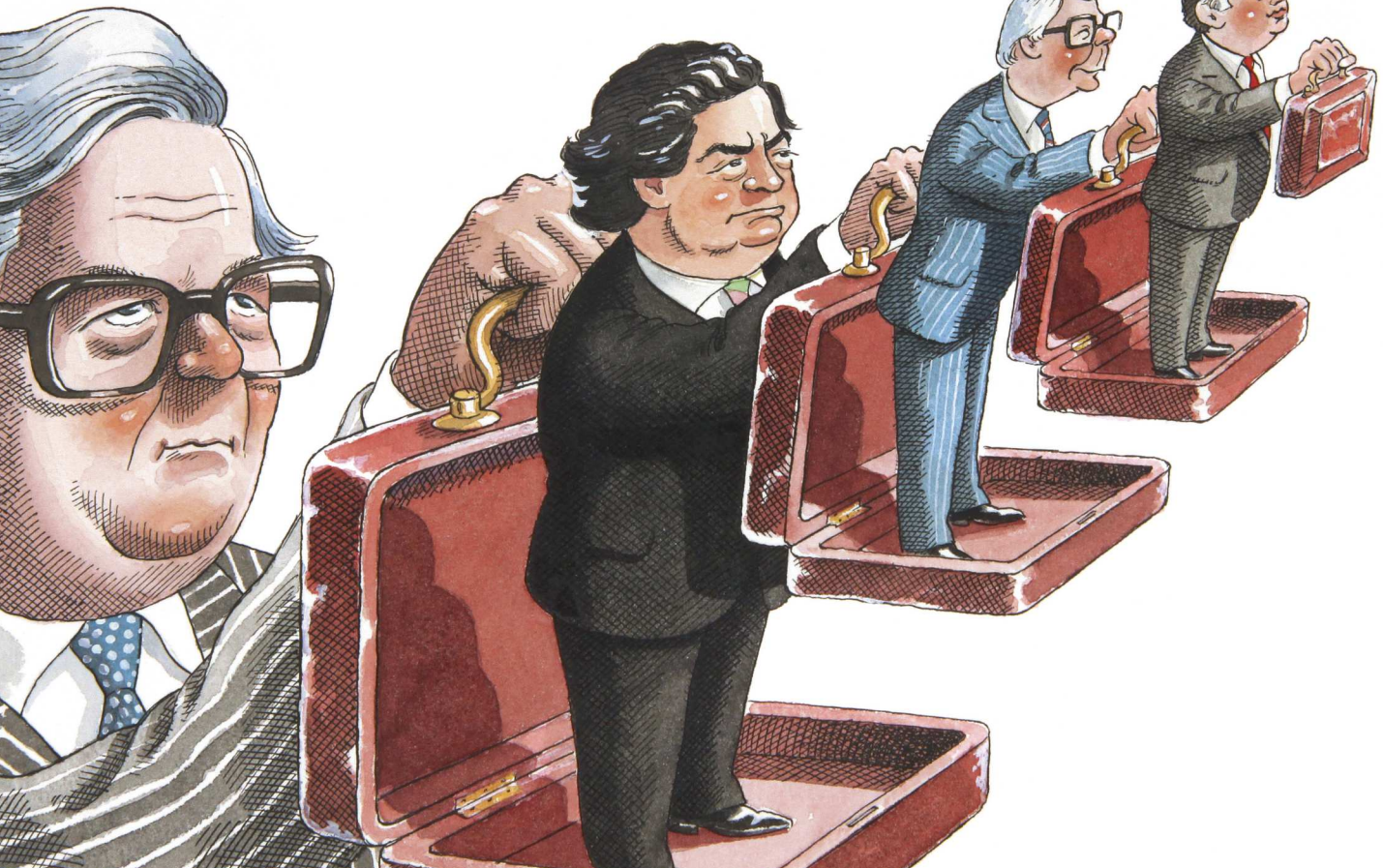


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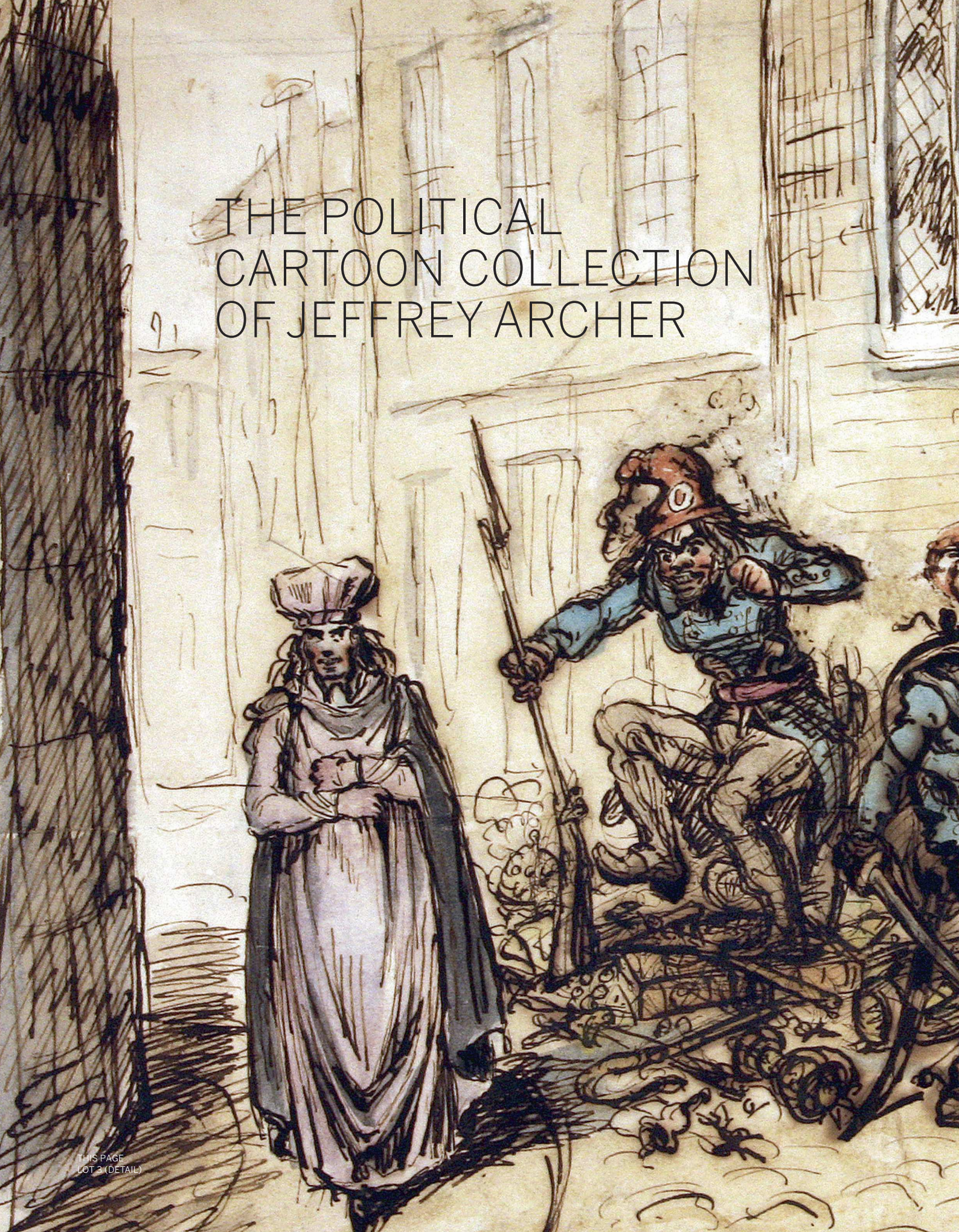


The Political Cartoon Collection of
Jeffrey Archer

LONDON 14 MARCH 2018



THE POLITICAL
CARTOON COLLECTION
OF JEFFREY ARCHER







First Aid

Ronald Sear

THIS PAGE
LOT 118

Knowing what it likes...

THE POLITICAL CARTOON COLLECTION OF JEFFREY ARCHER

AUCTION IN LONDON
14 MARCH 2018
SALE L18417
2.30 PM

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Saturday 10 March
12 noon-5 pm

Sunday 11 March
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Monday 12 March
9 am-4.30 pm

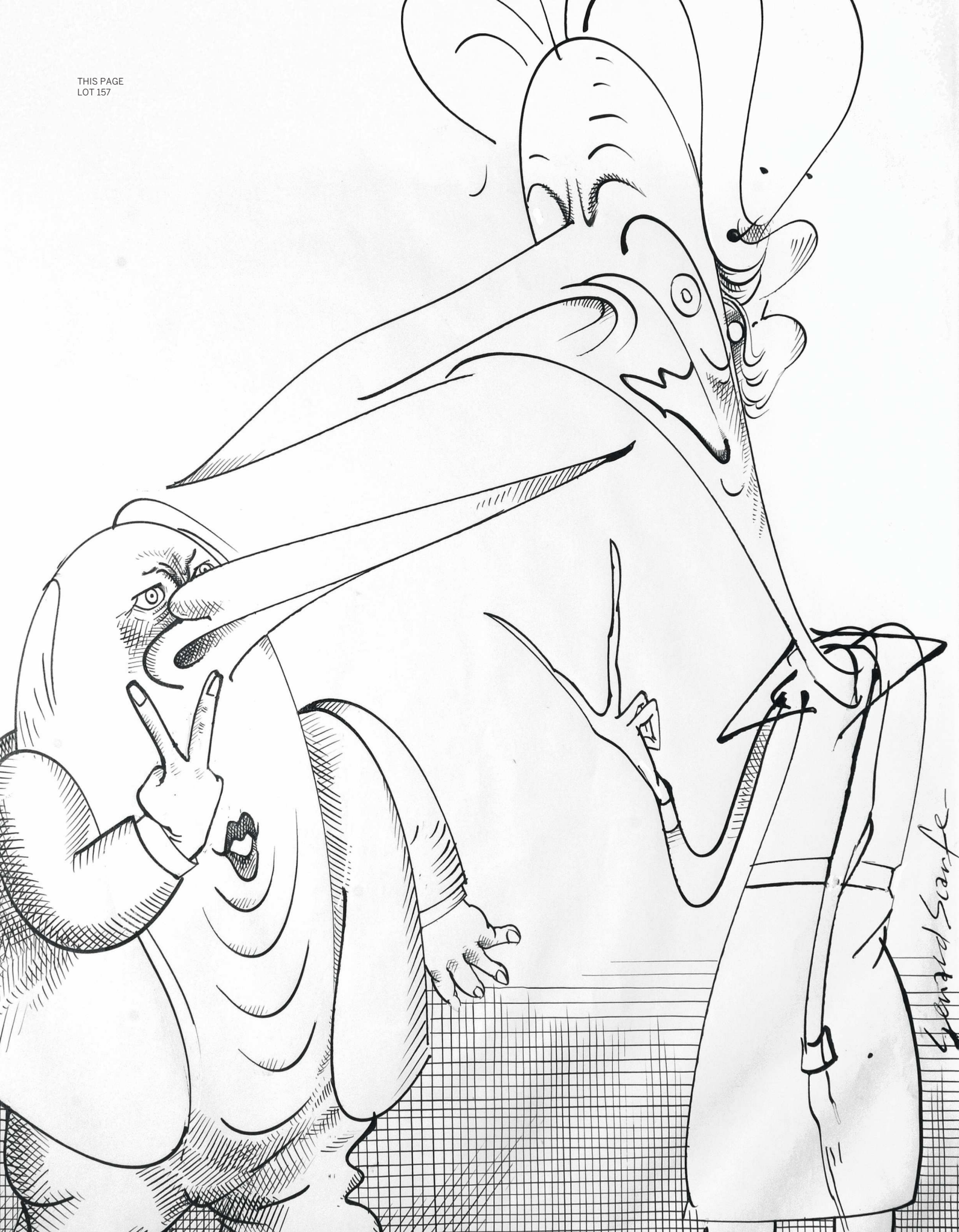
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INTRODUCTION

Do collectors who start with one first edition, one Penny Black, or one Ferrari, have any idea where it's going to end? Certainly when Christopher and I decided to begin a political cartoon collection over thirty years ago, we couldn't have possibly realised we'd end up with 225 leading examples of the genre.

I've had a life-long interest and fascination with politics, so putting this collection together has given me particular pleasure. Some of the cartoons involve people I've known or worked with, while others are of historical importance. The only rule was that both Chris and I had to agree before a cartoon could be added to the collection. But luckily Chris turned down many that he considered were just not good enough, otherwise the collection might well be double the size.

I had originally hoped to leave the collection to the nation, but that didn't prove easy because so many galleries who showed an interest made it clear that it would be impossible to show all the cartoons at once and indeed the best offer we got was to place them in boxes so they could be studied by scholars.

So it with some regret that Chris and I made the decision to put them up for sale, and give the profits to charity. I can only hope that some other nutcase will buy one, and thirty years later will have had as much pleasure as I've had putting this collection together.

Jeffrey Archer



When an Art Dealer who started a career as an obsessive Collector meets perchance an ex Art Dealer turned Collector – who has decided to become one of the best known novelists in the world – then much is already understood of their relationship.

If you add a shared sense of humour, a love of cartoon art, and a continuing curiosity about political thought and action, it can be no surprise that from this, in nearly half a lifetime, something interesting and perhaps remarkable may emerge.

I am satisfied that we are that end point, and that the Jeffrey Archer Political Cartoon Collection will stand the test of time and be disseminated to Private Collections and Institutions all around the world.

The very first cartoon that Jeffrey and I bought for the collection in 1986, Ronald Searle's *The general public knowing what it likes ...*, which appeared in *Punch* magazine in 1954, put down a marker for what would follow, as we regularly discussed and debated apposite choices over the following decades. We wanted the best artists of the genre and in Ronald Searle we had started with the best illustrator cartoonist post war, the cartoonist's cartoonist. There should always be an element or an image of power for, as Jeffrey was to later write, 'there is no power without office' – and, with the Searle, we had Churchill in the last year of his premiership. But we had to go beyond mere portraiture, and here we have a Prime Minister in decline and dissolution, and a public unwilling to accept a new and unsettling stark appearance in the days before televised Parliament and 24 hour rolling news. Indeed, roll the imagery of 240 cartoons through most of the main events and personalities over the last 220 years as seen by the best artists, and the last cartoon added echoes to the theme of the first. Matt Pritchett's pocket cartoon on 6 October 2017, showing the numbers falling from the door of No 10 Downing Street, is an uncomfortable perceived metaphor for the incumbent of the powerful Office falling apart before our eyes.

This important collection is so much more than great images of World Leaders, Dictators and Prime Ministers over the last 200 years distorted, diminished and displayed through techniques of caricature to reveal the ordinary errant human within. For great political cartoonists take on so much more of the events that affect our human experience. The range of their concerns is reflected in the wide scope of this collection.

There are powerful cartoons in metaphor, allegory and the graphic portrayal of affecting images depicting wealth and feast and indifference in the face of want, famine, disease, poverty and the massacre of children.



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In an age of complacency and moral relativism, it is reassuring to feel the anger and see the firm and confident viewpoint of a cartoonist inking in the outlines of David-sized stones against the Goliath tyrannies of totalitarian ideologies, terrorism and ethnic cleansing. The cartoon community supplies us all with visual alarm in the need to be ever alert to the presence of injustice and abuse of minorities, and they are there to call it out whenever it appears from the killing fields to the sporting fields where it intrudes as apartheid and state-sponsored drug abuse.

Some would say that a cartoon never changed anything and many cartoonists despair of their efforts. A great cartoonist like Ralph Steadman has given up drawing the faces of politicians as he felt it seemed to increase not diminish their popularity, and henceforth would only draw their knees. It is easy to observe that impression when Celebrity seems so easily to walk the short step from notoriety to validity. But the cartoonist lies in wait and they will have their day in the sun.

It is life affirming to wake each morning to the insight, satire and broad humour of Peter Brookes of The Times and Matt of The Telegraph as they tie up and display for ridicule the disorienting awfulness of the days news, and in laughter we are in control again.

Matt and Brookes (perhaps the best political brain of our cartoonist generation) are joined by other great cartoonists; 63 of them come to their aid in this armamentarium of sharp ink lines.

A rare and important original Gillray shows the use of cartoon as propaganda in time of national need; a standard around which later cartoonists would gather at the time of two world wars, importantly E T Reed and Raemaekers in the First World War, and Sir David Low, Sir Bernard Partridge and E H Shepard in the Second World War.

Max Beerbohm, who embedded a wit in his stylish caricatures that will never be equalled, flourishes in 13 cartoons, and Sir David Low continued from the 1930s to become the greatest political cartoonist of the twentieth century, and is here represented with 14 of the very best in the collection.

The parallel graphic traditions and a shared language and democratic history make the presence and voice of the great American twentieth-century cartoonists mandatory. Here you will see Herb Block, Charles Dana Gibson, Pat Oliphant, Jules Feiffer, Ed Sorel, and Kal at their trenchant best.

Finally, this cartoon collection can also be seen as a celebration of the democratic process; so we carefully sought and chose the most graphic and exciting cartoons of this process at work, from woman's suffrage, through political party campaign trails, stump and soap box, and so to ordered parliamentary debate and arresting images of world order, justice and retribution for genocide and war crimes.

This is for everyone to join in now as Jeffrey Archer and I share with you this Festival of Freedom of Speech.

Chris Beetles 2018



3

Of the other completed plates in the Consequences of a Successful French Invasion, 'We Explain de Rights of Man to de Noblesse' depicts the defilement of the House of Lords, 'We Come to recover your long lost Liberties' depicts the enslavement of the House of Commons, whilst 'We teach the English Republicans to work' shows English prisoners being forced to plough a field.

'We Fly on the Wings of the Wind to Save the Irish Catholics from Persecution' represents what it was believed the French would do to the Roman Catholic Church in England and Ireland. Before the Revolution began, the Roman Catholic Church in France held approximately 10% of the kingdom's land and was exempt from paying tax to the government, causing a great amount of resentment. On 12 July 1790 the Civil Constitution of the Clergy was passed, turning the clergy into employees of the state. This established an election system for priests and bishops, which many Catholics objected to because it effectively denied the authority of the Pope. In November 1790, the French National Assembly began to require an oath of loyalty to the Civil Constitution from all members of the clergy.

This led to a schism in the church as only 24% of clergymen took the oath. The high level of refusal led to legislation against the clergy and many were exiled, deported or executed as traitors. During 'The Terror', extreme de-Christianization ensued, including imprisonment and massacre of priests and the destruction of churches and religious images.

REFERENCES

published on 6 March 1798

PROVENANCE

The Draper Hill Collection

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011; 'The Long Nineteenth Century: Treasures And Pleasures', Chris Beetles Gallery, March-April 2014, No 20; 'Great British Drawings', Ashmolean Museum, Oxford, 26 March-31 August 2015

£ 20,000-30,000 € 22,700-34,100

THOMAS ROWLANDSON

'Bonfire at Thorpe Hall near Louth Lincolnshire on 5th Novr 1813 given by Revd W.C. to the boys belonging to the Seminary at Louth in consequence of the 5th of Novr and the arrival of news of the Decisive Defeat of Napoleon [sic] Bonaparte by the Allies'

343 by 241mm., preliminary pencil drawing, inscribed in pen and brown ink; mounted, framed and glazed [together with] 368 by 260mm., handcoloured etching (George, 12102; Grego, 11, p260), mounted, framed and glazed

The image celebrates the defeat of Napoleon by the Allies in 1813.

