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EST. 1744



ENGLISH LITERATURE,  
HISTORY, CHILDREN'S  
BOOKS AND  
ILLUSTRATIONS

INCLUDING A FINE COLLECTION  
OF THE WORKS OF HENRY JAMES

LONDON 11 & 12 DECEMBER 2017

Arthur Rackham

① Whilst all the tow was sleepy  
Crept a little boy from bed  
To fained the wondrous people  
Wot-lived when they were dead.

② He packed a little voucher  
For his dinner 'neath a tree  
"Perhumps a tiny dwarf or two  
Would share a bite with me?"

③ "Perchamp I'll see the Wumberlog  
The highly feathered crow,  
The larfing leaping blarristweed  
And good old Uncle Joe."

④ He packed he very trunkase  
Clean sockers for a week  
His book and dengil for his notes  
Then out the windy creep.

⑤ He met him friendly magic dog  
All black and curlew too  
Wot-flew him fast in second class  
To do wot he must do.

The Wumberlog (or the M

All leave you now sir, said the dog,

But just before I go

I must advise you" said his friend  
his boat to carefree row".

Thank you kindly friendly pal  
I will", and so he did

And floated down towards the land  
where all the secrets hid.

What larfs a plenty did he ~~laugh~~  
+ seeming so absurd

whilst losing all his oars,

On his head he found a bird.

"Hello" the bird said laughing too

I hope you don't mind me

I've come to guide you here on in

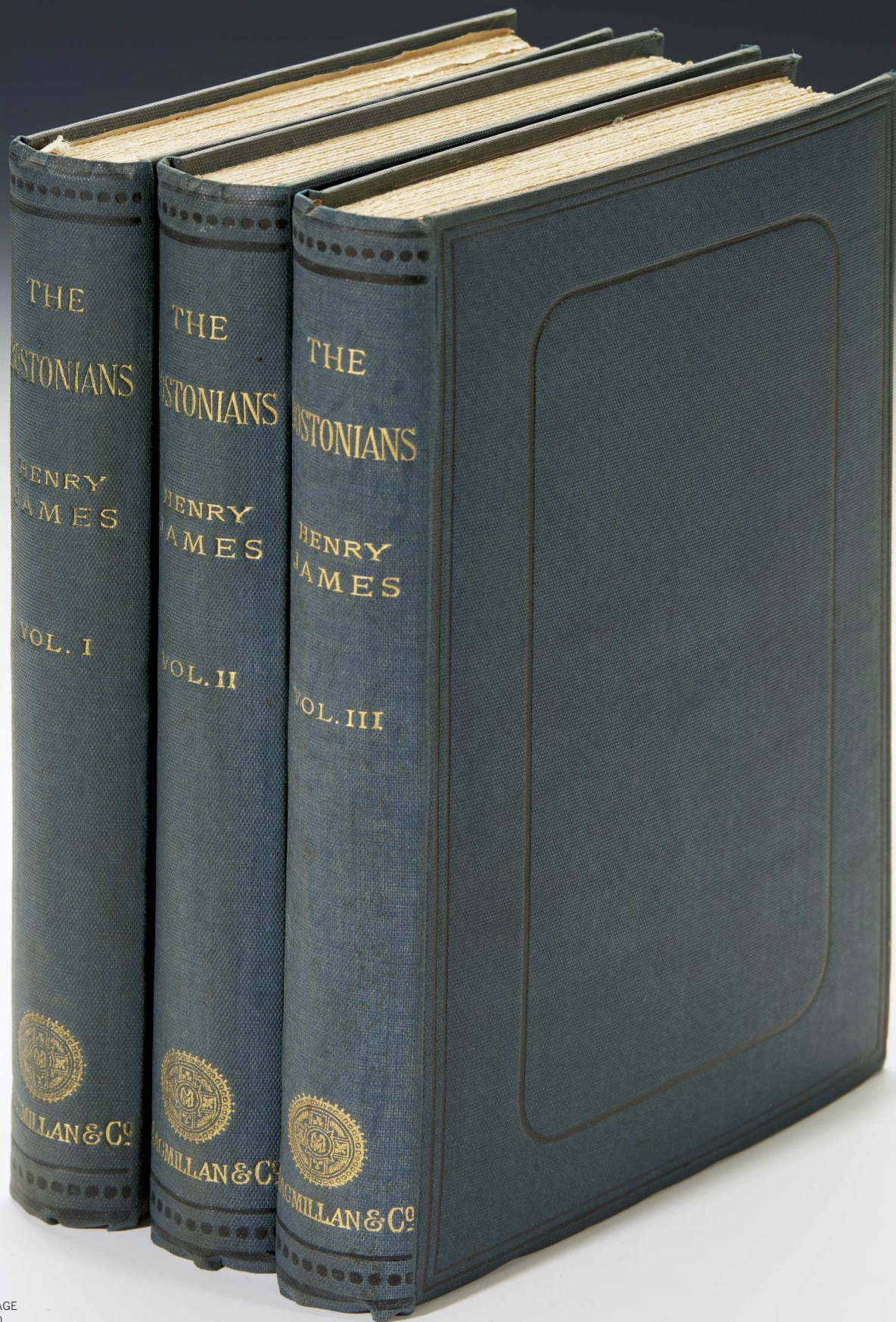
"in case you're lost at sea"

Well fancy that the boy thought  
I never knew till now

That birds could speak so plainly

He wondered - wonder how?

ayie Dog).



THE  
BOSTONIANS

HENRY  
JAMES

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# ENGLISH LITERATURE, HISTORY, CHILDREN'S BOOKS AND ILLUSTRATIONS

AUCTION IN LONDON  
11 & 12 DECEMBER 2017  
SALE L17408

SESSION ONE: MONDAY - 7.30 PM  
SESSION TWO: TUESDAY - 10 AM  
SESSION THREE: TUESDAY - 2.30 PM

## EXHIBITION

Friday 8 December  
9 am-4.30 pm

Saturday 9 December  
12 noon-5 pm

Sunday 10 December  
12 noon-5 pm

Monday 11 December  
9 am-4.30 pm

34-35 New Bond Street  
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INGRID BERGMAN ! :

What is the first and most important intelectual and human attitude :

a) of a good actress ?,

*I dont know*

*(courage?)*

and,

b) of a good matrimony ?.

*I dont know*

*(patience!!)*

And what is the best way to find one's intelectual and human vocation ?.

*I dont know*

*(follow your heart!)*

*Ingrid Bergman*

## SPECIALISTS AND AUCTION ENQUIRIES

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



Peter Selley  
*Specialist*  
+44 (0)20 7293 5295  
peter.selley@sothebys.com



Dr. Philip W. Errington  
*Specialist*  
+44 (0)20 7293 5302  
philip.errington@sothebys.com



Dr. Gabriel Heaton  
*Specialist*  
+44 (0)20 7293 5670  
gabriel.heaton@sothebys.com



Paige Thompson  
*Specialist*  
+44 (0)20 7293 5296  
paige.thompson@sothebys.com



Dina Andrzheychik  
*Sale Administrator and  
Cataloguing Assistant*  
+44 (0)20 7293 5297  
Fax +44 (0)20 7293 5904  
dina.andrzheychik@sothebys.com

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Deputy Chairman, European Clients  
m.bergersandhofer@sothebys.com  
Beatriz Quiralte  
beatriz.quiralte@sothebys.com  
Fergus Duff  
fergus.duff@sothebys.com

**ASIA**  
Shu Zheng  
shu.zheng@sothebys.com

**INDIA**  
Gauri Agarwal  
gauri.agarwal@sothebys.com  
Milaap Patel  
milaap.patel@sothebys.com

**RUSSIA & CIS**  
Alina Davey  
alina.davey@sothebys.com  
Irina Kronrod  
irina.kronrod@sothebys.com  
Lilija Sitnika  
Lilija.sitnika@sothebys.com  
Maryam Kalo  
maryam.kalo@sothebys.com  
+44 (0)20 7293 5094

**SALE ADMINISTRATOR**  
Dina Andrzheychik  
dina.andrzheychik@sothebys.com  
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THIS PAGE  
LOT 353

Edmund  
Dulac  
09



CONTENTS

3  
AUCTION INFORMATION

5  
SPECIALISTS AND AUCTION ENQUIRIES

10  
**ENGLISH LITERATURE, HISTORY, CHILDREN'S BOOKS AND  
ILLUSTRATIONS: LOTS 1-367**  
**SESSION ONE: LOTS 1-33**  
FIRST EDITIONS: RE-COVERED  
SOLD TO BENEFIT HOUSE OF ILLUSTRATION

28  
**SESSION TWO: LOTS 34-225**  
HISTORY, PHILOSOPHY AND SCIENCE 34-59  
ENGLISH LITERATURE  
    16TH CENTURY 60-66  
    17TH CENTURY 67-70  
    18TH CENTURY 71-99  
    19TH CENTURY 100-165  
        including Henry James 107-155  
    20TH CENTURY 166-191  
THE FLORENCE MAGGS CHRISTMAS PRESENTATION BINDINGS 192  
PROPERTY FROM A HAMPSTEAD COLLECTION 193-225

124  
**SESSION THREE: LOTS 226-367**  
ENTERTAINMENT including Rock and Pop 226-238  
CHILDRENS BOOKS AND  
ORIGINAL ILLUSTRATIONS 239-350  
    including Property from the Estate of Arthur Rackham 262-312  
PROPERTY FROM THE JACQUELINE FOWLER COLLECTION 351-367

199  
ABSENTEE BID FORM

201  
BUYING AT AUCTION

202  
EXPLANATION OF SYMBOLS  
VAT INFORMATION FOR BUYERS

203  
CONDITIONS OF BUSINESS FOR BUYERS

205  
WAREHOUSE, STORAGE, COLLECTION INFORMATION

206  
AUTHENTICITY GUARANTEE  
IMPORTANT NOTICES  
GLOSSARY OF TERMS

207  
INTERNATIONAL DEPARTMENTS

208  
INDEX  
SOTHEBY'S EUROPE

\* The temperature  
at which  
Book-Paper  
catches fire  
and

BURNS...

Phreatic

Y-51

SESSION  
ONE

LONDON  
MONDAY  
11 DECEMBER 2017  
7.30 PM

LOTS 1-33

RAY

BRAD

BURY

# First Editions RE-COVERED

This is a unique collection of first editions of classic books with beautiful original dust jackets designed, and generously donated, by leading artists and designers. Artists chose a book to which they felt a strong connection, and then created a new jacket, or artwork, in response to it. The end result is an auction of 33 wonderful lots, and the ultimate collectible copy of each book.

House of Illustration is the world's only public gallery solely dedicated to illustration and graphic arts. We show 10 exhibitions a year and run a pioneering education programme for children, families and adults, delivered by professional illustrators. We work with schools across London on projects with young people that inspire creativity and enable them to communicate visually, overcoming barriers such as language, literacy and special educational needs. We are the only UK gallery commissioning new illustration work for public

SOLD TO BENEFIT HOUSE OF ILLUSTRATION  
IN PARTNERSHIP WITH WINSOR & NEWTON

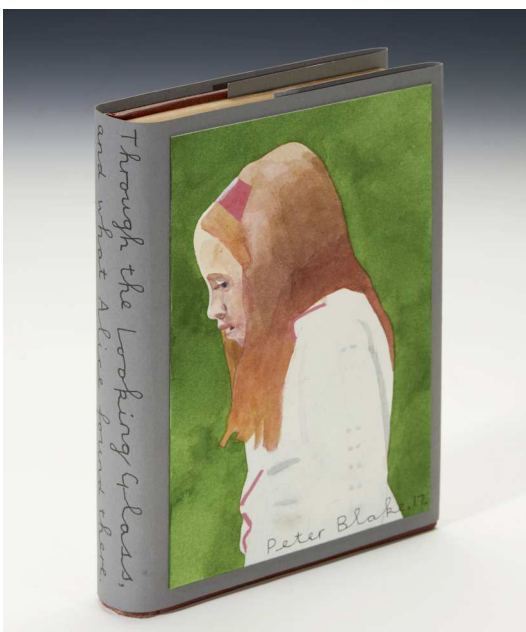
display and run the only residency for illustrators and graphic artists, enabling us to support artists at every stage of their career.

A registered charity, House of Illustration receives no public funding and is dependent on fundraising to raise over 40% of its income every year. Fundraising events like this are therefore vitally important to support our work.

This project would not have been possible without the incredible generosity of all the artists involved, the support of our partners Sotheby's and Winsor & Newton, the help and advice from the booksellers and collectors, and the generosity, enthusiasm and determination of Anthea and Jeremy Carver in sourcing and donating the first editions now so gloriously embellished. We would like to say a huge and heartfelt thank you to you all.

House of Illustration October 2017

House of  
Illustration



1

## BLAKE, PETER

The "First Editions: Re-covered" copy of:

**Carroll, Lewis.** *Through the Looking-Glass, and what Alice found there. Boston: Lee and Shepard..., 1872, first American edition (including "wade" for "wabe" on p. 21), original pictorial brown cloth gilt, hinges splitting, spine slightly worn*

WITH AN ORIGINAL DUST-JACKET BY PETER BLAKE, 188 by 437mm., watercolour laid-down to paper, signed and dated by the artist "Peter Blake 17")

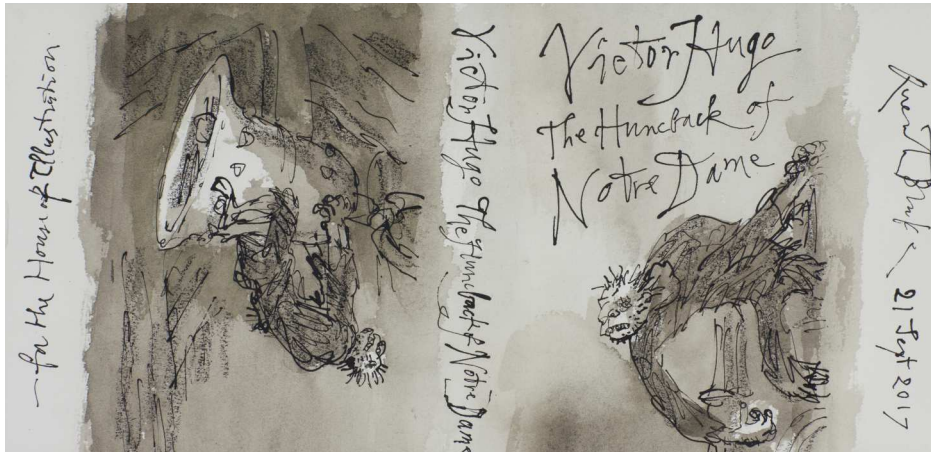
Peter Blake is one of the leading artists of his generation and is recognised as one of the founders of British Pop Art. One of his best known works is the album cover for The Beatles' *Sergeant Pepper's Lonely Hearts Club Band*. In 1981 he was elected a member of the Royal Academy and in 1994 was made the Third Associate Artist of the National Gallery. He was knighted in 2002 for services to art.

£ 2,000-3,000 € 2,250-3,350

1



2



3

2

## BEST, LUKE

The "First Editions: Re-covered" copy of:

**Steinbeck, John.** *The Grapes of Wrath.* New York: The Viking Press, 1939, 8vo, FIRST EDITION, original pictorial tan cloth, illustrated endpapers, *minor hole to upper hinge*

WITH AN ORIGINAL DUST-JACKET BY LUKE BEST, 209 by 498mm., mixed media collage, signed ("Luke") with note by the artist

Luke Best is an award-winning illustrator who works both on his own projects and as a founding member of Peepshow Collective, a London-based animation and illustration studio. In 2015 he won an Emmy Award for his work on the PBS television series *How We Got to Now*. Best experiments with abstract compositions, exploring line quality, shape, texture and colour and works in a range of mediums.

*"I love Steinbeck's writing. I wanted to depict the broken, disparate feel of the book. The mass migration that displaces people and the hope that binds them together"*

£ 1,000-1,500 € 1,150-1,700

3

## BLAKE, QUENTIN

The "First Editions: Re-covered" copy of

**Hugo, Victor.** *The Hunchback of Notre-Dame...* translated expressly for this edition... by Frederick Shoberl. *Richard Bentley, 1833.* 8vo, FIRST EDITION IN ENGLISH, engraved frontispiece and title-page, nineteenth-century half calf, spine gilt in compartments, *slight wear at extremities*

WITH AN ORIGINAL DUST-JACKET BY QUENTIN BLAKE, 167 by 347mm., pen and ink, chinagraph pencil and watercolour wash, signed and dated by the artist "Quentin Blake 21 Sept 2017"

Quentin Blake is one of the best-known and most highly regarded illustrators of our time. His books have won numerous prizes and awards, including the Whitbread Award, the Kate Greenaway Medal, the Emil/Kurt Maschler Award and the international Bologna Ragazzi Prize. He won the 2002 Hans Christian Andersen Award for Illustration, the highest international recognition given to creators of children's books. He was appointed the first UK Children's Laureate in 1999. In addition to his work on children's books, Quentin Blake has illustrated numerous adult classics. He received a knighthood for 'services to illustration' in the New Year's Honours for 2013. Blake has a lifelong enthusiasm for France and French literature and in 2014 he was admitted to the Légion d'Honneur.

£ 3,000-5,000 € 3,350-5,600



4

## BLAKE, QUENTIN

Original artwork (alternative version) for:

**Potter, Beatrix.** *The Tale of Kitty-in-Boots.* Frederick Warne, 2016, small 4to, FIRST EDITION, illustrated by Quentin Blake, INSCRIBED BY THE ARTIST ("To the Reader Open the dust jacket and you see the real Catherine St Quintin...") signed and dated ("Quentin Blake 2017"), pictorial boards, dust-jacket

WITH AN ORIGINAL WATERCOLOUR, 130 by 100mm., pen and indian ink with watercolour wash, signed lower right ("Quentin Blake"), framed and glazed

The watercolour is an unpublished alternative version of Catherine St. Quintin ("Kitty-in-Boots") comprising a "portrait from the life". The published version appears on page 13 of the book. This is the only piece of original artwork from the book that has been offered for sale.

£ 3,000-5,000 € 3,350-5,600

## BROWN, CHRISTOPHER

The "First Editions: Re-covered" copy of:

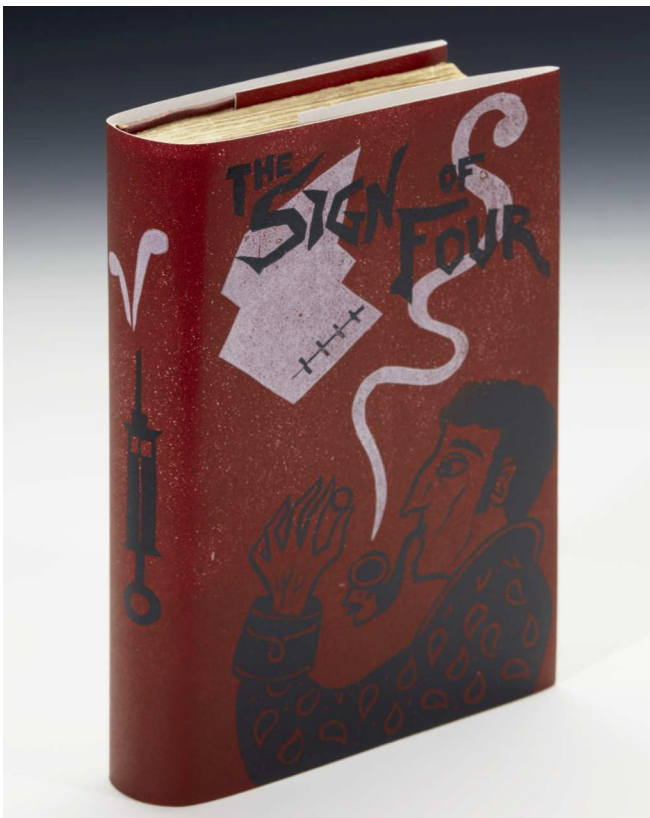
**Doyle, A. Conan.** *The Sign of Four.* George Newnes, 1892, 8vo, second edition, original pictorial cloth, *contents shaken, split at gutter before title-page, tears to upper joint, lower joint split, worn*

WITH AN ORIGINAL DUST-JACKET BY CHRISTOPHER BROWN, 193 by 464mm., three block lino cut print, signed and dated by the artist ("Christopher B Sept 2017"); also an artist's proof, framed and glazed

Christopher Brown is an illustrator, printmaker, educator and writer. He is particularly celebrated for his linocuts. He has exhibited at The Royal Academy and the V&A Museum and worked extensively in the publishing industry. He is an Associate Lecturer at Central Saint Martins on MA Fashion, BA Fashion Menswear, BA Fashion Knit and MA Illustration at Camberwell.

*"During my childhood I always enjoyed a good detective story. First there was Pookie the little rabbit with wings, next Rupert the clever bear of Nutwood (always solving mysteries), then Hergé's masterpiece Tintin and finally Conan Doyle's Holmes; who at 10 became my bedside reading. The two volumes of the complete works are still read with as much pleasure as when I was a child"*

£ 1,000-1,500 € 1,150-1,700



5

## BUTLER, GEORGE

The "First Editions: Re-covered" copy of:

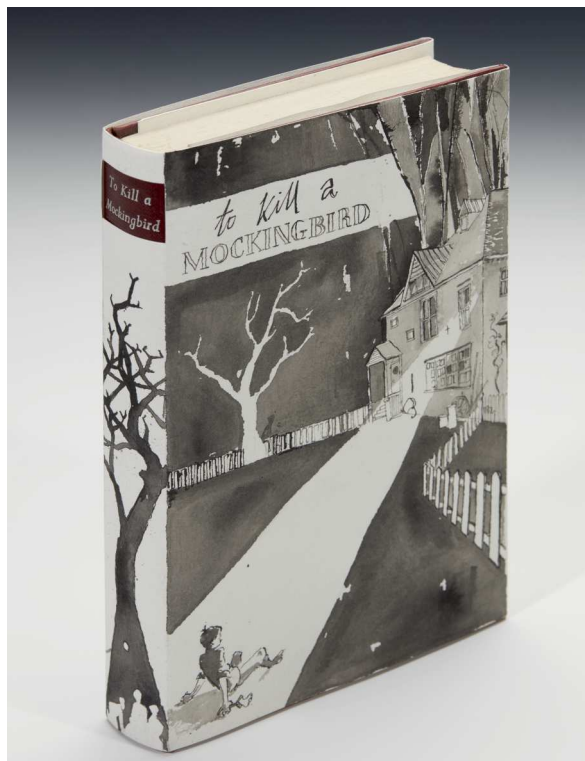
**Lee, Harper.** *To Kill a Mockingbird*. Heinemann, 1960, 8vo, first English edition, original burgundy cloth lettered in silver, foot of spine and upper cover slightly sunned

WITH AN ORIGINAL DUST-JACKET BY GEORGE BUTLER, 203 by 545mm., pen, ink and watercolour, signed by the artist ("George Butler") together with a note by the artist, signed and dated ("George Butler 2nd Oct. 2017")

George Butler is an award-winning artist and illustrator specialising in travel and current affairs reportage. His drawings have been published by *The Times*, *New York Times*, BBC, CNN, and *Der Spiegel*. His work has been shown in the Imperial War Museum North and forms part of the National Archive held in the V&A Museum.

"To Kill a Mockingbird has always been close enough to reality for me to want to draw it. Both at the time it was written and now, it is still relevant. Still a great lesson. I've always preferred books with more pictures than words but this is an exception"

£ 1,000-1,500 € 1,150-1,700



6

## CAPALDI, PETER

The "First Editions: Re-covered" copy of:

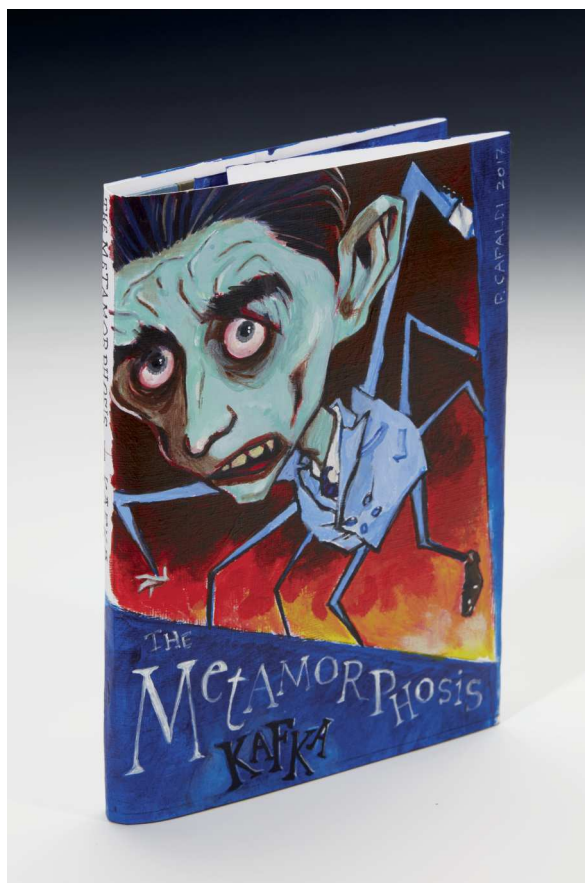
**Kafka, Franz.** *The Metamorphosis...* translated by A.L. Lloyd. *The Parton Press*, 1937, 8vo, FIRST EDITION IN ENGLISH, original blue cloth-backed boards with lettering piece to upper cover, some minor spotting, corners slightly bumped

WITH AN ORIGINAL DUST-JACKET BY PETER CAPALDI, 192 by 464mm., acrylic on paper, signed and dated by the artist "P. CAPALDI 2017"

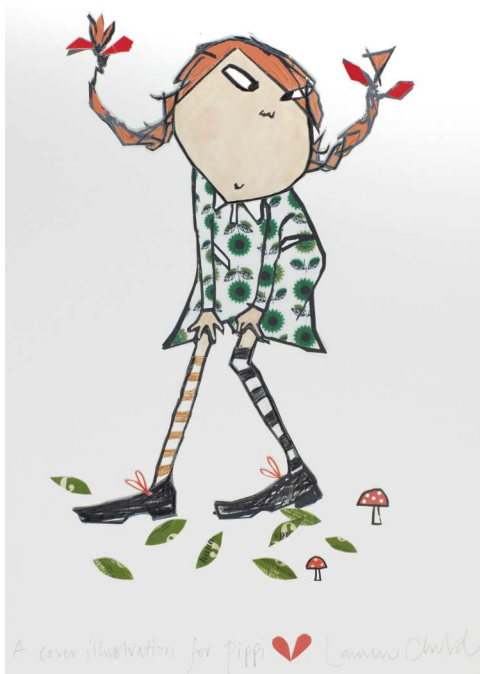
Peter Capaldi is a BAFTA-award-winning British actor, writer and director. He is best known for being the twelfth and current actor – until December 2017 – to play Doctor Who in the BBC TV series, and for the role of Malcolm Tucker in the BBC comedy series *The Thick of It*.

"I chose to illustrate the cover of *The Metamorphosis* because I find the story so powerful, the imagery unforgettable, and the sadness at its heart completely human. It is rightfully considered one of the greatest stories of the twentieth century"

£ 1,500-2,000 € 1,700-2,250



7



8

8

**CHILD, LAUREN**

Original artwork for:

**Lindgren, Astrid.** Pippi Longstocking translated by Tina Nunnally... illustrated by Lauren Child, *Oxford University Press*, 2007, small 4to, first edition thus, signed by the artist on the half-title, original pictorial boards, dust-jacket

WITH ORIGINAL ARTWORK, 265 by 160mm., coloured pencil and collage, signed lower right "A cover illustration for Pippi - Lauren Child", framed and glazed

Lauren Child is a multi-award-winning, bestselling writer and artist whose books are known and loved the world over. She became the UK Children's Laureate in 2017-2019. She is the creator of many much-loved characters, including Clarice Bean, Ruby Redfort and Charlie and Lola. She was awarded an MBE for Services to Literature in 2010.

This artwork is the first image the artist created of Pippi when she illustrated the story in 2007. A later version is featured on the dust-jacket. The artist rarely sells her original artwork.

*"I discovered Pippi Longstocking when I was eight years old and found her completely inspiring... an entirely free spirit"*

£ 2,000-3,000 € 2,250-3,350

9

**COX, PAUL**

The "First Editions: Re-covered" copy of:

**Amis, Kingsley.** Lucky Jim. *Victor Gollancz Ltd.*, 1953, FIRST EDITION, original green cloth lettered in gilt, booklabel "From the Library of V.S. Pritchett", spine discoloured

WITH AN ORIGINAL DUST-JACKET BY PAUL COX, 195 by 520mm., watercolour and ink line on paper, signed and dated

by the artist ("Paul Cox 2017") together with note and two sketches by the artist

Acclaimed illustrator Paul Cox has worked for the *Daily Telegraph*, *Country Life*, *The Spectator*, *Sunday Times Magazine*, *Punch*, *The Times*, *Vanity Fair* and *Esquire*. He has illustrated numerous classic titles for The Folio Society.

*"I feel that I owe my career as an illustrator to Jim Dixon – raising the three-quarters full port bottle to his lips, leaning on Professor Welsh's drinks cabinet from which he had been given 'the smallest drink he'd ever been socially offered'. It so vividly struck me that my image connected with such a resonance. It was for a Folio Society competition in 1982 judged by David Driver for The Times who gave me my first real work and the Folio Society my first book – Thank you Jim!"*

£ 1,500-2,000 € 1,700-2,250

10

**COX, PAUL**

The "First Editions: Re-covered" copy of:

**Milne, A.A.** Toad of Toad Hall... from Kenneth Grahame's book... *Methuen & Co. Ltd.*, 1929, first edition, NUMBER 54 OF 200 COPIES SIGNED BY KENNETH GRAHAME AND A.A. MILNE, original blue cloth-backed boards, lettering label on upper cover, uncut, additional lettering label at end, original dust-jacket, corners bumped, dust-jacket torn and soiled with some loss

WITH AN ORIGINAL DUST-JACKET BY PAUL COX, 240 by 744mm., watercolour and ink line on paper, signed and dated by the artist ("Paul Cox 2017"), together with note and a sketch by the artist

In addition to his work in publications and books, Paul Cox's other commissions have included stamp designs for Royal Mail, set designs for the 50th anniversary production of the musical *Salad Days*, a mural for the lecture hall at the Royal College of Surgeons, and a set of fifteen large watercolours for the St Charles Hospital, Ladbroke Grove, London.

*"Anticipating the commotion of retaking of Toad Hall I felt was more interesting than the actual fight – some drawings are best left undone!"*

£ 2,500-3,000 € 2,800-3,350

11

**DOWNTON, DAVID**

The "First Editions: Re-covered" copy of:

**Fleming, Ian.** Dr No. *Jonathan Cape*, 1958, 8vo, FIRST EDITION, original black boards lettered in silver on spine, light spotting and soiling to edges, very slightly skewed

WITH AN ORIGINAL DUST-JACKET BY DAVID DOWNTON, 195 by 425mm., pen, ink and watercolour, signed with artist's monogram

David Downton is one of the world's leading fashion artists. His work has appeared in *V Magazine*, *Vogue*, *Harper's Bazaar*, *The Times*, *The New York Times*, *Telegraph Magazine* and *Vanity Fair*.

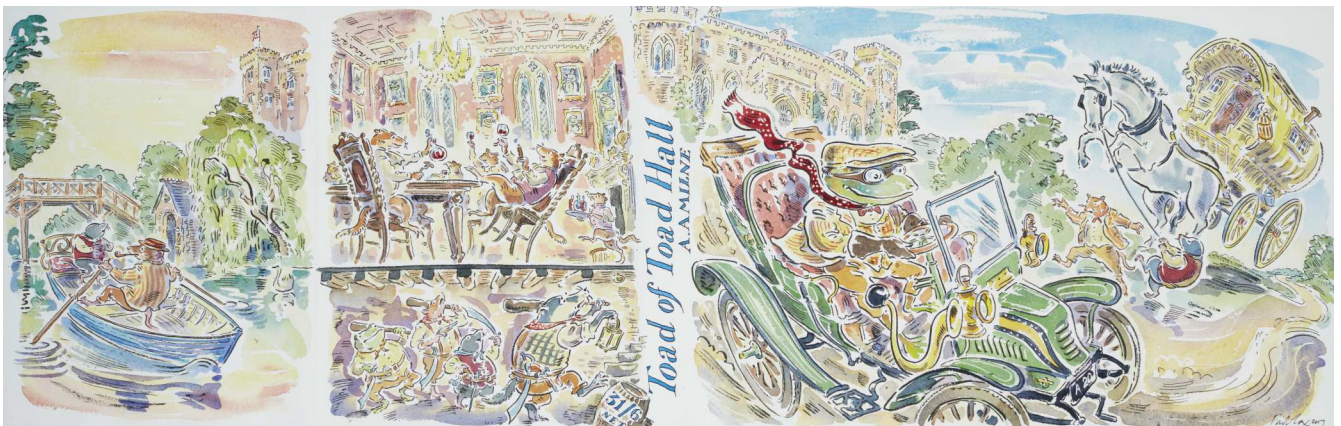
*"The truth is I picked Dr No not for the book, but for a chance to draw Ursula Andress, my idol since I was a teenager"*

£ 1,500-2,000 € 1,700-2,250

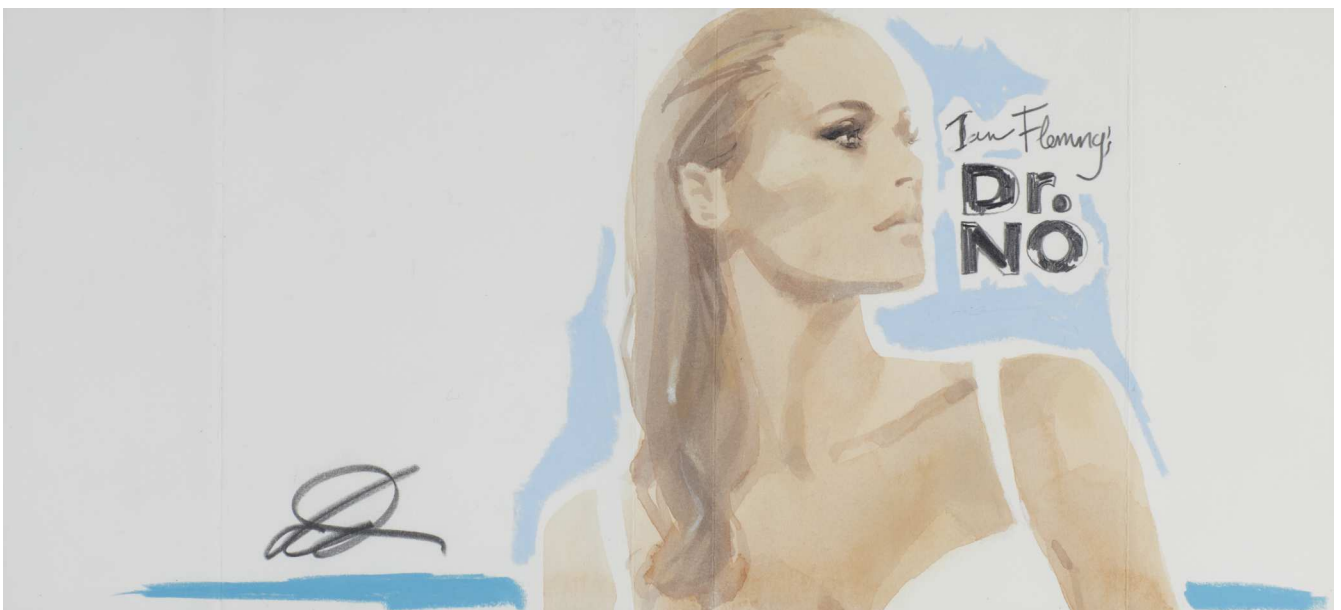




9



10



11

## GAIMAN, NEIL

The "First Editions: Re-covered" copy of:

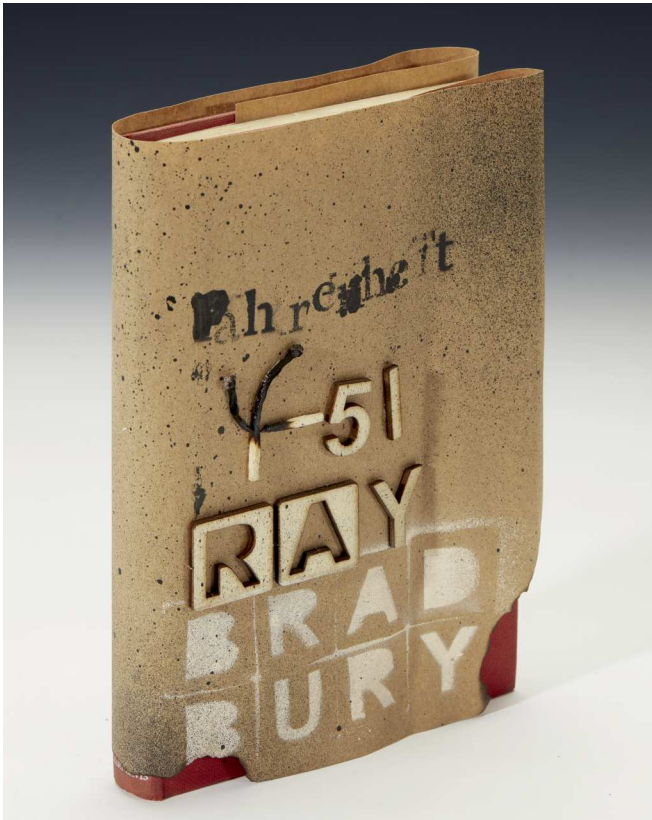
**Bradbury, Ray.** *Fahrenheit 451*. *Rupert Hart-Davis, 1954*, first English edition, frontispiece by Joe Mugnaini, original red boards lettered in silver, *light spotting, spine soiled*

WITH AN ORIGINAL DUST-JACKET BY NEIL GAIMAN, 205 by 470mm., matches, spray paint, ink and mixed media on paper, signed and dated "Neil Gaiman 23 Sep 2017" with note by the artist

Neil Gaiman is a multi-award-winning, critically acclaimed writer credited with being one of the creators of modern comics. In 1991 his series *Sandman* became the first comic ever to receive a literary award: the 1991 World Fantasy Award for Best Short Story. His fairy tale *Stardust* was turned into a 2007 film while his novel *Coraline* became an Oscar-nominated, BAFTA award-winning animated film. His best-selling novel *American Gods* was adapted for television in 2017.

*"The temperature at which book-paper catches fire and BURNS..."*

£ 1,500-2,000 € 1,700-2,250



12

## HAMBLING, MAGGI

The "First Editions: Re-covered" copy of:

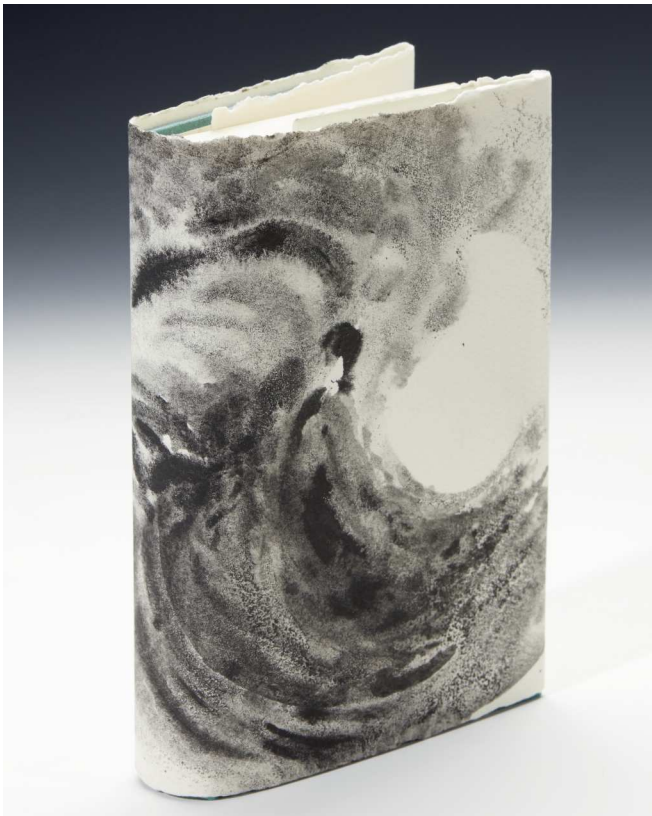
**Murdoch, Iris.** *The Sea, The Sea*. *Chatto & Windus, 1978*, FIRST EDITION, original turquoise boards lettered in gilt, *head and foot of spine slightly bumped*

WITH AN ORIGINAL DUST-JACKET BY MAGGI HAMBLING, 205 by 505mm., ink on paper, signed and dated by the artist ("Hambling 2017")

Maggi Hambling is one of Britain's foremost contemporary artists, known for her portraits, paintings of the sea and her celebrated and controversial public sculpture including *A Conversation with Oscar Wilde* in London and *Scallop*, a 4-metre-high steel sculpture on Aldeburgh beach dedicated to Benjamin Britten. She won the *Jerwood Prize for Painting* jointly with Patrick Caulfield in 1995 and her work is represented in all major British collections from the British Museum to Tate.

*"I share with the author the inspiration of the sea"*

£ 2,000-3,000 € 2,250-3,350



13

## HEARLD, MARK

The "First Editions: Re-covered" copy of:

**Hughes, Ted.** *The Hawk in the Rain.* *Faber and Faber, 1957.* 8vo, FIRST EDITION, original blue cloth lettered in yellow, *minor spotting to endpapers*

WITH AN ORIGINAL DUST-JACKET BY MARK HEARLD. 226 by 480mm., mixed media collage, signed by the artist ("Mark Hearld") together with a paste paper envelope

Mark Hearld is an acclaimed illustrator and printmaker. He studied illustration at Glasgow School of Art and then completed an MA in Natural History Illustration at the Royal College of Art. His work is based on his observations of the natural world and he works across a number of mediums.

*"Nature... vivid... acute... deeply felt"*

£ 1,000-1,500 € 1,150-1,700



14

## HODES, CHARLOTTE

The "First Editions: Re-covered" copy of:

**Woolf, Virginia.** *A Room of One's Own.* *The Hogarth Press, 1929.* 8vo, FIRST EDITION, original brown cloth lettered in gilt, *browning to free endpapers*

WITH AN ORIGINAL DUST-JACKET BY CHARLOTTE HODES. 186 by 417mm., papercut, signed and dated ("Charlotte Hodes 2017") with note by the artist. Also with two leaves of pencil sketches both signed with initials and dated

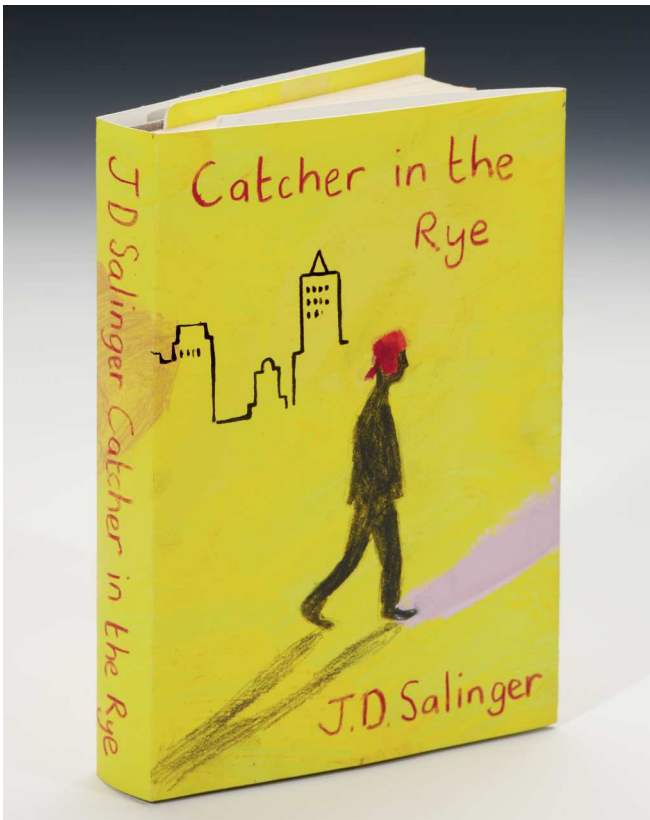
Charlotte Hodes is a painter whose practice includes ceramics, glass, papercuts and installation. She was awarded the first prize in the *Jerwood Drawing Prize 2006* and is currently Professor in Fine Art at the London College of Fashion. Her work has featured in numerous exhibitions and is represented in many public collections.

*"A Room of One's Own made a deep impression on me when I read it not long before becoming a student at the Slade school. It has given me self-belief and confidence in shaping my life as an artist for over thirty years. I hope that increasingly women have rooms of their own"*

£ 1,000-1,500 € 1,150-1,700



15



16

## INGMAN, BRUCE

The "First Editions: Re-covered" copy of:

**Salinger, J.D.** *The Catcher in the Rye*. *Hamish Hamilton, 1951*. 8vo, first English edition, original blue boards lettered in silver, browning to endpapers, slightly bumped

WITH AN ORIGINAL DUST-JACKET BY BRUCE INGMAN, 193 BY 492mm., Indian ink, acrylic, coloured pencil and collage, signed and dated by the artist ("Bruce Ingman October 2017") with note by the artist

Bruce Ingman is a multi-award-winning illustrator and author who has exhibited worldwide. His first book *When Martha's Away* won the National Art Library Award in 1996 and in the same year he also won the prestigious Mother Goose Award for the most exciting newcomer to children's books.

*"I first read this book at 18 and it's had a lasting impact on me. So, in a way, it chose me to illustrate a cover (I couldn't not do it). I knew it had to reflect my emotional connection rather than being too narrative. Also its setting has always been significant"*

£ 1,000-1,500 € 1,150-1,700

17

## JONES, STEPHEN

The "First Editions: Re-covered" copy of:

**Burgess, Anthony.** *A Clockwork Orange*. *Heinemann, 1962*, 8vo, FIRST EDITION, original black cloth lettered in gilt on spine, some corners turned down, ticket holder to front free endpaper, some adhesive tape marks, bookplate, binding worn at extremities, some abrasions to lower fixed endpaper

WITH AN ORIGINAL DUST-JACKET BY STEPHEN JONES, 213 BY 291mm., wool felt with metal and plastic clockwork elements, signed ("Stephen J") with note by the artist

Stephen Jones is a leading milliner and one of the defining fashion designers of the past 25 years. Since the early 1980s Jones has collaborated with designers from Vivienne Westwood to Raf Simons. In 2009 he curated the hugely popular exhibition 'Hats: An Anthology by Stephen Jones' at the V&A Museum.

*"I chose Clockwork Orange as it's a perennial favourite and the film of the book changed my life!"*

£ 1,500-2,000 € 1,700-2,250



17

## JULLIEN, JEAN

The "First Editions - Recovered" copy of:

**Kipling, Rudyard.** *The Jungle Book*. Macmillan, 1894, 8vo, FIRST EDITION, illustrations by J.L. Kipling, W.H. Drake and P. Frenzeny, original blue pictorial cloth gilt, green endpapers, some spotting and browning, ownership signature and bookplate, binding worn with lower joint split, some loss to extremities, upper hinge split

WITH AN ORIGINAL DUST-JACKET BY JEAN JULLIEN, 192 by 385mm., acrylic gouache on celluloid paper, signed by the artist ("Jean Jullien")

Jean Jullien is an acclaimed graphic artist. His practice ranges from illustration to photography, video, costumes, installations, books, posters and clothing to create a coherent yet eclectic body of work.

*"I grew up watching and loving the Disney version and am always interested in revisiting popular culture landmarks. I find that their endurance to time and iteration is a tribute to their efficiency and quality"*

£ 1,000-1,500 € 1,150-1,700



18

## LAWRENCE, JOHN

The "First Editions: Re-covered" copy of:

**Hardy, Thomas.** *Far From the Madding Crowd*. James R. Osgood, McIlvaine and Co., 1895, 8vo, first 'Wessex Novels' edition, etched frontispiece by H. Macbeth-Raeburn, map at end, original dark green gilt, top edge gilt, slightly skewed, lower hinge splitting

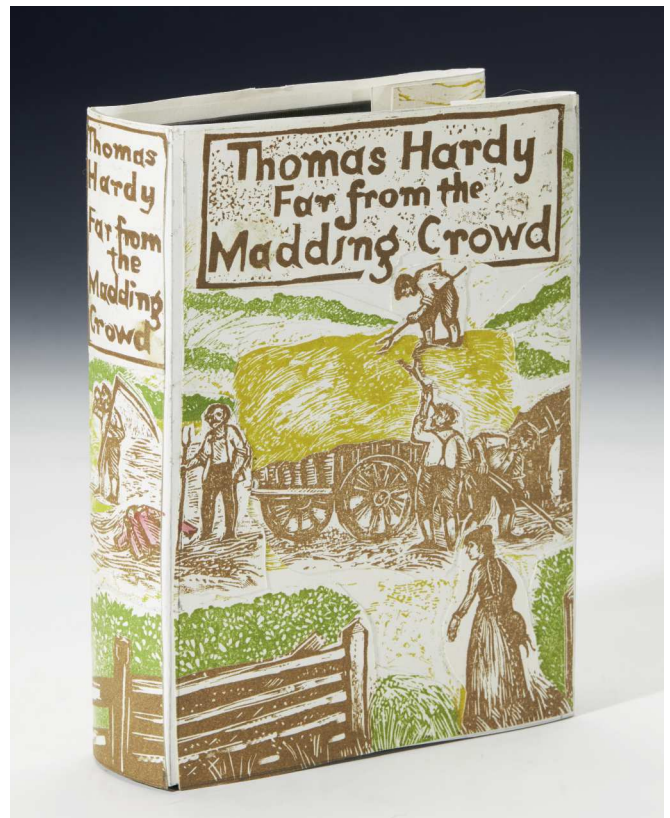
WITH AN ORIGINAL DUST-JACKET BY JOHN LAWRENCE, 215 by 420mm., panels laid-down from engraving on vinyl with some hand-colouring, signed by the artist ("John Lawrence") together with an additional version laid-down titled by the artist ("Far From the Madding Crowd - Thomas Hardy"), framed and glazed

John Lawrence is an eminent British illustrator and wood-engraver. Twice winner of The Francis Williams Award for illustration, he has illustrated a large number of books for both adults and children, including the cover artwork for Philip Pullman's *Dark Materials* trilogy as well as all the illustrations for Lyra's *Oxford* and *Once Upon A Time in the North*.

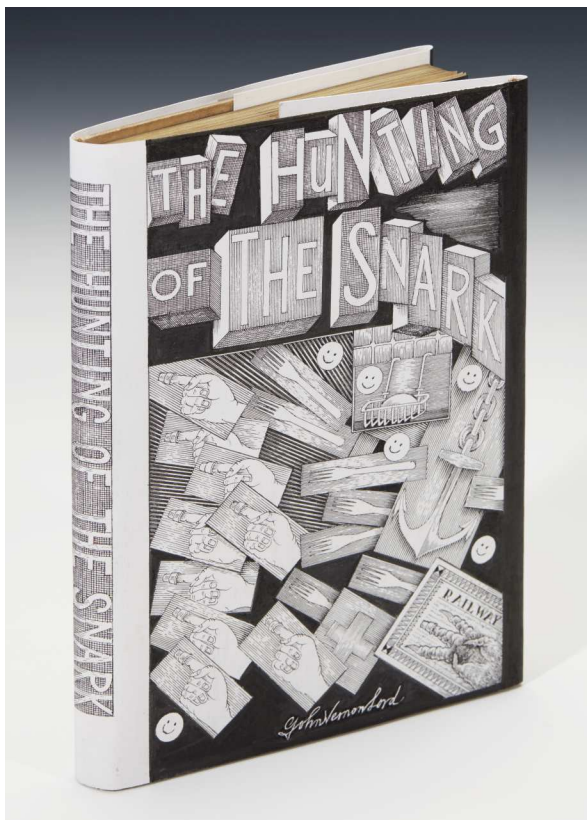
Originally published in 1874, this edition comprises one volume from 'The Wessex Novels', published as the 'first uniform and complete edition' between 1895-96.

*"Thomas Hardy is an author I've always very much appreciated and I've chosen a title that I particularly like. I think that Bathsheba in particular is a marvellous character"*

£ 1,000-1,500 € 1,150-1,700



19



20

## LORD, JOHN VERNON

The "First Editions: Re-covered" copy of:

**Carroll, Lewis.** *The Hunting of the Snark.* Macmillan and Co., 1876, 8vo, FIRST EDITION, illustrations by Henry Holiday, 1p. publisher's advertisements at end, original pictorial buff in black, contemporary ownership signature, slightly skewed

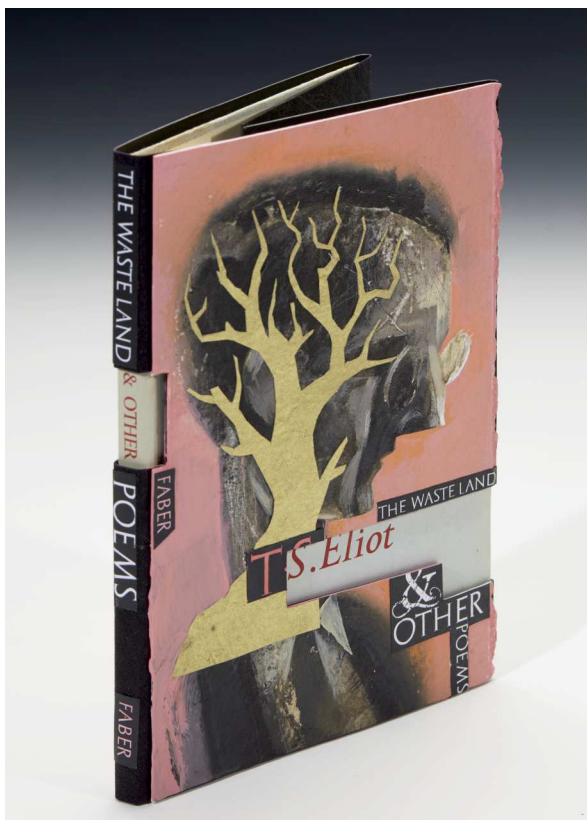
WITH AN ORIGINAL DUST-JACKET BY JOHN VERNON LORD, 189 by 418mm., pen and ink, signed and dated ("John Vernon Lord 2017") with note by the artist.

John Vernon Lord is a master illustrator of children's and adult books. His picture book *The Giant Jam Sandwich* has been in print for over forty years. His illustrated edition of *The Nonsense Verse of Edward Lear* won two national awards and his *Aesop's Fables* won the W.H. Smith/V&A Illustration Award in 1990.

*"I chose to design a dust-jacket for Lewis Carroll's 141-year-old mock heroic nonsense poem for the simple reason that I love it. I have done so since I was a child. Carroll seems to weave the story of a quest in which nonsense almost appears to be logical..."*

£ 1,500-2,000 € 1,700-2,250

21



21

## MCKEAN, DAVE

The "First Editions: Re-covered" copy of:

**Eliot, T.S.** *The Waste Land and other poems.* Faber and Faber, 1940, 8vo, FIRST EDITION THUS, SIGNED BY THE AUTHOR ON THE TITLE-PAGE, original grey paper boards lettered in red, some browning and spotting, rustmarks and holes from paperclip, abrasion to front free endpaper, minor holes to upper joint

WITH AN ORIGINAL DUST-JACKET BY DAVE MCKEAN, 195 by 448mm., pencil, acrylic and paper collage, signed and dated ("DMcKean 17") with note by the artist

Dave McKean is a multi-award-winning illustrator, photographer, comic book artist, graphic designer, filmmaker and musician. He has collaborated extensively with Neil Gaiman on a variety of projects including picture books, covers for the celebrated *Sandman* series and children's novels, including *Coraline*.

*"The Waste Land is to me now a literary Guernica... It is one of the artworks in my life that I know is always ahead of me. Every time I unpack one image so many others open out in front of me. It is a lifetime of reading in one slim volume..."*

£ 2,500-3,000 € 2,800-3,350

## NIFFENEGGER, AUDREY

The "First Editions: Re-covered" copy of:

**Winterson, Jeanette.** *Oranges Are Not the Only Fruit.* *Guild Publishing, 1990, 8vo, first edition in hardback, original black boards lettered in gilt*

WITH AN ORIGINAL DUST-JACKET BY AUDREY NIFFENEGGER, 206 by 520mm., ink and coloured pencil, signed and dated "A Niffenegger 2017" with note by the artist

[together with:] *Oranges Are Not the Only Fruit.* *Pandora Press, 1985, 8vo, FIRST EDITION, SIGNED BY THE AUTHOR ON TITLE-PAGE, original pictorial wrappers, slight browning, slight wear to extremities*

Audrey Niffenegger is an artist, writer and academic. Her debut novel *The Time Traveler's Wife* (2003) was an international bestseller. As an illustrator she makes drawings, prints, photographs and paintings for books that she writes, illustrates, prints and binds herself. She has written three critically acclaimed graphic novels and the ballet of *Raven Girl*, her illustrated novella, was produced at the Royal Opera House in 2013.

*"This is a long-time favourite book of mine – Jeanette's writing is so lively and vivid, and the story of a girl raised in odd circumstances who discovers her true nature is one that I love and share"*

£ 1,500-2,000 € 1,700-2,250



22

## PACHECO, ANA MARIA

The "First Editions: Re-covered" copy of:

**Heaney, Seamus** *transl. Aeneid Book VI.* *Faber & Faber, 2016, 8vo, FIRST EDITION, original black boards lettered in gilt*

WITH AN ORIGINAL DUST-JACKET BY ANA MARIA PACHECO, 223 by 498mm., tempera and gold lead, signed ("AnaMPacheco") with note by the artist

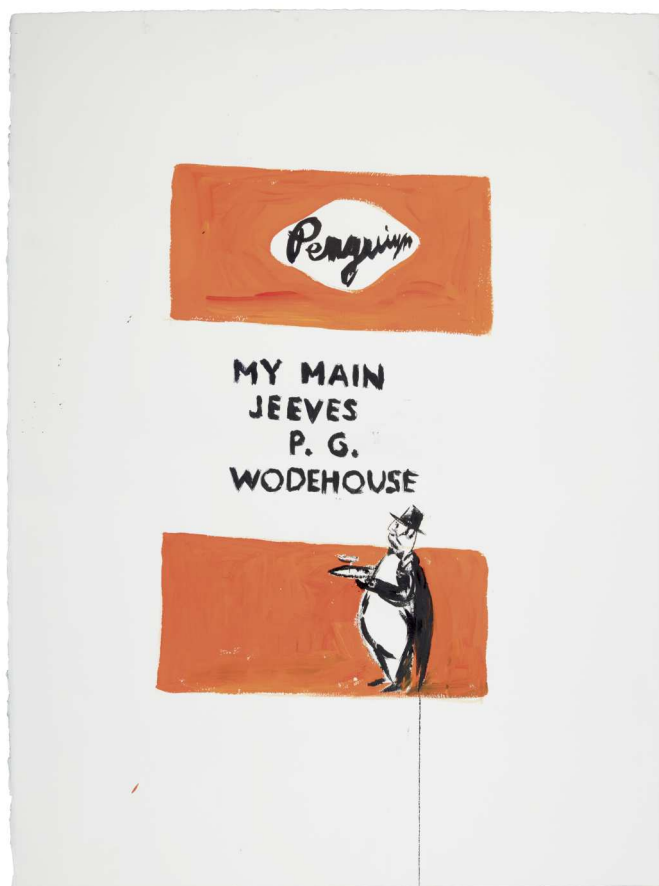
Ana Maria Pacheco is a Brazilian-born sculptor, painter and printmaker. In 1996 she was appointed Associate Artist at the National Gallery, London. In 2015 she was awarded the Mário Pedrosa Award for contemporary artist by the Brazilian Association of Art Critics (Associação Brasileira de Críticos de Arte) in recognition of her outstanding contribution to national culture.

*"I regard Virgil's Aeneid as one of the great texts of western literature and Book VI, describing the descent of Aeneas into the underworld, as the pivot of the epic. Seamus Heaney's version captures beautifully both the dignity and the pathos of the original"*

£ 2,000-3,000 € 2,250-3,350



23



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24

## PETTIBON, RAYMOND

### "My Main Jeeves"

615 by 280mm., ink and acrylic, signed and dated by the artist ("Raymond Pettibon 2017") on reverse, framed and glazed

[together with:] **Wodehouse, P.G.** *My Man Jeeves*. *George Newnes, [1919]*, 8vo, FIRST EDITION, 2pp. publisher's advertisements at end, original orange cloth lettered in black, ownership signatures, spine faded

Raymond Pettibon is a leading contemporary artist whose work explores a wide spectrum of American high and low culture, from the deviations of marginal youth to art history, literature, sports, religion, politics, and sexuality. His work was first used in advertisements, zines, and record covers in the burgeoning Los Angeles punk scene of the 1980s. His work has been exhibited widely throughout the United States and abroad and is held in the permanent collections of major galleries worldwide.

£ 4,000-6,000 € 4,500-6,700

25

## REGO, PAULA

### "Pleasing Mr Rochester"

445 by 555mm., lithograph on stone, NUMBER 30 OF 35 COPIES, signed by the artist lower right ("Paula Rego"), framed and glazed

[together with:] **Rego, Paula.** *Jane Eyre*. *Enitharmon Editions London, 2004*, 8vo, first trade edition, SIGNED BY PAULA REGO AND MARINA WARNER, original pictorial boards

Paula Rego is one of the world's leading figurative artists. She is well-known for her paintings and prints based on literature, myths, fairy tales, cartoons and religious text and creates narrative works with imagery inspired by sources as varied as Peter Pan and Mary Magdalene. She was the first Associate Artist at the National Gallery in 1989-1990. She was made a Dame of the British Empire in 2010.

£ 1,000-1,500 € 1,150-1,700





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## RIDDELL, CHRIS

The "First Editions: Re-covered" copy of:

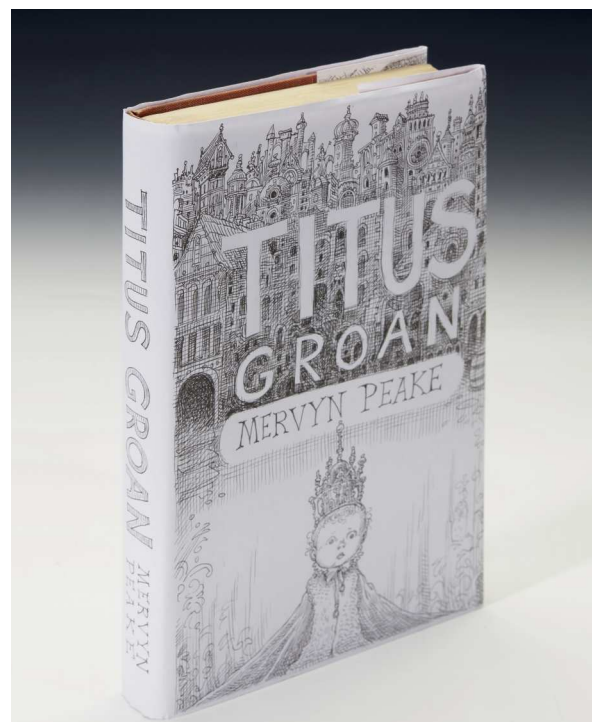
**Peake, Mervyn.** *Titus Groan.* Eyre & Spottiswoode, 1946, 8vo, FIRST EDITION, original red cloth lettered in gilt, *slightly bumped, some light fading to covers*

WITH AN ORIGINAL DUST-JACKET BY CHRIS RIDDELL, 220 by 420mm., ink, signed by the artist ("CHRIS RIDDELL")

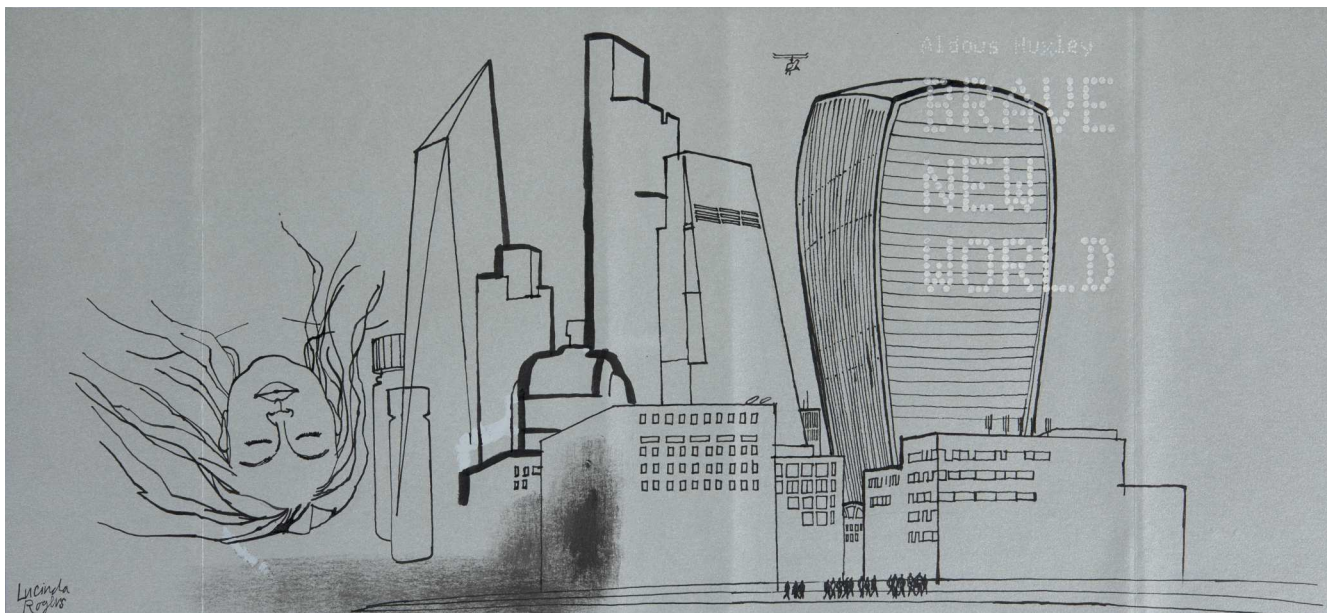
Chris Riddell is an award-winning author and illustrator and the longstanding political cartoonist for the *Observer*. He was UK Children's Laureate 2015-2017. He is the only illustrator to have won the prestigious Kate Greenaway Medal three times (for *The Sleeper and the Spindle*, *Gulliver* and *Pirate Diary*).

*"I chose Titus Groan because the world of Gormenghast castle has transfixed me ever since I discovered Mervyn Peake's trilogy as a school boy. Peake writes with a painterly eye and a wonderful feeling for the grotesque but also a poetic compassion that is beguiling. It was wonderful experience producing a cover for this unique novel"*

£ 1,000-1,500 € 1,150-1,700



26



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27

## ROGERS, LUCINDA

The "First Editions: Re-covered" copy of:

**Huxley, Aldous.** *Brave New World.* *Chatto & Windus, 1932, FIRST EDITION, original blue cloth lettered in black in spine, minor holes to upper hinge, head and foot of spine bumped*

WITH AN ORIGINAL DUST-JACKET BY LUCINDA ROGERS, 193 by 424mm., ink, silver pen and gouache on coated paper, signed by the artist ("Lucinda Rogers") together with separate note by the artist

Lucinda Rogers works from life in the tradition of the artist as reporter. As a reportage illustrator she has captured important sociohistorical moments from election battles to drawing Ground Zero in 2001. She has had solo exhibitions across London and her work is in the permanent collection of the British Museum, Museum of London and the V&A Museum.

*"I see the Walkie-Talkie building (20 Fenchurch St) as a brilliant representation of greed and of a dystopian society, so for Brave New World it seemed enough to simply draw it. Huxley mentions towers in the book but could not have conceived of this one..."*

£ 1,000-1,500 € 1,150-1,700

28

## RYAN, ROB

The "First Editions: Re-covered" copy of:

**Betjeman, John.** *Summoned by Bells.* *John Murray, 1960, small 4to, first edition, illustrations by Michael Tree, original green cloth lettered in gilt, corners slightly bumped*

WITH AN ORIGINAL DUST-JACKET BY ROB RYAN, 236 by 538mm., hand-cut paper, signed and dated by the artist ("4/9/17 Robert Ryan") with note by the artist

Rob Ryan is a contemporary visual artist who is famous for his intricate papercut work. He has collaborated with Paul Smith, Liberty of London, Tatty Devine and Vogue. Rob has exhibited widely across the UK and internationally and has written and illustrated several books.

*"I've loved JB since buying a second hand copy of Love is Dead when I was 17. The best age to be buying anything. I loved his prose and film commentaries more than his poetry, he seemed funny and spoke from the heart... People think the Universe is eternal, it's not, they're wrong. One day the last star will die, and our universe will die, the bells will ring for the last time. They ring us in and they ring us out"*

£ 1,500-2,000 € 1,700-2,250



28

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## SCARFE, GERALD

The "First Editions: Re-covered" copy of:

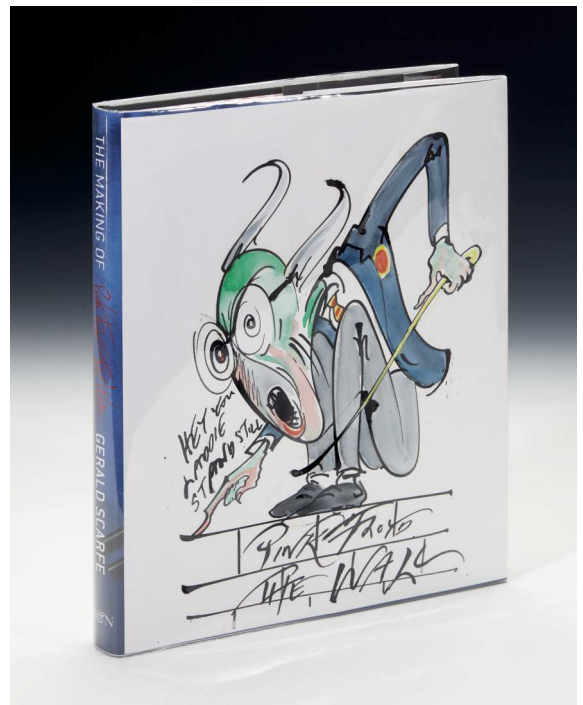
**Scarfe, Gerald.** *The Making of Pink Floyd The Wall.* Weidenfeld and Nicolson, 2010, folio, with numerous annotations and mixed media tipped-in by the artist, original boards, dust-jacket

WITH TWO ORIGINAL ILLUSTRATIONS ADDED TO DUST-JACKET BY GERALD SCARFE, each 280 by 230mm, comprising 'The Teacher' and 'The Wife', ink and watercolour, signed and dated by the artist ("Gerald Scarfe 7 Oct 2014") on front free endpaper.

Gerald Scarfe is the UK's most celebrated political cartoonist. He was the political cartoonist for the *Sunday Times* for 50 years (1967–2017). He has also designed operas, plays and ballets for some of the most high-profile international productions of the last 30 years. He collaborated with Pink Floyd on the album, tour and film of *Pink Floyd The Wall*. He was awarded a CBE in 2008.

*The Making of Pink Floyd The Wall* is the definitive book of *The Wall* and includes contributions from all the members of Pink Floyd as well as the director of the film, Alan Parker.

£ 3,000-5,000 € 3,350-5,600



29



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## SCHEFFLER, AXEL

Original artwork for the dust-jacket of:

**Wittkamp, F.** *Fish Dream of Trees...* adapted by Roger McGough. *Two Hoots*, 2017, 8vo, FIRST EDITION, SIGNED BY THE AUTHOR, TRANSLATOR AND ILLUSTRATOR on title-page WITH ADDITIONAL VIGNETTE OF A FISH BY THE ARTIST, original pictorial boards, dust-jacket

WITH THREE ORIGINAL WATERCOLOURS comprising: **i)** fish in a tree, 160 by 105mm., as used on the dust-jacket; **ii)** birds in the sea, 263 by 197mm., as used on pictorial boards; **iii)** five fish, 28 by 227mm., as used on the dust-jacket; all watercolour, ink and coloured pencil, each signed lower right "Axel Scheffler", framed and glazed

Axel Scheffler is an award-winning, internationally-acclaimed illustrator of some of the most well-loved children's books. He is particularly known for his books in collaboration with author Julia Donaldson including the modern classic *The Gruffalo*.

In *Fish Dream of Trees* Scheffler's artwork illustrates poems by award-winning artist and poet Frantz Wittkamp, adapted from German to English by Roger McGough.

£ 2,000-3,000 € 2,250-3,350

31

## SHAW, GEORGE

The "First Editions: Re-covered" copy of:

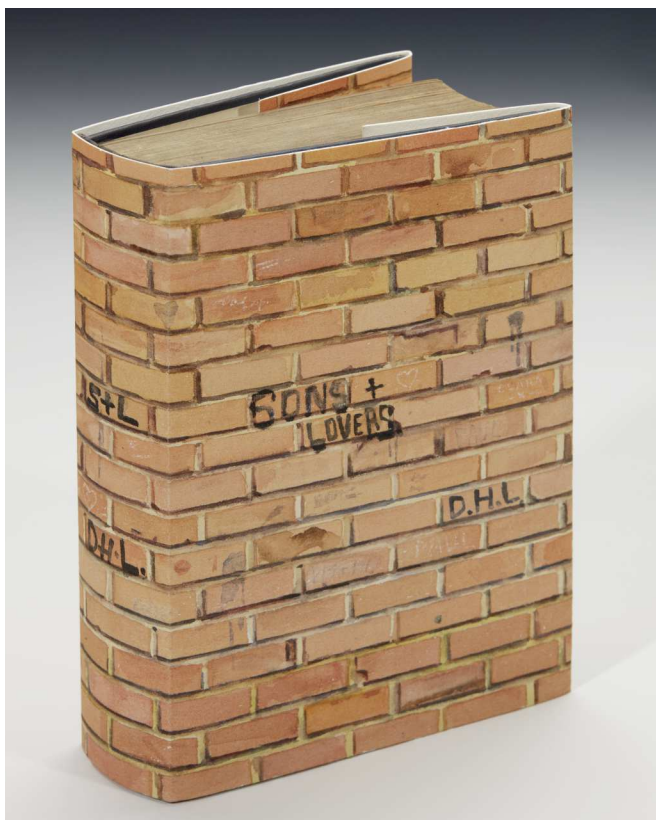
**Lawrence, D.H.** *Sons and Lovers*. *Duckworth*, 1913, 8vo, FIRST EDITION, 20pp, publisher's catalogue at end, original blue cloth lettered in gilt, some spotting, abrasion to front fixed endpaper, binding slightly worn

WITH AN ORIGINAL DUST-JACKET BY GEORGE SHAW, 190 by 427mm., pencil and watercolour, signed and dated by the artist ("G Shaw Sept 2017")

George Shaw is a leading contemporary artist who was nominated for the Turner Prize in 2011. Renowned for his highly detailed approach and suburban subject matter, he was Associate Artist at the National Gallery 2014-2016.

*"I read this book when I was at school. It's perfect reading for the adolescent young man struggling with his artistic ambitions, domestic mediocrity, the working class environment and not getting your leg over. It read like a documentary of my life up until I left home... I think it is stories like these that root such fancies within the real world that have shown me that it is possible to make our own rich journey through this strangeness that is life."*

£ 2,000-3,000 € 2,250-3,350



31



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32

## TAN, SHAUN

The "First Editions: Re-covered" copy of:

**Orwell, George.** *Animal Farm*. Secker & Warburg, 1945, 8vo, FIRST EDITION, original green cloth lettered in white, *light browning, spine faded, hinges split*

WITH AN ORIGINAL DUST-JACKET BY SHAUN TAN, 188 by 418mm., acrylic and pencil, signed and dated by the artist ("Shaun Tan Melbourne 2017") with note by the artist TOGETHER WITH AN ORIGINAL OIL PAINT ON RESIN SCULPTURE BY SHAUN TAN ("Some animals are more equal than others"), 330 by 140 by 185mm.

Shaun Tan is an award-winning illustrator, writer and film maker whose books have won numerous awards. *The Arrival*, his wordless graphic novel, has won numerous awards including *New York Times* Best Illustrated Book of 2007. In 2011 he won both the Astrid Lindgren Memorial Award, the biggest prize in children's literature, and an Academy Award for his 15-minute animated short film of his picture book *The Lost Thing*.

*"I first came across Animal Farm by accident: our mother read it to my brother and I, then about 7 and 8 (!), thinking it was just another children's book. She then wanted to stop, but we begged her to continue, all the way to the bleak and strange ending. What was it about? As kids the answer was clear: schoolyard politics in suburban Western Australia. Animal Farm remains the book with the deepest subconscious influence on my work as a storyteller: the absurd fantasy that tells us basic truths about human nature, regardless of time, place or political colour"*

£ 2,000-3,000 € 2,250-3,350



33

33

## WENTWORTH, RICHARD

The "First Editions: Re-covered" copy of:

**Smith, Zadie.** *White Teeth*. Hamish Hamilton, 2000, 8vo, FIRST EDITION, SIGNED BY THE AUTHOR ON THE TITLE-PAGE, original purple boards, dust-jacket

WITH ADDITIONS TO THE DUST-JACKET BY RICHARD WENTWORTH, c. 100 by 180 by 90mm., soldered galvanised cable and mirrors, together with label signed and dated by the artist ("Richard Wentworth 5 October 2017")

Richard Wentworth is one of the UK's most influential artists, working primarily with sculpture and photography. He has played a leading role in New British Sculpture since the 1970s and his work has been widely exhibited internationally with major solo exhibitions.

*"Zadie Smith, a Londoner, writes about what I see. I reversed the dust jacket on my copy of White Teeth, now a plain wrapper. I have trussed and mirrored it."*

£ 2,000-3,000 € 2,250-3,350



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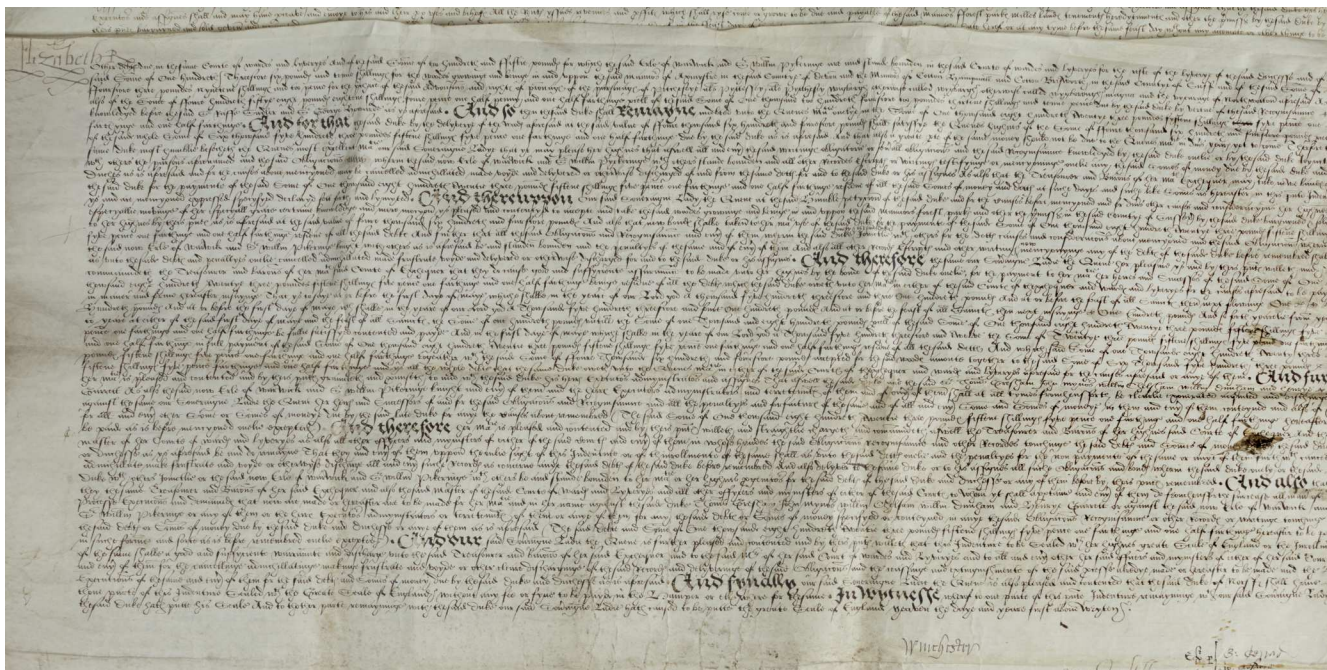


SESSION  
TWO

LONDON  
TUESDAY  
12 DECEMBER 2017  
10 AM

LOTS 34-225

# HISTORY, PHILOSOPHY AND SCIENCE



34

34

## QUEEN ELIZABETH I

Document signed ("Elizabeth R")

indenture detailing the exchange of lands between the crown and Thomas, 4th Duke of Norfolk, SIGNED THREE TIMES BY THE QUEEN, recording that the Duke will "sell geve and graunte unto our Sovereigne Ladie the Quene All those his Mannors & Lordshippes of Chesworth and Sedgewicke ... in the County of Sussex ... also all that mannor Lordshipp and Forest of St Leonard and all ground and Soyle of the same Forest And also all those his Parkes of Bewbushe and Shelley", and related lands and rights, in exchange for lands in royal gift including the "Celle of Sainte Leonard in her county of Norfolk" and associated lands and buildings "heare unto the Citie of Norwich", Norfolk lands formerly of Wymondham Abbey, lands in Essex (Wigborough, Saltcote, Tollesbury) that were formerly "assigned to the late Ladie Anne of Cleves" and also lands in "Pitchesey" (Pitsea) in the same county, the manor of Dowdike in Lincolnshire (previously of Crowland Abbey), and lands of Newenham Abbey in Devon, the indenture then listing the extensive existing debts of the Duke to the crown, further detailing that a portion of this debt is discharged by the value of the woodland hereby sold to the crown, and commanding the exchequer produce a new bond for the residue of the debt, being £1823 15s. 5 3/4d., signed by the Queen at the head of each membrane, additionally signed at the foot by the Lord Treasurer William Paulet, Marquess of Winchester ("Winchester"), the under treasurer Richard Sackville, and the Chancellor of the Exchequer Walter Mildmay, three vellum

membranes, 24 August 1562, later endorsements, a few early ink marginal markings and underlinings, substantial fragment of Great Seal in white wax pendant on original vellum tag, *ink somewhat faded on first membrane, some light staining, seal discoloured and worn*

THE RECORD OF A MAJOR EXCHANGE OF LAND BETWEEN THE CROWN AND ENGLAND'S PREMIER PEER. Thomas Howard, 4th Duke of Norfolk (1538-1572), was the head of the powerful Howard family. He was a Privy Councillor, had commanded English forces in Scotland at the beginning of Elizabeth's reign, and was one of the greatest land-owners in the land, with estates centred on Norfolk.

