the hopes it may live on one of your bookshelves and be allowed to look at you from time to time. Its dress is pretty: it wears Japanese vellum, and belongs to a limited family of *nine*: it is not on speaking terms with the popular edition: it refuses to recognise the poor relations whose value is only seven and sixpence." (*The Complete Letters of Oscar Wilde* (2000), p.1144).

Frances Forbes-Robertson (1866-1956) was a painter, actress and novelist, and one of the eleven siblings of Sir Johnston

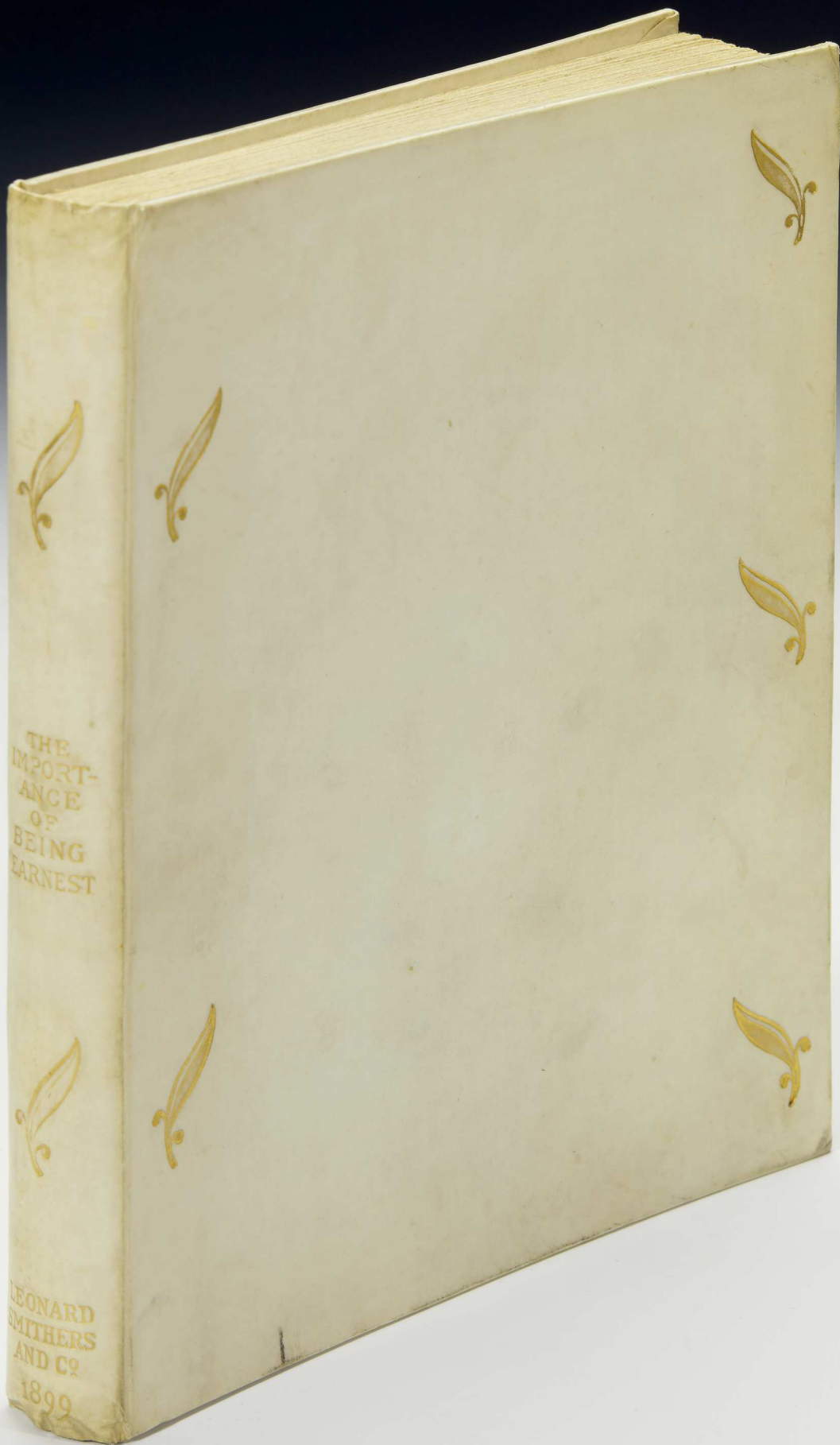
Forbes-Robertson, an actor who was thought of as one of the finest actors of the nineteenth century. Wilde counted a number of the family amongst his friends.

Wilde had previously sent a copy of *Salomé* to Frances in February 1893, and, writing from prison in April 1897, instructed Robbie Ross to prepare two copies of the manuscript which would become *De Profundis*, one for 'the Lady of Wimbledon' (Adela Schuster) and the other to send to Frances, explaining: "These sweet women will be interested to know something of what is happening to my soul" (*ibid*, p.782). However, the Prison Commission would not permit the sending of the manuscript to Ross, and it was instead given to Wilde when he was released in May.

REFERENCES

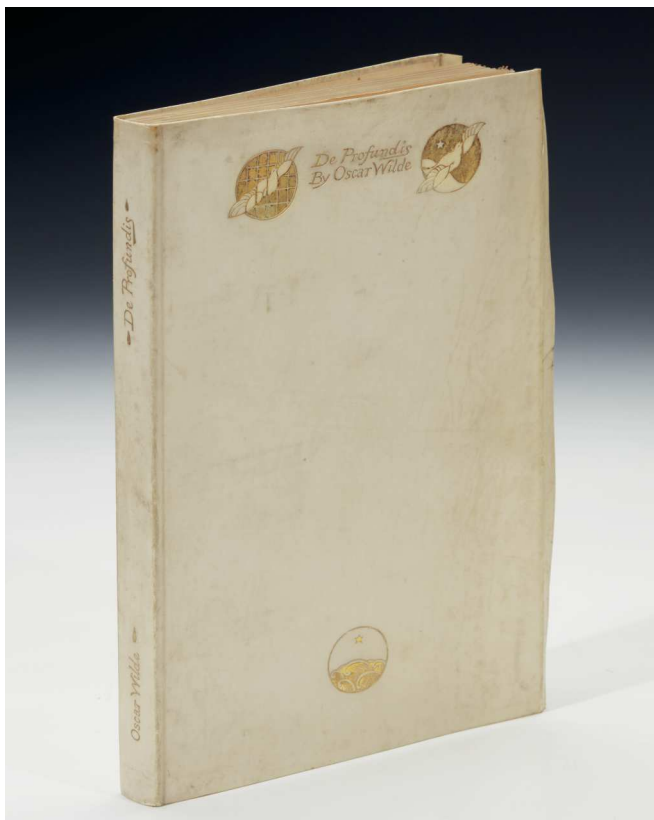
Mason 383

£ 60,000-80,000 € 68,000-90,500



THE
IMPORT-
ANCE
OF
BEING
EARNEST

LEONARD
SMITHERS
AND CO
1899



310

WILDE, OSCAR

De Profundis. London: Methuen and Co., 1905

8vo (230 x 142mm.), FIRST EDITION, LARGE PAPER COPY, ONE OF 50 COPIES ON VELLUM, original limp vellum covers, top edge gilt, the others uncut, designs by Charles Ricketts on upper cover (including two representing a bird escaping through prison bars), preserved in purple cloth chemise and matching quarter morocco slipcase, a touch of minor spotting to endpapers and covers

THE RARE LIMITED ISSUE OF "DE PROFUNDIS".