£ 600-800 € 700-950

JOHN TENNIEL

'Rival Stars'

('Mr Bendizzy (Hamlet) "'To be or not to be, that is the question:' – ahem!")

Mr Gladstone (out of an engagement) [aside]

"'Leading business', forsooth! His line is 'general utility!' is the manager mad? But no matte-rr – a time will come –"'")

210 by 165mm., pencil, signed with monogram and dated 1866, inscribed with title and publication details on original mount, mounted, framed and glazed

The defeat of the Reform Bill in 1866 and the subsequent resignation of Lord John Russell and his administration left the Liberal Party, now the opposition, in the hands of the former Conservative politician, William Gladstone (1809-1898). The Conservative Earl of Derby, Edward Smith-Stanley, became Prime Minister, with Disraeli as Chancellor of the Exchequer. By early 1868, the Earl of Derby was in poor health and on 27 February, Disraeli took over as Prime Minister. By March 1868, both parties had new leaders, neither of whom had faced a general election. This was the latest chapter in a rivalry that had begun in 1852 with a debate on the budget and would last until Disraeli's retirement from politics in 1880.

Five days before this cartoon was published, Ambroise Thomas' opera *Hamlet* had opened at the Salle Le Peletier in Paris, with the lead role played by French baritone Jean-Baptiste Faure. A portrait of Faure in the role of Hamlet by Edouard Manet shows him wearing the same costume worn by Disraeli, suggesting that the opening of this production was the inspiration for Tenniel's cartoon.

REFERENCES

Punch, 14 March 1868, page 115

PROVENANCE

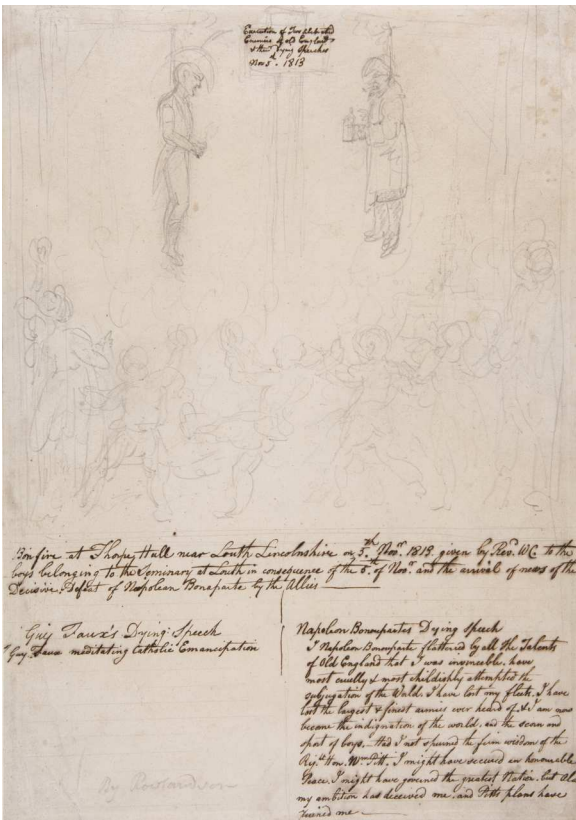
Mary Green (nee Tenniel), the artist's sister and thence by descent

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery,

November 2011 - January 2012, no 20

£ 700-900 € 800-1,050



4



4

JOHN TENNIEL

'Dearly Bought'

('Sir Garnet "It don't look much, madam, but it has cost good money, and better lives!" Britannia "And but for you, Sir Garnet, might have cost more of both!"')

('King Coffee's umbrella has been brought to England' – Morning Paper)

210 by 159mm., pencil, signed with monogram and dated 1874, inscribed with title and publication details on original mount, signed and inscribed 'an original sketch for the Punch cartoon (finished 1892)' on reverse of original mount, mounted, framed and glazed

In 1871, Britain purchased the Dutch Gold Coast, in West Africa, from the Dutch, including the port of El Mina, which the Ashanti claimed as their own. On invading the British protectorate, they were repelled by Sir Garnet Wolseley (1833-1913), leading British, Indian and African troops, in what became known as the third Anglo-Ashanti War (1873-74). Following the Battle of Ordhasu in February 1874, the British occupied the capital, Coomassie (Kumasi), and gained the submission of King Coffee (Kofi Karikari, reigning 1867-74). His ceremonial parasol was presented to Queen Victoria, and then loaned by her to 'A collection of gold and other objects from Ashanti', a highly popular display held later that year in the North Court of the South Kensington Museum. In the July, the Treaty of Fomena brought to the end a war in which most of the 300 British casualties had died from disease. The Gold Coast is now part of Ghana.

In 1881, there was the threat of a new war between the British and the Ashanti. So, on 19 February 1881, Tenniel revisited the subject in *The Irrepressible Nigger!*, which depicts King Coffee retrieving his 'umbrella' from John Bull.

REFERENCES

Punch, 21 March 1874, page 121

PROVENANCE

Mary Green (nee Tenniel), the artist's sister and thence by descent

EXHIBITED

'The Illustrators. The British Art of Illustration 1870-2010', Chris Beetles Gallery, 2010, no 50

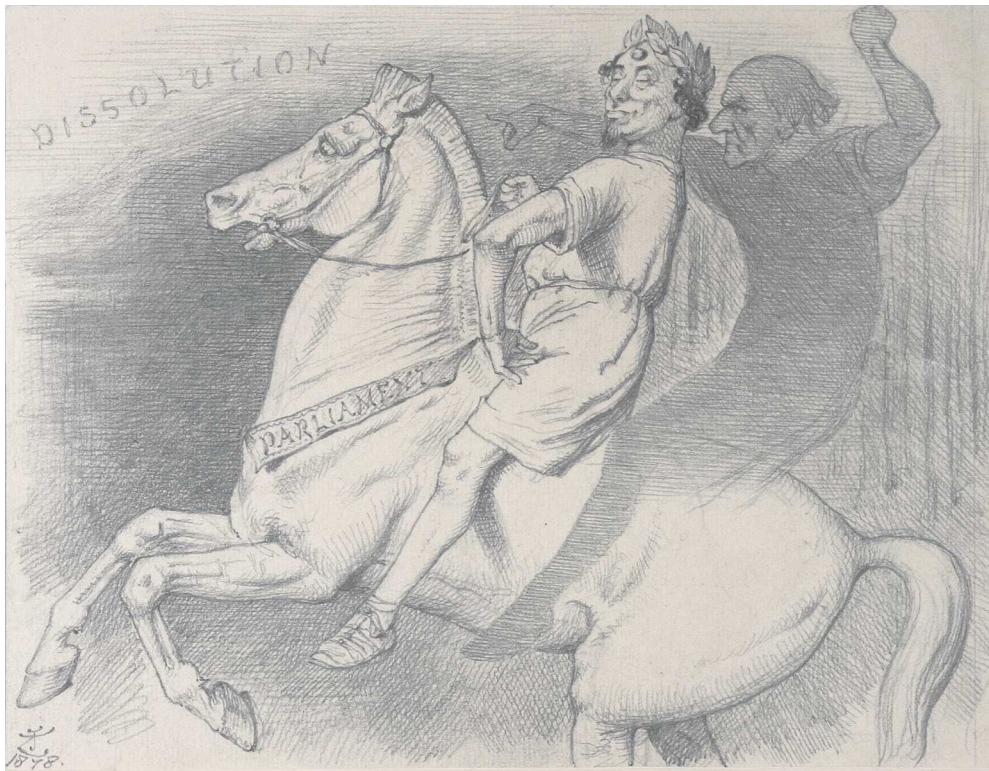
£ 600-800 € 700-950



5



6



7

7

JOHN TENNIEL

'Post Equitem!'

('Behind the horseman sits black care!')

'At the next election the people of England will have to decide the question in what way they will be governed.' – Gladstone at Greenwich'

159 by 210mm., pencil, signed with monogram and dated 1878, inscribed with title and publication details on original mount, signed and inscribed 'original sketch for the Punch cartoon (finished)', '10 Portsdown Road' and with title on reverse of original mount, framed and glazed

The present cartoon foretells how Gladstone's criticism of Disraeli's foreign policy, and particularly Britain's entry into a Second Afghan War, would help bring down the Conservative Party at the general election of 1880. Citing a then popular tag from Horace's third ode ('Post equitem sedet atra cura'), it presents Disraeli as an equestrian emperor dogged by Gladstone, the Liberal opposition leader, as 'black care'.

On 30 November 1878, Gladstone made a farewell visit to his Greenwich constituency, having decided not to stand again there at the following election. He spoke to members of the Liberal Association over lunch at the Ship Inn, Greenwich, and then to about 3000 constituents at the Herbert Park Roller Skating Rink, Woolwich. His speeches were widely reported, as is indicated by a report in the *New Zealand Evening Post* on 3 December 1878:

Mr Gladstone on Saturday was entertained at a banquet at Greenwich. In his speech on the occasion, he urged the Liberals to adopt a more united course of action, in imitation of the Tories. He afterwards addressed a monster meeting at

Woolwich, and reviewed the policy of the present Government, condemning the secret treaties and the growing expenditure of the Afghan war, without consulting Parliament, as a general abridgment of the liberties of the people.

Mr Gladstone, in addressing his constituents at Greenwich, refuted the accusations of the Secretary of State for India (Lord Salisbury), that the late (Gladstone) Cabinet was responsible for the Afghan difficulties, or that any action of the Liberals caused estrangement between the Ameer and the Government. Mr Gladstone also added that the war was unjust.

REFERENCES

Punch, 14 December 1878, page 271

PROVENANCE

Mary Green (nee Tenniel), the artist's sister and thence by descent

EXHIBITED

'The Illustrators: The British Art of Illustration 1870-2010', Chris Beetles Gallery, 2010, no 51; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, September - 30 October 2011

£ 700-900 € 800-1,050

8

JOHN TENNIEL

'Hard Lines!'

('After all the big things I've been in, to be pulled up for this! Of course I can set it right, but it's really too disgusting!')

210 by 152mm., pencil, signed with monogram and dated 1877, mounted, framed and glazed

In 1877, the Comptroller of Her Majesty's Stationery Office (HMSO), William Greg, died. Consistent with the wishes of the House of Commons, Greg was replaced not by another aristocrat, but by an experienced clerk with a facility for physical labour named Thomas Digby Pigott. However, his appointment was called into question because it was suggested that he had been maneuvered into the job because his father was a friend of the Prime Minister, Benjamin Disraeli. The appointment passed the Commons, but on 19 July 1877, Disraeli was forced to defend the decision in the House of Lords. Disraeli argued that Pigott's father had merely been a vicar in his parish some thirty years earlier, and he had had no personal relationship with either Pigott or his father. Disraeli successfully convinced the House of Lords to approve the appointment, and Pigott proved an able administrator, retiring with a Knighthood in 1905.

REFERENCES

Punch, 28 July 1877, page 31

£ 700-900 € 800-1,050



8

9

JOHN TENNIEL

'Au Revoir!'

('WEG (outside the House of Lords, singing confidently): "He will return – I know him well –"')

203 by 159mm., pencil, signed with monogram and dated 1881, inscribed with title and publication details on original mount, signed and inscribed 'an original sketch for the Punch cartoon' on a label on reverse of original mount, mounted, framed and glazed

Gladstone's Irish Land Bill had passed the Commons, and gone up to the Lords, where it was suspected, not without reason, it would be considerably modified. The words Gladstone is singing are from a favourite drawing-room song entitled 'The Forsaken'.

REFERENCES

Punch, 6 August 1881, Page 55

PROVENANCE

Mary Green (nee Tenniel), the artist's sister and thence by descent

EXHIBITED

'The Illustrators, The British Art of Illustration 1870-2010', Chris Beetles Gallery, 2010, no 54; 'Three Centuries of Cartoon Art', Nunnington Hall, April-June 2011

£ 700-900 € 800-1,050



9

10

HARRY FURNISS

Politicians

292 by 222mm., pen and ink, signed, mounted, framed and glazed

£ 700-900 € 800-1,050



10



11

11

JOHN TENNIEL

'Nuts to Crack'

210 by 349mm., pencil and coloured crayon, signed and signed with monogram, and dated 1882, mounted, framed and glazed

By 1882, Charles Darwin's theory of evolution had become common currency and inspired a number of popular images. Tenniel's cartoon draws on Darwinian ideas in order to encapsulate the then current situation in parliament. It was published the day before the naturalist's 73rd birthday.

Through the centre of Tenniel's cartoon lies a fallen tree that represents 'obstruction', and specifically the adoption of systematic obstruction by Irish nationalists, as they attempted to disrupt parliamentary procedure in order to call attention to their preoccupations. The latest, and perhaps most serious, instance of this had occurred from 31 January to 2 February. As a result, Gladstone, the Liberal Prime Minister, attempted to move a series of rules for preventing obstruction and bringing debates to a close. This became known by the French term 'clôture', as inscribed on the nut held by Gladstone at the centre of the cartoon.

Indeed, Tenniel represents each significant issue for debate as a nut in need of cracking, held by the minister responsible for it:

To the left of Gladstone sits the Foreign Secretary, Lord Granville (1815- 1891), hugging a nut marked 'Egypt', the government of Egypt, and the control of the Suez Canal, being one of the key international issues. He is doing his best to keep

it from Lord Salisbury (1830-1903) who, as Shadow Foreign Secretary (as well as Leader of the Opposition), is shown attempting to grab it. Two other Conservatives, Lord Randolph Churchill (1849-1895) and Sir Stafford Northcote (1818-1887) – the former riding on the latter's shoulders – also expressed strong views on Egypt.

In the shadows behind Gladstone sits Lord Hartington (1833-1908), Secretary of State for India, while in front of him crouches Sir Charles Dilke (1843-1911), the Under Secretary of State for Foreign Affairs. Though Dilke was preoccupied with the renewal of the Anglo-French Treaty, he also voiced concerns about the running of the India Office, and especially its handling of the matter of Russia's borders with Persia and Afghanistan. To the immediate right of Gladstone sits the dominating figure of Sir William Vernon Harcourt (1827-1904), the Secretary of State for Home Affairs. Prompted by Dilke, he was taking charge of the Municipal Reform Bill for London. Further to the right sits Hugh Childers (1827-1896), Secretary of State for War, who would be busy with restructuring the regiments of the army until the middle of the year, when he needed to organise military support to quell the Urabi Revolt against the Khedive of Egypt. In front at the right squats Charles Stewart Parnell (1846-1891), who is attempting to break his nut, marked 'Land League', on a rock. Representing the Home Rule constituency of Meath since 1875, it was he who led the policy of Obstructionism that still hampered parliament over five years later. Becoming President of the Irish National Land League from its foundation in 1879, he promoted land reform as a step towards the self-government

of Ireland. At the time that Tenniel produced this cartoon, he and his party lieutenants were imprisoned in Kilmainham Jail for 'sabotaging the Land Act' but, on his release in spring 1882, he achieved a crucial amendment regarding an abatement for tenant rent-arrears.

The fact that Tenniel tended to characterise the Irish people as ape-faced 'Paddies' may have influenced his decision to present Obstructionism in terms of the latest theories of man's ancestry.

REFERENCES

Punch, 11 February 1882, page 66-67; Rodney Engen, *Sir John Tenniel. Alice's White Knight* (Aldershot, 1991) page 101

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2012', Chris Beetles Gallery, November 2012-January 2013, no 120

£ 4,000-6,000 € 4,550-6,900

12

JOHN TENNIEL

'Question Time'

('Mr Gl-dst-ne (as Mr Micawber, "for this occasion only") "I am delighted to add that I have now an immediate prospect of something turning up. I am not at liberty to say in what direction!" – David Copperfield')

210 by 159mm., pencil, signed with monogram and dated 1884, inscribed with title and publication details on original mount, mounted, framed and glazed

From 1880 to 1882, Gladstone simultaneously held the positions of Prime Minister and Chancellor of the Exchequer. From 1882 until the fall of the Liberal government in 1885, the position of Chancellor was passed to the former Secretary for War, Hugh Childers (1827-1896). Under Childers, Gladstone's government struggled with a shortfall in the budget and failed in an attempt to implement a conversion of government bonds in 1884. A year later, Childers attempted to resolve the shortfall by increasing alcohol duty and income tax. Childers' budget was rejected by Parliament and Gladstone's government, already unpopular over the death of General Gordon in Khartoum, was forced out.

The name Micawber, from Dickens' *David Copperfield* (1850), has become synonymous with someone who lives in hopeful expectation. Tenniel's portrayal of Gladstone is as a man who frequently asserts his faith that 'something will turn up'.

REFERENCES

Punch, 10 May 1884, page 223

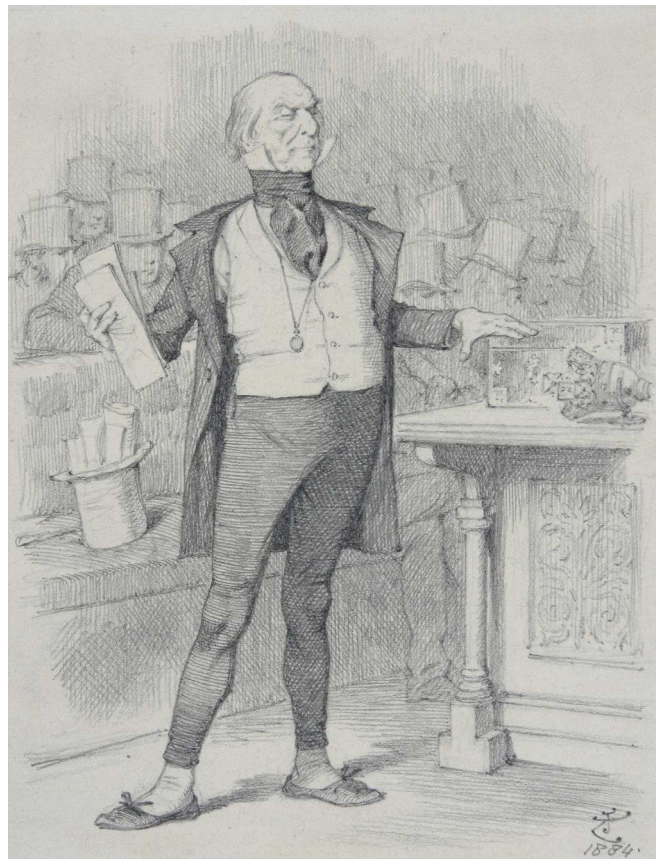
PROVENANCE

Mary Green (nee Tenniel), the artist's sister and thence by descent

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, no 27

£ 700-900 € 800-1,050



12



13

GEORGE CRUICKSHANK

'John Bull giving advice to his Favourite Candidate!!'
('So I find Messmate – you are determined to plough the Ocean of Politics – now take a small allowance [sic] of advice from an Old Seaman – Beware of the rocks of Corruption, – have an eye on what pilots you take on board – keep your vessel, in the true patriot Channel, and beware of being swamp'd in the Quicksands of party, – and above all avoid the shoals of false Friendship as you would the Devil!!! | 'Mr Bull – depend upon it I shall follow your advice')

254 by 356mm., pen ink and watercolour with pencil, signed and inscribed with title, mounted, framed and glazed, crease lower right

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection',
Monnow Valley Arts, 3 September - 30 October 2011

£ 1,500-2,000 € 1,750-2,300

14



14

FRANCIS CARRUTHERS GOULD

He Returns to Town

133 by 102mm., pen and ink, signed with initials, inscribed 'Lord Salisbury' on reverse, mounted, framed and glazed

REFERENCES

Truth, Christmas Number, 25 December 1885, page 39,
'Ye Adventures of Four Modern Men of Might, Don Quixote, Sancho, Gillmer and the Looking-Glass Knight'

£ 400-600 € 500-700

15



15

HARRY FURNISS

'The Age of Unrest by an Old Fogey'

152 by 121mm., pen and ink, signed and inscribed with title on reverse, mounted, framed and glazed

REFERENCES

Punch, 12 September 1885, page 124

£ 700-900 € 800-1,050

WILLIAM GILES BAXTER

'Oirland All There, Once Again'
(‘The O’, Equal to the Occasion, Welcomes the Prince and the Princess of Wales to the Shores of the Emerald Isle to the tune of “Come Back to Erin.” Hoorrooh!’)