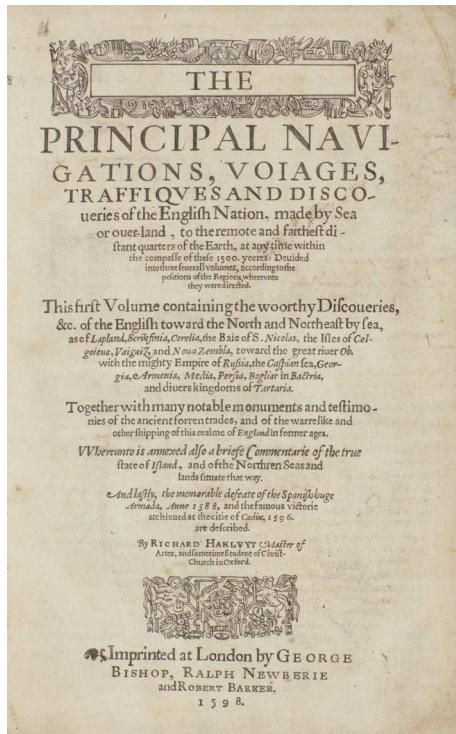
The agreement with the crown that is formalised in this document saw enormous tracts of land near Horsham in Sussex - including the 12 square miles of St Leonard's forest - conveyed to the crown. Norfolk gained considerable land in return, primarily former monastic land scattered across four counties, but he also - and this was probably of greater importance to him - saw his overall debt to the crown, which had been more than £6500, reduced by some £4680. The counterpart of this indenture remains in the Exchequer (The National Archives, E 211/39). Less than ten years after this agreement was made Norfolk was executed for treason for conspiring with Mary, Queen of Scots. His son and heir, Philip, Earl of Arundel, was permitted to inherit most of his estates.

# £ 12,000-18,000 € 13,400-20,100

30

SOTHEBY'S





35

35

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

HAKLUYT, RICHARD

The principal navigations, voyages, traffiques and discoveries of the English nation, made by sea or ouer-land, to the remote and farthest distant quarters of the earth, at any time within the compasse of these 1500. yeeres: deuided into three seuerall volumes...[with] the famous victorie atchieued at the citie of Cadiz, 1596. *London: George Bishop, Ralph Newberie and Robert Barker, 1598-1600*

3 volumes in 2, folio (281 x 182mm.), text in gothic, roman, and italic type, woodcut historiated and decorative initials and head- and tailpieces, woodcut devices and frames on title-pages, manuscript annotations on title page of volume 3 and occasionally in the text, nineteenth-century calf decorated in blind, spines gilt in six compartments with restored lettering and labels, red edges, *lacking the world map as usual, some slight staining at the beginning and ends, some repairs and restoration to final gatherings at the end of the second volume, title page to volume 3 cut down and mounted (with loss to margins, just affecting very top of woodcut ornament), [PI]2 and [PI]3 in same volume with repairs to margins, small tears and holes to 2K2-4 in volume 1 (partially repaired, affecting a few letters, chiefly in headlines), 3F2 slightly short and repaired or restored at lower margin (possibly partially or wholly supplied from another copy), a few other marginal tears, headlines sometimes cut close towards the end of volume 2, covers and extremities slightly scuffed and rubbed*

This second edition is much expanded compared with the first edition of 1589 and can even be called "an entirely new work" (Parker), with its scope widened to include non-English explorations, and the text increasing threefold. This copy is a first issue of volume 1, with the 1598 title-page, the reference to the "famous victorie atchieued at the Citie of Cadiz, 1596" and with the "Voyage to Cadiz" section at 3E4-3F4 (pp.607-617). The report of this expedition was suppressed entirely in the second issue of the first volume the following year because the Earl of Essex was then in disgrace at the court of Elizabeth I. The world map which is occasionally found in the third volume (and which is absent here, as usual) was probably not issued in all copies.

#### REFERENCES

Borba de Moraes 1:391; Church 322; *European Americana* 598/42, 599/45, 600/51; Parker 161 *passim*; PMM 105; Sabin 29595, 25597, 29598; STC 12626

#### PROVENANCE

Isaac Davis, early signatures in volume 1; William O'Brien, bequest booklabel dated 1899 in volume 1

£ 4,000-6,000 € 4,500-6,700

36

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

RERUM ANGLICARUM SCRIPTORUM  
VETERUM

Tom. I. Quorum Ingulfus nunc primum integer, caeteri nunc primum prodeunt [edited by William Fulman] (-tom. II). *Oxford: Sheldonian Theatre, 1684-1687, without final blank*

GALE, Thomas. *Historiae Britannicae, Saxonicae, Anglo-Danicae, scriptores XV ex vetustis codd. mss. editi. Ibid., 1691*, title printed in red and black

together 3 volumes, folio (318 x 189mm.), engraved device on title-pages, woodcut initials, uniformly bound in later crushed red morocco gilt by Clarke and Bedford, covers with gilt fillets and panels, fleurons and corner-pieces, spines in seven compartments richly gilt, gilt edges, some later pencil annotations in some volumes, *some occasional staining, a few rust marks, very minor wear to corners of binding*

An important collection of texts related to the history of Britain, including the first publication of Nennius's *Historia Brittonum*.

#### REFERENCES

Wing F2525 (all 3 volumes) & G154 (Gale only)

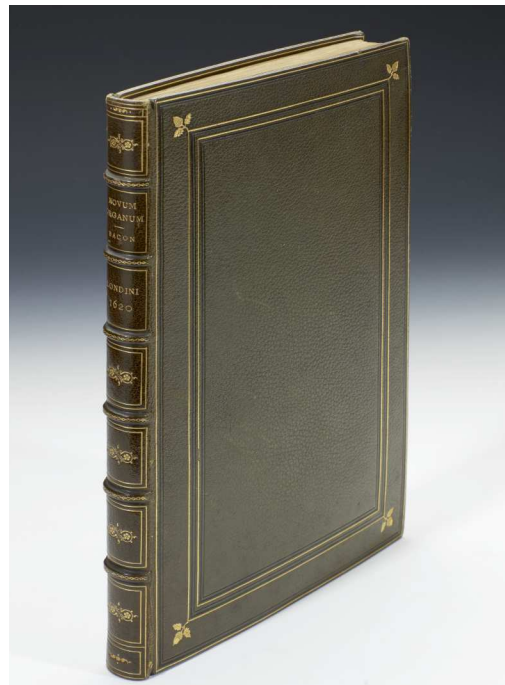
#### PROVENANCE

"H.H.V.", bookplate with motto "Nocte permit Deus"; William O'Brien, bequest booklabel dated 1899

£ 300-500 € 350-600



37



37

37

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

## BACON, SIR FRANCIS

*Instauratio magna* [Novum organum]. London: [Bill Norton and] John Bill, 1620

folio (328 x 210mm.), FIRST EDITION, LARGE PAPER COPY WITH CROWN WATERMARKS, engraved title-page signed in the plate by Simon van de Passe, woodcut headpieces and historiated initials, second issue with e3 cancelled and the page contents reprinted on e4r adding errata and omitting the name of Bill Norton from the colophon, with the initial blank [Pi]1 but without blank c4, "Parasceue, ad historiam naturalem, at experimentalem" with its own divisional title and separate pagination (this section, with its catalogue, comprising leaves a-d<sup>4</sup> e<sup>4</sup>(-e<sup>3</sup>) bound at the beginning in this copy), later olive green morocco gilt by Bedford, covers with fillets in gilt and black, gilt acorn leaf cornerpieces, spine in seven compartments with gilt ornaments, gilt edges, leaves 2A2 and 2A3 slightly short (316mm.) and possibly supplied from another copy, a few very minor creases to leaves and a few minor scuff marks to the covers, OTHERWISE AN EXCEPTIONALLY FINE COPY

A RARE LARGE PAPER COPY OF THE FIRST EDITION OF ONE OF THE KEY INFLUENTIAL LANDMARKS IN THE ADVANCEMENT OF HUMAN LEARNING. Gibson records large paper copies of both the first and second issues of the work, and ESTC states that "about 15 copies are printed on large paper, with a large crown watermark, and measure about 13 inches in height... The large paper copies were printed last, and have all but one of the errors in pagination corrected, as well as two of the errors listed in the errata of the second issue." In this copy the section which normally appears at the end (the preparative to the third part of natural and experimental histories, with a catalogue of particular histories) is in fact bound first.

The *Instauratio Magna* was intended to be a work in six parts, but only *De Augmentis Scientiarum* (see next lot) and the *Novum Organum* were completed. Part II of the *Novum Organum* expounds Bacon's ground-breaking theory of induction (quite different to previous inductive theories of simple enumeration), and demonstrates that traditional syllogistic logic allows us to discover nothing new about the world, but is only an aid in exhibiting the deductive consequences of what we already know. He also stresses the need for a search for "negative instances" in order to check generalisations, initiating that concern with the nature of probable reasoning which became firmly established in the inquiries of later empirical philosophers and scientists during the Enlightenment. His classification of the sciences was largely adopted in the *Encyclopédie* and he was regarded as the first to have "made known the necessity for experimental physics" (D'Alembert). Bacon also makes (in Book I of the *Novum Organum*) what is almost certainly the first systematic attempt to expose the psychological motives and interests that lie behind various philosophical outlooks, discussing the *idola mentis* (idols of the mind) which he believed persistently hindered the pursuit of objective knowledge.

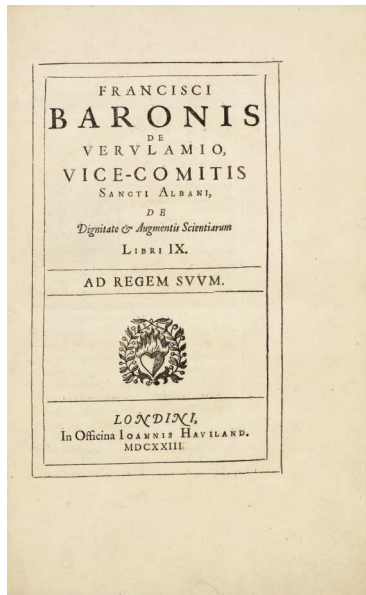
### REFERENCES

STC 1163; Gibson 103b; PMM 119

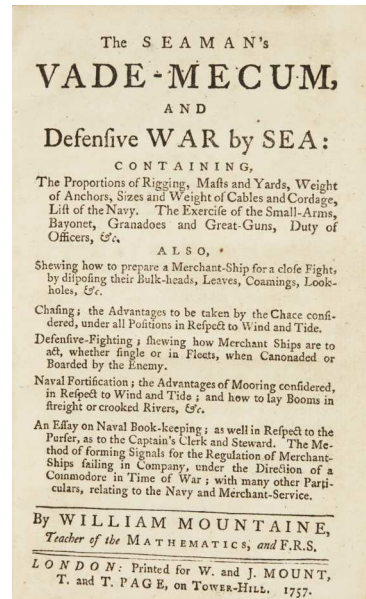
### PROVENANCE

Sir Edward Sullivan, bookplate, sale, Sotheby's, 20 May 1890, lot 530, £3-8, to Ridler (sold with *De dignitate & augmentis scientiarum*, 1623); William O'Brien, bequest booklabel dated 1899

£ 15,000-20,000 € 16,800-22,400



38



39

38

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

## BACON, SIR FRANCIS

Opera... tomus primus: qui continet De dignitate & augmentis scientiarum libros IX. *London: John Haviland, 1623*

folio (331 x 210mm.), with final blank, variant issue with catchword "emittit" on ¶2r, printer's woodcut device on title-page, title within double rules, text within rules with a blank marginal column for notes, woodcut initials, head- and tail-pieces, later olive green morocco gilt by Bedford, covers with fillets in gilt and black, gilt acorn leaf cornerpieces, spine in seven compartments with gilt ornaments, gilt edges, *first title page remargined and with some minor spotting and soiling (? possibly supplied early on from another copy), a few very minor scuff marks to covers*, OTHERWISE A FINE, TALL COPY

RARE. The only other copy offered at auction in recent decades is from the Robert S Pirie collection, sold at Sotheby's New York on 2 December 2015. This is the expanded and remodelled version, in Latin, of Bacon's *The Advancement of Learning*, which had first appeared in 1605. It is twice as long as the English version (the original book two for instance, has grown to eight books), and was conceived by Bacon as replacing it as the first part of his "Instauratio magna", his great philosophical programme arguing for a new productive natural philosophy. For the second part (and the only other part fully published) see previous lot.

### REFERENCES

STC 1108; Gibson 129a

### PROVENANCE

Sir Edward Sullivan, bookplate, sale, Sotheby's, 20 May 1890, lot 530, £3-8, to Ridler (sold with *Novum Organum*, 1620, see present sale, previous lot); William O'Brien, bequest booklabel dated 1899

£ 7,000-10,000 € 7,900-11,200

39

PROPERTY OF AMPLEFORTH ABBEY TRUST

## MOUNTAINE, WILLIAM

The Seaman's Vade-Mecum, and Defensive War by Sea. *W. and J. Mount, 1757*

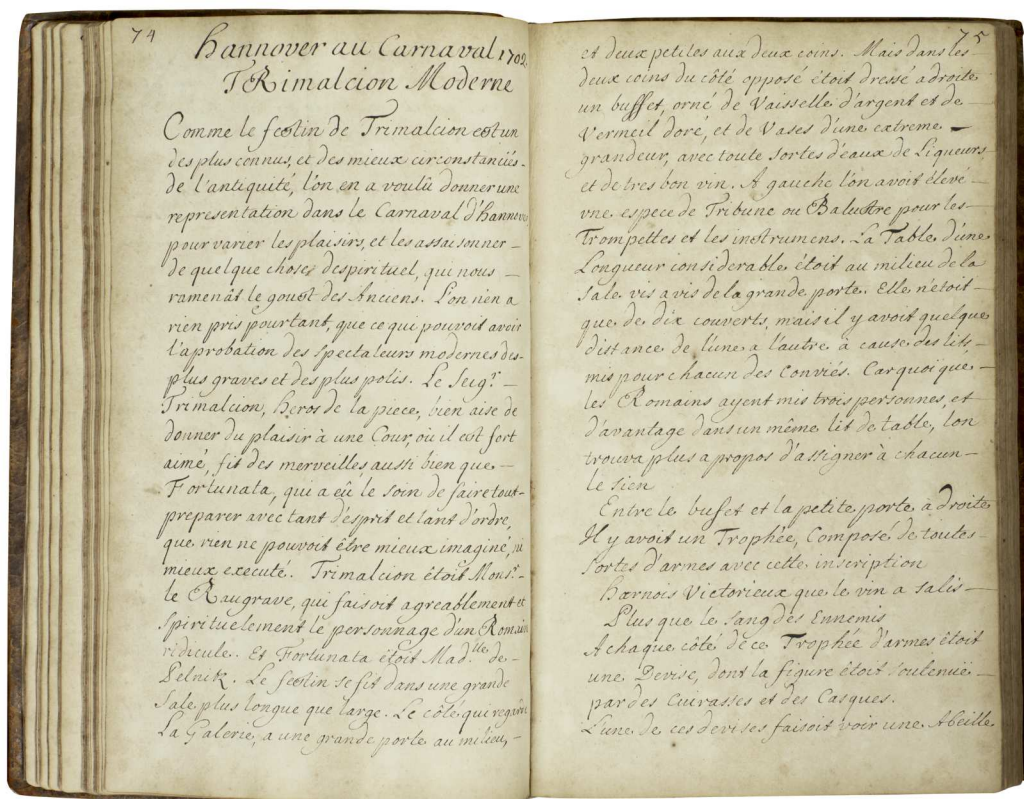
12mo, engraved vignettes, folding map and engraved pictorial plate, calf ruled in gilt, *some browning throughout, worn minor loss to a few margins*.

William Mountaine was a teacher and writer of mathematics and navigation. *The Seaman's Vade-mecum, and Defensive War by Sea* was partly based on Robert Park's 1704 work *Defensive War at Sea* and often quotes Park at length. This edition includes a glossary of nautical terms.

### PROVENANCE

John Skipsey, 1758; ownership inscription

£ 500-700 € 600-800



40

40

## SOPHIA, PRINCESS PALATINE AND ELECTRESS OF HANOVER

Two manuscript volumes:

i) Letter book, entitled "Plusieurs Lettres de Smid [sic] Et Autres", comprising copies of several hundred letters written from 1654 to 1702, not in chronological order, mostly to Sophia, others to her husband Ernst August, Duke of Brunswick-Lüneburg, by a wide range of European royals and nobility including Queen Henrietta Maria, Prince Rupert, and Louis XIV, discussing court life, military matters, philosophy, politics, literature, and personal affairs, in French, 387 pages, plus blanks, folio, early 18th century, contemporary calf, spine gilt, worn, spotting

ii) Commonplace book containing entries in prose and verse, including satires, accounts of royal feasts, carnivals, weddings, ceremonials and entertainments (e.g. "hannover au Carnaval 1702 | Trimalcion Moderne" and "La Troupe de la Reine de Prusse"), speeches (e.g. "Le compliment que fit le Cardinal Primat au Roy de Pologne"), royal audiences ("Recuit des premieres Audinces de Mr. De Spanheim à Versailles le Mardi 8/18 Fevr. 1698"), funeral orations, notes on religious toleration, the English succession following the Bill of Rights, British history, as well as lists of books ("Catalogue des livres nouveaux de l'année 1701 chez Pierre Marteau à Cologne"), extracts from Edward Herbert's *Religio Laici* ("Ecrits de My lord Herbert traduit de l'Anglois en François Par le Sr. Chevreau"), copy letters, and an "Etymologie of Germain and

et deux petites aux deux coins. Mais dans les deux coins du côté opposé étoit dressé à droite un buffet, orné de vaisselle d'argent et de vermeil dore, et de vases de liqueurs et de tres bon vin. A gauche l'on avoit élevé une espece de Tribune ou Balustrade pour les Trompettes et les instrumens. La Table, d'une longueur considerable étoit au milieu de la salle, vis à vis de la grande porte. Elle n'étoit que de dix couverts, mais il y avoit quelque dit avec de fleurs, à l'autre, à cause des let- mis pour e chacun des Convies. Car quoi que les Romains ayent mis trois personnes, et d'avantage dans un même lit de table, l'on trouva plus a propos d'assigner à chacun le sien

Entre le buffet et la petite porte, à droite il y avoit un Trophée, composé de toutes sortes d'armes avec cette inscription  
 Romois Victorieux que le vin a salis  
 Plus que le sang des Ennemis  
 A chaque côté de ce Trophée d'armes étoit une Devise, dont la figure étoit couronné par des Couronnes et des Casques.  
 L'une de ces Devises faisoit voir une Heille.

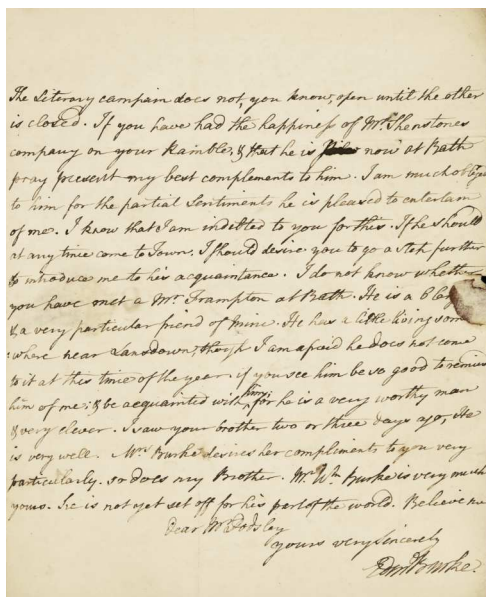
English Words", in at least four distinct hands, French, Italian, German and English, 426 pages, plus blanks, folio, early 18th century (final entry dated 1735), contemporary calf, spine gilt, binding worn and splitting at upper joint, spotting

TWO MANUSCRIPT VOLUMES FROM THE COURT OF SOPHIA, ELECTRESS OF HANOVER. Sophia (1630-1714) was the youngest daughter of Frederick, Elector Palatine, and Elizabeth, daughter of King James I, who married Ernst August of Brunswick (d.1698). Following the death in 1700 of Queen Anne's son, the Duke of Gloucester, Sophia was named as heir to the British throne (all closer Stuart relatives being debarred by their Catholicism). She was cultured, multi-lingual, and tolerant - she was, for example, a friend and patron to G.W. Leibniz. Her court at Herrenhausen immediately became a destination of choice for ambitious British politicians, whilst the Hanoverians scrambled to learn English. However Sophia died - in her exquisite palace gardens - just two months before Queen Anne, and the British crown passed to her son, George I. Although the exact origin of these two volumes is unclear, they were undoubtedly compiled by a high-ranking Hanoverian courtier. It is possible they were compiled by or for Sophia von Kielmansegg (1675-1725), a Hanoverian courtier and illegitimate son of Elector Ernst August, as both volumes bear the later bookplate of her great-granddaughter.

### PROVENANCE

Louisa Catherine (née Howe), Marchioness of Sligo, 1767-1817 (book-labels)

£ 5,000-7,000 € 5,600-7,900



41

41

## BURKE, EDMUND

Autograph letter signed, to Robert Dodsley

apologising in a facetious tone to his friend and publisher for the tardiness of his correspondence ("...I have observed it in general of those who are very fond of scribbling other things that they are of all people the least to be depended on for writing letters..."), with the news that "Mrs [Anne] Gataker is at the point of setting out for Bath", that public affairs are dominated by the scandal of Lord George Sackville's behaviour at the Battle of Minden, and talking of mutual friends including William Shenstone, 3 pages, 4to, [London, c. 6 September 1759], integral address panel, postal stamps and remains of red wax seal, *small seal tear*

[with:] engraved portrait of Burke, after Joshua Reynolds, 1791

"...God forbid that any of my friends should judge of my regard for them by the punctuality of my correspondence..."

Robert Dodsley (1704-1764) was one of the greatest publishers of the 18th century, befriending and publishing many of the greatest writers of the period from Pope to Johnson. He published Burke's *The Sublime and the Beautiful* (1757) and invited him to edit his periodical, the *Annual Register*, the first volume of which had appeared in May 1759. Anne Gataker, whose appearance in Bath elicited considerable enthusiasm from Burke, was the wife of Thomas Gataker, surgeon extraordinary to George II.

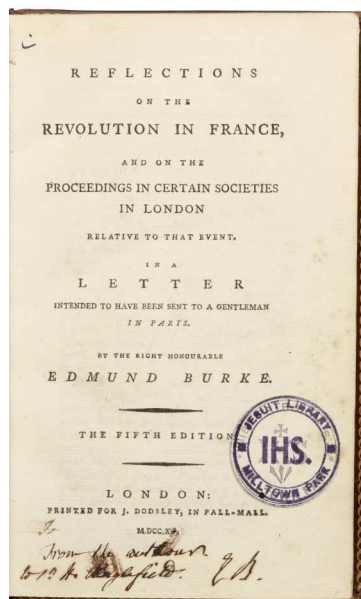
### REFERENCES

*The Correspondence of Edmund Burke: Volume 1, 1744-68*, ed. Copeland (Cambridge, 1958), pp. 127-28

### PROVENANCE

Pierse Loftus (1877-1956), MP, Chairman of The Burke Club

# £1,500-2,000 €1,700-2,250



42

42

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

## BURKE, EDMUND

Reflections on the Revolution in France. London: Dodsley, 1790 [?December 1790]

8vo (210 x 125mm.), "fifth edition" [i.e. third edition, third impression], INSCRIBED PRESENTATION COPY ("From the author | to ... H. Englefield. E.B."), contemporary calf gilt, marbled endpapers, *presentation inscription slightly smudged, some browning throughout, hinges starting, wear to extremities of boards, spine rubbed and cracking*

BURKE'S GREAT MASTERWORK OF CONSERVATISM PRESENTED TO THE ANTIQUARY AND WRITER ON SCIENCE SIR HENRY ENGLEFIELD (c. 1752-1822). At the time of this inscription Burke and Englefield were both prominent members of the Catholic Committee, which sought Catholic emancipation in Ireland and repeal of the Penal Laws. The inscription is probably in the hand of the publisher or an amanuensis. Englefield's scholarship earned him election to numerous learned societies including the Royal Society, the Society of Antiquaries, the Linnean Society, the Geological Society and the Astronomical Society. His publications include *On the Determination of the Orbit of Comets* (1793) and *Picturesque Beauties of the Isle of Wight* (1816), illustrated with his own drawings. His particular interest was seeking to improve scientific instruments for the use by travellers, and he gave his name to the Englefield mountain barometer.

The first edition of *Reflections on the Revolution in France* appeared in November 1790, generating huge public interest, running to the third impression of the third edition within a few weeks.

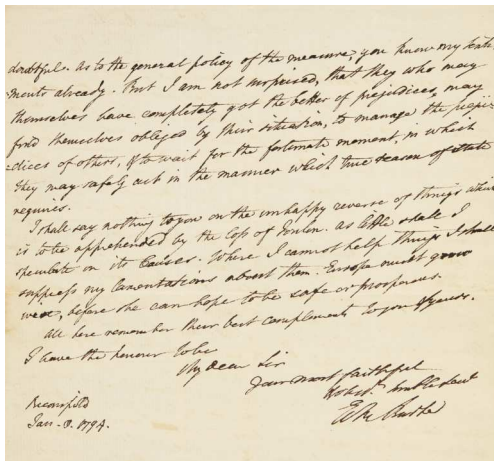
### REFERENCES

Todd 53h; *PMM* 239

### PROVENANCE

William O'Brien, bequest booklabel dated 1899; library stamps

£1,000-1,500 €1,150-1,700



43

43

## BURKE, EDMUND

Autograph letter signed, to John Coxe Hippisley

rebuffing Hippisley's repeated suggestion that the Pope should call for the loyalty of Irish Catholics to the crown, complaining of false claims that unrest in Ireland originated in the Catholic community, asserting that discontent had its source in radical ideas coming from France, and that "Jacobinised Catholics ... pay very little or no regard to his Holiness" ("...Jacobins, in reality, though they happen to remain outwardly in there [sic] Communion in which they are bred, are not Christians of any description..."), also expressing his pessimism about European affairs following the fall of Toulon, 3 pages, 4to, Beaconsfield, 8 January 1794, docketed by recipient, *minor discolouration at margins of first page*

[with:] "Titus Vispasianus", address "To the Roman Catholics of Meath", scribal copy, 4 pages, 4to, dated 22 December 1780; contemporary press cuttings relating to Burke and an engraved portrait, laid down on two folio sheets

"...Where I cannot help things I shall suppress my lamentations about them. Europe must grow wise, before she can hope to be safe or prosperous..."

John Coxe Hippisley (1745-1825) was the semi-official British representative at the court of Pope Pius VI from 1793 to 1795. He suggested papal intervention in response to reports circulating in Rome that the Irish Catholics had come out in revolt. Burke, a lifelong defender of Irish Catholics and their rights, had first rejected this suggestion in a letter of 3 October 1793. The United Irishmen, around whom this unrest coalesced, were primarily members of the Presbyterian community.

### REFERENCES

*Correspondence of Edmund Burke: Volume 7*, eds Marshall and Woods (Cambridge, 1968), pp.512-13

### PROVENANCE

Pierse Loftus (1877-1956), MP, Chairman of The Burke Club

# £ 1,500-2,000 € 1,700-2,250



45

44

## PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST PLATE BOOKS

A collection of three works in 4to, comprising:

EDWARDS, Edward. *Anecdotes of Painters...in England*. London: Luke Hansard and sons, for Leigh and Sotheby, W.J. and J. Richardson, R. Faulder, T. Payne, and J. White, 1808, engraved portrait and plates, nineteenth-century blue morocco gilt, *some spotting and wear to binding*

WALSH, Thomas. *Journal of the late Campaign in Egypt...the second edition*. London: Luke Hansard for T. Cadell and W. Davies, 1803, list of subscribers, engraved maps, plates and plans (some folding), [Abbey Travel 266], later cloth, *some foxing, offsetting, and slight staining, some plates detached, binding very defective and crudely repaired with tape*

MEYRICK, Sir Samuel Rush. *Specimens of Ancient Furniture...* London: William Pickering, 1836, first edition, additional engraved vignette title and 73 plates after Henry Shaw, nineteenth-century red morocco gilt, gilt edges, *some foxing, hinges repaired*

### PROVENANCE

[Edwards:] Earl of Gosford, Gosford Castle, armorial bookplate, sale, Puttick & Simpson, 24 April 1884, lot 1087 ("green morocco"), £1-1s., to Stibbs; [Edwards and Meyrick:] William O'Brien, bequest booklabels dated 1899

£ 500-700 € 600-800



46



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## ACKERMANN, RUDOLPH

The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics. [First Series, January 1809 - Third Series, December 1828].

London: R. Ackermann, 1809-1828

40 volumes, 8vo (233 x 140mm.), engraved titles, 1308 plates (of 1491; the majority called for are needlepoint and cloth patterns), uniform in later green three-quarter morocco over buckram, *minor browning and spotting, some plates cut, bindings lightly rubbed with spines sunned, sold as a periodical not subject to return*

With manuscript index for Princess Marie Louise's copy of Ackermann's *Repository of Arts*, 4to (245 x 173mm.), roan-backed boards, with J.R. Abbey's bookplate.

A HANDSOME SET. The plates comprise views and scenes, fashion plates, plates of manufactures (furniture, carriages, fireplaces, etc.), of interiors, plans and diagrams and other plates of various subjects including a some of patterns of muslin, lace, and other material. See previous lot for the original fashion drawings.

### REFERENCES

Abbey, *Life* 212

£ 3,000-5,000 € 3,350-5,600

46

## ACKERMANN, RUDOLPH—UWINS, THOMAS

A collection of 240 drawings of costume designs for Rudolph Ackermann's *Repository of Arts* magazine, 1809-1828

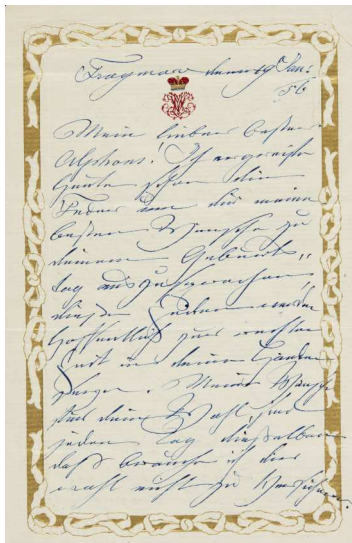
240 ORIGINAL DRAWINGS, WATERCOLOUR OVER PENCIL, most designs dated in pencil, mounted on guards and bound in 3 volumes, 8vo (202 x 135mm.), contemporary red half morocco, spines gilt

A FINE COLLECTION OF COSTUME DRAWINGS. Thomas Uwins (1782-1857) was first apprenticed to an engraver before beginning to work on his own account as a designer of book-illustrations - chiefly vignettes and frontispieces. *The Repository of Arts* (also the name of Ackermann's shop in the Strand) ran to forty volumes published in monthly issues between 1809 and 1828. The magazine is particularly valuable for tracing the development of fashion during this long period, for which there is no other comparable publication. Uwin's name appears under two portraits in the issue for December 1809, but his contribution of costume plates over a period of at least twenty-two years in unacknowledged.

### PROVENANCE

Dudley C. Marjoribanks (1820-1894), 1st baron Tweedmouth, book label; Rudolf von Gutmann (1880-1966), bookplate, his sale in these rooms, 2 April 1993, lot 1

£ 10,000-15,000 € 11,200-16,800



47

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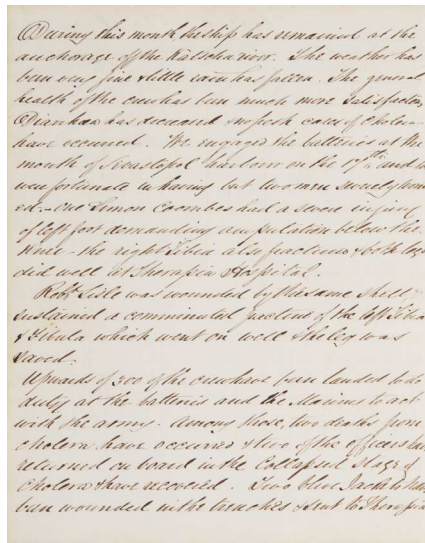
## VICTORIA, QUEEN

Collection of 56 letters by her and family members, to her cousin Comte Alphonse de Mensdorff-Pouilly, in German, comprising:

Queen Victoria, 15 autograph letters signed, discussing family matters, 53 pages, 1843-1871; Prince Albert, 7 autograph letters signed, mostly on family affairs but also on European events, referring to the Battle of Magenta during the Italian War of 1859 and the attitude of the British government under Palmerston ("...Ich möchte aus der Haut fahren Magenta daß wir nach heute morgen nach Wiener Nachricht[en] als möglicher Weise gerettet wähnten wird von Paris und Turin als von Euch gänzlich verloren angezeigt! Dabei haben wir heute das neue Parlament eröffnet D. Palmerston hat gestern seine Sympathien für Frankreich erklärt und fängt heute Abend die Schlacht an die das Ministerium stürzen und ihn ans Ruder bringen soll!..."), 29 pages, 1842-61; their children Princesses Alice, 3 letters, and Helena, 1 letter; Prince August of Saxe-Coburg and Gotha, 6 letters; Leopold I, King of the Belgians, 5 letters; Ferdinand II, King of Portugal, 3 letters; and others, including letters concerning employment in the service of the Mensdorff-Pouilly family; many of the letters with envelopes, the collection also including 7 empty envelopes, 1840s-70s

Alphonse, Comte de Mensdorff-Pouilly (1810-1894) was Queen Victoria's first cousin; his mother, Princess Sophie of Saxe-Coburg-Saalfeld, was the sister of Queen Victoria's mother, Princess Victoria, later the Duchess of Kent. In 1842 Queen Victoria described Alphonse and his three siblings as "out and out the nicest cousins we have" in a letter to their uncle, Leopold, King of the Belgians. They were also first cousins of Prince Albert.

# £ 3,000-5,000 € 3,350-5,600



48

48

## CRIMEAN WAR—SHIP'S LOG

Autograph manuscript log of C.R. Kinnear, Ship's surgeon on HMS *Rodney*

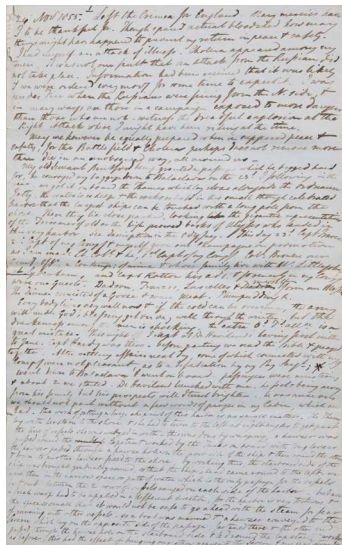
providing a record of the ship's activities travelling through the Mediterranean, cruising in the Dardanelles and the Bosphorus "for the purposes of keeping back the Russians from Constantinople", up the Black Sea Coast and cruising off the Crimean Peninsula, including eyewitness accounts of the Dardanelles and Istanbul, the aftermath of the Battle of Sinope ("...along the beach the bodies of the dead were in masses - many burned black - many half buried, & some half eaten by the dogs & vultures..."), Kavarna, the bombardment of Odessa (6 pages, April 1854), the invasion of the Crimea, and the bombardment of Sebastopol on 17 October 1854, with monthly tables of readings (thermometer, barometer, etc.), and monthly General Reports on medical matters such as numbers on the sick list, noting significant injuries, accidents and the prevalence of infectious diseases including an "alarming & deadly" outbreak of cholera in August 1854, dysentery, and typhus, c.130 pages, plus blanks, blue paper (watermarked 1846), large 8vo, contemporary marbled boards, 1 February 1853 to 30 November 1855, *spine split and crudely repaired with tape, boards worn, leaves loose*

"...The Terrible's shells as well as those of the other steamers did great execution - many of the merchant vessels were burning & a canopy or shed which covered their battery magazine was set on fire & in three minutes more the whole of affair blew up into the air - One could see in the circumferences of the mass of smoke gun carriages logs of timber flying to a great height & I think many must have been killed by the explosion..." (bombardment of Odessa, 21 April 1854)

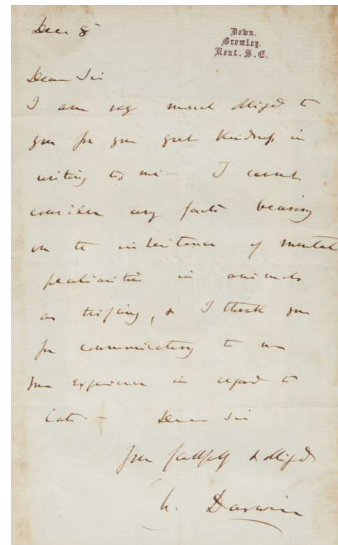
HMS *Rodney* was a 90-gun ship of the line. She had three commanders during the period of this log: Charles Graham, George King, and Henry Keppel. As this log shows, she played an active role in the Crimean War. Charles R. Kinnear (d.1869) was an experienced surgeon who had served on a number of convict ships. He eventually became Deputy Inspector General of Hospitals.

£ 2,000-3,000 € 2,250-3,350





49



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49

## CRIMEAN WAR—COLLECTION OF PAPERS

A group of papers relating to the Crimean War, comprising:

- i) Manuscript journal recording an invalided British Lieutenant Colonel's (initialled (?) "AGB") return from the Crimea on the ship *Thames*, commencing with his departure on 24 November 1855, describing time spent in Constantinople and Malta, his thoughts on his own mortality and the progress of the war ("...The army will under God's blessing get on very well through the winter, but the drunkenness among the men is shocking..."), a visit to Renkioi Hospital in the Dardenelles ("...a fine well ordered hospital ... a covered passage leads between the rows of huts in each of which a nurse is to be found ... the Patients are not very numerous at present - they looked very comfortable in their white *not blue* dressing gowns. They are of course wounded & sick soldiers..."), reflections prompted by a visit to Troy comparing the *Iliad* with the Crimea ("...we agreed that Nestor had a close resemblance to Lord Raglan, whose opinion always had the greatest weight..."), details of other wounded officers with whom he shared quarters, and ending with his return to England and reception at Woolwich, 22 pages, folio with a final 8vo leaf, blue paper, roughly stitched but the final leaf loose, dated at the end, Belmont, Nightingale Vale, [Woolwich, London], 23 December 1855, *folds and nicks*
- ii) File of correspondence and papers relating to the Cavalry Division in the Crimea, including letters sent to the divisional headquarters, mostly by senior officers, copies of letters to others but about divisional affairs, and memoranda, on subjects including appointments, supplies, the provision of interpreters, winter quarters, veterinary appointments and reports on cavalry horses, and personnel matters including complaints from an officer about accusations of cowardice at the Battle of Balaclava and the theft of money from a French soldier whilst sleeping off drink in the guards tent of the 13th Light Dragoons, many with marginal comments and docketing, c.34 items, chiefly folio, c.50 pages, March 1855 to April 1856, *occasional nicks, adhesive residue where removed from a volume*

# £1,500-2,500 €1,700-2,800

50

## DARWIN, CHARLES

On the Origin of Species by Means of Natural Selection. *John Murray, 1860*

8vo, second edition, second issue ("fifth thousand"), half-title, folding lithograph plate, 32-page publisher's catalogue at end (dated January 1860), original green blind-stamped cloth, *staining, fraying at edges of a few leaves, binding bumped and watermarked, restoration at spine and hinges;*

[with, laid down on inside cover:] Charles Darwin, autograph letter signed, to "Dear sir", thanking him for supplying information on heredity in cats ("...I cannot consider any facts bearing on the inheritance of mental peculiarities in animals as trifling..."), 1 page, 8vo, headed stationery ("Down | Bromley | Kent S.E."), 8 December [1861-69], *adhesive staining*

### PROVENANCE

De Gruchy family of Rochebois, St Aubin, Jersey (ownership inscriptions)

£1,500-2,000 €1,700-2,250



51



51



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51

PROPERTY OF A GENTLEMAN

## IRELAND—LELAND LEWIS DUNCAN

Photographs of County Leitrim, 1892-94, with a diary, and articles on folklore.

208 ALBUMEN PRINTS (average 95 x 75mm.), most with people and/or places identified; from 4 accompanying albums DUNCAN'S NOTEBOOK (116 x 76mm.), with a diary written in Ireland 5 August to 6 September 1892, noting photographs taken, places visited etc. (13 pp.), accounts (2 pp.), and antiquarian notes, including inscriptions at Fenagh Abbey (8 pp.), in pencil and ink, black leather

5 OFFPRINTS ON FOLKLORE BY DUNCAN, from 'Transactions of the Folk-Lore Society' (1893-96), original wrappers, *slight wear*

20 GELATIN SILVER PRINTS (by Duncan? or another photographer), (6: 105 x 150mm.; 12: average 85 x 85mm.; 2: 100 x 80mm.), most with people and/or places identified; from 2 accompanying albums; together with a collection of newspaper obituaries on Duncan

"THIS REMARKABLE COLLECTION [OF PHOTOGRAPHS] GIVES A UNIQUE AND INTIMATE VIEW OF RURAL LIFE IN THE NORTH-WEST OF IRELAND DURING LATE-VICTORIAN TIMES" (Kelly). Duncan (1862–1923) was born in Kent, the son of a civil servant. In 1882 he entered the War Office, and devoted his leisure to photography and antiquarian pursuits. 'His sister Carrie married an Irish cousin, James Slacke of Annadale, Co. Leitrim, and during the 1880s and 90s Duncan spent most of his summer holidays at Annadale, listening to stories and collecting folklore from the servants and tenants, whom he photographed, along with members of his family, animals, rural life, historical artefacts, churches and ancient monuments. His subjects ranged from the big house and the mud cabin, to the well-dressed landlord's daughter and the impoverished peasant. Through his camera lens we view the *meitheal* of men drinking Guinness after the rick of hay is finished, the straw-boy dressed for the wedding party, the woman at her spinning wheel, the bare-footed postboy and the big-boned blacksmith' (Kelly).



52

#### REFERENCES

Kelly, Liam. *Leland Lewis Duncan 1862-1923, Photographs of County Leitrim* (1995)

#### PROVENANCE

Leland Lewis Duncan, MVO, OBE, FSA (1862–1923); thence by family descent

# £ 8,000-12,000 € 9,000-13,400

52

### PORTRAIT MINIATURES.

Catalogue of Miniatures, manuscript

collection of 76 portrait miniatures, each with a photograph and description, the photographs with gold margins, written in a calligraphic hand with the titles in coloured inks and heightened in gold, mounted on 31 vellum leaves, c.1910, in olive green morocco by Zaensdorf elaborately gilt, inside dentelles, silk endpapers

This catalogue records a substantial collection of late 18th century and early 19th century English miniature portraits by artists including Andrew Plimer and Richard Cosway.

#### PROVENANCE

Thomas Agnew & Sons, Old Bond Street Library (bookplate); Sotheby's, 8 February 1972, lot 447 ("Property of a Lady")

# £ 1,500-2,000 € 1,700-2,250



53

53

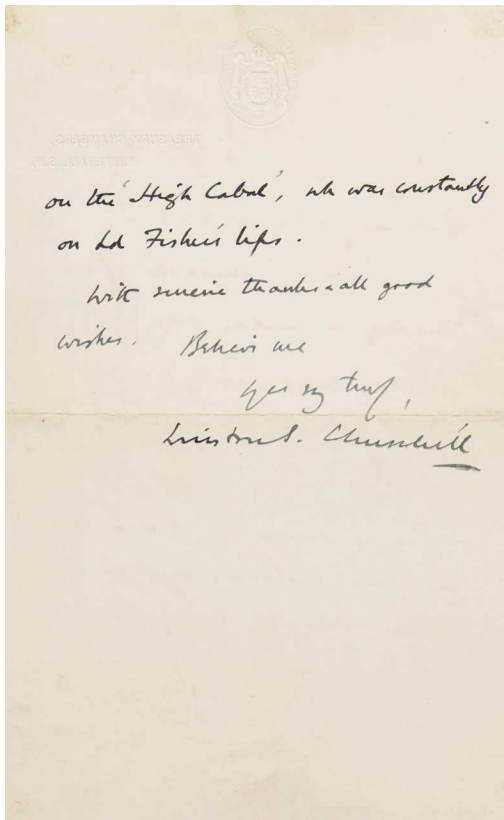
### MEO, INNES

A collection of sketches, notes, and other items relating to his service in World War I, comprising:

"incidents during the great Thiepval battle", fragmentary notes ("...assembly trenches full of Lancs dead. a corporal refusing to walk any longer on dead attempts to climb out of trench & his head is split in two by a piece of shell...") in pencil, 2 pages, 8vo, [September 1916], *folded, worn*; Field Message Book, with notes, orders, and c.7 sketches, including French landscapes (one showing the position of a sniper) and wounded soldiers, graph paper with perforated edge, oblong 8vo, 126 numbered pages (including blanks), July 1916; three leaves from a message book containing five pencil sketches of trench warfare, including dead soldiers and an execution, graph paper, 8vo, [?1916]; sketch map of a railway line, 8 August 1916; two carbon-copy orders and reports, annotated by Meo, 7 pages, 1915-16; Field Service Pocket Book, 1916, 8vo, ownership inscription of Innes Meo, brown cloth, with three PoW ration cards in German loosely inserted; Trench Map, France Sheet 57 SW [Somme Region], reinforced folding map, correct at 3 September 1916; four photographs, including a soldier in a gas mask playing the accordion (with a name and address on the reverse), and British officers at Pforzheim (presumably the Prisoner of War Camp); fragment of fabric from a Zeppelin shot down in August 1914; two documents relating to Meo's discharge, 1919-21

Luigi Alfonso Rocco ("Gigi") Innes Meo (1886-1967) was an London-based painter who enlisted in the Artists' Rifles in April 1915 and was sent to France the following year in the 11st Battalion Royal Sussex Regiment. He experienced the Front at the Battle of the Somme in September 1916. His harrowing diary of his weeks at the front and subsequent breakdown from "shell shock" is held by the Imperial War Museum (IWM DOCS/79/3/1). He nonetheless returned to the front and was captured by the Germans during the Spring Offensive of 1918. After the war he became an art teacher at Bedales School.

# £ 1,000-1,500 € 1,150-1,700



54

54

## CHURCHILL, SIR WINSTON

Autograph letter signed, to Sir William Watson

thanking him for a copy of his *Selected Poems*, "which will have an honoured place in my library", and adding that "the fine couplet from your Coronation Ode on the 'High Cabal' ... was constantly on Lord Fisher's lips" during the early days of World War I, 2 pages, 8vo, headed stationery of Treasury Chambers, Whitehall, 21 June 1928, with autograph envelope

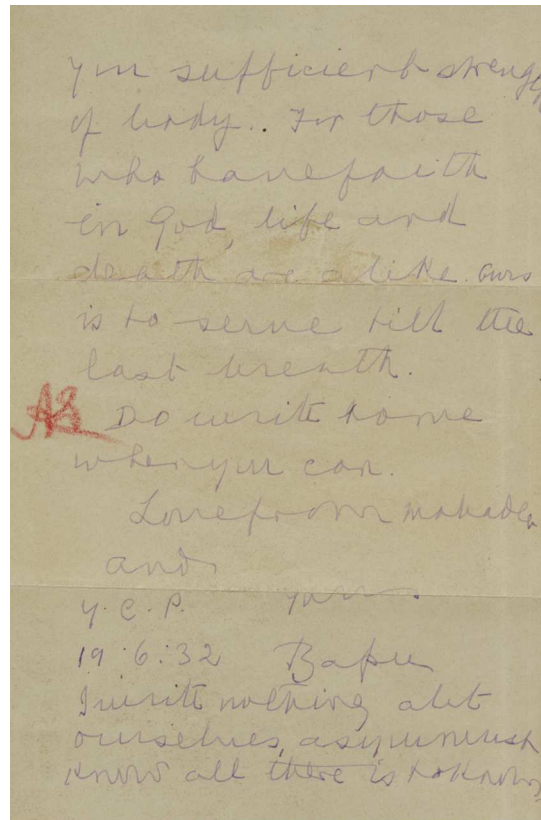
Sir William Watson (1858-1935) was a tremendously popular poet from the 1890s to the 1910s. The couplet that stirred Jackie Fisher, the First Sea Lord, was part of an extended panegyric on British history and character at the Edwardian height of Empire:

"Time, and the ocean, and some fostering star,  
In high cabal have made us what we are" (William Watson, 'Ode on the Day of the Coronation of King Edward VII', ll.8-9)

### REFERENCES

Sotheby's, 14 March 1979, lot 460 ("Property of M.H. Freeman")

# £ 1,000-1,500 € 1,150-1,700



55

55

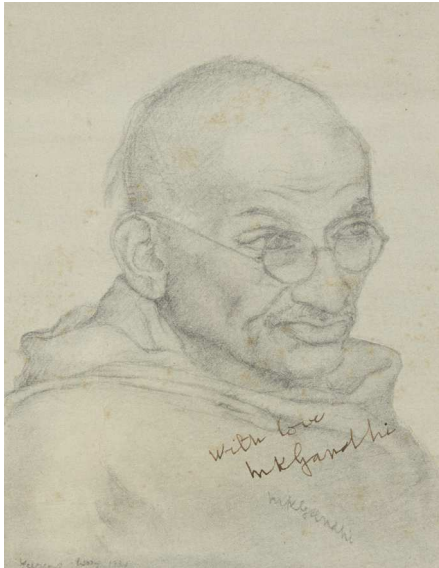
## GANDHI, MOHANDAS K.

Autograph letter signed ("Bapu"), to Laura Sawyers ("dear Lauri")

sending a moving message of strength from prison to a young activist suffering serious illness ("...the very first time I met you, I saw how strong you were in will. And if God wants more service from you in your present existence, He will give you sufficient strength in body. For those who have faith in God, life and death are alike, ours is to serve till the last breath..."), written in purple ink, 2 pages, 8vo, Y[arada] C[entral] P[rison], 19 June 1932, autograph envelope (addressed to "Lauri Sawyer"), [with:] photographic portrait of Sawyers, dated 1930 on the reverse

Laura Sawyers (1903-1932) had met Gandhi in London in 1931 at Kingsley Hall, the East End community centre that became his London base during the Round Table conference. She was connected to the prominent Quaker pacifist Horace Alexander, who played a key role in ensuring Gandhi's presence in London at the leader, and she can be seen with Gandhi in photographs taken during the visit. Gandhi wrote to her on Alexander's suggestion, when she was dying of brain cancer. Gandhi wrote separately to Alexander on 23 June 1932, describing Sawyers as a "beautiful character ... brave enough to face all the illnesses that may be in store for her and death." Sawyers died on 18 July 1932.

# £ 3,000-5,000 € 3,350-5,600



56

56

### GANDHI, MOHANDAS K.

Lithographic portrait of Gandhi, inscribed

head and shoulders, printed for The Challenge Ltd., 92 Great Russell Street, London, 253 x 195mm, inscribed on the image ("With love M K Gandhi"), additionally inscribed on the reverse by four others including Gandhi's secretaries Mahadev Desai and Pyarelal Nayyar, and his son Devdas Gandhi, [probably inscribed December 1931], *spotted*; [with:] an envelope addressed to "Laurie S. Sawyers", with Egyptian stamps and postmarks

This portrait of Gandhi appears to have been posted to Laura Sawyers (see lot 55) after his departure from England after the Second Round Table Conference. Gandhi returned to India (via France and Italy) on SS *Pilsna*; the stamps and postmarks suggest this print was posted to her when the ship stopped at Port Said on 17 December 1931.

#### PROVENANCE

Laura Sawyers (see previous lot).

# £1,500-2,000 €1,700-2,250



57

57

### GANDHI, MOHANDAS K.

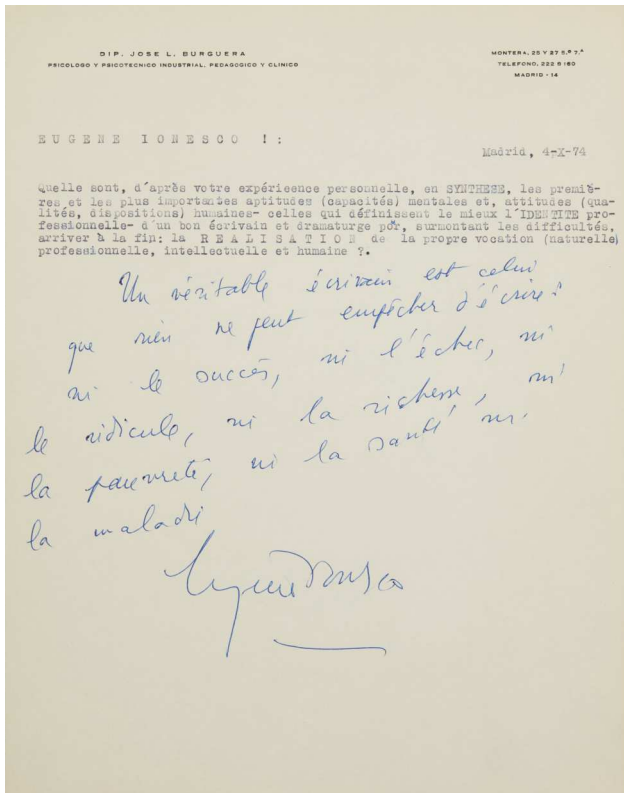
Photographic portrait, signed

depicting Gandhi seated on the floor, writing, and surrounded by papers, signed on the image ("M K Gandhi"), 102 x 142mm, [probably signed 1931], *creasing at corners with slight loss at upper left*

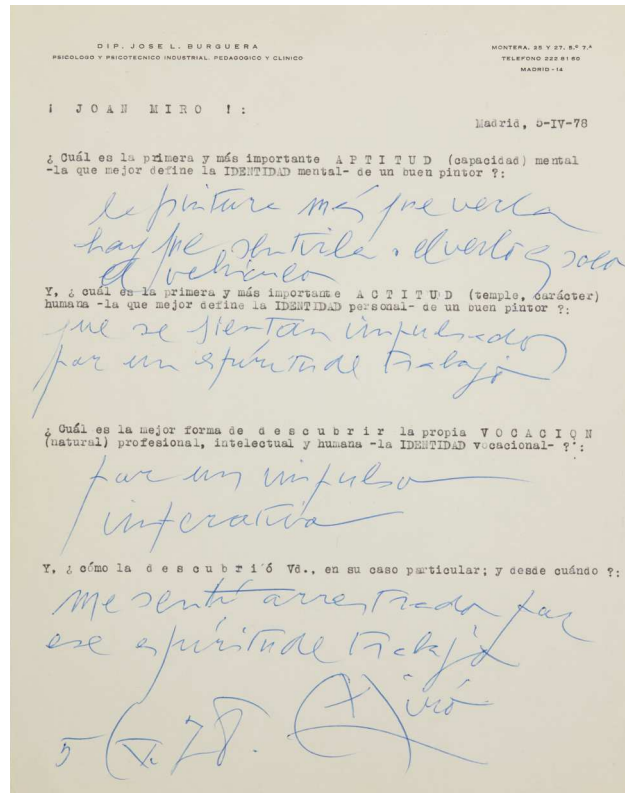
#### PROVENANCE

Laura Sawyers (see lot 55)

# £1,500-2,000 €1,700-2,250



58



58

58

**BURGUERA, JOSE L.—COLLECTION OF AUTOGRAPH SIGNED QUESTIONNAIRES**

comprising c.450 autograph signed responses to questionnaires sent by Burguera to successful individuals in a wide range of fields

including artists, writers, scientists, politicians, musicians, sportspeople, Nobel Laureates, and others, including Giscard D'Estaing, Hans Georg Gadamer, Sandie Shaw, Alejo Carpentier, Eugene Ionesco, Frederick Forsyth, René Goscinny, Graham Greene, Henri Charrière, Jorge Luis Borges, Roman Jakobson, John Galbraith, Joe Frazier, Franz Beckenbauer, Ferenc Puskás, Joan Miro, Salvador Dali, Oswaldo Guayasmin, Maurice Chevalier, Anthony Quinn, Charlton Heston, Johnny Weissmuller, Ingrid Bergman, Josephine Baker, Ernst Neufert, James Stirling, Edward Heath, Harold Wilson, André Prokovsky, Andrés Segovia, Chavela Vargas, Julio Iglesias, Jose Carreras, Jorge Cafrune, Yehudi Menuhin, Marcel Marceau, Luciano Pavarotti, Margot Fonteyn, Montserrat Caballé, Olivier Messiaen, Plácido Domingo, Stephen Hawking (in the hand of Jane Hawking), Alfred Kastler, Andre Cournand, Camilo José Cela, Feodor Lynen, Chen Ning Yang, Derek Barton, Frederick Sanger, Godfrey Hounsfield, Friedrich von Hayek, George Wald, George Porter, John Nash, Mother Teresa of Calcutta, Nevill Mott, Robert Burns Woodward, Severo Ochoa, Isodor Rabi, Salvador de Madariaga, Arthur Rubinstein, Bent Larsen, and many others, with more than 30 related photograph, some signed, and printed ephemera, some signed, the collection housed in 14 folders roughly arranged by subject, some items mounted in leaves from an album, 1969-2001

Jose L. Burguera was a Madrid-based psychologist investigating the phenomenon of personal success. He elicited responses from hundreds of highly successful individuals by sending them personalised questionnaires. He began this exercise in 1969 and the vast majority of the responses date from the 1970s, although he continued his work until at least 2001. He asked his respondents five questions:

- What is the first and most important mental APTITUDE (ability) - the best defining and mental IDENTITY - of a good [politician/scientist/etc.]?
- And, what is the first and most important human ATTITUDE (temper, character) - the best defining the personal IDENTITY - of a good [politician/scientist/etc.]?
- What is the best way to discover one's intellectual and human professional (natural) VOCATION - the vocational IDENTITY -?
- And, when did you discover it in your particular case; and since when?
- What are, from your experience, the SYNTHESIS of the last and definitive (the most decisive) mental aptitudes (abilities) and human attitudes (temper, character) - the best defining the professional IDENTITY - of a good [politician/scientist/etc.] to, tiding over the difficulties and frustrations, arrive at the end: the SELF-REALISATION of the one's intellectual and human (natural) vocation?

# £ 20,000-30,000 € 22,400-33,500

## PIRSIG, ROBERT

Archive of correspondence with Anthony McWatt and related papers

i) Robert Pirsig, 40 letters (including one by Wendy Pirsig), to Anthony McWatt, most signed (some letters being computer print-out replies to emails), discussing Pirsig's philosophical theories, especially the Metaphysics of Quality (MOQ), Zen Buddhism, his books *Zen and the Art of Motorcycle Maintenance* and *Lila*, McWatt's own reading, his interpretation and critique of Pirsig's work, with advice to McWatt on dealing with academia and developing both his thoughts and his career, 1993-2000, with original envelopes, many with enclosures including a copy of McWatt's MA thesis extensively annotated by Pirsig, photocopies of letters and papers, printed ephemera, CDs

ii) Five lever-arch folders labelled "Pirsig Correspondence Jan 1993 - [Dec 2002]", containing print-outs of email correspondence between Pirsig and McWatt (principally 2000-2002), photocopies of Pirsig's letters to McWatt, retained copies of McWatt's letters to Pirsig, correspondence (mostly photocopies) between McWatt and other researchers working on Pirsig's philosophy, and research papers

iii) Robert Pirsig, *Zen and the Art of Motorcycle Maintenance. London, 1974, 8vo, dust-jacket, inscribed by the author to Anthony McWatt; another copy, New York, 1999, similarly inscribed; other material sent by Pirsig to McWatt including audio cassettes, CDs, and research material*

iv) Anthony McWatt, research notes, theses, lecture notes, including a draft MA thesis, bound copy of doctoral thesis (A Critical Analysis of Robert Pirsig's Metaphysics of Quality, *Liverpool, 2004*), notes for a series of lectures on Zen and the Art of Motorcycle Maintenance, photocopies, and copies of other correspondence relating to Pirsig, housed in two folders, one lever-arch file, and one bound volume

AN ARCHIVE PROVIDING SUBSTANTIAL INSIGHT INTO PIRSIG'S PHILOSOPHY. Robert Pirsig (1928-2017) was the author of the most popular work of philosophy published in recent decades, *Zen and the Art of Motorcycle Maintenance* (1974), and an ambitious second novel *Lila: an Inquiry into Morals* (1991). In this rich and detailed series of letters, Pirsig writes about many aspects of his philosophy and especially his distinctive theory of reality, the Metaphysics of Quality. Anthony McWatt began to correspond with Pirsig in 1993 after sending him a copy of his MA thesis, which drew heavily on Pirsig's work, and receiving in return an encouraging letter together with his own thesis carefully annotated by Pirsig. McWatt's research thereafter developed into a doctoral thesis analysing Pirsig's metaphysics, and over the years that followed McWatt wrote regularly to Pirsig, asking him to clarify and explain many aspects of his thinking. It was undoubtedly a collaborative relationship, as McWatt's detailed and thoughtful questioning forced Pirsig to explain and justify his arguments more fully than he had done before (Pirsig admits in one letter that "you're reading *Lila* more carefully than I wrote it"). He readily acknowledged the importance of McWatt's development of the Metaphysics of Quality:

Robert M. Pirsig  
c/o Bantam Books  
1540 Broadway  
New York, NY 10036  
January 15, 1994

Dear Anthony McWatt,

Glad to see you are deep into Ayer and James. The answers to your questions are:  
1. I don't have any particular thoughts about active and passive static and Dynamic Quality except that they are useful in freeing one's self from the idea that Dynamic Quality is *always* active and static Quality is *always* passive. There is a natural tendency in everyone to say Dynamic quality *is* this or *is* that, and they may be right at the moment they say it. But the next minute what they said will have become static.  
2. The free market does sometimes become static in its workings, particularly where monopolists and price-fixers conspire to restrict it, but then it's not really a free market any more, and some government regulation is needed to protect its freedom. But, as the communist and some of the socialist governments, particularly Sweden, have shown, government regulation can be just as constrictive, and a democratic political remedy is needed. Labor is commonly exploited in the name of "free-enterprise" but in my opinion labor unions, as business agents for the workers, are very much a part of the free enterprise system, and tend to equalize economic forces.  
3. I have thought about something like a READER many times. I have never seen a true READER however and am curious as to what you think a READER should look like. If there is a good one you can recommend as an example I will try to buy it here. Also I am very interested in any criticism of the MOQ, friendly or otherwise which can be a starting point for a READER. My problem is that the MOQ is clear to me and so I don't really know what points are most in need of clarification.  
4. The Sioux concept of self and higher self is one I hadn't heard of. It first sight it seems like a striking confirmation of the universality of mystic understanding. In Zen Buddhism "Big-Self" and "small-self" are fundamental teaching concepts. The small-self, the static patterns of ego, is attracted by the "perfume" of the "Big-Self" which it senses is around but cannot find or even identify. (There is a Hindu parable in which a small fish says, "Mother, I have searched everywhere, but I cannot find this thing they call *water*.") Through suppression of the small-self by meditation or fasting or vision quests or other disciplines the Big-Self can be revealed in a moment sometimes called 180° enlightenment. Then a long discipline is undertaken by which the Big-Self takes over and dissolves the small-self into a 360° enlightenment or full Buddhahood.

Best regards,



59

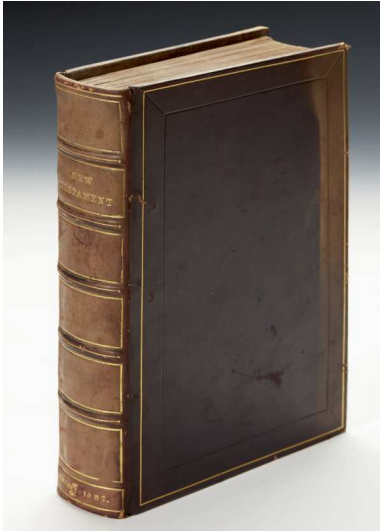
*Anthony McWatt comes closer than anyone to being a dharma successor of my own work on the Metaphysics of Quality. By 'dharma' is meant a duty that transcends one's own personal self. It was this sense of dharma that made me write Zen and the Art of Motorcycle Maintenance over a period of four years when no one, including myself, thought it would ever be published. I think it's this same sense that has caused McWatt to study for so many years to produce this clarification and expansion. He has been so painstaking here because he's not just trying to entertain you or instruct you with philosophic details. His purpose here is to permanently enlarge and improve understanding at the most general levels of philosophic comprehension. The Metaphysics of Quality is a radically different way of understanding the universe but, as McWatt makes it clear in this treatise, its conclusions are not necessarily untrue.*

-Robert Pirsig, 2002

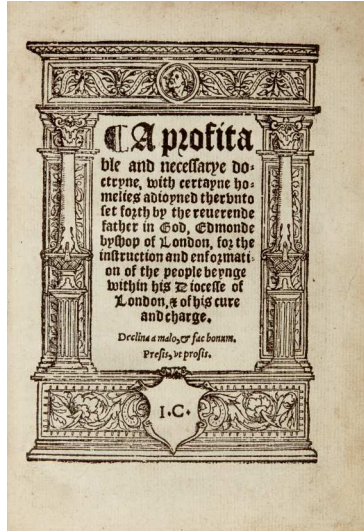
# £ 10,000-15,000 € 11,200-16,800

# ENGLISH LITERATURE

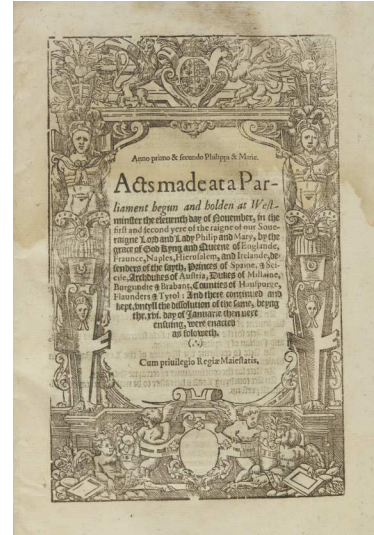
## SIXTEENTH CENTURY



60



61



62

60

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

### BIBLE. NEW TESTAMENT. ENGLISH

The New Testament of Jesus Christ, Translated Faithfully into English. *Rheims* : John Fogney, 1582

4to, panelled later purple calf ruled in gilt, spine gilt in compartments, marbled new endpapers, all edges red, *spine and boards sunned, small worming at gutter*

The first edition of the Roman Catholic version of the New Testament in English. The majority of the translation is attributed to the priest and translator Gregory Martin (?1542-1582). The Rheims New Testament exerted great influence on the 1611 King James version.

#### REFERENCES

STC 2884

#### PROVENANCE

Presentation inscription on free endpaper

£ 3,000-4,000 € 3,350-4,500

61

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

### BONNER, EDMUND

*A Profitable and Necessary Doctryne*. [John Cawood, 1555]

4to, black letter, title within woodcut border [McKerrow and Ferguson 83], woodcut initials, modern tan buckram, spine

lettered in gilt, *lacking final leaf with colophon, slight foxing or damp-staining, last leaf torn and repaired*

Edmund Bonner was Bishop of London from during the reign of Mary I of England. He was dubbed 'Bloody Bonner' by his enemies for his persecution of Protestants, beginning in 1555. John Foxe wrote of Bonner, "This cannibal in three years space three hundred martyrs slew / They were his food, he loved so blood, he sparèd none he knew."

#### REFERENCES

STC 3281.5

#### PROVENANCE

M. S. C. Richards (ownership inscription on front free endpaper)

£ 1,000-1,500 € 1,150-1,700

62

PROPERTY OF AMPLEFORTH ABBEY TRUST

### ENGLAND, STATUTES, PHILIP AND MARY

*Anno primo & secundo Phillipi & Marie Acts made at Parliament begun and holden at Westminster on the eleventh day of November*. J. Cawood, 1555 [i.e. Richard Jugge?, 1575]

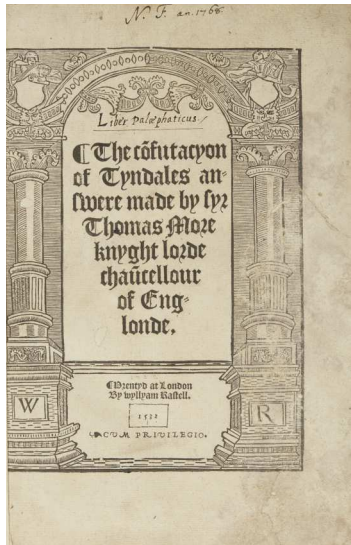
Folio (281 x 184mm.), title page in woodcut border, [McKerrow and Ferguson 68], black letter, woodcut initials, later half calf, *some worming and water staining, minor browning*

#### REFERENCES

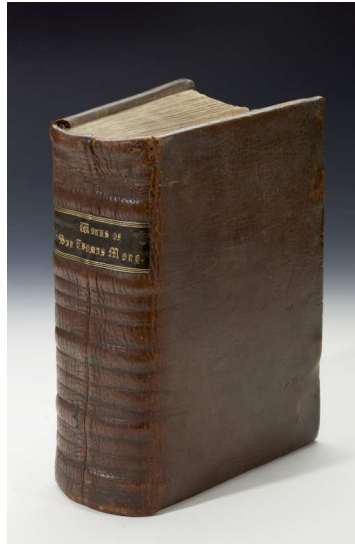
STC 9450

£ 1,000-1,500 € 1,150-1,700

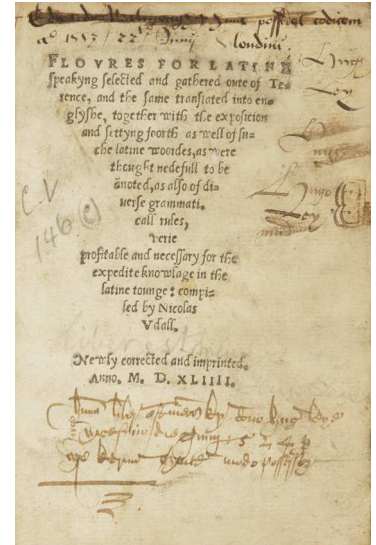




63



64



65

63

PROPERTY OF AMPLEFORTH ABBEY TRUST

## MORE, SIR THOMAS

Five works in one volume, 1529-1533:

**More, Sir Thomas.** The Confutation of Tyndale's Answer. *W. Rastell, 1532*; The second part of the Confutation of Tyndale's Answer *W. Rastell, 1533*; A dialogue of Syr Thomas More. [*W. Rastell*], 1530; The Supplication of soulis. [*W. Rastell, 1529*]; [**Rastell, John**]. A New Booke of Purgatory. [*J. Rastell, 1530*]; folio (265 x 180mm.), black letter, later reversed calf, spine with black morocco lettering pieces, *minor worming, some browning and spotting throughout, boards rubbed*

### REFERENCES

STC 18079, 18080, 20719, 18085 & 18093

£ 5,000-7,000 € 5,600-7,900

64

PROPERTY OF AMPLEFORTH ABBEY TRUST

## MORE, SIR THOMAS

*Workes. John Cawood, John Waly, and Richard Tottell, 1557*

Folio, FIRST EDITION, title in woodcut compartment, printer's device, leaf (chi1) inserted between 2C5 and 2C6, calf with later lettering piece, two unrelated 18th century receipts loosely inserted, *lacking final blank, 2c2 extended, B4 with repaired tear affecting text, marginal tears to c.5 other leaves, recased with modern endpapers and repairs to joints*

THE FIRST COLLECTED EDITION OF THE WORKS OF THOMAS MORE, EDITED BY HIS NEPHEW WILLIAM RASTELL.

### REFERENCES

STC 18075; Pforzheimer 743

### PROVENANCE

"George Smith His Book Bought the 28 of July 1771 and Cost one Shilling & six pence"; "Cost foure shillings and sixe Pence: to John Worden in Walton le Dale [Lancashire]" (notes on reverse of title)

£ 5,000-7,000 € 5,600-7,900

65

PROPERTY OF AMPLEFORTH ABBEY TRUST

## UDALL, NICHOLAS

Floures for Lantine Spekyng selected and gathered out of Terence. *T. Bertheleti, 1544*

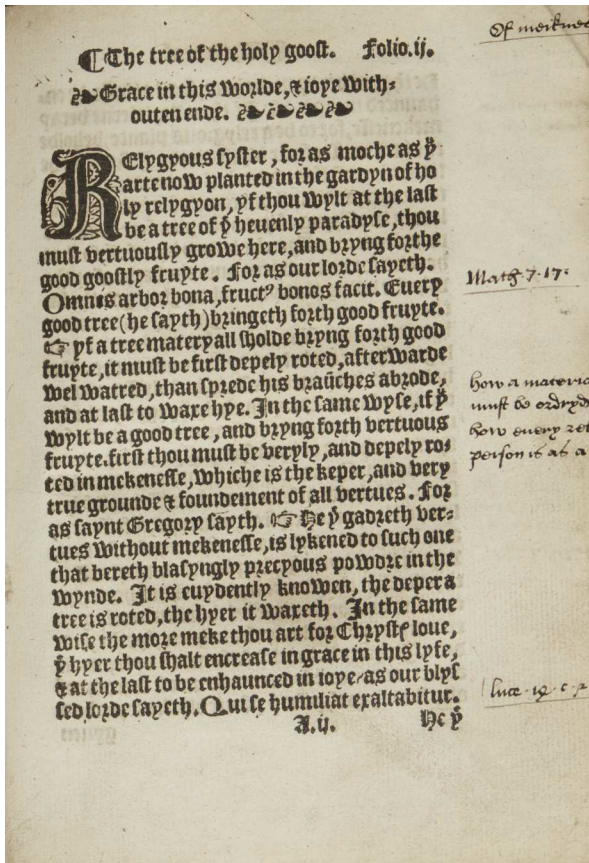
8vo, woodcut initials, later marbled half calf, spine lettered in gilt, ink annotations, *some repairs, few small tears, damp staining*

Nicholas Udall was a playwright, teacher and schoolmaster who taught Latin at both Eton and Westminster school. His Latin textbook utilises works by the Roman poet Terence.

### REFERENCES

STC 23900.5

£ 2,000-3,000 € 2,250-3,350



66

66

PROPERTY OF THE AMPLEFORTH ABBEY TRUST

WATSON, THOMAS

[Holsome and catholyke doctryne concerninge the seuen sacramentes of Chrystes Church. 1558], *lacking 7 leaves (r<sup>r</sup>, A1 and AA7-8)*

A Devout Treatyse called the tree & frutes of the holy goost. (R. Copland and M. Fawkes, 1534; 29 October 1535), 2 parts, titles in decorative woodcut border, woodcut printer's device at each colophon, woodcut illustration, with blank leaf F4, some early annotations

2 works in one volume, 4to (187 x 125 mm.), black letter, woodcut initials, old calf, *minor worming, some browning and staining, rebacked, lacking two sets of ties, upper joint splitting*

#### REFERENCES

STC 25112-25114, 13608

#### PROVENANCE

Dorothy Coderyngton, inscription on title page and her notes throughout; Rob Dolman, inscription on title page and end, with price 3 shillings and date 1612

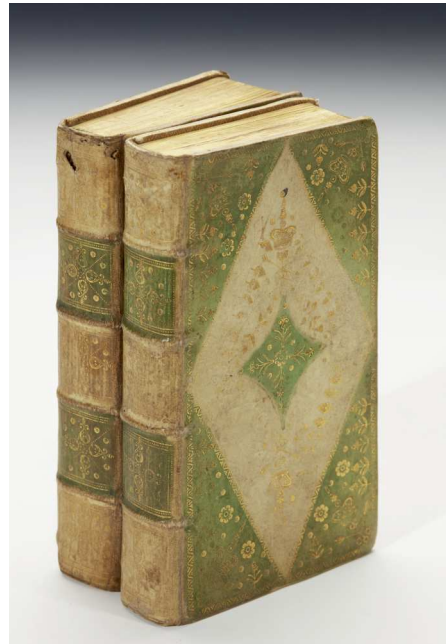
£ 4,000-6,000 € 4,500-6,700

48

SOTHEBY'S

# ENGLISH LITERATURE

## SEVENTEENTH CENTURY



67

67

### BIBLE

The Holy Bible... *Printed by Charles Bill and the Executrix of Thomas Newcomb..., 1698-1699*

2 volumes, 18mo, engraved title-page, early eighteenth century painted vellum gilt featuring lozenge design on covers, spine in compartments, gilt edges, calf pouch for one volume, marbled endpapers, *slightly rubbed, corners bumped, worming to one spine* [bound with:] The Psalms of David... *Edinburgh: Evan Tyler, 1698*

AN UNUSUAL BINDING FOR THIS PERIOD, POSSIBLY IRISH OR SCOTTISH IN ORIGIN.

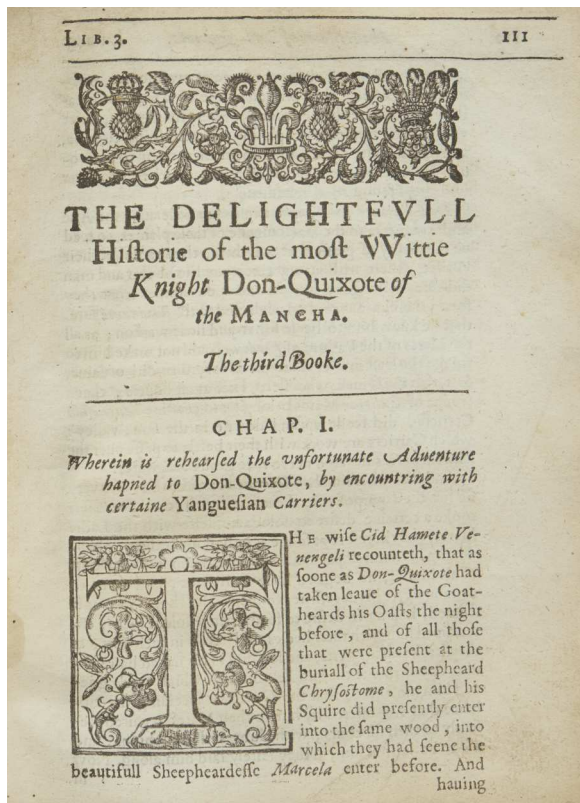
REPUTED TO BE THE PROPERTY OF WILLIAM MAXWELL, 5TH EARL OF NITHSDALE, THE JACOBITE REBEL (1676-1744) and later owned by his descendant, General Sir William Olypherts (1822-1902).