Towards the end of Wilde's imprisonment he was allowed writing equipment and provided with one sheet of blue folio prison paper at a time, each stamped with the Royal arms. On twenty sheets Wilde wrote a letter addressed to Lord Alfred Douglas, trying to explain his conduct without defending it. British Prison Regulations stated that nothing written by a prisoner while serving sentence was allowed to leave the gaol, except censored letters. The Governor of Reading Gaol wrote to the Prison Commissioners in April 1897 to ask whether the letter could be sent out. Although the reply was negative it was agreed that it could be handed to the prisoner on his release. On the day after Wilde's release the author handed the manuscript to Robert Ross and two typed copies were then made. One was sent to Douglas, the other was retained by Ross (and later bequeathed to Vyvyan Holland). The original manuscript was presented to the British Library in 1909 (on condition that access was restricted for fifty years).

Writing to Ross, Wilde described the letter as "...the psychological explanation of a course of conduct that from the outside seems a combination of absolute idiocy with vulgar bravado... I don't defend my conduct. I explain it..." (*Complete Letters*, p.780).

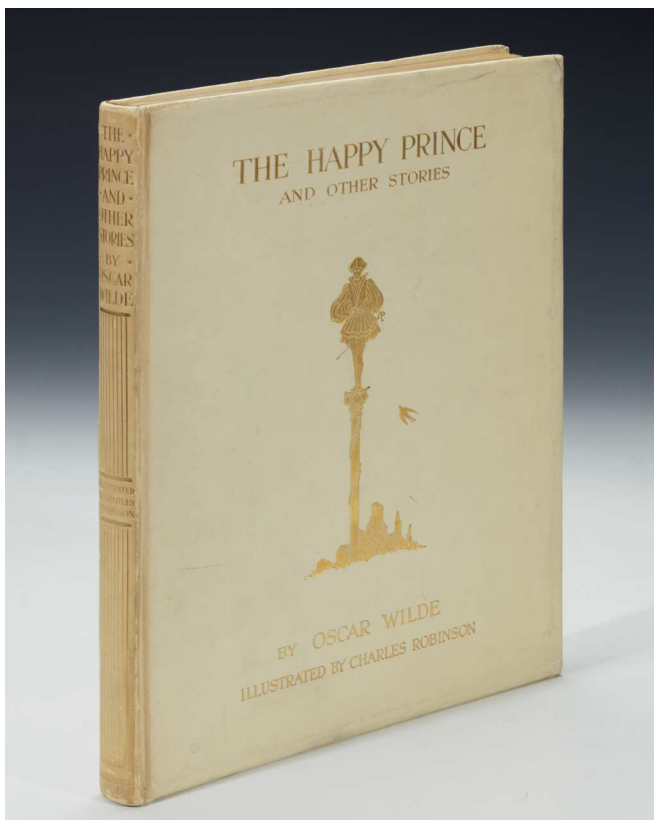
In 1905 Ross published extracts from the letter under the title *De Profundis*. A slightly fuller version appeared in the Collected Edition of 1908. Ross's typescript provided the text for Holland's edition of 1949. Even that edition failed to present the complete and accurate text. Before the English edition was issued in 1905 there was an authorised German translation that appeared in *Die Neue Rundschau*.

REFERENCES

Mason 390

£ 7,000-10,000 € 7,900-11,300

311



311

WILDE, OSCAR

The Happy Prince and other Tales. London: Duckworth and co., 1913

4to (290 x 295mm.), 12 coloured plates and other illustrations by Charles Robinson, no.82 of 260 copies numbered and signed by the artist, original pictorial parchment bevelled boards gilt, top edge gilt, decorated endpapers, minor wear to edges of boards

A fine copy of the new, reset edition of Wilde's classic collection of children's stories, with illustrations by Charles Robinson.

£ 1,000-1,500 € 1,150-1,700

WILDER, THORNTON

The Bridge of San Luis Rey. London: Longmans, Green and Co. Ltd, 1937

8vo (198 x 144mm.), first English edition, DENNIS WHEATLEY'S COPY, original blue cloth lettered in gilt, dust-jacket, *minor foxing to fore-edge and preliminaries and end-leaves*

REFERENCES

Dennis Wheatley, bookplate

£ 150-250 € 200-300

WILLIAMS, TENNESSEE

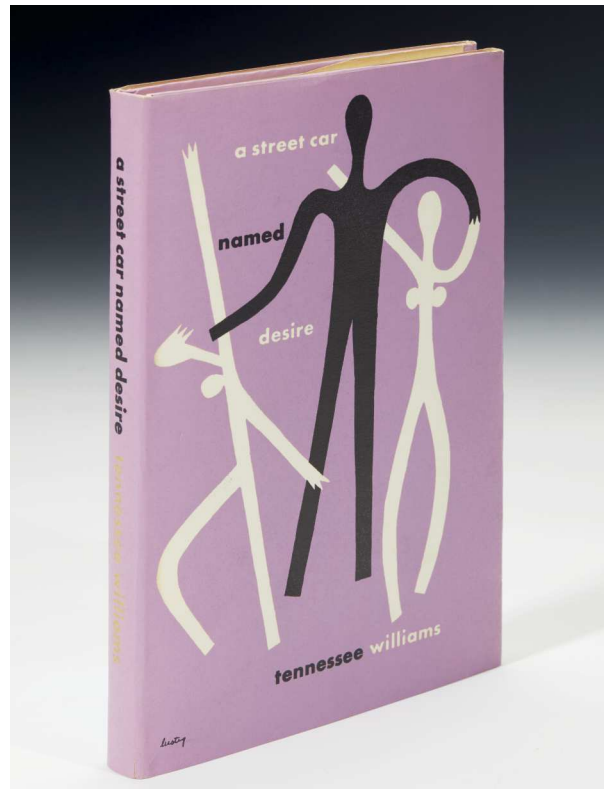
A Streetcar Named Desire. New York: New Directions, 1947

8vo (230 x 148mm.), FIRST EDITION, original pink pictorial boards designed by Alvin Lustig, matching dust-jacket, preserved in matching quarter black morocco folding box, a *touch of browning to edges of jacket*, OTHERWISE VERY FINE