273 by 330mm., pen and ink, signed, mounted, framed and glazed

Since beginning his second term of office as Lord Lieutenant of Ireland in 1882, the Liberal politician, John Poyntz Spencer, the 5th Earl Spencer, had tried to quell the aggressive nationalism of the Parnellites and so re-establish the existing social order of the country. Events were brought to a head in 1885, as Ireland looked forward to the first general election to be held since two acts of parliament extended suffrage and redistributed the constituencies. Spencer believed that the best way to limit the power of Charles Stewart Parnell's Irish Parliamentary Party was to arrange a major royal visit, ideally by the Prince of Wales, establish a permanent royal residence in the country, and introduce a programme of reform. He eventually overcame the objections of Queen Victoria that a visit would seem to be a response to the attacks made by Irish nationalists on London landmarks in late 1884 and early 1885.

REFERENCES

Ally Sloper's Half Holiday, 11 April 1885, front cover

£ 500-700 € 600-800

17

CHARLES DANA GIBSON

Has Grover Got It? – The Second Term Nightmare

305 by 445mm., pen and ink, signed, mounted, framed and glazed

Charles Dana Gibson contributed cartoons and satirical sketches to *Tid-Bits* between 1884 and 1890 (by which time its name had been changed to *Time*). Having little interest in politics himself, he toed the magazine's Republican line and frequently lampooned the Democratic leader, Grover Cleveland, who became President for the first time in 1885. In the present image, the demonic Nightmare is giving Cleveland a restless night by haunting him with the names of what Republicans then considered 'our three great Presidents': the 'defender' Ulysses S Grant (in office, 1869-77), the 'martyr' Abraham Lincoln (1861-65) and the 'father' George Washington (1789-97).

REFERENCES

Tid-Bits, 14 May 1887

EXHIBITED

'The Americans Are Coming', Chris Beetles Gallery, 5-30 May 2015; 'The Illustrators. The British Art of Illustration 1880-2017', Chris Beetles Gallery, November 2017-January 2018, no 84

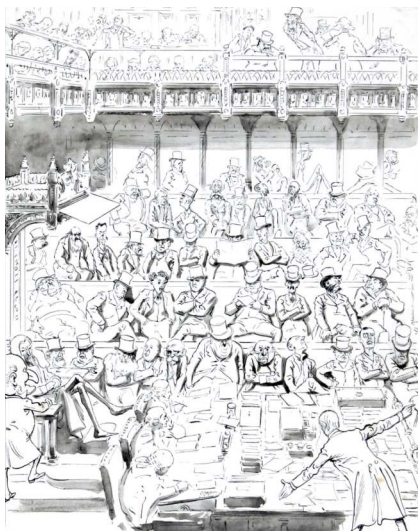
£ 1,000-1,500 € 1,150-1,750



16



17



18

18

HARRY FURNISS

'Rough Sketch of the Opposition listening to Mr Balfour'
(*'Punch. Interiors and Exteriors, No 60'*)

241 by 191mm., pen ink and watercolour, signed, inscribed with title and dated 1889 on the mount, mounted, framed and glazed

The nephew of three-time Prime Minister Lord Salisbury, Arthur Balfour (1848-1930) first entered Parliament in 1874. In 1887, he was appointed Chief Secretary for Ireland. His ruthless enforcement of the Crimes Act earned him the nickname 'Bloody Balfour'.

In this cartoon, Balfour is seen giving a speech to the Liberal opposition in his role as Chief Secretary for Ireland. In the opposition are a number of recognisable faces, such as William Gladstone, William Harcourt, Lord Hartington and Joseph Chamberlain.

REFERENCES

Punch, 16 March 1889, page 130

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection',
Monnow Valley Arts, 3 September - 30 October 2011

£ 700-900 € 800-1,050

19

HARRY FURNISS

"Waking Up" for the Opening of the Session

254 by 191mm., pen and ink, signed, inscribed with title below mount, mounted, framed and glazed

£ 700-900 € 800-1,050



19

20

HARRY FURNISS

The Proposed National Gallery of British Art in Danger

(Mr Henry Tate. 'No, thank you, Mr Red Tape, I don't want my gifts to the Nation to be tied up by you, then packed away, and never seen again!')

229 by 178mm., pen and ink on board, signed, mounted, framed and glazed

In this cartoon Furniss satirised the struggle that Henry Tate was having with bureaucracy in order to achieve his two goals: to present his collection of paintings to the Nation, and to establish a National Gallery of British Art to house it.

The highly successful sugar merchant, Henry Tate, made his initial offer to donate his collection of paintings to the National Gallery in a letter dated 23 October 1889. He asked that the negotiations be kept secret for fear that the National Gallery's board would try to select items and so open a critical discussion on the quality of the collection. However, by 8 March 1890, the offer had been leaked to the press. It was not until 1897 with the opening of the Tate Gallery on Millbank that schemes and negotiations were resolved.

REFERENCES

Punch, 5 July 1890, page 3

£ 700-900 € 800-1,050



20

HARRY FURNISS

'Mr Gladstone's New House'

229 by 95mm., pen and ink, signed with initials, signed and inscribed with title and "'The house which Mr. Gladstone has just taken in Park Lane is, it is reported, the selection of Mrs Gladstone, who recommends it with a view to her husband's opportunities for exercise". Daily Paper. Punch Feby 14th 1891' on mount, mounted, framed and glazed

REFERENCES

Punch, 14 February 1891

£ 600-800 € 700-950



21

HARRY FURNISS

'All-Round Politicians – Sir William Verity Harcourt'

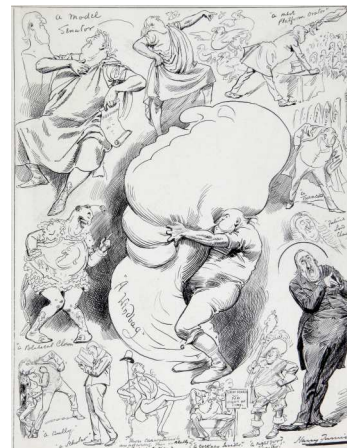
260 by 197mm., pen and ink, signed, inscribed with title and 'Punch', and dated 'April 25th 1891' on mount, mounted, framed and glazed

Serving as Home Secretary between 1880 and 1885 and Chancellor of the Exchequer in 1886, Sir William Harcourt (1827-1904) was Gladstone's political deputy. Harcourt was a skilled political fighter and a talented speaker in the Commons, but was not always viewed favourably by the public. Seen as possessing only an intellectual involvement in his causes, Harcourt was often regarded as aloof and failed to impress as a conviction politician.

REFERENCES

Punch, 25 April 1891

£ 700-900 € 800-1,050



22

HARRY FURNISS

Gladstone

178 by 127mm., pen and ink, signed with initials, mounted, framed and glazed

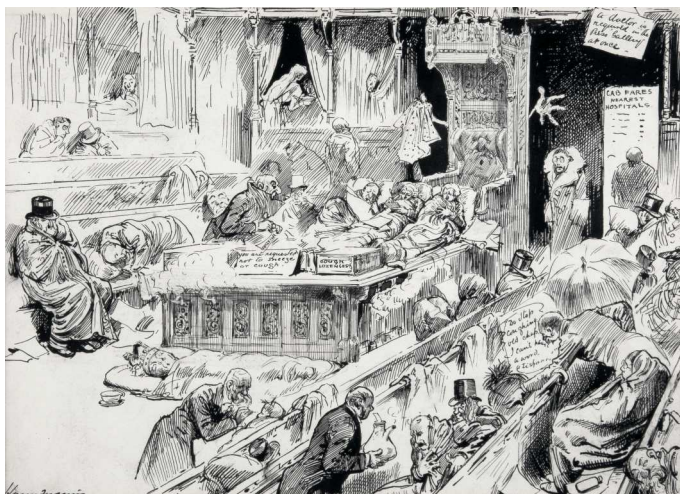
EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1994', Chris Beetles Gallery, 1994

£ 600-800 € 700-950



23



24

24

HARRY FURNISS

'An Influenzal House of Commons'

200 by 270mm., pen and ink, signed and inscribed with title and 'Punch Dec 9th 1893', mounted, framed and glazed

REFERENCES

Punch, 9 December 1893

£ 800-1,200 € 950-1,400

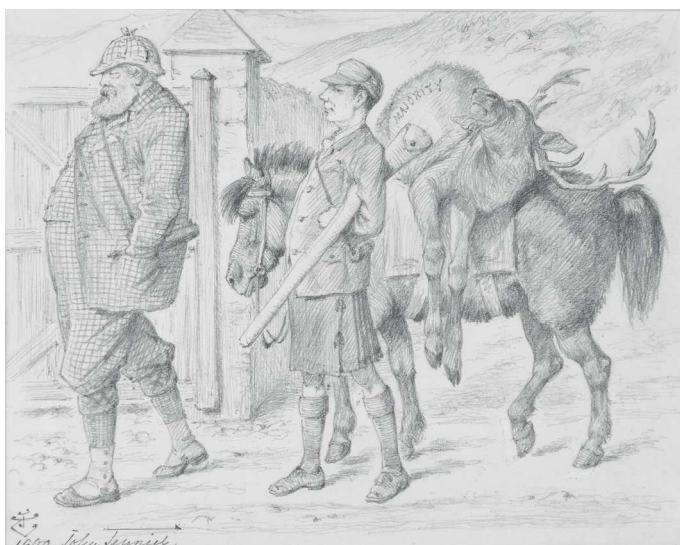
25

JOHN TENNIEL

Killing the Majority

152 by 203mm., pencil, signed and signed with monogram, and dated 1900, mounted, framed and glazed

£ 600-800 € 700-950



25

26

JOHN TENNIEL

The Spirit of Christmas Present

203 by 159mm., pencil, signed with monogram, mounted, framed and glazed, some slight browning

REFERENCES

Punch, 30 December 1893

£ 800-1,200 € 950-1,400

27

HARRY FURNISS

Arthur James Balfour

254 by 178mm., pen and ink with monochrome watercolour, signed and dated '/92', mounted, framed and glazed

£ 600-800 € 700-950



26



27



28

28

FRANCIS CARRUTHERS GOULD

Lord Rosebery at the Despatch Box

343 by 254mm., pencil, signed with initials, mounted, framed and glazed

£ 400-600 € 500-700

29

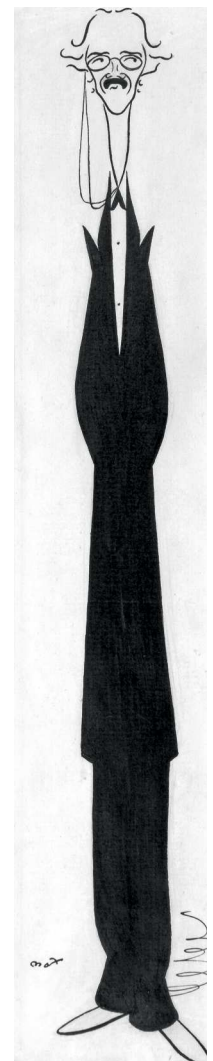
MAX BEERBOHM

Arthur James Balfour

311 by 57mm., pen and ink, signed, mounted, framed and glazed

Hart-Davis records a number of examples of Beerbohm presenting Balfour as 'very thin', but usually accompanied by a 'very hall hat' which is evidently omitted here.

⊕ # £ 800-1,200 € 950-1,400



29

30



30

HARRY FURNISS

Gladstone at the Despatch Box

216 by 152mm., pen and ink, signed on original mount, inscribed 'Mr G scratching his head' on reverse, mounted, framed and glazed

REFERENCES

Similar to the wood engraving 'Mr Gladstone. "I Have Seen the Flower in his Buttonhole fade Under His Flow of Eloquence"', published in Harry Furniss, *The Confessions of a Caricaturist* volume II (London, 1901) page 165

PROVENANCE

William Lever, 1st Viscount Leverhulme

EXHIBITED

'The Illustrators: The British Art of Illustration 1786-2003', Chris Beetles Gallery, 2003, no 74; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

£ 1,000-1,500 € 1,150-1,750

31



31

PHIL MAY

'Balfour'

222 by 76mm., pen ink and watercolour with pencil on board, signed, inscribed with title and dated 1902, mounted, framed and glazed

£ 600-800 € 700-950

32

PHIL MAY

'"Joe" Chamberlain'

203 by 146mm., watercolour and pencil on board, signed, inscribed with title and dated 1902, mounted, framed and glazed

£ 600-800 € 700-950



32

JAMES HALL THORPE

Votes for Women

438 by 305mm., watercolour and pencil with bodycolour, signed, mounted, framed and glazed

£1,000-1,500 €1,150-1,750

LOUIS WILLIAM WAIN

'Be dad an' we'll love yer!'

('T.P. O'Connor to A. Birrell: "choose your stick and be one of us"')

413 by 311mm., pen and ink, signed, mounted, framed and glazed

Louis Wain and his cats were Political Animals and held strong views boldly spoken. The freewheeling content of the Annuals, apparently devoid of editorial control, gave voice to some of these opinions and Wain used them like a soap box orator. Indeed, the cat cartoons have all the fascination that is felt at Speakers' Corner: eccentric views, both general and obscure, mixed together and forcibly expressed to the great entertainment of everybody, none of whom has the slightest idea what he is going on about.

Wain's cartoons seemed to mask his own views with confused and contradictory captioning, but in his letters to magazines and newspapers his optimistic views were clear. These letters show him to be a capitalist, loyalist and colonialist who believed in Free Trade. Though he expressed these views as a commentator, his political cartoons are less satire and more graphic reportage, with slight added irony at best.

Thomas Power O'Connor was an influential Irish nationalist politician and respected journalist, who represented Liverpool as an MP from 1885 until his death in 1929. Augustine Birrell was Chief Secretary for Ireland from January 1907 until his resignation in 1916. There were complex and divided times in Anglo-Irish politics and Wain flags up every banner of problematical dissent. So the cat on the left holds the stick of Home Rule in his hand symbolising his attempt to get through his Irish Council Bill, while under his arm is the stick of Lord Clanricarde, the hated and cruel largest landowner in Ireland. A simultaneous bill was promised to evict the ageing and incompetent absentee landlord. T.P. O'Connor would famously review John D. Rockefeller's book, *Random Reminiscences of Men and Events*, comparing him to Lord Clandricarde for his lack of self-reproach.

REFERENCES

Louis Wain's Annual 1907 (London, 1907) page 46; Chris Beetles, *Louis Wain's Cats* (London, 2011) page 114

£1,000-1,500 €1,150-1,750



33



34



35

35

FRANCIS CARRUTHERS GOULD

The Commons Cart

318 by 533mm., pen and ink, signed with monogram, mounted, framed and glazed

REFERENCES

The Pictorial Times

£ 500-700 € 600-800

36



FRANCIS CARRUTHERS GOULD

'The "d---d Consequences"'

('Lord Lansdowne explaining to his devoted henchmen the "d...d consequences" of taking his advice...')

197 by 273mm., pen and ink, signed with initials. inscribed with title and publication details on original mount, mounted, framed and glazed

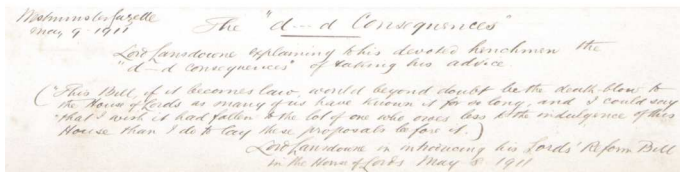
REFERENCES

Westminster Gazette, 9 May 1911

EXHIBITED

'The Illustrators. The British Art of Illustration 1850-2000', Chris Beetles Gallery, 2000, no 411

£ 400-600 € 500-700



36

37

MAX BEERBOHM

Sir Henry Campbell-Bannerman

197 by 305mm., pen and ink, signed, mounted, framed and glazed

Sir Henry Campbell-Bannerman was Leader of the Liberal Party, 1899 to 1908 and Prime Minister 1905 to 1908. Known as a radical Prime Minister, he led the Liberals the last time they gained an overall majority in the House of Commons.

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1998', Chris Beetles Gallery, November 1998-January 1999, no 94

⊕ # £ 1,000-1,500 € 1,150-1,750



37

38

FREDERICK DRUMMOND NIBLETT ('NIBS')

'The Rt Hon Winston Churchill: when the next election came they would appeal to the electors and defend free trade and to rescue the land of Britain from the Lords'

400 by 254mm., bodycolour and ink, signed and dated '07, inscribed with title below mount, signed and inscribed with artist's address on reverse, mounted, framed and glazed, some minor craquelure

Niblett, or 'Nibs', is best known for his caricature of W.L.S. Churchill, MP, which appeared in *Vanity Fair* in 1911. However, four years earlier, the present image of Churchill was published in *The Crown: The Court and Country Families Newspaper*. Possibly only the second published caricature of Churchill by any artist (the first, by 'Spy', appearing in *Vanity Fair* in 1900), it is certainly more striking than Nibs' later drawing and more representative of his emphatic 'poster' style. It is virtually unknown because of the scarcity of surviving copies of the short-lived periodical in which it first appeared. The drawing records a speech Winston Churchill gave on 18 May 1907, before 3,000 members of the Scottish Liberal Association at the King's Theatre, Edinburgh.