William Maxwell was a participant in the 1715 Jacobite rising. He was captured, found guilty of treason and sentenced to death. In 1716 he escaped from the Tower of London the night before the day appointed for his execution and fled to Rome. A handwritten note by William Olypherts is included in both volumes providing lists of Maxwell's descendants. Olypherts was a British Indian Army officer and a recipient of the Victoria Cross.

#### PROVENANCE

William Maxwell, 5th Earl of Nithsdale (1676-1744) and thence by family descent to General Sir William Olypherts (1822-1902)

£ 800-1,200 € 900-1,350



68

68

## [CERVANTES SAAVEDRA, MIGUEL DE]

The History of Don-Quichote. The first parte. [by  
William Stansby] for Ed: Blounte, [1620]

4to, engraved title page, woodcut headpieces and decorative  
initials, contemporary mottled calf, *?lacking initial blank, later  
facsimile title page, stained, some worming, binding cracked,  
missing portion of upper spine, upper cover partially detached*

Second edition of the first part of *Don Quixote* in English,  
translated by Thomas Shelton.

## REFERENCES

STC 4916; Pforzheimer, 140

£ 1,500-2,000 € 1,700-2,250



69

69

## OVIDIUS NASO, PUBLIUS

Ovids Metamorphosis Englished, Mythologiz'd, and  
represented in figures...By G[eorge]. S[andys]. J.L.  
for Andrew Hebb, 1640

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

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

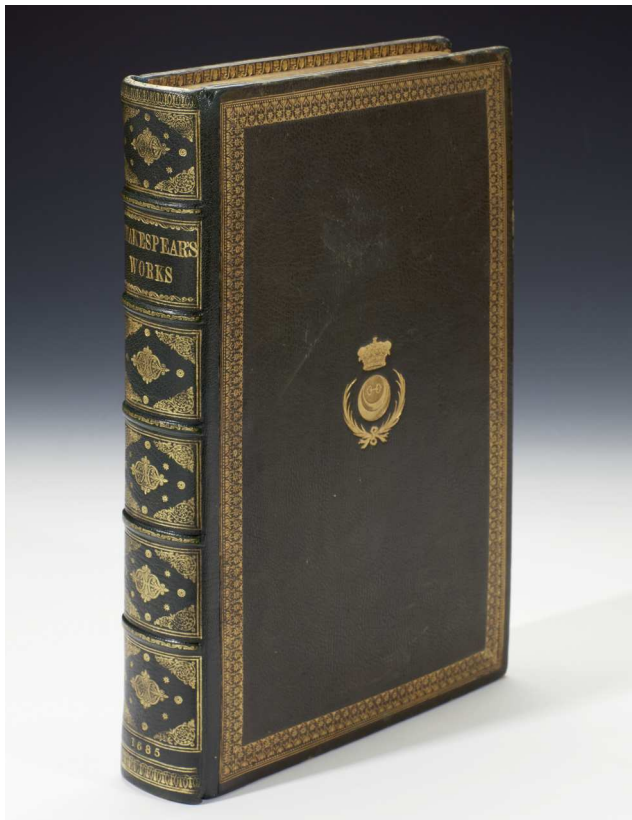
## REFERENCES

STC 18968; Sabin 76460

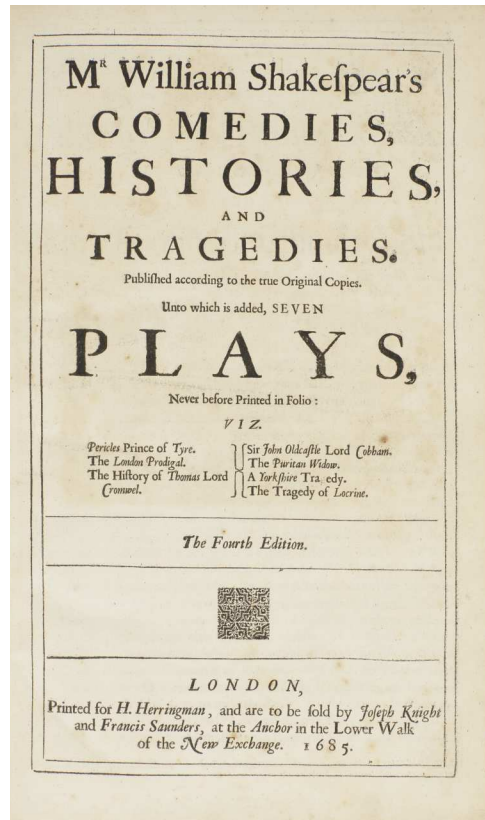
## PROVENANCE

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

£ 2,500-3,000 € 2,800-3,350



70



70

70

## SHAKESPEARE, WILLIAM

Comedies, histories and tragedies. Published according to the true original copies. Unto which is added, seven plays, never before printed in folio...

The fourth edition. *London: for H. Herringman, to be sold by Joseph Knight and Francis Saunders, 1685*

folio (353 x 215mm), π<sup>2</sup> (-π1), πA<sup>4</sup>, A-Y<sup>6</sup> Z<sup>4</sup>, [2]B-2Z<sup>6</sup> \*3A-\*3D<sup>6</sup> \*3E<sup>8</sup> 3A-4B<sup>6</sup> 4C<sup>2</sup>, L1 set in smaller type as usual, nineteenth-century green morocco gilt, gilt roll-tooled border and central badge of the duke of Northumberland, later spine in matching green morocco gilt in compartments, gilt edges, gilt dentelles, lacking π1 (engraved portrait: supplied in facsimile), small rust-mark on E1 and L4, small stain on P2, 3D5 and 3V6, R1 torn and repaired, stain on X2-5 with small hole in X3 (not affecting text), small tear in Ee5 without loss, small rust-hole on Uu3 affecting two letters, rebacked, extremities slightly rubbed

SHAKESPEARE'S FOURTH FOLIO, and the largest of the first four folio editions. The seven extra plays added for this edition are now generally considered not to be by Shakespeare, with the exception of *Pericles*. The fourth folio may be regarded as the stateliest of all the four editions, being printed on a Royal Paper stock, distinctly larger than the sheets of the First, second or third folios. Printing was shared between three shops. Robert Roberts is known to have printed the Comedies and the preliminary leaves (see F. Bowers, *Shakespeare Quarterly*, July 1951, iii. 241-6).

### REFERENCES

Wing S2917; Greg III, p.1121; Bartlett 123b; Pforzheimer 911

### PROVENANCE

Duke of Northumberland, badge on covers, and pencil note on verso of flyleaf stating that it was a duplicate from the ducal library

£ 30,000-50,000 € 33,500-56,000

# ENGLISH LITERATURE

## EIGHTEENTH CENTURY

The following 22 lots are from the important library of Sir Thomas Dalmahoy Barlow, Bt. (1883-1964). The Johnson collection was augmented by Sir Thomas's son, Sir Basil Barlow (1918-1991).

### Lots 72-93

71

#### BOOK OF COMMON PRAYER

The Book of Common Prayer... *Thomas Baskett, 1753*

4to, with Psalms at the end, contemporary morocco ornately gilt, the covers with intricate all-over design with outer dog-tooth border, central lozenge of blue morocco enclosing red morocco rectangle enclosing further lozenge in yellow morocco, multiple vertical, horizontal and diagonal urns with leafy stems with fleur-de-lis, tulips, and other flowers, the whole enclosing further wavy leaf designs, spine in six compartments, marbled endpapers, gauffered edges, *browned, spine rather worn, edges rubbed, joints cracked*; [together with:] The Book of Common Prayer... *Oxford: John Baskett, 1732, 8vo, contemporary dark blue morocco gilt, double fillet outer border, inner panels with fleurons at corners and acorns in centre, spine in six compartments intricately gilt, marbled endpapers, slight wear to edges of binding*—Law, William. A Serious Call to a Devout and Holy Life. *For William Inny, 1729, 8vo, contemporary panelled calf, book-label ("G.M.") (3)*

#### PROVENANCE

[*Book of Common Prayer, 1753*:] William Fidge, M.D., armorial bookplate

[*Book of Common Prayer, 1732*:] T. D. Barlow, ownership signature ("...Trinity College, Cambridge") on front endpaper

£ 1,500-2,000 € 1,700-2,250

72

#### BOSWELL, JAMES, AND ERSKINE, ANDREW

Letters between the Honourable Andrew Erskine, and James Boswell, esq. *Samuel Chandler for W. Flexney, 1763*

8vo, FIRST EDITION, final blank, uncut in original blue wrappers, in a collector's folding box, *staining and fraying to wrappers, some browning at edges*

FIRST EDITION IN WRAPPERS OF BOSWELL'S FIRST PUBLICATION TO BEAR HIS NAME. It was not well received: Boswell had to summon "all my fortitude of mind to stand the jokes", whilst his exasperated father saw the publication as "a fresh mortification" (Rothschild).



71

#### REFERENCES

Pottle 8; Rothschild 430

#### PROVENANCE

"William Danby [or Danley]", ownership inscription

# £ 500-700 € 600-800

73

#### [BOSWELL, JAMES.]

Dorando, A Spanish Tale. "London" [*Glasgow: Foulis Press*] for J. Wilkie, J. Dodsley, T. Davies, and the Booksellers of Scotland, 1767

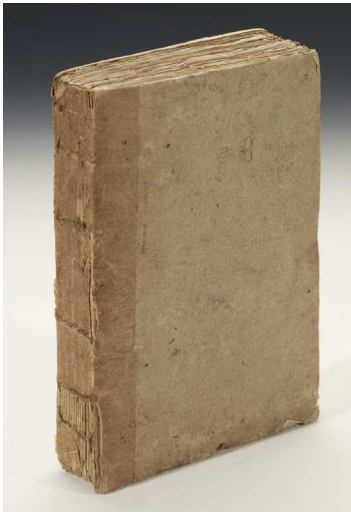
8vo, FIRST EDITION, half-title; bound in a volume of pamphlets with 10 other works, including: [Thicknesse, Philip.] A Narrative of what passed between General Sir Harry Erskine and Philip Thicknesse [etc.]. for J. Williams and R. Davis, 1766—[Macaulay, Catherine.] Loose Remarks on Certain Positions .. in Mr Hobbes's Philosophical Rudiments ... With a short sketch of a Democratical Form of Government in a Letter to Signior Paoli. for T. Davies, Robinson and Roberts, T. Cadell, 1767—[Clarke, Edward.] A Defence of the Conduct of the Lieutenant-Governor of ... Minorca. for T. Becket and P.A. de Hondt, 1767—The theatrical campaign, for MDCCLXVI. and MDCCLXVII. for S. Bladon, 1767, and six others, 8vo, half calf on marbled boards, *wear to binding*

RARE. No copy of this edition is recorded at auction since 1974.

#### PROVENANCE

Edward William Vernon Harcourt (1825-91), armorial bookplate

£ 1,000-1,500 € 1,150-1,700



74

74

## BOSWELL, JAMES

An Account of Corsica, the Journal of a tour to that island; and memoirs of Pascal Paoli. *Glasgow: Robert and Andrew Foulis for Edward and Charles Dilly, 1768*

8vo, FIRST EDITION, folding map of Corsica (in first state), half-title, final blank, D2 in first state (with "John Home" incorrectly place), E2, and Z3 both in second state, uncut in contemporary boards, collector's folding box, *small tear to map*

A FINELY PRESERVED COPY IN BOARDS OF BOSWELL'S FIRST MAJOR WORK. Boswell visited Corsica in the autumn of 1766, having been inspired by his meeting with Rousseau to meet with the leader of the Corsican independence movement, General Pasquale Paoli. His account of the islanders' attempts to forge a new democratic nation independent of Genoa was widely read and translated.

### REFERENCES

Pottle 24; Rothschild 442

£ 800-1,000 € 900-1,150

75

## BOSWELL, JAMES

An Account of Corsica, the Journal of a tour to that island; and memoirs of Pascal Paoli. *Glasgow: Robert and Andrew Foulis for Edward and Charles Dilly, 1768*

8vo, FIRST EDITION, folding map of Corsica (in first state), half-title, final blank, D2, E2, and Z3 all in second state, calf, spine gilt with red morocco lettering piece, collector's folding box, *tears to map*

### REFERENCES

Pottle 24; Rothschild 442

£ 500-700 € 600-800

52

SOTHEBY'S

76

## BOSWELL, JAMES

British Essays in Favour of the Brave Corsicans: By several hands. *for Edward and Charles Dilly, 1769*

12mo, FIRST EDITION, half-title, engraved frontispiece by J. Miller, contemporary calf, spine gilt with lettering piece, housed in a blue morocco collector's folding box, *binding lightly worn*

RARE. Hugh Walpole's copy of a collection of essays compiled by Boswell in support of the cause of Corsican independence, published at a time when the Corsicans were fighting a doomed guerrilla campaign against the French, to whom the Genoese had sold the island in 1768. The volume mostly comprises letters originally written to newspapers, written by Boswell and others. Pottle attributes numbers 1, 6, and 12 to Boswell.

### REFERENCES

Pottle 45; Rothschild 448

### PROVENANCE

Rev. Robert McKinlay, collector of Boswelliana (bookplate), with a typescript note probably by McKinlay noting the book's acquisition from John Grant [Booksellers], Edinburgh; Hugh Walpole, 1884-1941 (Brackenburn bookplate)

£ 1,500-2,500 € 1,700-2,800

77

## BOSWELL, JAMES

Two works:

The Essence of the Douglas Cause. To which is subjoined, some observations on a pamphlet lately published, intitled, Considerations on the Douglas Cause. *J. Wilkie, 1767*. 8vo, FIRST EDITION, in two parts with half-title, with final blank, uncut, stab-stitched and unbound as issued, *outer leaves lightly soiled*

The Decision of the Court of Session, upon the question of Literary Property. *Edinburgh: James Donaldson for Alexander Donaldson, 1774*. 4to, FIRST EDITION, a2, I1 and I2 in second state, modern half calf on marbled boards, *final leaf torn and laid down*

The Considerations on the Douglas Cause was not by Boswell, was included without his consent, and was removed from most copies at his request. The second pamphlet summarises the case of Hinton v. Donaldson et al., in which the Scottish Court of Session rejected an attempt to extend copyright beyond the terms of the 1710 Copyright Act.

£ 700-1,000 € 800-1,150

78

## [BOSWELL, JAMES.]

Ode by Dr. Samuel Johnson to Mrs. Thrale, upon their supposed Approaching Nuptials. *for R. Faulder, 1784* [?1788]

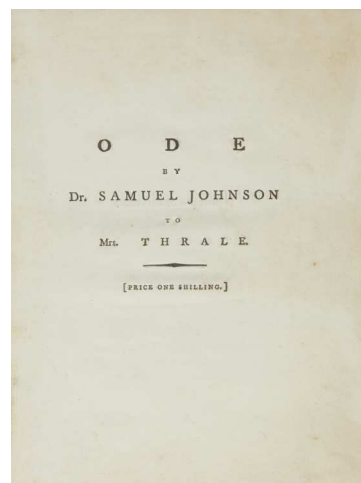
4to, FIRST EDITION, UNCUT AND UNSTITCHED IN TWO FOLDED SHEETS, half-title, brown cloth collector's chemise, *damp damage to chemise*

This bawdy parodic ode was written by James Boswell at Sir Joshua Reynolds's on 12 April 1781, the day after the funeral of Hester Thrale's husband. It reveals that Johnson's biographer was not always reverential towards his subject and, like many of his friends, was happy to make Johnson the butt of ribald humour. The preface quotes from Hester (Thrale) Piozzi's edition of Johnson's letters, which was only published in 1788, confirming that the date of publication on the title page is spurious. This copy, like other surviving copies in uncut sheets, was presumably from the bundle of loose sheets, "the greater part [...] injured by dirt and damp", that came from Auchinleck House and were discovered by a Glasgow bookseller in 1825 (see Rothschild).

#### REFERENCES

Pottle 72; Rothschild 460; Tinker 337

£ 2,000-3,000 € 2,250-3,350



78

79

### BOSWELL, JAMES

The Journal of a Tour to the Hebrides, with Samuel Johnson. *Henry Baldwin for Charles Dilly, 1785*

8vo, FIRST EDITION, half-title, device on title page, I5, Q7, and U6 all in second state, errata and advertisement leaf at end, contemporary tree calf, spine gilt with red morocco lettering piece, *upper hinge tender, tear to Q8 not affecting text*

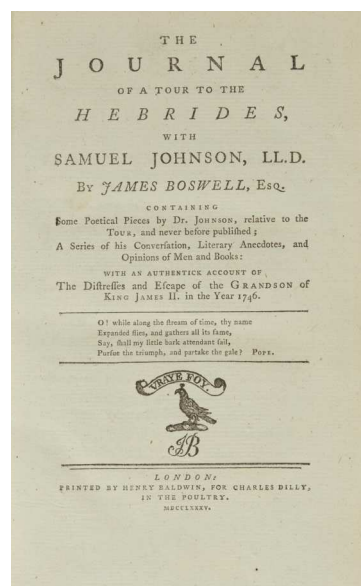
#### REFERENCES

Pottle 57; Rothschild 456

#### PROVENANCE

Sir Charles Frederick Smythe (1819-1897), 7th Bt., of Eshe Hall, Durham (ownership inscription); Sotheby's, 29 July 1929, lot 105, £20, to Quaritch

£ 800-1,000 € 900-1,150



79

80

### BOSWELL, JAMES

The Principal Corrections and Additions to the First Edition of Mr. Boswell's Life of Dr. Johnson. *Henry Baldwin for Charles Dilly, 1793*

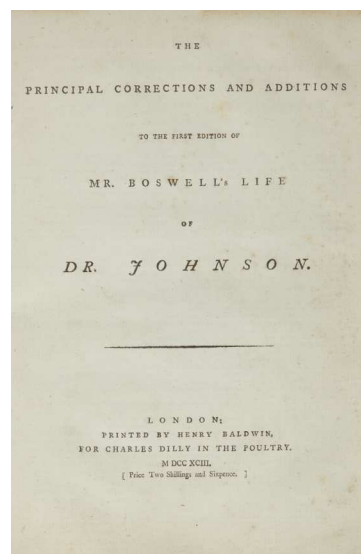
4to, FIRST EDITION, corrections to page references on 7 pages, modern half brown morocco by Sangorski and Sutcliffe, *some light spotting*

RARE. THE AUTHOR'S FINAL PUBLICATION. This work is usually found bound with copies of the first edition of the *Life of Johnson*. It was published simultaneously with the second edition and was intended as a supplement for owners of the first edition, providing the additional material with which the new edition had been augmented. This mostly comprised letters and anecdotes that had been supplied to Boswell after the publication of the *Life*.

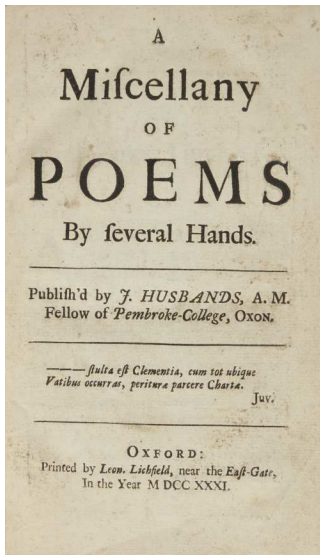
#### REFERENCES

Pottle 113; Rothschild 466

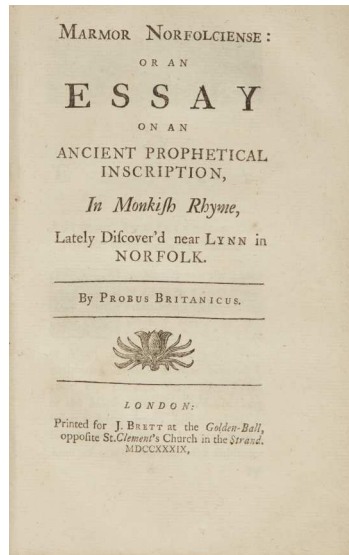
£ 1,500-2,500 € 1,700-2,800



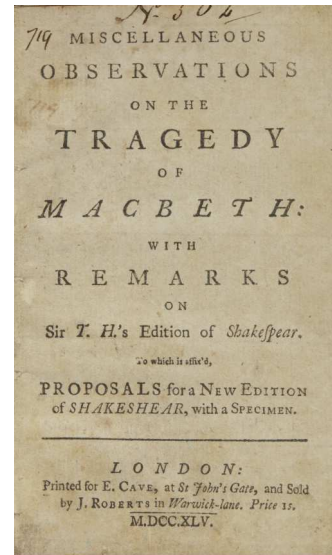
80



81



82



83

81

JOHNSON, SAMUEL, CONTRIB.—  
HUSBANDS, JOHN, ED.

A Miscellany of Poems by Several Hands. Oxford:  
Leon. Lichfield, 1731

8vo, FIRST EDITION, ten-leaf list of subscribers, contemporary  
blind-tooled calf, some running-titles trimmed, rebacked and  
strengthened at corners

"The Translation of Mr. Pope's Messiah was deliver'd to his  
Tutor, as a College Exercise, by Mr. Johnson, a Commoner of  
Pembroke-College in Oxford, and 'tis hoped will be no Discredit  
to the Excellent Original." - Preface, sig. a3v

This collection of poems, edited and with a lengthy preface  
by John Husbands (1706-1732), a young fellow at Pembroke  
College, includes Samuel Johnson's first appearance in print  
(pp.111-117), as well as about 45 poems by Husbands himself.

REFERENCES

Courtney & Smith, p.1; Chapman & Hazen, p.123

PROVENANCE

W. J. Humfrys (armorial bookplate)

£ 1,000-1,500 € 1,150-1,700

82

[JOHNSON, SAMUEL]

Marmor Norfolciense: or an Essay on an Ancient  
Prophetic Inscription, in Monkish rhyme, Lately  
Discover'd near Lynn in Norfolk. By Probus  
Britanicus. J. Brett, 1739

8vo, FIRST EDITION, half-title, woodcut ornament on title,  
disbound with remains of spine, in a chemise and collector's  
folding box, outer pages lightly marked

54

SOTHEBY'S

A RARE COPY OF JOHNSON'S FIRST POLITICAL SATIRE.  
*Marmor Norfolciense* was a Swiftian satire on Walpole's Whig  
ministry in the form of a disquisition on a supposed inscription  
found in a field in Norfolk. It is often cited as evidence of  
Johnson's supposed Jacobite sympathies.

REFERENCES

Courtney & Smith, pp.9-10; Chapman & Hazen, p.124

£ 1,500-2,000 € 1,700-2,250

83

[JOHNSON, SAMUEL]

Miscellaneous Observations on the Tragedy of  
Macbeth: with remarks on Sir T[homas] H[amner]'s  
Edition of Shakespear. To which is affix'd, Proposals  
for a New Edition of Shakespear. for E. Cave by J.  
Roberts, 1745

12mo, FIRST EDITION, margins of C2 retained by binder and  
folded over to preserve early annotations on Shakespeare's  
use of the verb "owe" on C2v, morocco-backed blue boards  
by Riviere and Son for G[eoffrey] M[aden], lacking half-title,  
folding leaf of Proposals, and publisher's advertisement leaves,  
neat repairs to title page and C6

RARE. Most copies of this pamphlet lack the folding leaf  
of Proposals and the advertisements. These notes on the  
text of *Macbeth* were a first step towards a new edition of  
Shakespeare but the project was beset by delays and was  
finally completed in eight volumes only twenty years later.  
According to Malone, Johnson's "vigorous and comprehensive  
understanding threw more light on his authour than all his  
predecessors had done".

REFERENCES

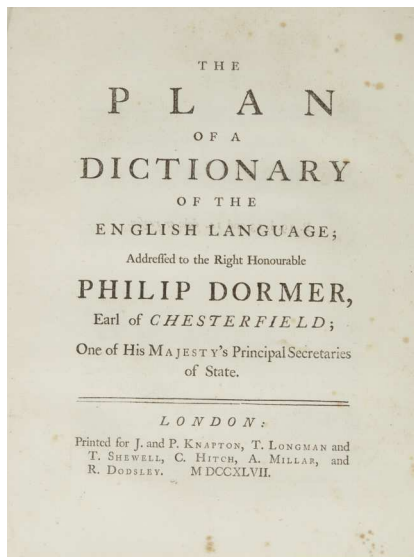
Courtney & Smith pp.17-18; Chapman & Hazen, p.129

PROVENANCE

Geoffrey Madan (1895-1947); Sotheby's, 29 June 1948, lot 321

£ 4,000-7,000 € 4,500-7,900





84

84

## JOHNSON, SAMUEL

The Plan of a Dictionary of the English Language; Addressed to the Right Honourable Philip Dormer, Earl of Chesterfield. *J. and P. Knapton, T. Longman and T. Shewell, C. Hitch, A. Millar, and R. Dodsley, 1747*

4to, FIRST EDITION, FIRST ISSUE, with the Earl of Chesterfield's name on the title page but with E1 in second state (with a single "the" before "mazes on E1v), disbound with remains of spine, housed in a collector's folding box, *light spotting, annotation to p.5, lacking final advertisement leaf as usual*

"When first I undertook to write an English Dictionary ... I knew, that they work in which I engaged is generally considered as drudgery for the blind, as the proper toil of artless industry, a task that requires neither the light of learning, nor the activity of genius, but may be successfully performed without any higher quality than that of bearing burdens with dull patience, and beating the track of the alphabet with sluggish resolution." (p.1) Only one copy with a final advertisement leaf is recorded.

### REFERENCES

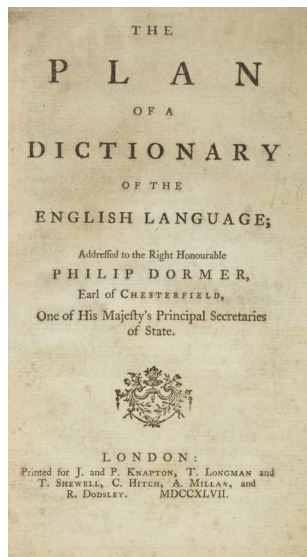
Courtney & Smith p.20; Chapman & Hazen p.130; Rothschild 1228

£ 2,000-2,500 € 2,250-2,800

85

## JOHNSON, SAMUEL

The Plan of a Dictionary of the English Language; Addressed to the Right Honourable Philip Dormer, Earl of Chesterfield. *J. and P. Knapton, T. Longman, and T. Shewell, C. Hitch, A. Millar, and R. Dodsley, 1747 [1755]*



85

8vo, second edition, later red morocco backed cloth by Sangorski and Sutcliffe, spine gilt, *damp staining, small nick to E3*

This second edition was, according to William Strahan's printing ledger, printed in an edition of 1500 in April 1755, to coincide with the publication of the Dictionary itself.

### PROVENANCE

"Alexander Gardyne 1883", inkstamp on the reverse of title page dated 1883

£ 500-700 € 600-800

86

## JOHNSON, SAMUEL

Irene: A Tragedy. As it is Acted in the Theatre Royal in Drury-Lane. *Printed for R. Dodsley and sold by M. Cooper, 1749*

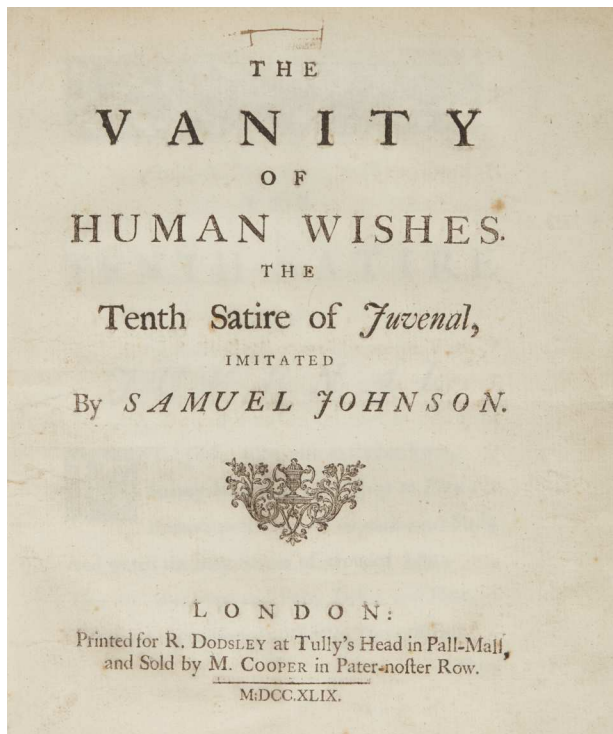
8vo, FIRST EDITION, half-title, publisher's advertisement leaf at end, maroon morocco gilt by Riviere & Son, inside dentelles, edges gilt

JOHNSON'S ONLY PLAY, AND THE ONLY EDITION PUBLISHED IN THE AUTHOR'S LIFETIME. Johnson began *Irene* in the 1730s before his move to London, but it only reached the stage in February 1749. It ran for nine performances.

### REFERENCES

Courtney & Smith, p.24; Chapman & Hazen, p.131

£ 800-1,200 € 900-1,350



87

87

## JOHNSON, SAMUEL

The Vanity of Human Wishes. The Tenth Satire of Juvenal, imitated. *for R. Dodsley and sold by M. Cooper, 1749*

4to, FIRST EDITION, title with woodcut ornament, woodcut headpiece and initial, one line corrected on p.27 ("Swim darkling down the Current of his Fate" to "Roll darkling down the Torrent [etc.]"), disbound, in a collector's folding box, *light spotting*

JOHNSON'S FIRST BOOK TO BEAR HIS NAME, AND THE FIRST EDITION OF HIS GREATEST POEM. *The Vanity of Human Wishes* was written whilst Johnson was lodging in Hampstead and working on his Dictionary.

### REFERENCES

Courtney & Smith, pp.22-24; Chapman & Hazen, p.131

£ 2,000-3,000 € 2,250-3,350

88

## [JOHNSON, SAMUEL]

The Prince of Abissinia. A Tale. [*William Strahan*] *for R. and J. Dodsley and W. Johnston, 1759*

8vo, 2 volumes, FIRST EDITION, second state with "Contents of the second volume" on A2r of vol. 2 and "indiscerpible" on p.161, final blank to vol. 2, PRESENTATION COPY, contemporary calf with gilt border and spine gilt in compartments with red and black morocco lettering pieces, housed in a collector's folding box, *bindings rubbed, hinges tender*

[*with:*] The Prince of Abissinia. A Tale [...] D. Samuel Johnson's Prinz von Abissinien. Eine Erzählung. Englisch und Deutsch. Mainz und Frankfurt: Schillerischen Verlage; und in Commission bey Varrentrapp Sohn und Wenner, 1785. 8vo, edition with parallel English and German text, contemporary blue boards, housed in a collector's folding box *lacking final leaf of publisher's advertisements, boards worn*

A PRESENTATION COPY OF THE FIRST EDITION OF "RASSELAS".

### PROVENANCE

1759: presentation inscription in a scribal hand "From the Author" to both volumes; "S. Adams" (book-labels)  
1785: Mary Clara Elizabeth Lechmere (ownership inscription)

£ 700-1,000 € 800-1,150

89

## JOHNSON, SAMUEL

Political Tracts. Containing, The False Alarm. Falkland's Islands. The Patriot; and, Taxation no Tyranny. *W. Strahan and R. Cadell, 1776*

8vo, first collected edition, contemporary half calf on marbled boards, *lacking half-title to The False Alarm, binding rubbed*

A collection of Johnson's political tracts of the early 1770s in support of the Tory ministry. The latter two pamphlets attack the American revolutionaries, their friends in Parliament known as the Patriots (causing Johnson to label patriotism as "the last refuge of the scoundrel"), and the American Declaration of Rights.

### REFERENCES

Courtney & Smith, p.127; Chapman & Hazen p.152

### PROVENANCE

A. S. Cumming, MD (bookplate)

£ 500-700 € 600-800

## JOHNSON, SAMUEL

Four political tracts:

The False Alarm. *T. Cadell, 1770*, second edition, half-title, note on final verso ("Mr [John] Sewell [bookseller] No. 32 Cornhill")—Thoughts on the Late Transactions Respecting Falkland's Islands. *T. Cadell, 1771*, FIRST EDITION, second issue (with revised text on George Grenville on p.68), half-title—The Patriot. *T. Cadell, 1774*, FIRST EDITION, one manuscript correction to p.24 ("just" to "first")—Taxation no Tyranny; an Answer to the Resolutions and Address of the American Colonies. *T. Cadell, 1775*, FIRST EDITION, half-title; all 8vo, in contemporary tree calf, spine gilt with red morocco lettering piece, *some wear at hinges and corners*

A GROUP OF JOHNSON'S POLITICAL PAMPHLETS FROM THE LIBRARY OF THE AUTHOR'S FRIEND, THE MP AND BUSINESSMAN JOHN CATOR. Johnson wrote in a letter to Mrs Thrale that: "Cator has a rough, manly, independent understanding, and does not spoil it by complaisance, he never speaks merely to please and seldom is mistaken in things which he has any right to know."

## REFERENCES

Courtney & Smith, pp.113-117, 125-127; Chapman & Hazen, pp.150-151

## PROVENANCE

John Cator, 1728-1806 (armorial bookplate)

£ 1,200-1,800 € 1,350-2,050

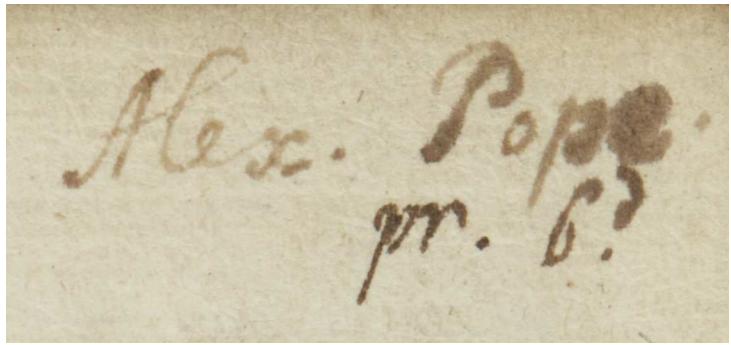
91

## JOHNSON, SAMUEL

A collection of 25 works in 42 volumes by or relating to Johnson and Boswell, comprising:

**Johnson, Samuel.** An Account of the Life of Mr Richard Savage, Son of the Earl Rivers. *for J. Roberts, 1744*. 8vo, FIRST EDITION, second issue (with erratum), contemporary panelled calf stamped with the arms of the Paget family, Earls of Uxbridge, the Madan copy, *lacking half-title and advertisement, rebacked*; A Journey to the Western Islands of Scotland. *W. Strahan and T. Cadell, 1775*. 8vo, FIRST EDITION, first issue (Todd's edition A with 12-line errata and "afford" on p.199 l.13), contemporary calf, *spotting, wear to spine*; Prefaces, Biographical and Critical, to the Works of the English Poets. *J. Nichols, 1779-1781*. small 8vo, 10 volumes, FIRST EDITION, engraved frontispiece portrait, green morocco gilt, edges gilt, armorial bookplate of Joseph Walker, *vol. 1 lacking "directions to binder" (as often), spines sunned, some staining to outer leaves*—[**Johnson, Samuel, translator**—**Lobo, Jerome.** A Voyage to Abyssinia. A. Bettesworth and C. Hitch, 1735. 8vo, FIRST EDITION, title in red and black, speckled calf, *spotting and browning, binding worn and rebacked with new endpapers*—**Boswell, James.** Letters Between ... Andrew Erskine and James Boswell. *Samuel Chandler for W. Flexney, 1763*, 8vo, FIRST EDITION, contemporary speckled calf, folding box; The Life of Samuel Johnson. *Boston: W. Andrews and L. Blake, 1807*. 8vo, 3 volumes, first American edition, engraved frontispiece, speckled calf, the Madan copy, *spotting, rebacked*; and nineteen others (see list online) (42)

£ 1,500-2,000 € 1,700-2,250



93

92

## JOHNSON, SAMUEL—BARETTI, GIUSEPPE

Two works in 4 volumes:

A Dictionary of the English and Italian Languages ... To which is added, An Italian and English Grammar. *for C. Hitch and L. Hawes [etc.], 1760*. 2 volumes, 4to, FIRST EDITION, dedication by Johnson, contemporary red morocco, spine gilt in six compartments, *rubbed, corners bumped*—An Account of the Manners and Customs of Italy; with observations on the mistakes of some travellers, with regard to that country. *for T. Davies, I. Davis, and C. Rymers [sic], 1768*. 2 volumes, 8vo, two folding plates of engraved music, contemporary speckled calf, lettering pieces, *rubbed, some wear especially at hinges and corners*

## PROVENANCE

Travels: Sir Thomas Neave, Bt (armorial bookplate)

£ 600-800 € 700-900

93

## POPE, ALEXANDER—CUNAEUS, PETRUS

Satyra Menippea Incastrata item D. Iuliani Imperatoris satyra. *Ludg[unij] Bat[avorum]: ex Officini lusti Livi in Principio, 1632*

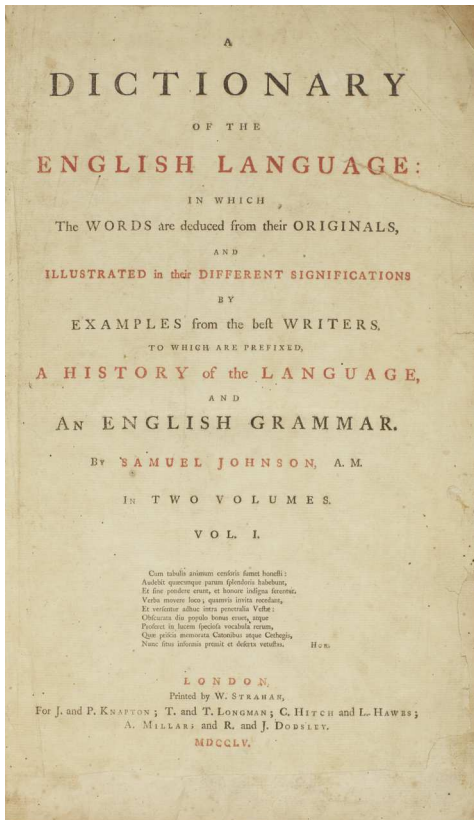
12mo, engraved title page, text in Latin and Greek, colophon, OWNERSHIP INSCRIPTION OF ALEXANDER POPE ("Alex. Pope | pr[etium] 6 d.") on front endpaper, markings in ink to at least six pages, markings and annotations (chiefly in Greek) to at least 11 pages, contemporary vellum boards lettered in ink on spine ("Julian Caesares"), *binding stained*

POPE'S COPY OF A NEO-LATIN MENIPPEAN SATIRE ON FALSE LEARNING. 176 books from Pope's library are recorded, in 30 of which Pope noted the price paid (as here).

## REFERENCES

M. Mack, 'Finding List of Books ... from Pope's Library', no. 43

£ 1,000-2,000 € 1,150-2,250



94

94

OTHER PROPERTIES

## JOHNSON, SAMUEL

A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. *W. Strahan for J. and P. Knapton, T. and T. Longman, C. Hitch and L. Hawes, A. Millar, and R. and J. Dodsley, 1755.*

folio, 2 volumes, title-pages printed red and black, woodcut tailpieces, contemporary calf, *repairs to early leaves of volume 1 (title page and first page of Preface mounted), leaves often stained, spotted and browned, some marginal tears, bindings and spines defective with boards detached or semi-detached, partially disbound, former repairs to spines, hinge of volume 2 crudely repaired with tape*

First edition of the first standard English Dictionary, "the most amazing, enduring and endearing one-man feat in the field of lexicography" (*Printing and the Mind of Man*)

### REFERENCES

Courtney and Smith p.54; *PMM* 201; Rothschild 1237

£ 1,500-3,000 € 1,700-3,350

95

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

## CHESTERFIELD, PHILIP EARL OF

Two works, comprising:

Letters written... to his son, Philip Stanhope, Esq. *London: J. Dodsley, 1774*, 2 volumes, 4to (305 x 228mm.), half-titles, engraved portrait frontispiece in volume one, errata leaf at end of volume 2, *some light rubbing to bindings*; Miscellaneous works. *London: Edward and Charles Dilly, 1778*, 2 volumes, 4to (303 x 222mm.), half-titles, engraved frontispieces, 6 (of 7) medallion portraits in volume one, *some rubbing and small scuffs to bindings*; uniformly bound in marbled calf, Greek key gilt border, spines gilt, red morocco spine labels, all edges yellow (4)

### REFERENCES

ESTC T136181 & N5218; [2nd work]: Rothschild 596

### PROVENANCE

Robert Lampen (born c. 1833), Cornwall, bookplate; William O'Brien, bequest booklabel dated 1899; library stamps

£ 300-500 € 350-600

96

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

## POPE, ALEXANDER, THOMAS GRAY, AND OTHERS

A collection of six volumes, comprising:

**Pope, Alexander.** The Poetical Works... *Glasgow: Andrew Foulis, 1785*, 3 volumes, folio, contemporary calf, *upper covers of volumes 2 and 3 detached, bindings worn*—**Gray, Thomas.** The Poetical Works. *Glasgow: Andrew Foulis, 1787*, folio, contemporary mottled calf, *binding defective, staining*—**[Grenville, Lord W. W.]** *Nugae Metricae.* [*Oxford*]: *privately printed 1824*, 4to, presentation copy inscribed on the title page ("Viscount Northland [i.e. Thomas Knox, later Earl of Ranfurly (1754-1840)] from the author"), one of approximately 50 copies, contemporary quarter morocco over marbled boards, *some spotting at beginning and end, binding very worn at extremities*—**Churchyard, Thomas.** *Churchyards good will ...* reprinted from the edition of 1604. *London: Longman, Hurst, Rees, Orme and Brown, 1815*, 4to, contemporary half calf, blue cloth boards, *binding very worn*

£ 800-1,200 € 900-1,350

97

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

## SWIFT, JONATHAN

The works of J.S. D.D. D.S.P.D. *Dublin: George Faulkner, 1735-1738*

6 volumes, 8vo (197 x 117mm.), volumes 1-4 mixed state, volumes 5-6 the two volume supplement ("The publick spirit of the whigs..." and "The conduct of the allies...") published 1738,



98

portrait frontispieces in volumes 2-4, 13pp. list of subscribers in volume one [Teerink A] and 15pp. list in volume 5 [Teerink B(b)/(c)?], 5 maps and one plan in volume 3, contemporary calf, speckled edges, two volumes with spine labels lettered in gilt (others with modern printed labels), *lacking frontispiece portrait in volume one, lacking final blank at end of vol 6, some spotting and browning, bindings a little rubbed, a few hinges cracked*

FIRST COLLECTED EDITION.

#### REFERENCES

cf. Teerink 41-42

#### PROVENANCE

Matthew O'Reilly (?c.1780-1841), Thomastown, County Louth, bookplates (vol 1, 3 and 4); William O'Brien, bequest booklabel dated 1899; library stamps

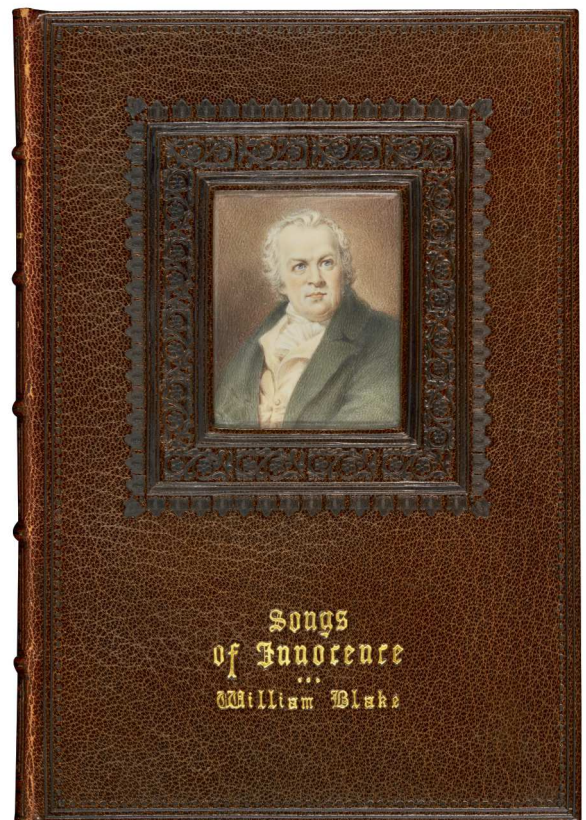
£ 700-1,000 € 800-1,150

98

### [SWIFT, JONATHAN]

*Travels into Several Remote Nations of the World... By Lemuel Gulliver... London: for Benj[amin] Motte, 1726*

8vo, 2 volumes, mixed state, Teerink's "B" edition of volume 1 with continuous pagination in this volume (pp.1-310), "A" edition of volume 2 with separate pagination for each part,



99

and text for Parts III and IV with points as listed by Teerink on p.197, volume 1 with engraved frontispiece in state 2(a), four engraved maps and two engraved plans, contemporary panelled calf, preserved in quarter brown morocco folding box, *joints of volume 2 partially cracked, some minor staining to some gatherings (e.g. signature N in volume 1), gatherings of volume 1 re sewn at some point leaving some gatherings proud, bindings slightly worn and rubbed, corners slightly bumped*

#### REFERENCES

Teerink 291, 289

#### PROVENANCE

The Ickwell Bury library, Bedfordshire, library stamps on front endpapers

£ 2,000-3,000 € 2,250-3,350

99

### COSWAY BINDING—BLAKE, WILLIAM

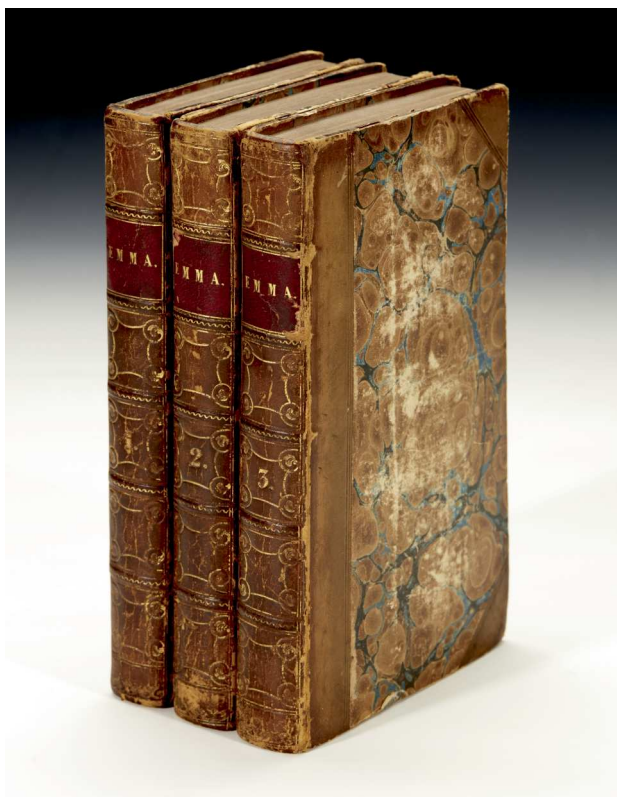
*Songs of Innocence. Ernest Benn, 1926*

8vo, 26 facsimile coloured plates (including duplicate of title-page), certificate noting this as number 841 of the Cosway bindings, signed by J.H. Stonehouse and C.B. Currie, brown morocco with tooling in blind by Riviere with fine portrait of Blake painted on ivory by C.B. Currie, green watered-silk doublures and endleaves, top edge gilt, cloth slipcase, *minor wear to joints, minor wear to watered-silk*

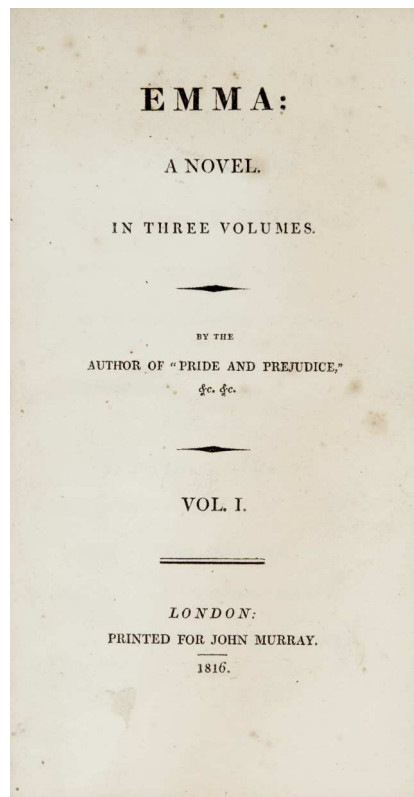
• £ 1,500-2,000 € 1,700-2,250

# ENGLISH LITERATURE

## NINETEENTH CENTURY



100



100

100

### [AUSTEN, JANE]

Emma: A Novel. *John Murray, 1816*

3 volumes, 12mo, FIRST EDITION, without half-titles and advertisements, with publisher's advertisements on verso of the final leaf of text in volume 3, nineteenth-century half calf with new endpapers, spines with six compartments with red morocco labels lettered in gilt, edges of binding and spine rubbed, covers worn, some slight spotting to text

First edition of one of the greatest of all English novels.

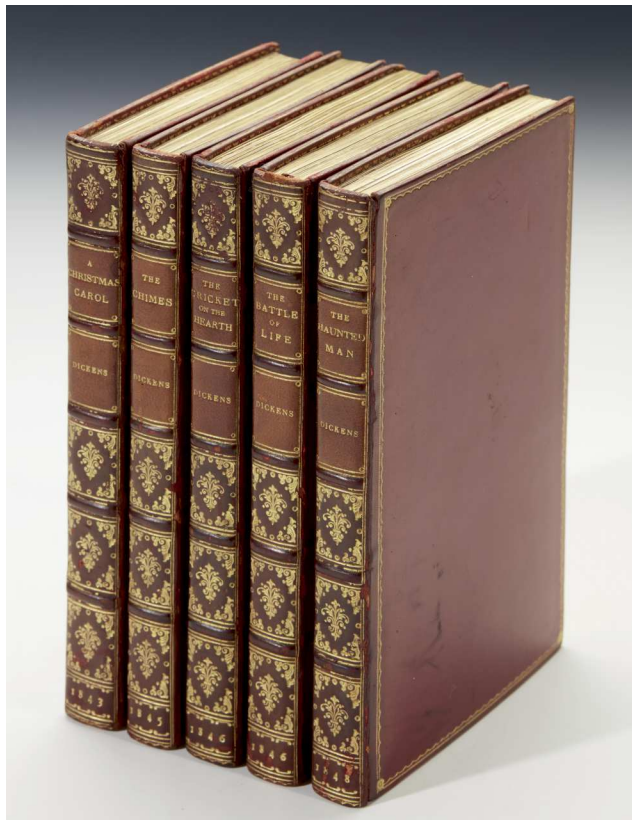
#### REFERENCES

Garside and Schöwerling 1816:16; Gilson A8; Keynes 8; Sadleir 62d

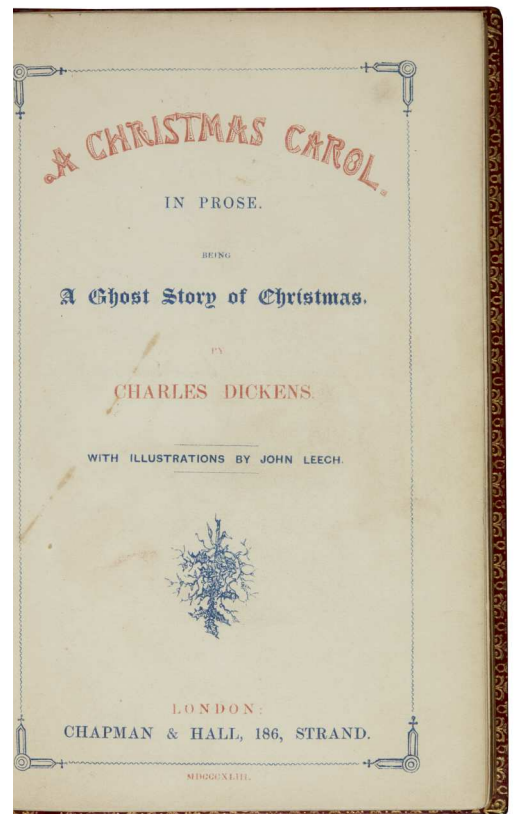
#### PROVENANCE

Charlotte Sophia Fitzalan-Howard (*née* Leveson-Gower), Duchess of Norfolk (c.1788–1870), armorial bookplates

£ 10,000-15,000 € 11,200-16,800



102



102

101

## BRIDGES, ROBERT

The Growth of Love. *Oxford: H. Daniel, 1890*

4to, number 24 of 100 copies, with 3 pages of autograph verse by Thomas Hutchinson, signed and dated, 29 August and 3 September 1890, tipped in autograph letter signed by Robert Bridges to Hutchinson, 6 September 1890, original grey vellum backed boards, spine titled gilt, top edge cut, others uncut

### PROVENANCE

Thomas Hutchinson (his book label)

£ 800-1,200 € 900-1,350

102

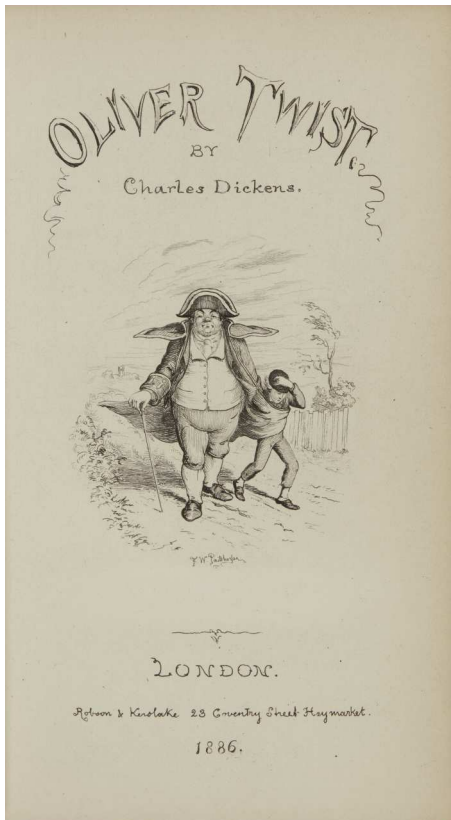
## DICKENS, CHARLES

A set of Christmas Books, First Editions

*A Christmas Carol*. *Chapman & Hall, 1843*, FIRST EDITION, hand-coloured frontispiece and 3 hand-coloured etched plates by John Leech, blue and red title-page, green endpapers bound in, previous ownership inscription in ink on one endpaper; *The Chimes*. *Chapman & Hall, 1845*, FIRST EDITION, additional vignette title (first issue) and frontispiece, wood-engraved text vignettes, half-title; *The Cricket on the Hearth*. *For the author by Bradbury and Evans, 1846*, FIRST EDITION, additional wood-engraved title-page and frontispiece after Maclise, wood-engraved text vignettes, half-title; *The Battle of Life*. *Bradbury and Evans, 1846*, FIRST EDITION, additional pictorial wood-engraved title-page (fourth state) and frontispiece after Maclise, wood-engraved text vignettes, half-title; *The Haunted Man and the Ghost's Bargain*. *Bradbury and Evans, 1848*, FIRST EDITION, additional pictorial wood-engraved title-page and frontispiece after John Tenniel by Martin and Corbould, wood-engraved text vignettes;

Uniformly bound in nineteenth-century red calf by Zaehnsdorf, spine gilt and decorated in compartments, all original cloth bindings preserved and bound in at end, marbled endpapers, all edges gilt, preserved in a green morocco backed folding box, spine titled and decorated in gilt, *some browning, preserved bindings with some wear and soiling, binding for A Christmas Carol with some spotting to upper cover, bumped (5)*  
See catalogue note at SOTHEBYS.COM

£ 7,000-9,000 € 7,900-10,100



103

103

## DICKENS, CHARLES

Oliver Twist; or, the Parish Boy's Progress. By "Boz." Richard Bentley, 1838

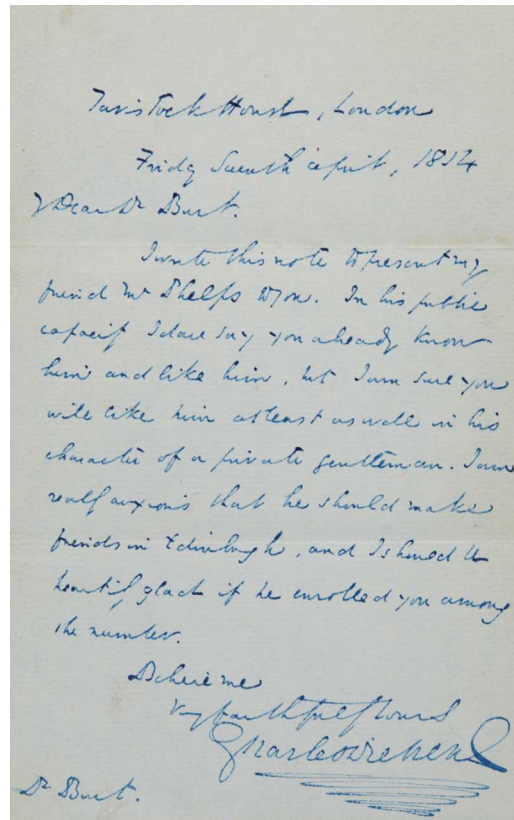
8vo, 3 volumes, FIRST EDITION, first issue, 3 frontispieces and 21 engraved plates by George Cruikshank, half-titles, with the list of Cruikshank illustrations in volume 1, 4-page publisher's advertisement at the end of volume 1, with the fireside plate in volume 3, this copy EXTRA-ILLUSTRATED with a complete set of duplicate etchings of the Cruikshank plates (plus the substituted "Rose Maylie and Oliver at the Tomb" plate), 21 etchings by F.W. Pailthorpe (together with the same etchings, hand-coloured), 18 hand-coloured character sketches by J. Clayton Clarke ("Kyd"), a proof etching portrait of Bill Sykes after Barnard, two steel engravings after Darley, vignette title page for the first Library edition, and hand-coloured of the same vignette by F.W. Pailthorpe, original cloth covers and spines bound in; [together with:] manuscript volume, in ink, 216 pages, collating the various early editions and textual variations; later crushed red morocco gilt by Zaehnsdorf, top edges gilt, inner dentelles, maroon endpapers (4)

A HANDSOME EXTRA-ILLUSTRATED COPY OF DICKENS' CELEBRATED AND PERENNIALY POPULAR 'REALIST' NOVEL. The two sets of plates by Pailthorpe comprise one of 50 sets of India proofs (this no.25) and one of 50 sets hand-coloured (this no.134), out of a total edition of 200. The two colophon pages for this impression, a title page, and list of etchings are bound in. Loosely inserted is an autograph note by George Cruikshank relating to the 24 watercolour drawings and plates he executed in 1865/6 for his friend F.M. Cosens (not present in this set).

£ 5,000-7,000 € 5,600-7,900

62

SOTHEBY'S



104

104

## DICKENS, CHARLES

Autograph letter signed, to Dr J.G.M. Burt

providing an introduction to the Shakespearean actor and theatre manager Samuel Phelps ("...In his public capacity I dare say you already know him and like him, but I own that you will like him at least as well in his character of a private gentleman. I am really anxious that he should make friends in Edinburgh..."), 1 page, 8vo, Tavistock House, London, 7 April 1854, integral blank, autograph envelope

[with:] autograph cheque signed, for £69 15s. 7d., made out to Wimbledon School, drawn on Coutts's Bank, 1 September 1868

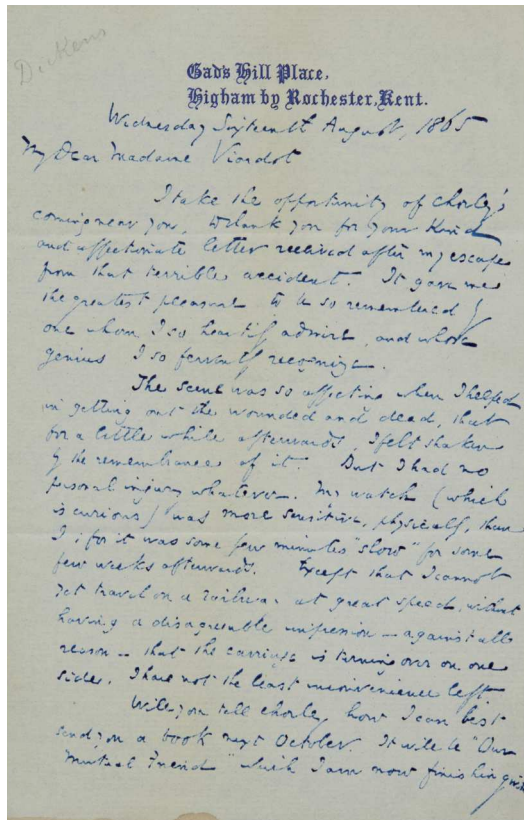
Samuel Phelps (1804-1878) revolutionised the Shakespearean repertoire during his decades at the helm of London's Sadler's Wells Theatre. Dickens's correspondent in this letter is John Graham MacDonald Burt, a prominent Edinburgh surgeon.

### PROVENANCE

Sotheby's, 4 October 1977, lots 266 (letter) and 274 (cheque)

# £ 1,000-1,500 € 1,150-1,700





105

105

## DICKENS, CHARLES

Autograph letter signed, to Pauline Viardot

describing in some detail the personal impact of the Staplehurst railway disaster, and promising her a copy of *Our Mutual Friend* when it is completed (“...May it interest you, half as much as it interests me...”), written in blue ink, 2 pages, 8vo, headed stationery of Gads Hill Place, 16 August 1865

“...The scene was so affecting when I helped in getting out the wounded and dead, that for a little while afterwards I felt shaken by the remembrance of it. But I had no personal injury whatsoever. My watch (which is curious) was more sensitive, physically, than I; for it was some few minutes ‘slow’ for some few weeks afterwards. Except that I cannot yet travel on a railway, at great speed, without having a disagreeable impression - against all reason - that the carriage is turning on one side, I have not the least inconvenience left...”

DICKENS DESCRIBES THE AFTER-EFFECTS OF THE TRAUMATIC RAILWAY DISASTER THAT SCARRED HIS FINAL YEARS TO PAULINE VIARDOT, CELEBRATED MEZZO-SOPRANO AND LOVER OF TURGENEV.

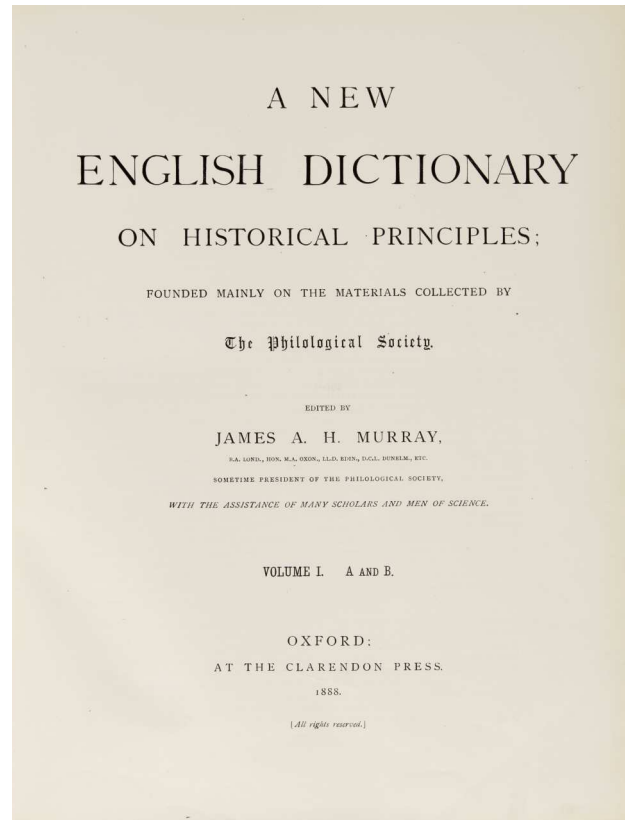
### REFERENCES

*The Letters of Charles Dickens: Volume 11, 1865-1867*, ed. Storey (Oxford, 1999), pp.82-83

### PROVENANCE

“Le Cesne Viardot Collection” (blind stamp)

± £ 3,000-5,000 € 3,350-5,600



106

106

## OXFORD ENGLISH DICTIONARY— MURRAY, SIR JAMES A.H.

A New English Dictionary on Historical Principles; founded mainly on the materials collected by the Philological Society. Edited by James A.H. Murray... with the assistance of many scholars and men of science. *Oxford: the Clarendon Press, 1888—1933*

large 4to, 10 volumes in 13, plus the supplement, together 14 volumes, contemporary dark green half morocco, green pebble-grain cloth boards, marbled endpapers and edges, some wear to cloth and leather on bindings with some corners slightly bumped or worn, occasional scratches, some spines variably sunned (14)

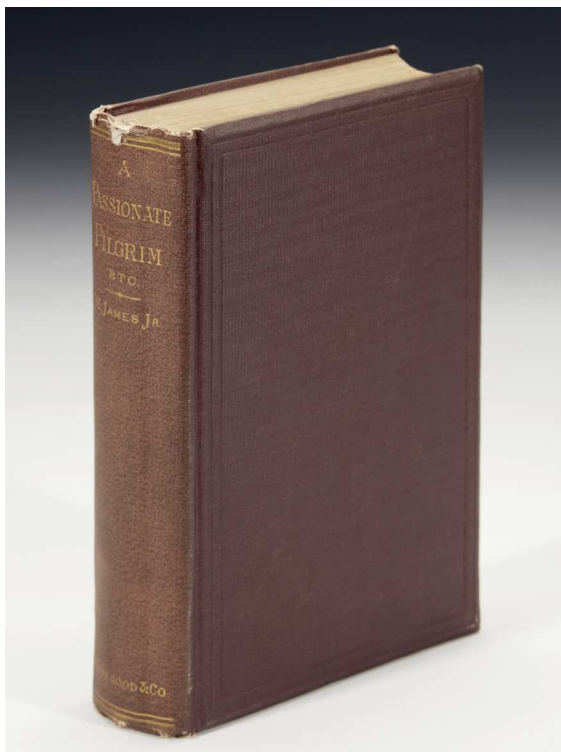
THE FIRST EDITION OF THE GREATEST DICTIONARY OF THE ENGLISH LANGUAGE, REVOLUTIONISING OUR UNDERSTANDING OF ENGLISH AND ITS HISTORY. The need to embark on what turned out to be one of the greatest feats of scholarship and publishing of its period was identified as early as 1857, but the project only properly commenced under the indefatigable James Murray's leadership in 1879, and was only completed in 1933, finally encompassing definitions of 400,000 words.

### REFERENCES

PMM 371

£ 2,000-3,000 € 2,250-3,350

# HENRY JAMES: PROPERTY OF A GENTLEMAN



107

107

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## JAMES, HENRY

*A Passionate Pilgrim, and other Tales.* Boston: James R. Osgood and company, 1875

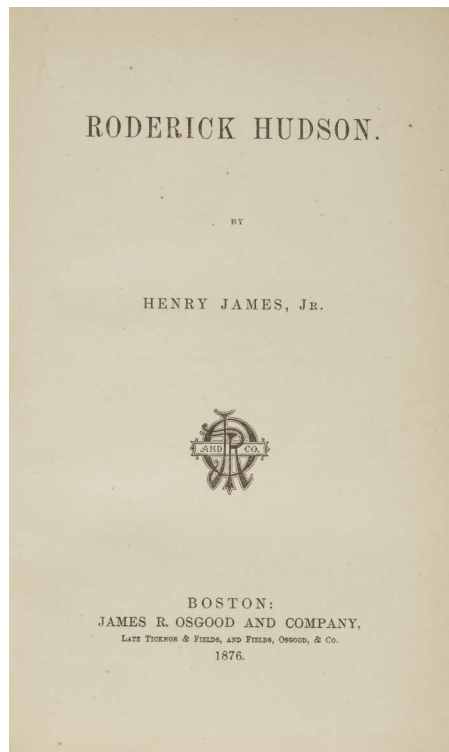
8vo, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, original deep purple fine-cross-ribbed cloth, covers ruled in blind, spine gilt, brown endpapers, *slight spotting at beginning and end, tiny nicks at head of first few leaves, leaves slightly browned, spine slightly chipped at head and foot (missing tiny piece at head)*

The author's first book was published on 31 January 1871 in an edition of 1,500 copies. There was no separate English edition.

### REFERENCES

Edel & Laurence A1

£ 500-700 € 600-800



108

108

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## JAMES, HENRY

*Roderick Hudson.* Boston: James R. Osgood and Company, 1876

8vo, FIRST EDITION OF THE AUTHOR'S FIRST NOVEL, original rust-brown cloth, spine lettered in gilt, brown coated endpapers, *very slight wear to edges of covers*

### REFERENCES

Edel & Laurence A3a [b binding]

£ 400-600 € 450-700

109

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## JAMES, HENRY

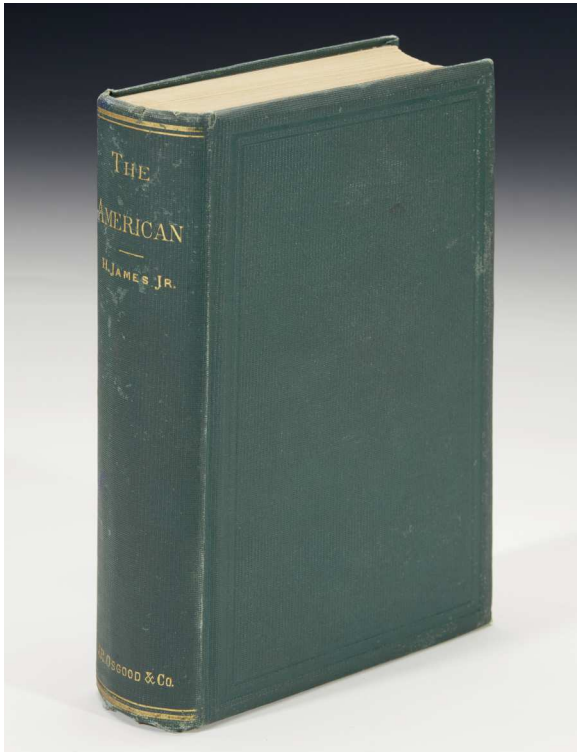
*The American.* Boston: James R. Osgood and company, 1877

8vo, FIRST EDITION, original dark green fine-crossed-ribbed cloth, covers ruled in blind, spine ruled and lettered in gilt, brown endpapers, contemporary presentation inscription in pencil on front endpaper, *some very light spotting and browning, slight rubbing to cloth with a few minor stains*

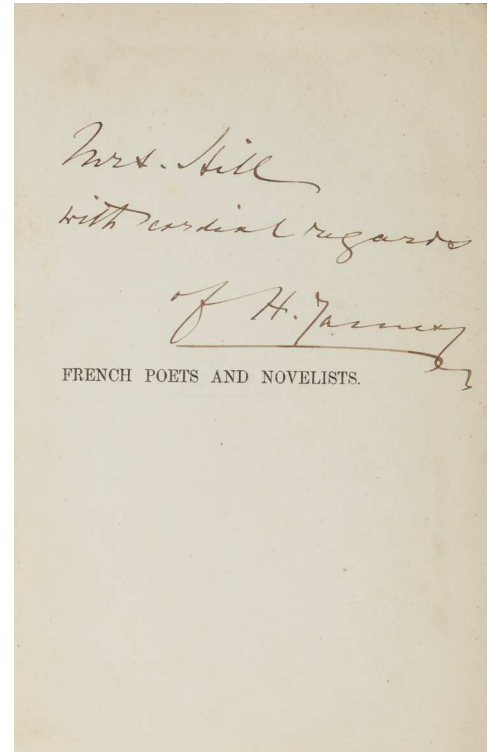
### REFERENCES

Edel & Laurence A4a [binding variant c]

£ 400-600 € 450-700



109



111

110

## JAMES, HENRY

French Poets and Novelists. *Macmillan and co.*, 1878

8vo, FIRST EDITION, one of 1250 copies, original dark blue cloth, spine lettered in gilt, preserved in matching quarter blue morocco folding box, *hinges just starting, slight offsetting to endpapers, minor browning*

### REFERENCES

Edel & Laurence A5a

### PROVENANCE

E.C. Sterling, of St. Louis, Missouri, ownership signature on front endpaper, book-label

£ 200-300 € 250-350

111

## JAMES, HENRY

French Poets and Novelists. *Macmillan and co.*, 1878

8vo, FIRST EDITION, one of 1250 copies, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENDPAPER ("Mrs. Hill | with cordial regards | of H. James"), original dark blue cloth, spine lettered in gilt, preserved in matching quarter blue morocco folding box, *recased, some offsetting, some slight staining to covers, minor browning to leaves*

The recipient is almost certainly Mrs F.H. Hill, wife of the editor of the London *Daily News*. See *Selected Letters*, p.159, for a letter to Mrs Hill on 21st March 1879 responding to her review of *Daisy Miller and other stories* which had just appeared in that paper.

### REFERENCES

Edel & Laurence A5a

£ 1,500-3,000 € 1,700-3,350

112

## JAMES, HENRY

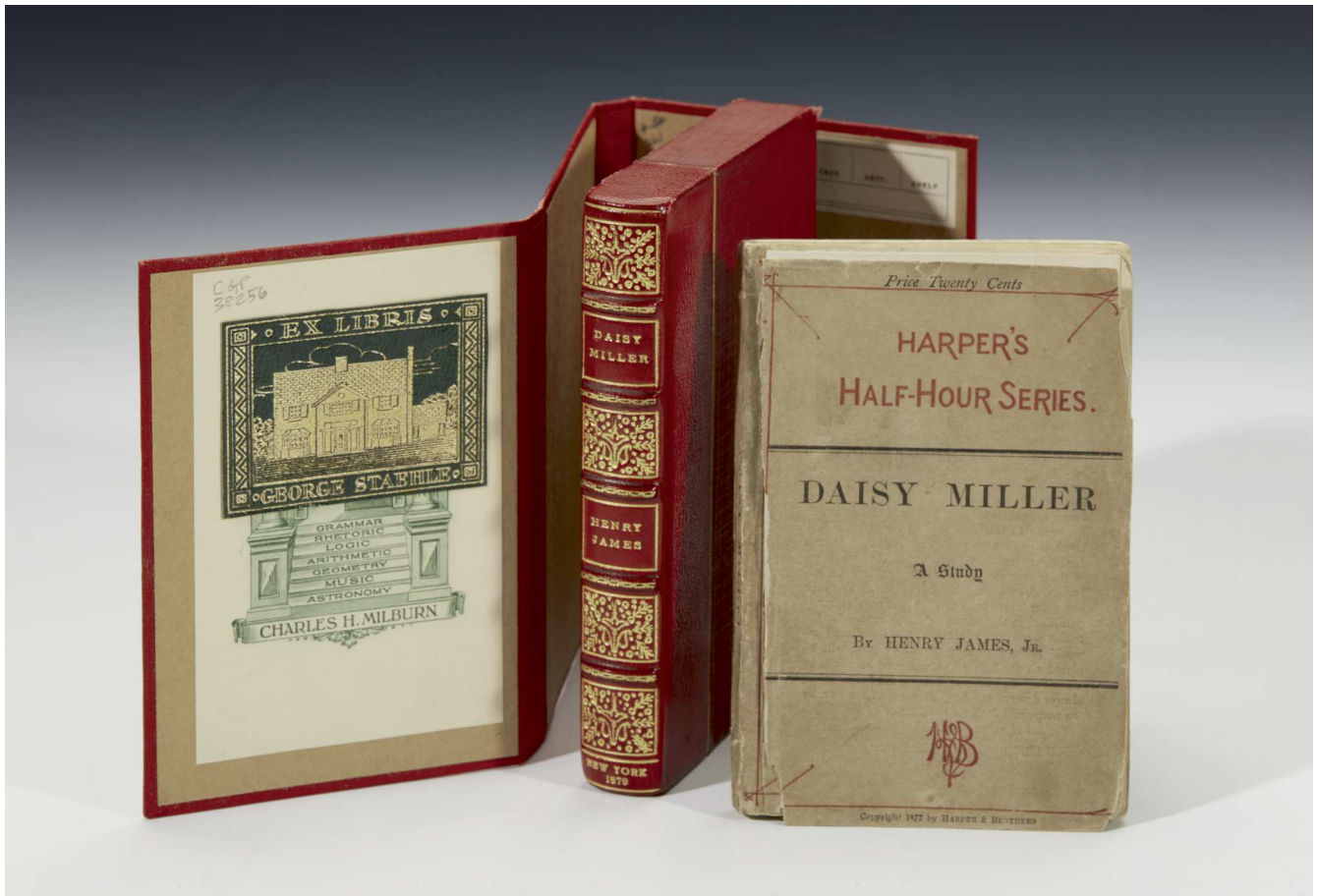
The Madonna of the Future and other Tales. *Macmillan and Co.*, 1879

8vo, 2 volumes, FIRST EDITION, one of 500 copies, advertisements at the end of volume 2, original dark blue fine bead cloth, double-rule border and curved panel in black on upper cover, and in blind on lower cover, preserved in quarter blue morocco folding box, brown-coated endpapers, *joints of volume 1 cracked (upper joint partially split at top), slightly bumped OTHERWISE NEAR FINE*

### REFERENCES

Edel & Laurence A10a

£ 600-900 € 700-1,050



113

113

## JAMES, HENRY

*Daisy Miller. A Study. New York: Harper & Brothers, 1879 [1878]*

32mo, FIRST EDITION, FIRST ISSUE (with only 79 titles listed in the Harper Half-Hour Series advertisements at the beginning), LEAF TIPPED-IN AT THE BEGINNING SIGNED BY THE AUTHOR, original pale buff paper wrappers, lettering and rules in red and black on upper cover, advertisements on the lower cover, title and series number on spine, preserved in red cloth case and matching quarter red morocco gilt slipcase, wrappers very slightly chipped with upper wrapper nearly detached, previous slight tears to backstrip repaired, tiny hole to lower wrapper

THE EXTREMELY RARE FIRST ISSUE OF ONE OF THE SCARCEST OF ALL HENRY JAMES FIRST EDITIONS. *Daisy Miller* was previously serialised in the *Cornhill Magazine* between June and July 1878 (with two unauthorised periodical appearances before this).