REFERENCES

Crandell A5.1.a

£ 1,500-2,000 € 1,700-2,300



313

WILLOUGHBY, VERA—VANE, FRANCES ANNE, VISCOUNTESS

The Memoirs of a Lady of Quality. London: Peter Davies, 1925

4to, LIMITED TO 550 COPIES, THIS BEING NUMBER 17 OF 20 WITH AN EXTRA SET OF ILLUSTRATIONS AND AN ORIGINAL DRAWING, 36 coloured illustrations by Vera Willoughby, some full-page, with an extra suite of the illustrations bound in, each printed on a separate sheet, and with ONE ORIGINAL DRAWING by Willoughby (at p. 47), blue morocco by Rivière, t.e.g., others uncut, with the original upper wrapper and backstrip bound in at end, *spine very slightly faded*

"[*The Memoirs of a Lady of Quality*] first appeared as Chapter 88 of Tobias Smollett's novel *The Adventures of Peregrine Pickle*. Published anonymously, the account none the less left readers in no doubt as to the identity of the 'lady of quality', though there was some question as to its authorship. It now seems that the narrative was in fact written by Frances Vane, but revised for publication by Dr John Shebbeare... What contemporaries found so shocking was that Lady Vane, far from trying to preserve a reputation for sexual purity, should instead effectively advertise her adultery." (ODNB).

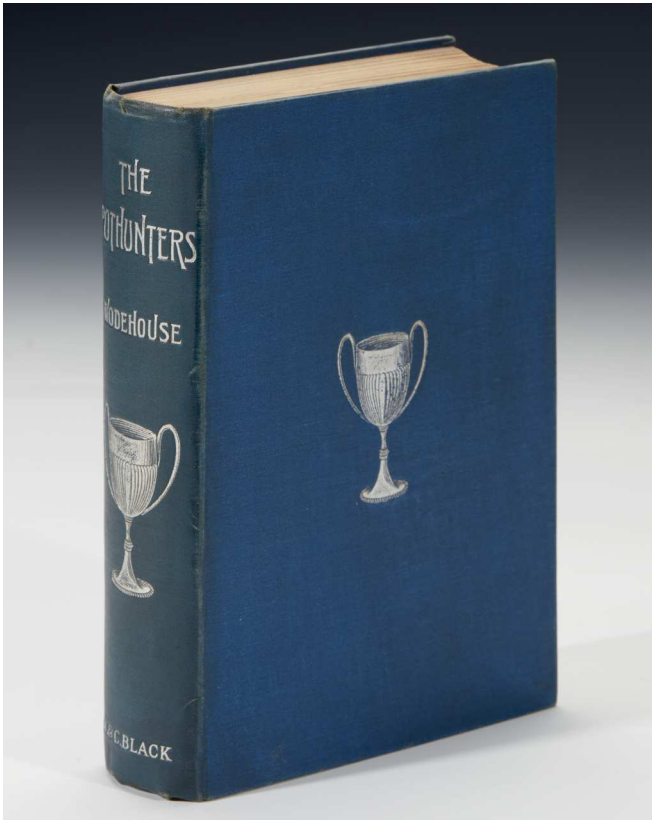
PROVENANCE

Fairfax Rhodes, bookplate

£ 250-350 € 300-400



314



315

WODEHOUSE, P.G.

The Pothunters. London: Adam & Charles Black, 1902

8vo (185 x 120mm.), FIRST EDITION, FIRST ISSUE, 10 plates by R. Noel Pocock, original blue cloth lettered in silver and spine and featuring illustrations of a cup on upper cover and spine, *very slight browning, ownership signatures on front free endpaper and reverse of frontispiece, extremities slightly rubbed, minor tear to head of spine*

The author's first book.

REFERENCES

McIlvaine A1(a)

£ 1,000-1,500 € 1,150-1,700

WODEHOUSE, P.G.

Two copies of *Tales of St Austin's*, comprising:

London: Adam & Charles Black, 1903, 8vo (187 x 118mm.), FIRST EDITION, FIRST ISSUE (lacking quotation marks on title-page as called for by McIlvaine), 12 plates, 2pp. publisher's advertisements at end, original light red pictorial cloth lettered in gilt on spine and yellow and black on upper cover, *some browning and spotting, front free endpaper loose and supplied from another copy;*

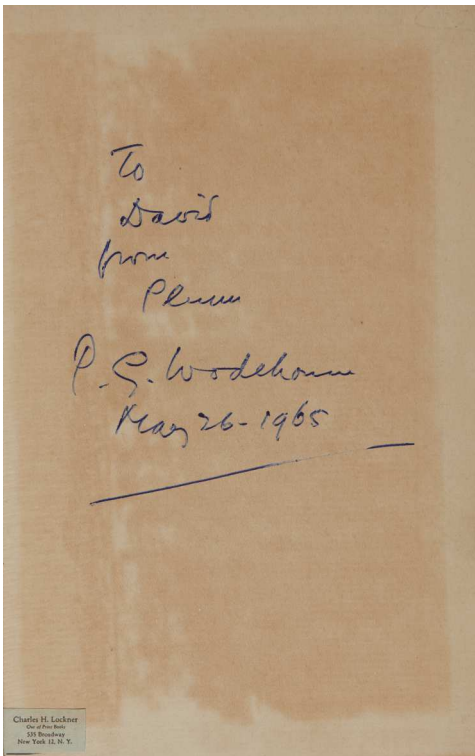
London: Adam & Charles Black, 1903, 8vo (186 x 118mm.), FIRST EDITION, FIRST ISSUE (lacking quotation marks on title-page as called for by McIlvaine), PRESENTATION COPY SIGNED BY THE AUTHOR ("To | Davis | from | Plum | P.G. Wodehouse | May 26. 1965") on front free endpaper, 12 plates, 2pp. publisher's advertisements at end, original light red pictorial cloth lettered in yellow and black on spine and yellow and black on upper cover, *some browning and spotting, hinges split, some tears to head of spine*

The differences in bindings suggests that the presentation copy is in a later binding variant. Both title-pages correspond to McIlvaine's description of the first issue.

REFERENCES

McIlvaine A3(a)

£ 1,200-1,600 € 1,400-1,850



316

WODEHOUSE, P.G.

The Gold Bat. *London: Adam & Charles Black, 1904*

8vo (194 x 128mm.), FIRST EDITION, FIRST ISSUE, 8 plates by T.M.R. Whitwell, 2pp. publisher's advertisements at end, original dark red pictorial cloth lettered in gilt and black on spine and blue, yellow and black on upper cover, *some browning and spotting, prize inscription on front fixed endpaper, head and foot of spine slightly bumped*

REFERENCES

Mcllvaine A4(a)

£ 600-800 € 700-950

WODEHOUSE, P.G.