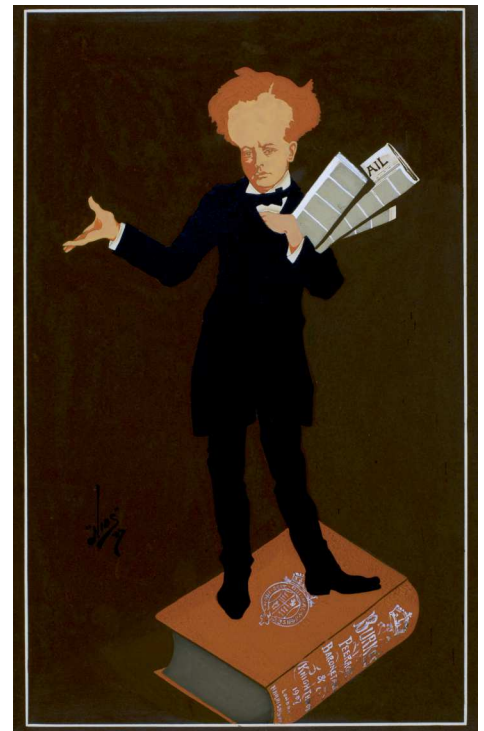
REFERENCES

The Crown: The Court and County Families Newspaper, 1907; R.T. Matthews and P. Mellini, *Vanity Fair* (London, 2001) pages 67 and 68, and colour plate 64

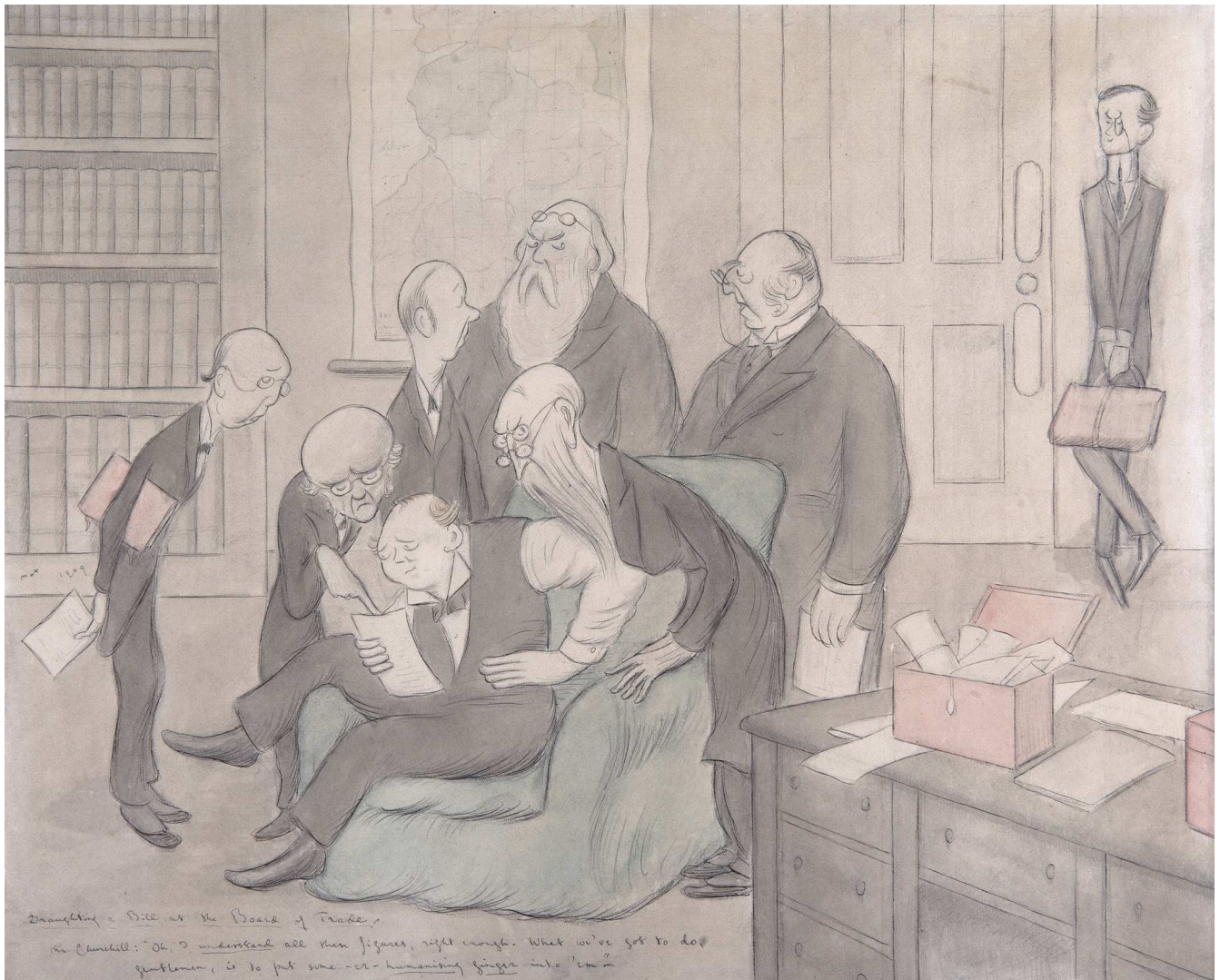
EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2015', Chris Beetles Gallery, November 2015-January 2016, no 80

£ 2,000-3,000 € 2,300-3,450



38



39

39

MAX BEERBOHM

'Drafting a Bill at the Board of Trade'

('Mr Churchill: "Oh, I understand all these figures, right enough. What we've got to do, Gentlemen, is to put some - er - humanising ginger into 'em"')

322 by 403mm., pen ink and watercolour, signed and dated 1909, inscribed with title, mounted together with extracts from the 1957 Leicester Galleries exhibition catalogue, framed and glazed

As noted by Hart-Davis, 'W.C. in an armchair surrounded by aged officials. Edward Marsh guards the door'. The cartoon, used by Randolph S. Churchill in his biography of his father, is noted by Hart-Davis, as being owned by Winston Churchill.

REFERENCES

Randolph S. Churchill, *Winston S. Churchill*, vol. II (London, 1967), opposite p. 306;
Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972), no 329

PROVENANCE

From The Collection of Winston Churchill

EXHIBITED

'The Scottish Fine Arts And Print Club Loan', Royal Scottish Academy Galleries, Edinburgh, 1937; 'Max In Retrospect', Leicester Galleries, May 1952, no 81; 'Sir Max Beerbohm. A Memorial Exhibition', Leicester Galleries, June 1957, no 145 ('lent by the Rt. Hon. Sir Winston Churchill, K.G., O.M., C.H., D.L. '); 'The Illustrators. The British Art of Illustration 1800-1997', Chris Beetles Gallery, November 1997 - January 1998, no 322

⊕ # £ 5,000-7,000 € 5,700-8,000



40

40

MAX BEERBOHM

'Evenings in Printing House Square'
 ('Lord Northcliffe: "Help! Again I feel the demons of Sensationalism rising in me. Hold me fast! Curb me, if you love me!"')

311 by 394mm., pen ink and watercolour with pencil, signed 'Max', inscribed with title and dated 1911, mounted, framed and glazed, some minor browning

Alfred Harmsworth, Lord Northcliffe (1865-1922) was a powerful publishing magnate, who resuscitated unprofitable newspapers by making them popular to a mass market. He developed Amalgamated Press, the largest publishing empire in the world at the time, which included, among others: *Evening News* (acquired 1894), *Daily Mail* (founded 1896), *Daily Mirror*

(founded 1903), *Observer* (acquired 1905), *The Times* and *The Sunday Times* (both acquired 1908). The present cartoon refers to this latest acquisition.

REFERENCES

The Times; Max Beerbohm, *Fifty Caricatures*, (London, 1913), no 38; Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972), no 1118

EXHIBITED

NEAC, Winter 1911; London Group, 1913; 'Pure Gold', 50 Years of The Federation of British Artists, Mall Galleries, 9-19 February 2011; 'The Long Nineteenth Century: Treasures and Pleasures', Chris Beetles Gallery, March-April 2014, no 143

⊕ # £ 4,000-6,000 € 4,550-6,900



41

41

MAX BEERBOHM

'A Solution'

('Mr Arthur Balfour: "...And so - though of course it is quite possible that you are none of you at all restive really - I have prevailed on dear Gerald to return to public life and lead you in my stead.")

311 by 368mm., pen ink and watercolour with pencil, signed, inscribed with title and dated 1911, mounted, framed and glazed

As noted by Hart-Davis, Arthur Balfour 'in country clothes, presents his brother (a former President of the Board of Trade) to his Conservative colleagues, Lord Hugh Cecil, George

Wyndham, Edward Carson, F.E. Smith, Austen Chamberlain, Henry Chaplin and Walter Long. After the split caused by the Parliamentary Bill, and amid cries of Balfour Must Go, A.J.B. resigned the leadership of the Conservative Part in Nov 1911'

REFERENCES

Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972) no 71

EXHIBITED

'Max in Retrospect', Leicester Galleries, May 1952; Piccadilly Gallery, Sept - Oct 1972, no 5

⊕ # £ 3,000-5,000 € 3,450-5,700



42

42

MAX BEERBOHM

The Succession

(‘Mr Churchill: “Come, suppose we toss for it, Davey.” | Mr Lloyd George: “Ah but, Winsie, would either of us as loser abide by the result?”’)

387 by 305mm., pen ink, pencil and monochrome watercolour, there are a number of pencil studies on the reverse, mounted, framed and glazed

By 1911, Lloyd George and Churchill had forged a strong political relationship. Churchill supported Lloyd George in opposing expensive naval estimates between 1908 and 1909 and also took an active role alongside Lloyd George in bringing about the series of radical social reforms, including the People’s Budget and the National Insurance Act, which later became known as the Liberal Reforms. Lloyd George and Churchill, as Chancellor and Home Secretary respectively from 1910, were two of the most influential members of Asquith’s government. As a result, questions inevitably arose over a potential clash between the two for the future leadership of the party.

REFERENCES

Daily Mail, 22 April 1911; Rupert Hart-Davis. *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972), no 334

EXHIBITED

Leicester Galleries, April 1911; ‘Images of Power: From the Jeffrey Archer Cartoon Collection’, Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 3,000-5,000 € 3,450-5,700



43

43

MAX BEERBOHM

‘Cold-Shouldered Yet’

(‘Mr Bonar Law (to Tariff Reform): “It’s a queerer thing, laddie, but there’s evidently a sor-rt of a somewhat about ye that doesna inspire confidence.”’)

305 by 400mm., pen ink, pencil and watercolour, signed, inscribed with title and dated 1913, mounted, framed and glazed

REFERENCES

Max Beerbohm, *Fifty Caricatures* (New York, 1913); Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972) no 903

EXHIBITED

Leicester Galleries, 1913

⊕ # £ 2,000-3,000 € 2,300-3,450



44

44

MAX BEERBOHM

'In John Bull's Servants' Hall'

299 by 330mm., pen, watercolour and pencil, signed 'Max', inscribed with title and '(Punch, The Daily Telegraph, and The Spectator)', and dated 1913, mounted, framed and glazed

'Above the mantelpiece hangs a little oleograph of John Bull. Facing it stands the house-keeper, a middle-aged, sad, smug "treasure" (the *Spectator*), gazed at by a very old and decrepit footman (*Punch*), while between them, leaning against the mantelpiece, haughtily, is the large and wildly Semitic butler (*Daily Telegraph*).'

(Max Beerbohm in a letter to Reggie Turner, 22 April 1913)

REFERENCES

Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972) no 1974

EXHIBITED

'Sir Max Beerbohm. A Memorial Exhibition', Leicester Galleries, June 1957, No 166

⊕ # £ 3,000-5,000 € 3,450-5,700

EDWARD TENNYSON REED

“K” and His (Anti) German Garden
 ('The Flowers that bloom in the Spring, Tra-La, | Have
 a Great Deal to do with the Case!')

406 by 305mm., pencil, signed with initials, inscribed with title
 and 'original drawing for Bystander by E.T. Reed' and dated
 1914 below mount, mounted, framed and glazed

Also entitled 'Dedicated to the War Minister and his Citizen
 Army which will be ready to take the field next Spring. It
 remains with the youth of Britain to increase the number of
 blooms threefold and thus make everything in the garden
 really lovely'.

Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener
 (1850-1916), was by chance in Britain on leave from Egypt
 when war was declared in 1914, and he was immediately
 appointed Secretary of State for War. Unlike the rest of the
 cabinet and most of the country who thought the war would
 be 'over by Christmas', Kitchener correctly predicted a long
 conflict and knew that a huge new army would be required to
 defeat Germany, stating that the outcome would be decided by
 'the last million'. The huge recruitment campaign featuring his
 face has become one of the most enduring images of the First
 World War.

REFERENCES

Bystander, 11 November 1914, page 183

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2007',
 Chris Beetles Gallery, 2007, no 320; 'Images of Power: From
 the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3
 September - 30 October 2011

£ 800-1,200 € 950-1,400



"K" and His (Anti) German Garden.
 'The Flowers that bloom in the Spring Tra-La,
 Have a great deal to do with the Case!'
 Original drawing for 'Bystander' 11.11.14 E.T. Reed

45

LOUIS RAEMAEKERS

'De Kunst Gekruisigd' [Art Crucified]

401 by 298mm., pen ink and bodycolour on buff paper, signed,
 mounted, framed and glazed

Published in *Het Toppunt Der Beschaving* with the subtitle:
 'The Fate of Flemish Art at the Hands of Kultur', this drawing
 symbolises the burning down of the university library in the
 town of Leuven by the German army advancing through
 Belgium towards France at the outbreak of the war in 1914.

REFERENCES

Het Toppunt Der Beschaving [The Top of The Discussion], First
 Part, (Amsterdam, 1914)

⊕ # £ 700-900 € 800-1,050



46



47

LOUIS RAEMAEKERS

'Idyllic Neutrality'
(*'A Daily Smuggling Scene on the Dutch Belgian Frontier'*)

483 by 330mm., watercolour and charcoal, signed, mounted, framed and glazed

'In the picture opposite the best elements of the great cartoonist's genius have full scope. One has the biting satire, the humour and the extraordinary gift of representing facial expressions with an economy of line reminding one of the best work of the late Phil May, that prince of humorous British caricaturists.

Raemaekers does not even spare even his own countrymen when he discovers a situation inimical to the welfare of the Allied cause, or one which involves an obvious absurdity.

Here we have such a situation. In the early days of the War of far greater frequency than at present, thanks to the ever tightening "strangle hold" of the British Fleet, there can be no doubt that for many months Holland (greatly to her material gain) turned herself into a conduit pipe for the supply of contraband of War to the Central Empires and more especially to Germany. Daily there were scenes such as that depicted, though possibly veiled with some thin veneer either of legality or subterfuge.

Dutch peasants (as well as the agents of the rich merchants and the resident German smugglers) of all ages and grades flocked to the frontier if not literally to drop their bags of contraband over the slenderly marked line which divides Holland from Germany.'

Clive Holland in *Raemaekers' Cartoons*, Volume I (London, 1916) page 274

REFERENCES

Raemaekers' Cartoons, Volume I (London, 1916) page 275

EXHIBITED

'The Long Nineteenth Century: Treasures and Pleasures', Chris Beetles Gallery, March-April 2014, no 174

⊕ # £ 800-1,200 € 950-1,400

48



48

LOUIS RAEMAEKERS

Father, is it still a long way to the Beresina?

406 by 292mm., charcoal and watercolour, signed, mounted, framed and glazed

Kaiser Wilhelm II and his heir, Crown Prince Wilhelm, follow in the footsteps of Napoleon Bonaparte, whose army suffered heavy losses on crossing the River Beresina in November 1812, during the retreat from Moscow. From that time, 'Beresina' was used in French as a synonym for catastrophe.

REFERENCES

Raemaekers' Cartoons, Volume I (London, 1916) page 137

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1999', Chris Beetles Gallery, 1999, no 392; 'The Long Nineteenth Century: Treasures and Pleasures', Chris Beetles Gallery, March-April 2014, no 173

⊕ # £ 800-1,200 € 950-1,400

PERCY HUTTON FEARON ('POY')

'Carry On!'

('Superman: "Ah Yes, Mr Citizen, War is a Rough Road, But – Carry On!"')

279 by 165mm., pen and ink with pencil, signed, inscribed with title below mount, mounted, framed and glazed, *slight soiling to right edge*

As a war that many had predicted would be over by Christmas 1914 continued, Britain's soaring war budget caused a rapid rise in inflation. Massive demand forced shortages of many consumer goods, sending prices sky high. As a result, many companies profited hugely from the war. 'John Citizen' is one of Poy's most famous characters, representing the ordinary man on the street. Not only did 'John Citizen' have to struggle through a period of inflation and austerity, but he also was expected to drive the British war effort, aiding the profiteers in the process.

REFERENCES

Evening News

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery,

November 2011-January 2012, no 136

⊕ # £ 500-700 € 600-800



49

EDMUND JOSEPH SULLIVAN

Lloyd George

356 by 254mm., pen and ink, signed and dated 1917, mounted, framed and glazed

David Lloyd George (1863-1945) became Prime Minister of a coalition government in December 1916, following the resignation of Herbert Asquith. Lloyd George soon made it clear that he had no faith in his war generals, going to great lengths in 1917 to try to reduce their power. In the same year Lloyd George formed the Imperial War Cabinet with the leaders of the British dominions. It was at one of these meetings that Lloyd George launched the Passchendaele Offensive in the Autumn of 1917.

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

£ 800-1,200 € 950-1,400



50



51

BRUCE BAIRNSFATHER

If Only They'd Make 'Old Bill' President of Those Tribunals

('Well what's your job me lad?' | 'Making spots for rocking horses, Sir' | 'Three months' | 'Exemption, Sir?' | 'Nao! Exemption be ---d, Three months hard')

375 by 267mm., pen, ink and monochrome watercolour with bodycolour, signed and inscribed with title, mounted, framed and glazed

'Old Bill' was the creation of Bruce Bairnsfather, who served as a Captain on the Western Front from early in the war and, in 1916, was promoted to the unique position of Officer Cartoonist, attached to the Intelligence Department. The character, action and environment of Old Bill were based on his creator's direct experiences of the war, so giving him the sense of a real individual. Yet as he developed, he took on an archetypal aspect, and came to represent an entire group, even an entire class: the army private drawn substantially from the working classes.

REFERENCES

The Bystander's Fragments from France, Number Four, 1917, page 13

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £1,000-1,500 € 1,150-1,750



52

WILLIAM HEATH ROBINSON

'The Kiss of Peace 1916-1917 Nothing Doing'

406 by 286mm., pen ink and monochrome watercolour, signed and inscribed with title, signed and inscribed with artist's address on reverse, mounted, framed and glazed

EXHIBITED

'William Heath Robinson 1872-1944', Chris Beetles Gallery, 25 May-22 June 2011, no 121

£ 1,500-2,000 € 1,750-2,300



53



53

53

EDMUND JOSEPH SULLIVAN

'The Idealist'

('Sturdy Old Burgess: "And what, sir, may your picture represent?" | Pluperfect Futurist Trotsky: "The mental state of a Bolshevik contemplating 'German capitalists, bankers and landlords, supported by the silent co-operation of English and French bourgeoisie'" | Sturdy Old Burgess: "Sir, you have produced a priceless masterpiece - and if it is true that you have sold it for £22,000 you have given it away!")

A collection of two preliminary pencil drawings, the finished ink drawing and a copy of the published piece, comprising:

- i) 298 by 191mm., preliminary pencil drawing [on reverse:] 298 by 191mm., 'He Who Endureth to the End Shall be Saved', pencil, inscribed with title 'The Promise', 'Bible' and '176-178' and dated 'Feb 1918', mounted, framed and glazed;
- ii) 362 by 254mm., preliminary pencil drawing, mounted, framed and glazed;
- iii) 362 by 254mm., pen and ink, signed and dated 1918, inscribed with title and 'National News' and dated 'Feb 15th 1918' on reverse, mounted, framed and glazed
- iv) 279 by 184mm., printed paper, mounted, framed and glazed, *some browning and folds*

REFERENCES

National News, 17 February 1918

£ 1,000-1,500 € 1,150-1,750



53

54

EDMUND JOSEPH SULLIVAN

'Lent - 1917'

('Bonar Law (to John Bull) So good a sowing deserves a bumper harvest')

311 by 235mm., pen and ink, signed and dated 1917, signed and inscribed with title below mount, mounted, framed and glazed

REFERENCES

National News, 25 February 1917, page 5

£ 700-900 € 800-1,050

55

LEONARD RAVEN-HILL

'The Withdrawal from Moscow'

203 by 318mm., pen and ink with pencil, signed, inscribed with title and '1st study for Punch cartoon', dated 'April 14/20', mounted, framed and glazed

The Second International was an international collective formed in 1889 by Socialist and Labour parties who wished to work together for worldwide socialism. Relunched in 1919, after the interruption of the First World War, the Independent Labour Party of Britain became involved in its organising discussions. However, there were several issues to which the majority of its members objected including the issue of compulsory labour.