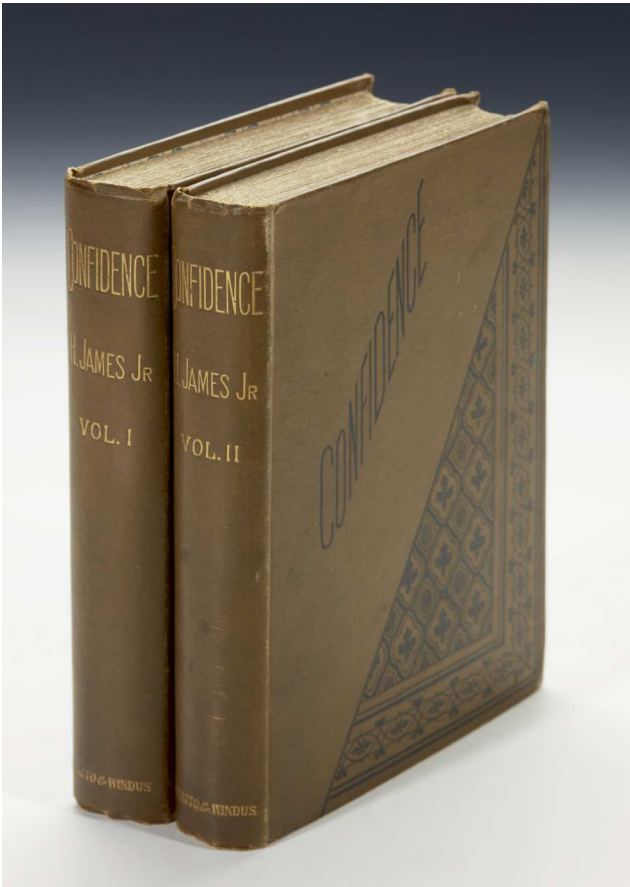
### REFERENCES

Edel & Laurence A8a

### PROVENANCE

Charles H. Milburn, bookplate; George Staehle, morocco book-label (both affixed to cloth case)

£ 8,000-12,000 € 9,000-13,400



114

114

### JAMES, HENRY

*Confidence. Chatto & Windus, 1880 [1879]*

8vo, 2 volumes, FIRST EDITION, one of 500 copies, advertisements at the end of volume 2, original dull olive-brown smooth cloth, covers decorated in black with carpet pattern, spines gilt, blue-on-white floral endpapers, edges untrimmed, preserved in quarter calf folding box, *tear to G6 in volume 2 neatly repaired, occasional spotting, hinges of volume 1 starting, slight wear to edges of cloth*

#### REFERENCES

Edel & Laurence A11a [binding a]

£ 1,500-2,000 € 1,700-2,250

115

### JAMES, HENRY

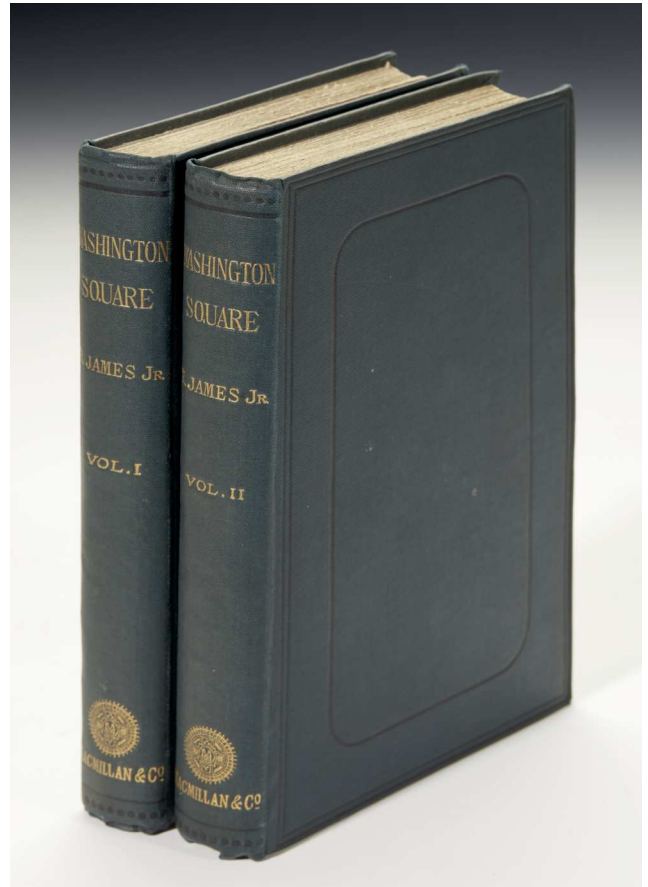
*A Bundle of Letters. Boston: Loring, [1880]*

8vo, first edition (unauthorised), original pale wrappers decorated with vertical and horizontal bands, first state binding, preserved in quarter blue morocco folding box, *minor wear*

#### REFERENCES

Edel & Laurence A13a

£ 200-300 € 250-350



116

116

### JAMES, HENRY

*Washington Square. The Pension Beaurepas. A Bundle of Letters. Macmillan and co., 1881*

8vo, 2 volumes, FIRST ENGLISH EDITION, FIRST IMPRESSION, with three pages in volume 2 misnumbered (368, 369, 371 for 268, 269, 271) and "H. James Jr" on spines, ONE OF 500 COPIES, advertisements at the end of volume 2 dated December 1879, original dark blue-green fine bead cloth, covers ruled in black, spines lettered in gilt with publisher's device, brown-coated endpapers, preserved in cloth cases and quarter blue morocco folding box, *minor browning, hinges of volume 1 slightly tender, one gathering proud OTHERWISE A FINE COPY*

A LOVELY COPY OF THE ENGLISH EDITION, published a month after the American edition. The English edition also included *The Pension Beaurepas*, not previously published in book form, and *A Bundle of Letters*, which had previously been published in book form in America. A second impression of 250 copies followed in March 1881.

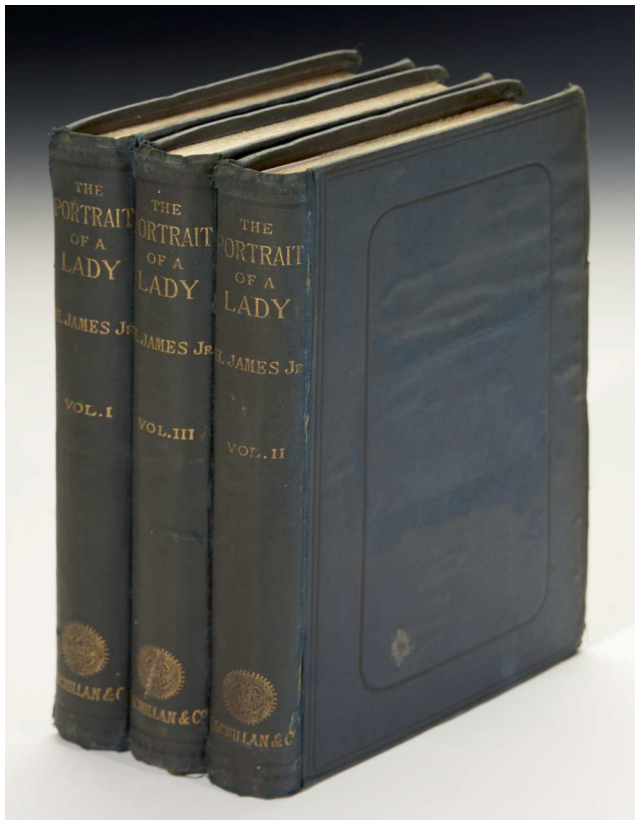
#### REFERENCES

Edel & Laurence A15b

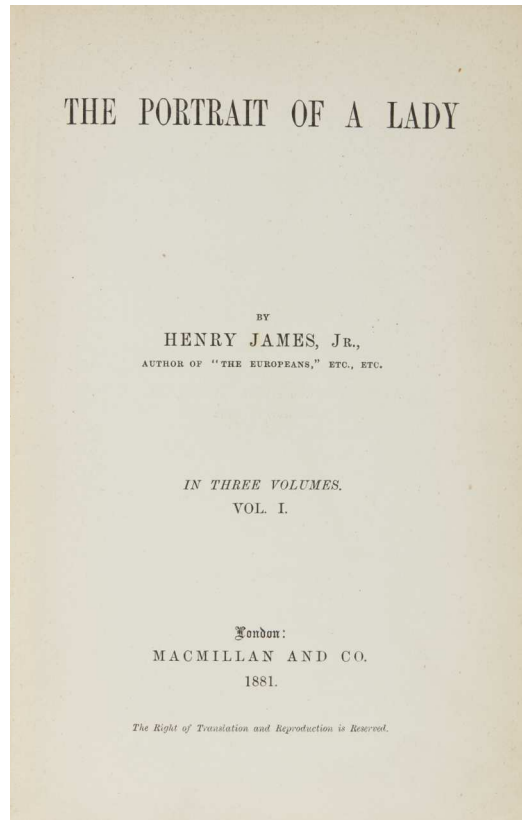
#### PROVENANCE

Hugh Walpole, Brackenburn book-labels

£ 6,000-9,000 € 6,700-10,100



117



117

117

## JAMES, HENRY

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

8vo, 3 volumes, FIRST EDITION, with 24pp. of advertisements at end of volume 3 dated April 1881, brown endpapers, publisher's dark blue-green cloth, covers blocked in black, spine with gilt lettering and publisher's device, preserved in blue cloth cases and matching quarter blue morocco folding box, hinges partially cracked and previously repaired, slight browning and spotting, slight bubbling to cloth of volume 2, residues of labels on upper covers, some wear to extremities of binding

FIRST EDITION IN CLOTH OF JAMES'S CLASSIC NOVEL, THE MOST POPULAR OF ALL HIS LONGER FICTIONS.

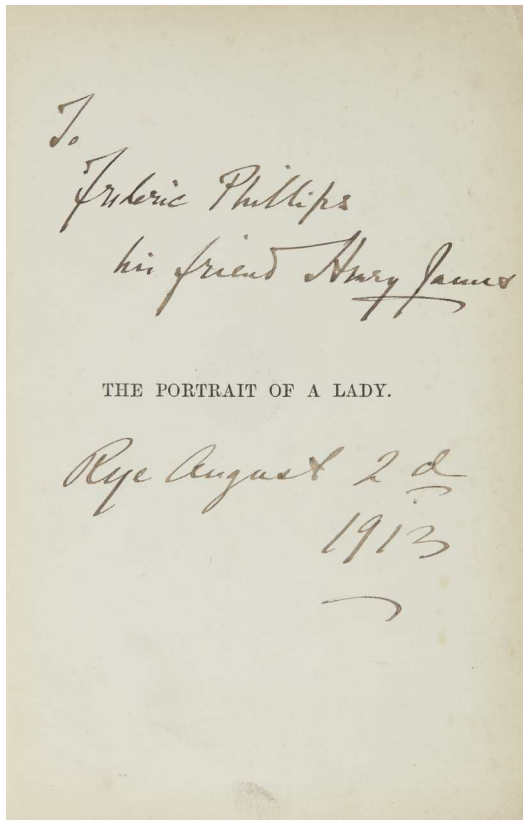
"Trying to recover here, for recognition, the germ of my idea, I see that it must have consisted not at all in any conceit of a 'plot'... but altogether in the sense of a single character, the character and aspect of a particular engaging young woman, to which all the usual elements of a 'subject', certainly of a setting, were to need to be super added" (James, Preface to the New York edition of the novel, 1907)

*The Portrait of a Lady* appeared serially in *Macmillan's Magazine* and *Atlantic Monthly* from October 1880. The book followed in November 1881 with a first impression of 750 copies issued in two variant colours of cloth (no precedence has been established between the two). Most copies were issued with advertisements dated December 1881 but some, including this copy, have an earlier set, "probably inserted through error or through shortage at the bindery of the more contemporary catalogue" (Edel and Laurence).

### REFERENCES

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

£ 15,000-20,000 € 16,800-22,400



118

118

### JAMES, HENRY

The Portrait of a Lady. A New Edition. *Macmillan and co.*, 1882

8vo, first one-volume edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON HALF-TITLE ("To | Frederic Phillips | his friend Henry James | Rye August 2nd | 1913"), advertisements at the end, original dark blue fine-bead, grain cloth, decorative embossed bands in gilt and black on upper cover, in blind on lower cover, brown coated endpapers, preserved in red cloth case and quarter red morocco slipcase, note "From the author" loosely inserted, *very slight wear to binding, some slight darkening to edges of leaves, very minor spotting, hinges tender*

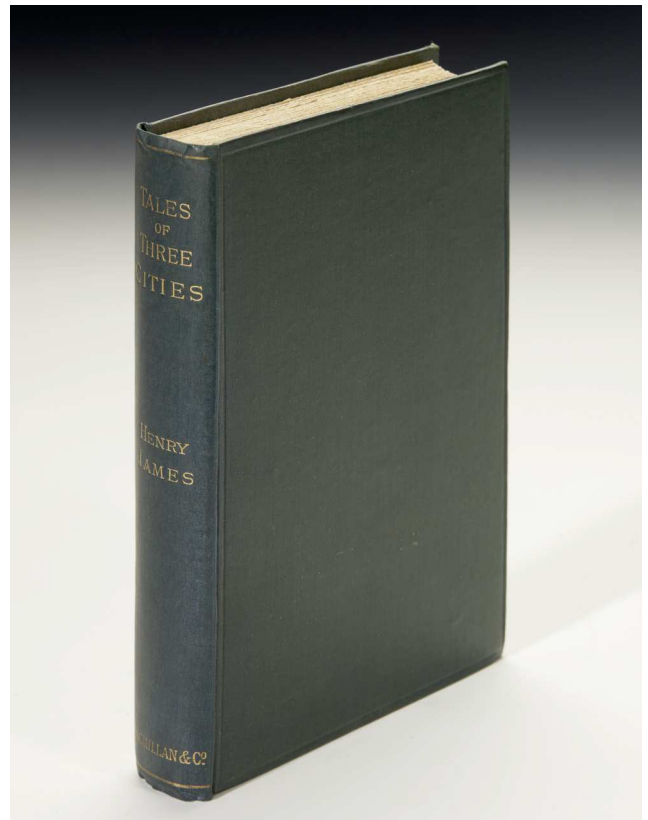
#### REFERENCES

Edel & Laurence A16a(c)

#### PROVENANCE

Frederic Phillips, authorial presentation inscription

£ 3,000-5,000 € 3,350-5,600



119

119

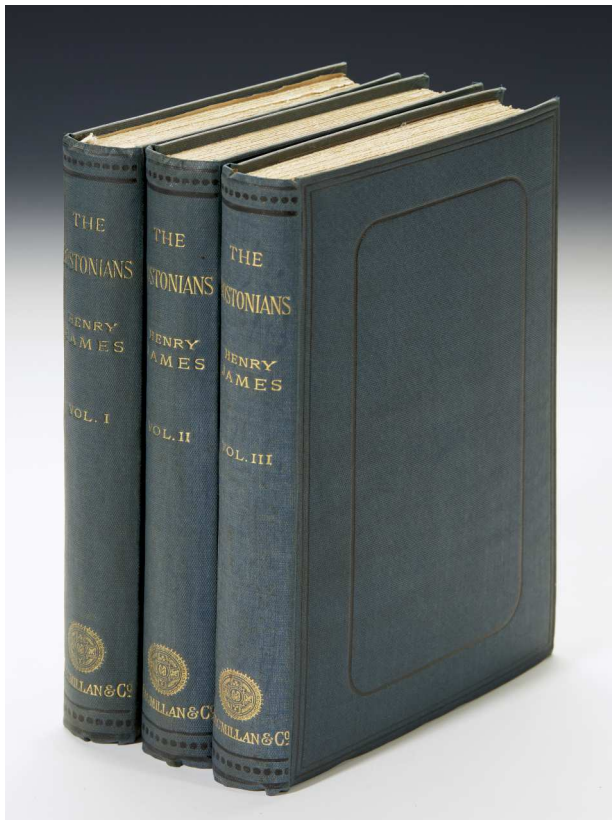
### JAMES, HENRY

Tales of Three Cities. *Macmillan and co.*, 1884

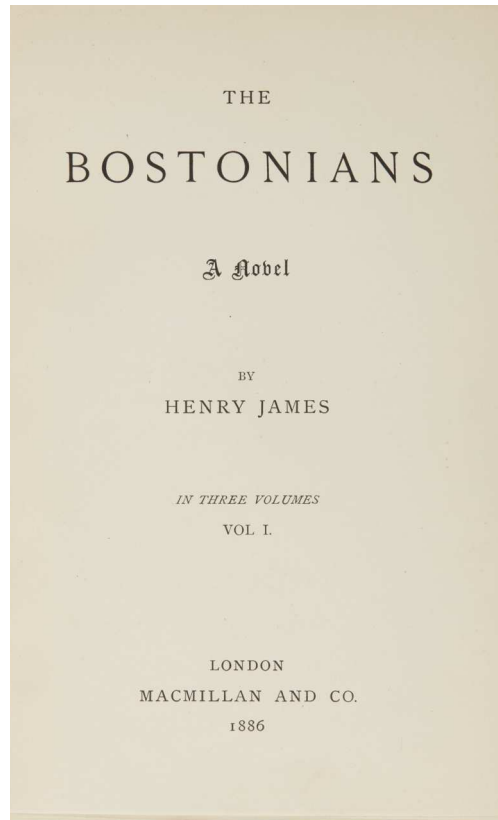
8vo, first English edition (with the stories in a different order), printed presentation slip ("From the author") loosely inserted, original dark green smooth cloth, spine lettered in gilt, advertisements at the end, preserved in quarter blue morocco folding box, *some spotting to endpapers*

Edel & Laurence A24b

£ 300-500 € 350-600



120



120

120

## JAMES, HENRY

The Bostonians. *Macmillan and co.*, 1886

8vo, 3 volumes, FIRST EDITION, advertisements at the end of volumes 2 and 3, original dark blue-green cloth, borders in black on upper cover and in blind on lower cover, spine gilt, brown endpapers, preserved in matching quarter blue morocco folding box

A FINE COPY OF ONE OF THE AUTHOR'S MAJOR NOVELS, depicting the ideological conflict among spiritualist and utopian movements in post-civil war America.

This is one of six of books in this collection from the library of the French novelist and critic Paul Bourget (1852–1935) or his wife (see also lots 128, 131, 133, 139 and 141). James was introduced to the “rather flabby-looking Frenchman, with a pronounced myopia, an unstable glass in one eye, and a shy manner” (Edel, *Henry James*, *The Middle Years 1884–1894*, p.50) by Sargent in July 1884. According to Edel Bourget conveyed to James a mixture of careless elegance and deep melancholy. Bourget was to write *Cruelle Énigme* that summer. “It made him famous in France; and he attached himself to James as a disciple” (*op.cit.*). James was more interested in Bourget as a conversationalist than as a writer, and advised him in his later journey to America that resulted in the brilliant travel memoir *Outre-mer*. Their paths often crossed in Italy, with the Frenchman often co-ordinating his diary with his mentor’s. James found his friend “a sympathetic and attractive being with a “brilliant little intelligence” and “one of

the most charming and ingenious talkers I ever met” (quoted by Edel, *op.cit.*) but finally lost patience with his increasingly reactionary views, finding his aristocratic and monarchical views intolerable. Nonetheless James, very unusually, preserved all of Bourget’s letters to him, so that both sides their correspondence survive.

### REFERENCES

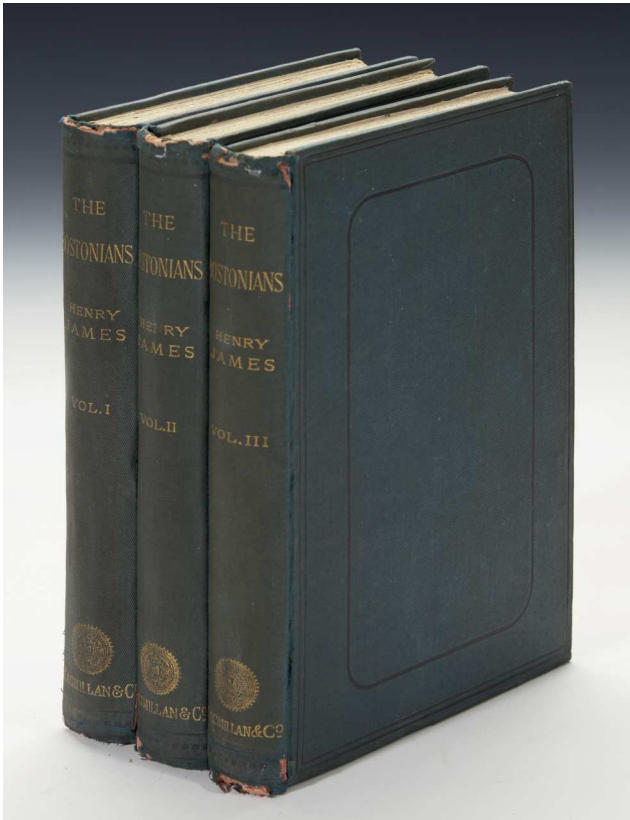
Edel & Laurence A28a

### PROVENANCE

Paul Bourget, with his visiting card loosely inserted (“...de l’Académie française | 20, rue Barbet de Jouy.”)

£ 10,000-15,000 € 11,200-16,800





121

121

## JAMES, HENRY

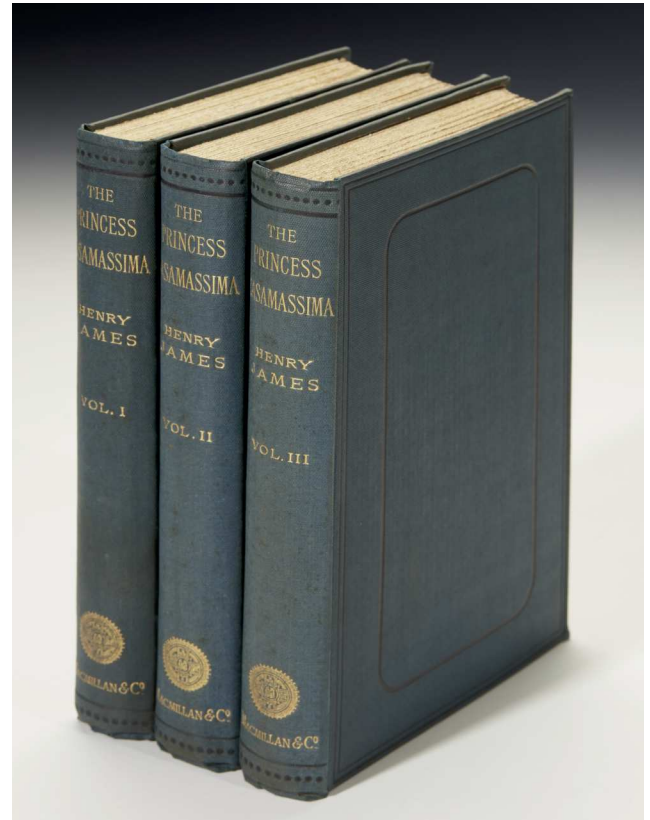
*The Bostonians*. Macmillan and co., 1886

8vo, 3 volumes, FIRST EDITION, advertisements at the end of volumes 2 and 3, original dark blue-green cloth, borders in black on upper cover and in blind on lower cover, spine gilt, brown floral endpapers, preserved in case and matching blue cloth folding box, leaves *slightly browned*, upper joint of volume 1 split, first gathering loose, spines *slightly chipped with signs of previous repair*

### REFERENCES

Edel & Laurence A28a

£ 5,000-10,000 € 5,600-11,200



122

122

## JAMES, HENRY

*The Princess Casamassima*. A Novel. London and New York, Macmillan and Co., 1886

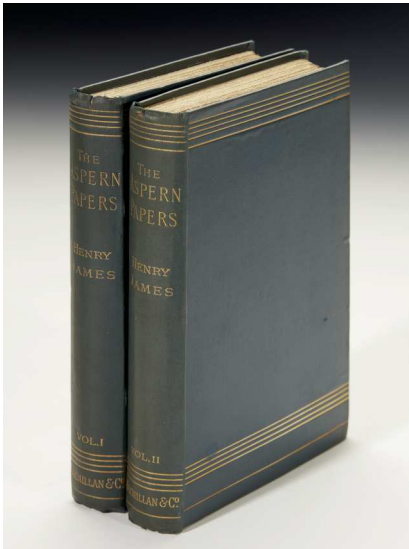
8vo, 3 volumes, FIRST EDITION, 2 pages of publisher's advertisements at end of volumes 2 and 3, PRESENTATION COPY WITH PRINTED SLIP TIPPED-IN AT THE BEGINNING OF VOLUME 1 ("From the author"), original blue-green cloth, covers with black fillet borders, spines lettered in gilt, brown coated endpapers, preserved in quarter blue morocco folding box, *occasional foxing* OTHERWISE A NEAR FINE COPY

First edition of the first of James's "political novels."

### REFERENCES

Edel and Laurence A29a

£ 4,000-6,000 € 4,500-6,700



123

123

### JAMES, HENRY

The Aspern Papers. Louisa Pallant. The Modern Warning. *Macmillan and co., 1888*

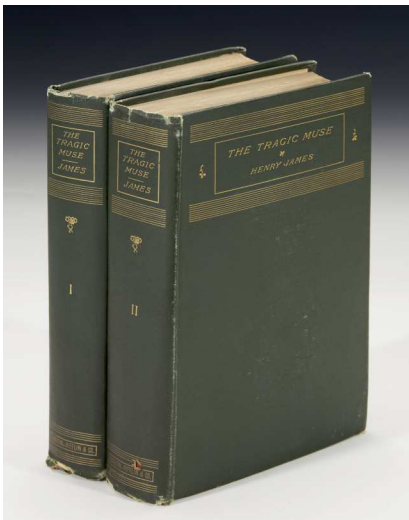
8vo, 2 volumes, FIRST EDITION, one of 650 copies, advertisements at the end of volume 2, original steel blue smooth cloth, gilt rules on upper covers and spines, spines lettered in gilt, black coated endpapers, monogram book-label (with "withdrawn" stamp), preserved in cloth chemises and quarter blue morocco folding box, *very slight browning, tiny nicks to cloth on spine, minor wear to edges of binding*, OTHERWISE A FINE COPY

First book edition of these three novellas, the first being the author's highly acclaimed tale of suspense set in Venice, centring on the scheming attempts of an unscrupulous editor to lay his hands on a long dead poet's love letters.

#### REFERENCES

Edel & Laurence A32a

£ 2,000-3,000 € 2,250-3,350



124

124

### JAMES, HENRY

The Tragic Muse. *Boston and New York: Houghton, Mifflin and Company, 1890*

8vo, 2 volumes, FIRST EDITION, one of 1,000 copies, original forest green linen-grain cloth, spines and covers lettered and decorated in gilt, *lower hinge of volume 1 starting, hinges of volume 2 partially split, extremities of binding rubbed*

#### REFERENCES

Edel & Laurence A34a [binding a]

£ 400-600 € 450-700



125

125

### JAMES, HENRY, TRANSLATOR. DAUDET, ALPHONSE.

Port Tarascon. The Last Adventures of the Illustrious Tartarin. Translated by Henry James. *New York: Harper and Brothers, 1891 [1890]*

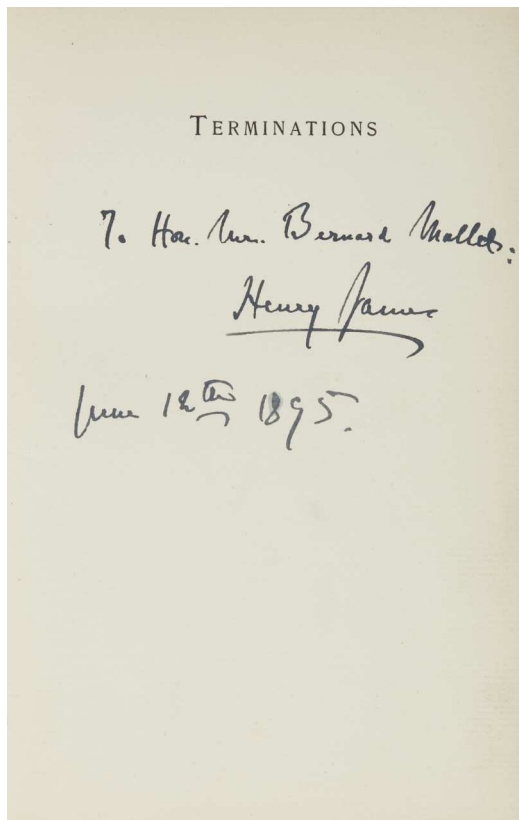
large 8vo, first edition (published before the original French edition), frontispiece portrait of Daudet and illustrations in the text by various artists, original dark blue cloth, lettered in gilt and decorated in silver (primary binding), original plain dust-jacket lettered on the spine, preserved in quarter blue morocco folding box, *front endpaper and frontispiece detached, slightly browned, minor wear to binding on spine, jacket slightly chipped*

First edition of a rare translation undertaken by James. As he explained to his English publisher Macmillan "I was bribed with gold — more gold than the translator (as I suppose) is accustomed to receive. The book is charming" (*Letters*, III, 1980, p.274). The translation first appeared in *Harper's New Monthly Magazine* between June and November 1890. There are several variations between serial and book publication.

#### REFERENCES

Edel & Laurence B6a

£ 500-800 € 600-900



126

126

### JAMES, HENRY

*Terminations*. William Heinemann, 1895

8vo, FIRST EDITION, one of 1,000 copies, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON HALF-TITLE ("To Hon. Mrs. Bernard Mallet: | Henry James | June 12th 1895"), advertisements at the end, original light blue cloth lettered in gilt, four irises in blind on upper cover, publisher's device on lower cover, preserved in quarter blue morocco folding box, *minor stain to upper cover, some wear to edges of binding*

#### REFERENCES

Edel & Laurence A45a

£ 3,000-5,000 € 3,350-5,600

127

### JAMES, HENRY

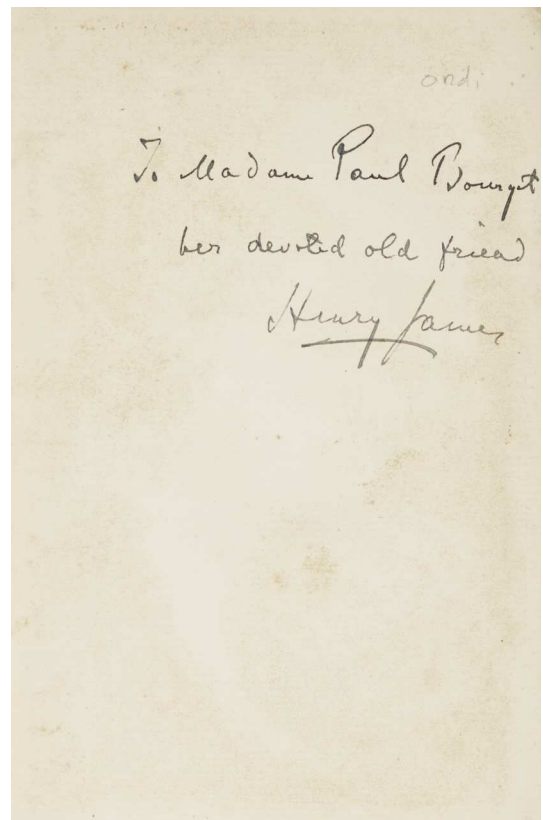
*Terminations*. William Heinemann, 1895

8vo, FIRST EDITION, one of 1,000 copies, advertisements at the end, original light blue cloth lettered in gilt, four irises in blind on upper cover, publisher's device on lower cover, preserved in quarter blue morocco folding box, *offsetting to endpapers, slight spotting to edges, minor wear to binding*

#### REFERENCES

Edel & Laurence A45a

£ 300-500 € 350-600



128

128

### JAMES, HENRY

*Embarrassments*. William Heinemann, 1896

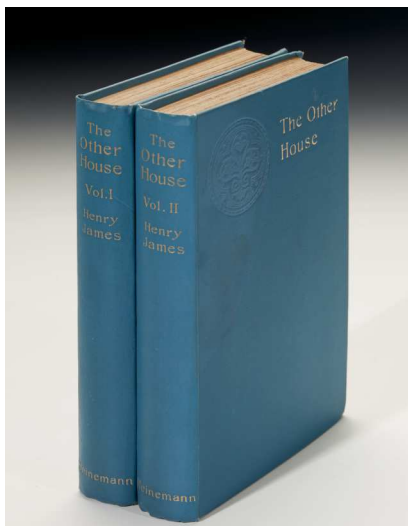
8vo, FIRST EDITION, one of 1250 copies, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENDPAPER ("To Madame Paul Bourget | her devoted old friend | Henry James"), original light blue cloth lettered in gilt, four irises in blind on upper cover, advertisements at the end, preserved in quarter blue morocco folding box, *some slight spotting to endpapers and fore-edge*, OTHERWISE A FINE COPY

For the author's friendship with the French novelist and critic Paul Bourget (1852–1935) and his wife see note to lot 120 (see also lots 131, 133, 139 and 141).

#### REFERENCES

Edel & Laurence A46a

£ 4,000-6,000 € 4,500-6,700



129

## JAMES, HENRY

The Other House. *William Heinemann, 1896*

8vo, 2 volumes, FIRST EDITION, one of 1,250 copies, advertisements at the end of both volumes, original light blue cloth gilt, publisher's ornaments on upper cover, preserved in quarter blue morocco folding box, *some slight offsetting to endpapers, minor bumping to corners of binding*, OTHERWISE A SUPERB COPY

## REFERENCES

Edel & Laurence A47a

£ 1,500-3,000 € 1,700-3,350

130

## JAMES, HENRY

The Other House. *William Heinemann, 1896*

8vo, 2 volumes, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE FRONT ENDPAPER OF VOLUME 1 ("To Lucy Clifford | her affectionate | old friend | Henry James. | Dec: 5th 1896"), advertisements at the end of both volumes, original light blue cloth gilt, publisher's ornaments on upper cover, preserved in quarter blue morocco folding box, *some slight browning and spotting, slight wear to extremities of binding*

Publication was on 1st October 1896, in an edition of 1250 copies. James met his fellow writer, his "Beloved girl" the devoted and generous-hearted widow Lucy Jane Clifford (*née Lane, pseud. John Inglis, 1846–1929*) in 1880 and she became, over time, one of his cherished London friends and most important correspondents. Her London literary salons were famous, attracting the likes of Leslie Stephen, John Collier, Frederick Macmillan, George Bernard Shaw, and James himself, who soon became a prized friend. She treated him as if he were one of her young protégés, inducing the editor of the *Illustrated London News* to publish *The Other House*.

## REFERENCES

Edel & Laurence A47a

## PROVENANCE

Lucy Clifford, authorial presentation inscription

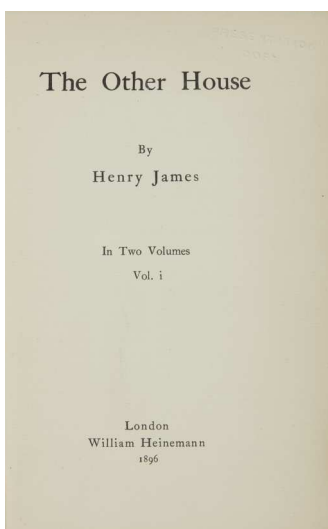
£ 1,500-2,500 € 1,700-2,800

131

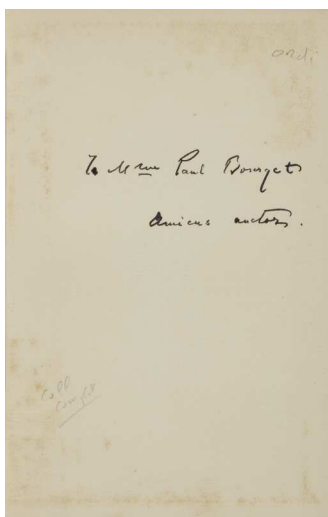
## JAMES, HENRY

The Spoils of Poynton. *William Heinemann, 1897*

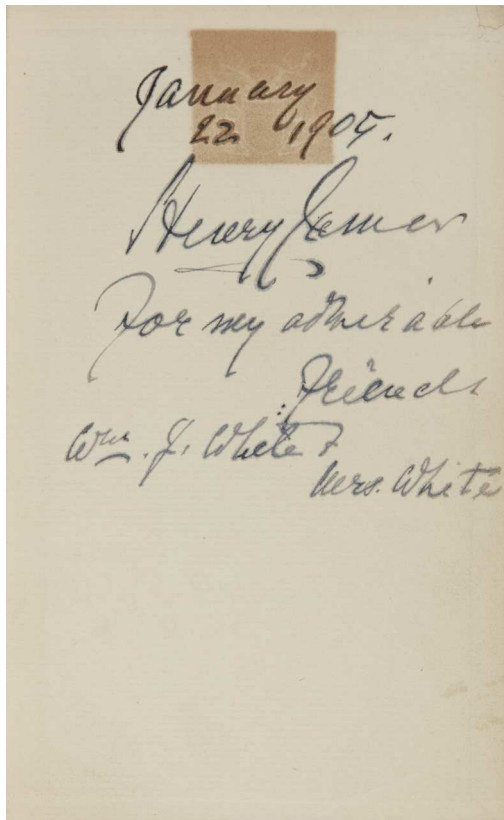
8vo, FIRST EDITION, advertisements at the end, PRESENTATION COPY, from the library of the Madame Paul Bourget with inscription on front endpaper, possibly in her hand or that of the publisher ("To Mme Paul Bourget | Amicus auctoris"), original light blue cloth lettered in gilt, four irises in blind on upper cover, publisher's device in blind on lower cover, preserved in quarter blue morocco folding box, *some slight offsetting to endpapers, foxing to fore-edge*



130



131



132

#### REFERENCES

Edel & Laurence A48a

#### PROVENANCE

Madame Paul Bourget, inscription (see also lots 120, 128, 133, 139 and 141).

£ 2,000-3,000 € 2,250-3,350

132

#### JAMES, HENRY

In the Cage. Chicago & New York: Herbert Stone and company, 1898

8vo, first American edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENDPAPER ("January | 22 1909. | Henry James | For my admirable | friends | Wm. J. White & | Mrs. White"), original grey-green linen-grain cloth lettered and decorated in gilt, top edge gilt, other edges uncut, preserved in blue cloth case and quarter blue morocco slipcase, slight offsetting from book-label, OTHERWISE A FINE COPY

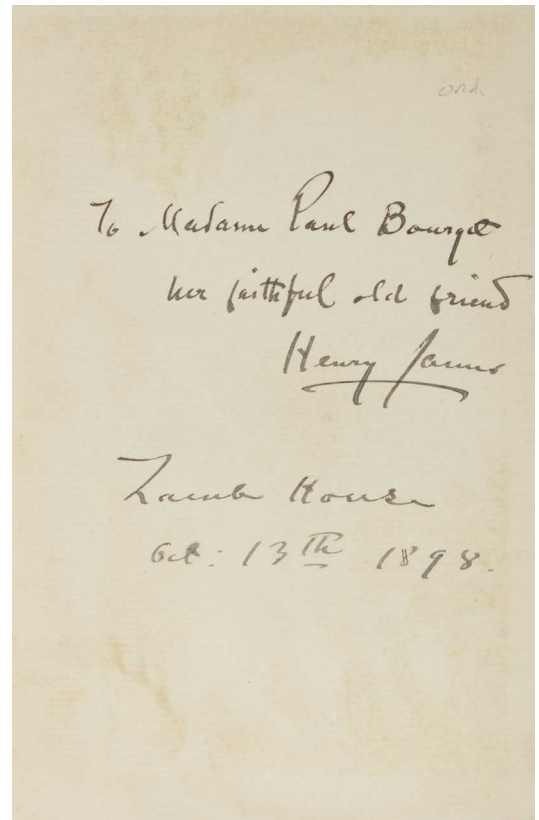
#### REFERENCES

Edel & Laurence A51b

#### PROVENANCE

Barton Wood Currie (1877-1962), morocco book-label; sale of his library, Parke Bernet Galleries, New York, 7/8 May 1963, lot 244

£ 1,500-2,000 € 1,700-2,250



133

133

#### JAMES, HENRY

The Two Magics. The Turn of the Screw. Covering End. William Heinemann, 1898

8vo, first edition, one of 1,500 copies, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENDPAPER IN MONTH OF PUBLICATION ("To Madame Paul Bourget | her faithful old friend | Henry James | Lamb House | Oct: 13th 1898"), advertisements at the end, original light blue cloth, lettered in gilt on upper cover and spine, four irises in blind on upper cover, publisher's device in blind on lower cover, minor staining and offsetting to endpapers, minor and wear discoloration to covers

A FINE CONTEMPORARY PRESENTATION COPY. For the author's close friend Paul Bourget and his wife Madame Bourget see also lots 120, 128, 131, 139 and 141. This is the first book edition of one of James's most compelling novellas, the terrifying and unsettling *The Turn of the Screw*, about the apparent haunting of a governess's young charges by a pair of ghostly servants. James received the germ of the story from Edward White Benson, the archbishop of Canterbury (see Oxford DNB).

#### REFERENCES

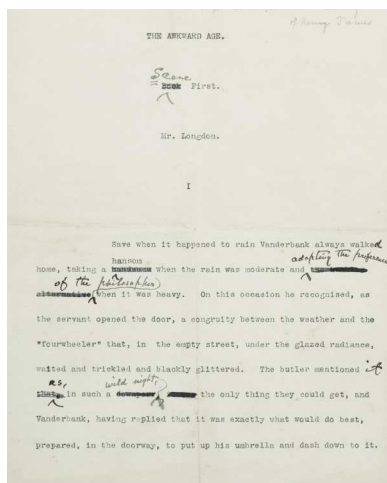
Edel & Laurence A52a

#### PROVENANCE

Madame Paul Bourget, authorial presentation inscription

£ 4,000-6,000 € 4,500-6,700

134



134

## JAMES, HENRY

Corrected typescript leaf from "The Awkward Age", the opening of the novel, headed "Scene First | Mr Longdon | I", 9 lines, with autograph corrections by James to five lines (altogether 11 words), 1 page, large post quarto, [c.1898]

*The Awkward Age*, like all of James's later novels, was composed by dictation to a secretary. The resultant typescript was then corrected by hand. LITERARY MANUSCRIPT MATERIAL BY HENRY JAMES IS RARE ON THE MARKET.

# £ 700-1,000 € 800-1,150

135

## JAMES, HENRY

Autograph letter signed, to Henry Loomis Nelson sending him the seventh number of *The Awkward Age* ("... which, I blush to say, violates absurdly my promise of consisting but of 2 chapters. I consists of three - & I don't know that I can even plead that they are exceptionally short..."), 3 pages, 8vo, headed stationery of Lamb House, Rye, 4 October 1898, *splitting at fold*

Henry Loomis Nelson was editor of *Harper's Weekly*, in which *The Awkward Age* was serialised from October 1898 to January 1899.

### PROVENANCE

Christie's, 7 February 1986, lot 156

# £ 500-700 € 600-800

136

## JAMES, HENRY

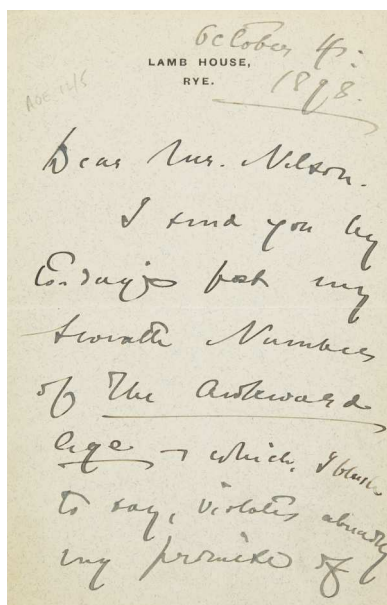
*The Awkward Age*. *William Heinemann, 1899*

8vo, FIRST EDITION, one of 2,000 copies, advertisements at the end, original light blue cloth lettered in gilt, four irises in blind on upper cover, with the publisher's device in blind on lower cover, preserved in quarter blue morocco folding box, *slight spotting to endpapers and fore-edge*, OTHERWISE A FINE COPY

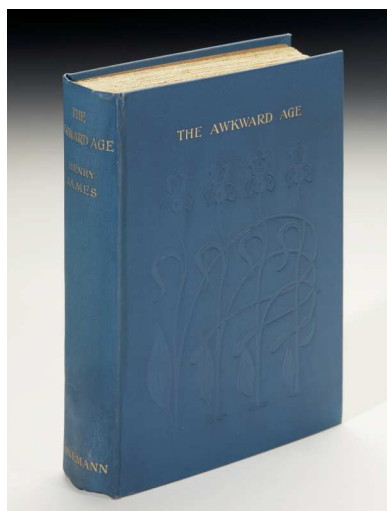
### REFERENCES

Edel & Laurence A53a

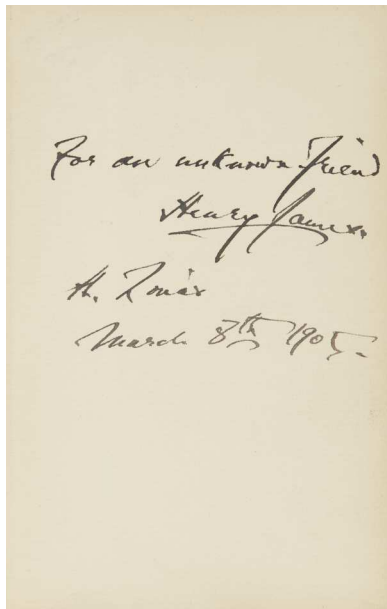
£ 200-300 € 250-350



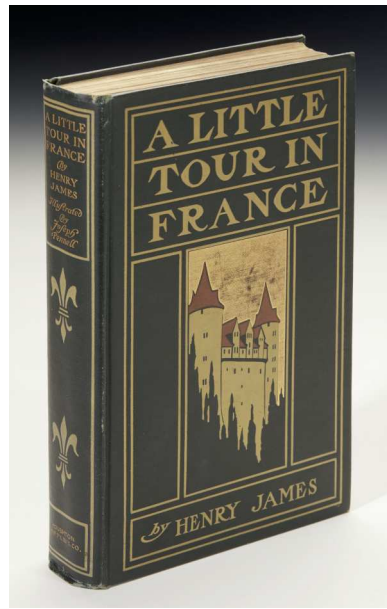
135



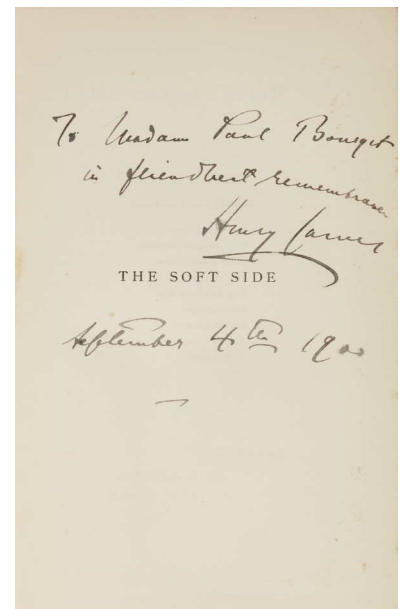
136



137



138



139

137

### JAMES, HENRY

Daisy Miller. A Comedy in Three Acts. *Boston and New York: Houghton, Mifflin and company, 1899*

12mo, first published edition of the author's stage adaptation, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For an unknown friend | Henry James | [?] | March 8th 1905"), original green cloth, upper cover decorated in gilt, spine and upper covered lettered in gilt, top edge green, preserved in matching green cloth folding box, *spine slightly chipped at head and base, minor browning*

This presentation copy was inscribed by James when on his American tour in 1904-05. trip in 1905. James's controversially critical book *The American Scene*, based on his travels, was published in 1907 (see lot 144).

#### REFERENCES

Edel & Laurence A18b

£ 700-1,100 € 800-1,250

138

### JAMES, HENRY

A Little Tour in France...with illustrations by Joseph Pennell. *Boston and New York: Houghton, Mifflin and Company, 1900*

8vo, second edition, SIGNED BY THE AUTHOR ON FRONT ENDPAPER, original dark green pictorial cloth with castle ornament on upper cover, designed by Bruce Rogers, new preface, preserved in quarter blue morocco folding box, *slight browning, slight wear to binding*

From the library of James's favourite secretary Mary Kingdon (néé Weld, 1874-1953), who worked for the author from April 1901 until the summer of 1904 (see lot 140).

#### REFERENCES

Edel & Laurence A23b

#### PROVENANCE

Mary K. Weld, the author's secretary, with her ownership inscription also on front endpaper ("MK Weld | June 1901")

£ 2,000-4,000 € 2,250-4,500

139

### JAMES, HENRY

The Soft Side. *Methuen & Co., 1900*

8vo, FIRST EDITION, this copy without advertisements (as often), PRESENTATION COPY INSCRIBED ON THE HALF-TITLE FIVE DAYS AFTER PUBLICATION ("To Madam Paul Bourget | in friendliest remembrance | Henry James | September 4th 1900"), original deep red vertical-ribbed cloth gilt, preserved in quarter blue morocco folding box, *some slight staining to covers, some spotting and offsetting*

For the author's friendship with the French novelist and critic Paul Bourget (1852-1935) and his wife see note to lot 120 (see also lots 128, 131, 133 and 141).

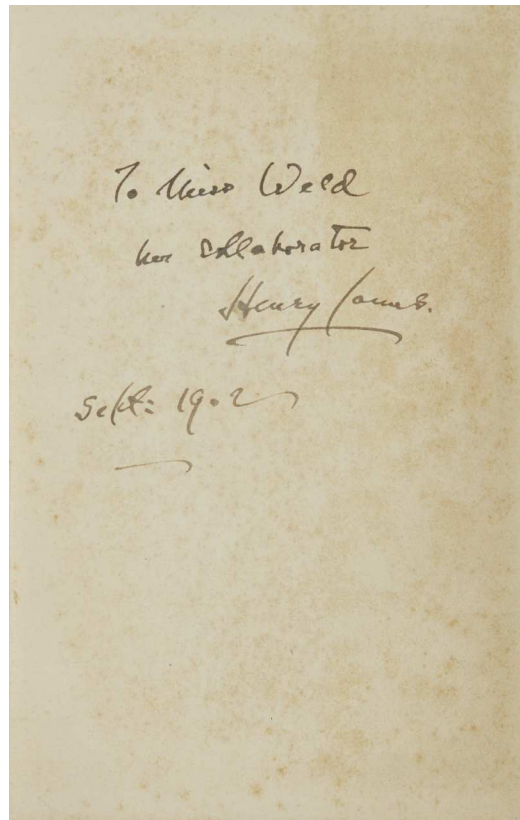
#### REFERENCES

Edel & Laurence A54a

£ 3,000-5,000 € 3,350-5,600



140



140

140

## JAMES, HENRY

The Wings of the Dove. Westminster: Archibald Constable & Co., 1902.

8vo, first English edition, PRESENTATION COPY AFFECTIONATELY INSCRIBED BY THE AUTHOR JUST AFTER PUBLICATION TO THE SECRETARY WHO TYPED THIS NOVEL ("To Miss Weld | her collaborator | Henry James | Sept: 1902"), original vertically grained cloth lettered in gilt, upper cover decorated in chain design in blind, preserved in matching quarter blue morocco folding box, slight foxing to edges and endpapers, hinges partially split.

A FINE PRESENTATION COPY, inscribed by James to one of his favourite secretaries, to whom he dictated this novel, as well as his other late masterpieces *The Ambassadors* and *The Golden Bowl*, together with various stories, essays and much correspondence. Mary (aka May) Kathleen Kingdon (*née* Weld, 1874-1953) worked for James from April 1901 until the summer of 1904, and he clearly developed considerable affection for her, referring to her on occasions as a "*bijou*" and his "little Weldina". James was pleased when she took up bookbinding, allowing her the free use of the studio in Watchbell Street adjacent to Lamb House, where she bound some of his French books. "Her punctuality, efficiency, and good nature contributed markedly to the environment he needed for this sustained period of his labours, during the last writing of his long career" (Leon Edel, *Henry James: The Master 1901-1916*, 1972, pp. 93-95 *et passim*).

The adoption of the dictation method of composition had an almost transformative effect on James's style in his most fertile years, and May Weld was indeed the author's greatest "collaborator" in this process. He began dictating *The Wings of*

*the Dove* to her on 9 July 1901, three months after she began her employment with him. At Lamb House in Rye James and Miss Weld normally worked either in the upstairs Green Room (during the winter) or the detached Garden House (spring and summer). Each day work commenced with almost "military regularity" (Edel, *op. cit.*). James would have a hot bath, descend for breakfast "sartorially neat and often brightly-cravated" and then at 10 a.m. Miss Weld arrived and work began:

"...Visitors knew they could never see the Master before lunch. The voice dictated rhythmically—with long pauses—in the workshop. They could hear James pacing forward and backward, he paced constantly with the quality of a restless animal, and, it seemed, in rhythm with the familiar response of the typewriter....In the old days he had been unable to 'do over and over'...Now he revised constantly; and while revising, new metaphors, large elaborate similes, found themselves inserted in the text. Miss Weld repeatedly retyped the manuscript..." (Leon Edel, *op.cit.*).

The American edition of *The Wings of the Dove*, in two volumes, was published by Scribner's on 21 August 1902. This English edition followed a few days later, on 30 August.

### REFERENCES

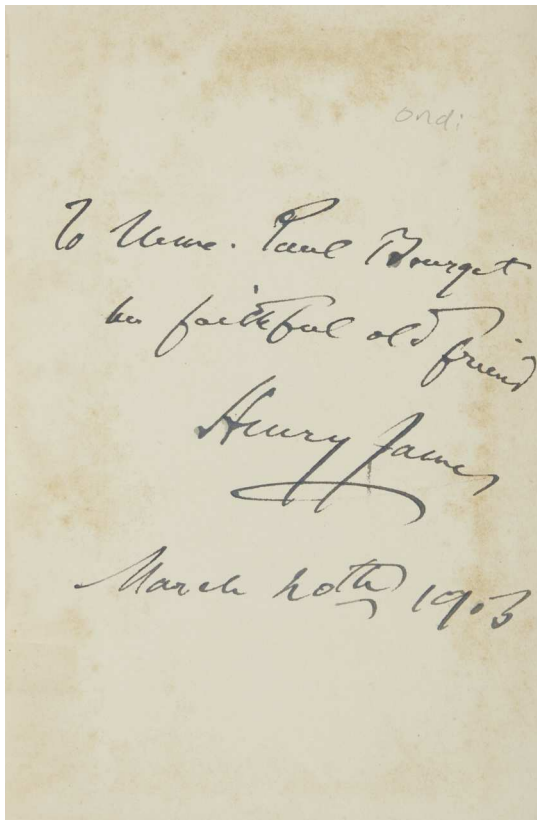
Edel & Laurence A56b

### PROVENANCE

Mary Kathleen Kingdon (*née* Weld, 1874-1953), authorial inscription; by descent to Mary Peternel Kingdom; sale at Sotheby's 11 December 2003, see lots 134-137

£ 15,000-20,000 € 16,800-22,400





141

141

**JAMES, HENRY**

The Better Sort. *Methuen & Co., 1903*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO MADAME PAUL BOURGET ON FRONT ENDPAPER ("To Mme. Paul Bourget | her faithful friend | Henry James | March 20th 1903"), advertisements at the end, original red vertically-ribbed cloth, spine and upper cover lettered and ruled in gilt, *minor foxing to fore-edge and slight offsetting to endpapers* OTHERWISE EXCEPTIONALLY FINE

A FINE PRESENTATION COPY INSCRIBED IN THE MONTH AFTER PUBLICATION. For the author's friendship with the French novelist and critic Paul Bourget (1852–1935) and his wife see note to lot 120 (see also lots 128, 131, 133 and 139).

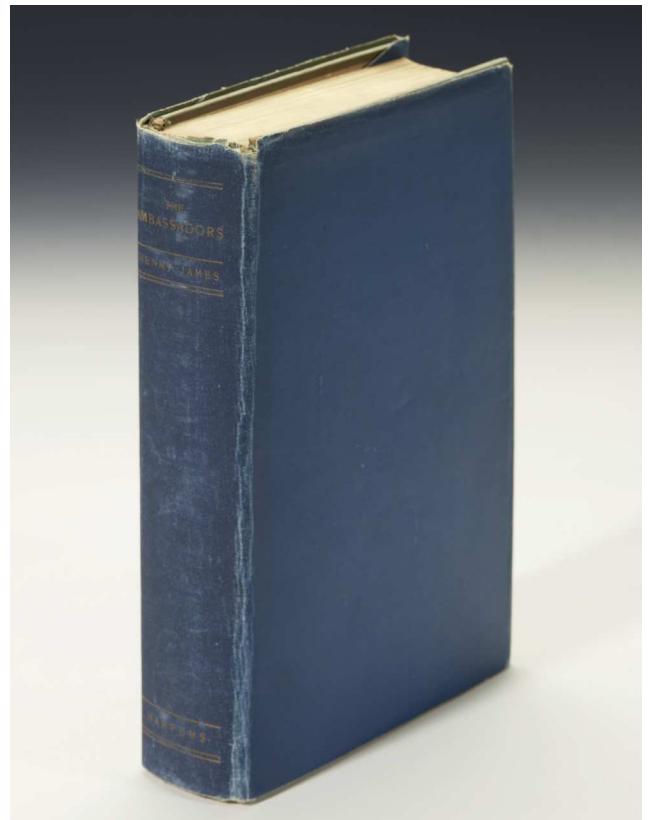
**REFERENCES**

Edel & Laurence A57a

**PROVENANCE**

Madame Paul Bourget, presentation inscription

£ 4,000-6,000 € 4,500-6,700



142

142

**JAMES, HENRY**

The Ambassadors. A Novel. *New York and London: Harper & Brothers publishers, 1904*

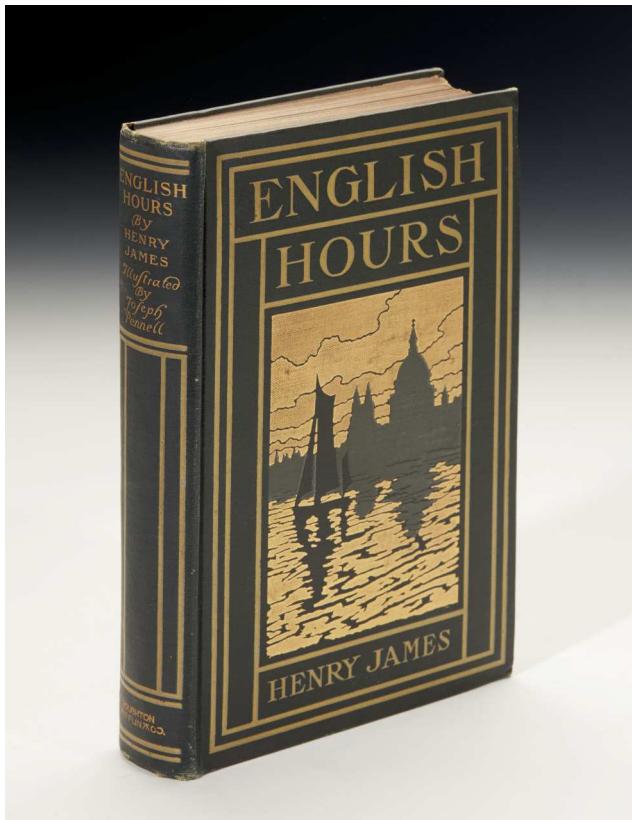
8vo, first American edition, second issue, AUTOGRAPH INSCRIPTION WITH QUOTATION BY JAMES ON BRYN MAWR BOOK FAIR LABEL ON UPPER PASTE-DOWN ("Henry James | November 30th | 1905. | [autograph quotation beneath]"), original light blue paper boards, spine lettered in gilt, top edge gilt, original dark blue stiff fabric-paper dust-jacket lettered in gilt on the spine, gift inscription from Christmas 1905 on front endpaper, *joints splitting, very slightly chipped at head of spine, jacket slightly chipped at head of spine and slightly worn*

The author visited America in 1904-05, where he addressed Bryn Mawr twice. It is possible James was asked to donate a copy of one of his books for the Bryn Mawr Christmas bookfair to raise funds for the college.

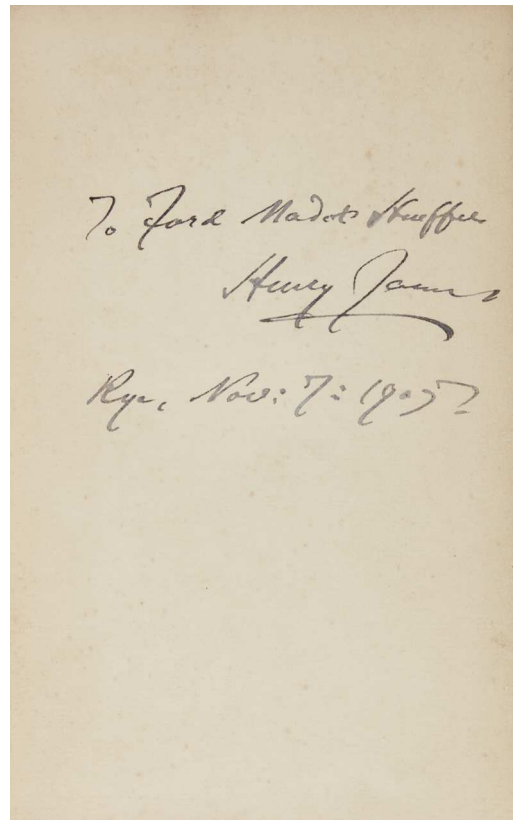
**REFERENCES**

Edel & Laurence A58b (1903 issue)

£ 1,500-2,500 € 1,700-2,800



143



143

143

## JAMES, HENRY

English Hours...with illustrations by by Joseph Pennell. *Boston and New York: Houghton, Mifflin and company, 1905*

8vo, first American edition, PRESENTATION COPY INSCRIBED BY JAMES TO HIS FRIEND FORD MADOX FORD ON FRONT ENDPAPER A FEW DAYS AFTER PUBLICATION ("To Ford Madox Hueffer | Henry James | Rye, Nov: 7: 1905"), frontispiece and illustrated title page, seven illustrations tipped-in, 78 illustrations in the text, original dark blue-green cloth, lettered in yellow-green on upper cover, illustration of sailboat on Thames on upper cover (all designed by Bruce Rogers), top edge gilt, preserved in quarter black morocco folding box, *minor spotting to endpapers, slight browning*

A VERY FINE ASSOCIATION AND PRESENTATION COPY, linking two of the twentieth-century's major literary figures. James had met the tall, lean Ford Madox Hueffer (later Ford Madox Ford, 1873–1939) as early as 1896, and he later moved into a bungalow at Winchelsea, not that far from James's own residence at Rye. Hueffer was among a "nest of novelists" (Edel) residing within a radius of 25 miles or so of the American authors, others including Joseph Conrad,

Rudyard Kipling, H.G. Wells and even, for a while, Stephen Crane. All of them visited James more or less frequently. After an agoraphobic breakdown in 1904 Hueffer was sent to Germany to be near his family, where he was given a "nerve cure". On returning to England his impressionistic study *The Soul of London* (1905) and his trilogy *England and the English* (1907) were published, at around the same time as James's *English Hours*. Settling in London at 84 Holland Park Avenue he founded and edited the *English Review*, consolidating "the classic canon of early modernist literature virtually single-handed, publishing established writers like James and Hardy alongside more modern figures such as Conrad, Bennett, and Wells." (Max Saunders, *Oxford DNB*). The author of *A Good Soldier* was a great mythologizer of James, claiming to be the model for Merton Densher in *The Wings of the Dove*.

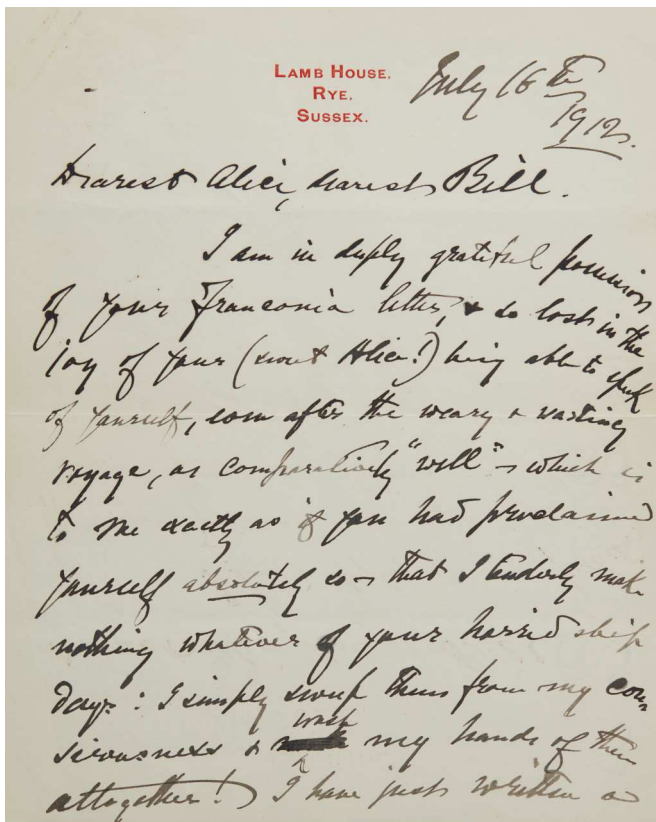
### REFERENCES

Edel & Laurence A62b

### PROVENANCE

Ford Madox Ford, authorial presentation inscription; Christie's, 7 June 2005, lot 138

£ 10,000-15,000 € 11,200-16,800



145

## JAMES, HENRY

Autograph letter signed ("your fondest old uncle"), to his nephew William James Jr, and his wife Alice a long and chatty letter describing his recent activities, including an unwelcome social engagement in London with Katie Rodgers, a distant cousin ("...an almost incredibly exiguous little scrap of existence ... little more than a hideous silver-coated & retroussé hat (that of the monkey-jockey strapped to the pony in the circus!) with a little dim thread of a voice that says nothing dangling out of it..."), a dinner party at Crewe House ("...Tiaras and diadems are utterly unbecoming to all women..."), his delightful visit to Oxford to receive an honorary D.Lit., which was "so constituted to make one declare that it's the most beautiful place in the world", and where he met the descendants of the original owners of Lamb House, and his relief at returning to Rye during the current heat-wave, text on rectos only, 10 pages, large post quarto, headed stationery of Lamb House, Rye, Sussex, 16 July 1912

A WARM LETTER BY THE AGEING HENRY JAMES TO HIS FAVOURITE NEPHEW. William James, Jr., son of Henry's philosopher brother, William, had married Alice Runnells in 1911. Henry James offered them Lamb House, his home in Rye, as a honeymoon house whilst he wintered in London. This letter was written shortly after Bill and Alice had returned to America and their uncle had returned to Rye.

## PROVENANCE

Christie's, New York, May 20 1988, lot 254

# £ 2,500-4,000 € 2,800-4,500

144

## JAMES, HENRY

The American Scene. Chapman and Hall, 1907

8vo, FIRST EDITION, one of 1500 copies, original burgundy red buckram lettered in gilt, AUTOGRAPH LETTER SIGNED BY JAMES loosely inserted (previously tipped-in at the beginning), some staining and spotting, previous inscription probably removed from half-title, some wear to binding

In the autograph letter signed ("...your most truly Henry James"), addressed to Mrs Betham-Edwards, James arranges to come over to pay his respects, noting he only owes an occasional lift to the charity of his friends but that the proposed plan is convenient and will allow him time to hear about all the interesting people she promised, (2 pages, 4to, Lamb House, Rye, 25 July 1909, repaired at fold, minor tears where originally glued into the book, some slight corrosive effect on the ink)

## REFERENCES

Edel & Laurence A63a

£ 500-1,000 € 600-1,150

146

## JAMES, HENRY

The Outcry. Methuen & Co., 1911

8vo, FIRST EDITION, catalogue at the end dated August 1911, original green rough-linen cloth lettered and decorated in gilt, ORIGINAL RED DUST-JACKET (with blurb written by James himself on upper panel), preserved in quarter blue morocco folding box, minute offsetting to endpapers, slight fading to spine of jacket, a new small nicks to jacket OTHERWISE AN EXCEPTIONALLY FINE AND BRIGHT COPY

The first English and first American editions were issued simultaneously. There was no prior serialisation. The jacket is apparently very rare. We have not been able to find any other copy in a jacket offered at auction for many decades.

## REFERENCES

Edel & Laurence A70a

£ 1,500-2,500 € 1,700-2,800

## JAMES, HENRY

A Small Boy and Others. *Macmillan and co., Limited, 1913*

8vo, first English edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENDPAPER ("To Sydney Waterlow | his faithful old friend | Henry James | April 23d | 1913"), frontispiece, one leaf of advertisements at the end, original dark blue cloth ruled and lettered in gilt on the spine, preserved in quarter blue morocco folding box, *slight offsetting to endpapers, some slight browning, slight wear to extremities of binding*

Sydney Waterlow, a brilliant Cambridge graduate and contemporary there of Strachey, Woolf, Keynes and others who were later part of the Bloomsbury Group, became an excellent walking companion of James's in his later years at Rye.

Waterlow was in the Foreign Office and was then married to Alice Pollock, daughter of the eminent jurist whom James had known since childhood. See Edel, *The Master 1901-1916*, p.389)

## REFERENCES

Edel & Laurence A71b

£ 2,000-3,000 € 2,250-3,350

## JAMES, HENRY

[The Works.] *Macmillan and company, 1921-23*

8vo, 35 volumes, prefatory notes by Percy Lubbock, uniformly re-bound in half red morocco, red cloth boards, spines gilt, *some browning and slight spotting*

This London edition, based on the text used in the authoritative 'New York' edition of *The Works*, contains new prefatory notes by Percy Lubbock. Volume 24 constitutes the first English appearance of the short novel *Watch and Ward*.

## REFERENCES

Edel & Laurence A86

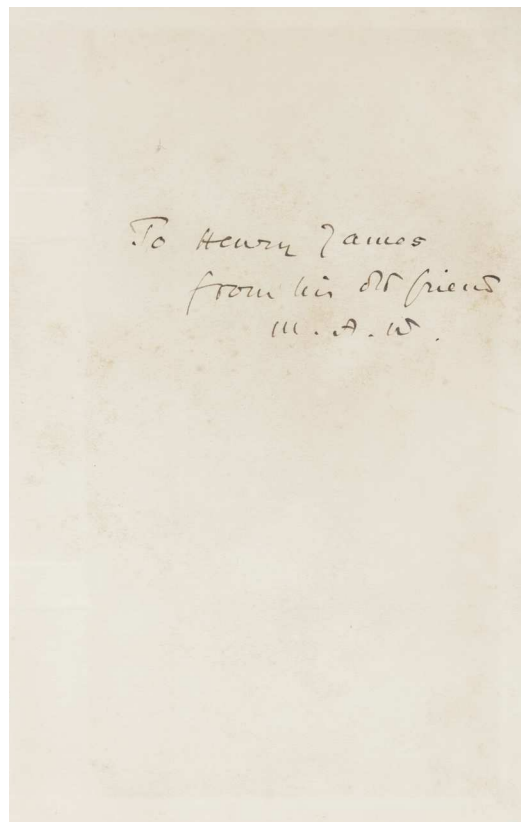
£ 600-900 € 700-1,050

## [JAMES, HENRY.], JAMES, HENRY—WARD, MRS HUMPHREY.

Collection of 5 first editions, four presentation copies to James, the other signed by him:

Lady Rose's Daughter. *Smith, Elder, 1908*; The Mating of Lydia. *Smith, Elder, 1913*; The Case of Richard Meynell. *Smith, Elder, 1911*; these all PRESENTATION COPIES INSCRIBED TO JAMES BY THE AUTHOR ("To Henry James | from his old friend ..." etc); The Coryston Family. *Smith, Elder, 1913*, WITH JAMES'S OWNERSHIP INSCRIPTION RECORDING PRESENTATION TO HIM BY MRS WARD; Diana Mallory. *Smith, Elder, 1908*, WITH JAMES'S OWNERSHIP SIGNATURE; original cloth, 8vo; *some slight offsetting and spotting, slight wear to bindings* (5)

£ 1,500-2,000 € 1,700-2,250



## [JAMES, HENRY.]

Collection of five works from Henry James's library:

Symonds, John Addington. *Sketches and Studies in Italy. Smith, Elder & Co., 1879*, frontispiece—Freeman, Edward A. *Historical and Architectural Sketches: chiefly Italian. Macmillan and co., 1876*, illustrations—Watson, William. *Excursions in Criticism. Elkin Mathews and John Lane, 1893*—Dickinson, G. Lowes. *The Meaning of a Good Dialogue. Brimley Johnson & Ince, Ltd, 1906*, third edition; these all with James's ownership signatures ("Henry James | Lamb House | 1906" etc)—Roberts, Morley. *The Western Avernus. Three Years Autobiography in Western America. S.C. Brown, Langham & company, 1904*, new edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HENRY JAMES, James's library label on upper paste-down; original cloth bindings, 8vo, *some offsetting, some slight wear to bindings* (5)

£ 600-1,000 € 700-1,150



151

151

## JAMES, HENRY

Letters ... to Walter Berry. *Paris: Black Sun Press, October 1928*

4to, ONE OF 16 COPIES ON JAPON WITH AN ORIGINAL LETTER TIPPED IN, printed in red and black, one facsimile plate, in publisher's printed wrappers enclosed in glassine, housed in publisher's portfolio covered in gold paper with red ribbon ties, in a red silk chemise and quarter black morocco folding box, spine gilt, *glassine wrappers frayed, wear to extremities of portfolio, loss to ties*

[with:] Henry James, typed letter signed, to Walter Berry, number 14 in the series, writing to him immediately after his departure from London for Paris, apologising for missing an appointment the previous day on account of his ill-health ("... there was nothing for me but to tumble back to bed in almost insufferable pain and view with horror the exhibition of it even to the most ministering of angels or generous of guests..."), headed "Dictated", 5 pages, large post quarto, headed stationery of Lamb House, Rye, 23 October 1912, envelope (addressed c/o Edith Wharton)

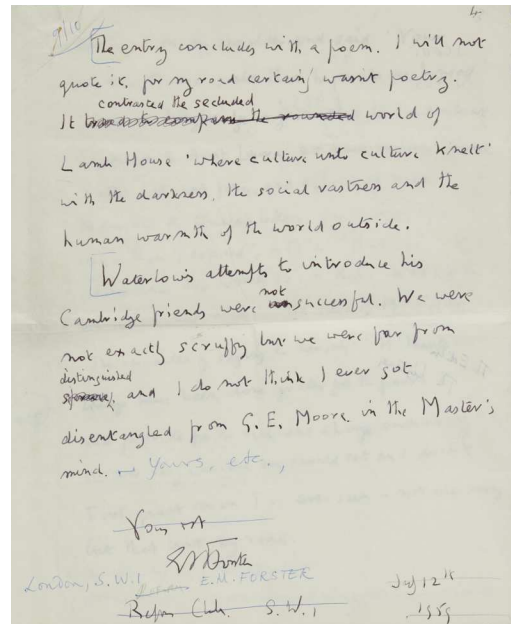
The colophon states that the book was printed in 100 numbered copies on Hollande Van Gelder Zonen and 16 copies on Japon, each of the latter supplemented by one of the 16 original letters printed in the book. Edell and Laurence state that these copies were lettered A-P but the colophon does not call for this and the present copy is not lettered.

Walter Berry (1859-1927) was an American lawyer and diplomat. A cousin of Harry Crosby (to whom he left his library) and a fellow Francophile, he counted many writers as friends including James, Edith Wharton, and Proust.

### REFERENCES

Edell and Laurence C8; Minkoff A-16

£ 2,500-5,000 € 2,800-5,600



152

152

## JAMES, HENRY—FORSTER, E.M.

Autograph manuscript of 'Henry James and the Young Men'

recalling a visit to Lamb House as a young man ("...H.J. very kind. Laid his hand on my shoulder and said 'Your name's Moore' ... I do not think I ever got disentangled from G.E. Moore in the Master's mind..."), scattered revisions throughout, in black ink, editorial corrections in blue ball-point, 4 pages, 4to, text on rectos only, signed and dated at the end, Reform Club, 12 July 1959, housed in a blue chemise and folding box, *creases, pin holes with slight rust marks*

Although Forster describes Henry James as "the first great man I've ever seen", he had already published two novels and had nearly completed *A Room With A View* when he visited James with Sydney Waterlow (see lot 147) on 24 January 1908. His affection but ironic account of the meeting, in which James was blandly courteous and polite (even if he did confuse Morgan Forster with his fellow Cambridge Apostle G.E. Moore), was published in *The Listener* on 16 July 1959. It was prompted by a reminiscence by Leonard Woolf published in the same periodical the previous week.

# £ 2,000-3,000 € 2,250-3,350



154

153

## JAMES, HENRY

Collection of 20 first and other American editions:

Watch and Ward. *Boston: Houghton, Osgood and company, 1878*; Portraits of Places. *Boston: James R. Osgood and company, 1874*; The Siege of London. *Boston: James R. Osgood and company, 1883*; A Little Tour of France. *Boston: James R. Osgood and company, 1885*; The Lesson of the Master... *Macmillan and co., 1892* (two copies); The Real Thing and other Tales. *Macmillan and co., 1893*; Terminations... *Harper and Brothers, 1895*, secondary binding; The Spoils of Poynton. *Boston and New York: Houghton, Mifflin and company, 1897*; The Awkward Age. *Harper & Brothers, 1899*; The Soft Side. *Macmillan company, 1900*; The Sacred Fount. *Charles Scribner's Sons, 1901*; The Golden Bowl. *Charles Scribner's Sons, 1904*, 2 volumes; The Question of our Speech... *Boston and New York: Houghton, Mifflin and Company, 1905*, one of 300 copies with paper label, DUST-JACKET; another copy, regular issue in red cloth; Notes of a Song and Brother. *Charles Scribner's Sons, 1914*, DUST-JACKET; The Ivory Tower. *Charles Scribner's Sons, 1917*, JOHN QUINN'S COPY; The Sense of the Past, *Charles Scribner's Sons, 1917*, UNRECORDED ISSUE IN DUST-JACKET; another copy, in jacket, one of 1500 copies; all original cloth bindings, New York unless otherwise stated, 8vo, occasional wear to cloth, occasional spotting, jackets (where present) slightly chipped (20)

£ 2,500-4,000 € 2,800-4,500

154

## JAMES, HENRY

Collection of 31 first and other British editions

The Outcry. *Methuen & Co., Ltd, 1911*, one of 200 copies, THE AUTHOR'S FAVOURITE SECRETARY MARY WELD'S COPY WITH HER OWNERSHIP SIGNATURE USING HER MARRIED NAME ON FRONT ENDPAPER ("MK Kingdon"); An International Episode... *Macmillan, 1883*; The Siege of London. *Madame de Mauves. Macmillan, 1883*; Portraits of Places. *Macmillan, 1883*; The Bostonians. *Macmillan and co., 1886*, slipcase; The Reverberator. *Macmillan, 1888*, second edition in one volume, American issue; Partial Portraits. *Macmillan, 1888*, publisher's review copy; A London Life... *Macmillan, 1889*, 2 volumes; A London Life. *Macmillan, 1889*; The Aspern Papers. *Louisa Pallant. The Modern Warning. Macmillan and co., 1890*, new edition, slipcase; later edition, in Adelphi Library, *Martin Secker, 1926*, with signatures of writers and socialites attending celebration at the Cavendish Hotel on 13 April 1943 (including Edward Sackville-West, David Garnett and Sibyl Colefax); The Tragic Muse. *Macmillan, 1891*; The Lesson of the Master. *Macmillan, 1892*; Essays in London and elsewhere. *Osgood, McIlvaine, 1893*; The Private Life... *James R. Osgood, McIlvaine & co., 1893*; Embarrassments. *William Heinemann, 1897*; The Spoils of Poynton. *William Heinemann, 1897*; another copy, Colonial edition; In the Cage. *Duckworth and co., 1898*; The Awkward Age. *William Heinemann, 1899*; The Sacred Fount. *Methuen, 1901*; The Wings of the Dove. *Westminster: Archibald and co., Ltd, 1902*; The Ambassadors. *Methuen, 1903*; William Wetmore Story and his Friends. *Edinburgh and London: Blackwood and sons, 1903*, 2 volumes; A Small Boy and Others. *Macmillan, 1913*, DUST-JACKET; Notes of a Son & Brother. *Macmillan, 1914*, DUST-JACKET; The Question of the Mind. *England at War: an essay. the Central Committee for National Patriotic Organisations, [1915]*, original paper wrappers, Olivia Garnett's copy with her ownership signature on upper cover; The Middle Years. *Collins, 1917*, dust-jacket; Pardon My Delay. *Tunbridge Wells: the Foundling Press, 1994*, one of 350 copies, stiff card covers; all London except where stated, 8vo, original cloth bindings except where stated, some wear to bindings, occasional spotting, jackets (where present) slightly chipped (31)

For a note on Mary Weld, see lot 140.