William Tell Told Again. *London: Adam & Charles Black, 1904*

8vo (220 x 152mm.), FIRST EDITION, SIGNED BY THE AUTHOR on reverse of title-page, coloured frontispiece and 15 plates by Philip Dadd, 2pp. publisher's advertisements at end, original light brown pictorial cloth lettered in gilt on spine and black on upper cover, *some browning and spotting, presentation inscription partially erased from front free endpaper, frontispiece becoming loose, head and foot of spine slightly bumped*

A previous owner has neatly laid down a portrait of the author on the reverse of the title-page and added a red watercolour background to this portrait. Wodehouse has signed below.

REFERENCES

Mcllvaine A5(a)

£ 300-500 € 350-600

WODEHOUSE, P.G.

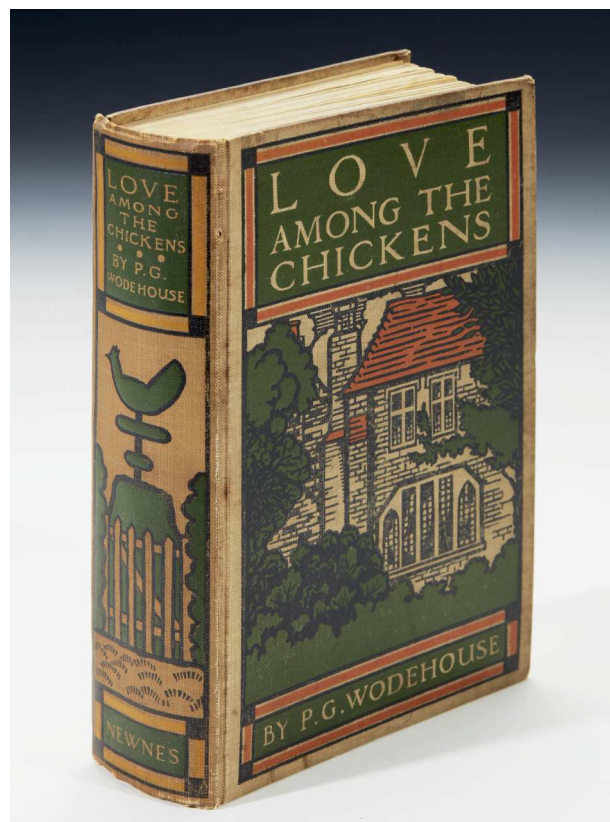
The Head of Kay's. *London: Adam & Charles Black, 1905*

8vo (188 x 130mm.), first edition, second issue, frontispiece and 7 plates by T.M.R. Whitwell, 8pp. publisher's catalogue at end, original dark red pictorial cloth lettered in gilt on spine and black and yellow on upper cover, *some browning and spotting, spine slightly bumped*

REFERENCES

Mcllvaine A6(a).2

£ 300-500 € 350-600



320

WODEHOUSE, P.G.

Love Among the Chickens. *London: George Newnes, Limited, [1906]*

8vo (184 x 120mm.), first edition, first issue (publisher's imprint page blank), frontispiece and 4 plates by H.M. Brock, original stone-coloured pictorial cloth, *some browning and spotting, binding very slightly bumped, some professional repair to joints*

The author's first adult novel, formerly from the distinguished Wodehouse collection of James H. Heineman.

REFERENCES

Mcllvaine A7(a)

PROVENANCE

James H. Heineman (bookplate); Sotheby's New York, 26 June 1998, lot 14 [part of]

£ 3,000-5,000 € 3,400-5,700



321

321

WODEHOUSE, P.G.

The Swoop! Or How Clarence Saved England.
London: Alston Rivers Limited, 1909

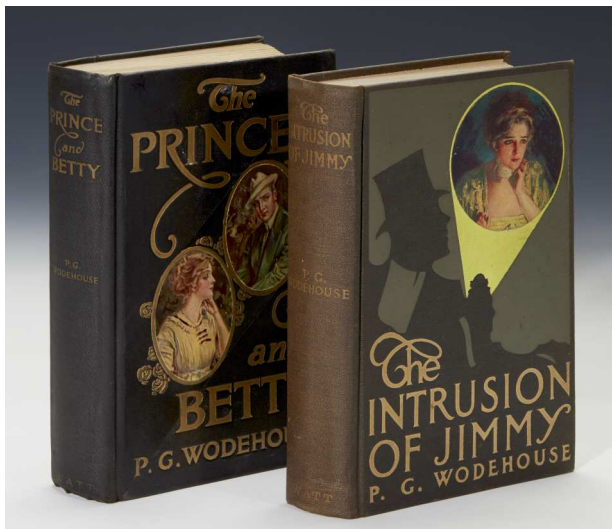
8vo (182 x 122mm.), FIRST EDITION, illustrations by C. Harrison, 4pp. publisher's advertisements at end, original pictorial wrappers, collector's chemise and red morocco-backed folding box, *minor foxing to fore-edge, neat repair to backstrip, very light soiling to wrappers*

As stated by McIlvaine, "The Swoop and The Globe By the Way Book are among the rarest Wodehousiana".

REFERENCES

McIlvaine A11a

£ 1,500-2,500 € 1,700-2,850



322

322

WODEHOUSE, P.G.

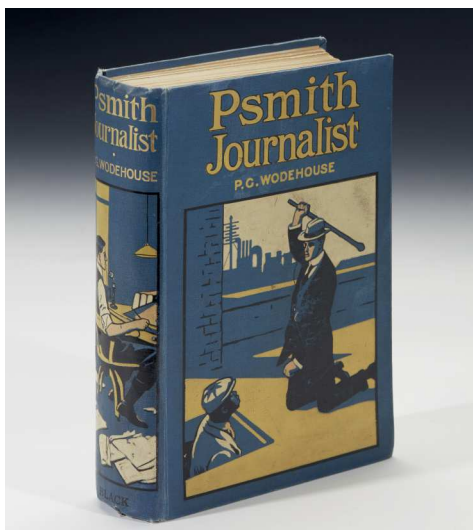
Two American editions, comprising:

The Intrusion of Jimmy. *New York: W.J. Watt, 1910*, 8vo (186 x 122mm.), FIRST EDITION, coloured frontispiece and four black and white plates by Will Grefé, original black cloth lettered in gilt with illustration laid down, [McIlvaine A13(a)], *some spotting and browning, spine slightly faded*;

The Prince and Betty. *New York: W.J. Watt, 1912*, 8vo (186 x 124mm.), FIRST EDITION, illustrated title-page, frontispiece and four black and white plates by Will Grefé, original black cloth lettered in gilt with illustrations laid down, [McIlvaine A15(a)], *some spotting and browning, minor tear to title-page, some ink stamps, some minor damp-staining, extremities slightly rubbed* (2)

Both true first editions. The second title would later be published in the U.K. as *Psmith Journalist*.