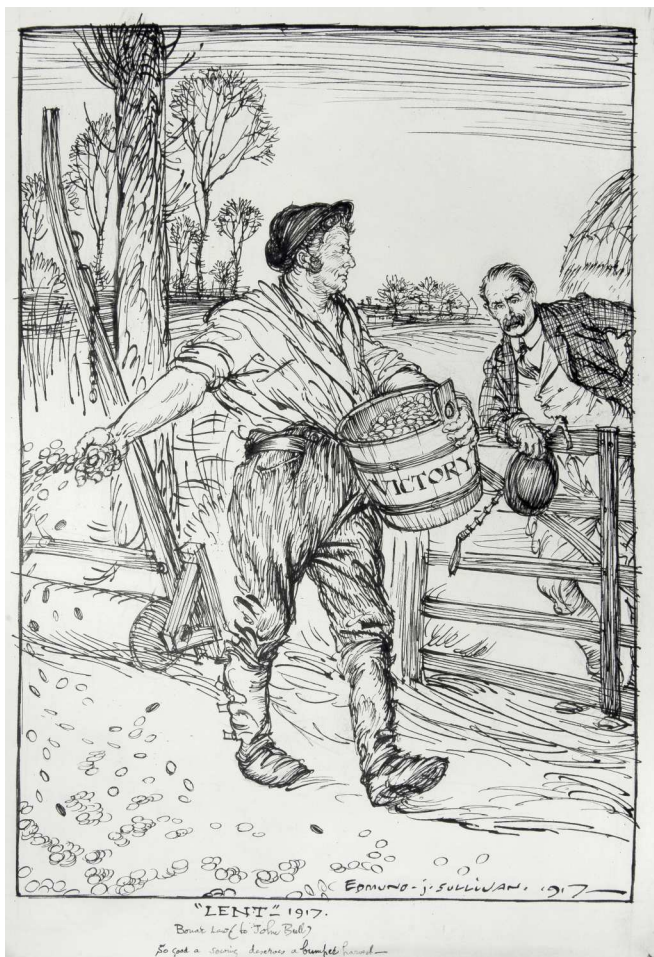
REFERENCES

Punch, 14 April 1920, page 283

EXHIBITED

'The Illustrators: The British Art of Illustration 1800-2007', Chris Beetles Gallery, 2007, no 228; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

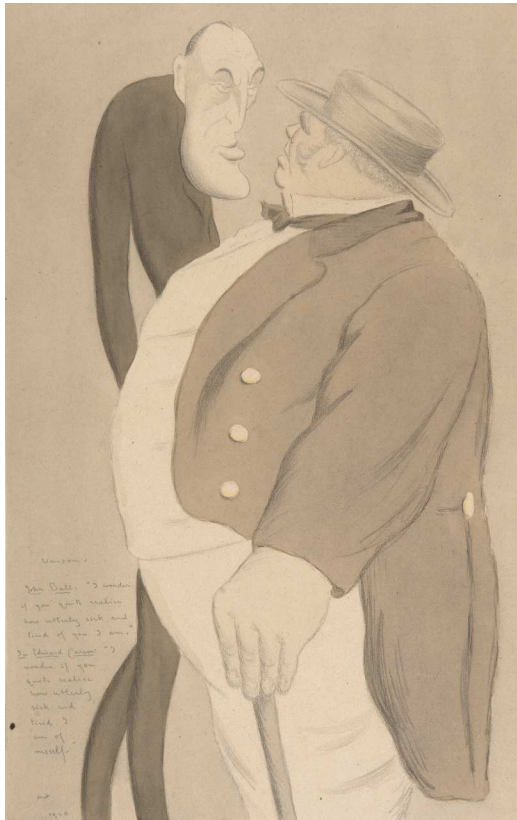
£ 500-700 € 600-800



54



55



56

56

MAX BEERBOHM

'Unison'

('John Bull: "I wonder if you quite realise how utterly sick and tired of you I am." | Sir Edward Carson: "I wonder if you quite realise how utterly sick and tired I am of meself.")

400 by 254mm., watercolour with pencil on tinted paper, signed, inscribed with title and dated 1920, additionally signed and dated 1921 by Edward Carson on mount, mounted, framed and glazed

Between 1910 and 1921, as leader of the Irish Unionist Alliance and the Ulster Unionists, Sir Edward Carson (1854-1935) was frequently at odds with the British government. The present cartoon dates from the time of the Ireland Act of 1920. Carson advised his party to work for the exemption of six Ulster counties from Home Rule. This proposal was passed and the Parliament of Northern Ireland was established.

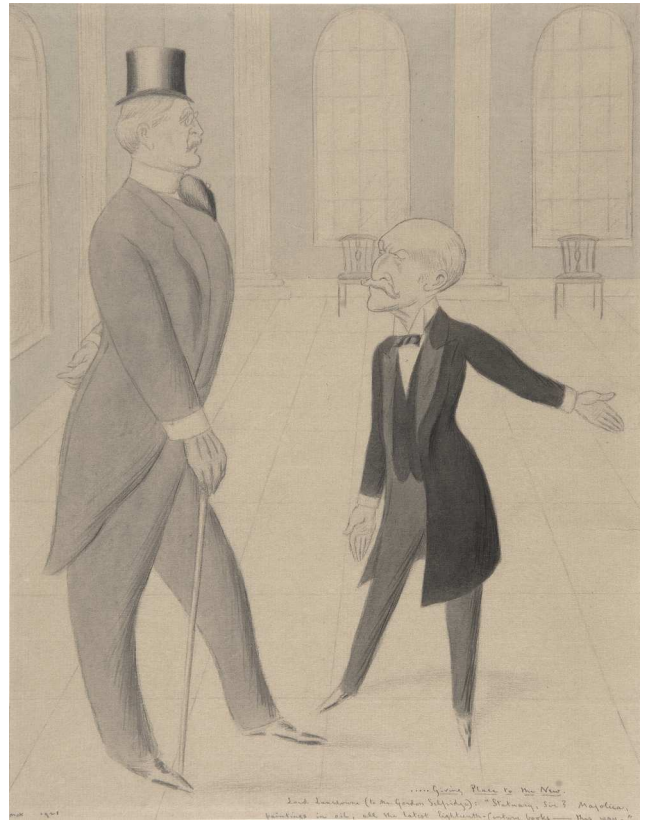
REFERENCES

Max Beerbohm, *A Survey* (New York, 1921), plate 12; Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972), no 248

EXHIBITED

'Exhibition of Works by Sir Max Beerbohm', Leicester Galleries, May 1921, no 31; Empire Art Loan Collections Society, 1934-35, no 91 (lender: Francis L. Berry)

⊕ # £ 2,000-3,000 € 2,300-3,450



57

57

MAX BEERBOHM

'...Giving Place to The New'

('Lord Lansdowne (to Mr Gordon Selfridge): "Statuary, Sir? Majolica, paintings in oil, all the Latest Eighteenth-Century books – *this way*.")')

343 by 260mm., watercolour and pencil on tinted paper, signed, inscribed with title and dated 1921, mounted, framed and glazed

The opening of Selfridges at the 'unfashionable' end of Oxford Street in 1909 saw great success for the American Gordon Selfridge. In 1921 he moved to Lansdowne House in Berkeley Square, originally built as a family home for the first Marquess of Lansdowne. In Beerbohm's cartoon, Selfridge is being shown around the house by the 5th Marquess of Lansdowne, Henry Charles Keith Petty-Fitzmaurice (1845-1927).

REFERENCES

Graphic, 21 May 1921; Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972) no 899

EXHIBITED

The Leicester Galleries, London, May 1921; 'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, No 100

⊕ # £ 3,000-5,000 € 3,450-5,700

BERNARD PARTRIDGE

'The Jeune Ex-Premier'

('The Manager: "Hearty congratulations on the way you played the 'Statesman' on your American tour. I hope I may count on you to take a similar part in the new drama we're contemplating just now.")

330 by 254mm., pen and ink, signed and inscribed with title on mount, mounted, framed and glazed

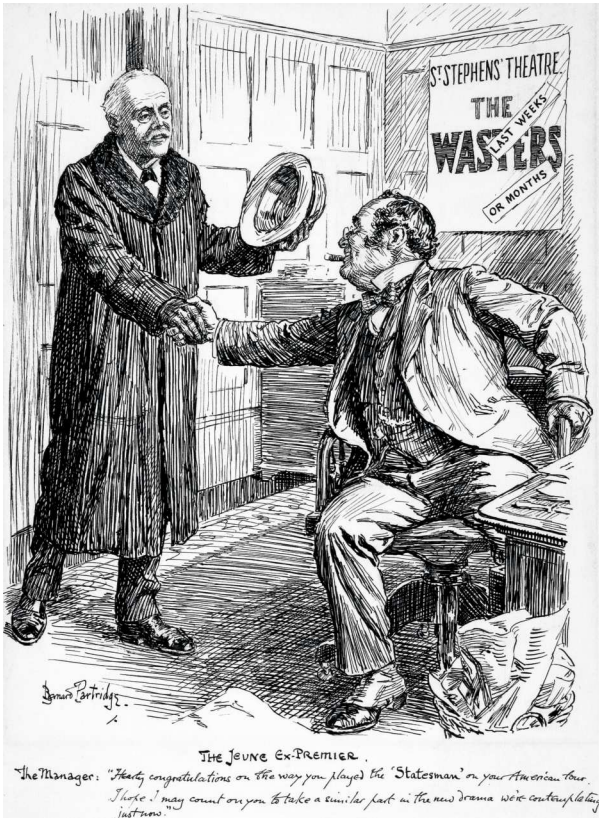
Having been Prime Minister between July 1902 and December 1905, Arthur Balfour played a less prominent role in the British war coalition under Lloyd George. Despite becoming Foreign Secretary, Balfour was not included in Lloyd George's war cabinet. After resigning as Foreign Secretary after the Treaty of Versailles in 1919, Balfour became a member of the coalition cabinet, as well as taking the role of Lord President of the Council. Between 12 November 1921 and 6 February 1922, Balfour represented the British Empire at the Washington Naval Conference, a meeting on disarmament held by US President Warren G Harding.

On 19 October 1922, Arthur Balfour was part of a meeting of Conservatives at the Carlton's Club, where it was decided that those present would revolt against the coalition government. This meeting resulted in the collapse of the coalition under Lloyd George, allowing Bonar Law to become Prime Minister.

REFERENCES

Punch, 18 January 1922, page 51

£ 500-700 € 600-800



THE JEUNE EX-PREMIER.

'The Manager: "Hearty congratulations on the way you played the 'Statesman' on your American tour. I hope I may count on you to take a similar part in the new drama we're contemplating just now."

58

BERNARD PARTRIDGE

'Holding Her Up'

('M. Poincare "What are you doing that for?" | Mr Baldwin "Well, if you look round you'll see"')

362 by 254mm., pen and ink on board, signed and inscribed with title and 'Punch', and dated '11 July 1923', mounted, framed and glazed

On 11 January 1923, French Prime Minister Raymond Poincare (1860-1934) initiated the French occupation of the Ruhr, in order to extract reparations from Germany. A nationalist with strong anti-German policies, Poincare had grown increasingly frustrated with Germany's unwillingness to pay reparations, and tensions had grown between France and Great Britain due to Lloyd George's reluctance to form joint Anglo-French economic sanctions. Despite these tensions, Poincare was keen not to break the entente with Britain, and following the occupation of the Ruhr, continued to negotiate with Baldwin's Conservative government, which had come to office in May 1923. British popular opinion saw the occupation of the Ruhr as unacceptable French imperialism that would lead to the collapse of the German economy and government, which would lead to anarchy and Bolshevism.

REFERENCES

Punch, 11 July 1923, page 37

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2014', November 2014-January 2015, no 84

£ 500-700 € 600-800



HOLDING HER UP.

M. Poincare: "What are you doing & what's the idea?"
Mr Baldwin: "Well, if you look round, you'll see."

PUNCH - 11 July 1923

59

EDWARD TENNYSON REED

'The Bystander 1000th Number'

368 by 279mm., pencil, signed with monogram, mounted, framed and glazed

A drawing featuring Lord Cave, Stanley Baldwin, Lord Salisbury, Herbert Asquith and Winston Churchill.

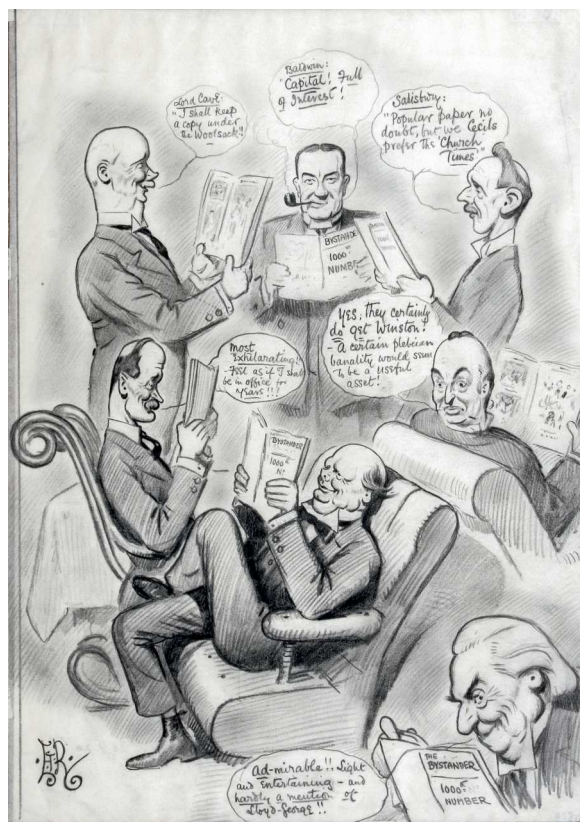
REFERENCES

The Bystander, 1000th Number

EXHIBITED

'The Illustrators. The British Art of Illustration 1850-2000', Chris Beetles Gallery 2000, no 584

£ 800-1,200 € 950-1,400



60

BERNARD PARTRIDGE

The ass that spoke too soon

('Householder "Thank you so much, sir, for relieving me of this weight." Chancellor "Not at all; not at all." [Replaces it with an equivalent burden.]')

343 by 254mm., pen and ink, signed with initials, inscribed 'Punch' and dated '9 May 1923', mounted, framed and glazed

In April 1923, shortly before becoming Prime Minister for the first time, Baldwin presented his sole budget as Chancellor of the Exchequer. A short speech on 16 April announced that the unexpected surplus of a little over £100m would go towards repayment of the national debt, that income tax would be reduced by 6d and beer duty reduced by a penny. Although the content of the budget was largely applauded, issues were brought to Baldwin's attention in the Commons over excessive increases in their income tax based on assessment. On 8 May, Baldwin was informed of cases where leaseholders had had their assessments raised by as much as 60% based on their properties. For many, the increase in assessment rendered the reduction in income tax in the budget irrelevant, as indicated by this cartoon of Baldwin relieving a load from the pack-mule, only to replace it with another.

REFERENCES

Punch, 9 May 1923, page 445

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2014', Chris Beetles Gallery,

November 2014-January 2015, no 81

£ 500-700 € 600-800



61



62

BERNARD PARTRIDGE

'The maid-of-all-work'

('Mrs Britannia "Why all this fuss about the servant problem? There's my Baldwin – can turn her hand to anything; keeps the house in order; checks the accounts; doesn't want any evenings off; very tactful with my visitors – especially foreigners; in fact a perfect treasure."')

318 by 260mm., pen and ink on board, signed, inscribed with title below mount, mounted, framed and glazed

In January 1923, as Chancellor of the Exchequer, Baldwin travelled to the United States to discuss the repayment of Britain's war debt. The terms agreed were stiff, but the best Baldwin believed were available. The following month, he gave a speech affirming that 'salvation for this country and the whole world' was to be found in the four words: 'Faith, Hope, Love and Work'. The power of the speech, its sincerity and idealism, had a strong impression on both the Commons and the country as a whole and, when Bonar Law resigned due to ill health in May 1923, it was little surprise that the popular Baldwin was chosen as his replacement.

At the time of this cartoon, the country was struggling with rising unemployment and there were debates in the Commons over why the government was still paying unemployment benefits to young men and women who were formerly in, and still capable of, domestic service, when there were employers willing and anxious to provide them with employment. Baldwin, still riding a wave of popularity, is portrayed as the dutiful maidservant, carrying out multiple tasks on behalf of the country despite the problems with other 'servants'. The term 'servant problem' may be a reference to the Jerome K. Jerome play *Fanny and the Servant Problem*, which was first performed in 1909.

REFERENCES

Punch, 20 June 1923, page 589

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2014', Chris Beetles Gallery, November 2014-January 2015, no 83

£ 500-700 € 600-800

63



63

BERNARD PARTRIDGE

'The Second Effort'

('German Goose: "Is that any better?"')

349 by 254mm., pen and ink on board, signed, inscribed with title and 'Punch', and dated '13 June 1923', mounted, framed and glazed

The French occupation of the Ruhr in January 1923 was the culmination of increasing frustration on the part of French Prime Minister Raymond Poincaré at continued German attempts to default on reparation payments and a British reluctance to back French claims. The German response to the occupation was a policy of passive resistance. Miners and other workers in the Ruhr valley refused to work or assist

in French extraction of goods as reparation payment. The German economy had already been in crisis since the summer of 1922, and the passive resistance in the Ruhr contributed to hyperinflation and the economy began to collapse.

REFERENCES

Punch, 13 June 1923, page 565

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2014', November 2014-January 2015, no 82

£ 600-800 € 700-950

64

DAVID LOW

'Publicity'

('Beauty itself doth of itself persuade | The eyes of men without an orator')

305 by 356mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

Low uses a quote from Shakespeare's poem *The Rape of Lucrece*.

REFERENCES

Punch, 11 June 1924, page 651

EXHIBITED

'The Illustrators. The British Art of Illustration 1780-1993', Chris Beetles Gallery, 1993, no 311

⊕ # £ 1,000-1,500 € 1,150-1,750

65

PERCY HUTTON FEARON ('POY')

'Rolling Paper Skills Much More Fun than Moulding Budgets'

140 by 89mm., pen and ink, signed, inscribed with title below mount, mounted, framed and glazed

Appointed Chancellor of the Exchequer by Stanley Baldwin in November 1924, Winston Churchill announced in his first budget that Britain would return to the Gold Standard. The return to the Gold Standard led to deflation, unemployment and the miners' strikes that led to the general strike of 1926. Churchill would later regard this decision as the worst mistake of his life.

REFERENCES

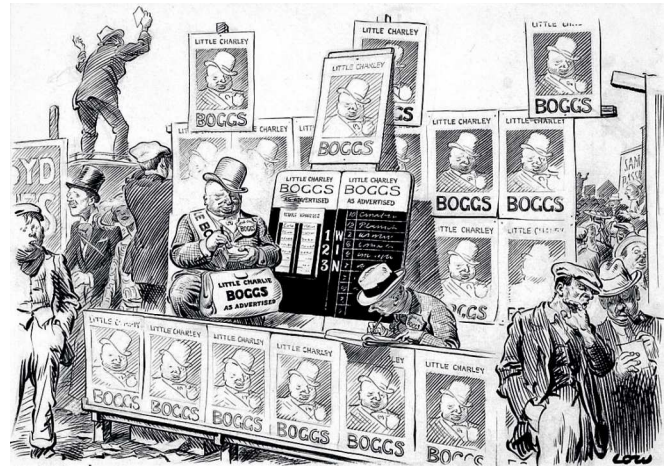
Evening News, circa 1924

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery,

November 2011-January 2012, no 135

⊕ # £ 600-800 € 700-950



64



65

DAVID LOW

'Tales of the Dominions'

267 by 387mm., pen ink and crayon with pencil, signed and inscribed with title and '(with acknowledgments to "The Boyhood of Raleigh" by Millais)', mounted, framed and glazed, some minor discolouration

Millais' famous painting, 'The Boyhood of Raleigh', has been a popular subject for parody. This cartoon uses it to show the diminutive Colonial Secretary, Leo Amery (1873-1955), sharing 'Tales of the Dominions' with F E Smith, the Earl of Birkenhead (1872-1930), in his role as Secretary of State for India; Stanley Baldwin, the Conservative Prime Minister; and Winston Churchill, Chancellor of the Exchequer. The first Colonial Secretary to tour all the dominions, Amery began to develop a definite policy to stimulate Empire trade in 1928.