£ 2,500-4,000 € 2,800-4,500



155



155

155

## PENNELL, JOSEPH

Two original drawings comprising:

*Street View, London*, c. 1920, 305 x 235mm., pencil and crayon drawing, signed "Jos Pennell" lower centre, mounted, framed and glazed

*Statue of St. Paul, London*, c. 1920, 305 x 235mm., pencil and crayon drawing, mounted, framed and glazed

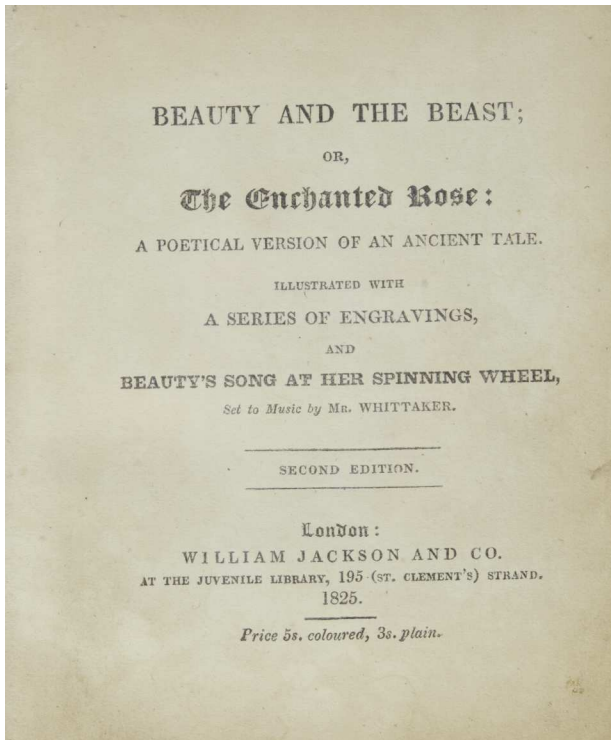
Joseph Pennell was an American artist and author known for his architectural sketches and prints of changing city skylines and urban life. Working at the turn of the century, Pennell popularised the portrayal of cities as iconic metropolises. After moving to London in 1884, Pennell quickly cultivated friendships with H. G. Wells, George Bernard Shaw, James Whistler, and Henry James.

Pennell collaborated with James on a number of works and provided well over 100 illustrations for the author, most notably 92 illustrations for *English Hours* in 1905. Although not published in the edition, these two works are nearly identical in style and scenery to the works created by Pennell for James during this period.

### PROVENANCE

Spanierman Gallery, New York (label)

# £ 3,000-5,000 € 3,350-5,600



156

156

## LAMB, CHARLES

A set of three rare editions of Beauty and the Beast

Beauty and the Beast. *J Goodwin, 1813.*, FIRST EDITION, 7 hand-coloured engraved plates, folding score for "Beauty's Song at her Spinning Wheel" bound in, title page and two plates supplied in facsimile, original boards, pencil annotations, *lacking one plate, restored, rubbed*; Beauty and the Beast. *William Jackson & Co. 1825.* 8 hand-coloured engraved plates, folding score sheet bound in, original boards, *score significantly lacking, restored, rubbed*; Beauty and the Beast. *Field & Tuer, 1887.* with introduction by Andrew Lang, 8 engraved plates, original black boards titled in gilt, *minor browning, bindings bumped*; preserved in blue folding box (3)

£ 5,000-7,000 € 5,600-7,900

157

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

## NICHOLAS, NICHOLAS HARRIS

The siege of Carlaverock. *London: J.B. Nichols and Son, 1828*

folio (271 x 205mm.), hand-coloured frontispiece, title page printed in black and red, fly-titles, "The Seige of Carlaverock" poem in English and old French, hand coloured illustrations, flags and crests throughout, calf with the arms of Frederick Perkins in gilt at centre of covers, ruled in gilt, spine gilt in compartments, marbled edges, *upper board detached, some spotting to versos of free endpapers*

Having successfully conquered Wales and now intent on capturing Scotland, Edward I's army of some 30,000 men marched on Carlaverock Castle in July 1300. *The Siege of Carlaverock*, sometimes known as *The Roll...* or *The Song...* was apparently composed by a member of Edward I's army during the battle.

### PROVENANCE

Frederick Perkins (1780-1860), Chipstead, Kent, armorial binding, sale, Sotheby's, 10 July 1889, lot 1404, £1-5s, to Edward Stibbs (1846-1891); William O'Brien, bequest booklabel dated 1899

£ 200-300 € 250-350

158

## SHELLEY, PERCY BYSSHE

Prometheus Unbound. *C. and J. Ollier, 1820*

8vo, FIRST EDITION, second issue (with "Miscellaneous" spelt correctly on contents leaf A3 and this leaf a cancel), without half-title or advertisements, later crushed red morocco gilt by Riviere, marbled endpapers, gilt dentelles, top edge gilt, *some very light spotting*

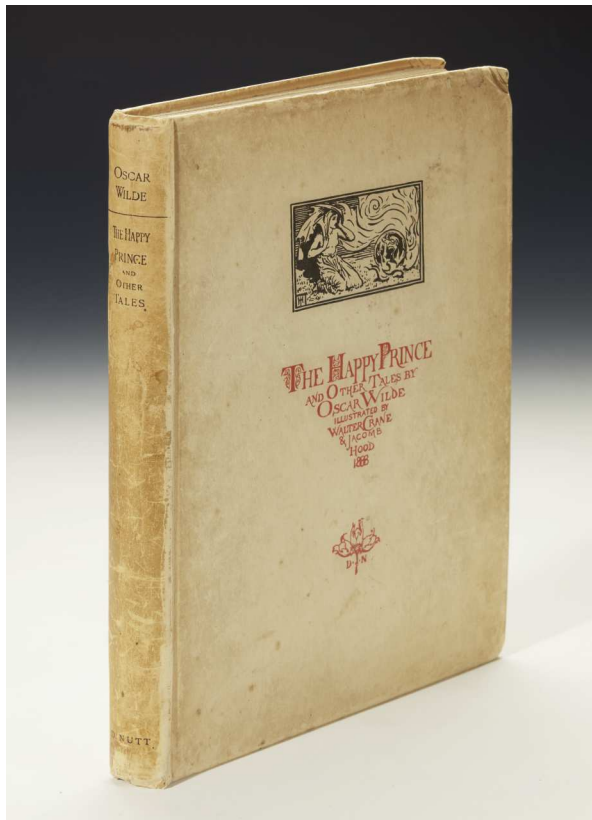
Writing to his publisher in the September of 1819, Shelley remarked of *Prometheus Unbound*, "it is in my judgement, of a higher character than anything I have yet attempted; and is perhaps less an imitation of any thing that has gone before it."

### REFERENCES

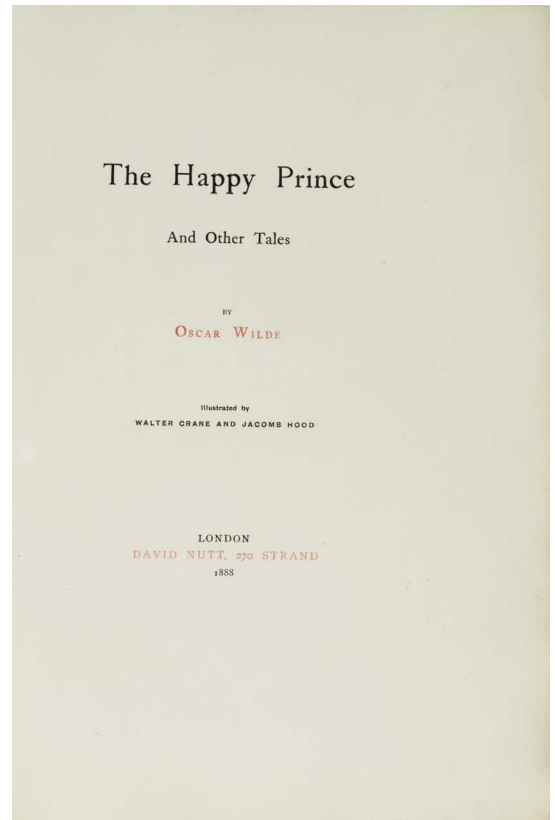
Forman, Shelley 59; Granniss 54; Hayward 228

£ 800-1,200 € 900-1,350





160



160

159

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

WELLESLEY, RICHARD WELLESLEY,  
MARQUESS OF

Primitiæ et Reliquiæ. London: William Nichol, 1841  
(1842)

8vo (214 x 130mm.), second edition (with a continuous register to p.127 and 13pp. of additional poems at end), poems in Latin, Greek and English, one ("Soda") dated 1842, original brown cloth with the Order of the Garter and arms of Wellesley in gilt on covers, gilt edges, *spine chipped at foot, upper hinge cracking, corners bumped, some spotting*

RARE. Including Wellesley's "In obitum viri eximii et celeberrimi navigatoris Jacobi Cook", written in memory of Captain Cook and recited at Oxford in July 1780.

#### REFERENCES

Allibone p.2638; Beddie 2477; cf. Martin p.489 (1840 edition); not in Forbes

#### PROVENANCE

H. Brougham, ownership inscription on endpaper; William O'Brien, bequest booklabel dated 1899; library stamps

£ 100-150 € 150-200

160

WILDE, OSCAR

The Happy Prince. David Nutt, 1888

4to, FIRST EDITION, NUMBER 55 OF 75 COPIES SIGNED BY THE AUTHOR AND PUBLISHER, partially unopened, title-page printed in red and black, frontispiece and 2 full-page illustrations by Walter Crane, head- and tail-pieces by Jacomb-Hood, original Japanese vellum over bevelled boards, upper cover with pictorial design by Hood in black, lettered in red, spine lettered in black, *spotting, some soiling to covers, rubbed, collector's bookplates*

"They are studies in prose, put for Romance's sake into a fanciful form : meant partly for children, and partly for those who have kept the childlike faculties of wonder and joy, and who find in simplicity a subtle strangeness." (Oscar Wilde, Letter to George Herbert Kersley, June 15, 1888)

#### REFERENCES

Mason 314

£ 6,000-8,000 € 6,700-9,000

161



161

## WILDE, OSCAR

The Picture of Dorian Gray. *London, New York & Melbourne: Ward, Lock and Co., [1891]*

8vo, FIRST EDITION IN BOOK FORM, half-title, original grey boards, title and ten small "butterfly" designs by Charles Ricketts in gilt on upper board, pencil annotations, *minor tears chips, hinges slightly starting, bumped, collector's bookplates*

### REFERENCES

Mason 328

£ 1,000-1,500 € 1,150-1,700

162

## WILDE, OSCAR

Poems. *Elkin Matthews & John Lane, 1892*

8vo, AUTHOR'S EDITION, number 31 of 220 copies signed by Wilde, decorated title-page and endpapers designed by Charles Ricketts, original pale violet cloth boards with gilt lettering and "The Seven Trees" designs by Ricketts, *slight spotting and fading to boards, collector's bookplates*

### REFERENCES

Mason 309

£ 2,500-3,000 € 2,800-3,350

163

## WILDE, OSCAR

The Sphinx. *Elkin Mathews and John Lane at the Bodley Head, 1894*

4to, FIRST EDITION, ONE OF 200 COPIES PRINTED, half-title, printed in green, red and black, illustrations by Charles Ricketts throughout, full vellum gilt with designs by Ricketts, *spotting and minor offsetting*

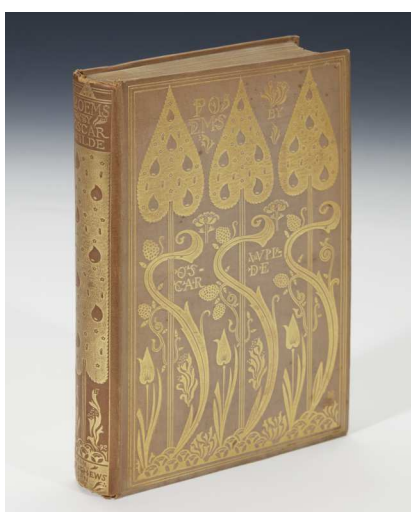
First edition of one of the landmarks of 1890s book production, overseen at the author's request by his friend the artist and typographer Charles Ricketts.

Ricketts considered the designs for the illustrations and for the binding amongst his best illustrative work. The *Pall Mall Budget* reviewed, "The vellum binding, the various symbolic designs, the quaint rubricated initials and the general arrangement of the text, all by Mr Rickett's sympathetic art, are most subtly infused by the spirit of the poem. The designs on the cover are particularly striking, and Mr Ricketts has never made a lovelier thing than the group of maidens clustering round "the moon horned lo" as she weeps." (21 June, 1894)

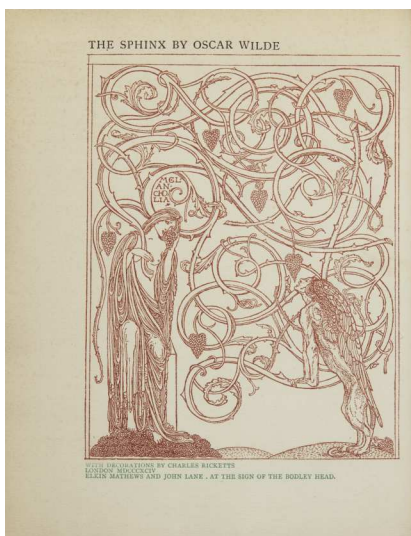
### REFERENCES

Mason 361

£ 2,500-3,000 € 2,800-3,350



162



163



164

164

## WILDE, OSCAR

*De Profundis*. Methuen and Co., 1905

8vo, 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), *minor browning, some light soiling to covers, collector's bookplates*

The rare limited issue of the author's long letter to Lord Alfred Douglas, written during his imprisonment. Towards the end of his sentence, Wilde was allowed a single page at a time to write on. Although Wilde's request to send the letter was denied, he was permitted to keep the twenty pages on his release. The letter was not revised by Wilde upon his exit from prison.

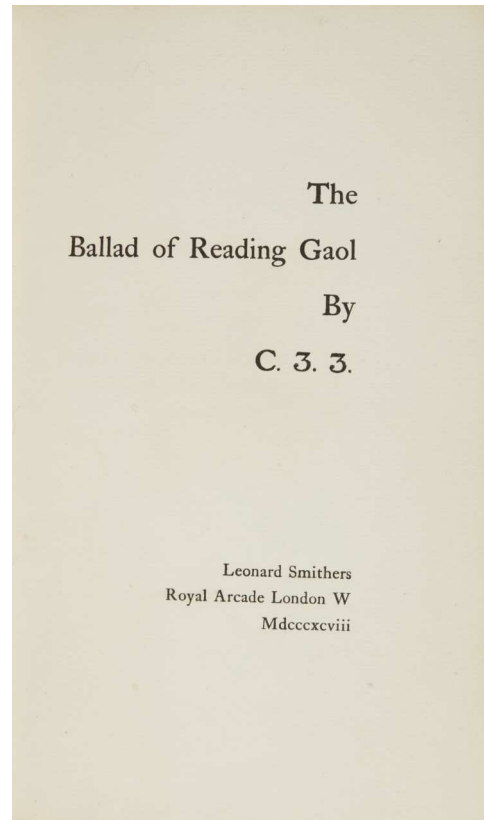
On the day after Wilde's release the author handed the manuscript to Robert Ross and two typed copies were then made. One was sent to Douglas, the other was retained by Ross (and later bequeathed to Vyvyan Holland). The original manuscript was presented to the British Library in 1909 (on condition that access was restricted for fifty years).

The work was published by Ross in 1905, five years after the author's death.

### REFERENCES

Mason 390

£ 2,000-3,000 € 2,250-3,350



165

165

## [WILDE, OSCAR]

The Ballad of Reading Gaol by C.3.3. Leonard Smithers, 1898

8vo, FIRST EDITION, one of 800 copies on hand-made paper, untrimmed, original white linen-backed cinnamon cloth, spine lettered in gilt, *minor spotting, text block slightly starting, boards with minor soiling*

### REFERENCES

Mason 371

£ 500-700 € 600-800

# ENGLISH LITERATURE

## TWENTIETH CENTURY

166

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### BUCHAN, JOHN

*The Thirty-Nine Steps. London: William Blackwood and Sons, 1915*

8vo (184 x 125mm.), first edition, 2pp. publisher's catalogue at end, original blue cloth lettered in dark blue, *cracked at gutter before title-page, slight browning, spine slightly worn, facsimile dust-jacket*

First edition of the celebrated novel.

#### REFERENCES

Haycraft-Queen

£ 400-600 € 450-700

167

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### BUCHAN, JOHN

*The Three Fishers. London: Hodder and Stoughton, 1934*

8vo (190 x 122mm.), first edition, original green cloth lettered in gilt, dust-jacket, *some minor spotting, dust-jacket reinforced on reverse*

£ 80-120 € 100-150

168

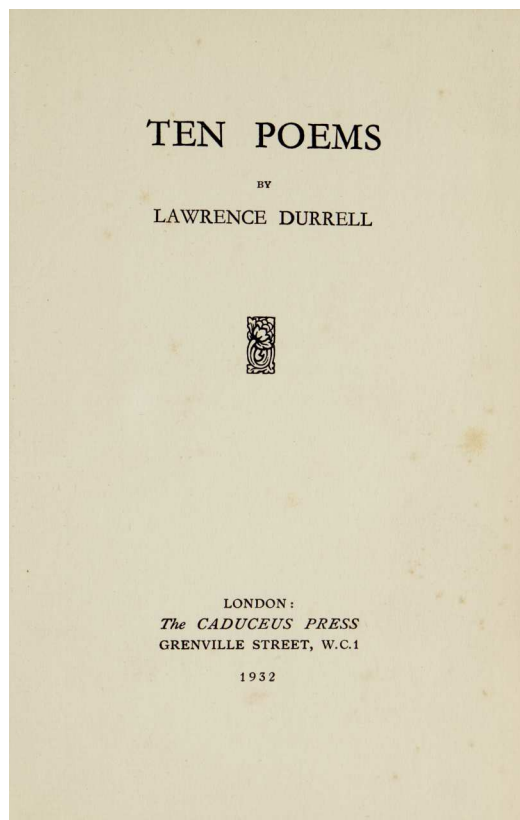
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### BUCHAN, JOHN

*The Island of Sheep. London: Hodder & Stoughton, 1936*

8vo (191 x 120mm.), first edition, original green cloth lettered in gilt, illustrated front endpapers, dust-jacket, publisher's wrap-around band ('The New "Hannay" Adventure'), *minor spotting, some minor soiling and spotting to dust-jacket*

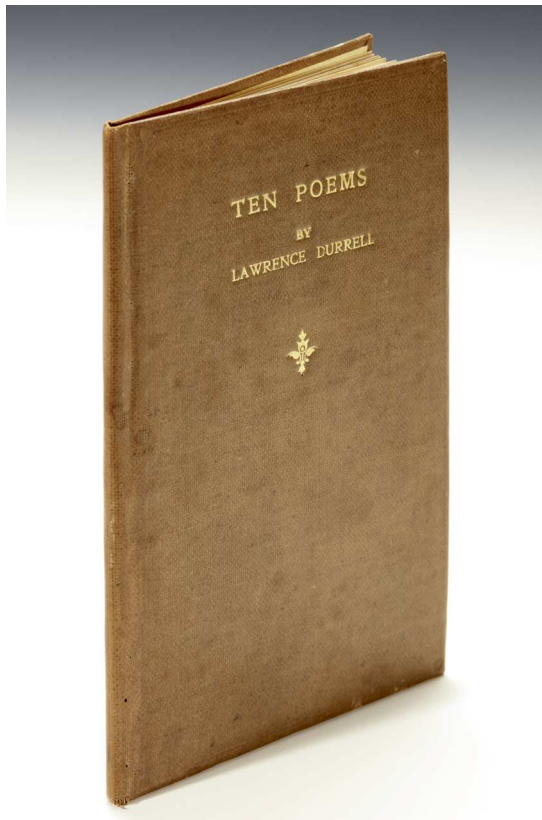
£ 100-150 € 150-200



169

## Lots 169-176

The following eight lots are from the collection of Françoise Kestsmann-Durrell, Lawrence Durrell's final companion after he settled in Provenance, and his literary executor. Some of these books and papers were previously lent by her to the *Centre d'Etudes et de Recherches Lawrence Durrell* in Sommières and are stamped accordingly.



169

169

## DURRELL, LAWRENCE

Ten Poems. *The Caduceus Press, 1932*

8vo, EDITION DE LUXE, NO.11 of 12 COPIES NUMBERED AND SIGNED BY THE AUTHOR, this copy with Durrell's circular stamp on colophon page ("Lawrence Durrell. Sommieres 15 Gard 30250 France"), further stamp "Centre d'Etudes et de Recherches", and also of Françoise Kestsmann, original buckram lettered in gilt, *some slight spotting*

The author's first regularly published book, from the library of his final companion, the translator and restaurateur Françoise Kestsmann. An unknown number of copies of the regular edition of *Ten Poems* (issued in wrappers) were destroyed in the London Blitz. Copies of the Edition de Luxe are extremely rare.

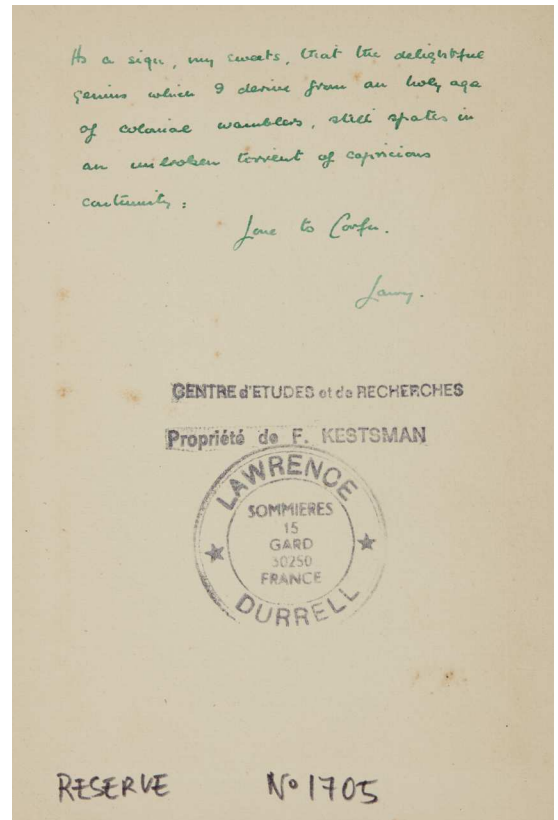
### REFERENCES

Thomas and Brigham A2, de luxe issue

### PROVENANCE

Centre d'Etudes et de Recherches Lawrence Durrell, Sommieres (ink stamp)

£ 6,000-8,000 € 6,700-9,000



170

170

## DURRELL, LAWRENCE

Transition: Poems. *London: The Caduceus Press, 1934*

8vo, FIRST EDITION OF THE AUTHOR'S FIRST THIRD VOLUME OF POETRY, PRESENTATION COPY INSCRIBED BY DURRELL ON FRONT ENDPAPER TO GEORGE WILKINSON ("It's a sign, my sweets, that the delightful | genius which I derive from an holy age | of colonial [?], still [?] in | an unbroken torrent of capricious | continuity: | Love to Corfu. | Larry"), original black cloth, white label printed in black on upper cover, *some foxing*, *some wear to covers including small nicks to cloth on spine*

INSCRIBED BY THE AUTHOR TO THE FELLOW WRITER WHO PERSUADED DURRELL TO MOVE HIS ENTIRE FAMILY TO GREECE FOLLOWING THEIR MEETING ON CORFU IN JULY 1934. Although the precise number of copies of *Transition* printed is not known (probably fewer than 100) much of the print run was destroyed, along with copies of the author's *Ten Poems*, in the same warehouse during the Blitz.

### REFERENCES

Fraser A4

### PROVENANCE

George Wilkinson, authorial inscription on front endpaper, his ownership signature on upper paste-down; Centre d'Etudes et de Recherches Lawrence Durrell, Sommieres (ink stamp)

£ 1,500-2,000 € 1,700-2,250



171

171

**DURRELL, LAWRENCE**

Autograph manuscript notebook and scrapbook entitled "Diary and Rough Notes 1955"

with an introductory note recording that he "commences this .... in August 1955 after one year in the service of the Cyprus government during which he has had many experiences of different kinds the meaning of which has been lost owing to lack of time in which to record them for future use. Hence this attempt to record the everyday events of my life as from August 8th", including manuscript notes, quotations from Cavafy, family photographs including of his daughters Penelope and Sappho, his brother Gerald and wife Jacquie, and his friend Patrick Leigh Fermor, printed ephemera relating to Cyprus (including EOKA propaganda), envelopes, stamps, cuttings, and related material, c.55 pages, plus blanks, 8vo, 1955, bound in cloth covers of a copy of Pound's Cantos

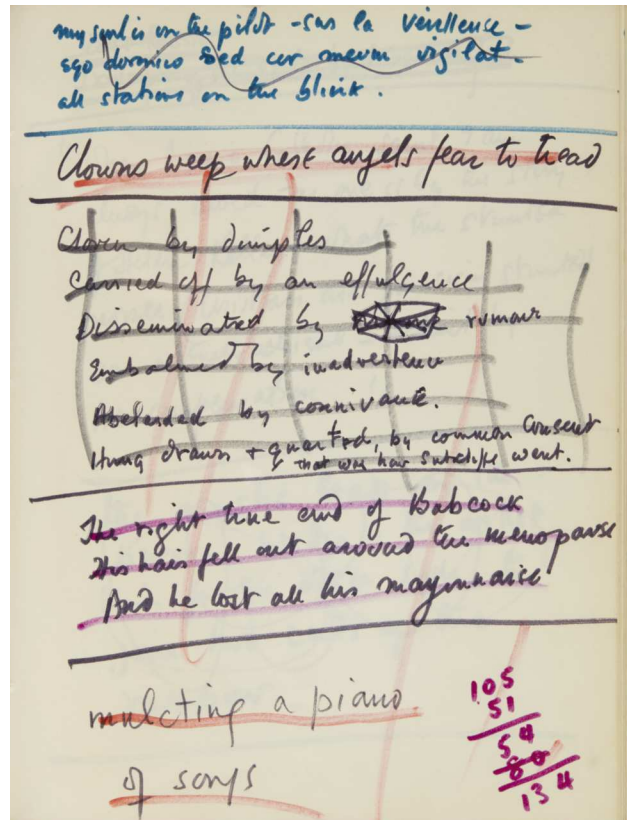
[with:] Magazine Littéraire, six issues, 1990s

Durrell lived in Cyprus for four years in the 1950s, writing of his experiences in *Bitter Lemons of Cyprus*. He also wrote *Justine* during this period.

**PROVENANCE**

Lawrence Durrell (bookplate)

£ 1,000-1,500 € 1,150-1,700



172

172

**DURRELL, LAWRENCE**

Notebook entitled "The Prince of Darkness"

containing early drafts of the novel *Monsieur*, comprising portions of typescript cut into sections, laid down with adhesive tape, and heavily revised (40 pages), with additional manuscript drafts, as well as a draft of the poem 'The Grey Penitents' (2 pages), altogether c.58 pages, plus blanks, 4to, dated 1969-73, half black morocco, spine lettered ("MS") in gilt, 5 typescript sections loose where tape decayed, tape discoloured, a few stubs and blanks where additional material seemingly excised

A SIGNIFICANT EARLY DRAFT OF THE FIRST NOVEL IN LAWRENCE'S AVIGNON QUINTET. This notebook includes a draft of "Outremer", the first section of *Monsieur*, as well as later portions of the novel including "Sutcliffe Papers" and sections from the diary of the novel's protagonist, Bruce Drexel. The novel was published in 1974.

**PROVENANCE**

Lawrence Durrell (bookplate); Centre d'Etudes et de Recherches Lawrence Durrell, Sommieres (ink stamp)

£ 1,500-2,000 € 1,700-2,250

## DURRELL, LAWRENCE

Collection of typescripts and related material, comprising:

i) 40 files, primarily containing typescripts, many with covering notes in Durrell's hand: "The Viennese [sic] Temper", two corrected typescripts of a travel article, 40 pages, 1980; "Ripeness is All", corrected typescript of a book review, 2 pages; "The Kneller Tape", typescript, 9 pages, 1960; "A Poet's Journal", typescript book review, 2 pages; "Reichel's Book", typescript preface, signed, 2 pages; "Arsenic and Old Smoky", corrected typescript of an Antrobus short story, with a duplicate, altogether 12 pages; "From an elephant's back", corrected typescript lecture, 8 pages, 1984, with French translation and related correspondence; "The Will-Power Man", typescript short story, signed, with two further copies, c.40 pages; Preface to *The Black Book*, typescript, 2 pages; "The Greek Light", typescript article, 2 pages, 1984; "Novel Notions", revised typescript, 5 pages; Preface to an exhibition catalogue on paintings by writers, corrected typescript and related material, 15 pages; "The Price of Glory", corrected typescript and fair copy, 15 pages; review of *La Cendre et les Etoiles*, typescript and autograph manuscript, 3 pages; "TSE LIO T", fair copy typescript, three copies, 32 pages, with copy of printed text: "Propaganda and Impropropaganda", corrected typescript and fair copy typescript of a lecture, 52 pages, 1974; "Art and Outrage", corrected typescript, two copies, 6 pages; "A Poet in the Mediterranean", corrected typescript lecture, 21 pages; "The Hangman", corrected typescript of a play, 40 pages, c.1940; "The Mazi", corrected typescript preface for *L'Heureux*, with related material, c.6 pages; review of *The Selected Poems of Cavafy*, corrected typescript and related material, 12 pages; "what the butler saw", typescript play (unconnected with Orton's play of the same name), two copies, one with corrections, 23 pages; "Magic of Islands", two corrected typescript copies of an article and related material, 9 pages, c.1981; "The Harem", corrected and fair-copy typescripts, 25 pages, c.1980; "Oedipus", treatment for a television play, corrected typescript and three other copies, c.106 pages; file of prose and verse fragments and research material relating to *Caesar's Vast Ghost*, c.35 pages, 1980s; "Larry's writings", containing various manuscript and typescript fragments and also some correspondence (including a letter of condolence by David Gascoyne to F. Kestsmann), c.55 pages; and 12 others

ii) Lawrence Durrell, three cancelled British passports, 1971-1995

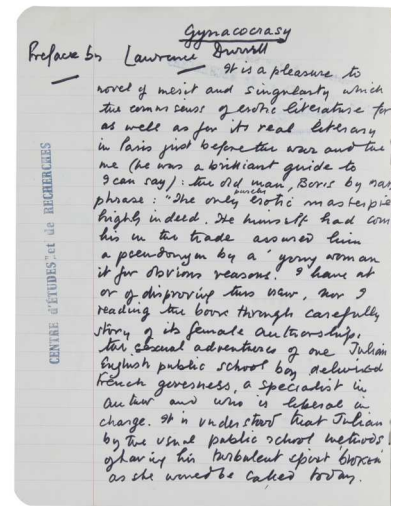
iii) **Rank, Otto**. *Art and Artist*. New York: Knopf, 1932. 8vo, with a lengthy inscription by Anais Nin to Lawrence Durrell on the front endpaper, dated Paris 27 February 1938, and with scattered marginal annotations and underlining throughout, original brown cloth, upper hinge splitting, loss to half title, binding worn

A SUBSTANTIAL GROUP OF CORRECTED TYPESCRIPTS AND UNPUBLISHED WORKS, MOSTLY FROM THE FINAL DECADE OF DURRELL'S WORKING LIFE.

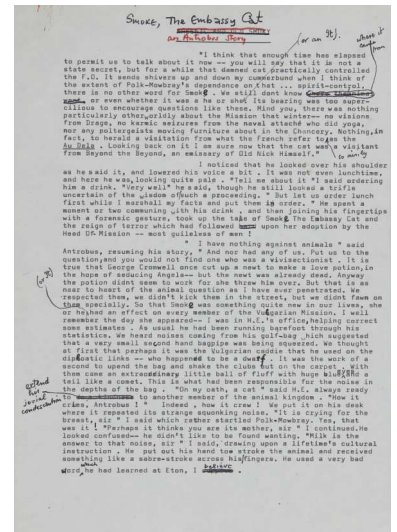
## PROVENANCE

Lawrence Durrell (ink stamps); "Propriété de F. Kestsmann" (ink stamps)

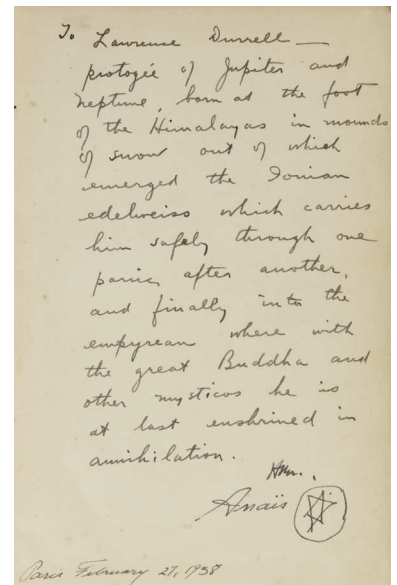
# £ 4,000-6,000 € 4,500-6,700



173



173



173



174

174

## DURRELL, LAWRENCE

Autograph manuscript notebook entitled "The Asides of Demonax. Endpapers & Inklings"

comprising aphorisms on a wide range of subjects including love, sex, poetry, as well as some verses and longer prose fragments, in black, blue, red, and green fibre-tip, with three pages of illustrations including a frontispiece (signed Oscar Epfs and dated 1988) and decorated title page, with a few cuttings laid down with adhesive tape, inscribed on the front endpaper ("for Françoise from Larry Durrell. 1988"), text mostly on rectos only, c.105 pages, plus blanks, dated 1985 to 1988, prebound lined notebook, 8vo, black cloth ("Poems | L.D. | 1988" on upper cover)

"The Greek Cynic Philosopher Demonax has left us a single aphorism. It runs: 'Nobody really wants to be bad. So then why...'"

£ 1,500-2,000 € 1,700-2,250

175

## DURRELL, LAWRENCE

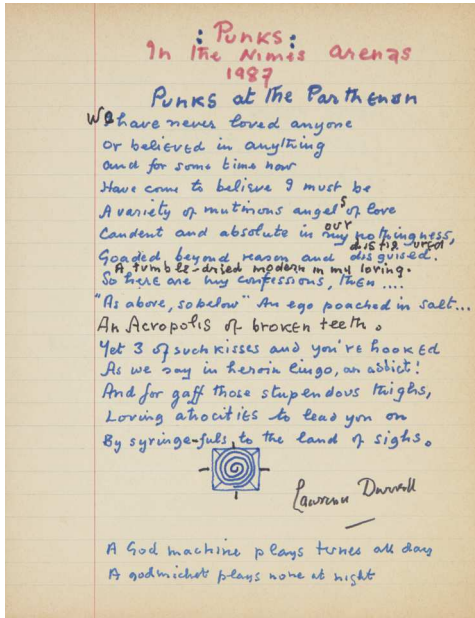
Manuscript poetry, comprising:

- i) Autograph manuscript notebook, entitled "poems in rough 1988" on the upper cover, containing draft poems in blue, black, and red fibre-tip, with titles including "Why Wait?", "Punks at the Parthenon", "Beziers Lines", "A Blue light at dusk", and "for Cunegonde at night", 28 pages, plus blanks, in a lined exercise book, 8vo, green wrappers, *four leaves loose*
- ii) Autograph manuscript notebook, containing draft poems and prose fragments, in black and red fibre-tip, written in a somewhat shaky hand, with titles including "A Song for Cunegonde" and "A keepsake", 15 pages, plus blanks, with a typescript leaf and also a letter loosely inserted, c.1988-90, "Livre D'Or" notebook, 8vo, black leather
- iii) File labelled "Unpublished Poetry" containing poetry on c.62 loose sheets, a mixture of autograph manuscript (16 pages), typescript (c.10 pages corrected), and copies, including poems in French and Greek, 1930s-1980s

The Livre D'Or notebook was Durrell's final notebook, which he was using at the time of his death in November 1990.

£ 3,000-5,000 € 3,350-5,600





175



176

176

## DURRELL, LAWRENCE

Two framed works by Lawrence Durrell:

i) ['Easter golden fish from Crete'], c.195 x 305mm, ink, gouache and watercolour, signed ("Eps") and dated 1974, framed and glazed (338 x 453mm), numbered 56, ink stamp ("Lawrence Durrell | Sommieres [etc]"), inscribed ("propriété de Françoise Kestman-Durrell")

ii) ['Little bulls asleep in the meadow'], c.145 x 190mm, gouache and watercolour, signed ("Eps") and dated 1970, framed and glazed (313 x 360mm), numbered 43, ink stamp ("Lawrence Durrell | Sommieres [etc]"), inscribed ("propriété de Françoise Kestman-Durrell")

# £ 1,000-1,500 € 1,150-1,700

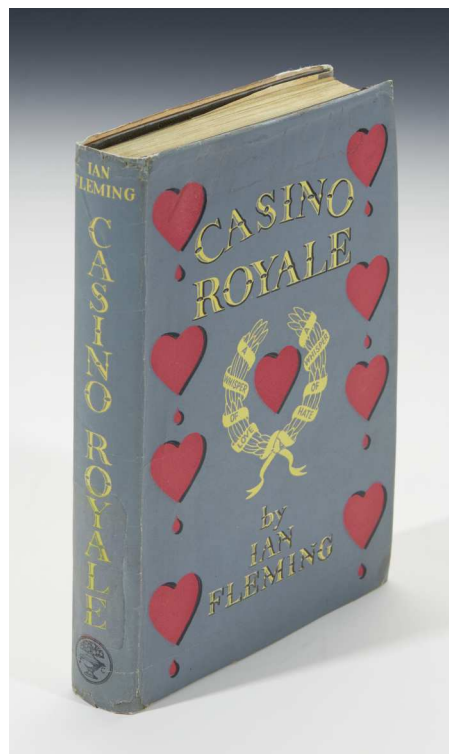


176

## DURRELL, LAWRENCE

Collection of c.114 volumes, chiefly first editions by Durrell, MOST SIGNED BY THE AUTHOR OR PRESENTATION COPIES INSCRIBED TO HIS FRIEND JEREMY MALLINSON:

[as Charles Norden]. *Panic Spring*. New York: Covici Friede, 1937, first American edition, inscription "Inscribed for Jeremy by Larry Durrell 1977", original cloth, [Thomas A7], binding soiled; *The Black Book*. Paris: The Obelisk Press, 1938, signed "Lawrence Durrell 1973", original wrappers, [Thomas A8, Pearson/Obelisk A56], some browning, abrasion to extremities of wrappers; a new edition, Faber, 1973, inscribed by Durrell to Jeremy Mallinson, cloth, dust-jacket; *A Private Country*. Faber & Faber, 1943, first edition, signed "David Wright", inscribed "Dear Jeremy – where do you find these | things – and how marvellous to | find one with the signature of that | fine poet David Wright in it!! | Yours Larry Durrell | 1978", original cloth, dust-jacket, [Thomas A9], postcard sent by David Wright loosely inserted, dust-jacket slightly damaged; *Cities Plains and People*. Faber & Faber, [1946], first edition, inscription "Jeremy – a pleasure to | sign this long out of | print book for you - | Larry Durrell Jersey | 1978", original cloth, dust-jacket, [Thomas A 12], dust-jacket slightly faded; Cefalù. *Editions Poetry London*, [1947], first edition, inscribed "Human life | is a | damnable | labyrinth | out of which | one never | escapes | Jeremy from | Larry Durrell | 1974", a maze is drawn next to the inscription, also signed "To Jeremy – | Love | Margaret | (Durrell)" and "For | Jeremy | from | Gerry | (Durrell)", original light brown cloth, dust-jacket, [Thomas A15], slightly browned in margins, dust-jacket slightly damaged; *Reflections on a Marine Venus*. Faber & Faber, [1953], first edition, inscription "a long period in this island | at the end of the war – one of | the nicest and best periods of | my life – I tried to make | a small poem about it. | Jeremy, if it works, it is for you. | Yours Larry Durrell | 1974 | Sommières", original green cloth, dust-jacket, [Thomas A21], minor spotting, some damage to dust-jacket; *Monsieur*. Faber, 1974, uncorrected proofs, loose gatherings, signed "from Larry"; *Le Grand Suppositoire*. Paris, editions Pierre Belfond, 1972, uncorrected page proofs (incomplete) inscribed by Durrell, with copy of first edition in paper covers; *The Passionate Epicure...* Faber, 1961, proofs, signed and inscribed by Durrell "for Jeremy...for Xmas | Nimes | 1977"; *Balthazar*. Faber and Faber, [1958], first edition, "Autographed for | Jeremy Mallinson | by | Lawrence Durrell | Jersey | 1960", original cloth, dust-jacket, [Thomas A29], some spotting, spine of dust-jacket faded; *Mountolive*. Faber and Faber, [1958], first edition, "Autographed for | Jeremy Mallinson | by | Lawrence Durrell | Jersey | 1960", original cloth, dust-jacket, [Thomas A30], some spotting; *The Red Limbo Lingo*. A Poetry Notebook. Faber, 1971, one of 100 signed by the author, cloth, acetate dust-jacket, slipcase; *On the Suchness of the Old Boy*. Turret Books, 1972, illustrations by Sappho Durrell, one of 226 copies signed by author and artist, paper covers; *Poems*. The Fortune Press, [1938], first edition, signed "Lawrence Durrell | 1986", original black boards, [Thomas D2], occasional minor spotting; *Justine*. Faber and Faber, [1957], first edition, "Autographed for | Jeremy Mallinson | by | Lawrence Durrell | Jersey | 1960", original cloth, dust-jacket, [Thomas A27], some spotting, spine of dust-jacket faded; *White Eagles over Serbia*. Faber and Faber, [1957], first edition, signed "Lawrence Durrell 1986", original cloth, dust-jacket, dust-jacket slightly soiled; AND APPROXIMATELY 100 OTHERS, chiefly by Durrell, including MANY FURTHER FIRST EDITIONS of his major works (including *Clea*, *Prospero's Cell*, *Bitter Lemons*, *Nunquam*, *Tunc*, *Sebastian*, *Selected Poems*, *Mountolive* and others, some inscribed proof copies), THE MAJORITY INSCRIBED BY



178

HIM FOR JEREMY MALLINSON, also including works by Henry Miller (e.g. *Order and Chaos* chez Hans Reichel, New Orleans: Loujon Ppress, 1966, slipcase) and others, some limited editions, original bindings; chiefly 8vo (114)

## PROVENANCE

The conservationist Jeremy J. C. Mallinson OBE, formerly Director of the Durrell Wildlife Conservation Trust in Jersey, and friend of Gerald and Lawrence Durrell

£ 2,000-3,000 € 2,250-3,350

178

## FLEMING, IAN

*Casino Royale*. Jonathan Cape, 1953

8vo, FIRST EDITION, FIRST ISSUE, original black cloth lettered in red on spine and with heart design on upper cover, DUST-JACKET, preserved in specially designed black morocco folding box by Sangoski & Sutcliffe with red heart motif on spine and lettering in red on lower and upper panels with interlocking design in gilt and silver, interior lined with red velvet, some slight spotting and browning and wear to text, edges and corners slightly bumped, jacket restored on spine and at creases, minor staining to jacket; together with the official programme for the 2006 Royal Film Performance premiere of the film version, housed in matching specially designed Sangorski morocco folding box (2)

## REFERENCES

Gilbert A1a(1.1)

£ 10,000-15,000 € 11,200-16,800



180

179

## FLEMING, IAN

Diamonds are Forever. *Jonathan Cape, 1956*

8vo, FIRST EDITION, FIRST IMPRESSION (with "Boofy" for "Dolly" on p.134), half-title, original black cloth (Gilbert's Type B), ruled in blind in a repeated diamond pattern with silver diamond motif on upper board, titled in silver on spine, DUST-JACKET, slipcase, *minor spotting*

### REFERENCES

Gilbert A4a(1.2)

£ 2,000-3,000 € 2,250-3,350

180

## FLEMING, IAN

The complete works

18 volumes, 8vo, centenary birthday edition, number 4 of 100 sets, *Casino Royale* signed by Kate Grimond and Fergus Fleming, bound by Sangorski and Sutcliffe, quarter vellum and black cloth boards, spine titled in gilt, all edges gilt, red endpapers embossed with author's initials, each preserved in a black cloth red velvet lined slipcase

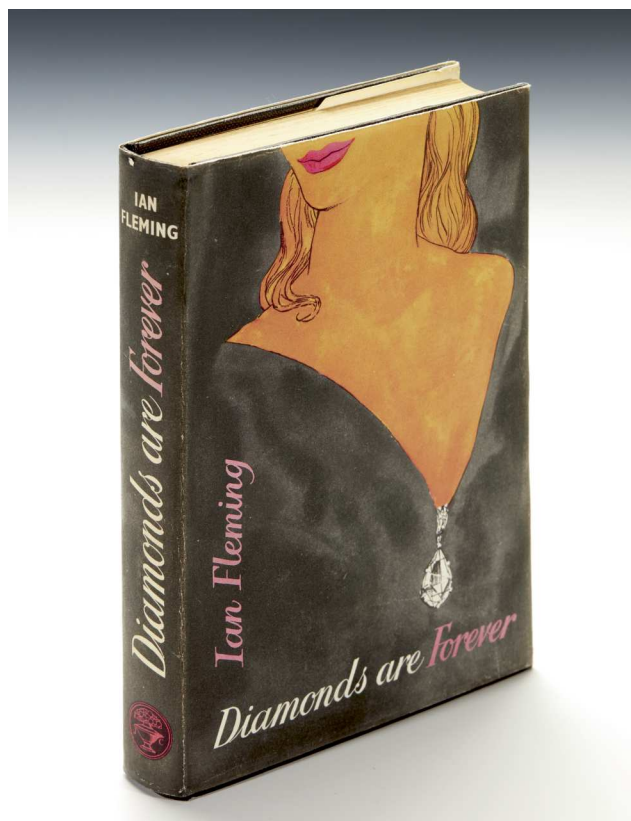
A fine edition celebrating the centenary of the birth of Ian Fleming.

Queen Anne Press was managed by Ian Fleming from 1952 to 1964. It is now managed by Fleming's niece and nephew, Kate Grimond and Fergus Fleming. To mark the centenary of Fleming's birth in 2008 they published an edition of his complete works, of which this volume forms a part. The design of these covers is based on Fleming's own design for a 1963 limited edition of his eleventh James Bond book, *On Her Majesty's Secret Service*.

### REFERENCES

Gilbert F10b

£ 8,000-12,000 € 9,000-13,400



179



181

181

## GASCOYNE, DAVID

Series of more than 70 letters, most to the artist Meraud Guinness Guevara

comprising 32 autograph letters signed, 6 typed letters signed, and 12 cards, to Meraud, an important correspondence covering their early friendship, his mental breakdown of 1964 and subsequent years of illness, and his renewed activity from the mid-1970s following his marriage, January 1956 to December 1984; as well as an additional 6 autograph letters and 15 cards to her daughter Alladine (Nini) Lacroix, with regular news of his activities including travel, readings, and publications (such as the "marvellous reviews" of his *Paris Journal* of the 1930s), as well as news of her mother, especially her ill-health, mutual friends, and one letter also detailing his first meetings with Meraud for use in her biography of her mother, 1979-93; and one additional autograph letter signed to Douglas Cleverdon ("...I write to you at present because at last, quite recently, I have begun to be able to see again, and consequently to believe myself capable of saying something worth while...", and asking him to send a copy of the Medieval Mystery play *The Harrowing of Hell*, 18 March 1964); also 9 letters and cards by Judy Lewis, later Gascoyne's wife, to Meraud, notably a long letter introducing herself and explaining how she had met Gascoyne "in a very depressed state at the mental Hospital on the Island [the Isle of Wight], where I visit once a week to read and talk about poetry", 5 letters by others (including David Wright and Isabel Gascoyne), to Meraud, concerning Gascoyne, a photographic portrait of Gascoyne by Thérèse Le Prat signed by the artist and inscribed on the

reverse by the sitter ("To dearest K.J.R. with all my love | David Gascoyne. | Xmas 1953"), various cuttings and a copy of Gascoyne's funeral service; altogether over 185 pages, various sizes, plus many autograph envelopes, 1955-2001

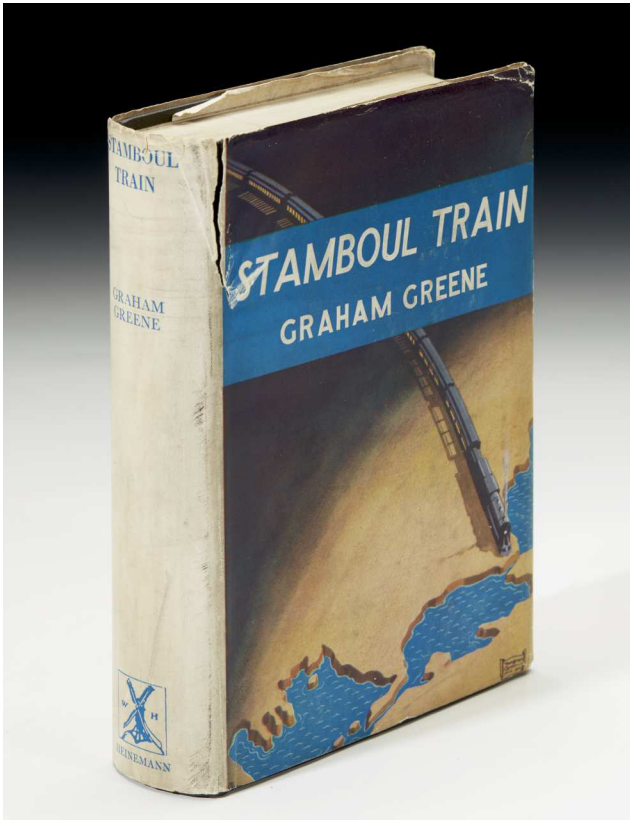
Meraud Guevara (1904-1993) was an heiress of the Guinness brewing family who studied at the Slade, became a noted painter, married the Chilean artist Alvaro Guevara, and was an important patron to many artists in France in the post-war decades. She befriended David Gascoyne in 1955 and over the next ten years he spent long periods living at her flat in Paris and summer residence near Aix-en-Provence. He was finding it almost impossible to write poetry at this time, but Guevara encouraged him to experiment in the visual arts. Gascoyne's letters during this period were mostly written when he was in the UK, and are replete with news of the art world, as well as the affairs of mutual friends (such as his former lover Rachel Jacobs), complaints about the English weather (London in winter is "a damp grey maze full of flickering dead souls", 25 January 1956), and apologies for his "idiotic paralysing inability to write letters" (10 May 1962). He was writing little original poetry during this period but interest in his work never died away ("...I had a letter - entirely unsolicited request - from the Oxford University Press, who want to publish a volume of my *collected poems...*", 10 May 1962).

A major crisis in Gascoyne's life came in March 1964 when he suffered a serious manic episode - attempting to strangle Guevara - and a major breakdown. Gascoyne wrote a series of letters to Guevara in the weeks after his breakdown from the Clinique de Vaucluse outside Paris, repeatedly asking for money, describing his life in hospital and the effects of medication ("...It suddenly occurred to me that I was perhaps going to be more or less permanently a malade mentale, that I should never again be able to use my talent, and should have to spend a large part of the rest of my life in institutions ... I realise perfectly now that all this was a delusion - an artificially stimulated one...", 13 May 1964). Gascoyne returned to England after his discharge from hospital, settling on the Isle of Wight. He wrote to Guevara that "David the poet is completely dead; and what you say about a stake through the heart is realistic, as that is exactly what acute depression feels like actually" (1 November 1964), and their correspondence thinned in the desolate years that followed. Gascoyne was acutely aware that his illness had damaged their relationship, admitting in a long letter from the Chelsea Arts Club, written when he was on the cusp of another serious manic episode, that "losing one's friends is one of the worst results of the kind of auto-destructive psychological 'thing' that I was suffering from" (9 May 1969). Gascoyne's renewal after meeting Judy Lewis was little short of astonishing, as he himself admitted: "it's amazing how much I've got to say now, about all kinds of things, and how easily the writing comes. I really have gone through a sort of phoenix rebirth" (16 April 1979). His late letters write of writing, lecturing, poetry readings, visits back to France (as well as other foreign travel) and his happy domestic life, as well as his concern over her health. He continued to castigate himself for his shortcomings as a correspondent, but assured his friend that: "If I were to write to you as often as I think of you, you would have a large collection of my letters" (23 February 1984).

### REFERENCES

R. Fraser, *Night Thoughts: the Surreal Life of the Poet David Gascoyne* (Oxford, 2012)

# £ 4,000-6,000 € 4,500-6,700



182

182

### GREENE, GRAHAM

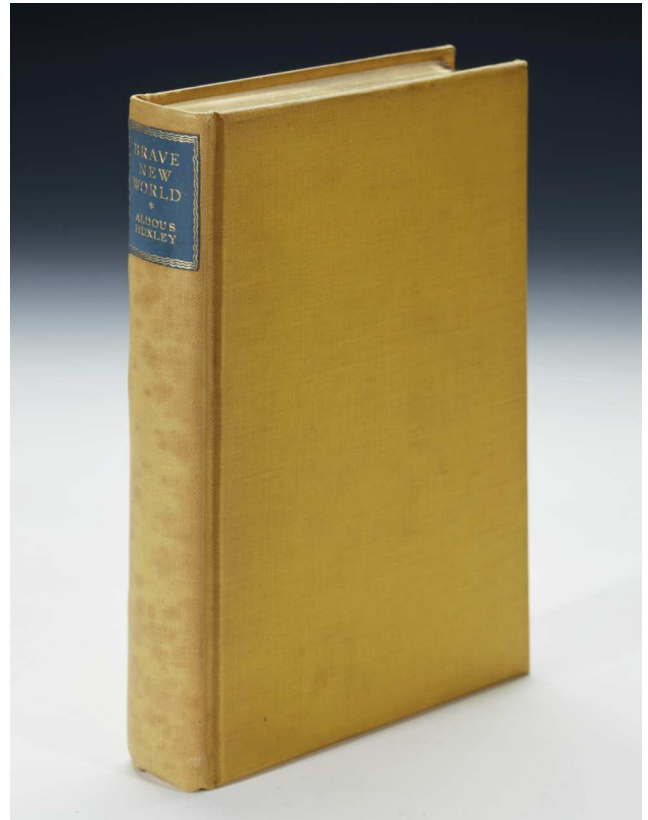
*Stamboul Train*. William Heinemann, 1932

8vo, FIRST EDITION, original black cloth lettered in gilt on the spine with mosque design, DUST-JACKET, preserved in specially made quarter red morocco folding box *slight nicks to edges and extremities of jacket, a few other closed tears and creases, some slight soiling to jacket*

#### REFERENCES

Wobbe A5a

£ 1,500-2,000 € 1,700-2,250



183

183

### HUXLEY, ALDOUS

*Brave New World*. Chatto & Windus, 1932

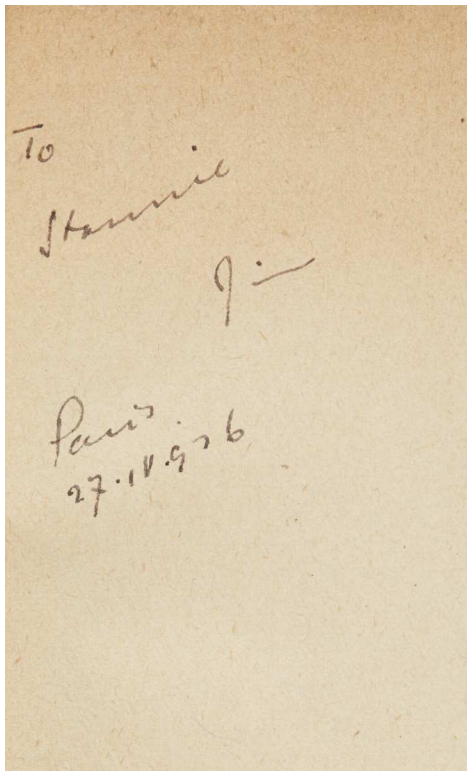
large 8vo, FIRST EDITION, NUMBER 108 OF 324 SIGNED COPIES, half-title, original yellow cloth, green morocco label lettered in gilt on spine, top edge gilt, *some browning to endpapers, some light soiling to spine*

The limited edition issue of the author's great dystopian work, "of which the horror is always credible as one's sympathies grow more involved with the fate of the young primitive from the Indian Reservation who challenges the machine" (Connolly).

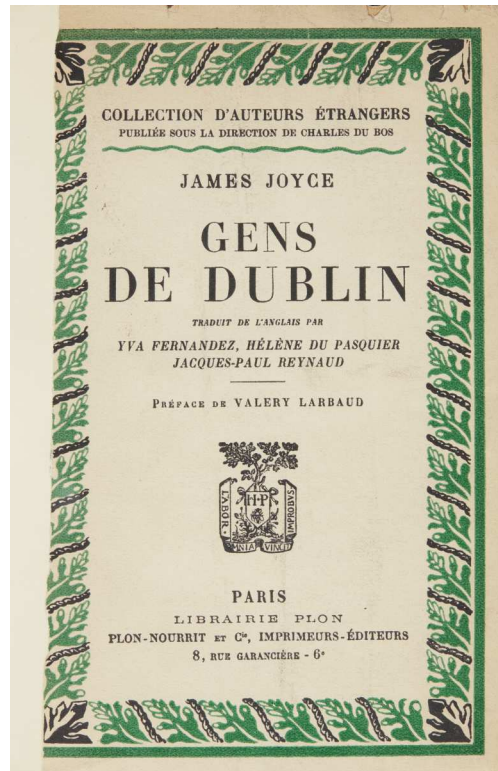
#### PROVENANCE

Connolly 75; Eschelbach and Shober 10

£ 2,000-3,000 € 2,250-3,350



184



184

184

FORMERLY THE PROPERTY OF STANISLAUS JOYCE

## JOYCE, JAMES

*Gens de Dublin* [Dubliners]. Paris: Librairie Plon/Plon-Nourrit et Cie, 1926

8vo, first edition in French, translated by Yva Fernandez, Hélène du Pasquier and Jacques-Paul Reynaud, preface by Valéry Larbaud, PRESENTATION COPY, INSCRIBED BY THE AUTHOR TO HIS BROTHER STANISLAUS ("To | Stannie | Jim | Paris | 27.IV.926") on the initial blank, later green cloth, upper cover of original cream wrappers printed in green and black bound in, some slight browning, a few tiny creases and nicks to edges of some leaves

A SUPERB FAMILY PRESENTATION COPY OF THE FIRST FRENCH EDITION OF "DUBLINERS", inscribed during the same stay in Paris in which Joyce inscribed the first German edition of *A Portrait of the Artist as a Young Man* to Stanislaus's future wife Nelly Lichtensteiger (see next lot). As with other major family presentation copies (e.g. the 1/750 of *Ulysses* also inscribed to Stanislaus, sold here, 8 July 2004), Joyce signs himself here the more familiar, plain "Jim", a rare form only usually seen in this context.

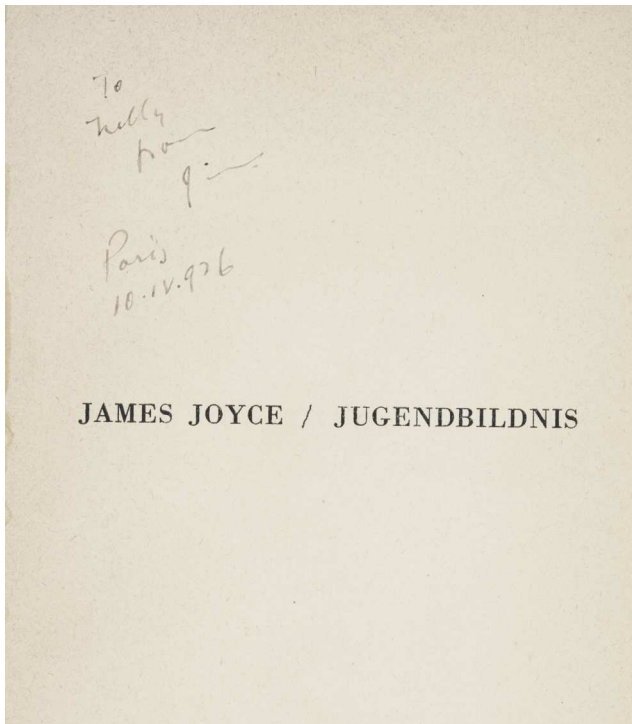
This and the following three lots were originally in the library of James Joyce's younger brother Stanislaus (born in Dublin, 17 December 1884, died Trieste, 16 June, "Bloomsday", 1955). Stanislaus arrived in Trieste in late October 1905, and for the next fifteen years acted as a continual source of funds for his brother's family, as well as his protector, property-finder and, at times, literary secretary and curator. At times he despaired of his brother's drinking and his financial recklessness. Ellmann records however, that "nightmarish moments became less frequent as Stanislaus grew more vigilant". When Joyce accused Nora of betrayal with Vincent Cosgrave in 1909 Stanislaus defended her: this, together with

John Francis Byrne's reassurance of Joyce in Dublin, could well have saved the marriage. During the Great War Stanislaus, who had stayed on in Trieste when James and Nora left for Zurich, was interned at Katzenau for four years, and had plenty of time to mull over his grievances. These included not only the ingratitude for his financial help, but his brother's unkept promise to dedicate *Dubliners* to him and the transformation of *Stephen Hero* into *A Portrait of the Artist as a Young Man*, with the relegation of Maurice, Stephen's brother, into obscurity. In July 1920 Joyce and his family left Trieste for Paris, and the brothers were never as close again, although James would still often write to Stanislaus asking him to send on notebooks, drafts and other notes to enable him to complete *Ulysses*. Perhaps the most succinct summary of the brothers' relationship comes from Ellmann: "It is easy to see that James was a difficult older brother, yet Stanislaus was a difficult younger one. If James was casual and capricious, Stanislaus was punctilious and overbearing...The artist and his reformer made poor house-mates. Stanislaus remembered the many instances that he had been abused in Trieste. Yet he had also been lifted away from ignominy in Dublin and given a career and an intellectual life." Stanislaus's memoir, *My Brother's Keeper*, was published posthumously by Faber & Faber in 1958. He had retained a huge archive relating to his brother's life and work, including many of the famous erotic/obscene letters sent between Joyce and Nora in 1909. Most of this was sold by his widow Nelly to Cornell University in 1957, though further letters, manuscripts, books and other items were offered in these rooms on 8<sup>th</sup> July 2004.

### PROVENANCE

The author's brother Stanislaus, authorial presentation inscription; thence by descent

£ 10,000-15,000 € 11,200-16,800



185

185

FORMERLY THE PROPERTY OF STANISLAUS JOYCE

## JOYCE, JAMES

Jugendbildnis [A Portrait of the Artist as a Young Man]. *Basle, Zurich, Leipzig, Paris, Strasbourg: Rhein-Verlag, [1926]*

8vo, first edition in German, translated by George Goyert, PRESENTATION COPY INSCRIBED BY JOYCE TO HIS BROTHER'S FIANCEE NELLY LICHTENSTEIGER ("To | Nelly | from | Jim | Paris | 10.iv.926"), original cream wrappers printed in black, glassine jacket, *wrappers partially detached, backstrip slightly torn, occasional browning to some leaves*

The long expected visit of Joyce's brother Stanislaus to see his brother and his family at 2 Square Robiac, Paris in April 1926 is recorded in Ellmann's biography. Although Nelly—then his fiancée—does not appear to have accompanied him, it must have been during this visit that Joyce inscribed this copy of the *Portrait of the Artist* (the German edition, suitably) for his brother to take back to her. Stanislaus found his brother surrounded by admirers, and was his "usual unconciliatory self" (Ellmann, p.578); he thought Joyce beset by sycophants, that he was too moneyed and pampered, that he "drank and played with words too much" (*op.cit.*). Commenting on his brother's follow-up to *Ulysses* Stanislaus remarked, "You have done the longest day in literature, and now you are conjuring up the deepest night" (quoted by Ellmann, *op.cit.*). Ellmann notes that this was the first determined attack by an intimate upon *Finnegans Wake*. Perhaps, therefore, it is not surprising that this copy of the German edition of *Portrait* should be inscribed to Nelly alone (whom Joyce at this time had not yet met), and not also to Stannie. However it is perhaps striking that having not yet met Nelly he should still sign himself "Jim", as he was wont to do only for the closest members of his family.

Stanislaus became engaged to his former student Nelly Lichtensteiger in September 1925, and they were married on 13 August 1928 (ending, on Stanislaus's part, over forty-two years of celibacy). For part of their honeymoon they travelled to Salzburg, where Nelly was introduced to Stanislaus's famous brother for the first time (Joyce was visiting the city with Stuart and Mouné Gilbert). Nelly and Stanislaus's son James was born on 14 February 1943.

### REFERENCES

Slocum & Cahoon D43

### PROVENANCE

The author's future sister-in-law Nelly Lichtensteiger, inscription; thence by descent

£ 2,500-5,000 € 2,800-5,600

186

FORMERLY THE PROPERTY OF STANISLAUS JOYCE

## JOYCE, JAMES

Pomes Penyeach. *Paris: Shakespeare and Company, 1927*

24mo, first edition, errata slip at the end, original pale green boards printed in dark green, *lacking lower cover, upper cover detached*

### REFERENCES

Slocum & Cahoon A24

### PROVENANCE

The author's brother Stanislaus; thence by descent

£ 200-300 € 250-350

187

FORMERLY THE PROPERTY OF STANISLAUS JOYCE

## JOYCE, JAMES

Proof sheet for three poems published in *Poetry* (Chicago, November 1917)

the poems "On the Beach at Fontana", "Alone" and "She Weeps over Ragoon", two corrections in pencil to the second stanza of the first poem (possibly in Joyce's hand), 209 x 228mm., c. 1917, *folded three times, slightly browned*

These three poems were later printed in *Pomes Penyeach*, where the text of the second line of the second stanza of the third poem, "She Weeps over Ragoon", was revised (from "How desolate the heart is, ever calling" to "How soft, how sad his voice is ever calling"). The pencil revision to the present proof occurs in the third line of the second stanza of "On the Beach at Fontana". The revision is incorporated into the text as it appears in *Pomes Penyeach*. "She Weeps over Ragoon" was also reprinted in the *Literary Digest*, New York, 12 January 1918.

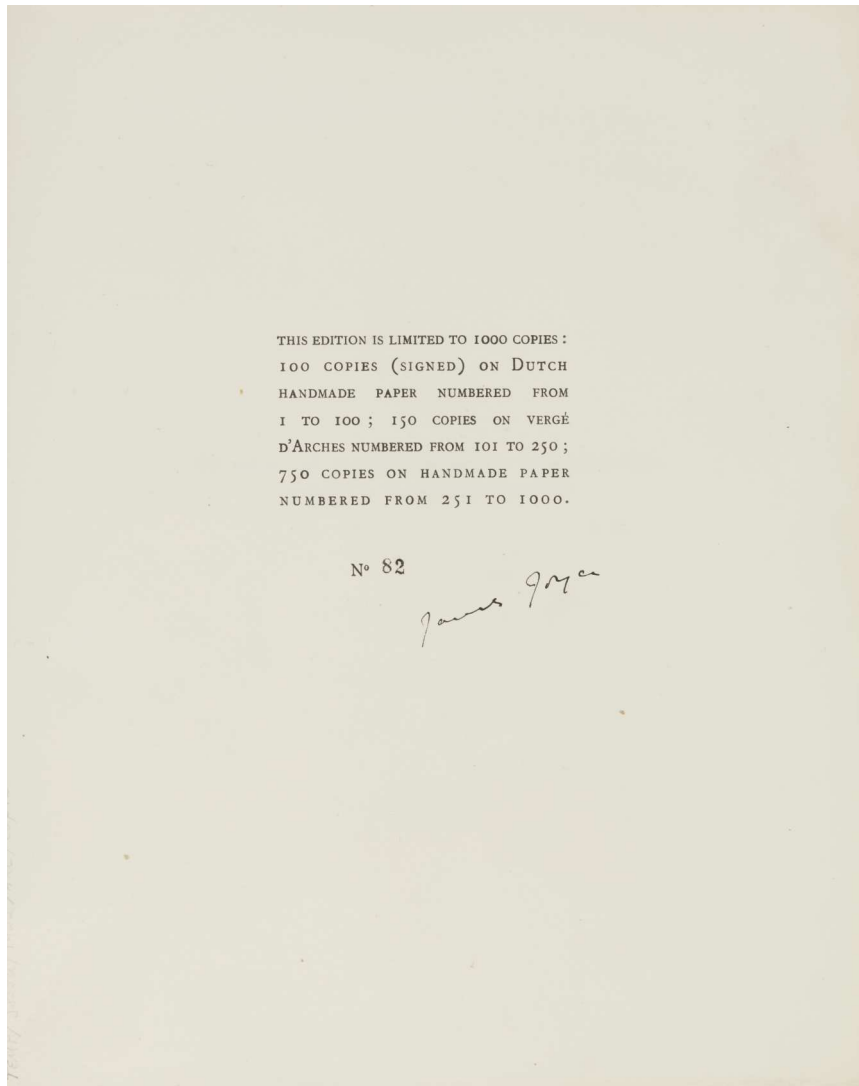
### REFERENCES

Slocum & Cahoon C51

### PROVENANCE

The author's brother Stanislaus; thence by descent

# £ 400-600 € 450-700



188

188

## JOYCE, JAMES

*Ulysses*. Paris: Shakespeare and Company, 1922

4to, FIRST EDITION, NO.82 OF 100 COPIES ON DUTCH HANDMADE PAPER SIGNED BY THE AUTHOR, with blanks, original 'Greek flag' blue paper wrappers printed in white, protective glassine jacket, preserved in matching blue cloth chemise and quarter blue morocco folding box, edges uncut, *very slight offsetting to endpapers, slight but skilful restoration to backstrip, repairs to joints, minor wear with some slight nicks to edges of wrappers*; [together with:] the original prospectus ("Ulysses | by | James Joyce | will be published in | the Autumn of 1921..."), Paris: Shakespeare and company, Sylvia Beach, 8, Rue Dupuytren, single leaf folded to make four pages, photographic portrait of Joyce tipped in

A NEAR FINE COPY OF THE MOST DESIRABLE ISSUE OF THE MOST IMPORTANT AND MOST INFLUENTIAL ENGLISH NOVEL OF THE TWENTIETH CENTURY. The total edition was limited to 1,000 copies of which 100 were numbered and

signed on Dutch handmade paper, 150 numbered and printed on vergé d'Arches and another 750 were merely numbered. By April 1922 the 1/750 issue had sold out, with the stock of the 1/150 issue exhausted by June; this, the most expensive issue of 100 signed copies, had sold out by August.

### REFERENCES

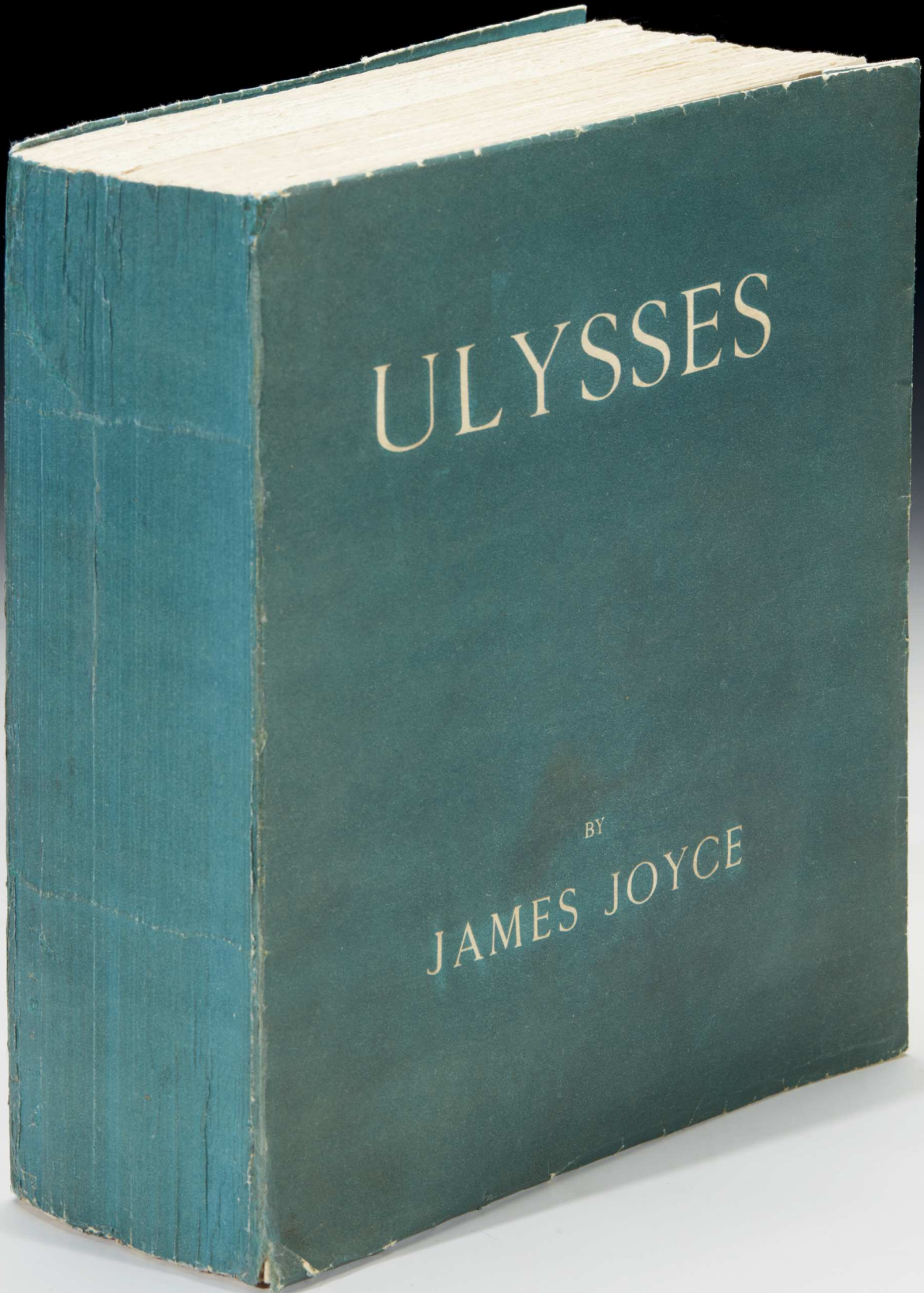
Slocum & Cahoon A17; Connolly 42

### PROVENANCE

The Chelsea Book Club, delivered on 8 June 1922 (see Laura Barnes' census, in appendix to Glenn Horowitz's catalogue *James Joyce Books & Manuscripts*, New York, 1996); Humanities Research Center, Austin, Texas, pencil note in margin opposite colophon page ("TEM/J853u/1922/HRC/cop.5"), de-accessioned c.1995

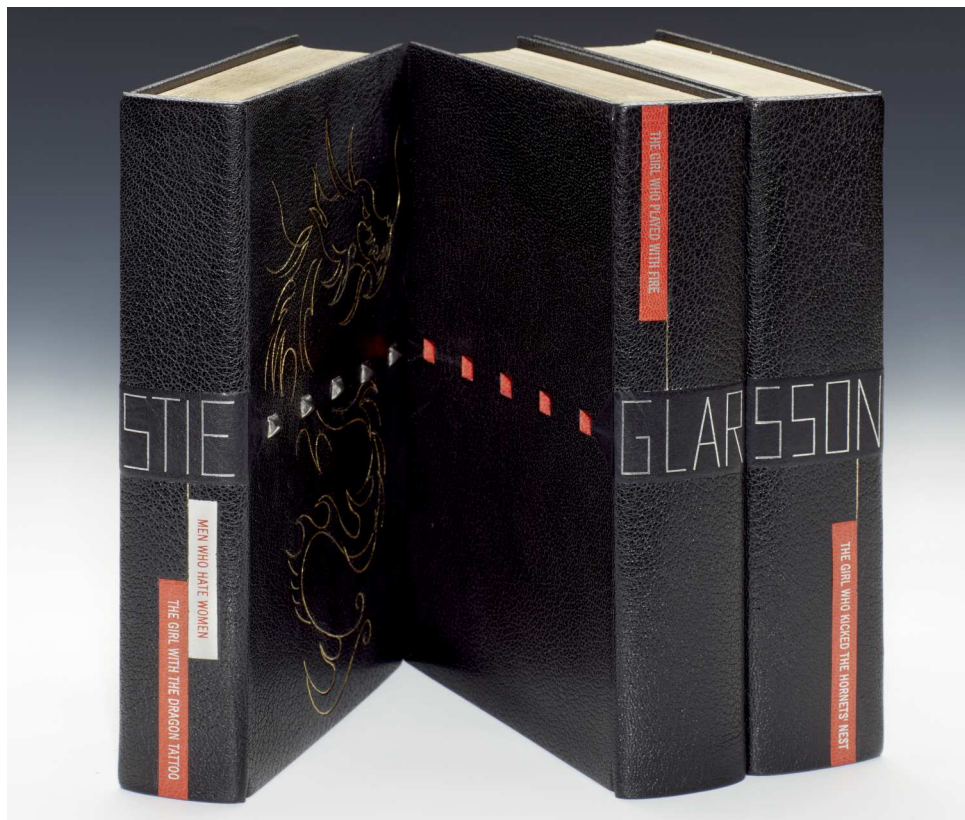
£ 150,000-250,000 € 168,000-279,000





ULYSSES

BY  
JAMES JOYCE



189

189

## LARSSON, STIEG

[The Millennium Trilogy], *Maclehose Press, Quercus, 2010*

8vo, 3 volumes, boxed set edition, maps by Emily Faccini, SPECIALLY BOUND IN A UNIQUE BINDING BY SANGORSKI AND SUTCLIFFE in crushed black morocco, gilt designs on upper covers illustrating the themes in the titles of dragon, hornet's nest and fire, spines with black onlays lettered in silver together forming the author's name, additional onlays in red and white with titles of each volume (the first also with the original title, "Men Who Hate Women"), row of five silver studs on the upper covers, these interlocking with square red grooves on lower covers, all edges gilt, red endpapers, all within binder's black morocco case incorporating an additional folder with a letter of rejection in Swedish from the Institute of Applied Psychology in Stockholm (addressed to the author as "493 S. Larsson" informing him at the request of the Joint Committee of Colleges of Journalism, that [translation] "unfortunately your performance in the written selection test was not up to standard of other applicants. We are therefore unable to offer you a place at any College...in the autumn of 1972..."), WITH AN ORIGINAL PENCIL PORTRAIT BY STEIG LARSSON ON THE REVERSE, *some slight wear to case*

*The Girl with the Dragon Tattoo, The Girl who Played with Fire and The Girl who Kicked the Hornets' Nest*, known as The Millennium Trilogy and a significant publishing phenomenon, presented in a spectacular and unique binding.

Inspired by his loathing of sexual violence towards women, as well as his experience as a journalist and editor (particularly for the anti-fascist and anti-extremist magazine *Expo*) Larsson

wrote and submitted the manuscripts of the first three (of what was intended ultimately to be 10) novels in the Millennium series to various publishers before his sudden death in 2004. Norstedts Förlag accepted them for publication, but an English language publisher proved very difficult to find until Christopher Maclehose bought the rights for the small London publisher Quercus. By the middle of 2010 over 27 million copies of the trilogy had been sold worldwide. The immensely successful Swedish film adaptation appeared in 2009 and 2010; an American version of *The Girl with the Dragon Tattoo*, involving the BBC, Metro-Goldwyn-Mayer and Sony Pictures, was released at the end of 2011.

Alison Strachan, the binding director at Sangorski & Sutcliffe / Shepherd's, has commented on the special design of the binding: "...There was... a strong impression in my mind of Lisbet's physical appearance, which was echoed in the violence in her character as well as that shown against her by male characters in the book. The studs were a manifestation of this male/female theme and the sado-masochism of some of the male characters. The way the studs each fit into the cover of the next book, was a symbol of how the protagonists work together, their close relationship... the hand-tooled designs of each front cover were designed to echo the images of the titles and the tattoos that cover Lisbet..."