£ 700-900 € 800-1,050



323

323

WODEHOUSE, P.G.

Psmith Journalist. *London: A. & C. Black, Ltd., 1915*

8vo (194 x 128mm.), second English edition, 12 plates by T.M.R. Whitwell, original blue pictorial cloth lettered in gilt on spine and in yellow on upper cover, *some spotting and browning, second plate tipped-in upside down, previous ownership signatures, binding slightly bumped*

The text originally appeared as *The Prince and Betty* in 1912. This is the first appearance of the book with the title *Psmith Journalist*.

REFERENCES

McIlvaine A15(c)

£ 300-500 € 350-600

WODEHOUSE, P.G.

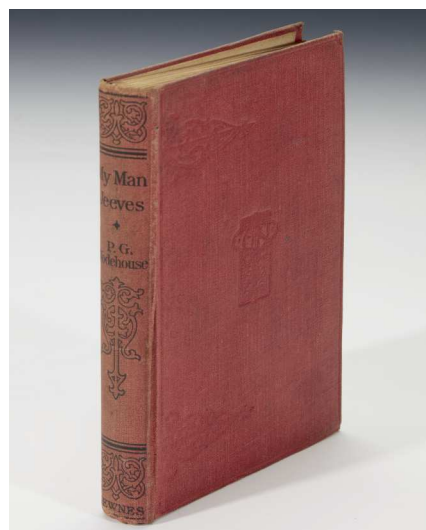
My Man Jeeves. London: George Newnes, [1919]

8vo (168 x 102mm.), FIRST EDITION, FIRST ISSUE OF THE FIRST JEEVES AND WOOSTER BOOK (no publisher's device at top of imprint page), 2pp. publisher's advertisements at end ("Newnes' 1/9 Novels"), original light red cloth with lettering and design in black on spine and design in blind on upper cover, *some browning, binding slightly skewed, hinges splitting*

REFERENCES

Mcllvaine A22(a)

£ 200-300 € 250-350



324

WODEHOUSE, P.G.

The Clicking of Cuthbert. London: Herbert Jenkins Limited, [1922]

8vo (185 x 116mm.), FIRST EDITION, original sage green pictorial cloth lettered in black, DUST-JACKET, *binding slightly bumped, extremities of dust-jacket very slightly frayed with minor loss*

Later published in the United States as *Golf Without Tears*.

REFERENCES

Mcllvaine A27(a)

£ 1,000-1,500 € 1,150-1,700



325

WODEHOUSE, P.G.

If I Were You. London: Herbert Jenkins Limited, [1931]

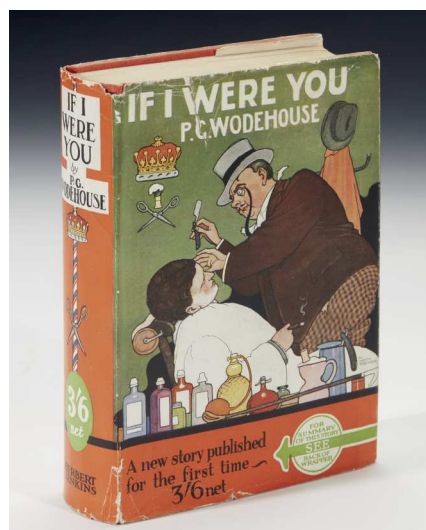
8vo (185 x 118mm.), first English edition, 8pp. publisher's advertisements at end, original orange cloth lettered in black, DUST-JACKET, *some light browning to endpapers, dust-jacket with tears and frayed at extremities with some minor loss*

The dust-jacket features an illustration by W. Heath Robinson.

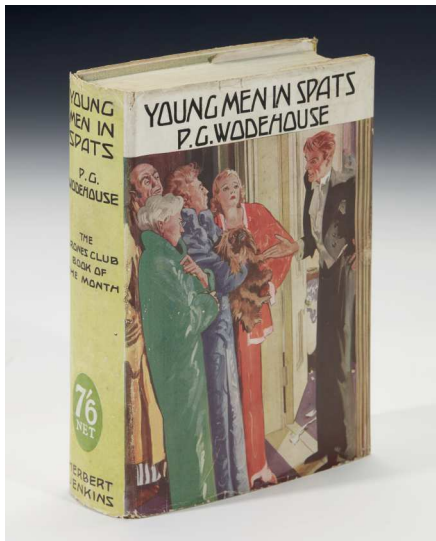
REFERENCES

Mcllvaine A44(b)

£ 400-600 € 500-700



326



327

327

WODEHOUSE, P.G.

Young Men in Spats. London: Herbert Jenkins Limited, [1936]

8vo (183 x 120mm.), FIRST EDITION, 8pp. publisher's advertisements at end, original green cloth lettered in black, DUST-JACKET, *some spotting and browning, soiled dust-jacket with tears and frayed at extremities with some minor loss*

REFERENCES

McIlvaine A55(a)

£ 200-300 € 250-350

328



328

WOOLF, VIRGINIA

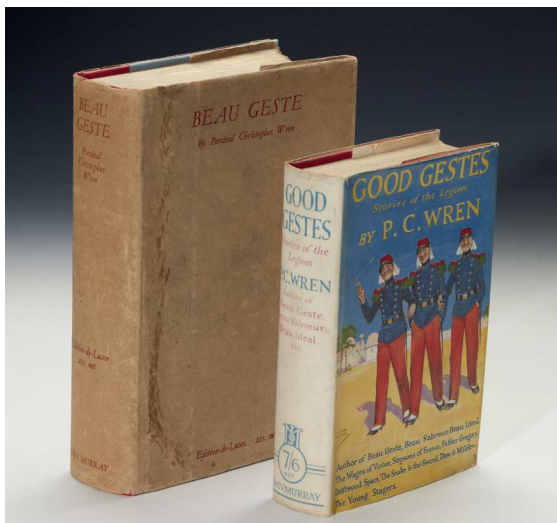
Two volumes, comprising:

On Being III. London: Hogarth Press, 1930, FIRST EDITION, NUMBER 142 OF 250 COPIES SIGNED BY THE AUTHOR, original vellum-backed cloth lettered in gilt on spine, DUST-JACKET, [Kirkpatrick A14], *extremities of dust-jacket very slightly frayed*;

Three Guineas. London: Hogarth Press, 1938, FIRST EDITION, illustrations, original yellow cloth lettered in gilt on spine, DUST-JACKET, [Kirkpatrick A23(a)], *some browning and spotting, slight soiling to binding, minor mark to dust-jacket spine (2)*

£ 1,500-2,000 € 1,700-2,300

329



329

WREN, PERCIVAL CHRISTOPHER

Two volumes, comprising:

Beau Geste. London: John Murray, 1927, 8vo (224 x 152mm.), NUMBER 487 OF 1000 COPIES SIGNED BY THE AUTHOR, frontispiece portrait of the author, four coloured plates, 16 black and white plates and other illustrations by Helen McKie, original buckram in red and blue with paper lettering piece on spine, top edge gilt, DUST-JACKET, *slight spotting, dust-jacket soiled and frayed at extremities*;

Good Gestes. London: John Murray, 1929, 8vo (185 x 120mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Wm C. Finch, Esq | from | P.C. Wren") on author's own ex libris bookplate on front fixed endpaper, 4pp. publisher's catalogue at end, original red cloth lettered in gilt, DUST-JACKET, *slight browning, slightly soiled dust-jacket slightly frayed at extremities (2)*

£ 150-200 € 200-250



330

330

WORDSWORTH, WILLIAM [AND SAMUEL TAYLOR COLERIDGE].