REFERENCES

Evening Standard, 14 February 1928; *The Best of Low* (London, 1930), page 41

PROVENANCE

Stanley Baldwin

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2012', Chris Beetles Gallery, November 2012-January 2013, no 251

⊕ # £ 2,000-3,000 € 2,300-3,450

DAVID LOW

'Royal Academy Banquet'

279 by 482mm., pen and ink with crayon and watercolour, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Evening Standard, 7 May 1928

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1997', Chris Beetles Gallery, 1997, no 383

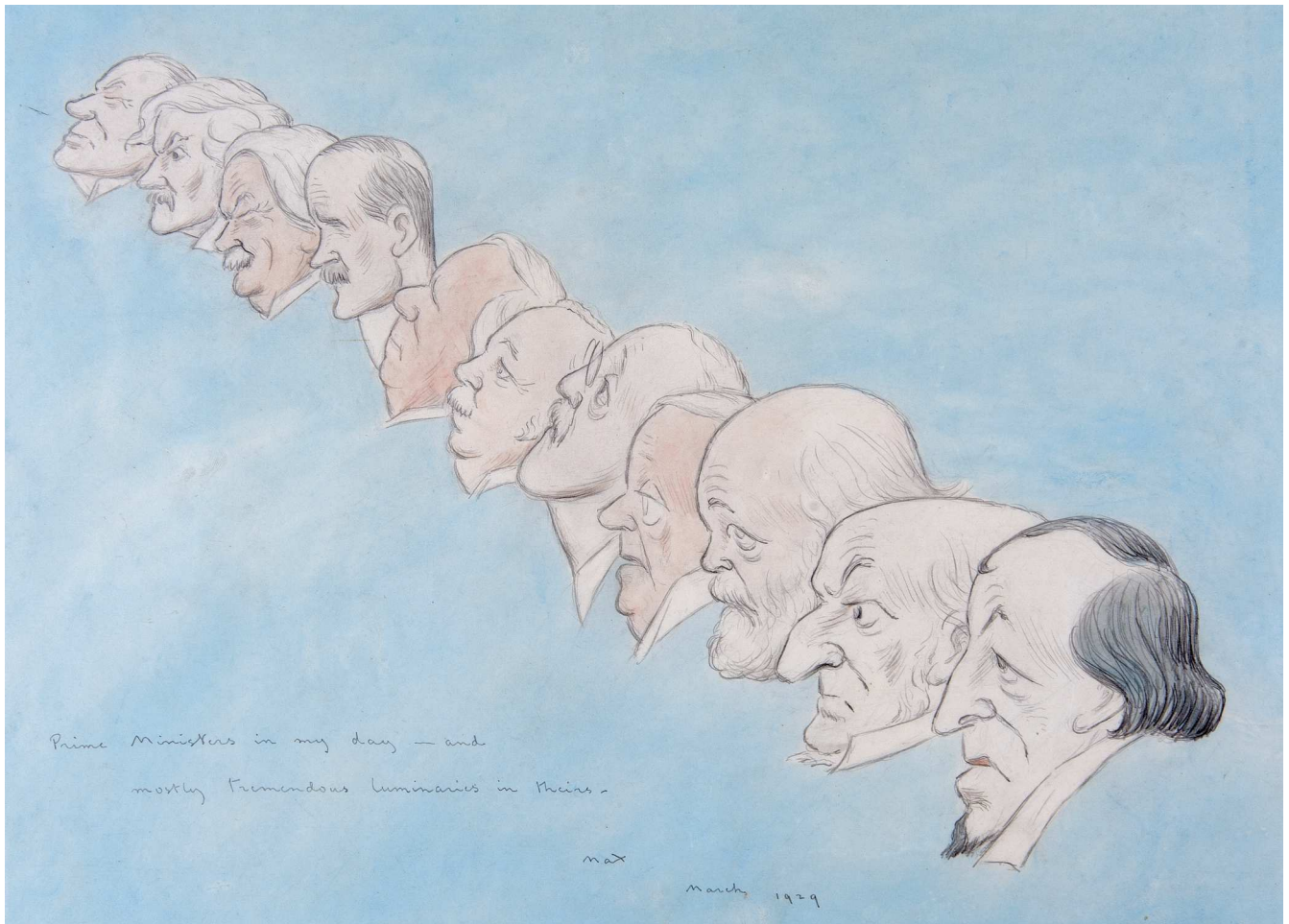
⊕ # £ 1,500-2,000 € 1,750-2,300



66



67



68

68

MAX BEERBOHM

'Prime Ministers in my day - and mostly tremendous luminaries in theirs'

305 by 419mm., watercolour and pencil, signed, inscribed with title and dated 'March 1929', mounted, framed and glazed

In the present cartoon, Beerbohm illustrates the eleven men who had served as Prime Minister in his lifetime, from 1872 to 1929, the year this cartoon was created.

They are, from right to left: Benjamin Disraeli, William Gladstone, The Marquess of Salisbury, The Earl of Rosebery, Arthur Balfour, Henry Campbell-Bannerman, H.H. Asquith, Andrew Bonar Law, David Lloyd George, Ramsay MacDonald and Stanley Baldwin.

REFERENCES

ed. H.C. Minchin, *The Legion Book* (London, 1929); Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972) no 439

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 6,000-8,000 € 6,900-9,100



69

69

ROBERT STUART SHERRIFFS

Eamon de Valera

305 by 184mm., pen ink and watercolour, signed and inscribed 'De Valera' and 'sample of slightly sketched manner in which whole composition would be drawn + coloured RSS', mounted, framed and glazed, *minor soiling and browning, tear to lower right not affecting image*

Probably illustrated in *Looker On*, 1929

⊕ # £ 400-600 € 500-700

70

ROBERT STUART SHERRIFFS

'Winston Churchill: "How Absurd! Here am I all dressed up to do honour to the greatest Churchill of us all -". Duke of Marlborough: "- Me Too!"'

368 by 260mm., pen ink and pencil with bodycolour, signed and inscribed with title, mounted, framed and glazed, *some minor browning*

REFERENCES

Looker On, 1929

⊕ # £ 700-900 € 800-1,050

71

GRAHAM LAIDLER ('PONT')

'Striking portrait of Mr Franklin in characteristic oratorical pose'

330 by 229mm., pen and ink, signed, inscribed with title below mount, mounted, framed and glazed



70



71

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

£ 800-1,200 € 950-1,400

72

FRANK REYNOLDS

'Lossiemouth Myths: The Face at the Window'

267 by 216mm., pen and ink with bodycolour, signed, inscribed with title below mount, mounted, framed and glazed

Born the illegitimate son of a farm labourer and a housemaid in Lossiemouth, Scotland, Ramsay MacDonald (1866-1937) became Prime Minister of a minority Labour government in 1929. In a relatively strong parliamentary position, MacDonald was able to raise unemployment pay, pass a housing act focusing on slum clearances and also passed the Coal Mines Bill. This bill, published on 12 December 1929 proposed to reduce miners' working hours from eight to seven and a half a day and to introduce a national board to protect wages. However, the bill contained no measures designed to rationalise the coal mining industry. Liberal leader Lloyd George encouraged his party to vote partly for, partly against the bill while some Liberals abstained, in an attempt to goad MacDonald's government into making concessions towards rationalisation.

REFERENCES

Punch, 8 January 1930, page 31

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery,

November 2011-January 2012, no 152

⊕ # £ 700-900 € 800-1,050

SIDNEY STRUBE

'Westminster Eleven'

254 by 368mm., pen and ink with pencil, inscribed with title and 'With Mr Strube's compliments', together with 'Top Row: Umpire, Sutcliffe Hogg, Worthington Hendren, Maurice Birkentate, Neville Chapman, Mitchell-Hearne. | Bottom Row: Amery Root, Austen Kilner, Woolley Bridgeman, Stanley Carr (Capt), Winston Hubbs, Strudjix, Alf Sandmond (Twelfth Man)', mounted, framed and glazed

⊕ # £ 600-800 € 700-950

74

BERNARD PARTRIDGE

– and a pull all together, or so Mr Punch continues to hope

241 by 343mm., pen and ink with crayon, signed and inscribed '– and a pull all together', mounted, framed and glazed

The Wall Street Crash of 1929 had sunk Britain into depression and by 1931, the country was facing a major economic crisis. Unemployment had risen to two and a half million and the loss of foreign confidence in Britain had been demonstrated by the withdrawal from the City of some £66 million in gold and foreign exchange. Neville Chamberlain had diagnosed the core of the problem in the growth of government expenditure over income, a view that was borne out by the May Report, published at the end of July. The report recommended economies of £96.5 million, a programme that the Labour government of Ramsay Macdonald could not put into effect. Baldwin had wanted Labour to meet its responsibilities and produce effective proposals to balance the budget, or failing that, leave office. As Baldwin attempted to distance himself from the crisis during the summer of 1931 by holidaying in France, he was represented in meetings and discussions by Chamberlain, who believed that a national all-party government was the best option for the country. On 22 August, the collapse of the pound forced Baldwin to return from holiday and two days later, the National Government was formed. Macdonald was to remain as Prime Minister, while Baldwin held the second position in the government as Lord President of the Council. The objective of the government was to maintain the parity of the pound and to impose set economies. Once this had been achieved, parliament would be dissolved and party politics would resume as normal. However, ongoing events would ensure that the National Government would remain in place until 1940.

Partridge's cartoon, published the day after its formation, depicts the three most important members of the National Government attempting to haul the nation's finances towards solvency, in a tug of war anchored by John Bull.

REFERENCES

Punch, 26 August 1931, page 210

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2014', Chris Beetles Gallery,

November 2014-January 2015, no 86

£ 500-700 € 600-800



72



With Mr Strube's compliments.

73



74



75

75

PERCY HUTTON FEARON ('POY')

'On the Heights'
 ('David: "As Renan said 'I have enjoyed my walk through life'" | John Citizen: "And I hold myself lucky to have met you on it"')
 ('Mr Lloyd George is 70 today')

286 by 267mm., pen ink and coloured pencil, signed, inscribed with title below mount, mounted, framed and glazed

This cartoon celebrates the 70th birthday of David Lloyd-George. Given Lloyd-George's first name, commentators had long been quick to compare his rivals, challengers and enemies to Goliath.

REFERENCES

Evening News, 17 January 1933

EXHIBITED

'The Illustrators: The British Art of Illustration 1870-2009', Chris Beetles Gallery, 2009, no 101; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 500-700 € 600-800

76



76

DAVID LOW

'Alice Meets the Cheshire Cat'

305 by 470mm., pen and ink, signed 'Low after JT' and inscribed with title and extensive caption, mounted, framed and glazed

Following the resignation of the government of Stanley Baldwin on 24 August 1931, former Labour Prime Minister Ramsay MacDonald agreed to become Prime Minister for a second time, at the head of a National Government formed of all parties.

An influential figure in British politics through his media empire, Lord Beaverbrook founded the Empire Free Trade Crusade in 1929. Set up to press for the British Empire to become a free trade bloc, Beaverbrook's crusade attacked MacDonald's minority government and Baldwin's protectionist policies, viewing them as insufficient. The group extended Beaverbrook's early tariff reform sympathetic to 'whole hog' protectionism.

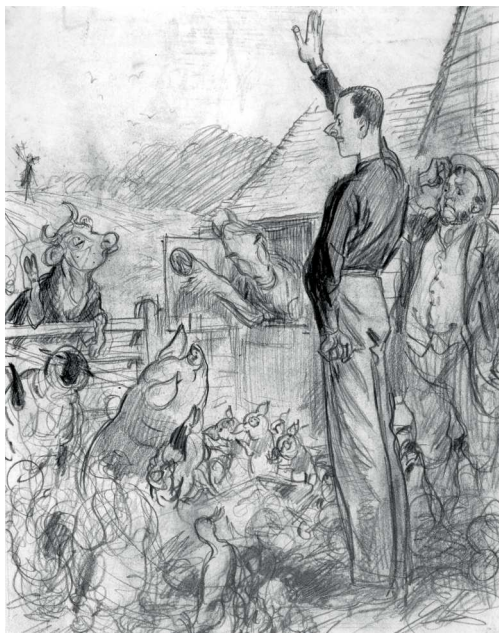
REFERENCES

Evening Standard, 26 January 1932

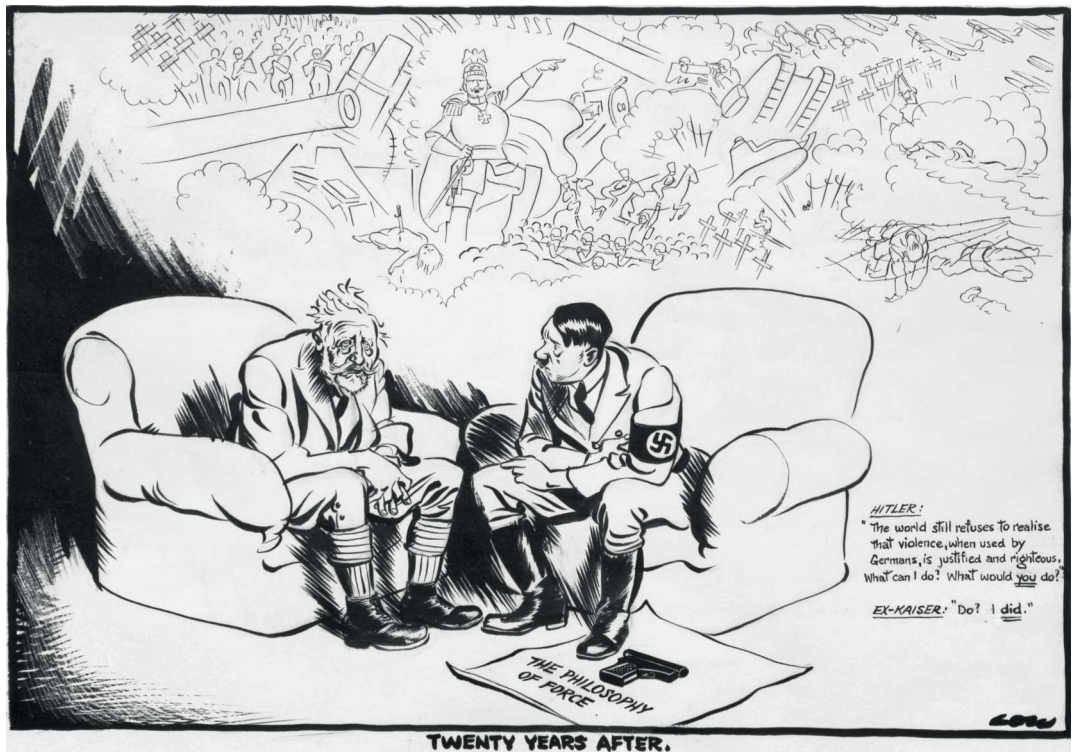
EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, no 236; 'Alice in Cartoonland', The Cartoon Museum, London, 15 July-1 November, 2015

⊕ # £ 800-1,200 € 950-1,400



77



TWENTY YEARS AFTER.

78

77

ERNEST H. SHEPARD

'Fascism Infects the Farm'
('Conservatism has chosen the financier. Fascism chooses the British farmer') [Sir Oswald Mosley, at Appleby]

298 by 241mm., preliminary pencil drawing, mounted, framed and glazed

This cartoon appeared at a time when Oswald Mosley's British Union of Fascists was nearing the peak of their popularity, attracting large scale support at rallies and backing from national newspapers such as *The Daily Mail* and *The Daily Mirror*. Two weeks after this cartoon was published, a large Fascist rally at Olympia descended into violence, losing the BUF a large amount of support.

Shepard's cartoon immediately draws comparisons with George Orwell's *Animal Farm*, though the book was not published until 1945. It has been suggested that Orwell may well have been influenced by this cartoon when it came to writing his novel.

REFERENCES

Preliminary drawing for *Punch*, 23 May 1934, page 563

⊕ # £ 800-1,200 € 950-1,400

78

DAVID LOW

'Twenty Years After'
('Hitler: "The world still refuses to realise that violence, when used by Germans, is justified and

righteous. What can I do? What would YOU do?" | Ex-Kaiser: "Do? I DID")

356 by 495mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

Low's cartoon of Hitler in conversation with a beleaguered Wilhelm II represents British concerns about the increasingly violent policies of Hitler's Nazi Party. A month earlier, having been convinced by Himmler and Goring that plans were afoot to overthrow him, Hitler embarked upon a purge of his political enemies both within and outside the Nazi Party, in what became known as the 'Night of the Long Knives'. Between 30 June and 2 July 1934, Hitler ordered the assassination of over 200 people, including the leader of the Nazi paramilitary unit, Ernest Rohm. There was concern in Britain that these actions had met with widespread approval in Germany, and were the latest stage of Hitler's rise to total power. Low's image represents the similarities in the actions of Germany under Kaiser Wilhelm II. In 1914, Wilhelm sanctioned Austrian aggression against Serbia, the perceived source of the 'Black Hand', the group responsible for the assassination of the Austrian Archduke Franz Ferdinand, leading to the First World War. This cartoon shows remarkable foresight.

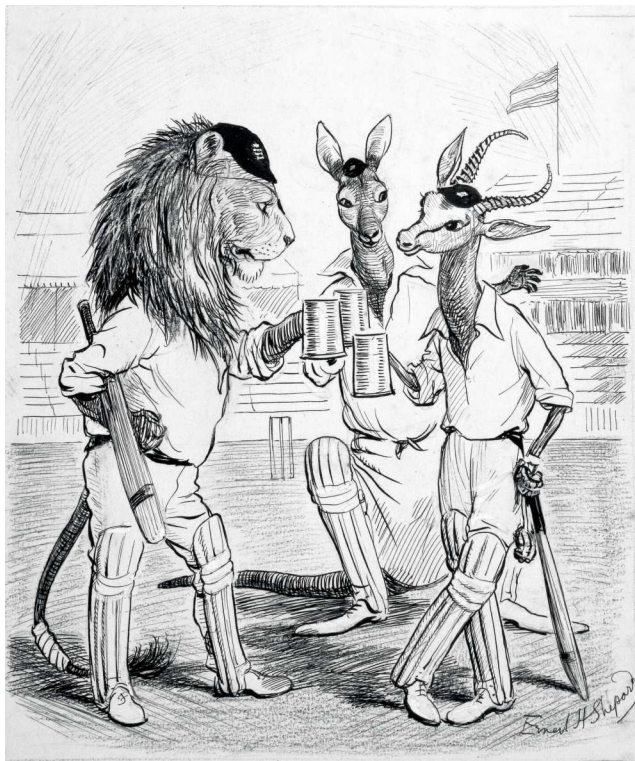
REFERENCES

Evening Standard, 1 August 1934; *Low's Political Parade with Colonel Blimp* (London, 1936), [unpaginated]; *Years of Wrath, A Cartoon History: 1931-1945* (New York, 1946), [unpaginated]

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 3,000-5,000 € 3,450-5,700



79

79

ERNEST H. SHEPARD

'Cricketers All.'