### PROVENANCE

Sotheby's, 15 December 2011, lot 99

£ 10,000-12,000 € 11,200-13,400

## LAWRENCE, D.H.

Lady Chatterley's Lover. Florence : Privately Printed, 1928

8vo, FIRST EDITION, number 845 of 1,000 copies signed by Lawrence, half red morocco, spine gilt in compartments, top edge gilt, others untrimmed, spine sunned, collector's book plates

## REFERENCES

Roberts A42a

£ 1,000-1,500 € 1,150-1,700

## SAYERS, DOROTHY L

Autograph manuscripts, correspondence, and other papers, chiefly relating to her translations of Dante and other authors, housed in ten files or envelopes, comprising:

**Autograph manuscripts: i)** autograph drafts, with numerous deletions and revisions, of her translation of Cantos I to XX of Dante's *Paradiso*, c.200 pages, 4to, on lined paper, chiefly in ink (some stanzas in pencil), most of the pages annotated by Sayers at top left-hand corner with canto number, some creasing at edges, very occasional minor staining

**ii)** autograph fair copy, apparently complete, with a few deletions and revisions, of her translation of Cantos I to XX of Dante's *Paradiso*, 140 pages, 4to, on lined paper, occasional rust-marks from staples

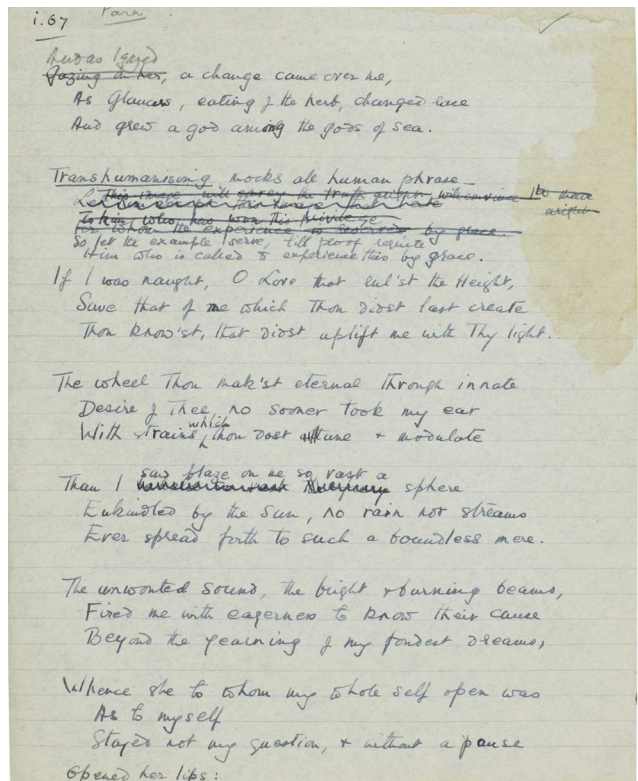
**iii)** autograph draft translations of passages from Cantos XXI to XXXIII of *Paradiso*, 23 pages, 4to, most pages annotated by Sayers with canto number, some creasing at edges, occasional minor staining

**iv)** autograph lists of rhymes, 23 numbered pages, 4to, 4 pages written on the verso of earlier of disused drafts (letters, translations, lectures)

**v)** file of autograph fragments and notes, including a lecture on Dante's reception in England (19 pages), an introduction to *The Song of Roland* (11 pages), fragments of translated verse (from Dante and Virgil), lists of rhymes, notes on theological subjects, Dante, Lucan, and Virgil, and a small notebook (containing names, addresses, and notes), altogether more than 100 pages, plus photocopies, mostly loose in four writing pads and one notebook, 1950s

**Correspondence: vi)** Dorothy L. Sayers, 18 letters to Dr Lewis Thorpe (9 autograph and 9 typed), together with 14 letters by Thorpe to Sayers (a mixture of sent letters and carbon copies), and 5 further letters written in the aftermath of Sayers's death, principally discussing Sayers's translation of *La Chanson de Roland*, c.60 pages (c.35 by Sayers), various sizes, 24 Newland Street, Witham, Essex, and the University of Nottingham, 2 December 1954 to 7 October 1957; with autograph notes by Thorpe suggesting revisions to Sayers's translation, annotated by Sayers (17 pages)

**vii)** Dorothy L. Sayers, 5 letters to Rev. Aubrey Moody (1 autograph, 4 typed), on the role of persuasion in art ("...Any work of art is false to its interior truth if it proceeds, not from the love of the work per se, but from an intention to manipulate the minds of the spectators..."), 8 pages, 4to, Witham, Essex, 18 October 1954 to 13 November 1957, with a later covering letter by Moody to Barbara Reynolds



**viii)** Dorothy L. Sayers, 4 typed letters signed, to Cesare Foligno, on her scholarly and translation work on Dante, 15 pages, 4to, Witham, Essex, 25 July 1952 to 4 May 1955; with four additional letters and cards by Sayers and others, 1940s-50s

**ix-x)** Anthony Fleming, c.60 letters (the majority typed), to Barbara Reynolds, and copies of 33 letters by Dr Reynolds, to Fleming, discussing his mother Dorothy L. Sayers, her estate, and Reynolds's work, folio, 4to and 8vo, 19 January 1958 to 30 August 1984; with a file of related papers and correspondence (including a bundle of Fleming family photographs), some creasing, staples removed from majority of letters

A SIGNIFICANT CACHE OF MANUSCRIPTS RELATING TO DOROTHY L. SAYERS'S FINAL TRANSLATIONS OF DANTE AND THE *CHANSON DE ROLAND*.

## PROVENANCE

Barbara Reynolds (1914-2015), scholar, biographer, and god-daughter of Dorothy L. Sayers

£ 6,000-8,000 € 6,700-9,000

# THE FLORENCE MAGGS CHRISTMAS PRESENTATION BINDINGS

192

## SANGORSKI AND SUTCLIFFE

The Florence Maggs Christmas Bindings from Sangorski and Sutcliffe, comprising:

44 volumes, 4to and 8vo, all inscribed, signed and dated by the binders (1 by Sangorski & Sutcliffe, 31 by Sutcliffe, 10 by Stanley Bray), all with name 'Florence Ada Maggs' or 'FAM' monogram featured in the design, goatskin, morocco, vellum, sealskin, sharkskin or pigskin bindings elaborately gilt, with decorative onlay designs, most feature decorative gilt turn-ins and silk endpapers, many with gilt tooling and jewelled accents, in most cases spine titled and dated in gilt, 39 preserved in slipcases or folding boxes, 18 modern collector's folding boxes with near similar motifs to the bindings, the collection including:

[1911] **Hall, S.C.** *Midsummer Eve. Longman, Brown, Green, and Longmans, 1848*, 4to, inscribed 'With Best Wishes for a Merry Christmas and a Happy New Year', signed 'F. Sangorski & G. Sutcliffe' and dated 'Xmas 1911' on a preliminary blank, frontispiece, pictorial title, plates, illustrations throughout, full crushed blue goatskin elaborately gilt, ruled in gilt with floral fans at each corner made up of leafy sprays, red morocco onlay hearts and roses, all edges gilt, *some light spotting, ink ownership inscription*

[1913] **Irving, Washington.** *The Sketch Book. Bell and Daldy, 1870*, 4to, inscribed 'With best wishes... from the Bindery', signed 'G. Sutcliffe', and dated 'Xmas 1913' on a preliminary blank, half-title, portrait frontispiece, title page printed in black and red, additional engraved title, illustrations throughout, full green goatskin elaborately tooled in gilt with repeated holly and mistletoe sprays, all edges gilt with fore-edge painting of a rural scene, *some light spotting to preliminaries*

[1914] **Gaskell, Elizabeth.** *Cranford. Macmillan, 1891*, 8vo, inscribed 'With best wishes...from the Bindery', signed 'G. Sutcliffe' and dated 'Xmas. 1914' on a preliminary blank, two additional calligraphic inscriptions, extra illustrated with an original pen and ink drawing by Hugh Thomson, signed and dated '1915', half-title, frontispiece, and illustrations by Thomson, full dark purple goatskin, upper board with central raised green morocco onlay tooled with 'FAM' monogram, with a border of bands of nacre and purple stones, all edges gilt and gaufered, *occasional spotting, ink ownership inscription*

[1915] **Austen, Jane.** *Pride and Prejudice. George Allen, 1894*, 8vo, inscribed 'With best wishes...from the Bindery', signed 'G. Sutcliffe' and dated 'Xmas. 1915' on a preliminary blank, additional calligraphic inscription of a Christmas poem, half-title, frontispiece, pictorial title and illustrations by Hugh Thomson, full pictorial purple crushed goatskin with elaborate design of peacock in gilt and multi-coloured onlays, all edges gilt and gaufered

[1918] **Keats, John.** *The Poetical Works of John Keats. Edward Moxon, 1854*, 4to, inscribed 'With best wishes...from the Bindery', signed 'G. Sutcliffe' and dated 'December 1918' on a preliminary blank, half-title, frontispiece, illustrations by George Scharf, full dark green crushed morocco, board with central ligature monogram 'JK' within a wreath, all edges gilt and gaufered, *some light browning, ink ownership inscription*

[1935] **Rossetti, Dante Gabriel.** *Ballads and Narrative Poems. Kelmscott Press, 1893*, 8vo, one of 316 copies, of which this is one of 310 on paper, inscribed 'With good wishes... from the bindery', signed by George Sutcliffe and dated 'December, 1935' on preliminary blank, half-title, wood-engraved title and opposite page within elaborate borders, initials designed by William Morris, printed in red and black throughout, full white pigskin ruled in gilt with gilt tooling, top edge gilt

[1936] **Morris, William.** *The Defence of Guenevere and Other Poems. Kelmscott Press, 1892*, 8vo, one of 310 copies, of which this is one of 300 on paper, inscribed 'With best wishes... from the Bindery', signed by George Sutcliffe and dated 'December 1936' on preliminary blank, half title, wood-engraved border and initials designed by William Morris, printed in red and black throughout, full alum-tawed pigskin bevelled in the centre of all three edges in the German style, ruled in gilt and blind, top edge trimmed, others uncut

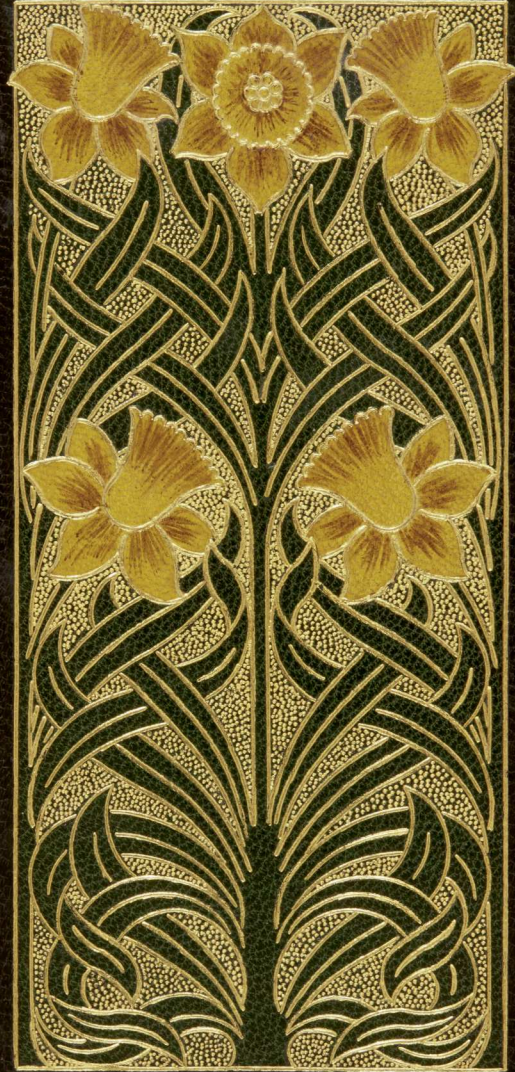
[1937] **Milne, A.A.** *Now We Are Six. Methuen, 1927*, 4to, FIRST EDITION, number 113 of 200 copies signed by A.A. Milne and E.H. Shepard, inscribed 'With best wishes... from the Bindery', signed by George Sutcliffe and dated 'December 1938' on preliminary blank, half-title, illustrations by E.H. Shepard, full white goatskin with gilt tooled borders, spine in compartments decorated with gilt motifs of Pooh bear, animals and insects, top edge gilt

[1939] **Milne, A.A.** *The House at Pooh Corner. Methuen, 1928*, 4to, FIRST EDITION, number 297 of 350 copies signed by A.A. Milne and E.H. Shepard, inscribed 'With best wishes ... from the Bindery', signed by George Sutcliffe and dated 'MCMXXXIX' [1939] on preliminary blank, half-title, illustrations by Ernest H. Shepard, full mustard-yellow goatskin ruled in gilt, upper edges decorated with repeated Tigger motifs and lower edges with repeated Piglet motifs, top edge gilt, *binding with some very minor spotting, some browning to edges of endpapers*

[1940] **Milne, A.A.** *Winnie the Pooh. Methuen and Co., 1926*, 4to in 8s, FIRST EDITION, number 26 of 350 copies signed by A.A. Milne and E.H. Shepard, inscribed 'With good wishes for Christmas...in 1941...from the Bindery' and signed by George Sutcliffe on preliminary blank, half-title, illustrations by E.H. Shepard, folding map at end, full blue crushed goatskin ruled decoratively in gilt, with an oval design of animal motifs and characters from the story including Tigger, Pooh, Kanga, Eeyore and Piglet, quatrefoil gilt vignette of Christopher Robin and Pooh on the stairs at centre of upper board, top edge gilt, ink ownership inscription, *spine slightly discoloured*

Full list and cataloguing for each individual book available on request.

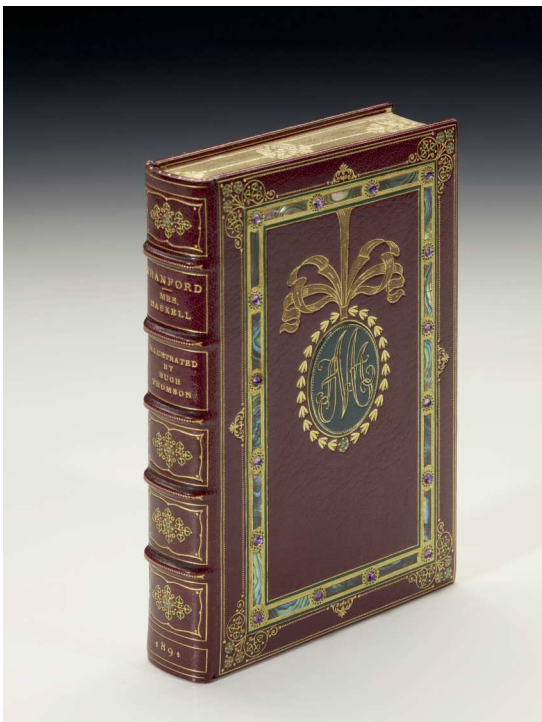
FLORENCE ADA MAGGS



HER BOOKE



192



192

These spectacular Christmas Bindings unite two of the most important and recognisable names in the twentieth century book trade. These forty four books, each with their own exquisite binding, were gifted year by year by Sangorski & Sutcliffe to Florence Maggs, the wife of Ernest Maggs, who had taken over his father's firm with his three brothers in 1894. Carefully conserved since then and now offered for sale as a complete collection, these books are not only testament of a lifelong friendship but provide a unique record of the development of London's greatest bindery. The collection also encompasses over a hundred years of publishing history, including beautifully illustrated editions of *Pride and Prejudice* and *Cranford*, first edition copies of the *Winnie the Pooh* stories, limited edition publications from William Morris' Kelmscott Press and the Vale Press.

It was in 1901 that Francis Sangorski and George Sutcliffe, who had met five years earlier at a bookbinding evening course, decided to found their own small business in an attic in Bloomsbury. The start of a new century proved an auspicious time to begin trading: the first entry in their order book was from Charles Robert Ashbee, a central figure of the Arts and Crafts movement, and within a few short years, Sangorski & Sutcliffe had established themselves as the city's most desirable binders. Their reputation for the finest craftsmanship and most imaginative designs quickly spread, and soon the firm was supplying its fine bindings not just to the local London trade but to private collections as far as the west coast of America.



By 1911, Sangorski & Sutcliffe were operating from new premises on Southampton Row. The previous decade had seen them develop strong relationships with many of their customers, but none so close as that with rare booksellers, Maggs Bros. The four Maggs brothers – Benjamin, Henry, Charles and Ernest – were the proprietors of one of London's most respected booksellers, counting the Royal family amongst their customers. As a mark of their importance to the bindery, Sangorski & Sutcliffe began binding a special Christmas book for the ladies of the Maggs family, a tradition which would continue for the next four decades and survive two World Wars and the great Depression.

The first binding designed for Florence Ada Maggs, Ernest's wife, was for a copy of Hall's *Midsummer Eve*, and - like later presentations - it incorporated her name or monogram. Only this first gift bears the signatures of both founding partners beneath the dedication: at the start of July 1912, six months after the first Christmas binding, Francis Sangorski was drowned swimming in the sea at Selsey. He was thirty-six years old. He was buried at Marylebone Cemetery, East Finchley, with the Maggs family in attendance, and his tombstone bore the epitaph 'Artist Craftsman'. Until 1943, the signature of George Sutcliffe appears on each Christmas book alone.

The influence of Sangorski & Sutcliffe on twentieth century bookbinding cannot be overstated. Working at the heart of the Arts and Crafts movement, their workshop elevated bookbinding from a humble craft to an artistic endeavour in its own right. They formed a company "dedicated to only the finest work and the highest standards". Their bindings remain some of the most beautiful and coveted books in the world, found in the most preeminent collections and preserved as treasures in numerous institutions. This collection, made for Britain's oldest family of antiquarian booksellers, stands as testament to the development of the most important hand bindery of its era. A unique piece of the firm's history, "by any standard, then or now, these extravagant, glittering examples of the book-binders craft were the products of a workshop at the very height of its creative powers." (Rob Shepherd, *The Cinderella of the Arts*, 2007).

£ 200,000-300,000 € 224,000-335,000

# Property from a Hampstead Collection

All collections are imbued with the personality of their owners. And sometimes there is a further distinctive dimension: a sense of the place in which they were brought together. Besides being a collection of great character and discrimination, this is also in many ways a particularly Hampstead collection, assembled and enjoyed over many years in a beautiful house in this leafy corner of London.

In the 18th and 19th century Hampstead was a village entirely cut off from the city, a place you had to walk to across open countryside, with an urchin lighting the way with a lantern. Keats lived and wrote there. A number of artists, including Constable, painted there. Ford Madox Brown set his masterpiece *Work* in Heath Street, Hampstead. Gradually it acquired a Bohemian, artistic character, in the 20th century home to artists such as Moore, Hepworth and Nicholson, connoisseurs such as Herbert Read and Kenneth Clark, and a large number of writers including George Orwell, JB Priestley, and the Waugh family.

With the Second World War it became the *de facto* stopping off point for the continental avant-garde fleeing Europe – Gropius, Moholy-Nagy, and Mondrian, for instance, all stopped off in Hampstead on their way to New York. Today it remains the home of writers, actors, film directors, architects, poets and painters.

I knew the owners of this collection well, and remember the warm and civilised atmosphere of their house. They were in the art world, and as such they bought works with an insider's knowledge as well as with natural good taste. Their appreciation of British art of the 20th century is self-evident and based on a deep understanding of its place in European modern art of the same period. Scotland was in their blood too, as is reflected in the charming Farquharson and free-spirited Peplow. And then there was the nineteenth-century copy of Leighton's masterful *The Bath of Psyche* that would greet visitors in the entrance hall, resplendent on the Pugin wallpaper for the full High-Victorian experience.

Collections that evolve and live in specific houses have a unique magic. Great things sit alongside lesser things in easy harmony, reflecting the equal aesthetic and emotional value placed on them by their owners: the fine William Nicholsons hung on the stairs alongside insignificant vernacular landscapes; the 16th Century Tibetan Buddhas looking across a room to a signature high-key still-life by Sir Matthew Smith; the charming Joseph Southall watercolours dotted amongst the bookcases full of first editions and old morocco leather bindings. These are works that have been lived with and appreciated in their relationship to each other over many years. 'Only Connect', wrote EM Forster in *Howard's End*, 'Only Connect the prose and the passion and both will be exalted... Live in fragments no longer.' The owners of this collection most emphatically did that.

**Philip Hook**

*Senior International Specialist  
Impressionist & Modern Art*

## SALE CALENDAR

### Old Masters

London 7 December

### English Literature, History, Children's Books and Illustrations

London 12 December

### Victorian, Pre-Raphaelite & British Impressionist Art

London 14 December



## BEERBOHM, MAX

Zuleika Dobson. *William Heinemann, 1911*

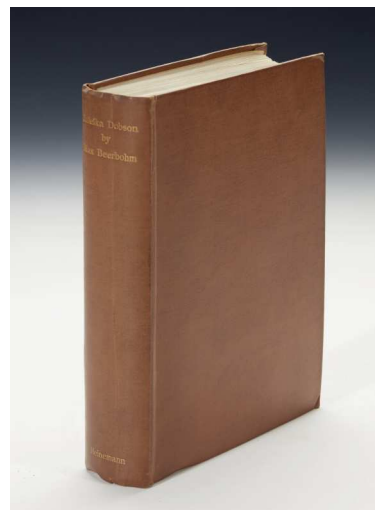
8vo, FIRST EDITION, publisher's advertisements, half-title printed in brown, title page printed in black and brown, original brown cloth, spine lettered in gilt, publisher's stamp in blind on lower cover, top edge cut, others uncut, *rubbed*

The only novel by Max Beerbohm, this well-received satire about Oxford undergraduate life includes the famous line "Death cancels all engagements."

## PROVENANCE

Bernard Mann; his bookplate

£ 200-300 € 250-350



193

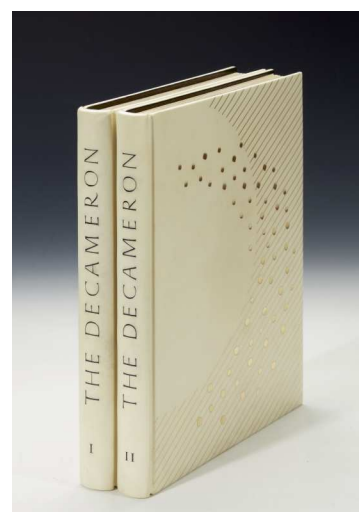
## BOCCACCIO, GIOVANNI

Decameron. *New York : The Limited Editions Club, 1930*

2 volumes, 4to, number 888 of 1,500 copies signed by T. M. Cleland, with design and decorations by T. M. Cleland, introduction by Burton Rascoe, later bound in vellum with gilt design, preserved in a velvet-lined cloth folding box

Printed for the members of the Limited Editions Club for April 1930. Founded the year before in 1929 the Limited Edition Club aimed to publish finely made and illustrated editions of classics and selected contemporary titles. Every month 1,500 numbered copies were published for members, often accompanied by original etchings and engravings by major contemporary artists.

£ 700-1,000 € 800-1,150



194

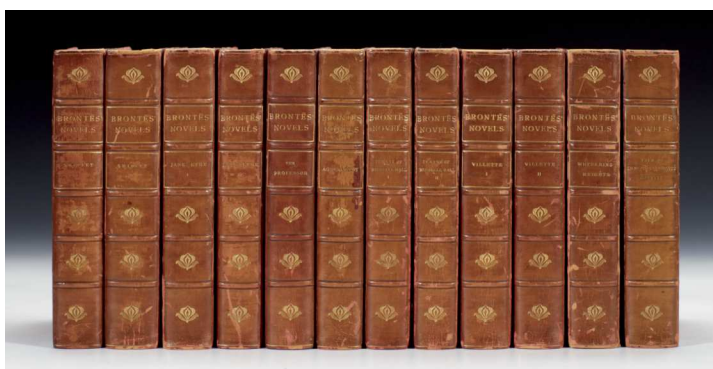
## BRONTË, CHARLOTTE, EMILY AND ANNE

Novels of the Sisters Brontë edited by Temple Scott. *Edinburgh : John Grant, 1905*

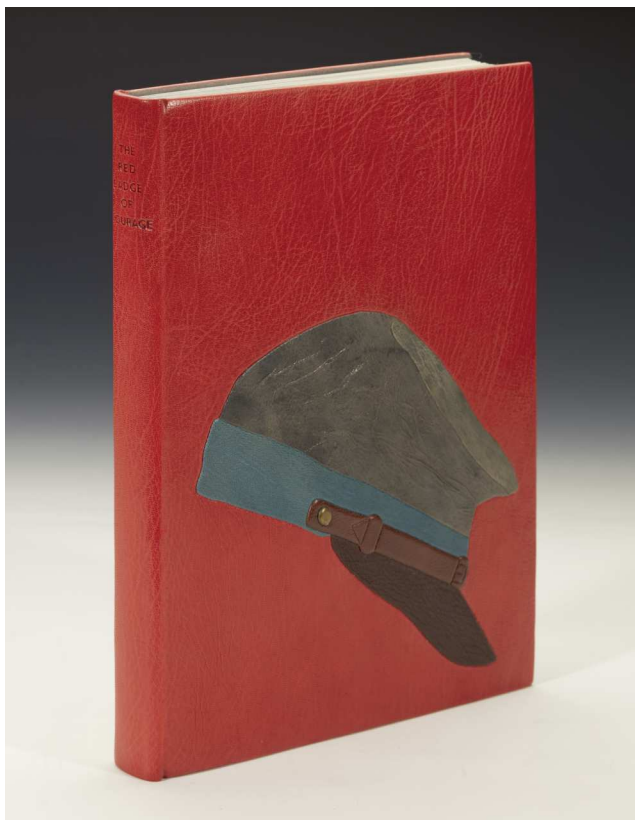
12 volumes, 8vo, "Thornton Edition", half-titles printed in red and black, title pages printed in red and black, 12 portrait and photographic frontispieces, illustrated with plates consisting of photographic reproductions of Brontë country, red half calf, marbled endpapers, top edge gilt, *minor browning and spotting, some hinges starting, rubbed, sunned*

Titles include *Jane Eyre*, *Wuthering Heights*, *Agnes Grey*, *The Tenant of Wildfell Hall*, *Shirley*, *Villette*, *The Professor*, and *The Life of Charlotte Brontë* by E. C. Gaskell.

£ 500-700 € 600-800



195



196

196

## CRANE, STEPHEN

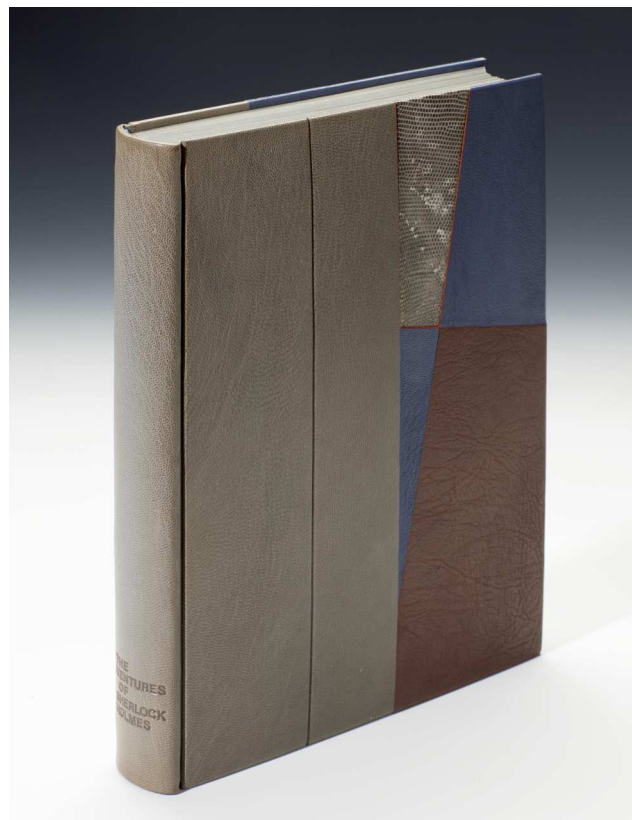
*The Red Badge of Courage. The Land Press, 1988*

six copies, comprising:

**i)** un-numbered copy [of 140 copies], signed by the binder, red morocco with morocco onlay soldier's cap design by Denise Lubett, folding box; **ii)** un-numbered copy [of 140 copies], signed by the binder, red morocco with morocco onlay soldier's cap design by Denise Lubett, folding box; **iii)** un-numbered copy [of 140 copies], signed by the binder, red morocco with morocco onlay soldier's cap design by Denise Lubett, folding box; **iv)** un-numbered copy [of 140 copies], signed by the binder, blue morocco with morocco onlay sword and rifle design by Denise Lubett, folding box; **v)** number 7 of 140 copies, signed by the binder, dyed scrim and morocco design by Romilly Saumarez Smith, folding box; **vi)** un-numbered copy [of 140 copies], signed by the binder, black calf with embossed 'US' design by Jen Lindsay, folding linen bag; all 4to, each with 11 collotype illustrations from contemporary Civil War photographs; together with one empty folding box

David Bathurst's The Land Press published this edition of Crane's classic in a choice of five bindings. Four are represented here: two by Denise Lubett, one by Romilly Saumarez Smith and one by Jen Lindsay. The book was printed by Gwasg Gregynog and a prospectus for the edition is included in the lot.

£ 2,500-3,000 € 2,800-3,350



197

197

## DOYLE, SIR ARTHUR CONAN

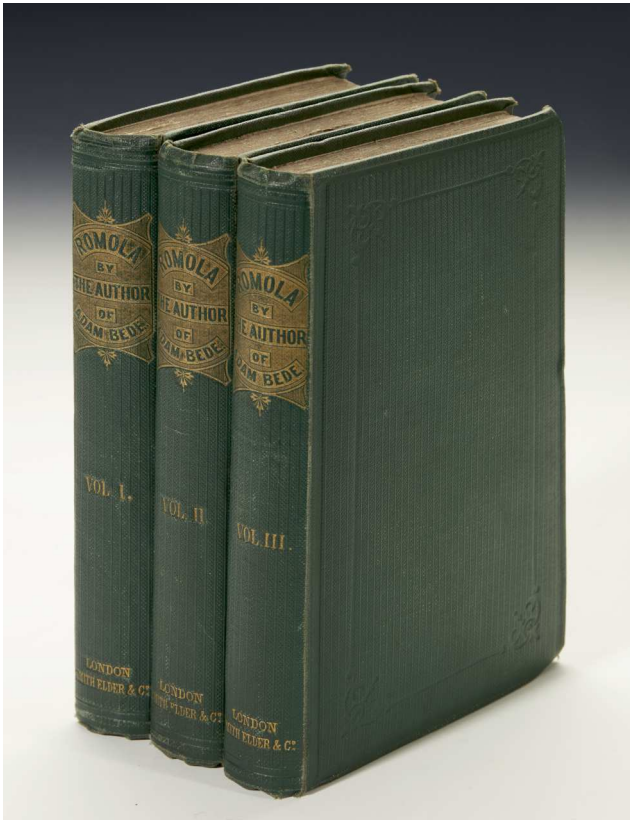
*The Adventures of Sherlock Holmes. The Land Press, 1988*

two copies, comprising:

**i)** number 5 of 150 copies, signed by the binder, black morocco with snakeskin onlay design by John Pearson, folding box; **ii)** number 9 of 150 copies, signed by the binder, grey morocco with morocco design by Jeff Clements, folding box, *some fading and marks to box*; both 4to, frontispiece and other illustrations after Sidney Paget

Published to mark the centenary of Sherlock Holmes by David Bathurst's The Land Press. There was a choice of four bindings and two are represented here. The book was printed at The Senecio Press in Oxford and a prospectus for the edition is included in the lot.

£ 1,250-1,500 € 1,400-1,700



198

198

## ELIOT, GEORGE

*Romola.* Smith, Elder and Co., 1863

3 volumes, 8vo, FIRST BOOK EDITION, FIRST ISSUE, advertisement leaf at end of volume 2, with volume 3 lacking comma after 'ELIOT' on title page, original green cloth, spine lettered and decorated in gilt, preserved in maroon morocco-backed folding box, spotting, offsetting to free endpaper in volume 1, hinges starting, rubbed

### REFERENCES

Baker & Ross A7.2<sup>1</sup>

£ 2,000-3,000 € 2,250-3,350



199

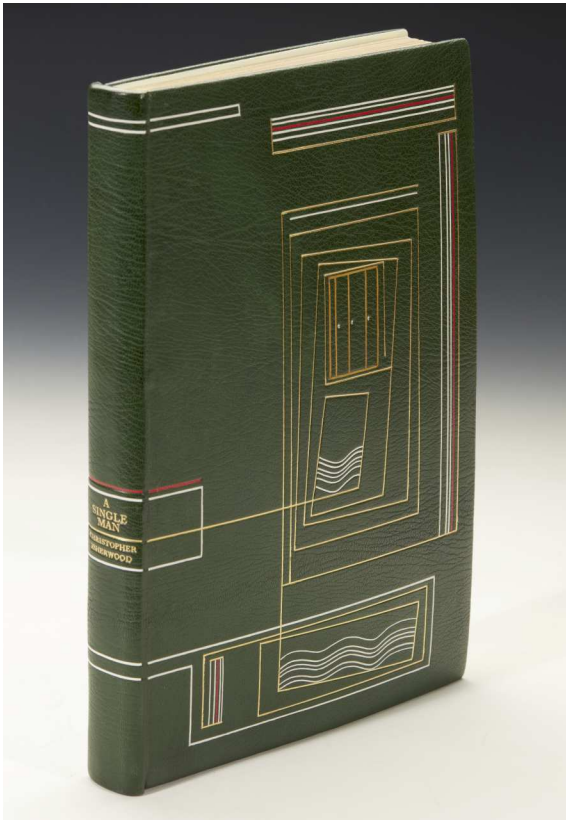
199

## FLAUBERT, GUSTAVE

*Salambo.* Waltham St. Lawrence : Golden Cockerel Press, 1931

8vo, number 147 of 500 copies, printed in black and red, frontispiece and other engravings by Robert Gibbings, rebound in full brown morocco with decorative morocco onlays by DYL (1986), top edge cut, others uncut, all edges gilt, preserved in brown cloth folding box with morocco label

£ 700-900 € 800-1,050



200

200

## ISHERWOOD, CHRISTOPHER

*A Single Man. The Land Press, 1980*

six copies, comprising:

**i)** number 48 of 375 copies, original cloth with design in gilt and silver, slipcase, *minor soiling to upper cover*; **ii)** un-numbered copy [of 375 copies], original cloth with design in gilt and silver, slipcase; **iii)** un-numbered copy [of 375 copies], original cloth with design in gilt and silver, slipcase; **iv)** BINDER'S DUMMY of blank pages, green morocco by James R. Brockman, folding box; **v)** number 16 of 25 copies, signed by the binder, green morocco by James R. Brockman, folding box; **vi)** number 18 of 25 copies, signed by the binder, green morocco by James R. Brockman, folding box; all 4to, SIGNED BY THE AUTHOR (6)

Isherwood's text was first published in 1964. This edition, published by David Bathurst's The Land Press, was printed at the Rampart Lions Press in an edition of 400 copies. 375 copies were bound in cloth to a design by James R. Brockman and 25 copies were hand-bound in morocco by the binder. This lot includes the binder's dummy without the printed text. A prospectus is included.

£ 4,000-6,000 € 4,500-6,700

201

## MAUGHAM, W. SOMERSET

Don Fernando. *William Heinemann Ltd, 1935*

8vo, FIRST EDITION, LIMITED ISSUE, on large paper, number 40 of 175 copies signed by the author, half-title, fly-title, original green buckram, blocked in gold with author's symbol, spine with black cloth label blocked and lettered in gold, green ribbon book mark, top edge gilt, others uncut, slip case, *minor spotting to preliminary and end blanks, spine sunned*

### REFERENCES

Stott A49b

£ 400-600 € 450-700

202

## MAUGHAM, W. SOMERSET

5 volumes comprising:

Don Fernando. *William Heinemann Ltd, 1935*. 8vo, FIRST EDITION, half-title, black cloth with title in decorative frame and author's symbol in gilt, spine gilt, *spotting, boards with soiling, rubbed*; *Strictly Personal*. New York : Doubleday, Doran and Company Inc., 1941. 8vo, FIRST EDITION, number 75 of 115 copies signed by the author, half-title, photogravure portrait, fly-title, original plum buckram boards, blocked in blind with author's symbol, spine with label titled in gilt, top edge gilt, others uncut, slipcase, *spine sunned, scratch to spine label, slipcase sunned and rubbed*; *A Writer's Notebook*. William Heinemann Ltd, 1949. 8vo, FIRST EDITION, number 121 of 1,000 copies signed by the author, half-title, title page printed in red and black, original half vellum, navy blue buckram boards, author's symbol blocked in blind, spine with label titled in gilt, top edge gilt, others uncut, slipcase, *wrappers, slipcase rubbed*; *Cakes and Ale*. New York: The Modern Library, 1950. 12mo, green cloth boards, stamped in blind, spine gilt, dust-jacket, verso of dust-jacket with publisher's advertisements, *rubbed*; *The Vagrant Mood*. William Heinemann Ltd, 1952. 8vo, FIRST EDITION, number 4 of 500 copies signed by the author, half-title, title page printed in red and black, original half mushroom calf, navy blue calf, gold rule, author's symbol blocked in blind, spine with label titled in gilt, top edge gilt, others uncut, glassine wrappers, slipcase, *rubbed* (5)

£ 500-700 € 600-800

203

## MAUGHAM, W. SOMERSET

*Cakes And Ale*. William Heinemann Ltd, [1954]

8vo, "Eightieth Birthday" edition, no. 286 of 1000 signed by author and artist, half-title, original lithograph and decorations by Graham Sutherland, facsimile reproduction of the first and last two pages of the original manuscript, half mushroom calf, navy blue calf boards, divided by gold rule, author's symbol blocked in blind on front, spine black label titled in gilt, top edge gilt, others uncut, *slightly rubbed*

The limited edition was published in January 1954 to celebrate the author's eightieth birthday. The book order form reads, "In view of both the author's and the artist's unique positions in the world of the arts today the volume will indeed be a unique piece for the collector."

#### REFERENCES

Stott A40d

£ 400-600 € 450-700

204

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#### SCOTT, SIR WALTER

*Waverley. Edinburgh : James Ballantyne & Co, 1814*

3 volumes, 12mo, FIRST EDITION, half-titles, volume 2 with p.136 dropped 'y' in "your", volume 3 with F12 a cancellans ("maudit" on p.143) and G2 signed "2G" on p.153, half tan calf and marbled boards, spine with black and gilt labels, morocco-backed folding box, *spotting and browning, minor chips, larger tear to volume 3 (p. 283), bumped and worn*

#### REFERENCES

Todd & Bowden 77Aa

£ 800-1,200 € 900-1,350

205

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#### SCOTT, SIR WALTER

*Guy Mannering. Edinburgh : James Ballantyne and Co., 1815*

3 volumes, 12mo, FIRST EDITION, half-titles, with 6 additional pictorial plates bound in, 19th century green half morocco, top edge gilt, others uncut, marbled endpapers, cloth folding box, *spotting, sunned*

#### REFERENCES

Todd & Bowden 82Aa

#### PROVENANCE

John Croft Deverell (bookplate)

£ 400-600 € 450-700

206

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#### SCOTT, SIR WALTER

*Rob Roy. Edinburgh : James Ballantyne and Co., 1818*

3 volumes, 12mo, FIRST EDITION, half-titles, advertisements, fly-titles, volume 1 with H2 signed "2H" on p. 177, publisher's original blue grey boards with printed labels, untrimmed, morocco-backed cloth case, spine gilt, *minor spotting and staining, ink annotation upper board volume 1, rubbed and worn*

#### REFERENCES

Todd and Bowden 112Aa

#### PROVENANCE

B. George Ulizio (bookplate)

£ 300-500 € 350-600



SHAKESPEARE'S  
THE TRAGEDIE  
OF KING LEAR  
Newly Printed from the  
First Folio of 1623  
London 1927

207

207

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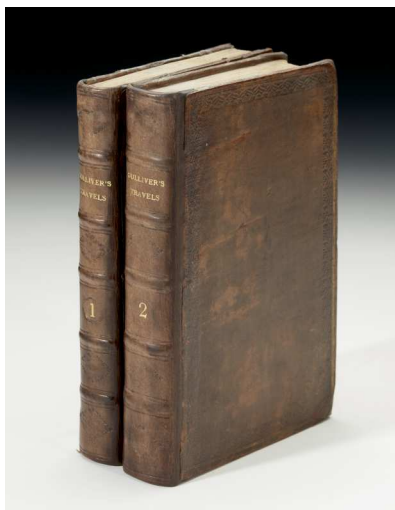
#### SHAKESPEARE, WILLIAM

The Players' Shakespeare series. *Ernest Benn Limited, 1923-1927*, comprising:

**i)** *Cymbeline, 1923*, illustrations by Albert Rutherston; **ii)** *Loves Labour's Lost, 1924*, signed by Norman Wilkinson, illustrations by Norman Wilkinson; **iii)** *The Merchant of Venice, 1923*, signed by Thomas Lowinsky, illustrations by Thomas Lowinsky; **iv)** *Macbeth, 1923*, signed by Charles Ricketts, illustrations by Charles Ricketts, *scratch to upper cover*; **v)** *A Midsommer Nights Dreame, 1924*, signed by Paul Nash, illustrations by Paul Nash; **vi)** *Julius Caesar, 1925*, signed by Ernst Stern, illustrations by Ernst Stern; **vii)** *King Lear, 1927*, signed by Paul Nash, illustrations by Paul Nash; all folio, EACH COPY NUMBER 1 OF 100 COPIES, signed by Harley Granville-Barker and Albert Rutherston, printed on hand-made paper, full green oasis morocco by Riviere or Zaehnsdorf, *spines slightly faded, some scratches to covers*

An attractive set of this edition, printed at the Shakespeare Head Press.

£ 2,000-3,000 € 2,250-3,350



208

## [SWIFT, JONATHAN]

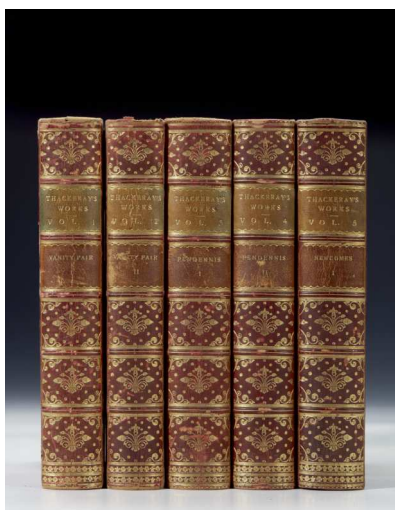
Travels into Several Remote Nations of the World. In Four Parts. by Lemuel Gulliver. *Benjamin Motte, 1726.*

8vo, 2 volumes, first edition (volume 1 Teerink AA edition; volume 2 Teerink B edition), engraved frontispiece in second state, woodcut initials, five engraved maps, one engraved plate, contemporary rebacked calf, spine titled and numbered in gilt, *some browning, bindings slightly rubbed*

## REFERENCES

Teerink 290, 291

£ 1,200-1,800 € 1,350-2,050



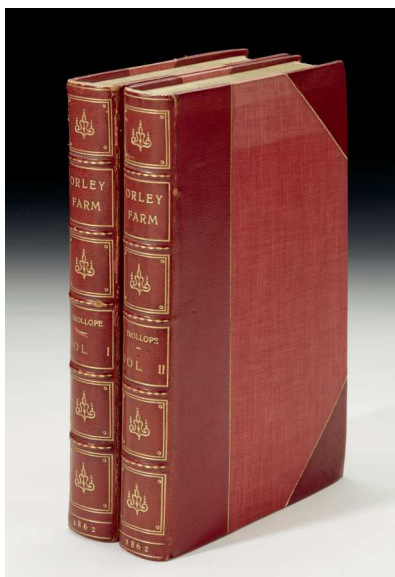
209

## THACKERAY, WILLIAM MAKEPEACE

[The Works.] *Smith Elder, & Co., 1869–1886*

8vo, vignette titles, frontispieces, illustrations, contemporary half red morocco, spines in six compartments gilt, top edge gilt, *some wear to edges of bindings (24)*

£ 700-1,000 € 800-1,150



210

## TROLLOPE, ANTHONY

*Orley Farm. Chapman and Hall, 1862.*

2 volumes, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("the Rev Dr Waddington | with the author's | Kind regards"), half-titles, 40 engraved plates by J. E. Millais, red half morocco, spines gilt, original maroon cloth covers and spines bound in at end, *minor spotting, plates with small chips in margins, 2 plates with repaired tears, other chipping repaired, hinges slightly starting, worn*

## REFERENCES

Sadleir 13

£ 2,500-3,000 € 2,800-3,350

## TROLLOPE, ANTHONY

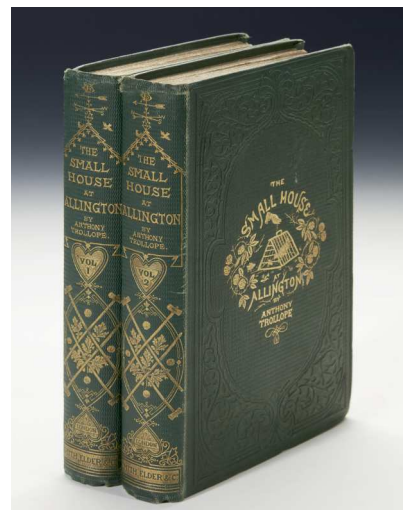
The Small House At Allington. *Smith, Elder and Co., 1864*

2 volumes, 8vo, FIRST EDITION IN BOOK FORM, (with "hobbledehoya" on p. 33, line 1, and with p. 70 paginated "0"), 18 illustrated plates by J. E. Millais, original green cloth, blocked in blind and gilt, spine in gilt, grey chocolate endpapers with publisher's advertisements, top edge uncut, others trimmed, *minor browning, splitting starting at gutter, bumped*

## REFERENCES

Sadlier 18

£ 500-800 € 600-900



211

## TROLLOPE, ANTHONY

Last Chronicles Of Barsest. *Smith, Elder & Co., 1867*

2 volumes, 8vo, FIRST EDITION, 32 illustrated plates by George H. Thomas, original blue cloth, church porch design blocked in gilt, spines gilt, *some spotting, sunned, bumped*

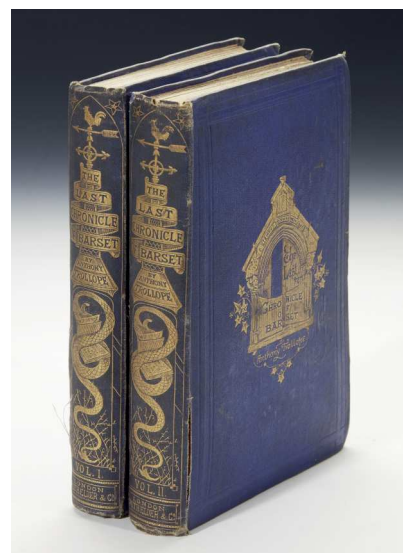
## REFERENCES

Sadler 26

## PROVENANCE

A Edward Newton (bookplate)

£ 500-800 € 600-900



212

## TROLLOPE, ANTHONY

The American Senator. *Chapman and Hall, 1877*

3 volumes, 8vo, FIRST EDITION, half-titles, red-brown cloth blocked in black and blind, *spotting, hinges starting, vol. I lower board almost detached, worn*

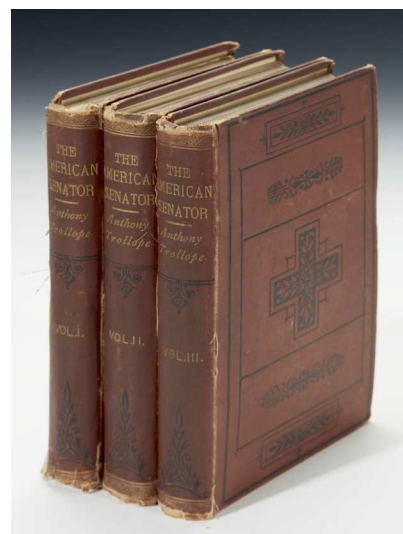
## REFERENCES

Sadler 46

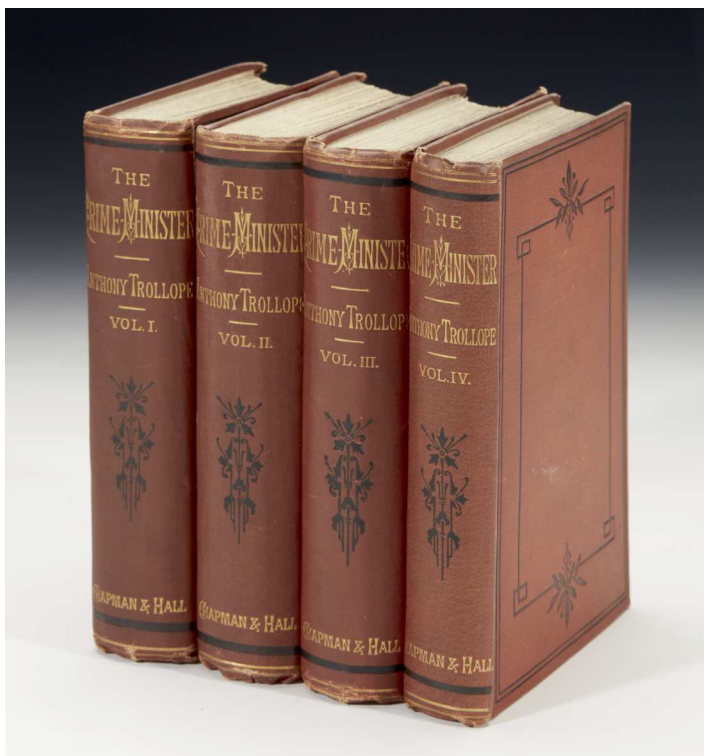
## PROVENANCE

Roger H. West (bookplate)

£ 400-600 € 450-700



213



214

214

### TROLLOPE, ANTHONY

The Prime Minister. *Chapman and Hall, 1876*

4 volumes, 8vo, FIRST EDITION, original red-brown cloth, blocked on front in black, Volume 1 with an autograph letter signed bound in (to "Dear Sir", refusing an invitation, 1 page, 8vo, Waltham Cross, May 1865), photograph of author by Elliot & Fry mounted on front paste-down endpaper, *minor spotting and browning, bumped*

#### REFERENCES

Sadleir 45

£ 2,000-3,000 € 2,250-3,350

215

### TROLLOPE, ANTHONY

Cousin Henry. *Chapman and Hall, 1879*

2 volumes, 8vo, FIRST EDITION, half-titles, publisher's advertisements, publisher's blue ribbed cloth blocked in blind and black, library labels, *hinges starting, worn*

#### REFERENCES

Sadleir 56

#### PROVENANCE

Roger H. West book plate; library labels

£ 400-600 € 450-700

216

### TROLLOPE, ANTHONY

[The Works.] *New York: Dodd Mead, 1893-1900*

8vo, 28 volumes, contemporary half green morocco by Macdonald, half-titles, frontispieces, *wear to edges of bindings* (28)

£ 600-800 € 700-900

217

### WALPOLE, HORACE

The Letters...edited with notes and indices by Mrs. Paget Toynbee. *Oxford: the Clarendon Press, 1903*

8vo, 16 volumes, portraits and facsimiles, NO. 101 OF 260 COPIES PRINTED ON HAND-MADE PAPER SIGNED BY THE EDITOR, contemporary full dark green morocco gilt by the Monastery Hill Bindery, green silk endleaves, morocco doublures, red morocco onlays on covers, top edges gilt, other edges uncut, *minor wear to extremities of bindings*

#### PROVENANCE

Arthur Samuel Huey of Chicago, Illinois; sale of his collection of library sets, Parke-Bernet Galleries, 14 December 1938

£ 700-900 € 800-1,050



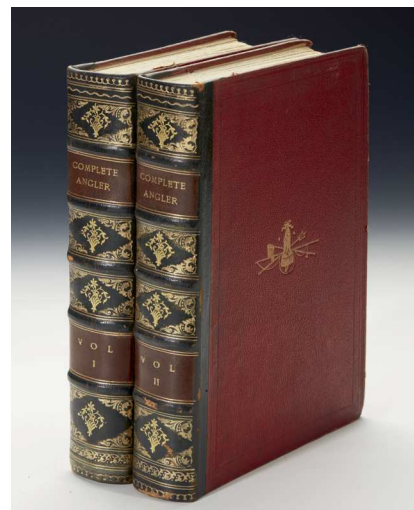
218

### IZAAC WALTON AND CHARLES COTTON

The Complete Angler. *Nattali and Bond, 1860*

8vo, 2 volumes, second Nicolas edition, engraved frontispiece, engraved plates, nineteenth-century quarter morocco, red cloth boards, *some spotting and offsetting, wear to binding*

£ 300-500 € 350-600



218

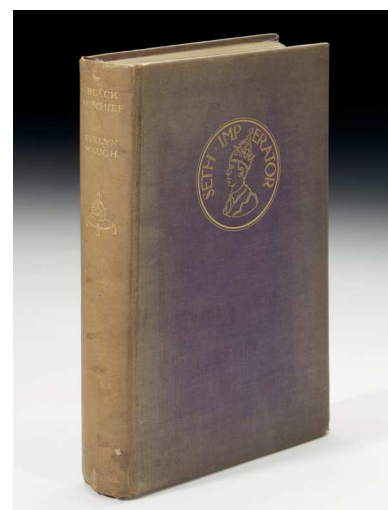
219

### WAUGH, EVELYN

Remote People. *Duckworth, 1931*

8vo, FIRST EDITION, half-title, frontispiece and 6 photographic plates, 2 folding maps, original maroon cloth, *minor spotting, sunned, slightly rubbed*

£ 100-150 € 150-200



219

220

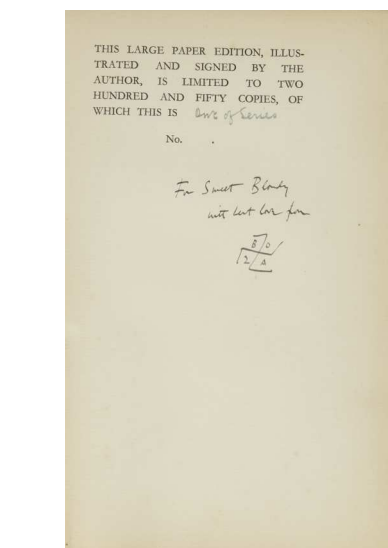
### WAUGH, EVELYN

Black Mischief. *Chapman and Hall, 1932*

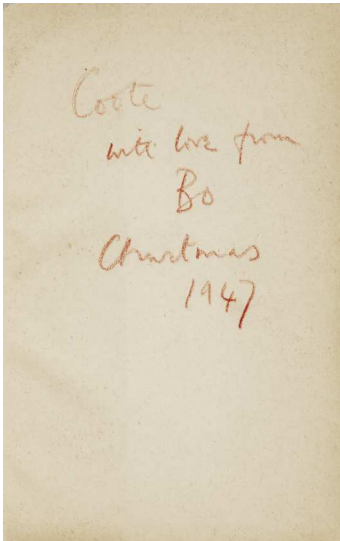
8vo, large paper edition, one of 250 copies of which this is "out of series", DEDICATION COPY, ("For Sweet Blondy | with love from | Bo | 2A"), frontispiece and seven full-page illustrations by the author, original purple cloth, gilt, spine lettered in gilt, top edge gilt, others untrimmed, *spotting, bumped and sunned*

The printed dedication of this book reads "With love to Mary and Dorothy Lygon". Although known to her friends as Maimie, Lady Mary Lygon was fondly nicknamed 'Blondy' by Waugh. The majority of *Black Mischief* was written while staying with the sisters at their ancestral seat - Madresfield. The house and the family would serve as the blueprint for Waugh's later novel, *Brideshead Revisited*.

£ 1,000-1,500 € 1,150-1,700



220



221

221

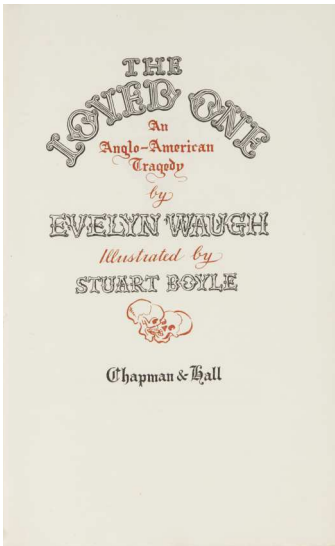
WAUGH, EVELYN

Scott-King's Modern Europe. *Chapman & Hall, 1947.*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR, ("Coote | with love from | Bo | Christmas |1947") on the front free endpaper, original blue cloth, top edge blue, lettered in gilt on spine, dust-jacket, *bindings rubbed, some wear to dust-jacket with minor tears at extremities*

"Coote" or Lady Dorothy Heber Percy was an early friend of Evelyn Waugh and, according to Waugh's wife Laura, "the nicest of all your friends". Waugh was a frequent visitor to the family home, and would often write while there. He dedicated *Black Mischief* to Lady Dorothy and her sister Mary in 1932. She serves as the inspiration for Lady Cordelia Flyte in *Brideshead Revisited*.

£ 1,500-2,500 € 1,700-2,800



222

222

WAUGH, EVELYN

The Loved One. *Chapman & Hall, [1948]*

8vo, FIRST EDITION, large paper issue, number 246 of 250, signed by author and artist, illustrations in red and black, top edge gilt, others untrimmed, original green cloth, spine lettered in gilt, remnants of glassine dust-jacket

£ 700-1,000 € 800-1,150

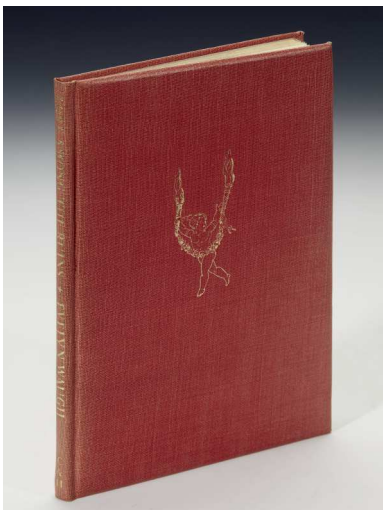
223

WAUGH, EVELYN

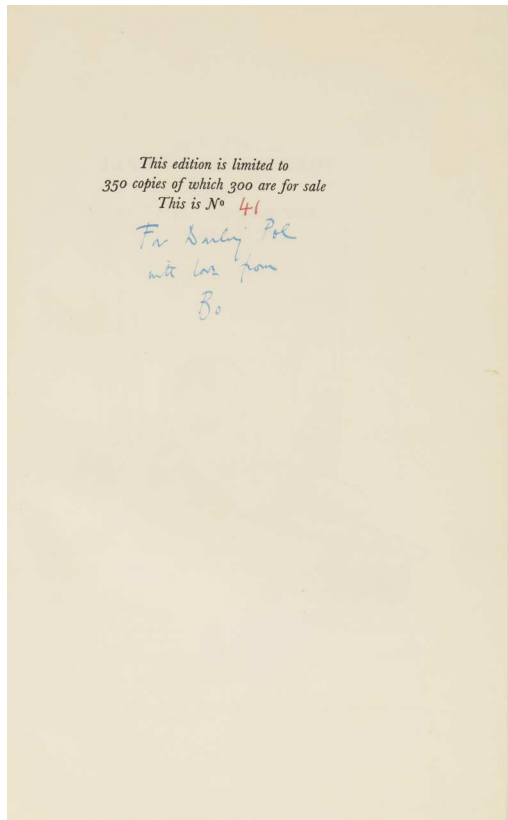
Love Among The Ruins. *Chapman & Hall, 1953*

8vo, FIRST EDITION, PRESENTATION COPY, ("For Juliet from her | faithful old friend | Evelyn"), number 22 of 350 copies signed by the author, illustrations printed in red and black, original red cloth, stamped in gilt, top edge gilt, others uncut, *spotting mostly confined to blank endpapers, spine sunned*

£ 1,500-2,500 € 1,700-2,800



223



224

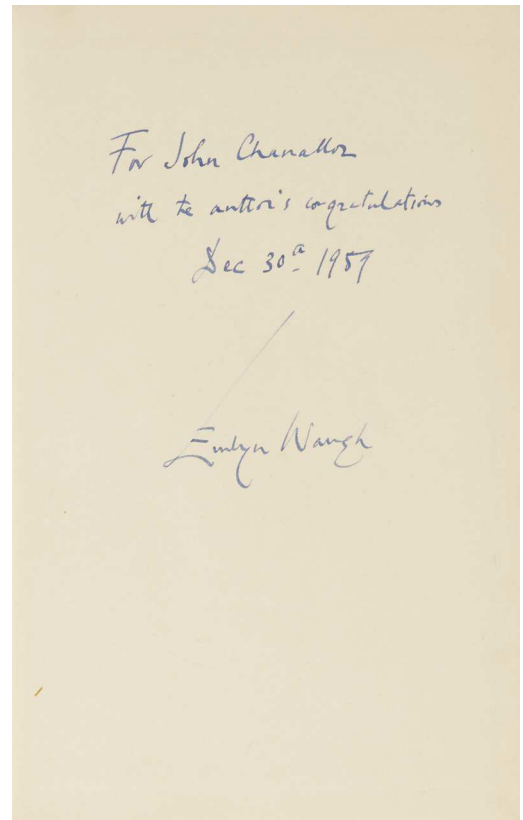
224

## WAUGH, EVELYN

Love Among the Ruins. *Chapman & Hall, 1953*

8vo, FIRST EDITION, PRESENTATION COPY, ("For Darling Pol | with Love from | Bo"), number 41 of 350 copies signed by the author, illustrations printed in red and black, original red cloth, stamped in gilt, top edge gilt, others uncut, remnants of original glassine wrapper, spotting mostly confined to blank endpapers, boards worn with loss to lower edge of upper board and spine

£ 1,500-2,500 € 1,700-2,800



225

225

## WAUGH, EVELYN

Officers And Gentlemen. *Chapman & Hall, 1955*

8vo, FIRST EDITION, PRESENTATION COPY SIGNED BY THE AUTHOR ("For John Chancellor | with the author's congratulations | Dec 30<sup>th</sup> 1959 | Evelyn Waugh") on free endpaper, half-title, original blue cloth, top edge blue, dust-jacket, dust-jacket with minor spotting and slightly chipped at extremities, spine bumped

John Chancellor was a British author, publisher and editor. This book is thought to have been a wedding gift from Waugh. Chancellor's niece would later marry Waugh's grandson.

£ 1,500-2,500 € 1,700-2,800

THIS PAGE  
LOT 302

# SESSION THREE

LONDON  
TUESDAY  
12 DECEMBER 2017  
2.30 PM

LOTS 226-367





# ENTERTAINMENT

INCLUDING ROCK AND POP



226

226

## BAGNOLD, ENID—ACTORS

Collection of 18 letters and cards by actors to the writer Enid Bagnold, by:

Katherine Hepburn (2, one praising Bagnold's *Autobiography*), Ingrid Bergman (2), Sir Michael Redgrave (2), Laurence Olivier (4, of which 3 are typed), Charles Laughton (3, of which two are typed, also two retained copies of two letters to him), Richard Burton (typed letter with brief autograph postscript by Elizabeth Taylor), John Gielgud (letter and Christmas card), Ralph Richardson, and Peter Ustinov, all autograph except where otherwise stated, 33 pages, various sizes and places, 1942-74

A LIVELY GROUP OF LETTERS, PRINCIPALLY ON THEATRICAL AFFAIRS. Enid Bagnold (1889-1981) first found success as a novelist, especially with *National Velvet* (1935), but from the 1940s to the 1960s she wrote primarily for the theatre and many of these letters refer to productions of her plays. The film of *National Velvet* was Elizabeth Taylor's first starring role, but Richard Burton nonetheless writes to Bagnold that he has read the novel twice and finds it "a remarkable book and infinitely more powerful than the film".

### PROVENANCE

Enid Bagnold, sale of her papers, Sotheby's, 14 March 1979, lots 484 and 514 (part lot)

# £ 2,000-3,000 € 2,250-3,350

124

SOTHEBY'S

227

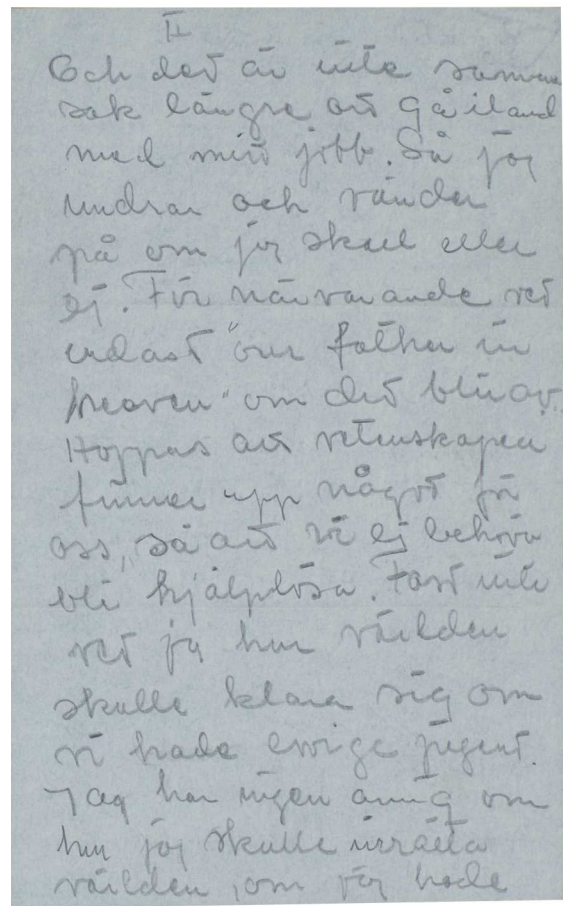
## GARBO, GRETA

Collection of 36 letters, chiefly if not all autograph, mostly unsigned, to Countess Märta (Hörke) Wachtmeister

one letter signed "The Clown" and two signed with sketches of female figures, in Swedish (one letter partly in German), a lengthy and personal series of letters to a close friend in Sweden, writing repeatedly of her loneliness, depression, and ill-health, her constant homesickness and love of the Swedish countryside ("...The last few days here have been grey and I have been thinking a lot about Tistad. About summers there when it rains and that marvellous melancholy enfolds us...", 1940-45), her desire to escape from the film industry and her own stardom, exposing her lack of self-confidence in her film work, including her frustration at the making of *Queen Christina* ("...It's been a difficult time, it all went wrong. I'm half-done with *Christina* now and half-done is what she's going to be when she's finished...") and worry about how it would be received in Sweden, her pleasure at working with George Cukor on *Camille* ("...He looks so funny with his huge hips and his woman's breasts..."), her boredom with *Conquest* ("...Adrian says who cares about Napoleon ... and I tend to agree..."), her regret that *Ninotchka* "doesn't amount to much", and disappointment at changes made to the plot of *The Two-Faced Woman* ("...But since I would rather go walking in the country than fight for stories, it will have turned out like it has...", 20 August 1941), expressing her loathing of celebrity



227



227

gossip ("...On top of all the other absurdities, they're marrying me for the 759th time...", January 1934) and the Hollywood studio system, her isolation in Beverley Hills ("...I am almost always alone and talk to myself. I drive to the beach and take walks and that's always marvellous. But that's it...", 14 November 1939), planning visits and asking for advice on the purchase of property in Sweden, also discussing public events such as wry comments on the British Abdication crisis ("...Dear Mrs Simpson, now her quiet days are over. She'll be pursued wherever she goes. Hope the camera-hunters will scare her so much that she'll leave my king in peace...") and despair at the Second World War, three letters written in block capitals and possibly in a secretarial hand, c.150 pages, various sizes, in pencil, with 22 envelopes, California, New York, and elsewhere, 1931-46 (where dated or postmarked); [with:] typed letter signed ("G.G.") to Gunnila Bussler sending condolences on the death of her mother, Hörke Wachtmeister, 1 page, 8vo, 13 December 1976, with envelope; [with:] three letters, addressed to Garbo c/o the Wachtmeisters, offering her unsolicited advice on her film career, together with typescript copies of reviews, 1930s; all housed together in a box-file

[with:] An album containing 111 amateur photographs of Garbo at Tistad Castle and estate with Nils and Hörke Wachtmeister, 1930s, mostly enjoying outdoor activities such as skiing, skating, walking, sunbathing, cutting logs, and playing with animals, including some duplicates, 2 115 x 100 mm, 20 115 x 85mm, and the remainder chiefly 85 x 60mm, with a group of 15 later copy prints loose at the front of the album

"...Jag har tänkt på en film jag möjligen skulle försöka göra men jag vet inte. Tiden sätter spår i våra små ansikten och bodies..." [...I have been considering a film I might try making, but I don't know. Time leaves its traces on our small faces and bodies...] (16 December 1945)

AN EXCEPTIONAL GROUP OF LETTERS AND PHOTOGRAPHS REVEALING ASPECTS OF THE PERSONAL LIFE OF THE MOST RECLUSIVE AND MYSTERIOUS STAR OF HOLLYWOOD'S SILENT AND CLASSIC PERIODS. Garbo first visited Count Nils Wachtmeister and his wife Hörke at their home, Tistad Castle, south of Stockholm, for New Year 1929. A friendship quickly developed between Garbo and the Countess, and Tistad Castle became a favourite place for her to visit on her return trips to Sweden throughout the 1930s. These letters repeatedly contrast the idyllic healthy rural life in Tistad with her isolation and unhappiness trapped as a Hollywood icon: "I live in the memories of Tistad". The vast majority of the letters were left deliberately unsigned (as for, example, were most of her letters to Salka Viertel, another close friend of the same period), perhaps reflecting her desire to evade her cinematic identity.

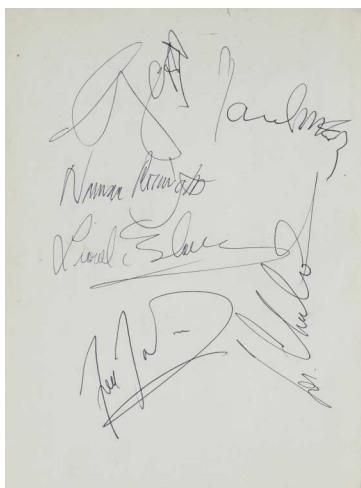
#### REFERENCES

Sven Broman, *Conversations with Greta Garbo* (Viking, 1992)

# £ 15,000-20,000 € 16,800-22,400



229



228

228

## THE BEATLES

Programme, signed by Paul McCartney, George Harrison, and others, 1964

souvenir programme for the Northern Premiere of the film *A Hard Day's Night*, Odeon Cinema, Liverpool, 10 July 1964, 44 pages, folio, original salmon and gold printed wrappers, signed on the inside cover in black ball-point, also signed by Norman Rossington, Lionel Blair, Michael McCartney ("Michael to Elsie..."), and two others, wrappers detached, staples rusted, crude tape repair, [with:] Ringo Starr, signature ("To Elsie...") on a separate square leaf of red paper; [also with:] 'A Hard Day's Night', 45rpm vinyl record (Parlophone R 5160), striped sleeve

126

SOTHEBY'S

This programme is a memento of the day the Beatles returned to Liverpool, cheered from the airport to the cinema by a crowd of 200,000. It was signed for a fan who had attended Dovedale School at the same time as John Lennon. The Ringo Starr signature was acquired by the same fan at a later date (c.1968-72).

# £ 3,000-5,000 € 3,350-5,600

229

## THE BEATLES

Sergeant Pepper's Lonely Hearts Club Band.  
*Parlophone*, 1967, cover signed by Ringo Starr

LP vinyl record (catalogue number PMC 7027, mono version), first pressing ("Sold in the UK" on label), in original white and red inner sleeve, laminated gatefold cover printed by Garrod & Lofthouse, "cut-outs" card insert with printed signatures of Peter Blake and Jann Haworth, SIGNED AND INSCRIBED BY RINGO STARR ("Best wishes | Ringo Starr") on the inner gatefold cover, some wear to cover including tear to upper left corner and wear at spine

This copy of *Sgt Pepper* was signed by Ringo in 1967 or 1968 for an employee at a camera shop near his home in Weybridge that he used to visit regularly.

# £ 1,000-1,500 € 1,150-1,700



The following nine lots are from the collection of Tom Maschler. Maschler commissioned Lennon to write his first book, *In His Own Write*, which was a huge critical and commercial success on publication in March 1964, and then persuaded him to write a sequel. *A Spaniard in the Works*, which was published in June 1965, was similar in style to its

predecessor but was more ambitious in scope and had a particular bite in its parodies against religion. Lennon gave Maschler the great majority of his manuscripts and drawings relating to both books; this group of manuscripts for *Spaniard* was not included in Maschler's sale at Sotheby's, New York, 4 June 2014.

230

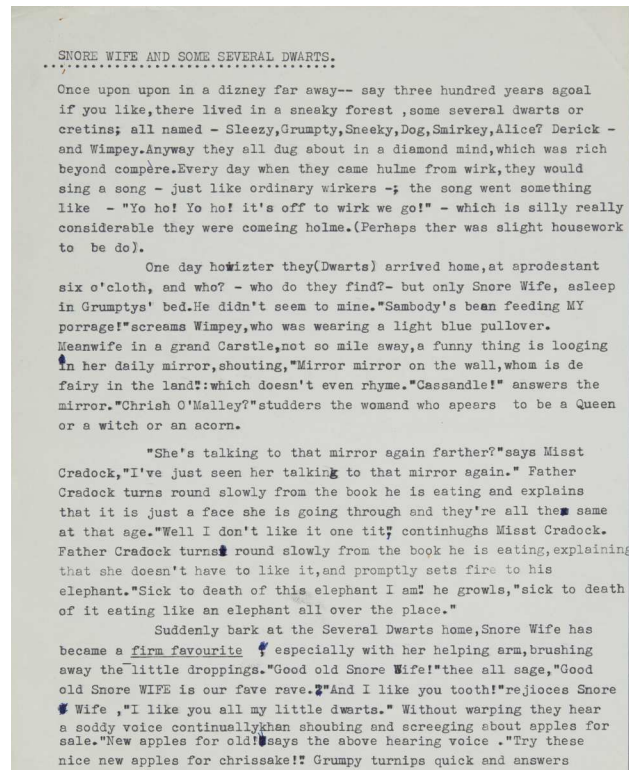
LENNON, JOHN

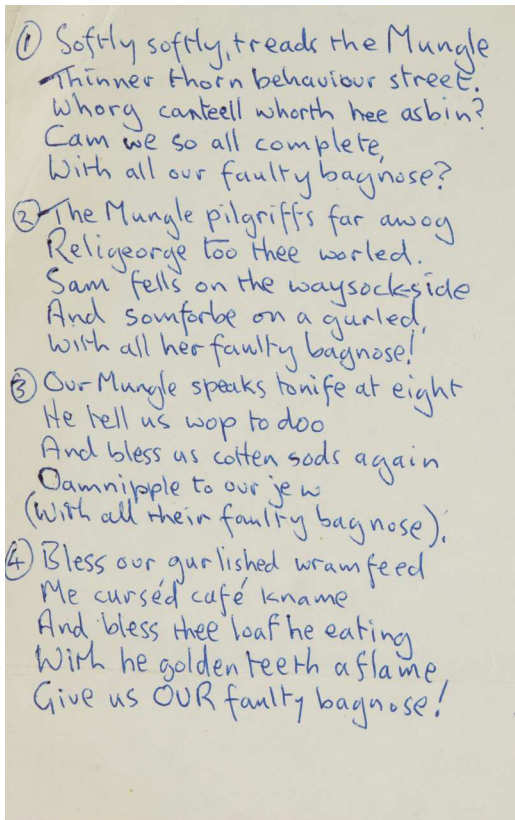
Corrected typescript of 'Snore Wife And Some Several Dwarfs'

scattered corrections in blue ballpoint, 2 pages, large post quarto (253 x 203mm, "Secretary" watermark), [1964/65]

Lennon's delightful parody of the Disney version of Snow White (*Spaniard in the Works*, pp.22-23), complete with "several dwarfs or cretins", a jealous "Queen or a witch or an acorn" who revenges herself on Snore Wife with an apple "parsened with deathly arsenickers", and a handsome prince who ate the witch, smashed the magic mirror, but refused to marry the heroine "on account of his health, what with her being poisoned and that, but they came to an agreement". Lennon's wonderfully grotesque accompanying illustration was sold in 2014 (*You Might Well Arsk*, Sotheby's, New York, lot 60).

# £ 6,000-8,000 € 6,700-9,000





231

231

## LENNON, JOHN

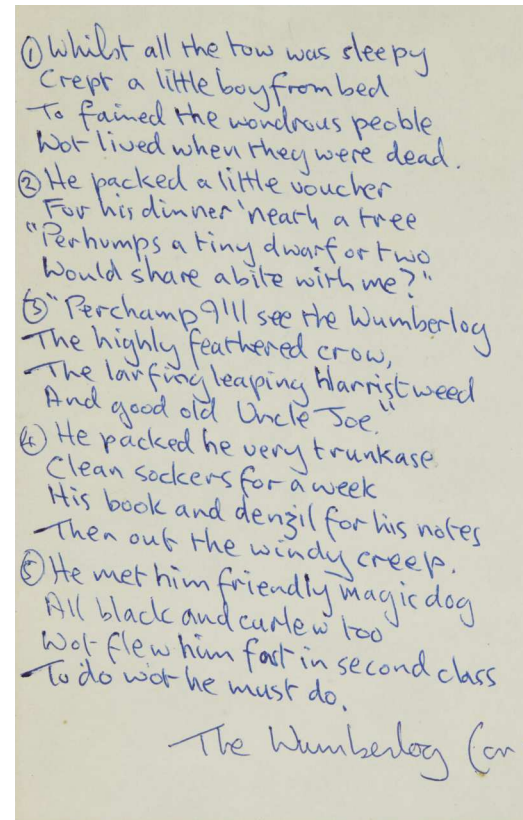
Autograph manuscript of 'The Faulty Bagnose'

fair copy of the poem, 35 lines in 7 numbered five-line stanzas, with one revision to l.22, written in two columns with the title at the foot of the page, 1 page, oblong folio (177 x 253mm), [1964/65], creased, light stain

Like many other compositions in *A Spaniard In The Works*, where it appears on pp.34-36, this exuberant piece of nonsense verse expresses Lennon's antipathy to established religion. As Lennon explained in his 1971 interview with *Red Mole*: "even though [*In His Own Write* and *Spaniard*] were written in a sort of Joycean gobbledygook, there's many knocks at religion ... I've been satirising the system since my childhood." Distortions and garbled echoes of Christian phrases, imagery, history, and acts of worship are crammed into the poem's seven stanzas:

"Give us thisbe our daily tit  
Good mungle on yer travelled  
A goat of many coloureds  
Wilberneath all beneath unravelled  
And not so MUCH OF YER FAULTY BAGNOSE!"

# £ 15,000-20,000 € 16,800-22,400



232

232

## LENNON, JOHN

Autograph manuscript poem, 'The Wumberlog (or the Magic Dog)'

fair copy with three corrections, 121 lines in 30 numbered four-line stanzas (and one extra-metrical line at the end), in blue ballpoint, 3 pages, oblong folio (177 x 254mm), title written at the foot of the first page, [1964/65], light creasing at upper right corner

THE COMPLETE AUTOGRAPH MANUSCRIPT OF THE LONGEST AND MOST AMBITIOUS POEM PUBLISHED BY JOHN LENNON. The poem is a surreal nonsense narrative about a boy who is helped by a talking dog to a magic island inhabited by the Wumberlog (a "highly feathered crow"), talking vegetables, and a group of gravediggers. As with so many of Lennon's poems and prose pieces, there is a savage darkness behind the wit and wordplay. The poem ends with the boy being buried alive beside his Uncle Joe:

"...I told you not to come out here'  
His uncle said, all sad.  
'I had to Uncle', said the boy  
You're all the friend I had.'

With just their heads above the ground  
They bade a fond goodbye  
With all the people shouting out  
'Here's mud into yer eye!  
(And there certainly was.)"

'The Wumberlog' appeared on pp. 44-51 of *A Spaniard in the Works*, accompanied with three illustrations also by Lennon (the original artwork for two of these were sold in *John Lennon*:

⑥ "I'll leave you now sir," said the dog,  
 "But just before I go  
 I must advise you," said his friend  
 "This boat to carefree row"  
 ⑦ "I thank you kindly friendly pal  
 I will," and so he did  
 And floated down towards the land  
 Where all the secrets hid.  
 ⑧ What larf a plenty did he larf  
 At seeming so absurd  
 Whilst losing all his oars,  
 On his head he found a bird.  
 ⑨ "Hello" the bird said larfing too  
 A hope you don't mind me  
 I've come to guide you here on in  
 An case you're lost at sea"  
 ⑩ Well fancy that the boy thought  
 A never knew till now  
 That birds could speak so plainly  
 He wondered - wonder how?  
 (to Magic Dog).