Lyrical Ballads with a few other poems. London: J. and A. Arch, 1798

8vo (173 x 105mm.), FIRST EDITION, second (London) issue, errata leaf and advertisement leaf at the end, original pink boards with cream spine, preserved in cloth folding box, spine lettered in gilt, *occasional spotting to text, lacking spine, boards slightly soiled, upper board with small red label with manuscript number*

THE EARLIEST OBTAINABLE EDITION OF THE COLLECTION OF POEMS WHICH INAUGURATED THE ROMANTIC MOVEMENT IN ENGLISH LITERATURE. The earlier Bristol issue of the same year is listed by Healey in 13 copies, but there are thought to be none remaining in private hands. The Cornell copy (Cornell 3) is rebound in green morocco; Di Ricci says that the Bristol *Lyrical Ballads* was published in drab boards, and Healey notes that apparently no copies survive in boards.

Except for the title page, the London issue does not differ from the Bristol issue. A case can also be made that this issue was the first published issue. The Bristol issue was prepared in anticipation of publication by Longmans, an event which never materialised, leading Dorothy Wordsworth to write in September 1798 that the book had been "printed, not

published", since there was no publisher until Cottle found Arch and Wordsworth found Johnson at about the same time. See also D.F. Foxon, "The Printing of *Lyrical Ballads*, 1798", in *The Library*, Fifth Series, Vol.IX, No.4, December 1953.

VERY RARE IN THE ORIGINAL BOARDS.

Coleridge contributed "The Rime of the Ancient Mariner," "The Foster-Mother's Tale," "The Nightingale" (replacing "Lewti" in all but four known copies of the Bristol issue), and "The Dungeon." Wordsworth contributed most of the poems, drawing on a huge creative burst in the Spring and Summer of 1798, which included "Lines Written a Few Miles Above Tintern Abbey."

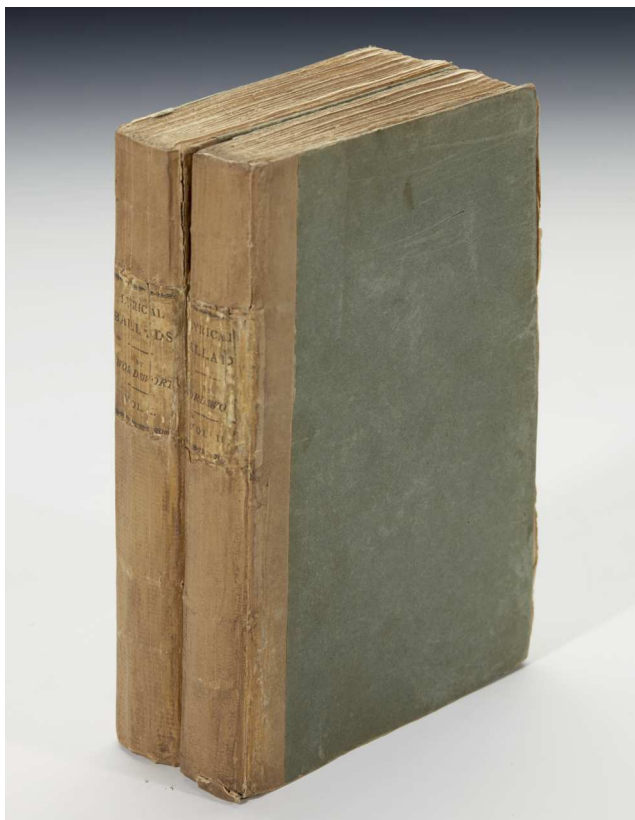
REFERENCES

Wise 4; Cornell/Healy 4; Hayward 202 (the Bristol issue, lent by Lord Rothschild, not in boards), Grolier *Hundred* 66

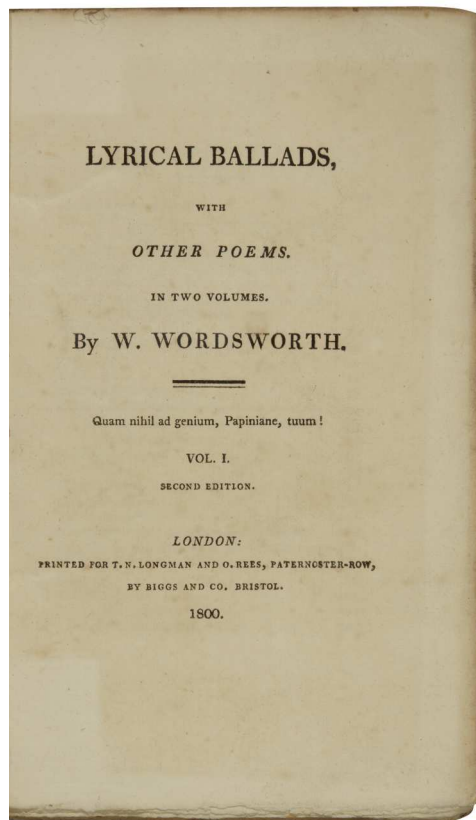
PROVENANCE

Simon Nowell-Smith, his bookplate and that of his wife Judith Adams Nowell-Smith; sold by Bertram Rota, Catalogue 300, *Poetry. The Simon Nowell-Smith Collection*, 2002, item 807

£ 10,000-15,000 € 11,300-17,000



331



331

331

WORDSWORTH, WILLIAM [AND SAMUEL TAYLOR COLERIDGE].

Lyrical Ballads with other poems. (Bristol:) Biggs & Co. for London: T.N. Longman and O. Rees, 1800

8vo (169 x 103mm.), 2 volumes, second edition of volume 1, first edition of volume 2, p.ix of Preface misnumbered xi, issued without half-titles, errata at the end of volume 2. ORIGINAL PALE BLUE PAPER BOARDS, white spine, original printed labels, preserved in red cloth folding box, *slight spotting and offsetting to endpapers and preliminaries, some slight wear to binding with expert repairs to spines, base of spine of volume 2 slightly chipped*

The first complete edition of the *Lyrical Ballads* (adding one additional poem to volume 1, and 41 new poems with the second volume), and the first with Wordsworth's famous preface, which is in effect THE MANIFESTO FOR THE ENGLISH ROMANTIC MOVEMENT.

"Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity."

REFERENCES

Wise 5; Cornell/Healy 6-11; PMM 256

PROVENANCE

Simon Nowell-Smith, his bookplate and that of his wife Judith Adams Nowell-Smith; sold by Bertram Rota, Catalogue 300, *Poetry. The Simon Nowell-Smith Collection*, 2002, item 808

£ 12,000-16,000 € 13,600-18,100

WYNDHAM, JOHN

The Day of the Triffids. *London: Michael Joseph, 1951*

8vo (185 x 123mm.), first edition, original green cloth, lettered in silver on the spine, dust-jacket, *minor spotting to fore-edges*

First edition in jacket of the author's classic science-fiction novel, which imagines a catastrophic invasion of monstrous and lethal seven-foot high plants. "Triffid" has subsequently entered the lexicon to describe almost any kind of imaginary or hostile plant specimen.

PROVENANCE

The Ronald Segal collection of Detective, Crime and Fantasy Fiction, Sotheby's, 19 December 2000, lot 515

£ 1,000-1,500 € 1,150-1,700

WYSS, JOHANN DAVID

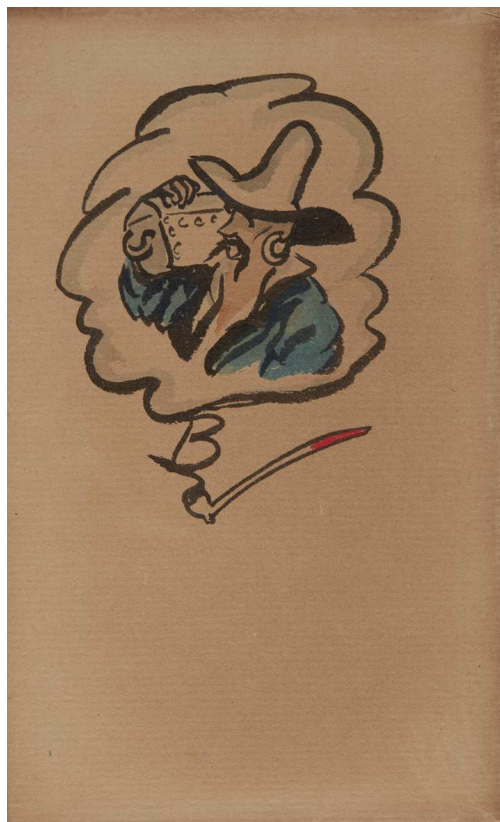
Le Robinson Suisse, ou journal d'un père de famille naufragé avec ses enfants, traduit de l'allemand de M. Viss, par Mme de Montolieu. Quatrième édition. *Paris: Arthus Bertrand, 1824*

3 volumes, 12mo (170 x 96mm.), engraved frontispieces (folding in volume 1), half-titles, tables of chapters at the end of each volume; [together with:] Le Robinson Suisse... continué par Madame Isabelle, Baronne de Montolieu. *Paris: Arthus Bertrand, 1824*, 3 volumes, 12mo (170 x 95mm.), frontispieces in volumes 1 and 2, tables of contents at the end of each volume; uniformly bound in quarter green morocco, marbled boards, speckled edges, *some slight spotting, minor wear to bindings* (6)

This is an early French adaptation by Isabelle de Montolieu (1751-1832), who translated the original text in 1814 and then added her own continuation with the author's permission. This later edition from 1824 includes a further expansion on the family's tales and became the standard version used for later translations and abridgements (including into English), though the tales also inspired further additions and expansions by other authors.

The half-titles indicate that these volumes formed part of a set of the complete works of Isabelle de Montolieu. She was also the first translator of Jane Austen into French.

£ 250-300 € 300-350



334

YEATS, JACK B.

Five volumes, comprising:

Jack B. Yeats's' Plays... viz.: James Flaunty... and The Scourge of the Gulph... *London: Elkin Mathews, [1901]*, 8vo (c. 170 x 105mm.), FIRST EDITIONS, original printed wrappers, unopened, two volumes together with portrait of Stevenson in original printed envelope, *envelope soiled with some tears*;

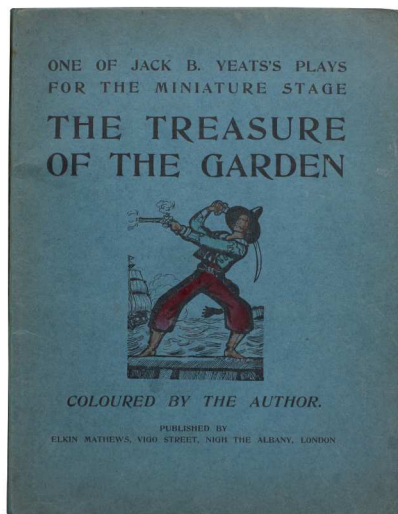
The Treasure of the Garden. *London: Elkin Mathews, [1902]*, small 4to (290 x 220mm.), FIRST EDITION, 7 plates hand-coloured by the artist, 2pp. publisher's advertisements at end, original printed wrappers, *slight browning and spotting*;

The Bosun and the Bob-Tailed Comet. *London: Elkin Mathews, [1904]*, 8vo (175 x 110mm.), FIRST EDITION, presentation copy signed by the Yeats sisters ("S.H. Parses | with love | from Lily + Lolly Yeats | Xmas 1903") on front free endpaper, SIGNED THE THE AUTHOR ("Jack B. Yeats | Dublin March 3d 1956") on title-page, 4pp. publisher's advertisements at end, original printed wrappers, *some soiling and spotting*;

A Little Fleet. *London: Elkin Mathews, [1909]*, 8vo (170 x 110mm.), FIRST EDITION, ORIGINAL WATERCOLOUR OF A PIRATE CARRYING A CHEST on front free endpaper, 10 woodblock illustrations hand-coloured by the artist, 5pp. publisher's advertisements at end, original printed wrappers, [Errington, Masefield, B85(a)], *some browning, repairs to hinge, contents disbound with loose leaves*; with the exception of *The Treasure of the Garden* all within collector's chemise and blue morocco-backed slipcase (5)

£ 1,500-2,000 € 1,700-2,300

335



335

YEATS, JACK B.

The Treasure of the Garden. *London: Elkin Mathews, [1902]*

small 4to (290 x 220mm.), FIRST EDITION, 7 plates hand-coloured by the artist, 2pp. publisher's advertisements at end, original printed wrappers with vignette hand-coloured by the artist, collector's chemise and blue morocco-backed slipcase, slight browning

A fine copy of one of Jack B. Yeats' plays for the miniature stage.