("Well, my lads, you're both a bit too good for me at present, but here's luck to the game")

273 by 229mm., pen and ink, signed and inscribed with title below mount, mounted, framed and glazed

REFERENCES

Punch, 28 August 1935, page 227

EXHIBITED

'Ashes To Zooter: A Celebration of a Summer of Cricket', Chris Beetles Gallery, June 15-18 August 2009, no 225

⊕ # £ 1,000-1,500 € 1,150-1,750



80

80

HERBERT LAWRENCE BLOCK (‘HERBLOCK’)

'Armed to the teeth'

401 by 318mm., pen and ink with bodycolour on tinted paper, signed, mounted, framed and glazed

£ 1,500-2,000 € 1,750-2,300

BERNARD PARTRIDGE

'Conversation Piece' [with] 'The Good Fairy'

279 by 381mm., pen and ink, signed and inscribed with title, mounted, framed and glazed [together with a further drawing on reverse:] 'The Good Fairy', ('Don't forget that any money you can save from housekeeping belongs by right to me'), 279 by 381mm., pen and ink, signed and inscribed with title and publication details

'Conversation Piece'

Shortly after the outbreak of the Spanish Civil War in July 1936, the governments of Britain and France began to formulate a policy of non-intervention, aimed at the various powers of Europe. On 7 August, France unilaterally declared non-intervention, a stance that was also adopted by Britain, Belgium, the Netherlands, Poland, Czechoslovakia and the Soviet Union. On 9 August, Germany informed the British that 'no war materials had been sent from Germany and none will', which was untrue, as proven by the shooting down of a German aircraft over Spain. Under diplomatic pressure from Britain and France, Italy signed the agreement on the 21 August, with Germany following suit three days later.

On 9 September 1936, the first meeting of the Non-Intervention Committee was held in London. Present were representatives from Britain, France, Italy, Germany and the Soviet Union. The Agreement turned out to be little more than a conversation piece. The hypocritical actions of certain members of the Non-Intervention Committee was blatant.

'The Good Fairy'

As the Second World War continued and Britain fought on three continents, rationing and austerity intensified in keeping with rising military costs. War bonds were used in Britain as a way of financing the war effort whilst making the civilian population feel more involved in their military.

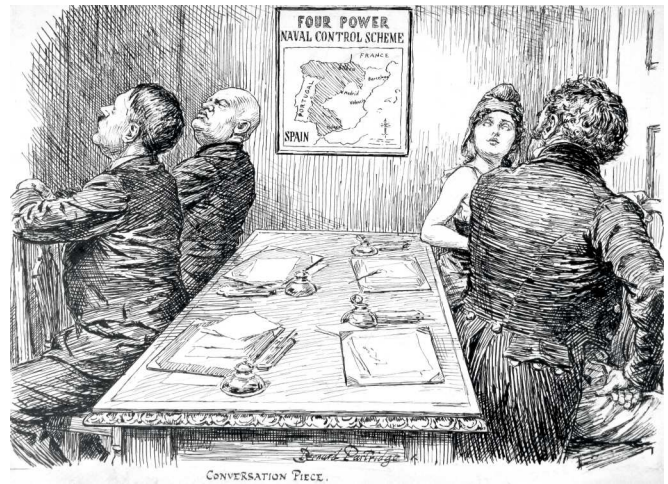
REFERENCES

Punch, 30 June 1937, page 717; *Punch*, 17 November 1943, page 419

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

£ 700-900 € 800-1,050



81



82

DAVID LOW

'Lesser Breeds'

('I think it is correct to say that there is not one country to-day on the face of the earth, even if its politics for the time being are hostile, that does not thank God for Great Britain.')

178 by 178mm., ink with pencil, signed, mounted, framed and glazed

EXHIBITED

'The Illustrators. The British Art of Illustration 1780-1993', Chris Beetles Gallery, 1993, no 310

⊕ # £ 1,000-1,500 € 1,150-1,750



83

83

DAVID LOW

'My chimney, I believe!'

298 by 483mm., pen ink and crayon with bodycolour, signed and inscribed with title, dated '17/11/39' on reverse, further inscribed 'To Honor Earl from Low 1940', mounted, framed and glazed

The Balkan state of Albania had long been of strategic interest to Italy. Control of its ports would give Italy control of the Adriatic, whilst also providing a beachhead into the Balkans. At the publication of Low's cartoon, Italy's had been the only military action taken in Balkans, as indicated by Mussolini's place within the chimney.

Four days before this cartoon was published the backpage headline in the *Evening Standard* read 'Balkans Pawns in New Nazi Game' (13 November 1939).

REFERENCES

Evening Standard, 17 November 1939, page 8

EXHIBITED

'The Illustrators. The British Art of Illustration 1786-2005', Chris Beetles Gallery, 2005, no 621; 'Images Of Power: From The Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 2,000-3,000 € 2,300-3,450

84

ARTUR SZYK

Two Polish Officers

203 by 140mm., pen ink, pencil and watercolour, signed and dated 'London 1939', mounted, framed and glazed

'Art is not my aim, it is my means.'

Polish-born artist Arthur Szyk made use of propagandist illustration to raise public awareness of the persecution of European Jews at the hands of Nazi tyranny during the Second World War. He has come to be remembered as far more than an illustrator and illuminator, his political messages and his dedicated devotion to Judaism and to Poland eventually becoming as strong a driving force as his artistic passions.

Arthur Szyk was born in Poland, on 3 June 1894, at a time when it was part of the Russian Empire. He studied in Paris (1910-14), and later at the Academy of Fine Arts, Krakow, under Teodor Axentowicz.

At the outbreak of the First World War, Szyk was forced to return to Poland and was conscripted into the Russian Army. Following the independence of Poland in 1918 he served in the Polish army against the Bolsheviks for two years and, as a result, was exposed to the massive pogroms carried out against the Jewish population in Eastern Europe. In 1921 he returned to Paris remaining there for a further decade. During this period, he exhibited in group shows, most notably at the Bibliothèque Nationale, and illustrated many books including *The Book of Esther* (1925), Flaubert's *La Tentation de saint Antoine* (1926) and Pierre Benoit's *Le Puits de Jacob* (1927).

In 1929, Szyk illuminated and published the *Statue of Kalisz*, which had granted rights to the Jews in 1264, through the generosity of the Grand Duke of Poland. This work contributed substantially to a revival of interest in the art of illumination, and in turn to the recognition that Szyk was the foremost living exponent of this neglected art.

In 1931, Szyk started to produce decorations for the Société des Nations in Geneva. However, these were never completed because he was sent by the Polish government to the United States to present to the Library of Congress in Washington a series of 38 miniatures on the American Revolution. For this he received the George Washington Bicentennial Medal, awarded by the US Congress, and these works were then exhibited at the Library of Congress exhibition of 'Washington and His Times' and many museums. After this he returned to Poland.

In 1932, Szyk illustrated the *Haggadah*, a history of Jews in Egypt, which he dedicated to George V, King of England, though it was not published until 1940. By 1937 Szyk was living in London in 1937, and in April of that year there was an 'Exhibition of Miniatures and Illuminated Manuscripts by Arthur Szyk' at the Arlington Gallery. His miniatures, devoted to the Poles in America, also formed an important artistic feature of the Polish Pavilion at the New York World's Fair.

When Germany invaded Poland in 1939, Szyk abandoned work on his illuminated manuscripts, turning his attention instead to anti-fascist cartoons, satires, and caricatures to fight oppression and tyranny, and to encourage the reluctant American public to support the Allied cause. His early wartime work focused on themes such as 'the brutality of the Germans, the more primitive savagery of the Russians, the heroism of the Poles, and the suffering of the Jews.' (Tom Cooney of the United States Holocaust Memorial Museum). It was these themes which were the subjects of his 1940 exhibition, 'War and "Kultur" in Poland'. Although it has never been confirmed, Szyk always maintained that his mother and brother were murdered by Nazis in the Polish ghetto where they lived, which increased his determination to expose the evil of Nazi tyranny.

In 1940 Szyk emigrated to Canada, and by 1941 had settled in New York. He rapidly became America's leading political caricaturist because, unlike many other artists working during the Second World War, his political messages were easily understood by the general public. This is due to his strong Jewish identity, and his unswerving commitment to putting an end to persecution of his race. He realised that, combined with his connections, his artistic talents gave him a powerful propagandist position, which he was determined not to waste. Once America had entered the conflict in 1941 he used his art to ease public fear.

An important album of caricatures, *The New Order*, appeared in 1942. Critical of the Nazis, its contents were reminiscent of the work of the contemporary German satirists, George Grosz and Otto Dix. Americans soon became familiar with Szyk's illuminated manuscripts and political cartoons as they appeared on and between the covers of popular magazines such as *Esquire*, *Time* and *Collier's*. Although at this time the subject of his work was varied, ranging from biblical illuminations to advertisements for high profile American companies such as US Steel and Coca Cola, his unique style bridged both.



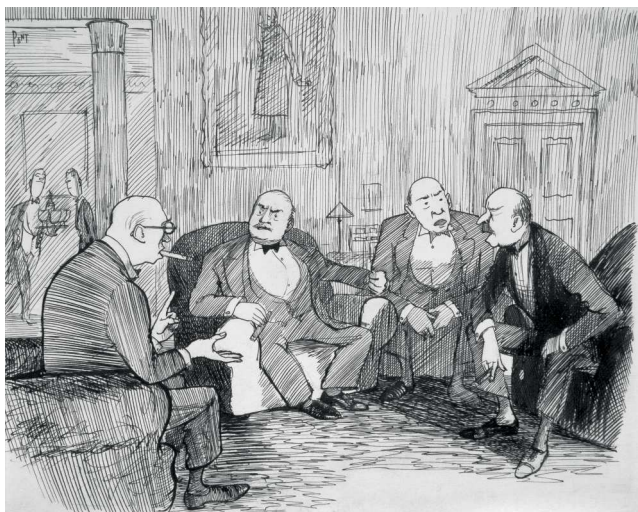
84

Stephen Luckert, co-curator of the exhibition 'The Art and Politics of Arthur Szyk', explains that 'Szyk dedicated more time and energy than any other artist of his time to the plight of the Jews in Nazi Europe. He understood that Nazi anti-Semitism was fundamentally different and worked to convince the allied powers of this.' Szyk's campaign to create a Jewish homeland in Palestine did not cease after the end of the Second World War. For instance, in 1948 he produced the highly-decorated Declaration of Independence of the State of Israel. Although he chose not to live in Israel once it had been made an independent state, and was a non-observant Jew, he had made it his life's mission to see the Jews triumph over oppression.

EXHIBITED

'The Illustrators. The British Art of Illustration 1786-2003', Chris Beetles Gallery, 2003, no 322

⊕ # £ 1,500-2,000 € 1,750-2,300



85

GRAHAM LAIDLER ('PONT')

'Popular Misconceptions – How to Win the War'

216 by 222mm., pen and ink, signed, inscribed with title below mount, mounted, framed and glazed

REFERENCES

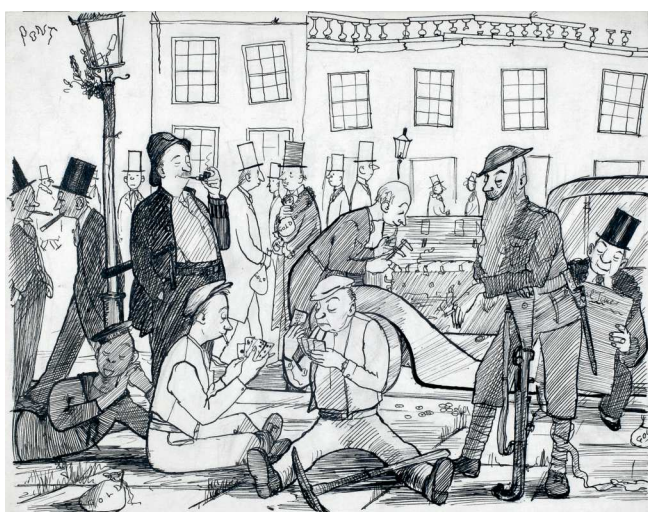
Punch, Special Navy Number, 29 November 1939, page 601;
 Pont, *The British Carry On, a collection of wartime drawings* (London, 1940) page 30

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1990',
 Chris Beetles Gallery, 28 November-14 December 1990, no 250

£ 1,000-1,500 € 1,150-1,750

86



86

GRAHAM LAIDLER ('PONT')

'Popular Misconceptions – Life in the Democracies'

216 by 267mm., pen and ink, signed and inscribed with title below mount, mounted, framed and glazed

REFERENCES

Punch, 24 May 1939; Pont, *The British Carry On, a collection of wartime drawings* (London, 1940) page 20

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1990',
 Chris Beetles Gallery, 28 November-14 December 1990, no 256;
 'Images of Power: From the Jeffrey Archer Cartoon Collection',
 Monnow Valley Arts, 3 September - 30 October 2011

£ 700-900 € 800-1,050

87



87

DAVID LOW

'Team Work by Lord Beaverbrook'

356 by 470mm., pen and ink with pencil, signed and inscribed with title, mounted, framed and glazed, some light browning

In May 1940, Max Aitken, Lord Beaverbrook (1879-1964) was appointed to the head of the newly created Ministry of Aircraft Production by the Prime Minister and his close personal friend, Winston Churchill, and was charged with turning around a British aircraft industry struggling badly in the face of a vast Luftwaffe (and the impending Battle of Britain). Beaverbrook rapidly oversaw a huge increase in aircraft production, dwarfing the German output from the same period. The enormous success of the Ministry of Aircraft Production was achieved largely through Beaverbrook's insistence to prioritise aircraft over all other forms of production. Low's cartoon portrays Beaverbrook as a pirate, his ministry men as thugs and cronies, on the verge of plundering the Ministries of Supply, Labour and Shipping. This portrayal, along with a swag bag labelled 'Lord B's Private War', hint at suspicions over the extent of Beaverbrook's personal gains whilst overseeing such a vast increase in output. Regardless of his motivations, he certainly energised the country's aircraft production at a crucial period of



88

the war and was credited with played a significant role in victory in the Battle of Britain. Low appears much more sympathetic to Beaverbrook in his depiction of him in the cartoon, 'See What the Boys in the Back Room Will Have and Tell Them We'll Have the Same' (see lot 90), published a little over three months later, shortly before Beaverbrook resigned from the Ministry.

REFERENCES

Evening Standard, 2 December 1940

⊕ # £ 1,500-2,000 € 1,750-2,300

88

ERNEST H. SHEPARD

'The Bandits Feast'

('I've said it once, and I'll say it again, the British are starving Europe')

318 by 254mm., pen and ink, signed, inscribed with title below mount, mounted, framed and glazed

On the outbreak of the Second World War, Britain began a naval blockade of Europe, designed to prevent the import of food, ammunition and other valuable materials into Germany. However, by Christmas 1940, much of mainland Europe had fallen to the Nazis.

In Shepard's cartoon, Adolf Hitler, his Reichsmarschall Hermann Goring and the Nazi Foreign Minister Joachim von Ribbentrop spend Christmas feasting on the spoils of Europe. The festive spread including the produce of Belgium, France, the Netherlands, Poland, Norway, Denmark and Romania.

REFERENCES

Punch, 25 December 1940, page 619

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,200-1,600 € 1,400-1,850



89

89

ERNEST H. SHEPARD

'Accident to The Axis'
('United We Stood')

305 by 241mm., pen and ink with bodycolour, signed and inscribed with title, mounted, framed and glazed

The fall of Beda Fomm, Libya, on 7 February 1941 marked the end of Operation Compass, the first major Allied offensive of the North African campaign. In the ten weeks of the campaign, Allied forces had decisively defeated the Italian 10th Army, advancing 800km, destroying or capturing some 400 tanks and 1290 artillery pieces and capturing approximately 130,000 Italian and Libyan POWs.

This was a crippling blow to Italian control in North Africa, at a time when the combined Axis powers of Nazi Germany, Italy and Japan were attempting to consolidate their position in Europe, Africa and the Far East. In Europe, the Nazis were massing troops on the Soviet border in preparation for an invasion of the Soviet Union, which occurred in June 1941 as Operation Barbarossa. In the Far East, Japan had successfully invaded French Indochina, and was planning to take advantage of the war in Europe by seizing resource-rich European possessions in Southeast Asia.

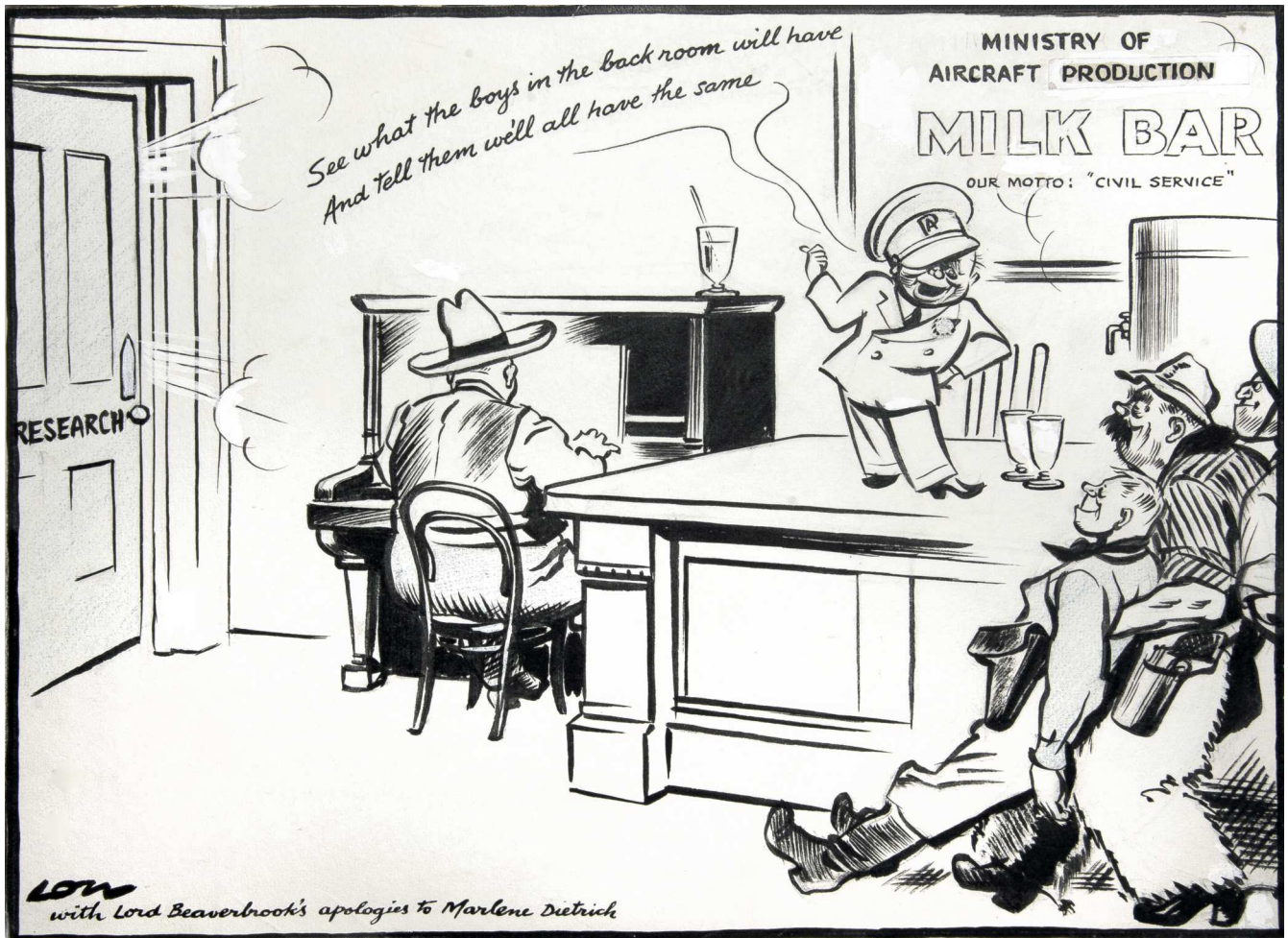
REFERENCES

Punch, 5 March 1941, page 231

EXHIBITED

'The Illustrators: The British Art of Illustration 1870-2009', Chris Beetles Gallery, 2009, no 154; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,000-1,500 € 1,150-1,750



90

90

DAVID LOW

'Beaverbrook Wild West'
 ('See what the boys in the back room will have and tell them we'll all have the same')

305 by 406mm., pen and ink with bodycolour and blue crayon, signed and inscribed 'Beaverbrook Wild West', mounted, framed and glazed

The Ministry of Aircraft Production generated an enormous increase in aircraft production with factories churning out five hundred Spitfires and Hurricanes a month, considerably more aircraft than the Germans were producing at the time. Beaverbrook's astonishing achievement was due mainly to his insistence that fighter aircraft production have priority over all other types of munitions production, even bomber production. By inserting an extra margin of fifteen percent above realistic production figures, he ensured an unattainable target, which the industry would push as hard as possible to reach. He also instigated scrap metal drives encouraging the country to save old pots, pans and kettles to donate them to the government.