①  
 ARAMINTA DITCH  
 Araminta Ditch was always larfing. She woof larf at these, larf at thas. Always larfing she was. Many body peofle woof look at her saying,  
 "Why does that Araminta Ditch keep larfing?" They could never understand why she was ever larfing about the place. "I hope she's not at all larfing at me". some peofle would say, "I certainly hope that Araminta Ditch is not larfing at me".  
 One date, Araminta rose up out of her duffle bed, larfing as usual with that insage larf peofle had come to know her form. "Hee! hee! hee!" She larfed all the way down to breakfast. "Hee! hee! hee!" She gurgled over the norman papers.  
 "Hee! hee! hee!" Continue Araminta on the Buzz to work. This puffed the passages and conductor equally both. "Why is that boot larfing all the time?" Inqueered an elderberry passengeorge who travelled reguler on that roof and had a write to know.  
 "I bet nobody knows why I am always larfing,"  
 Said Araminta to herself privately, to herself. "They would dearly love to know why I am always always larfing like this to myselfe privately to myselfe. I bet some peofle would really like to know". She was right, off course, lots of peofle would. Araminta Ditch had a boyfred who could never see the joke. "As long as she's happy." He said. He was a good man. "Pray tell me, Araminta, why is it that you larf so readily. Yeaye, but I am sorely troubled sometimes when thy larfter causes sitch embarrassment and tribulation amongst my family and elders!" Araminta would larf all the more at an outburp like this, even to the point of hysteriffs "Hee! hee! hee!" She would scream as if possessed by the very debble himself.  
 "That Araminta Ditch will have to storp orl these larfing; she will definitely have to storp it. I will go crazy if she don't storp it". This was the large voice of her goodly neighbore, Mrs Cramby, who lived right next door and looked after the cats whilst Araminta was at work. "Takes a good deal of looking after these cat when she's at work-and that's nothing to larf about!"  
 The whole street had ~~beginning~~ beginning to worry about Araminta's larfter. Why? hadn't she been larfing and living there for ~~the~~ yebevan thirty years, continuously larfing hee! hee! and annoying them? They began to hold meters to see what could be done-after all they had to live with her hadn't they? It was them who had to always keep heering her inane larfter. At one such meetinge they deciple to call on the help of Araminta's boyfrend who was called Richard (sometimes Richard the Turd, but thats another story). "Well I dont know deer friends", said Richard who hated them all. This was at the second meetink!  
 Obvouslyie something had tow be doon --and quickly Araminta's face was spreading aboon the country, peoofle fram all walks of leg began to regarden her with a certain insight left.

233

233

## LENNON, JOHN

Corrected typescript of 'Araminta Ditch'

with scattered corrections in blue ballpoint, cancelled portion of the text on the first verso, altogether 4 pages, on two paper-stocks, the first leaf small folio (253 x 177mm) the second leaf large post quarto (253 x 203mm, "Secretary" watermark"), [1964/65], slight creasing at top left corner

This short story from *A Spaniard in the Works* (pp. 52-56) about a woman who earns the suspicion of her neighbours by her incessant laughter ("...She woof larf at these, larf at thas. Always larfing she was...") is similar in structure to several of the pieces in Lennon's first book, *In His Own Write*. Many of Lennon's prose compositions reveal Lennon's instinctive sympathy for the under-dog by depicting an individual confronted by a hostile and conservative community. This piece also contains a typical dig at religion in which an ineffectual vicar fails completely to change Araminta's behaviour. Eventually - after eighty years - our heroine dies laughing ("...This did not help her neighbors much they had all died first, - which was one of the many things that Araminta died larfing off...")

# £ 8,000-12,000 € 9,000-13,400

*You Might Well Arsk*, Sotheby's, New York, 4 June 2014, lots 71 and 72). Tom Maschler of Jonathan Cape had first commissioned Lennon after reading some examples of his work that were given to him by the journalist Michael Braun, and *In His Own Write* (1964) included pieces that were written over a period of years. In contrast everything in *Spaniard*, which was published on 24 June 1965, was written in the months before publication. This was a period when Lennon was also writing songs of increasing complexity and filming in the Bahamas and elsewhere for *Help!* Lennon admitted to the competing pressures in a promotional interview on the BBC's *Tonight* programme on 18 June 1965, during which he read an extract from 'The Wumberlog':

John: "... I started all this writing long before I was a Pop artist, or even a Beatle, or before I had a guitar ... The guitars came second."

Q: "And which comes first now?"

John: "Well, now the guitars come first— 'cuz this is still a hobby, which it always has been."

[...]

Q: "Have you written anything else? Is anything else coming off of this?"

John: "Well, uhh, I don't get much time. If I had more time I'd probably write more. The publisher rang up and said, 'Have you written anything yet?' and I said, 'No, I've been writing songs,' because I can't do both at once. You know, I've got to concentrate on the book or the songs. So I haven't written anything since then."

# £ 30,000-50,000 € 33,500-56,000

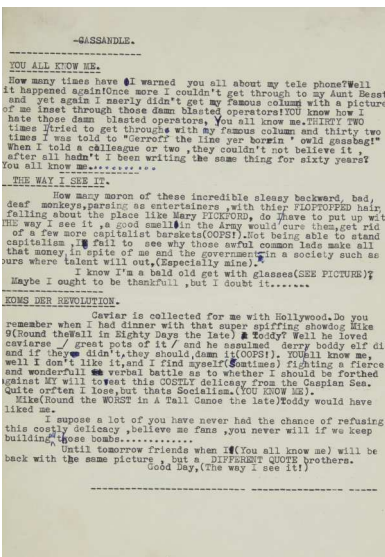
LENNON, JOHN

Corrected typescript of 'Cassandle'

scattered corrections in blue ballpoint, the text divided into three sections, 1 page, small folio (253 x 177mm), [1964/65], ink smudges not affecting text

"...How many moron of these incredible sleazy backward, bad, deaf monkeys, parsing as entertainers, with their FLOPTOPPED hair, falling about the place like Mary PICKFORD, do I have to put up with. THE way I see it, a good smell in the Army would cure them..."

A PARODIC REFERENCE TO THE BEATLES. Lennon's target in this piece was the Daily Mirror columnist "Cassandra" (William Connor). His well observed parody captures the columnist's familiar combination of narcissism and malevolence (the latter of which, according to Churchill, was Connor's chief motivation), and Lennon clearly took pleasure in sending up the hand-wringing editorials that had equated the rise of the Beatles with the end of Western civilisation. The piece was printed on p.60 of A Spaniard In The Works.



# £ 6,000-8,000 € 6,700-9,000

LENNON, JOHN

Corrected typescript of 'Readers Lettuce'

scattered corrections in blue ballpoint, titled at the head of the page, 1 page, small folio (253 x 177mm), [1964/65], slight crease at bottom left corner

A GLEEFUL PARODY OF POMPOUS NEWSPAPER LETTERS, in which "Jennifarse Cough" vociferously defends Norman Cough (no relation) from the outrageous slurs of Mr Smothballs over the growing crisis in Indonesia. Newspapers provided the inspiration for several of Lennon's songs (most notably in 'A Day In The Life'), and Lennon talked of his reading in an interview promoting A Spaniard In The Works (where this piece appears on p.66):

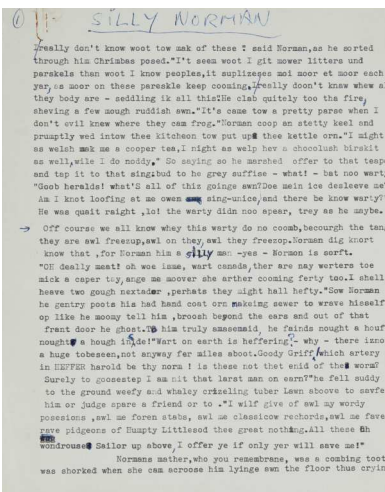
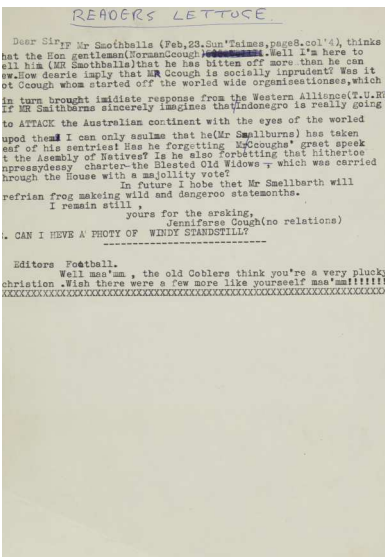
"Well, obviously I read most newspapers all the time, you know. 'Cuz we're often in newspapers, and it's still nice to read about yourself. And then after I've looked and seen we're not in it, then I go through the rest of it. And then I finally end up reading the political bit, when I've read everything else. So I'm... you know. I can't help being up with the times, because I am part of the times through what we've been up with, really." (The World of Books, 16 June 1965)

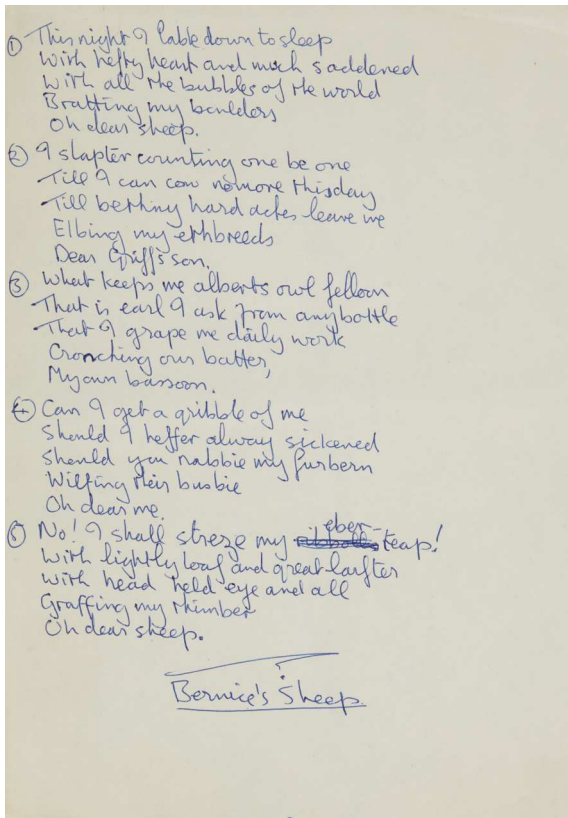
# £ 2,000-4,000 € 2,250-4,500

LENNON, JOHN

Corrected typescript of 'Silly Norman'

titled in blue ballpoint at the head of the first page, scattered corrections throughout in blue ballpoint, two numbered pages, large post quarto (253 x 202mm, "Secretary" watermark), [1964/65], rust marks from paper clips





237

"However blackpool tower maybe  
In time they'll bassaway  
Have faith and trumand B B C -,  
Griff's light make bright your day."

This piece was published in *A Spaniard In The Works*, pp.66-69.

# £ 4,000-6,000 € 4,500-6,700

237

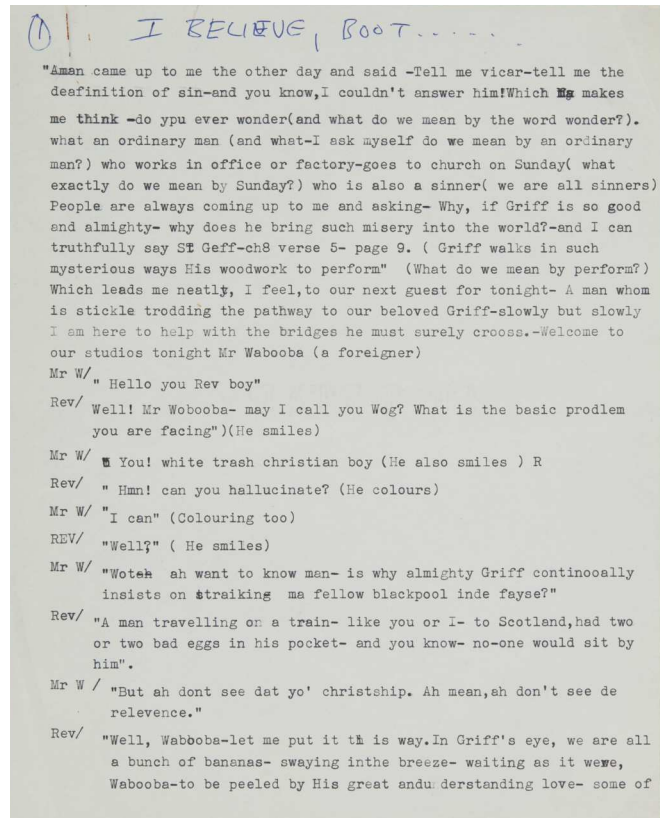
## LENNON, JOHN

Autograph manuscript of 'Bernice's Sheep'

fair copy, 25 lines in five numbered five-line stanzas, title given at the foot of the page, one revision to l.21, 1 page, small folio (253 x 176mm), [1964/65]

The manuscript of Lennon's charming lullaby, written in the form of a prayer addressed to a sheep by Bernice, a girl "With heffy heart and much saddened | With all the bubbles of the world". It was published on pp. 72-73 of *A Spaniard in the Works*. Even the title is a pun, playing on the name of a popular breed of dog, the Bernese sheepdog.

# £ 15,000-20,000 € 16,800-22,400



238

238

## LENNON, JOHN

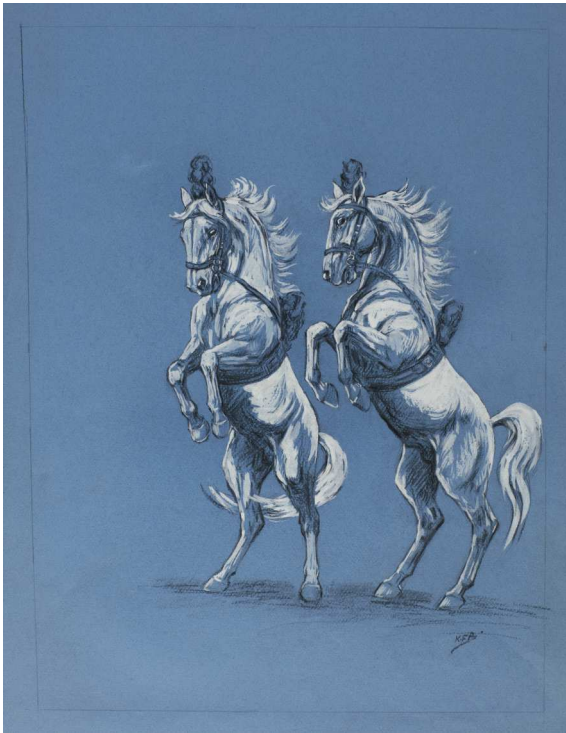
Typescript, 'I Believe, Boot...'

title in blue ballpoint at the head of the first page, 2 numbered pages, large post quarto (254 x 202mm, "Secretary" watermark), [1964/65], rust marks from paper clip

ORIGINAL TYPESCRIPT OF LENNON'S OUTRAGEOUS FINALE TO *A SPANIARD IN THE WORKS*. In this parody, a media-friendly vicar interviews "Mr Wabooba (a foreigner)" in a television "God slot". Lennon vents his feelings about organised religion, mercilessly satirising the vicar's hackneyed rhetorical gambits, inane use of metaphor, the hypocrisy of the church, and - most strikingly - his casual racism.

# £ 4,000-6,000 € 4,500-6,700

# CHILDREN'S BOOK AND ORIGINAL ILLUSTRATIONS



239

239

## BARKER, KATHLEEN

Complete set of drawings for *Black Beauty*, together with other related items, comprising:

**1-8)** eight pencil and charcoal drawings for *Black Beauty*; all on sheets 380 by 280mm., all signed, *some browning*; **9-10)** two pastel and watercolour drawings on green paper, 110 by 80mm. and 450 by 305mm., unsigned, *some creases and tears, some rust stains*; [together with] **11)** vignette of horse's head, 50 by 42mm., unsigned, *some soiling*; **12)** pencil and watercolour drawing of horses and hounds, 350 by 290mm., signed with initials "PB" lower right; **13)** dust-jacket artwork constructed from two paintings on canvas, backing board, mount and glass sheet with lettering, 380 by 368mm., unsigned, *some soiling, glass chipped with some loss in one corner*; **14-105)** 92 (of 100) pencil and charcoal drawings for *Nothing But Horses*, all on sheets various sizes (largest: 453 by 380mm., smallest: 157 by 195 mm.), many with protective film, most with captions attached to verso, *some browning and rust stains*; **106-115)** 10 similar pencil and charcoal drawings, all on sheets of similar sizes, *some browning and minor rust stains*; **116-117)** 2 pencil and gouache drawings on blue paper, 500 by 380mm. and 460 by 109 mm., one signed, *some creases*

The eight drawings comprise a complete set of illustrations for K.F. Barker's edition of *Black Beauty* published by A. & C. Black in 1936. The two drawings on green paper provide upper cover and spine illustration for the dust-jacket. The ninety two drawings comprise a set of illustrations for K. F. Barker's edition of *Nothing but Horses* published by A. & C. Black in 1937.

The artist, K.F. Barker (1901-1969), was a noted illustrator of animals, hunting scenes and dogs. The additional items are thought to be from other editions of *Black Beauty* and *Nothing but Horses*.

# ⊕ £ 1,500-2,000 € 1,700-2,250

240

THE PROPERTY OF THE LATE JOHN PAYNE

## BATEMAN, H.M.

"The Colonel who found nothing in his Xmas pudding"

358 by 248mm., ink and watercolour, signed lower right "H.M. BATEMAN", mounted, framed and glazed, *some consistent browning*

Reproduced within *Holly Leaves*, 25 December 1936, on page 44.

### PROVENANCE

Chris Beetles Limited

# ⊕ £ 3,000-5,000 € 3,350-5,600



240

241

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"Barks and Bites"

sequence of eight drawings, each 70 by 105mm., ink drawings, signed lower right "H.M. BATEMAN", mounted, framed and glazed

**PROVENANCE**

Chris Beetles Limited, "The Illustrators", November - December 1990, no 54

# ⊕ £ 1,500-2,000 € 1,700-2,250



241

242

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"I'll Sing Thee Songs of Araby"

325 by 226mm., ink and watercolour, signed middle left "HM BATEMAN", titled below mount, mounted, framed and glazed, some creases upper right

A reference to the song by Frederic Clay, famously used by Joyce in *Finnegans Wake*. The drawing is dated "Jan 18/11" below the mount.

**PROVENANCE**

Chris Beetles Limited

# ⊕ £ 1,000-1,500 € 1,150-1,700



242

243

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"As you were!"

260 by 210mm., pen and ink with pencil, inscribed with title, unsigned, mounted, framed and glazed, some browning

**PROVENANCE**

Chris Beetles Limited

# ⊕ £ 800-1,200 € 900-1,350



243



244

244

## BEERBOHM, MAX

Collection of material relating to *The Happy Hypocrite*, comprising:

- i)** ORIGINAL DRAWING OF LORD GEORGE HELL (the hero of *The Happy Hypocrite*), 230 by 105mm. on two sheets, pen and ink drawing, signed and dated lower right "Max '00" and inscribed "Lord George Hell for John Blair", additionally inscribed "To dear Louis from me [Louis Shipman]" in upper right corner, window-mounted, some browning and pin holes; **ii)** *The Happy Hypocrite*. John Lane, *The Bodley Head*, 1897, small 4to, FIRST EDITION, original wrappers printed in red and green, collector's chemise and slipcase, extremities frayed and upper joint splitting, slipcase split; **iii)** Mimeographed script for 'The Orson Welles Show - The Happy Hypocrite', 26 January 1942, 26 pages, stapled, together with typed letter from Mercury Productions presenting the script to Willis Birchman ("for your Beerbohmania"), 1 page, 17 March 1942, some minor nicks to final (detached) page of script, some browning to typed letter

The copy of *The Happy Hypocrite* (John Lane, 1897) includes the signature "Louis and Ellen Shipman, Cornish. 1901" identifying the writer Louis Shipman (1869-1933) and the landscape architect Ellen Shipman (1869-1950) as the previous owners.

### PROVENANCE

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

£ 1,500-2,000 € 1,700-2,250



245

245

## BEERBOHM, MAX

Clement Scott

173 by 154mm., ink and watercolour caricature, signed upper right "Max", laid-down, framed and glazed

Beerbohm drew four caricatures of the dramatic critic Clement Scott (1841-1904), as recorded by Hart-Davis. This is the earliest of the four and is dated c. 1897.

### PROVENANCE

Leicester Galleries, "Exhibition of Works by Max Beerbohm", December 1928; sold to S. Gutman, Esq. (exhibition label); Christie's, 18 November 2004, lot 163

# ⊕ £ 4,000-6,000 € 4,500-6,700



## BEERBOHM, MAX

## "A Gracious Act"

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

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

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

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

## REFERENCES

Hart-Davis 390

# ⊕ £ 1,800-2,000 € 2,050-2,250



246

## BERKELEY, STANLEY—[FARRAR, FREDERICK W.] AND OTHERS

Collection of drawings for works by Frederick W. Farrar, comprising:

- i) **Berkeley, Stanley.** 10 (of 10) full-page monochrome watercolour drawings for *Julian Home - A Tale of College Life*, all signed, approx. 240 by 155mm., each mounted—ii) **after Berkeley, Stanley.** Full-page watercolour drawing for *Julian Home - A Tale of College Life*, unsigned, 345 by 230mm., laid-down to board, *board split (not affecting drawing)*—iii) **Hennessy, William John.** 2 full-page monochrome watercolour drawings for *Julian Home - A Tale of College Life*, both signed, approx. 175 by 112mm.—iv) **Rowlandson, George Derville.** 7 full-page watercolour drawings for *Eric, or, Little by Little*, all signed, approx. 250 by 170mm., all laid-down (20)

A collection of artwork for Frederick W. Farrar's *Julian Home - A Tale of College Life* and *Eric, or, Little by Little*. The Stanley Berkeley artwork was published by A. & C. Black for an 1895 edition. The large watercolour reproduces one of Berkeley's monochrome drawings. The two drawings by Hennessy may be unpublished. A note on the reverse of one notes "paid for, but not engrav[ed]". The edition for Rowlandson's illustrations to *Eric* is currently untraced.

# £ 2,000-3,000 € 2,250-3,350



247

## DULAC, EDMUND

Collection of four limited signed editions, *Hodder and Stoughton, 1908-1911*, comprising:

**Shakespeare, W.** *The Tempest*. [1908], number 105 of 500 copies signed by the artist, 40 coloured plates and other illustrations, original pictorial vellum gilt, *minor creases to two plates, covers slightly bowed, lacking ties*; **Fitzgerald, E.** *Rubaiyat of Omar Khayyam*. [1909], number 230 of 750 copies signed by the artist, 20 coloured plates, original pictorial vellum gilt, *crease to one plate, covers soiled and slightly bowed, lacking ties*; **Quiller-Couch, A.** *The Sleeping Beauty and other Fairy Tales*. [1910], number 658 of 1000 copies signed by the artist, 30 coloured plates and other illustrations, original pictorial morocco gilt, *hinges split, browning to free endpapers, binding worn with some loss to extremities*; **Andersen, H.** *Stories from Hans Andersen*. 1911, number 650 of 750 copies signed by the artist, 28 coloured plates, original pictorial vellum gilt, *covers soiled and slightly bowed, lacking ties* (4)

£ 2,000-3,000 € 2,250-3,350

## 249

THE PROPERTY OF THE LATE JOHN PAYNE

## FFOLKES, MICHAEL

"Like a fool I told the other two guys about the gold"

310 by 245mm., ink and watercolour drawing, signed lower left "ffolkes" with caption onlay, mounted, framed and glazed, *gouache correction at head*

## PROVENANCE

The Cartoon Gallery (label)

# ⊕ £ 1,000-1,500 € 1,150-1,700

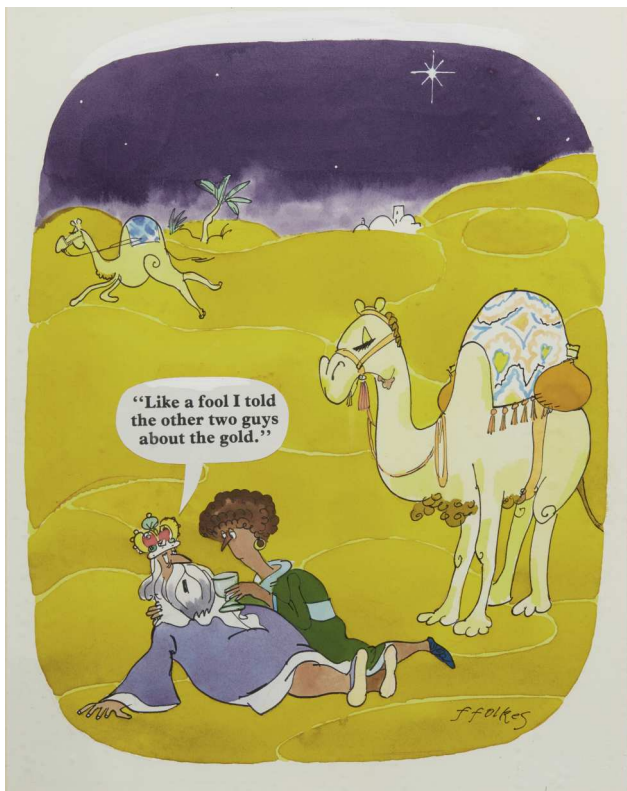
## 250

## FOLKARD, CHARLES

Extensive collection of artwork for *Mother Goose's Nursery Rhymes*, comprising:

**a)** complete set of 12 ink and watercolour illustrations, average 235 by 180mm., one unsigned and one signed with initials, otherwise all signed, some laid-down to card; **b)** additional ink and watercolour illustration (reproduced in the book, but not listed as a colour plate), 244 by 225mm., signed; **c)** ink and watercolour design for dust-jacket, 240 by 180mm., signed; **d)** ink design for spine, 187 by 48mm., unsigned; **e)** ink lettering proposed for spine, 40 by 40mm. and 32 by 41mm., unsigned; **f)** coloured ink drawing for title-page, 282 by 214mm., unsigned, lettering corrections laid down; **g)** collection of 245 ink drawings and 4 illustrated borders on 170 sheets, mostly signed or initialed; **h)** 26 decorated initials on 2 sheets, *letter H lacking illustration and letter Q covered*; **i)** envelope containing extensive collection of proof printings; *occasional soiling*

A FINE COLLECTION OF ORIGINAL ARTWORK FOR ONE OF FOLKARD'S MAJOR WORKS.



249



250

*Mother Goose's Nursery Rhymes* edited by L. Edna Walter with illustrations by Charles Folkard was first published by A. and C. Black in 1919. New editions, frequently with a reduced number of colour plates, were published for the next three decades. Many of Folkard's illustrations were reused for Averill Newell's *The Enchanted Way* (A. and C. Black, 1937). Such was the appeal of Folkard's illustrations that, as late as the 1970s, they were used on an EMI LP issue of *Uncle Mac's Nursery Rhymes*.

# ⊕ £ 2,000-3,000 € 2,250-3,350

251

## FOLKARD, CHARLES

Illustrative material for *Black's Box of Books*, comprising:

**1-6)** Six drawings with titles (presumably for covers) on single leaf, 275 by 315mm.; **7)** Drawing for series title ("Black's Box of Books"), 130 by 102mm.; **8)** Drawing for publisher's logo, 228 by 170mm.; **9-11)** Three drawings for *Jack and the Beanstalk*, three leaves; **12-14)** Three drawings for *Babes in the Wood*, three leaves; **15-17)** Three drawings for *Dick Whittington*, three leaves; **18-19)** Two drawings for *Little Red Riding Hood*, two leaves; **20-24)** Five drawings for *Cinderella*, three leaves; **25-28)** Four drawings for *Jack the Giant Killer*, four leaves; **29)** One drawing for *Puss in Boots*, single leaf, 155 by 120mm.; all ink and gouache, mostly signed with artist's monogram, various sizes, occasional light soiling; [together with:] **30-36)** two typescript letters, two notes and three proof printings of the same text

During the early part of 1930 A. & C. Black planned a box of six books for children entitled *Black's Box of Books*. There would be coloured wrappers (outside and inside) together with a double-page centre spread by Charles Folkard. This group includes the double-page centre spreads for all six titles. A single illustration for *Puss in Boots* is also present, although this appears not to have been included in the series. A contemporary advert from the publishers stated "A new idea in publishing. An attractive box containing six little books of fairy stories. Each book is illustrated in colour by Chas. Folkard. 2s.6d. per box" (see *Manchester Guardian*, 30 October 1930, p.5).

# ⊕ £ 1,000-1,500 € 1,150-1,700



251



251



252

252

THE PROPERTY OF THE LATE JOHN PAYNE

### HOFFNUNG, GERARD

"The Carol Singers"

290 by 215mm., fine pencil and watercolour drawing, signed lower right "Hoffnung", mounted, framed and glazed

#### PROVENANCE

Chris Beetles Limited, "The Illustrators - The British Art of Illustration 1800-1991", no 481

# ⊕ £ 3,000-5,000 € 3,350-5,600

253

THE PROPERTY OF THE LATE JOHN PAYNE

### HOFFNUNG, GERARD

"The Real Pony Fans are Small Girls"

75 by 100mm., pen, ink and monochrome watercolour drawing, signed with initial lower right ("H"), inscribed with title below mount, mounted, framed and glazed

#### PROVENANCE

Chris Beetles Limited, "The Illustrators - The British Art of Illustration 1800-1991", no 480

# ⊕ £ 1,000-1,500 € 1,150-1,700



253

254

THE PROPERTY OF THE LATE JOHN PAYNE

### HOFFNUNG, GERARD

"The Boxer"

165 by 280mm., pen and ink with monochrome watercolour, signed with initials lower right ("G.H."), mounted, framed and glazed

#### PROVENANCE

Chris Beetles Limited, "The Illustrators - The British Art of Illustration 1800-1991", no 482

# ⊕ £ 1,000-1,500 € 1,150-1,700



254

255

THE PROPERTY OF THE LATE JOHN PAYNE

'PONT' (LAIDLER, GRAHAM)

"The British Character - A tendency to think things *not* as good as they used to be"

185 by 255mm., pen and ink drawing, signed upper left "PONT", mounted, framed and glazed

Reproduced within *Punch*, 1 September 1937 and collected within *The British Character Studied and Revealed*, 1938

# £ 600-800 € 700-900



255

256

THE PROPERTY OF THE LATE JOHN PAYNE

'PONT' (LAIDLER, GRAHAM)

"The British Character - Sea Sense"

180 by 260mm., pen and ink drawing, signed upper left "PONT", mounted, framed and glazed

Reproduced within *Punch*, May 1934 and collected within *The British Character Studied and Revealed*, 1938

PROVENANCE

Abbott and Holder (label)

# £ 600-800 € 700-900



256

257

MELLOR, JOHN PAGET ("QUIZ")

A collection of twenty-six illustrations including;

caricatures of political, society and royal figures from the 1920s, and drawings for the Arabian Nights, pen and ink on card (two with watercolour), average size 335 by 230mm., the majority with pencil captions below or on verso, some signed, mounted in card folders

Sir John Mellor or "Quiz" was an amateur caricaturist whose work was published in various books and magazines including *Punch* and *Vanity Fair*.

# £ 300-400 € 350-450



257



258

258

### MILNE, A.A.—WOLFENDALE, TIMOTHY

The Winnie-the-Pooh stories sumptuously bound by Timothy Wolfendale, comprising:

*Winnie-the-Pooh. Methuen, 1926, 8vo, FIRST EDITION, fine goatskin with relief scene of Pooh with enamel balloon with some bees and Christopher Robin on upper cover and relief scene of Pooh on a branch of his tree together with Piglet and an enamel dandelion on lower cover;*

*The House at Pooh Corner. Methuen, 1928, 8vo, FIRST EDITION, fine goatskin with relief scene of Christopher Robin, Pooh and Piglet playing Poohsticks on upper cover and relief scene of Tigger breakfasting with Pooh together with Eeyore sitting on The Wolery and Christopher Robin on lower cover;*

both 8vo, bindings in fine green and blue goatskin with relief scenes in goatskin, sterling silver, 9ct yellow gold and enamel, spines lettered and embellished with morocco onlays, within folding box lined in green velvet and bound in dark green goatskin with morocco onlays and silver cast Pooh on outside, numerous internal compartments holding bespoke tools and additional pots and plates together with scene of Christopher Robin and Winnie-the-Pooh coming down the stairs with silver balustrade

THE ULTIMATE INVENTIVE BINDING OF MILNE'S CLASSICS. The bookbinder and jeweller Timothy Wolfendale has employed a variety of different techniques and materials to create this unique example of the art of modern binding.

The relief scenes are largely carved from wood with goatskin paired and stretched over the top. Sterling silver work is mostly done using a process called repoussé. Many silver pieces are engraved and several feature 9ct yellow gold (inside some honey pots and on a silver bee, for example). There are also some sections in enamel and morocco onlays. Several pieces are secured in position by magnets. All silverwork can be removed with bespoke tools, contained in the folding case. These tools are hand-engraved and have moonstones set in the top.

Timothy Wolfendale has been a bookbinder for over 25 years and works from a small workshop in rural Cambridgeshire. Combining his jewellery making skills and bookbinding experience he is able to create unique pieces. His early work was sold in these rooms, 7/8 June 1990, lots 270 and 271. More recent work includes work sold in these rooms, 14 July 2015, lot 243 and 12 July 2016, lot 217.

£ 20,000-30,000 € 22,400-33,500

## MILNE, A.A.

Complete Set of Winnie-The-Pooh Books with one volume signed by author and artist. *Methuen and Co., 1924-1928*

When We Were Very Young. 1924, first edition, later issue (page ix numbered), dust-jacket (song setting advertisement on lower inside flap only); Winnie-the-Pooh. 1926, first edition, dust-jacket ("117th Thousand" noted), front endpapers bound upside down, some soiling to lower cover of dust-jacket, minor loss to head and foot of dust-jacket spine; Now We Are Six. 1927, first edition, SIGNED BY BOTH AUTHOR AND ARTIST ON TITLE-PAGE, minor loss to head and foot of dust-jacket spine; The House at Pooh Corner. 1928, dust-jacket, minor abrasions to preliminary leaf; all 8vo, each with illustrations by E.H. Shepard, original pictorial cloth lettered with designs in gilt, top edges gilt, dust-jackets very slightly soiled, some browning to end-papers; collector's full burgundy morocco folding box signed by Sangorski and Sutcliffe

£ 6,000-8,000 € 6,700-9,000

260

## POTTER, BEATRIX

Two 'large format' volumes, both in glassine. *Frederick Warne and Co., [c.1906]-1909*, comprising:

The Pie and the Patty-pan. [c.1906], early printing (with plain mottled lavender endpapers), 10 coloured plates and other illustrations by Beatrix Potter, original blue-grey boards, minor browning, slight spotting to edges, loss to front and back panels of glassine; Ginger & Pickles. 1909, first edition, first or second printing, 10 coloured plates and other illustrations by Beatrix Potter, slip of paper loosely inserted ("1st Ed | LL") in the hand of Leslie Linder together with later identification note, original buff boards, some minor spotting, minor loss to front panel and head of spine of glassine; both small 4to, pictorial label on upper covers, small creases and tears to glassine (2)

£ 1,000-1,500 € 1,150-1,700

261

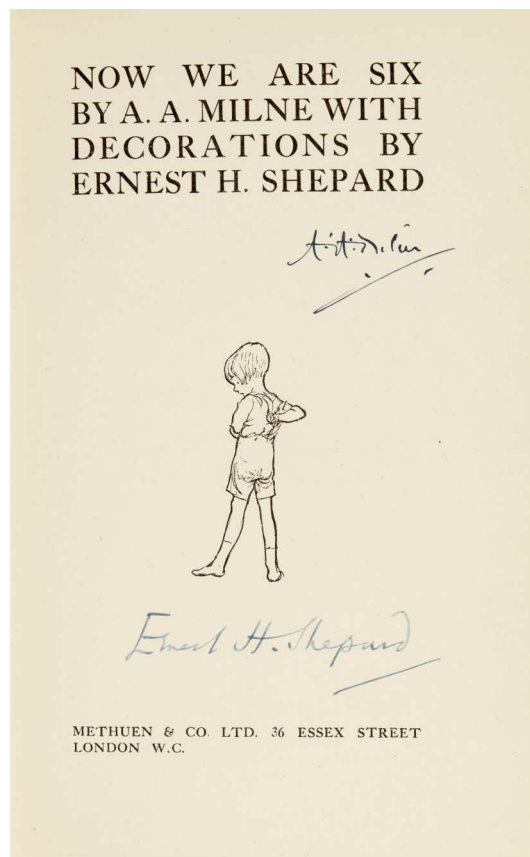
## ROBINSON, W. HEATH

"A Machine for Warming Highlander's Legs after a Night in the Trenches"

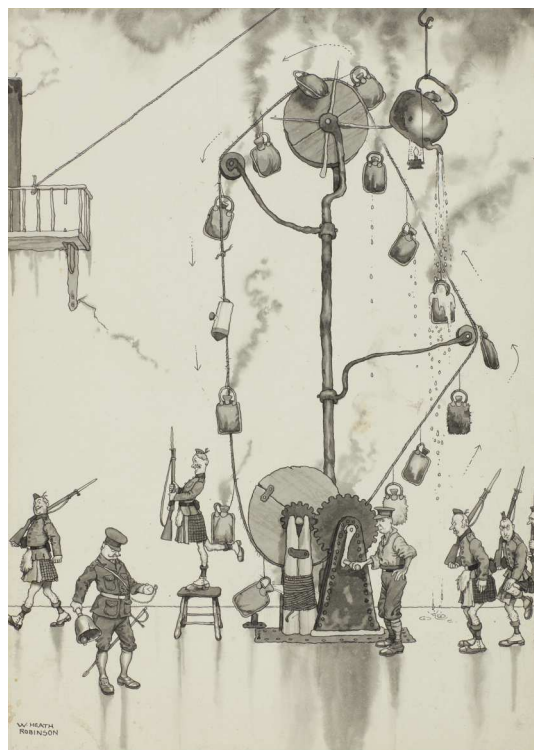
390 by 280mm., ink and monochrome watercolour drawing, signed lower left ("W. HEATH ROBINSON"), mounted, framed and glazed, some soiling and browning

Dated, on the reverse, 29 December 1915. This illustration presumably appeared in *The Sketch*. The reverse also carries a presentation inscription from Josephine Heath Robinson from 1971.

# £ 1,500-2,000 € 1,700-2,250



259



261

# PROPERTY FROM THE ESTATE OF ARTHUR RACKHAM (1867-1939) AND THENCE BY FAMILY DESCENT



269

When Arthur Rackham died in 1939 he had secured an unassailable position as one of the great illustrators. *The Times* obituary described him as 'one of the most eminent book illustrators of his day' and that he had 'a special place in the hearts of children'. Over the last few generations his stature has grown together with his collectability.

It is therefore a significant pleasure to present this group of material direct from the estate of Arthur Rackham. The Rackham family has kept and preserved this material for almost 80 years. A few

items have been exhibited (notably at the 1979/80 exhibition at the Graves Art Gallery in Sheffield, the Bristol City Art Gallery and Museum, and the V&A Museum) but this is the first time that the collection has been seen: from an early sketch of Gladstone made in 1894 through to the artist's final watercolour for *The Wind in the Willows* in 1939.

Sotheby's is grateful to Anne Stevenson Hobbs and Gary Swinson (The Arthur Rackham Society) for their assistance in the cataloguing of this material.



297



297





262

262

PROPERTY FROM THE ESTATE OF ARTHUR RACKHAM (1867-1939) AND THENCE BY FAMILY DESCENT

## RACKHAM, ARTHUR

“‘Shove that under your feet,’ he observed to the Mole, as he passed it down into the boat” (for *The Wind in the Willows*)

245 by 190mm., fine ink and watercolour drawing, signed lower left “Arthur Rackham”, artist’s name and address on reverse (together with other notes), mounted, *adhesive residue at foot of board not affecting image*

ARTHUR RACKHAM’S FINAL DRAWING AND AN EXCEPTIONALLY FINE ILLUSTRATION.

As noted by Barbara Edwards, the artist’s daughter, on the reverse of the board, this was “the last watercolour ever painted by Arthur Rackham”. It was one of sixteen coloured plates in the 1940 edition published by The Limited Editions Club and appears opposite page 18.

As noted by Derek Hudson, “...the last drawing of all to be finished was that of Rat and Mole loading their boat... Rackham’s daughter remembers his great exhaustion and the extreme difficulty he had in getting it done. When he had, as he thought, he suddenly discovered there were no oars in the boat. Barbara tried to persuade him that this was a detail that did not matter, but he insisted that everything must be right, and with great labour he altered the drawing and put in the oars. After he had done this, he lay back in bed and said: ‘Thank goodness, that is the last one.’ And so it proved in every sense” (see Hudson, *Arthur Rackham - His Life and Work*, London, 1960, p. 149).

### PROVENANCE

Exhibited: “Arthur Rackham - Illustrations Drawings and Watercolours” (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 70

# £ 25,000-30,000 € 27,900-33,500



263

263

## RACKHAM, ARTHUR

"She arranged the shawl with a professional fold, and tied the strings of the rusty bonnet under his chin"  
(for *The Wind in the Willows*)

250 by 185mm., fine ink and watercolour drawing, signed lower left "Arthur Rackham", artist's name and address on reverse (together with other notes), mounted, adhesive residue at edges not affecting image

Reproduced opposite page 146 within The Limited Editions Club edition of *The Wind in the Willows*, published in 1940.

### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 72

# £ 20,000-30,000 € 22,400-33,500



264

264

### RACKHAM, ARTHUR

"To-day, however, though they were civil enough, the field-mice seemed preoccupied" (for *The Wind in the Willows*)

248 by 178mm., fine ink and watercolour drawing, signed lower right "Arthur Rackham", artist's name and address on reverse (together with other notes), mounted, slight browning from previous mount

Reproduced within The Limited Editions Club edition of *The Wind in the Willows*, published in 1940. This is one of 16 coloured plates and appears opposite page 160.

# £ 25,000-30,000 € 27,900-33,500



265

265

## RACKHAM, ARTHUR

"The wayfarer, as he reached him, saluted with a gesture of courtesy that had something foreign about it" (for *The Wind in the Willows*)

380 by 290mm., fine ink and watercolour drawing, signed lower left "Arthur Rackham", mounted, *laid down to card*

Reproduced opposite page 166 in The Limited Editions Club edition of *The Wind in the Willows*, published in 1940.

## PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 73

# £ 25,000-30,000 € 27,900-33,500



266

266

### RACKHAM, ARTHUR

"While Nature, flushed with fullness of incredible colour, seemed to hold her breath for the event, he looked in the very eyes of the Friend and Helper" (for *The Wind in the Willows*)

245 by 170mm., fine ink and watercolour drawing, signed lower left "Arthur Rackham", artist's name and address on reverse (together with other notes), mounted, *adhesive residue at edges not affecting image*

One of sixteen coloured plates in the 1940 edition published by The Limited Editions Club. It appears opposite page 152.

# £ 8,000-12,000 € 9,000-13,400



267

267

### RACKHAM, ARTHUR

"Peer and Solveig at the Wedding" (for *Peer Gynt*)

275 by 230mm., fine ink and watercolour drawing, signed lower left "Arthur Rackham", artist's name on reverse (together with other notes), mounted, *adhesive residue at one edge not affecting image*

Reproduced, as one of twelve coloured plates, within Rackham's 1936 edition of *Peer Gynt*.

# £ 7,000-9,000 € 7,900-10,100



268

268

## RACKHAM, ARTHUR

Dust-jacket design (for *Peer Gynt*)

295 by 480mm., fine ink and watercolour drawing, unsigned, laid-down to card, mounted

This stunning dust-jacket design features a wrap-around illustration for lower cover, spine and upper cover. It was used for the trade edition of *Peer Gynt*, published in 1936.

### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 68

# £ 10,000-15,000 € 11,200-16,800

269

## RACKHAM, ARTHUR

Nine black and white ink drawings on three sheets (for *Peer Gynt*), comprising:

**i)** Imp with hat [reproduced on half-title], 62 by 90mm.; **ii)** Peer on reindeer with trees and title [reproduced on p. 15], 122 by 168mm.; **iii)** Silhouette [reproduced on p. 47], 40 by 71mm.; **iv)** Bird motif [reproduced on p. 63], 36 by 63mm.; **v)** Three goblins [reproduced on p. 53], 105 by 56mm.; **vi)** Log cabin [reproduced on p. 219], 37 by 65mm.; **vii)** Flying Bird [reproduced on p. 162], 35 by 51mm.; **viii)** Imp with trees [reproduced on p. 85], 100 by 181mm.; **ix)** Imp motif [reproduced on p. 89], 30 by 70mm.; all ink drawings, unsigned, two sheets with artist's name on reverse, some occasional spotting

# £ 700-900 € 800-1,050

270

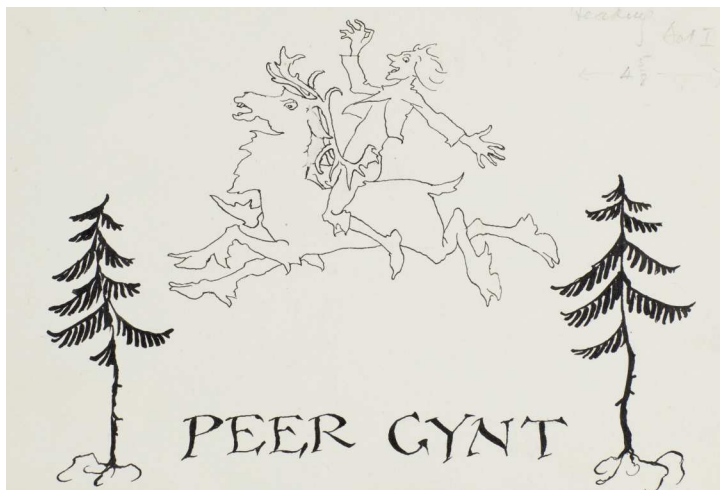
### RACKHAM, ARTHUR

Endpaper illustration of a rat (for *The Pied Piper of Hamelin*)

73 by 143mm., ink drawing, unsigned, some light browning

Reproduced, several times, as an end-paper illustration to Rackham's illustrated edition of Browning's poem published in 1934.

# £ 300-500 € 350-600



269

271

### RACKHAM, ARTHUR

Study for theatre production of *Hansel and Gretel*

120 by 210mm., pencil and watercolour study, signed and inscribed lower left "Arthur Rackham | Act I. Hansel + Gretel 1933-4 | First sketch", some browning and light soiling, pin holes (not affecting image)

For the Christmas 1933/New Year 1934 season, Rackham designed sets and costumes for a production of Humperdinck's *Hansel and Gretel* at the Cambridge Theatre in London.

# £ 400-600 € 450-700



270

272

### RACKHAM, ARTHUR

Collection of studies, including nudes, comprising:

i) Seated female nude, 190 by 170mm., brown pencil, signed with initials lower right "AR"; ii) Kneeling female nude, 170 by 115mm., black charcoal, unsigned; iii) Nude lying down, together with studies of faces, arms and hands, 105 by 255mm., pencil, unsigned; iv) Seated female nude, 146 by 95mm., pencil, unsigned, some spotting; v) Back of a dress, 205 by 68mm., pencil, unsigned, some spotting, hole (not affecting image)

The first two studies are at the end of a large sketch book ("Reeves' Sketch Book. Series 349"). Many leaves have been removed or are blank.

# £ 500-700 € 600-800



271



273

273

## RACKHAM, ARTHUR

“‘Somebody has been sitting in my chair, and has sat the bottom out of it!; said the Little, Small, Wee Bear” (for *Arthur Rackham’s Fairy Book*)

244 by 165mm., fine ink and watercolour drawing, signed lower right “Arthur Rackham”, artist’s name on reverse (together with other notes), laid-down to board, mounted, *adhesive residue at edges not affecting image*

One of eight coloured plates within the *Arthur Rackham Fairy Book*, first published in 1933.

### PROVENANCE

Exhibited: “Arthur Rackham - Illustrations Drawings and Watercolours” (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 63

# £ 20,000-30,000 € 22,400-33,500

274

## RACKHAM, ARTHUR

“The Travelling Companion” (for *Fairy Tales by Hans Andersen*)

120 by 204mm., ink and watercolour drawing, signed lower right “ARackham”, laid-down to card, mounted, *slight soiling*

Reproduced, as a black and white illustration, within *Fairy Tales by Hans Andersen* on p. 240. The work was first published in 1932.

# £ 4,000-6,000 € 4,500-6,700





274

275

## RACKHAM, ARTHUR

Two ink drawings on two sheets (for *Fairy Tales* by Hans Andersen and Arthur Rackham's *Fairy Book*), comprising:

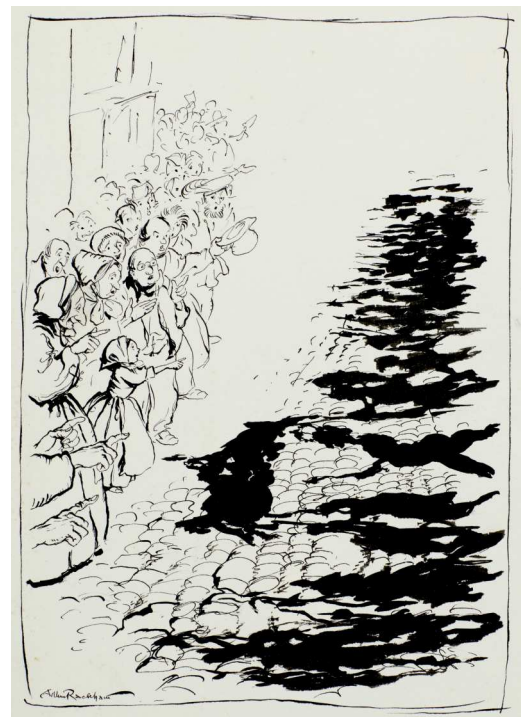
- i) "The Little Mermaid" [reproduced on p. 221 of *Fairy Tales* by Hans Andersen], 300 by 305mm., signed lower left "ARackham", some spotting and soiling; ii) "But he has nothing on at all!" [reproduced within *Arthur Rackham's Fairy Book*], 235 by 167mm., signed lower left "Arthur Rackham", some light spotting; both ink drawings

Two black and white drawings from *Fairy Tales* by Hans Andersen (first published in 1932) or *Arthur Rackham's Fairy Book* (first published in 1933).

### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 64 (second piece only)

# £ 600-800 € 700-900



275



276

276

## RACKHAM, ARTHUR

"Thumbelina" (for *Hans Andersen's Fairy Tales*)

245 by 265mm., ink and watercolour drawing, signed lower right "Arthur Rackham", mounted

Rackham's illustrated edition of *Fairy Tales by Hans Andersen* was first published in 1932.

# £ 6,000-8,000 € 6,700-9,000

277

## RACKHAM, ARTHUR

Two black and white ink drawings on two sheets (for 'When Christmas Was'), comprising:

i) Singing Angel, 138 by 101mm., signed in pencil; ii) "But first they try in a hundred ways...", 295 by 320mm., signed lower left "ARackham", both ink drawings, "A.E. Johnson, | Artists' Agent" ink stamp on reverse, *some spotting and browning*

'When Christmas Was' is currently untraced. However, A.E. Johnson was active in the 1930s during which time Rackham contributed drawings for 'To Bethlehem: A Christmas Masque' by Laura Spencer Porter, published in *Woman's Home Companion* in December 1931. Both sheets appear to have a pencil note of "WHC | 7884" on the reverse.

# £ 600-800 € 700-900



277

278

## RACKHAM, ARTHUR

Four red or black and white ink or pastel drawings on four sheets (for *The Chimes*), comprising:

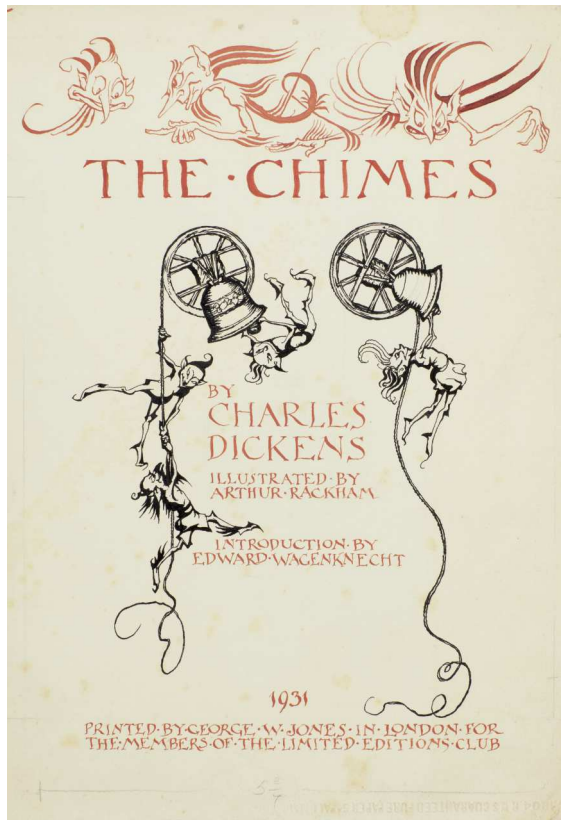
i) Title-page illustration featuring goblins, bells and bell-ropes [reproduced on title-page], 236 by 176mm., black and red ink drawing, unsigned, *some spotting, and soiling, board separating (not affecting image)*; ii) The Goblin of the Great Bell [reproduced on p. 74], 295 by 180mm., pastel drawing, signed lower left "ARackham", *minor tears and loss to extremities of sheet (not affecting image)*; iii) Imp [reproduced on p. 51], 67 by 43mm., ink drawing, unsigned, *minor spotting*; iv) Man asleep in chair [reproduced on p. 99], 89 by 150mm., ink drawing, unsigned, *slight browning*; all with artist's name and address on reverse

Rackham's illustrated edition of Dickens' Christmas book, *The Chimes*, was published in 1931. The title-page drawing, presented here, includes Rackham's lettering which was replaced by standard type for publication.

### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 55 [second piece only]

# £ 4,000-6,000 € 4,500-6,700



278



278

279

## RACKHAM, ARTHUR

### Nude Surprised

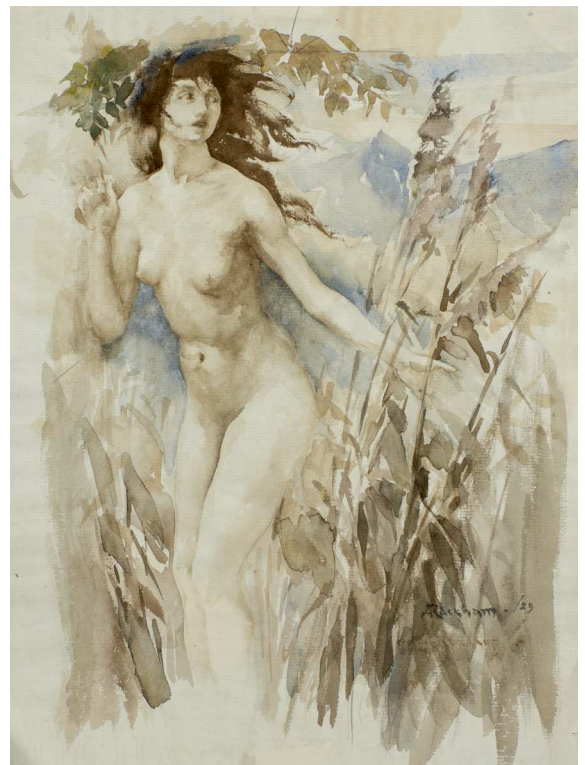
290 by 220mm., watercolour drawing, signed and dated lower right "ARackham /29", some minor tears at edges not affecting image

Apparently a Rackham watercolour unconnected with his book illustrations. It is interesting to note that the artist's original signature has been erased and then added again slightly higher in the lower right corner.

#### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 53

# £ 2,000-3,000 € 2,250-3,350



279



280

## RACKHAM, ARTHUR

Three black and white ink drawings on three sheets (for *Where the Blue Begins*), comprising:

- i) "To tell her which piano had the richer tone" [reproduced on p. 76], 81 by 150mm., *some soiling, tears at upper edge not affecting image*; ii) "Hey! Don't you know smoking's forbidden?" [reproduced on p. 94], 185 by 178mm., *some spotting, corrections in gouache*; iii) "To discuss the ruling against salesbitches bobbing their hair" [reproduced on p. 117], 111 by 125mm.; all ink drawings, unsigned

Rackham's illustrated edition of Christopher Morley's *Where the Blue Begins* was published in 1925.

# £ 600-800 € 700-900

281



281

## RACKHAM, ARTHUR

Eleven ink drawings (for *A Wonder Book, The Tempest*, etc.), comprising:

- i-vii) Seven vignettes (for *A Wonder Book*) [reproduced on pp. vii, 175, 3, 139, 109, 9 and 38], *some corrections in gouache*; viii-x) Three vignettes (for *The Tempest*) [reproduced on pp. 71, 149 and 157], artist's name on reverse, *some spotting*; xi) Two bulls, unsigned, *some spotting, loss to lower edge (not affecting image)*; all ink drawings

Rackham's illustrated edition of Hawthorne's *A Wonder Book* was published in 1922. The first vignette comprises a self-portrait of the artist. The vignettes from *The Tempest*, published in 1926 comprise Trinculo, Certain Reapers and a Goblin. The final illustration in this group is currently untraced but have been intended for *Aesop's Fables*.

# £ 500-700 € 600-800

282

## RACKHAM, ARTHUR

Two black and white ink drawings on two sheets (for *A Dish of Apples*), comprising:

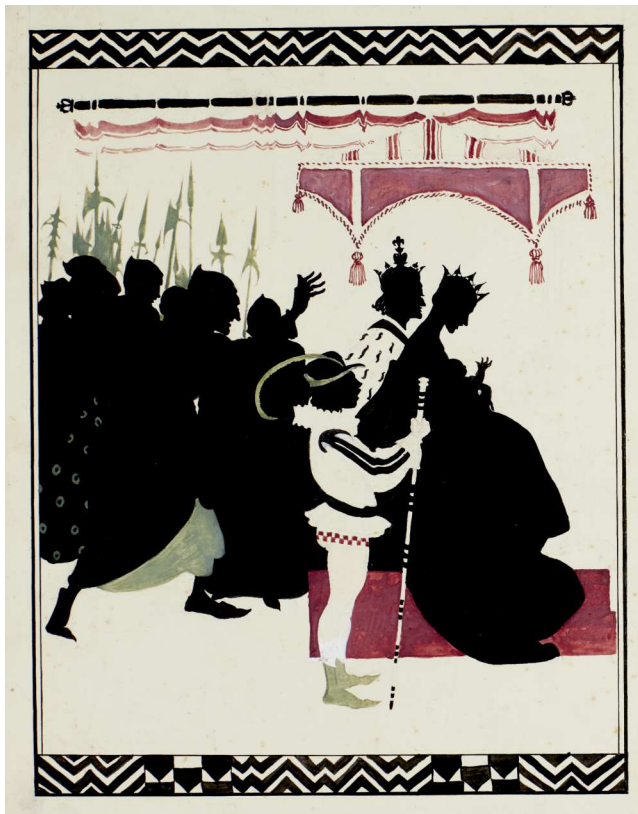
- i) 'The Wassailing' [reproduced on p. 16], 82 by 36mm., *some soiling*; ii) 'Song to Pomona' [reproduced on p. 74], 97 by 99mm.; both ink drawings, unsigned

Rackham's illustrated edition of Eden Phillpotts' *A Dish of Apples* was published in 1921.

# £ 250-300 € 300-350



282



283

283

### RACKHAM, ARTHUR

"What is it that you fear on this day of the giving of gifts?" (for *The Sleeping Beauty*)

265 by 206mm. and 264 by 207mm., silhouette watercolour in black, green, blue and red, signed lower right "ARackham", some spotting, minor corrections in gouache

Published on pages 34-35 of Rackham's illustrated edition of *The Sleeping Beauty* published in 1920.

#### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 49

# £ 5,000-7,000 € 5,600-7,900

284

### RACKHAM, ARTHUR

Five ink drawings on three sheets (for *The Sleeping Beauty*), comprising:

i) Silhouette Figure with Trumpet [reproduced on p. 46], 74 by 70mm., ink drawing; ii) Silhouette Figure with Stick [reproduced on p. 31], 76 by 71mm., ink drawing; iii) Silhouette Wizard Figure I [reproduced on p. 40], 102 by 60mm., ink drawing; iv) Silhouette Wizard Figure II [reproduced on p. 45], 106 by 76mm., ink drawing, corrections in gouache; v) Silhouette Figure with Invitation, 94 by 50mm., ink and pencil drawing; all unsigned, some spotting, some loss and tears to extremities not affecting images

The first four pieces are reproduced within *The Sleeping Beauty*, first published in 1920. The fifth piece appears to be unpublished and the presence of pencil suggests it may be a preliminary or abandoned drawing.

# £ 500-700 € 600-800



285

## RACKHAM, ARTHUR

Three ink drawings (for *Snickerty Nick and the Giant*, *Irish Fairy Tales* and *Comus*), comprising:

- i) Title-page illustration (for *Snickerty Nick and the Giant*), 225 by 150mm., unsigned, artist's name and address on reverse, *some abrasions, traces of adhesive, tears and loss to extremities (not affecting image)*; ii) 'The Carl of the Drab Coat' (for *Irish Fairy Tales*) [reproduced on p. 188], 66 by 143mm., signed lower right "ARackham", *some spotting*; iii) Title-page vignette (for *Comus*) [reproduced on title-page], 63 by 109mm., unsigned; all ink drawings

*Snickerty Nick and the Giant* was published, with Rackham's illustrations, in New York in 1919. The title-page does not include the present illustration which may be a rejected and unpublished illustration.

# £ 600-800 € 700-900



286

## RACKHAM, ARTHUR

Six black and white ink drawings on five sheets (for *The Springtide of Life*), comprising:

- i) Vignette for 'List of Plates' [reproduced on p. ix], 60 by 40mm.; ii) 'A Birth-Song' [reproduced on p. 4], 64 by 152mm.; iii) 'Six Years Old' [reproduced on p. 44], 110 by 135mm.; iv) 'A Child's Laughter' [reproduced on p. 51], 90 by 95mm.; v) 'Seven Years Old' [reproduced on p. 63], 70 by 121mm; vi) Vignette [reproduced on p. 133], 32 by 33mm., *creased*; all ink drawings, unsigned, four sheets with artist's name on reverse, *some occasional light spotting or soiling*

Rackham's illustrated edition of Swinburne's book of poetry was published in 1918.

## PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 70 [pieces v and vi only]

# £ 800-1,200 € 900-1,350



287

## RACKHAM, ARTHUR

Three ink drawings on two sheets (for *The Allies' Fairy Book*), comprising:

- i) "An old castle haunted by spirits" [reproduced on p. 57], 80 by 130mm., signed with artist's initials lower right "AR", artist's name on reverse, *some loss to lower edge not affecting image*; ii) Fukuyémon [reproduced on p. 88], 33 by 36mm., unsigned; iii) Ogre [reproduced on p. 86], 37 by 46mm., unsigned; all ink drawings

Illustrations for the tales 'The Sleeping Beauty', 'The Fox's Wedding' and 'The Adventures of Little Peachling', from *The Allies' Fairy Book*, first published in 1916.

# £ 300-500 € 350-600

## RACKHAM, ARTHUR

Two black and white ink drawings on two sheets (for *Rip van Winkle*), comprising:

i) Diedrich Knickerbocker [reproduced on p. x], 158 by 80mm., some spotting; ii) "He was a short, square-built old fellow..." [reproduced on p. 11], 150 by 170mm.; both ink drawings, unsigned

In 1916 Rackham revised his 1905 illustrated edition of *Rip van Winkle* and added new drawings (while omitting many plates). These two drawings are from the revised edition.

# £ 400-600 € 450-700



288

## RACKHAM, ARTHUR

"There was nothing very cheerful in the climate" (for *A Christmas Carol*)

235 by 165mm., ink and watercolour drawing, signed lower right "Arthur Rackham", laid-down to card, some browning, some minor abrasions

Reproduced, as a black and white illustration only, on page 75 of Rackham's illustrated edition of *A Christmas Carol*, published in 1915

# £ 1,500-2,000 € 1,700-2,250



289

## RACKHAM, ARTHUR

Chrysanthemums and Daisies

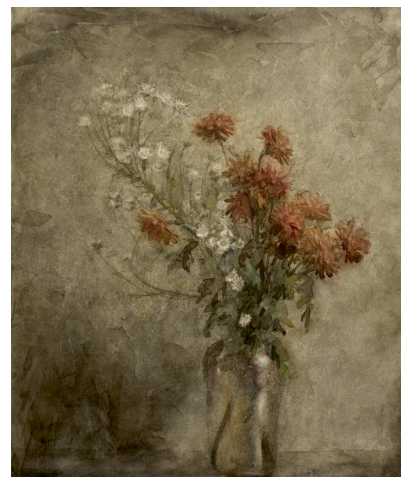
348 by 294mm., watercolour drawing, signed lower right "Arthur Rackham", signature faint

When exhibited in 1979/80, a conjectural date of 1915 was given to this piece.

## PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 46

# £ 2,000-3,000 € 2,250-3,350



290



291

291

## RACKHAM, ARTHUR

"The fair maid who, the first of May, | Goes to the fields at break of day" (for *Mother Goose*)

215 by 155mm., unfinished variant ink and watercolour drawing, signed and inscribed lower right "Barbara from ARackham", some minor browning from previous mount

The published variant of this drawing was reproduced on page 94 of *Mother Goose*. This version is inscribed for Barbara Rackham (1908-1993). As noted by Rodney Engen in *Arthur Rackham* (Dulwich Picture Gallery, 2002), "Rackham's working methods have been much admired and studied, but little is known as to how he actually created a finished illustration..." (p. 93). The present piece provides some significant evidence for the artist's methods.

### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 88

# £ 5,000-7,000 € 5,600-7,900



292

292

## RACKHAM, ARTHUR

Fantasy Scene

365 by 535mm., unfinished pencil and ink drawing, unsigned, some browning, minor loss to upper left corner not affecting image, some corrections in gouache

With characters from *Alice* (1907) and *A Midsummer Night's Dream* (1908) and *Mother Goose* (1913), this is probably much later than "Father Christmas' Book Tea" (see lot 302).

# £ 3,000-5,000 € 3,350-5,600





293

### RACKHAM, ARTHUR

Nineteen vignettes and one preparatory drawing on two sheets (for *Mother Goose*), comprising:

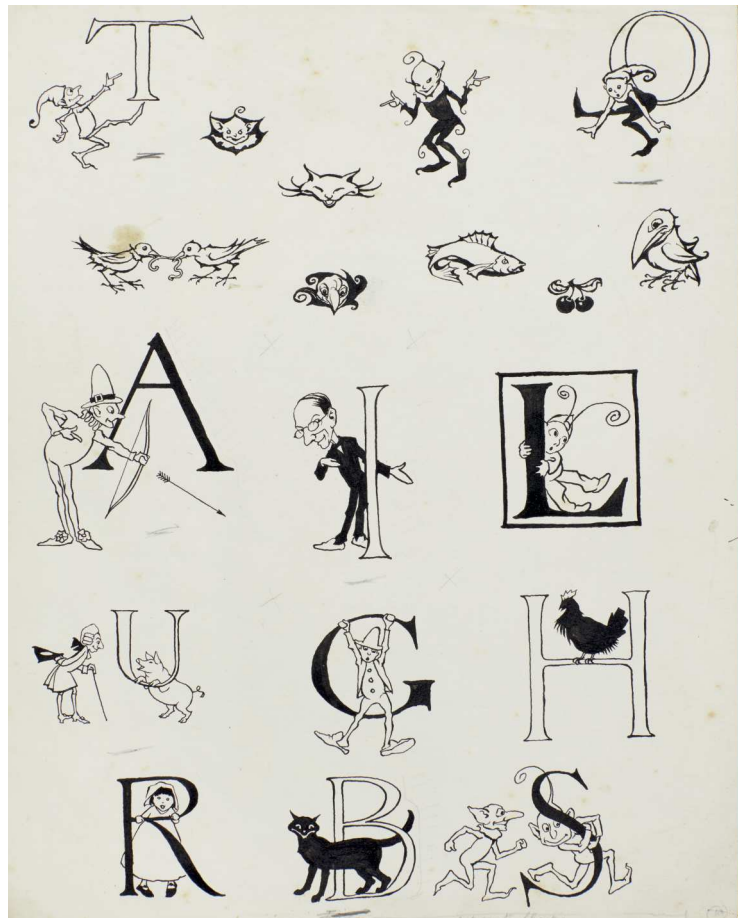
**i-xix)** Nineteen vignettes, average 25 by 25mm., ink drawings; **xx)** "A man stretched his mouth to its utmost extent" [cf page 134], 200 by 140mm., preparatory ink and pencil drawing; both unsigned, *some spotting and light soiling*

The vignettes include Rackham's embellished capital letters A, B, G, H, I, L, O, R, S, T and U. That for the letter I (reproduced on pp. 3 and 134) includes a self-portrait of the artist. Some of the vignettes are reused throughout the book (some as many as seven or eight times). The preparatory drawing is for the verse "There was an old woman called Nothing-at-all". *Mother Goose - The Old Nursery Rhymes* was published in 1913.

#### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 80 (first piece only)

# £ 400-600 € 450-700



293

294

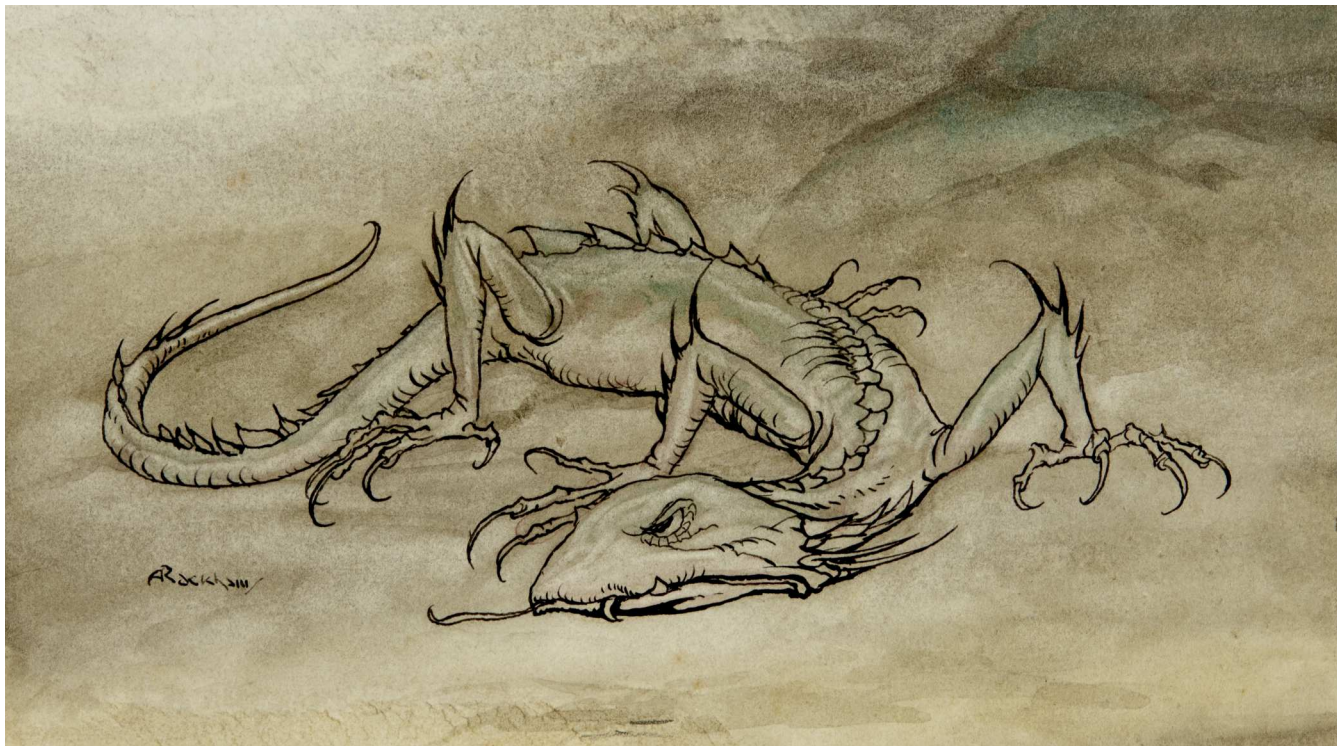
### RACKHAM, ARTHUR

Four variant or preliminary ink drawings on four sheets (for *Aesop's Fables*), comprising:

**i)** "The Fox and the Stork" [cf p. 23], 114 by 120mm., preliminary ink drawing; **ii)** "The Fox and the Lion I" [cf p. 72], 100 by 190mm., variant ink drawing; **iii)** "The Fox and the Lion I" [cf p. 72], 100 by 190mm., variant ink drawing, *some light spotting*; **iv)** "The Fox and the Lion II" [cf p. 72], 65 by 136mm., preliminary pencil and ink drawing, *some light spotting*; all unsigned, *occasional pinholes*

Four drawings produced in preparation for *Aesop's Fables* (published in 1912). The second piece is drawn on paper apparently removed from a sketch book and has more detail than the third piece, which was presumably a later version. Note the artist's different treatment of leaves. The published illustration was reversed.

# £ 600-800 € 700-900



296

295

### RACKHAM, ARTHUR

Watercolour of a Cat

80 by 120mm., unfinished watercolour drawing, unsigned [together with:] Printed Greetings Card ("Best Wishes from Mr + Mrs Arthur Rackham and Barbara Mary Xmas. 1911"), 170 by 120mm., *some spotting*

# £ 200-300 € 250-350

296

### RACKHAM, ARTHUR

"Fafner" (for *Siegfried and The Twilight of the Gods*)

70 by 150mm., ink and watercolour drawing, signed lower left "ARackham", *scored cut and adhesive residue at extremities not affecting image*

Reproduced, as a black and white illustration, on page 41 of Rackham's illustrated edition of *Siegfried and The Twilight of the Gods* (first published in 1911).

#### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 78

# £ 800-1,200 € 900-1,350

297

### [RACKHAM, ARTHUR]

Two engraved certificates awarded to Arthur Rackham, comprising:

**i)** Esposizione Internazionale di Milano, 1906, 440 by 560mm. (sheet), award of gold medal to Arthur Rackham, *some browning and creases*; **ii)** Exposition Internationale des Arts Decoratifs Industriels Modernes Paris, 1925, 565 by 760mm. (sheet), award of diploma to Arthur Rackham, *some light spotting, central fold*

# £ 300-500 € 350-600

298

### RACKHAM, ARTHUR

Two monochrome watercolours on two sheets, comprising:

**i)** "'Three guineas', said Captain Pratt..." [for *Red Pottage*], 266 by 172mm., signed and dated lower left "Arthur Rackham 03", laid-down to card, *some spotting*; **ii)** "The Meat King is Coming", 405 by 603mm., signed and dated lower right "Arthur Rackham 1902", artist's name and address on reverse, *tears and loss to extremities including 120mm. tear and detached corner*; both monochrome watercolours

The first piece was reproduced in a 1904 edition of Mary Cholmondeley's *Red Pottage*/ The second piece is currently unidentified.

# £ 2,500-3,000 € 2,800-3,350



298

299

## RACKHAM, ARTHUR

Three ink drawings on three sheets (for *The Rainbow Book*, *The Children and the Pictures*, and *Little Brother and Little Sister*), comprising:

- i) "Lying full length on the ground next to his shattered invention" [reproduced *The Rainbow Book*, p. 89], 180 by 205mm., signed and dated lower left "Arthur Rackham 1904", some spotting, corrections in gouache; ii) Title-page vignette [reproduced *The Children and the Pictures*, title-page], 136 by 142mm., signed with initials lower right "AR", mirror image of drawing on reverse with an additional scroll (all crossed through in pencil), some soiling; iii) Little Roebuck [reproduced *Little Brother and Little Sister*], 55 by 122mm., signed with initials lower right "AR"; all ink drawings

The first piece originally appeared in *Little Folks* in 1905 to accompany M.H. Spielmann's 'Adventures in Wizard Land'. When collected with other tales by Spielmann in 1909 as *The Rainbow Book*, the volume carried a printed dedication "To | Barbara Mary Rackham | with all good wishes | for her future happiness | Mabel H. Spielmann". It seems appropriate that an original illustration from the book should be part of the collection of Barbara Edwards (née Rackham).



299

# £ 600-800 € 700-900



300

300

## RACKHAM, ARTHUR

### "The Wizard"

394 by 280mm., fine ink and watercolour drawing, signed and dated lower left "Arthur Rackham 1902", artist's note on reverse "First exhibit at RWS", mounted

A SIGNIFICANT WATERCOLOUR BY ARTHUR RACKHAM: HIS FIRST WORK EXHIBITED AT THE ROYAL WATERCOLOUR SOCIETY.

James Hamilton notes in his exhibition catalogue to the 1979-80 Sheffield, Bristol and V&A exhibition that "When [Rackham] was first elected as Associate of the Royal Watercolour Society in 1902 he just wanted to send the landscapes and figure studies to the Winter exhibition of the Society that year. Edyth [his wife] begged him, however, to submit fantasy illustrations as well, and rejected his objections that people would laugh at them..."

Note the background reused in *Grimm's Fairy Tales* in 1909.

#### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 21

# £ 8,000-12,000 € 9,000-13,400

301

## RACKHAM, ARTHUR

Two ink drawings on two sheets (for *Fairy Tales of the Brothers Grimm*), comprising:

i) "Kate ran after him, and chased him a good way over the fields" [reproduced on p. 150 (1909 edition)], 105 by 128mm., signed and dated lower left "ARackham 1900", laid-down to board, artist's name and address on reverse (together with other notes), some browning; ii) "Then the Horse sprang up, and dragged the Lion away behind him" [reproduced on p. 243 (1909 edition)], 160 by 165mm., signed and dated lower right "ARackham 1900", some soiling, pinholes not affecting image; both ink drawings

Illustrations for the stories 'Fred and Kate' or 'The Fox and the Horse'. Rackham first illustrated *Fairy Tales of the Brothers Grimm* in 1900. It was revised in 1909 and 1925.

# £ 500-700 € 600-800

302

## RACKHAM, ARTHUR

### "Father Christmas' Book Tea"

320 by 520mm., unfinished pencil and ink drawing, signed and dated lower left "Arthur Rackham 1900", some corrections in gouache

A finished colour drawing was published in the 1901 Christmas Number of *Black and White*. According to Riall this was also published in *Only My Fun* in 1910 with the title "The Big Family of Merry, Merry People Who Have Made Us All Happy". The cause for abandoning the present piece is unknown, but demonstrates the artist's working method. The composition is especially significant for showing Rackham's depiction of characters from *Alice's Adventures in Wonderland* seven years before his own edition of that work.

# £ 4,000-6,000 € 4,500-6,700

303

## RACKHAM, ARTHUR

### Scene of Girl in Toyshop

250 by 475mm., ink drawing in black and red ink, signed lower right "Arthur Rackham", some soiling

Publication of this double-page scene is currently untraced. The composition includes Mr Punch at the centre and it is most likely to be one of Rackham's contributions to *Punch*. A note provides instructions to "cut here so as just to avoid the rocking horse on one side and Punch on the other".

# £ 2,500-3,000 € 2,800-3,350



302



303



304



305



304



305

304

## RACKHAM, ARTHUR

Four landscape watercolours, comprising:

**i)** "Domodossola with Leighton 1923?", 225 by 313mm., watercolour drawing, unsigned, *some light spotting*; **ii)** [Snowy Mountain Scene], 225 by 314mm., watercolour drawing, unsigned; **iii)** "Near Vossevangen, Norway", 225 by 282mm., watercolour drawing, signed with initials and alternative title ("AR Voss"), mounted; **iv)** [Orchard Scene], 245 by 350mm., watercolour and gouache drawing, signed lower right "Arthur Rackham", mounted

Within the Sheffield, Bristol and V&A Museum Exhibition catalogue, James Hamilton states "Rackham visited Europe - mainly Germany, Switzerland and Italy - almost every year from the 1890s until well into the 1930s. They were walking holidays on which he was accompanied by one or more of his men friends. Up to 1908, five of them, Rackham, Keen, Hamer and two Andrewes brothers, habitually went off together - they called themselves the *Funf Verein* (Five Club)..."