£ 800-1,200 € 950-1,400

336



336

YEATS, JACK B.

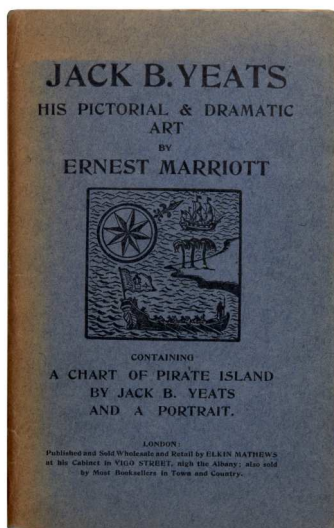
The Bosun and the Bob-Tailed Comet. *London: Elkin Mathews, [1904]*

8vo (175 x 110mm.), FIRST EDITION, ORIGINAL WATERCOLOUR OF THE BOSUN WITH HIS BOB-TAILED COMET IN A STABLE SIGNED WITH THE ARTIST'S MONOGRAM opposite title-page, 18 woodblock illustrations hand-coloured by the artist, 4pp. publisher's advertisements at end, original printed wrappers, collector's folding box, some spotting and browning, extremities of wrappers worn with some minor loss

As noted on the upper wrapper, the title is 'one of Jack B. Yeats's Books for Children'. It was published at 1s. although a small number of copies were available, for 5s., which were hand-coloured and included an original drawing by the artist (as here).

£ 800-1,200 € 950-1,400

337



337

[YEATS, JACK B.]—MARRIOTT, ERNEST

Jack B. Yeats Being a true Impartial View of his Pictorial & Dramatic Art... *London: Elkin Mathews, [1911]*

8vo (172 x 108mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED WITH AN ORIGINAL WATERCOLOUR OF A PIRATE FLOATING ON A BARREL TO JOHN MASEFIELD ("To John | from Jack | November 28th 1911") on preliminary blank, frontispiece illustration after John B. Yeats, fold-out map of 'A View of Pirate Island', original printed wrappers, publisher's advertisements on endpapers, collector's folding box, slight spotting, some discolouration to wrappers

An early monograph on Jack B. Yeats, presented by the subject to his friend and collaborator John Masefield (1878-1967). The volume includes some printed verse by Masefield although Marriott notes 'I am not at liberty to announce who wrote these heroic verses but I may say that the "pirate" responsible is now a famous poet, novelist, dramatist, and sea-historian'.

PROVENANCE

John Masefield, posthumous booklabel added by Blackwell's

£ 800-1,200 € 950-1,400

YEATS, JACK B.

Collection of three volumes, of which two are inscribed with a drawing by the artist, comprising:

Yeats, Jack B. *The Amaranters*. London: William Heinemann, 1936, 8vo (190 x 123mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED TOGETHER WITH A DRAWING BY THE ARTIST ("Jack B Yeats | Dublin | May 21 1943 | for Eileen MacCarvill") on half-title, original cloth lettered in gilt on spine, dust-jacket, some spotting, dust-jacket browned on spine and frayed at extremities;

Ní Chriagain, Máirín. Sean-Eoin. *Baile Átha Cliath: Oifig an tSoláthair*, 1938, small 4to (210 x 165mm.), first Irish edition, 5 coloured plates and other illustrations by Jack B. Yeats, original cloth lettered in black, dust-jacket, some browning and spotting, some fading to cloth, dust-jacket frayed at extremities;

Yeats, Jack B. *La La Noo*. Dublin: Cuala Press, 1943, 8vo (210 x 144mm.), FIRST EDITION, PRESENTATION COPY INSCRIBED TOGETHER WITH A DRAWING BY THE ARTIST ("Jack B Yeats | Dublin | June 16 1948 | for Eileen MacCarvill") on front free endpaper, number 21 of 250 copies, 8pp. publisher's catalogue at end, original cloth-backed boards lettered in black, original glassine dust-jacket, glassine slightly worn (3)

Two of these volumes were from the collection of the Irish academic and writer Eileen MacCarvill. In 1945 she published a bibliography of Jack B. Yeats within *The Dublin Magazine*.

£ 500-700 € 600-800



337

ZOLA, ÉMILE

Nana. (Sequel to "L'Assommoir")... translated from the French by John Stirling. Philadelphia: T.B. Peterson & Brothers, [?1880]

8vo, FIRST EDITION IN ENGLISH, 32pp. advertisements at end, original green cloth, stamped in gilt and black, binding very slightly worn

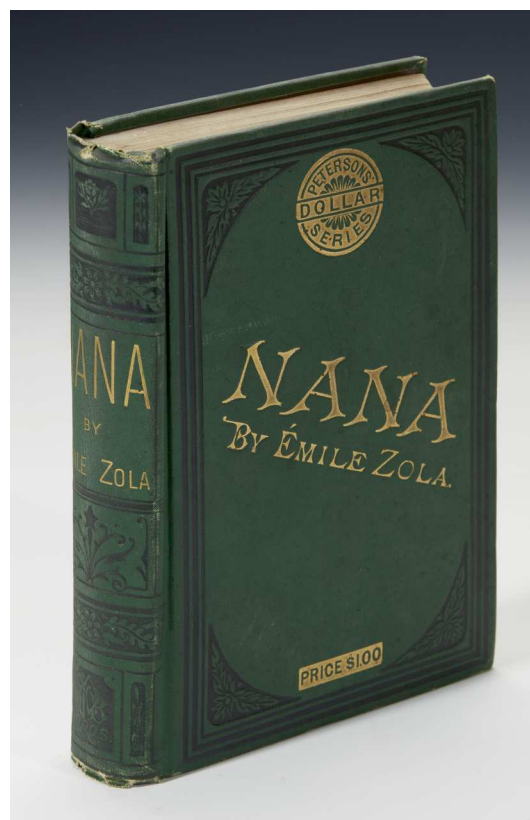
The pagination of this copy starts at p.17: pages 1-16 are not present (as is also the case with the British Library copy). The copyright date on the verso of the title is 1880 (other editions have a copyright date of 1881 and later).

PROVENANCE

William Herzog, old stamp on title

£ 200-300 € 250-350

END OF SALE



339

Sotheby's EST. 1744

Collectors gather here.



The Library of a European Gentleman

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DAME JULIANA BERNERS

A treatyse of fysshynge with an angle,
calligraphic manuscript by Sangorski, c. 1910
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Auction London 2 November 2017

Viewing 29 October – 1 November

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DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

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.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros 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.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

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.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any

lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- 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 Steet 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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. 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 reinvoicing 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
Duncreggan 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

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 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW 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 (both before and after judgement);

(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 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 the 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.

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 = €1.128

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 €

SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

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AUCTION OPERATIONS

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