# £ 4,000-6,000 € 4,500-6,700

305

## RACKHAM, ARTHUR

Four landscape watercolours, comprising:

**i)** "The South Downs above Angmering", 170 by 290mm., watercolour drawing, signed lower left "ARackham", laid-down to card, *some light spotting*; **ii)** "The River Arun, near Amberley", 196 by 340mm., watercolour drawing, signed lower right "Arthur Rackham"; **iii)** "Thatched Cottage", 235 by 340mm., watercolour drawing, signed lower left "Arthur Rackham"; **iv)** [Cows and Trees], 254 by 355mm., pencil and watercolour drawing, unsigned

James Hamilton, writing in the Sheffield, Bristol and V&A Museum Exhibition catalogue, noted "...another side of [Rackham's] work is seen in his bucolic landscape watercolours, painted around his home in Sussex and father afield..."

### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 45 (first piece only)

# £ 4,000-6,000 € 4,500-6,700



306

306

### RACKHAM, ARTHUR

Two landscape watercolours, comprising:

i) "Sun and Shadow", 236 by 345mm., signed lower left "Arthur Rackham", mounted; ii) "Flooded River", 215 by 270mm., signed lower left "ARackham"; both watercolour drawings, artist's name and address on reverse (together with other notes)

A pair of watercolours or, at least, probably exhibited at the same time. The first piece notes "A.R. No. 42 | Sun + Shadow | by Arthur Rackham" in ink on the reverse. A later title ("November Sunshine - River Arun near Amberley") is added in pencil. The second piece notes "A.R. No. 43 | Flooded River | by Arthur Rackham") in ink on the reverse. A later pencil title ("River Arun") has been added.

# £ 2,000-3,000 € 2,250-3,350

307

### RACKHAM, ARTHUR

Two black and white ink drawings on two sheets (for *The Ingoldsby Legends*), comprising:

i) "Throughout that Entry dark doth roam Nell Cook's unquiet Sprite" [reproduced on p. 316], 170 by 194mm., signed and dated lower left "ARackham 07", some spotting and browning; ii) "His first thought was to throw it into the pig-stye" [reproduced on p. 514], 245 by 182mm., signed and dated lower right "ARackham 98", some browning, some discolouration from gouache; both ink drawings

*The Ingoldsby Legends* was first published with illustrations by Rackham in 1898. A revised edition was issued in 1907. These two drawings reflect this publication history. The first, from the story 'Nell Cook' is dated 1907 and second, from 'Jerry Jarvis's Wig' is dated 1898.

# £ 500-700 € 600-800

308

### RACKHAM, ARTHUR

Preliminary sketch of Gladstone, together with three printed illustrations from periodicals, comprising:

i) [The Patient], 130 by 210mm., preliminary pencil sketches and notes, unsigned, some browning and soiling, creases, adhesive tape mark; ii) 'The Patient' from *The Westminster Budget*, 15 June 1894, printed page, tears and creases; iii) 'Famine' from *The Westminster Budget*, 10 November 1893, printed page, tears and creases; iv) 'A Nightmare: Horrible Result of Contemplating an Aubrey Beardsley After Supper' from *The Westminster Budget*, 20 July 1894, printed page, laid down to card

Rackham's finished drawing of Gladstone, entitled 'The Patient', was published on 15 June 1894 with the note "From life. 11 June 1894". This leaf, from a sketch book, of preliminary sketches and notes ("very wrinkled round chin") is a remarkable survivor from Rackham's early career working for periodicals.

#### PROVENANCE

Exhibited: "Arthur Rackham - Illustrations Drawings and Watercolours" (Graves Art Gallery, Sheffield; Bristol City Art Gallery and Museum; Victoria and Albert Museum), December 1979 - April 1980, item 4 (piece three only) and item 8 (piece four only).

# £ 200-300 € 250-350



309

309

## STARKIE, EDYTH

### The Grebe Hat

665 by 475mm., oil on canvas, signed lower left "Edyth Rackham", framed, *canvas is lined, patterns of craquelure on surface, some surface dirt, loss to frame*

ONE OF THE ARTIST'S MAJOR WORKS AND A PAINTING IMMORTALISED BY ARTHUR RACKHAM.

As noted by James Hamilton, Edyth Rackham [née Starkie] "had a notable life of her own, as an artist of some stature and reputation" (see *Irish Arts Review*, 1991/92, pp. 155-64). For Hamilton, "Edyth's later portraits have a pensive quality and a characteristic and highly personal intensity of mood. Now, however, they are painted in subdued colours, point to Edyth's strong identification with Sickert and Whistler... ..the old master quality... could... be applied to *The Grebe Hat*... with its impenetrable dark background and arrangement of head and hands reminiscent of Leonard's *Virgin of the Rocks* and *Saint John the Baptist*".

The present piece was exhibited in both British and Foreign exhibitions between 1907 and 1910 (the frame includes a label from the Esposizione internazionale d'arte di Venezia 1909).



Fig. 1. 'The Three Bears' from *English Fairy Tales*

"The Grebe Hat" was immortalised by Arthur Rackham in 1918 within his illustrations for *English Fairy Tales*. Rackham's colour drawing of 'The Three Bears' shows the present piece hanging on the wall of the bears' dining room (fig. 1). In this context it was Arthur Rackham's tribute to his wife.

#### PROVENANCE

Exhibited: Royal Academy, 1909, item 814; Esposizione internazionale d'arte di Venezia, 1909, item 673 (label on frame); Walker Art Gallery Liverpool, 1910, item 1047

# £ 2,000-3,000 € 2,250-3,350

310

## STARKIE, EDYTH

### A Lady in Black

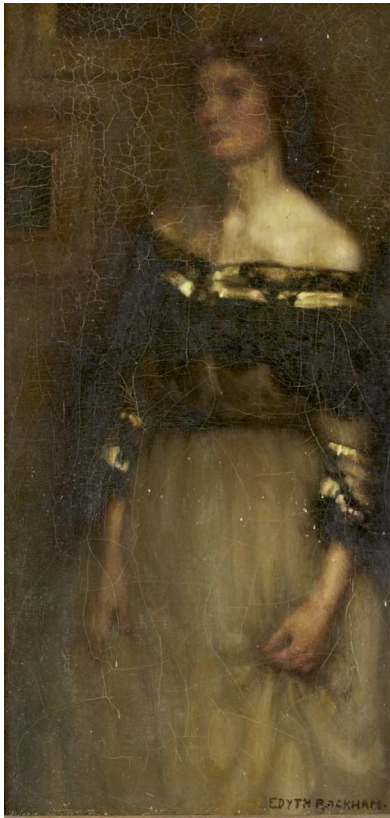
600 by 290mm., oil on canvas, signed lower right "EDYTH RACKHAM", framed, *canvas is lined, patterns of craquelure on surface, some surface dirt*

#### PROVENANCE

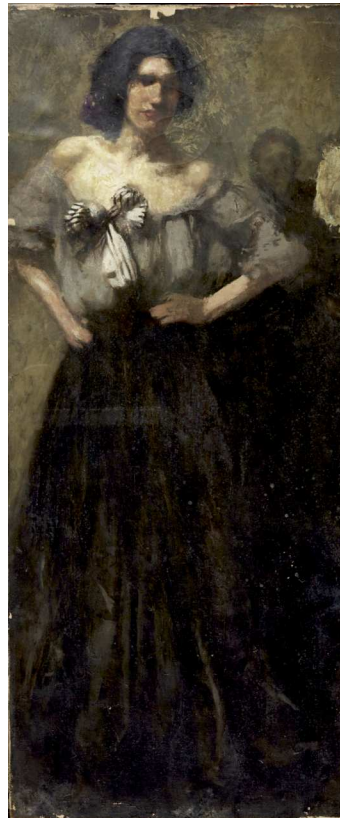
Exhibited: Royal Academy, 1909, item 503; Walker Art Gallery Liverpool, 1909, item 1026; International Society of Sculptors, Painters and Gravers, London, 1913, item 142

# £ 3,000-5,000 € 3,350-5,600





310



312

311

### STARKIE, EDYTH

#### Nude with Roses

650 by 555mm., oil on canvas, unsigned, unframed, *patterns of craquelure on surface, some surface dirt, some paint separation, some sections of paint loss, pin holes visible at lower edge*

Unrecorded by James Hamilton (see *Irish Arts Review*, 1991/92, pp. 155-64), it is likely that this piece is unfinished.

# £ 1,500-2,000 € 1,700-2,250

312

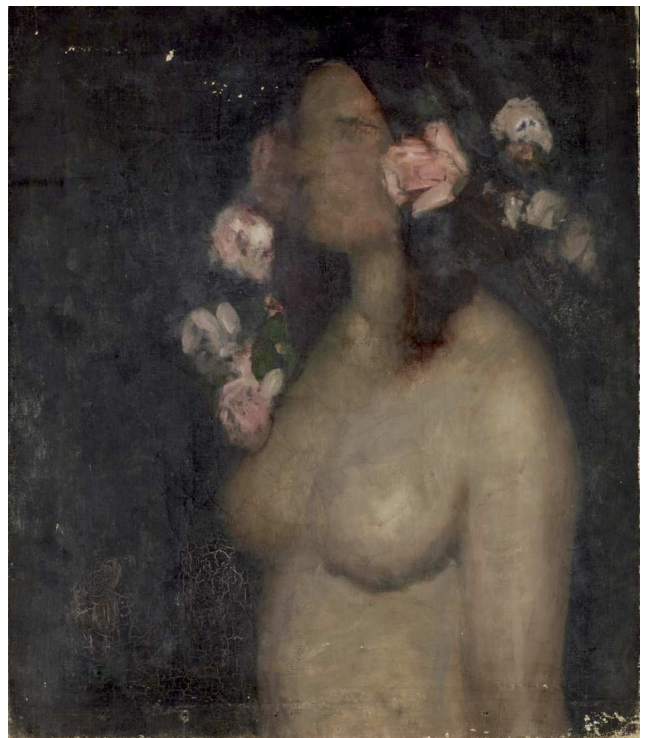
### STARKIE, EDYTH

#### Woman with grey and black dress with bow

1065 by 435mm., oil on canvas, unsigned, *patterns of craquelure on surface, some surface dirt, some sections of paint loss*

Unrecorded by James Hamilton (see *Irish Arts Review*, 1991/92, pp. 155-64), it is likely that this piece is unfinished

# £ 2,000-3,000 € 2,250-3,350



311



313



314

## OTHER PROPERTIES

313

RACKHAM, ARTHUR

"The Companions"

300 by 242mm, fine ink and watercolour drawing, signed and dated lower left, mounted, framed and glazed

The frontispiece illustration to Eleanor Gates' *Good Night (Buenos Noches)* published in New York by Thomas Y. Cromwell Co in 1907. The illustrations first appeared in *Scribner's Magazine* in February 1906.

### PROVENANCE

Bonhams, 4 November 2003, lot 153

# £ 4,000-6,000 € 4,500-6,700

314

RACKHAM, ARTHUR

"Certain biscuit-bakers have gone so far as to imprint his likeness on their New-Year Cakes"

258 by 176mm., fine ink and watercolour drawing, signed and dated "Arthur Rackham 04" lower left, mounted, framed and glazed, *some spotting*

Reproduced as one of fifty-one colour plates to Rackham's edition of *Rip van Winkle* (Heinemann, 1905).

"...the first work that greatly advanced [Rackham's] fame in the years immediately following his marriage was his edition of *Rip Van Winkle*... This lovely book decisively established Rackham as the leading decorative illustrator of the Edwardian period..." (Hudson)

# £ 5,000-7,000 € 5,600-7,900



315

315

### RACKHAM, ARTHUR

"Not a dog would bark at him throughout the neighbourhood"

180 by 268mm, fine ink and watercolour drawing, signed and dated lower right, mounted, framed and glazed

*Rip van Winkle* was the first of Arthur Rackham's significant illustrated books, published by Heinemann in 1905.

#### PROVENANCE

Sold in these rooms, 1 July 2004, lot 286

# £ 8,000-12,000 € 9,000-13,400

316

### RACKHAM, ARTHUR—SWIFT, JONATHAN

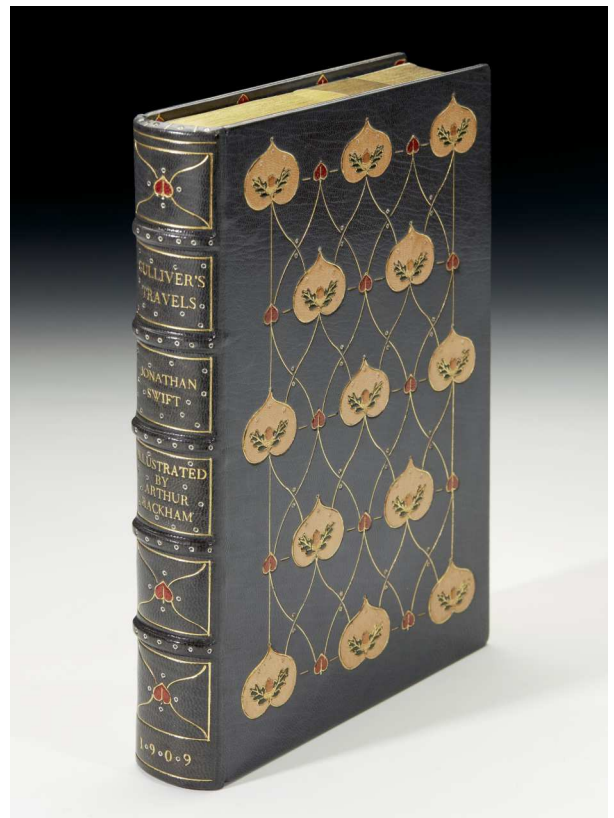
*Gulliver's Travels*. J. M. Dent & Co., 1909

4to. FIRST TRADE EDITION, 12 pictorial plates and other illustrations by Arthur Rackham, later specially designed Sangorski & Sutcliffe morocco binding, with heart and acorn decorations in gilt and morocco onlays, spine gilt in compartments, all edges gilt, preserved in a slipcase

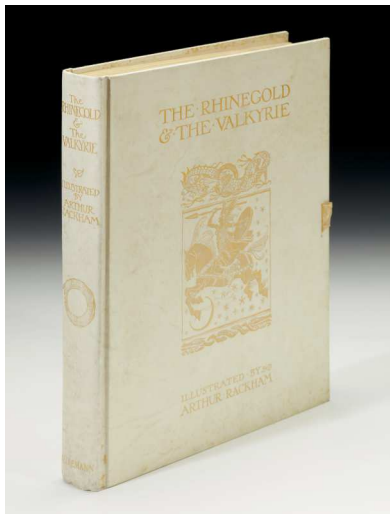
#### REFERENCES

Riall p. 91

£ 2,500-3,000 € 2,800-3,350



316



317

317

RACKHAM, ARTHUR—WAGNER,  
RICHARD—ARMOUR, MARGARET

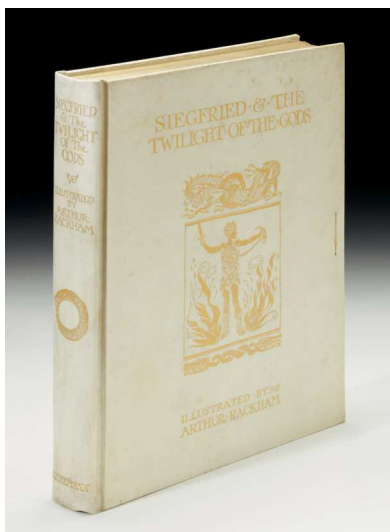
The Rhinegold & The Valkyrie. *Heinemann, 1910*

4to, number 251 of 1,150 copies signed by the artist, 34 coloured plates by Arthur Rackham, original pictorial vellum gilt, top edge gilt, preserved in a velvet and cloth slipcase, *some spotting mostly at endpapers, minor soiling to vellum*

REFERENCES

Riall p. 103

£ 1,000-1,500 € 1,150-1,700



318

318

RACKHAM, ARTHUR—WAGNER,  
RICHARD—ARMOUR, MARGARET

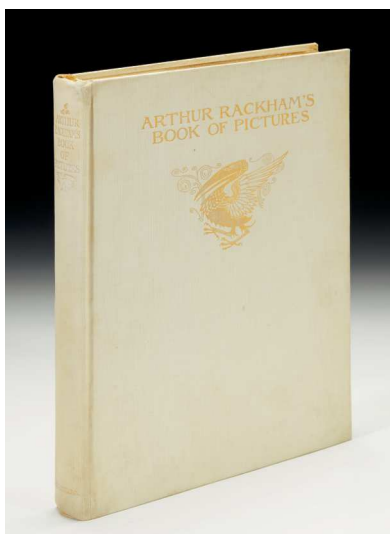
Siegfried & The Twilight of the Gods. *Heinemann, 1911*

4to, number 588 of 1,150 copies signed by the artist, 30 coloured plates by Arthur Rackham, original pictorial vellum gilt, upper edges gilt, *minor browning, minor adhesive residue to one plate, lacking ties, boards with spotting*

REFERENCES

Riall p. 109

£ 1,000-1,500 € 1,150-1,700



319

319

RACKHAM, ARTHUR

Arthur Rackham's Book of Pictures. *Heinemann, 1913*

4to, number 155 of 1,030 copies signed by the artist, 44 coloured plates and other illustrations by Arthur Rackham, original pictorial buckram gilt, top edge gilt, preserved in a slipcase, *minor spotting mostly to free endpapers, hinges starting*

REFERENCES

Riall p. 118

£ 1,000-1,500 € 1,150-1,700

## RACKHAM, ARTHUR—DICKENS, CHARLES

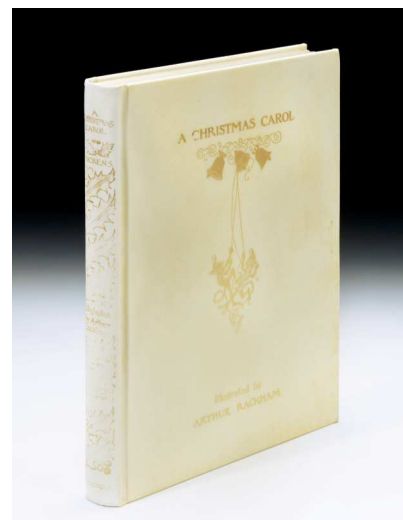
A Christmas Carol. *Heinemann, 1915*

4to, number 346 of 525 copies signed by the artist, 12 coloured plates and other illustrations by Arthur Rackham, original pictorial vellum gilt, top edge gilt, illustrated endpapers, preserved in a slipcase, *two plates with tears and creasing, hinges starting, ties lacking*

## REFERENCES

Riall p. 124

£ 2,000-2,500 € 2,250-2,800



320

## RACKHAM, ARTHUR—MALORY, SIR THOMAS

The Romance of King Arthur and His Knights of The Round Table. Abridged From Malory's Morte D'Arthur By Alfred W. Pollard. *Macmillan And Co., 1917*

4to, number 449 of 500 copies signed by the artist, 16 coloured plates and other illustrations by Arthur Rackham, original pictorial vellum gilt, top edge gilt, preserved in a red cloth and velvet slipcase, *some spotting, boards rubbed with minor soiling*

See catalogue note at SOTHEBYS.COM

## REFERENCES

Riall p. 130

£ 1,000-1,500 € 1,150-1,700



321

## RACKHAM, ARTHUR—STEEL, F. A.

English Fairy Tales. *MacMillan & Co., 1918*

4to, number of 448 of 500 copies signed by the artist, 16 coloured plates and other illustrations by Arthur Rackham, original pictorial vellum gilt, top edge gilt, preserved in a red velvet and cloth slipcase, *occasional minor spotting and browning, lower board with soiling and large scratch*

Published in the shadow of the World War, F. A. Steel's retelling of forty-one fairy tales are both familiar and fantastical. Particularly delightful is Rackham's illustration for the story of the three bears, in which he places a painting by his wife, the artist Edith Starkie, in the background. See Lot 309.

## REFERENCES

Riall p. 132

£ 1,000-1,500 € 1,150-1,700



322



323

323

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RACKHAM, ARTHUR

“She took off her golden garter and put it round the roe-buck’s neck”

324 by 242mm, fine ink and watercolour drawing, signed lower left, mounted, framed and glazed

Reproduced within Rackham’s edition of *Little Brother and Little Sister*, published by Constable in 1917.

# £ 10,000-15,000 € 11,200-16,800

## RACKHAM, ARTHUR—EVANS, C. S.

*Cinderella. Heinemann, 1919*

4to, 4to, number 427 of 850 copies of which this is one of 525 copies on English hand-made paper signed by the artist, full-colour frontispiece plate and other illustrations by Arthur Rackham, original pictorial vellum backed boards gilt, top edge gilt, illustrated green end-papers, preserved in a navy slipcase, boards slightly bumped

## REFERENCES

Riall p. 134

£ 1,000-1,500 € 1,150-1,700

325

## RACKHAM, ARTHUR

*Some British Ballads. Constable & Co., [1919]*

4to, number 525 of 575 copies signed by the artist, 16 coloured plates and other illustrations by Arthur Rackham, original pictorial vellum-backed boards, top edges gilt, preserved in a red slipcase, two plates with minor creasing, some browning and spotting mostly contained to end papers, hinges starting

Several of the Ballads in the book are based on the works of Francis James Child. The English and Scottish Popular Ballads or 'The Child Ballads' were published in five volumes between 1882 and 1898.

## REFERENCES

Riall p. 137

£ 1,000-1,500 € 1,150-1,700

326

## RACKHAM, ARTHUR—EVANS, C. S.

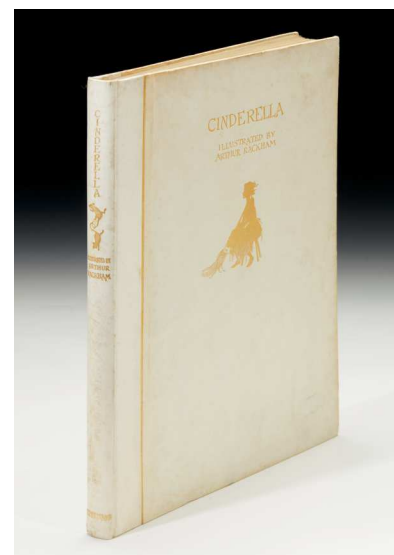
*Cinderella. Heinemann, 1919*

4to, number 634 of 850 copies of which this is one of 525 copies on English hand-made paper signed by the artist, full-colour frontispiece plate and other illustrations by Arthur Rackham, original pictorial cloth-backed boards, top edge gilt, illustrated green end-papers, dust-jacket, preserved in a green folding box, boards slightly bumped, hinges starting

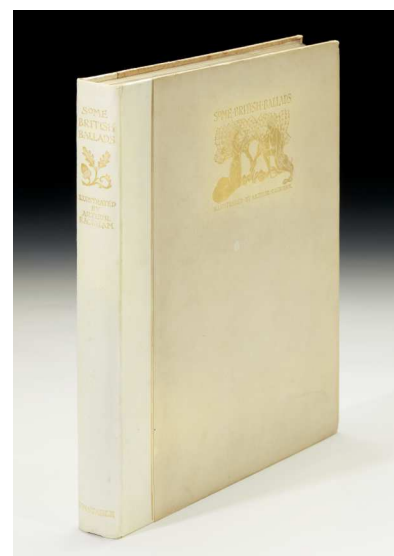
## REFERENCES

Riall p. 134

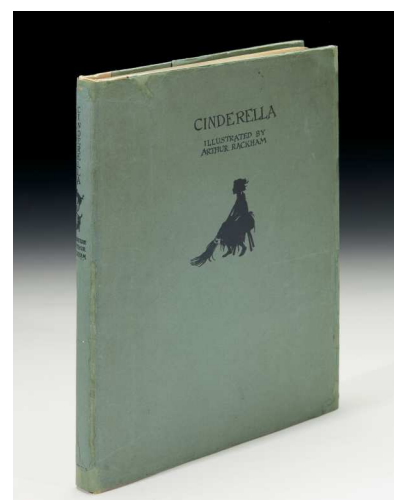
£ 1,000-1,500 € 1,150-1,700



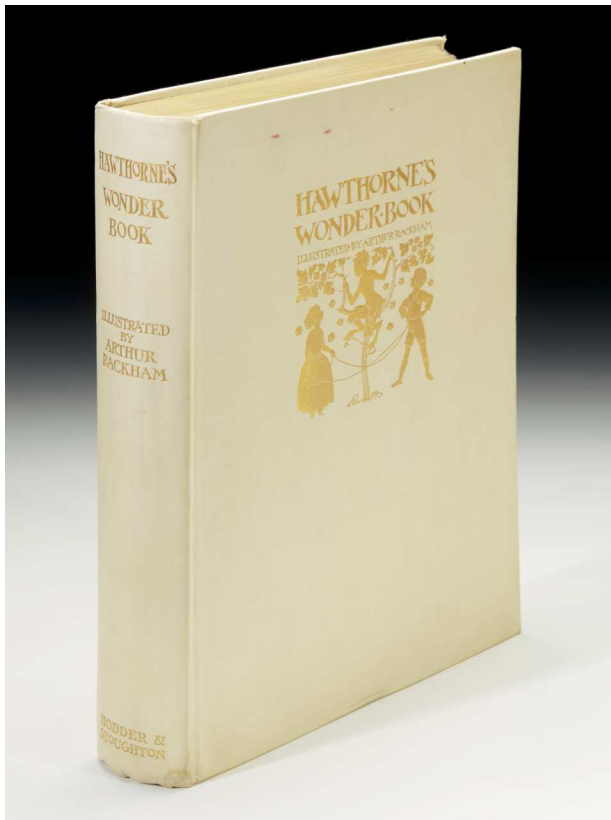
324



325



326



327

327

RACKHAM, ARTHUR—HAWTHORNE, NATHANIEL

*A Wonder Book. Hodder & Stoughton, [1922]*

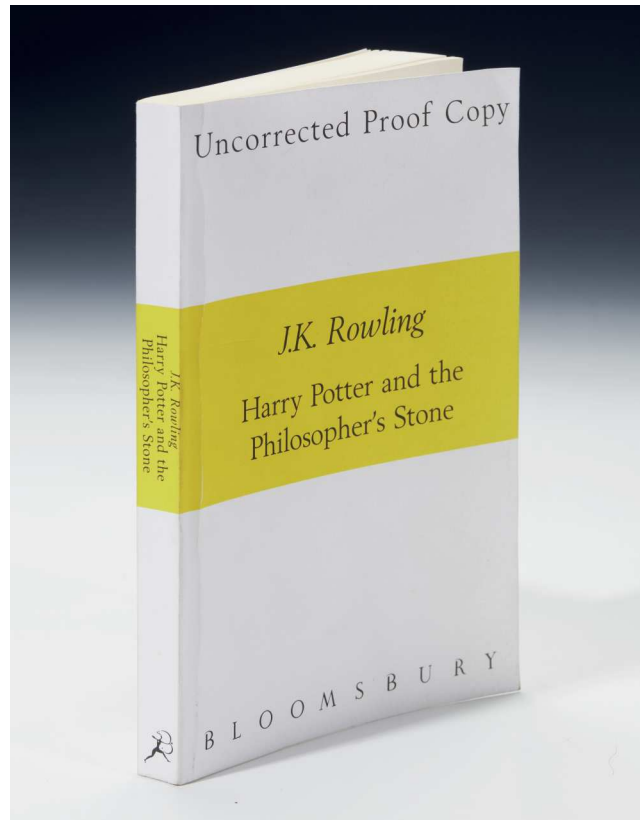
4to, number 392 of 600 copies signed by the artist, 16 tipped-in colour plates with captioned tissue-guards, 8 full-page colour illustrations and other illustrations by Arthur Rackham, cream buckram with original pictorial stamp in gilt, top edge gilt, pictorial endpapers, preserved in a slipcase, *minor spotting, hinges slightly starting, three small stains on upper board*

In April 1846 Nathaniel Hawthorne wrote to his friend the publisher Evert Augustus Duyckinck and expressed his interest in re-telling the classical myths. He writes, "I have had in my head, this long time, the idea of some stories to be taken out of the cold moonshine of classical mythology, and modernized or perhaps gothicized, so that they may be felt by children of these days." The result is *A Wonder Book*, where Hawthorne blurs fantasy and reality by placing the myths of Ancient Greece in contemporary New England, and in turn invigorating the tradition of the American fairy tale.

REFERENCES

Riall p. 146

£ 1,000-1,500 € 1,150-1,700



328

328

ROWLING, J.K.

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

8vo, uncorrected proof copy, original printed wrappers in white, black and yellow, *wrappers very slightly soiled, slight creases at extremities*

A NEAR FINE COPY OF THE UNCORRECTED PROOF AND THE FIRST TIME THE BOOK APPEARED IN BOOK FORM. The author appears as "J.A. Rowling" on the title-page. It is generally thought that only 200 copies were printed.

REFERENCES

Errington, *Rowling* AA1(a)

£ 2,500-3,000 € 2,800-3,350



## ROWLING, J.K.

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

8vo, FIRST EDITION (paperback issue) ("10 9 8 7 6 5 4 3 2 1" on publisher's imprint page), original pictorial wrappers, *extremities of wrappers very slightly rubbed, spine slightly faded*

## REFERENCES

Errington, *Rowling* A1(aa)

£ 1,000-1,500 € 1,150-1,700

330

## ROWLING, J.K.

Harry Potter and the Chamber of Secrets.  
Bloomsbury, 1998

8vo, uncorrected proof copy, original printed wrappers in white, black and blue, *wrappers very slightly soiled*

As noted by the bibliography, 'an unconfirmed print-run of 300 copies is generally accepted for this proof. Bloomsbury is unable to provide accurate figures and has merely suggested between 200 and 300 copies'.

## REFERENCES

Errington, *Rowling* AA2(a)

£ 1,200-1,500 € 1,350-1,700

331

## ROWLING, J.K.

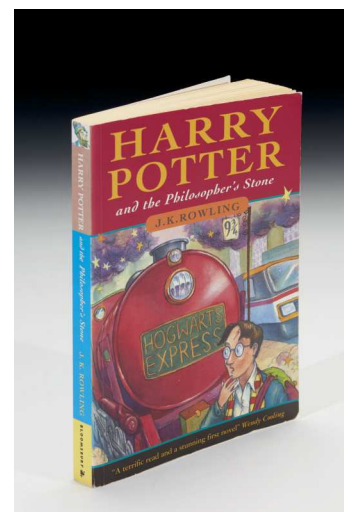
Harry Potter and the Chamber of Secrets.  
Bloomsbury, 1998

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Tessa MacGreggor | with best wishes, | JK Rowling") on dedication page, original pictorial laminated boards, DUST-JACKET, collector's black morocco-backed folding box, *very slight browning*

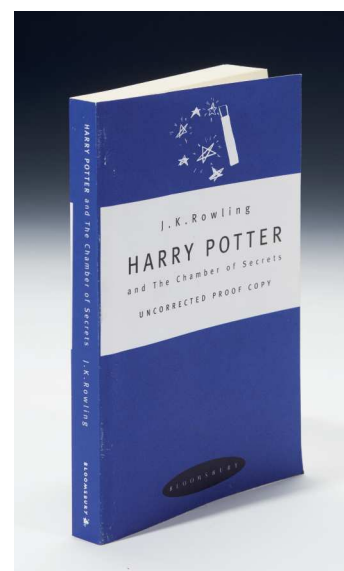
## REFERENCES

Errington, *Rowling* A2(a)

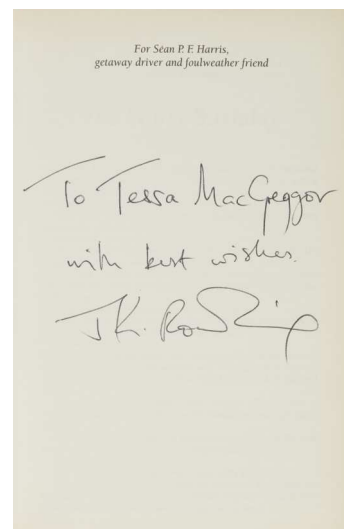
£ 2,000-3,000 € 2,250-3,350



329



330



331



332

332

ROWLING, J.K.

Three states of *Harry Potter and the Prisoner of Azkaban*, Bloomsbury, 1999 comprising:

**i)** uncorrected proof copy, original printed wrappers in white, black and purple, [Errington AA4(a)], *slightly bumped at foot of spine*; **ii)** uncorrected proof copy, original printed wrappers in white, black and green, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("to Louise, | one of the privileged | few (to have one | of these!) | J.K. Rowling") on dedication page, [Errington AA4(b)], *wrappers soiled, some creases*; **iii)** first edition, second state ("J.K. Rowling" on publisher's imprint and corrected text block on page 7), original pictorial boards, dust-jacket, [Errington A7(aa)], *extremities bumped, dust-jacket slightly soiled*; all 8vo (3)

Uncorrected proof copies of this title were issue, pre-publication, in purple or green wrappers. The state in purple is the rarer and presents the text in an earlier state.

£ 2,500-3,000 € 2,800-3,350



333

333

ROWLING, J.K.

Complete set of *Harry Potter* novels, New York: Arthur A. Levine Books, 1998-2007

all 8vo, first American editions ("10 9 8 7 6 5 4 3 2 1" on publisher's imprint page), original cloth-backed boards, DUST-JACKETS

A FINE SET. The dust-jackets for *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets* are present, here, in the first state (see Errington p. 100 and p. 50).

#### REFERENCES

Errington, *Rowling* A4(a); A2(c); A7(b); A9(aa); A12(aaa); A13(aaa) and A14(aaaa)

£ 1,500-2,000 € 1,700-2,250

## ROWLING, J.K.

Complete set of the deluxe Harry Potter novels, Bloomsbury, 1999-2007

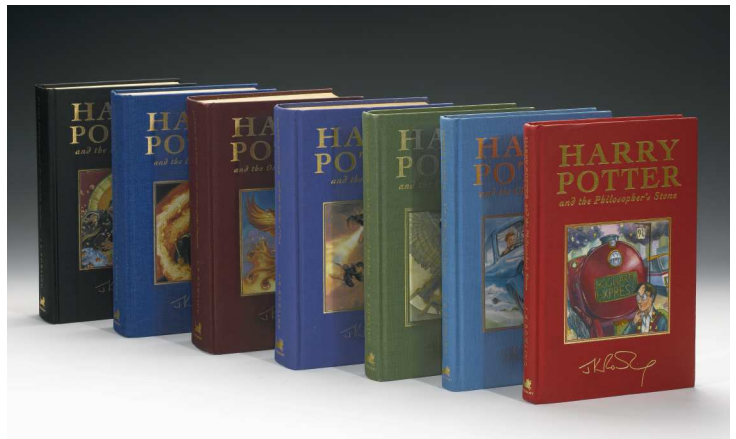
all 8vo, first deluxe editions ("10 9 8 7 6 5 4 3 2 1" or "First Edition" on publisher's imprint page), original cloth gilt with laid-down illustration on upper cover, gilt edges, *occasional browning and spotting, some light scratches to edges* (7)

When the deluxe editions were first published, in 1999, the editions were preceded by the true first trade editions. By the end of the series, in 2007, trade edition, adult edition and deluxe edition were all issued on the same date. The Bloomsbury Archives do not record a print run for the deluxe *Prisoner of Azkaban*. However, it is believed there were 4869 copies of *Philosopher's Stone* and 7500 copies of *Chamber of Secrets*. This would rise to 46,500 copies of the deluxe *Deathly Hallows*.

## REFERENCES

Errington, *Rowling* A1(d), A2(e), A7(c), A9(b), A12(c), A13(b), A14(aaa)

£ 1,500-2,000 € 1,700-2,250



334

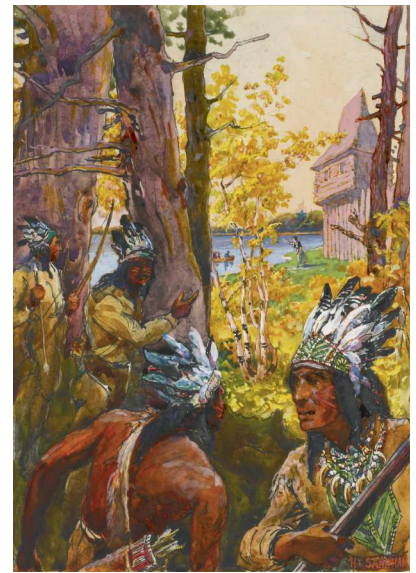
## SANDHAM, HENRY—[HOPE, ASCOTT R.]

Ten watercolours from *Adventurers in America*, comprising:

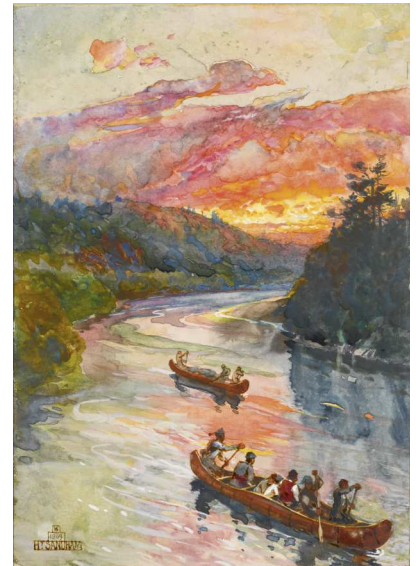
**1)** "The Sign of the Cross"; **2)** "A March through the Swamps"; **3)** "An Alarm - Too Late!"; **4)** "Lurking Foemen"; **5)** "Sport turned to Earnest"; **6)** "A Babe in the Backwoods"; **7)** "Voyaging on Fresh Water"; **8)** "Carried into Captivity"; **9)** "Indian Revelry"; **10)** "Fighting the Iroquois Indians"; all 290 by 190mm. (average), ink and watercolour drawings, all signed and mostly dated, mostly mounted or laid-down to card, captioned, *some occasional slight soiling*

Ascott R. Hope's *Adventurers in America* is a collection of "narratives of adventure... representing notable phases of American life". In his preface Hope notes that "Indians must figure largely on this stage" and that the book is "a gallery of illustration to American history". The work was published in 1909 by A. & C. Black with illustrations by the distinguished Canadian painter Henry Sandham. The tenth illustration, offered here, appears to be an unpublished variant.

# £ 2,000-3,000 € 2,250-3,350



335



335



336

336

## SAINT-EXUPÉRY, ANTOINE DE

Original unpublished watercolour for the character of the "Little Prince"

170 by 60mm., watercolour drawing on "Esleeck Fidelity Onion Skin" paper (270 by 213mm.), laid-down to card, *slight browning, some minor discolouration*

A PREPARATORY WATERCOLOUR FOR THE CHARACTER OF THE "LITTLE PRINCE", THE PROTAGONIST OF ONE OF THE MOST BELOVED CHILDREN'S BOOKS OF ALL TIME.

Saint-Exupéry wrote *The Little Prince* while he was living in New York for two years in 1942-43. During this period, he had a relationship with a young divorced woman, Silvia Hamilton (later Reinhardt). He would often visit Silvia late at night, and she would make him gin and scrambled eggs. During those visits, he wrote and illustrated the bulk of *The Little Prince*.

It is said that Silvia was the inspiration for aspects of Saint-Exupéry's tale. She herself was the model for the character of the fox, who uttered the book's oft-quoted line, "What is essential is invisible to the eye." Her black poodle provided

fodder for the sheep character, and her mop-topped doll, the Little Prince himself.

Before leaving New York to join his Air Force squadron in April 1943, Saint-Exupéry visited Silvia and gave her the original manuscript and many (if not all) of the preparatory drawings for *The Little Prince*, which the Morgan Library acquired in 1968. In the 1960s, before Silvia Reinhardt sold her collection to the Morgan, she gave three of them to one of her friend Sherlee Lantz.

Sherlee Lantz visited Silvia and Gottfried Reinhardt in Los Angeles where they were to cast a play for the Theater Guild. Sherlee explained: "After dinner, Silvia (wonderfully feline, attractive, difficult) began to whisper to me about Saint-Exupéry with whom she had lived at the time he wrote *The Little Prince*. I loved Saint-Exupéry's writing, so I was most excited to hear about him on such a personal level. She took me by the hand, commanding 'Come with me!' and led me to her bedroom. She removed a large box from the upper shelf of her closet and opened it. Within were all the drawings of *The Little Prince*. They were on ordinary onion skin copy paper. She gestured to the box, and said 'Take some'. I was stunned



337

and refused. She then said that she was the 'fox who could not be tamed', that she adored Saint-Exupéry (who incidentally spoke no English and she spoke no French, but that is another story). She insisted that I take whatever drawings I wished. 'But why? Why would you part with them?' I asked. She said that nobody in Hollywood (at that time) even knew who St.-Ex. was. They had no familiarity with his fine prose and, what is more and perhaps more importantly, they were not in the least impressed that he had been her lover. She said that my response both to his books and to the romance, made it clear to her that I should have some of the drawings. I gave one drawing away, almost immediately, as a wedding present to an even more passionate admirer than I of Saint-Exupéry. A big mistake. She never even thanked me. Perhaps, she did not believe that it was an original..."

#### PROVENANCE

Antoine de Saint-Exupéry - Silvia Hamilton Reinhardt (gift from the author) - Sherlee Lantz (gift from Silvia Hamilton Reinhardt) - by descent

‡ £ 40,000-60,000 € 44,700-67,000

337

#### SAINT-EXUPÉRY, ANTOINE DE

Original unpublished watercolour for the character of "the Drunkard"

117 by 170mm., watercolour drawing on "Esleeck Fidelity Onion Skin" paper (140 by 216mm.), laid-down to card, *slight browning, some minor discolouration*

A PREPARATORY WATERCOLOUR FOR THE CHARACTER OF THE DRUNKARD

‡ £ 25,000-30,000 € 27,900-33,500



338

338

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"Molesworth at the bar"

260 by 220mm., pen and ink drawing, signed and dated lower left "Ronald Searle 1954" together with title, additional title "Molesworth v Moron & Moron, that is my case, m'lud" below mount, mounted, framed and glazed

A CLASSIC MOLESWORTH ILLUSTRATION.

Reproduced within Geoffrey Willans and Ronald Searle, *How to be Topp* (Max Parrish, 1954) on page 34

**PROVENANCE**

Chris Beetles Limited, "The British Art of Illustration - The Twentieth Century", no. 76

# ⊕ £ 4,000-6,000 € 4,500-6,700



339

339

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"Trap for Dere Santa"

275 by 210mm., pen and ink drawing, signed dated lower right "Ronald Searle 1954", inscribed with publication details on reverse in artist's hand, mounted, framed and glazed

A CLASSIC - AND SEASONAL - MOLESWORTH ILLUSTRATION.

Reproduced within Geoffrey Willans and Ronald Searle, *How to be Topp* (Max Parrish, 1954) on page 103

**PROVENANCE**

Chris Beetles Limited, "The British Art of Illustration 1800-1995", no. 620

# ⊕ £ 4,000-6,000 € 4,500-6,700

340

THE PROPERTY OF THE LATE JOHN PAYNE

### SEARLE, RONALD

"May I have the pleasure?"

535 by 370mm., pen, ink and monochrome watercolour drawing, signed and dated lower middle "Ronald Searle 1954", mounted, framed and glazed

Reproduced within *News Chronicle*, 16 October 1954 and collected within *Merry England, etc.* (Perpetua Books, 1956), pp.33-34, 36-37 and dust-jacket; and *Ronald Searle's Golden Oldies, 1941-1961* (Pavilion Books, 1985), p. 61

#### PROVENANCE

Chris Beetles Limited, "The British Art of Illustration 1800-1997", no. 548

# ⊕ £ 2,000-3,000 € 2,250-3,350



340

341

### SEARLE, RONALD

"He understands every word we say"

164 by 235mm., ink and watercolour drawing, signed and captioned lower left, additionally titled below mount, mounted, framed and glazed

Searle has annotated the drawing "Dogs Ear Book 55 page 82" together with the caption (which originally read "Oh yes, he understands every word we say"). *The Dog's Ear Book* by Geoffrey Willans and Ronald Searle was published by Max Parrish in 1958.

# ⊕ £ 2,500-3,000 € 2,800-3,350



341

342

### SPENCE, PERCY F.S.

Three fine watercolours for *Black Beauty*, comprising:

i) "Merrylegs"; ii) "Going for the Doctor"; iii) "He Looked me all over"; al c. 240 by 170mm., fine ink and watercolour drawings, signed lower right "Percy F.S. Spence", mounted, some spotting mostly in outer margin

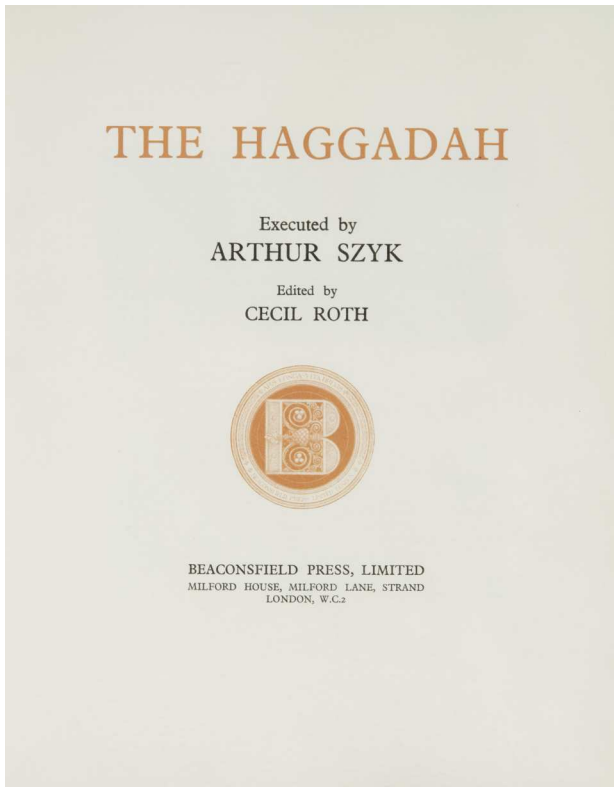
THREE WATERCOLOURS BY THE CELEBRATED AUSTRALIAN ARTIST PERCY F.S. SPENCE (1868-1933).

Early in his career Spence worked as an illustrator in Sydney for the *Daily Telegraph* and *Illustrated Sydney News*. It was, however, as a portraitist that his reputation grew. From 1915 to 1926 he established a studio in London. An edition of *Black Beauty* with illustrations by Spence was published by A. and C. Black in 1932.

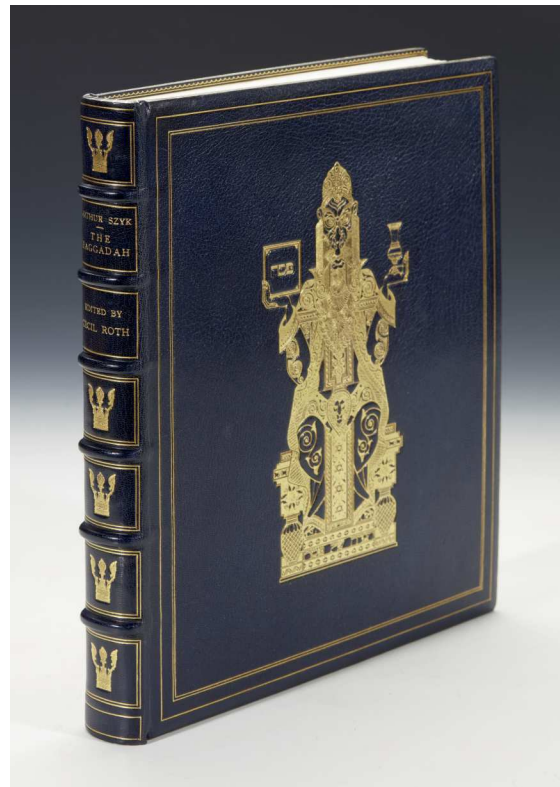
# £ 4,000-6,000 € 4,500-6,700



342



343



343

343

### SZYK, ARTHUR—[HAGGADAH]

The Haggadah executed by Arthur Szyk edited by Cecil Roth. *Beaconsfield Press, Limited, 1939*

4to, NUMBER 28 OF 125 COPIES SIGNED BY THE ARTIST AND EDITOR, printed on vellum in Hebrew and English, 14 full-page and other illustrations including decorative initials and borders by Arthur Szyk, original full blue morocco pictorial gilt by Sangorski and Sutcliffe, spine gilt in compartments, pictorial silk doublures with monochromatic illustration of Moses, original publisher's blue morocco-backed folding box, *slight offsetting to free endpapers*

A FINE COPY.

Described by *The Times* as "a book worthy to be placed among the most beautiful of books that the hand of man has produced."

£ 25,000-30,000 € 27,900-33,500





344

344

### TERRY, MICHAEL

Three double-page watercolours from *The Selfish Crocodile*, comprising:

i) "Stay away from my river!"; ii) "Every day the crocodile lay on his great big back in the sun, picking his big, sharp teeth with a stick"; iii) "He's either very brave or mad!"; each c. 264 by 565mm., ink, pencil and watercolour drawings, signed lower right

The first, third and eighth double-page spreads (pp. 6-7, 10-11 and 20-21) from Faustin Charles' and Michael Terry's bestselling picture book, *The Selfish Crocodile* (Bloomsbury, 1998).

# £ 1,500-2,000 € 1,700-2,250

345

### THOMPSON, L. BEATRICE

A collection of original illustrations from *Who's Who at the Zoo*, comprising:

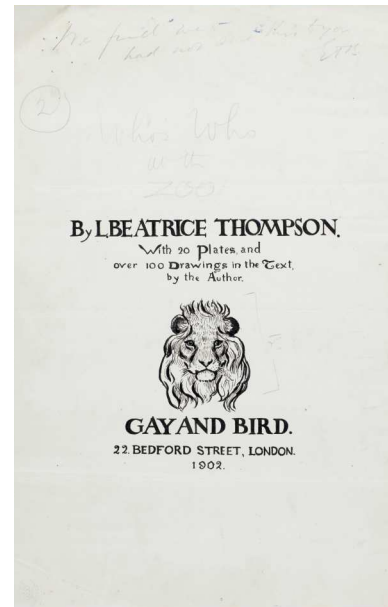
18 (of 20) original monochrome watercolour plates, 97 (of 107) original ink drawings, signed by the artist, design for title-page, 4 printed sheets, *minor corrections made with gouache, pencil annotations in margins*

Published by Gay & Bird in 1902 within *Who's Who at the Zoo* by L. Beatrice Thompson.

# £ 1,500-2,000 € 1,700-2,250



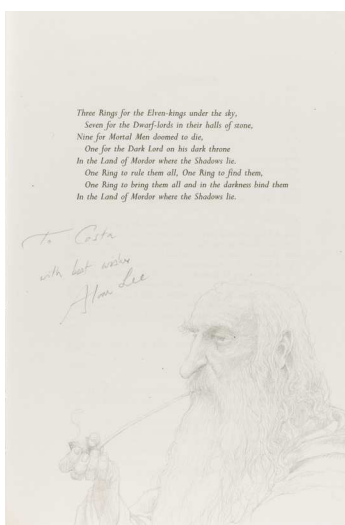
345



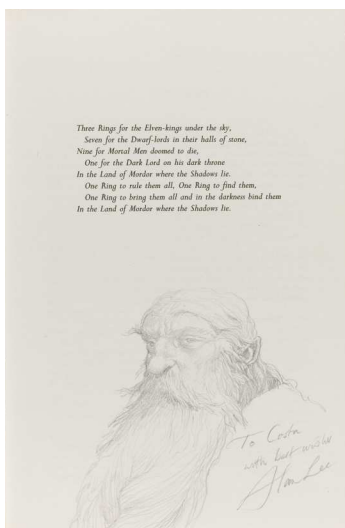
345



347



346



346

346

TOLKIEN, J.R.R.—LEE, ALAN

The Lord of the Rings. Harper Collins, 1996, comprising:

The Fellowship of the Ring, third impression of 1996 paperback set; The Two Towers, second impression of 1996 paperback set; The Return of the King, second impression of 1996 paperback set; each 8vo, numerous colour illustrations by Alan Lee, original illustrated wrappers, publisher's slipcase, some creases to spines (3)

EACH VOLUME CARRIES AN INSCRIPTION AND ORIGINAL PENCIL DRAWING BY ALAN LEE. Alan Lee (b. 1947), renowned for his book illustrations to Tolkien's work, was also a concept artist for the Peter Jackson film trilogy of *The Lord of the Rings*. He was also employed on *The Hobbit* trilogy. Jackson notes that Lee's art "captured what I hoped to capture with the films." The inscriptions are to Costa Botes (b. 1958), the New Zealand writer, director and cinematographer, who was responsible for three behind-the-scenes documentaries about the making of the three films in *The Lord of the Rings* trilogy.

£ 1,500-2,000 € 1,700-2,250

347

WAIN, LOUIS

'Fooled'

222 by 426mm, ink and watercolour drawing, signed lower left, mounted, framed and glazed, some minor spotting

£ 2,500-3,000 € 2,800-3,350

## WATKINS-PITCHFORD, DENYS

Drawings on scraper board for *Vix - The Story of a Fox Cub* and *Birds of the Lonely Lake*, comprising:

i) 14 (of 14) full-page drawings on scraper boards, all but three signed, approx. 220 by 170mm., and 24 sheets of ink vignettes for *Vix - The Story of a Fox Cub*, one ink vignette cracked and creased; ii) 12 (of 12) full-page drawings on scraper boards, additional unpublished full-page drawing on scraper board, all signed, approx. 220 by 170mm., and 2 sheets of ink vignettes for *Birds of the Lonely Lake*; mostly mounted on card, a few with paper mounts laid down, occasional adhesive residue, occasional light abrasions (53)

Denys James Watkins-Pitchford (1905-1990) won the Carnegie Medal in 1942. As noted by Horne, he "is best known as an author and illustrator, concentrating on books about nature and the English countryside..." These two books were written by A. Windsor-Richards and published by Benn in 1960 and 1961. Both relate to scenes in the Lake District.

# ⊕ £ 2,000-3,000 € 2,250-3,350

349

## WILSON, PATTEN

Complete set of illustrations on board for *The Moose*

8 (of 8) full watercolour illustrations on board, illustrations approx. 230 x 152mm., all signed in ink, mounted, with pencil annotations and some minor marks and browning in margins

Published by Adam & Charles Black in 1913 within *The Moose* by Agnes Herbert. The illustrations were published as black and white plates within the novel.

# £ 1,000-1,500 € 1,150-1,700

350

THE PROPERTY OF THE LATE JOHN PAYNE

## YEOMAN, ANTONIA ('ANTON')

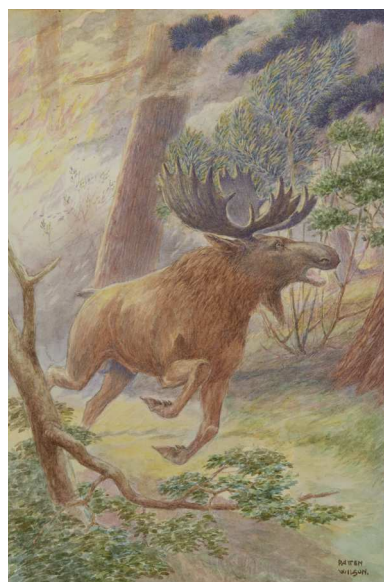
"Excuse us, but our door's stuck"

210 by 240mm., ink and monochrome watercolour, signed lower left "Anton" and titled below, mounted, framed and glazed, two spots lower right

# ⊕ £ 200-300 € 250-350



348



349



350

# PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

LOTS 351-367

Jacqueline Fowler has spent a lifetime discovering and collecting exquisite works of art. She has immersed herself fully in this endeavour, trusting her impeccable eye and innate sense for quality to seek out treasures from across a wide range of artistic styles.

Not only has Jackie, as she is called by her friends, been the faithful steward of such precious objects, she has also delighted in sharing them with numerous institutions, such as the Metropolitan Museum of Art, the Cooper Hewitt, Smithsonian Design Museum, Wellesley College and the Museum of Fine Arts, Boston. Reflecting on her many significant contributions to The Met, curatorial

director of the Leeds Art Foundation Joseph Cunningham praised Jackie's unwavering dedication saying: "Jackie's insightful collecting, profound generosity and longstanding support of American and European art at the Metropolitan Museum of Art are inspiring to us. We admire her deep knowledge, exquisite taste and knack for finding the best of the best and generously sharing it with the public."

The lots from the Fowler Collection offered here present a survey of her collecting interests within the area of original book illustrations. The range offers material from English, American, German and French artists and includes some major pieces from Aubrey Beardsley, Edmund Dulac and Kay Nielsen.



351

351

## BARBIER, GEORGE

"Mars and Venus"

330 by 240 mm., pen, ink and watercolour drawing, signed and dated upper right "George Barbier 1915", titled lower right "Mars and Venus", laid down, mounted, framed and glazed, *minor spotting*

George Barbier was a French illustrator at the forefront of theatre, ballet and haute couture fashion illustration. Receiving both critical acclaim and mainstream popularity for his designs, Barbier and his colleagues defined the illustrative style of 1920s Paris. In 1923 he was commissioned to design the sets and costumes for the Folies Bergere in collaboration with Erte. Throughout his career Barbier contributed drawings, designs and essays for various magazines and newspapers. This work is the design for the cover of the Christmas 1915 issue of the French Magazine, *La Vie Parisienne*.

### PROVENANCE

Sotheby's Parke Bernet, New York, June 12-13, 1980, *Symbolism, Art Nouveau and Art Deco* (sale no. 4395), lot 483

± £ 1,500-2,000 € 1,700-2,250



352

352

## BEARDSLEY, AUBREY

### Pan Asleep

64 by 44mm., fine ink drawing, signed with artist's signature device upper left, mounted, framed and glazed

A BEARDSLEY DRAWING USED FOR WORKS BY SYDNEY SMITH, RICHARD BRINSLEY SHERIDAN AND ALSO OSCAR WILDE.

Originally reproduced within *Bon-Mots of Sydney Smith and Richard Brinsley Sheridan* in 1893 (p. 51), the drawing was also used by Leonard Smithers for a 1903 edition of Oscar Wilde's *Phrases and Philosophies for the Use of the Young* (p. 12).

As noted by Zatlin, "this drawing is one of the earliest to bear Beardsley's phallic signature device, which he used for roughly a year and a half, until mid-1894. The drawing has autobiographical elements: Pan, a symbol of sexuality, is lashed to the tree 'isolated, unable to play and thereby unable to lure others into the wood', like Beardsley, tied by outside forces - his tuberculosis..."

### REFERENCES

Zatlin 710

### PROVENANCE

J.M. Dent; Frederick H. Evans; Anderson Galleries, 20 March 1919, lot 36; Rosenbach Galleries *Catalogue 48*, May 1919, item 21; private collection; Sotheby's, 4/5 December 1986, lot 429; ...; Sotheby's 30 October 1997, lot 69; private collection

‡ £ 10,000-15,000 € 11,200-16,800



353

353

## DULAC, EDMUND

“Oh, plagued no more with Human or Divine” (for *Rubāiyât of Omar Khayyam*)

315 by 230mm., fine ink and watercolour drawing, signed and dated lower right “Edmund Dulac 09”, mounted, framed and glazed

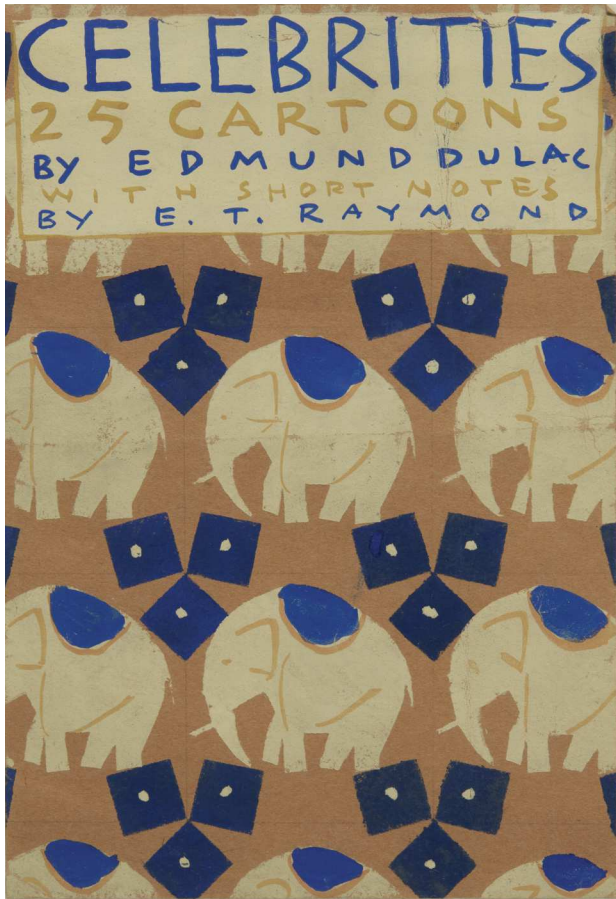
Reproduced as one (of twenty) coloured plates within Dulac’s 1909 illustrated edition of *Rubāiyât of Omar Khayyam*. The drawing illustrates Quatrain LV:

Oh, plagued no more with Human or Divine,  
To-morrow’s tangle to itself resign,  
And lose your fingers in the tresses of  
The Cypress-slender Minister of Wine.

### PROVENANCE

Exhibited: Leicester Galleries, October - November 1909, no 26

‡ ⊕ £ 20,000-30,000 € 22,400-33,500



354

354

### DULAC, EDMUND

"Celebrities - 25 Cartoons By Edmund Dulac With Short Notes By E.T. Raymond"

184 by 126mm., watercolour and gouache drawing incorporating hand-printed stamps, unsigned, mounted, framed and glazed, *some creases*

E.T. Raymond published *Uncensored Celebrities* in 1919, comprising prose impressions of numerous politicians. Most had been previously published in the *Everyman* periodical. The present illustration suggests that a collaboration may have been planned between Dulac and Raymond, but this came to nothing.

‡ ⊕ £ 3,000-5,000 € 3,350-5,600



355

355

### FRENCH, ANNIE

"Ladye with armful of flowers offering a rose"

275 by 185mm., ink and watercolour drawing, signed lower right "ANNIE FRENCH", signed and dated with title below mount, mounted, framed and glazed, *some spotting*

The artist has provided a date of May 1917 below the mount.

‡ ⊕ £ 800-1,200 € 900-1,350



356

356

HARRISON, EMMA

Set of Thirty-Two Illustrations for *Poems by Christina Rossetti*

c. 220 by 150mm., ink drawings with occasional corrections in gouache, mostly signed with artist's monogram, with captions in verse, occasional browning, some creases, adhesive labels on reverse

Published within *Poems by Christina Rossetti* (Blackie, 1910). Of the 34 black plates listed in the contents, 31 are present here. There is also an additional drawing ("Golden-winged, silver-winged, Winged with flashing flame") for the poem 'Birds of Paradise' which was not included in the publication.

PROVENANCE

Christie's, "The James W. Murray Collection", 1 December 2004, lot 288

‡ £ 6,000-8,000 € 6,700-9,000



357

357

LÖFFLER, BERTHOLD

"Alte Prophezeiung eines nahen Krieges, der aber mit dem Frühling endet" (for *Aus des Knaben Wunderhorn*)

175 by 200mm., ink and coloured pencil drawing on four sheets (three overlaid), unsigned, mounted, framed and glazed, some minor browning

The Austrian painter, printmaker and designer Bertold Löffler (1874-1960) produced illustrations for an edition of *Des Knaben Wunderhorn*, published in 1902.

‡ ⊕ £ 1,500-2,000 € 1,700-2,250





358

358

## NIELSEN, KAY

"Prince Souci and Princess Minon-Minette on the fan" (for *In Powder and Crinoline*)

297 by 258mm., fine ink and watercolour drawing heightened with gilt, signed and dated lower left "KAY NIELSEN 1912", mounted, framed and glazed

Reproduced within *In Powder and Crinoline*, published in 1913, where this is one of 26 coloured plates. It accompanies 'The Story of Minon-Minette'.

## PROVENANCE

Exhibited: Leicester Galleries, November-December 1913, number 17 (gallery labels on reverse)

‡ ⊕ £ 10,000-15,000 € 11,200-16,800



359

359

PRYDE, JAMES

Portrait of G.K. Chesterton

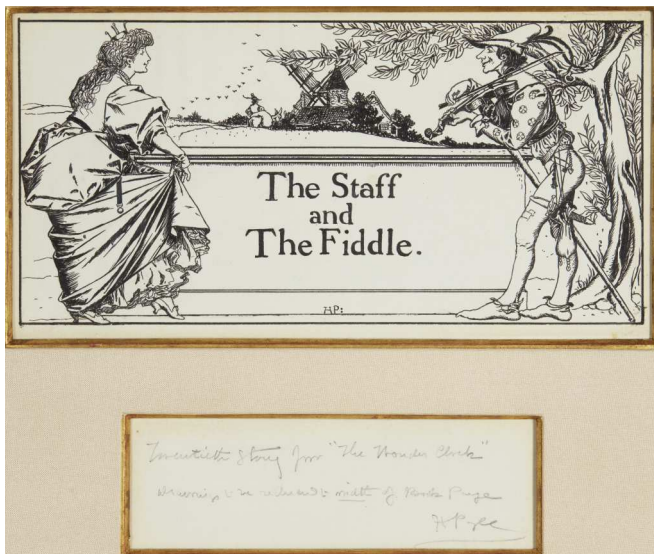
155 by 142mm., ink and gouache drawing, unsigned, PRESENTATION INSCRIPTION FROM THE ARTIST TO G.K. CHESTERTON on reverse of frame ("To Father Brown | from his friend | James Pryde"), mounted, framed and glazed, some craquelure

PROVENANCE

Given by the artist to G.K. Chesterton; P. & D. Colnaghi; Lord Parmoor; Sotheby's, 6 May 1987, lot 219

± £ 1,500-2,000 € 1,700-2,250

360



360

PYLE, HOWARD

"The Staff and The Fiddle"

97 by 202mm., ink drawing, signed with initials lower middle ("HP"), mounted, framed and glazed

A note from the artist is mounted below the drawing. This reads "Twentieth story for 'The Wonder Clock'. Drawing to be reduced to width of Book Page. H Pyle". This headpiece to the story was first published within *Harper's Young People* for August 31, 1886 (page 695). It was also included in Pyle's *The Wonder Clock* (Harper and Brothers, 1887) on page 255.

± £ 3,000-5,000 € 3,350-5,600

361

RACKHAM, ARTHUR

Silhouette (for 'Littledom Castle', *Little Folks Magazine*), 1902

45 by 202mm., ink drawing, signed and dated lower right "Arthur Rackham", mounted, framed and glazed, some corrections in gouache

Reproduced as the tailpiece to 'Littledom Castle' by M. L. Spielmann in *Little Folks Magazine*, August 1902 (page 94). Riall notes that a book, *Littledom Castle and other tales* was published in 1903.

± £ 2,500-3,000 € 2,800-3,350



361



362

362

### RACKHAM, ARTHUR

"Glumdalclitch Teaches Gulliver to Read" (for *Gulliver's Travels*)

220 by 128mm., ink drawing, signed and dated lower right "ARackham 1900", mounted, framed and glazed, some consistent light browning, corrections in gouache

Reproduced within Arthur Rackham's 1900 edition of *Gulliver's Travels* where the illustration appears as a full-page black and white illustration.

‡ £ 3,000-5,000 € 3,350-5,600



363

363

### RACKHAM, ARTHUR

Fairy in a Tree

183 by 133mm., ink drawing, signed lower right "Arthur Rackham", mounted, framed and glazed, some browning

Not apparently from one of Rackham's published books, this drawing may be for one of the artist's Christmas cards and probably dates from the 1920s or 30s.

‡ £ 2,500-3,000 € 2,800-3,350



364

364

ROBINSON, CHARLES

"The Magic of the Cobweb"

340 by 166mm., fine ink and watercolour drawing, signed lower left "CHARLES ROBINSON", mounted, framed and glazed

**PROVENANCE**

Sotheby's Belgravia, "Victorian Watercolours", 22 May 1979, lot 28

± £ 6,000-8,000 € 6,700-9,000

## ROBINSON, CHARLES

Two illustrations for *The Parade*, comprising:

i) 'Little Feet', 245 by 164mm., ink and gouache drawing, adhesive residue at foot of drawing; ii) 'Dear Little Bird', 210 by 156mm., ink border around printed illustration; both unsigned, mounted, framed and glazed, some spotting and browning

The first drawing accompanies 'Little Feet' by Richard le Gallienne and the second 'Dear Little Bird' by Paul A. Arre. Both were published in *The Parade* annual (published by Henry & Co in 1897).

‡ £ 800-1,200 € 900-1,350



365

## SHEPARD, E.H.

"The Old Gentleman Couldn't Bear it" (for *When I Was Very Young*)

122 by 125mm., ink drawing, signed with initials lower left "EHS", caption below mount, mounted, framed and glazed, minor browning from previous mount, minor spotting

An illustration from A.A. Milne's *When I Was Very Young*, first published in 1930.

## PROVENANCE

Chris Beetles Ltd., "The Illustrators... 1780-1980", number 223

‡ ⊕ £ 2,000-3,000 € 2,250-3,350



366

## WATT, ELIZABETH MARY

Fairy Party

240 by 340mm., ink and watercolour drawing, signed upper left "Elizabeth Mary Watt", mounted, framed and glazed, some browning and spotting

‡ ⊕ £ 1,500-2,000 € 1,700-2,250



367

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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](http://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](http://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](mailto: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 re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

### 3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

### 4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale

and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

### 5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

### 6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.

- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.
- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation (‡ or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

### 7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible

to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
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.

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

**Sotheby's Property Collection**

Opening hours:

Monday to Friday 9.00am to 5.00pm

34-35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

## COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit

arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility  
Opening hours:

Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

#### ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

#### STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

#### LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

#### SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description is in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or
- (iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or
- (v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or
- (vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or
- (vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty-one (21) days (in respect of items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number and the date of the auction at which it was purchased; and

- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE BOOKS

#### IMPORTANT NOTICES

##### ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.12

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

##### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

##### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

#### SAFETY AT SOTHEBYS

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

#### PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby's to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

11/10 NBS\_NOTICE\_BOOKS €



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures,

Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

**Photography**  
Paul Brickell  
**Catalogue Designer**  
Antonella Banfi  
**Colour Editor**  
Philip White  
**Production Controller**  
Victoria Ling



## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### London

Dr. David Goldthorpe  
*Head of Department*  
+44 (0)20 7293 5303

ENGLISH LITERATURE  
AND HISTORY, CHILDREN'S  
BOOKS AND ILLUSTRATIONS

Peter Selley  
+44 (0)20 7293 5295

Dr. Philip W. Errington  
+44 (0)20 7293 5302

Dr. Gabriel Heaton  
+44 (0)20 7293 5670

TRAVEL, ATLASES, MAPS  
AND NATURAL HISTORY

Dr. David Goldthorpe  
+44 (0)20 7293 5303

Richard Fattorini  
+44 (0)20 7293 5301

Cecilie Gasseholm  
+44 (0)20 7293 5292

Roger Griffiths ‡

Catherine Slowther ‡

CONTINENTAL AND RUSSIAN  
BOOKS, SCIENCE, MEDICINE  
AND BINDINGS

Charlotte Miller  
+44 (0)20 7293 5893

MUSIC AND CONTINENTAL  
MANUSCRIPTS

Dr. Simon Maguire  
+44 (0)20 7293 5016

Dr. Stephen Roe  
*Senior International Consultant* ‡

John Arthur ‡

MEDIEVAL AND RENAISSANCE  
MANUSCRIPTS

Dr. Mara Hofmann  
+44 (0)20 7293 5330

Peter Kidd ‡

ADMINISTRATORS

Lukas Baumann  
+44 (0)20 7293 5287

AUCTION OPERATIONS

Valentina Brambilla  
Sofia Di Maria

GENERAL ENQUIRIES

Francesca Charlton-Jones  
+44 (0)20 7293 6182

### New York

Richard Austin  
*Head of Department*  
+1 212 894 1642

PRINTED AND MANUSCRIPT  
AMERICANA, MAPS AND ATLASES

Selby Kiffer  
*International Senior  
Book Specialist*  
+1 212 894 1288

MODERN LITERATURE AND  
ILLUSTRATED BOOKS, PRIVATE  
PRESS, NATURAL HISTORY

Justin Caldwell  
+1 212 894 1265

EARLY PRINTED BOOKS AND  
MANUSCRIPTS, SCIENCE AND  
TECHNOLOGY

Cassandra Hatton  
+1 212 894 2342

Dr. Paul Needham ‡

JUDAICA

Dr. Sharon Mintz ‡

Dr. David Wachtel ‡

Cassandra Hatton

### Paris

Anne Heilbronn  
*Head of Department*  
+33 (0)1 53 05 53 18

BOOKS AND MANUSCRIPTS

Anne Heilbronn  
+33 (0)1 53 05 53 18

Frédérique Parent  
+33 (0)1 53 05 52 91

Benoît Puttemans  
+33 (0)1 53 05 52 66

ADMINISTRATOR

Sylvie Delaume-Garcia  
+33 (0)1 53 05 53 19

### Brussels

BOOKS AND MANUSCRIPTS

Deborah Quakelbeen  
+32 26 277 193

### Milan

BOOKS AND MANUSCRIPTS

Filippo Lotti  
+39 02 295 001

Consultant ‡

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### MUSICAL MANUSCRIPTS

28 November 2017  
London

MEDIEVAL AND  
RENAISSANCE  
MANUSCRIPTS AND  
CONTINENTAL AND  
RUSSIAN BOOKS

5 December 2017  
London

FINE BOOKS AND  
MANUSCRIPTS

11 December 2017  
New York

THE HISTORY OF SCIENCE  
AND TECHNOLOGY

12 December 2017  
New York

## INDEX

- Ackermann, R. 45, 46  
 Aesop 294  
 Amis, K. 9  
 Andersen, H.C. 274-276  
 Austen, J. 100  
  
 Bacon, F. 37, 38  
 Bagnold, E. 226  
 Barbier, G. 351  
 Barker, K. 239  
 Bateman, H.M. 240-243  
 Beardsley, A. 308, 352  
 Beatles, The 228, 229  
 Beerbohm, M. 193, 244-246  
 Berkeley, S. 247  
 Best, L. 2  
 Betjeman, J. 28  
 Bible 60, 67  
 Blake, P. 1  
 Blake, Q. 3-4  
 Blake, W. 99  
 Boccaccio, G. 194  
 Bonner, E. 61  
 Book of Common Prayer 71  
 Boswell, J. 72-80, 91  
 Bradbury, R. 12  
 Bridges, R. 101  
 Brockman, J.R. 200  
 Bronte, C. 25, 195  
 Browning, R. 270  
 Buchan, J. 166-168  
 Burgess, A. 17  
 Burke, E. 41-43  
 Butler, G. 6  
  
 Capaldi, P. 7  
 Carroll, L. 1, 20  
 Cervantes Saavedra, M. de 68  
 Chesterfield, earl of 95  
 Chesterton, G.K. 359  
 Child, L. 8  
 Cholmondeley, M. 298  
 Churchill, W. 54  
 Clay, F. 242  
 Cotton, C. 218  
 Cox, P. 9-10  
 Crane, S. 196  
  
 Darwin, C. 50  
 Dickens, C. 102-105, 278, 289  
 Downton, D. 11  
 Doyle, A.C. 197  
 Dulac, E. 248, 353-354  
 Duncan, L.L. 51  
 Durrell, L. 169-177  
  
 Eliot, G. 198  
 Eliot, T.S. 21  
 Elizabeth, Queen 34  
 Erskine, A. 72  
 Evans, C.S. 283, 284  
  
 Farrar, F.W. 247  
 Ffolkes, M. 249  
 Flaubert, G. 199  
 Fleming, I. 11, 178-180  
 Folkard, C. 250, 251  
 Ford, F.M. 143  
 Forster, E.M. 152  
 French, A. 355  
  
 Gaiman, N. 12  
 Gandhi, M.K. 55-57  
 Gascoyne, David 181  
 Gladstone, W.E. 308  
 Grahame, K. 10, 262-266  
 Granville-Barker, H. 207  
 Gray, T. 96  
 Greene, G. 182  
 Grimm 301  
  
 Hakluyt, R. 35  
 Hambling, M. 13  
 Hardy, T. 19  
 Harrison, E.F. 356  
 Hawthorne, N. 281  
 Heaney, S. 23  
 Herald, M. 14  
 Hennessy, W.J. 247  
 Hodes, C. 15  
 Hoffnung, G. 252-254  
 Hope, A.R. 335  
 Hughes, T. 14  
 Hugo, V. 3  
 Humperdinck, E. 271  
 Husbands, J. 81  
 Huxley, A. 27, 183  
  
 Ibsen, H. 267-269  
 Ingman, B. 16  
 Ingoldsby, T. 307  
 Irving, W. 288, 314  
 Isherwood, C. 200  
  
 James, H. 107-154  
 Johnson, S. 78, 80- 91, 94  
 Jones, S. 17  
 Joyce, J. 184-188  
 Jullien, J. 18  
  
 Kafka, F. 7  
 Kipling, R. 18  
  
 Laidler, G.; Pont 255, 256  
 Lamb, C. 156  
 Larsson, S. 189  
 Lawrence, D.H. 31, 190  
 Lawrence, J. 19  
 Lee, A. 346  
 Lee, H. 6  
 Lennon, J. 230-238  
 Lindgren, A. 8  
 Lord, J.V. 20  
 Löffler, B. 357  
  
 McGough, R. 30  
 McKean, D. 21  
 Maugham, W. S. 201-203  
 Maxwell, W. 67  
 Mellor, J. 257  
 Milne, A.A. 10, 258-259, 366  
 Milton, J. 285  
 More, Sir T. 63, 64  
 Morley, C. 280  
 Mountaine, W. 39  
 Murdoch, I. 13  
 Murray, Sir J. A.H. 106  
  
 Nash, P. 207  
 Nicholas, N.H. 157  
 Nielsen, K. 358  
 Niffenegger, A. 22  
  
 Orwell, G. 32  
 Ovid 69  
  
 Pacheco, A.M. 23  
 Peake, M. 26  
 Pennell, J. 155  
 Pettibon, R. 24  
 Phillipotts, E. 282  
 Pirsig, R. 59  
 Pont 255-256  
 Pope, A. 93, 96  
 Potter, B. 4, 260  
 Pryde, J. 359  
 Pyle, H. 360  
  
 Rackham, A. 272-327, 361, 363  
 Rego, P. 25  
 Riddell, C. 26  
 Robinson, C. 364-365  
 Robinson, W.H. 261  
 Rogers, L. 27  
 Rossetti, C. 356  
 Rowlandson, G.D. 247  
 Rowling, J.K. 328-334  
 Ryan, R. 28  
  
 Saint-Exupéry, A. de 336-337  
 Salinger, J.D. 16  
 Sandham, H. 335  
 Sandys, G. 69  
 Sayers, Dorothy L. 191  
 Scarfe, G. 29  
 Scheffler, A. 30  
 Scott, C. 245  
 Scott, W. 204-206  
 Searle, R. 338-341  
 Sewell, A. 239, 352  
 Shakespeare, W. 70, 207, 248, 281  
 Shaw, G. 31  
 Shelley, P.B. 158  
 Shepard, E.H. 366  
 Smith, Z. 33  
 Sophia, of Hanover 40  
 Spielmann, M.H. 299  
 Spence, P.F.S. 342  
 Starkie, E. 309-312  
 Steinbeck, J. 2  
 Swift, J. 97-98, 208, 362  
 Swinburne, A. 286  
 Szyk, A. 343  
  
 Tan, S. 32  
 Terry, M. 344  
 Thackeray, W.M. 209  
 Thompson, L. B. 345  
 Tolkien, J.R.R. 346  
 Trollope, A. 210-216  
  
 Udall, N. 65  
  
 Victoria, Queen 47  
 Virgil 23  
  
 Wagner, R. 296  
 Wain, L. 347  
 Walpole, H. 217  
 Walton, I. 218  
 Warner, M. 25  
 Watkins-Pitchford, D. 348  
 Watt, E.M. 367  
 Waugh, E. 219-225  
 Wellesley, Marquess of 159  
 Wentworth, R. 33  
 Wilde, O. 160-165, 352  
 Willans, G. 338-339  
 Wilson, P. 349  
 Windsor-Richards, A. 348  
 Winterson, J. 22  
 Wittkamp, F. 30  
 Wodehouse, P.G. 24  
 Wolfendale, T. 258  
 Woolf, V. 15  
  
 Yeoman, A. 350

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