Low's depiction of Beaverbrook in this cartoon makes reference to his influence and appeal to the country by putting him in the role of Frenchy the saloon singer in George Marshall's light-hearted western *Destry Rides Again* (1939). The role revived the career of Marlene Dietrich who had suffered a succession of movie flops, and Frenchy's song 'See What the Boys in the Back Room Will Have' was a popular hit. The phrase 'back room' was a term that appeared during the Second World War, to refer to the environments of scientists or researchers.

REFERENCES

Evening Standard, 26 March 1941

EXHIBITED

'The Illustrators: The British Art of Illustration 1800-2008', Portico Library and Gallery, Manchester, November 2008-January 2009

⊕ # £ 1,000-1,500 € 1,150-1,750

ERNEST H. SHEPARD

'The Stranger in the Studio'

279 by 229mm., preliminary pencil drawing, mounted, framed and glazed

REFERENCES

Punch, 2 December 1942, page 461

⊕ # £ 700-900 € 800-1,050

FRANK REYNOLDS

'My dear Carl, I congratulate you! This cartoon of Churchill, reduced to smoking cigarettes, should put new heart into our people!'

229 by 171mm., pen ink and monochrome watercolour, signed and inscribed with title below mount, mounted, framed and glazed

Reynolds' cartoon mocks the increasing weakness of German propaganda, as the war began to turn against them. Churchill was rarely photographed during the war without a cigar in his mouth. His cigar habit began while he was stationed in Cuba in 1895, and he favoured a small number of Cuban brands, smoking between six and ten a day. Along with his love of cigars, it was well-known that Churchill strongly disliked cigarettes.

The poster in the background suggests that the German publication featured in this image is *Der Stürmer*, a weekly tabloid newspaper that played a significant role in the Nazi Propaganda machine, particularly through the dissemination of aggressively anti-semitic material. *Der Stürmer's* editor was Julius Streicher, seen here sitting at his desk.

REFERENCES

Punch, 6 January 1943, page 15

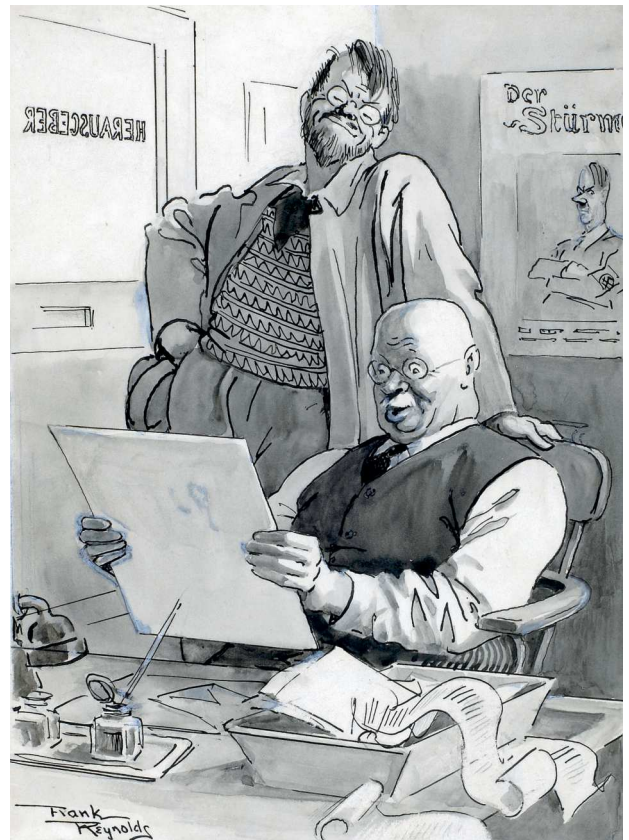
EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 700-900 € 800-1,050



91



92



93

ROWLAND EMETT

'...And My Italian Prisoners Put Up the Silo...'

241 by 286mm., pen ink and watercolour, signed 'From Rowland Emmett' and inscribed with title and 'To Mr And Mrs F E Hudson' below mount, mounted, framed and glazed

During the Second World War, Italian POWs captured in the Middle East began arriving in Britain in July 1941. These POWs presented an opportunity to alleviate the labour shortages Britain was facing, particularly in agriculture. Following Italy's surrender in 1943, over 100,000 Italians volunteered to work as 'co-operators'.

REFERENCES

Punch, 3 March 1943, page 182; *Sidings & Suchlike* (London, 1950)

EXHIBITED

'The Illustrators, The British Art of Illustration 1800-1992', Chris Beetles Gallery, 28 November-23 December 1992, no 143

£ 800-1,200 € 950-1,400



94

ERNEST H. SHEPARD

The King in Africa

305 by 267mm., pen and ink, signed, inscribed 'salute to the brave' below mount, mounted, framed and glazed

REFERENCES

Punch, 23 June 1943, page 519

EXHIBITED

'The Other E.H. Shepard (1879-1976)', Chris Beetles Gallery, September 2012

⊕ # £ 700-900 € 800-1,050



95

ERNEST H. SHEPARD

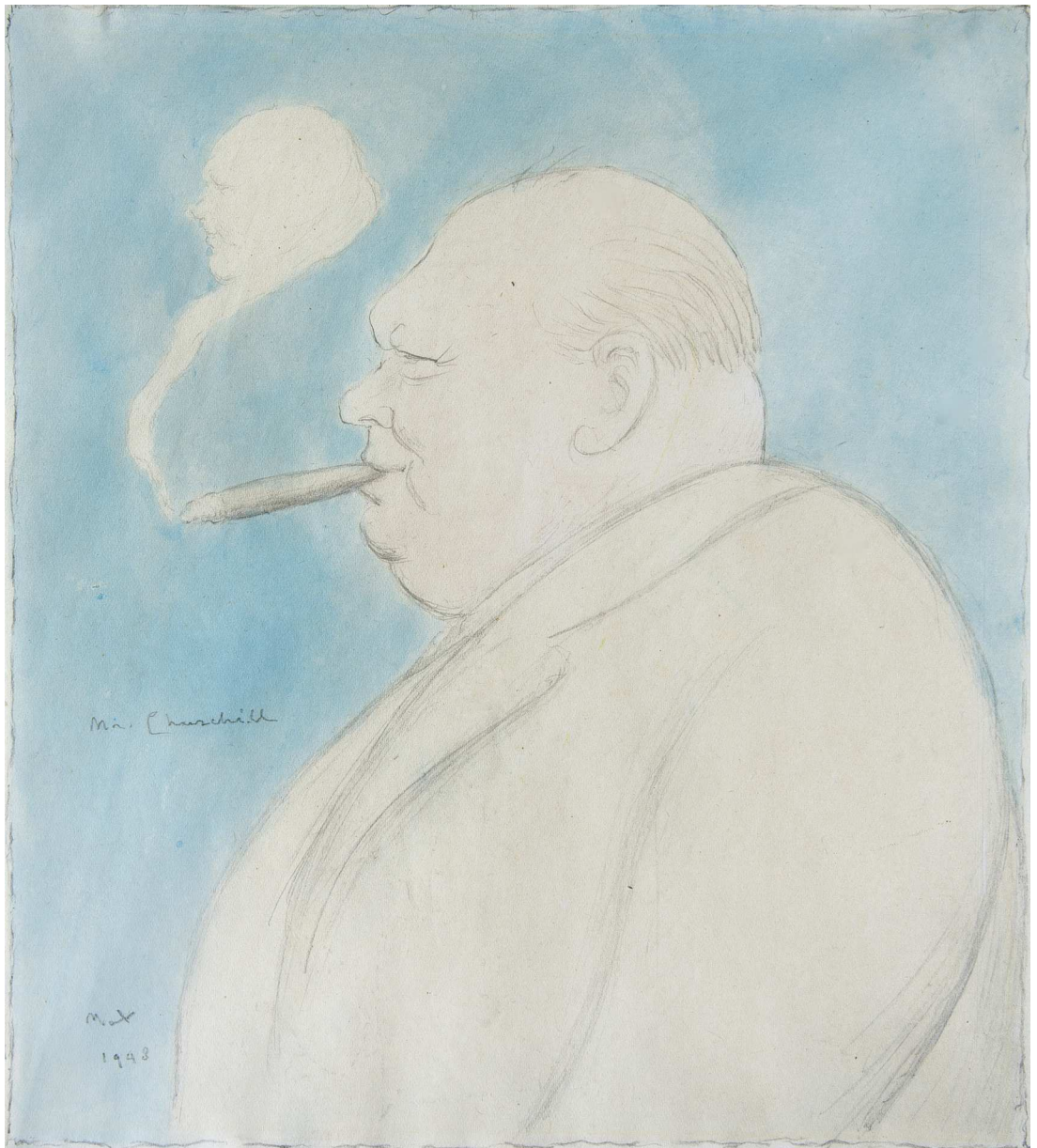
Churchill and Attlee

305 by 241mm., preliminary pencil drawing, mounted, framed and glazed

EXHIBITED

'The Illustrators, The British Art of Illustration 1800-1992', Chris Beetles Gallery, 28 November-23 December 1992, no 125

⊕ # £ 800-1,200 € 950-1,400



96

96

MAX BEERBOHM

'Mr Churchill'

216 by 210mm., watercolour and pencil, signed, inscribed with title and dated 1943, mounted, framed and glazed

There is a similar caricature in the collection of the National Gallery of Victoria, Melbourne, which is untitled and dated 1949.

REFERENCES

cf Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm* (London, 1972), no 343; N. John Hall, *Max Beerbohm Caricatures* (New Haven and London, 1997), plate 139

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1992', Chris Beetles Gallery, November – December 1992, no 123; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 6,000-8,000 € 6,900-9,100



97

97

FELIKS TOPOLSKI

'dolf Hitler gif a barty, | Der RAF komm by, | Dey in der pants his troops gekick | Und sock dem in der eye. | Der Fuehrer cry: "So! Hermann! | Du winnst anodder maddle! | Wohl auf, my bully kavaliers, | Boots offgepull und paddle!"'

394 by 267mm., pen ink and watercolour, mounted, framed and glazed

REFERENCES

D.B. Wyndham Lewis (ed), *'I couldn't help laughing!'* - *An anthology of war-time Humour* (London, 1944), third (enlarged edition) page 75

⊕ # £ 1,000-1,500 € 1,150-1,750

98



98

FELIKS TOPOLSKI

'...we shall fight on the seas and oceans... we shall fight on the beaches, we shall fight on the landing grounds, in the fields, in the streets and in the hills. *We shall never surrender...*'

381 by 262mm., lithograph, mounted, framed and glazed

⊕ # £ 400-600 € 500-700

99

STEVEN SPURRIER

'Mr Churchill's entrance into the House previous to the election of the Speaker (singing for He's a jolly good fellow)'

318 by 521mm., pen ink and watercolour with bodycolour, signed, inscribed with title and 'Illustrated London News' below mount, mounted, framed and glazed

REFERENCES

Illustrated London News, 18 August 1945, page 171

EXHIBITED

'The Illustrators, The British Art of Illustration 1800-1992', Chris Beetles Gallery, 28 November-23 December 1992, no 124

⊕ # £ 1,000-1,500 € 1,150-1,750



99



100

100

DAVID LOW

'Nuremberg'

('No drums, no trumpets, no banners – Pah! How much better we would have done it')

343 by 406mm., pen and ink with pencil, signed, inscribed with title and caption, and dated 'Low original Nov 22 1945', mounted, framed and glazed, *minor discolouration to lower right margin*

On 20 November 1945, the 'Trial of the Major War Criminals' began in Nuremberg, where 24 of the most important leaders of the Nazi Party were tried before the International Military Tribunal. The judges and prosecutors consisted of the victorious Allied powers of Great Britain, France, the Soviet Union and the USA.

Shown here, are:

Front Row (left to right) - Hermann Goering (1893-1946); Rudolf Hess (1894-1987); Joachim von Ribbentrop (1893-1946); Wilhelm Keitel (1882-1946); and an unclear figure (in photos it is Ernst Kaltenbrunner but the cartoon figure is more likely to be Walther Funk (1890-1960)).
Back Row (left to right) - Karl Donitz (1891-1980); Erich Raeder (1876-1960); Baldur von Shirach (1907-1974)

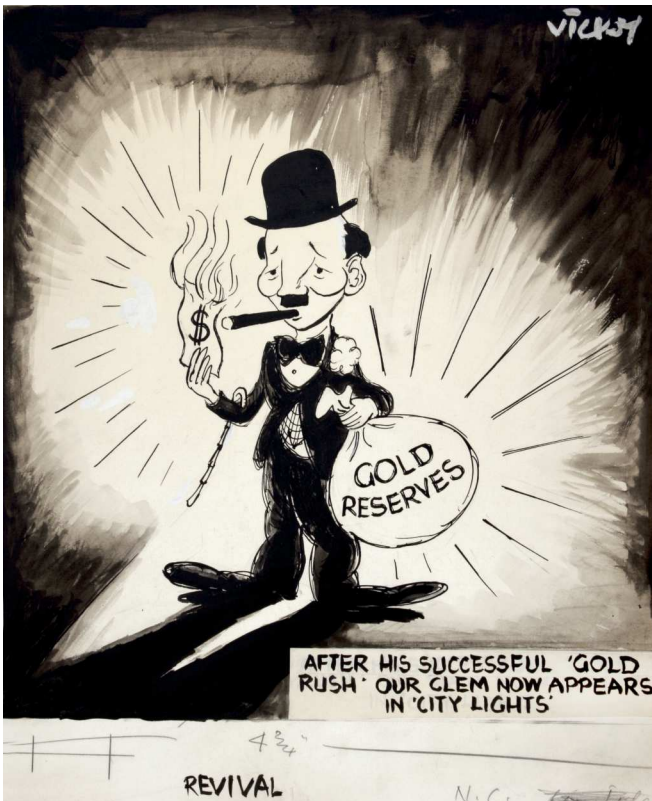
REFERENCES

Evening Standard, 22 November 1945

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011; 'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, no 237

⊕ # £ 2,000-3,000 € 2,300-3,450



101

VICTOR (VICKY) WEISZ

'Revival'

('After his successful "Gold Rush" our Clem now appears in "City Lights"')

343 by 324mm., pen ink and watercolour with bodycolour, signed and inscribed with subtitle, inscribed with title below mount, mounted, framed and glazed

During the Second World War, Britain had depleted much of its gold reserves purchasing munitions and weaponry. Churchill had been convinced of the impracticality of returning to a pre-war style gold standard and, by the time Clement Attlee (1883-1967) became Prime Minister in July 1945, Britain was on the verge of bankruptcy. The Bretton Woods System, signed in the United States by all 44 allied nations, fixed their exchange rates relative to the US dollar. The US promised to fix the price of gold at approximately \$35 per ounce. As a result, all currencies pegged to the dollar had a fixed value in terms of gold. However, the British government did not ratify this agreement until they had agreed the Anglo-American Loan, which was signed on 15 July 1946, allowing Britain to borrow \$4.33 billion from the United States, with the aim of boosting the British economy.

Clement Attlee is portrayed as 'The Tramp', the down-on-his-luck Charlie Chaplin character seen in such films as *The Gold Rush* (1925) and *City Lights* (1931).

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, no 257

⊕ # £ 700-900 € 800-1,050

102



102

ERNEST H. SHEPARD

Cleopatra and the Lion Dropping the Pilot

318 by 241mm., preliminary pencil drawing, mounted, framed and glazed, *minor creases*

Using Tenniel's famous composition for 'Dropping the Pilot', Shepard here dramatises the insistence of Egypt that, following the Second World War, Britain withdraw all her military forces and permit its absorption of the Sudan. As indicated by the key in Cleopatra's hand, Suez would remain the moot point, and indeed lead to the crisis of 1956.

The term 'pilot' was first applied to the nineteenth-century German Chancellor, Otto von Bismarck, by the Austro-American cartoonist, Joseph Keppler. In March 1871, Keppler founded *Puck* and one of his early cartoons published in *Puck* showed Bismarck on a ship at the height of his powers; it was entitled 'The Master Pilot of the Age'.

Following the accession of Emperor Wilhelm II to the German throne, in 1888, Bismarck's influence began to wane, and he was forced to resign in the following year. This event was reported widely in the British press, *Punch* responding with John Tenniel's famous cartoon, *Dropping the Pilot*, published on 29 March 1890.



103

Since it was first published, Tenniel's image has often been reworked by other cartoonists in their attempts to represent a parallel situation, that is someone who once proved useful but is now to be jettisoned. The reworkings range from David Low showing Hitler dropping Hjalmar Schacht as President of the Reichsbank (*Evening Standard*, 23 January 1939) to Drew Friedman showing Harold Ickes ushering Mark Penn from Hillary Clinton's cockpit (*New York Observer*, 8 April 2008).

REFERENCES

Preliminary drawing for *Punch*, 15 May 1946, page 419

EXHIBITED

'The Illustrators: The British Art of Illustration 1870-2009', Chris Beetles Gallery, 2009, no 156; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 800-1,200 € 950-1,400

103

VICTOR (VICKY) WEISZ

'A refugee from Socialist persecution'

260 by 349mm., pen ink and watercolour, signed, inscribed with title below mount, mounted, framed and glazed

From 11 December 1947 to 18 January 1948, Churchill stayed at the Hôtel de la Mamounia, Marrakech, as a guest of *Time-Life*. While there, he worked on his memoirs and wrote regularly to his wife, Clementine, who was spending Christmas in England. The English winter was so cold that the coal mines froze, halting production and creating widespread power cuts and food shortages. Altogether, this proved a crisis for Churchill's rival, the Labour Prime Minister, Clement Attlee.

REFERENCES

News Chronicle, 15 December 1947

EXHIBITED

'The Illustrators: The British Art of Illustration 1870-2010', Chris Beetles Gallery, 2010, no 291; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 800-1,200 € 950-1,400



104

ERNEST H. SHEPARD

'Tri Juncta in Uno'

286 by 235mm., pen and ink, signed, inscribed with title below mount, mounted, framed and glazed

On 15 August 1947, British India was officially divided into the sovereign states of the Dominion of Pakistan and the Union of India on the basis of religious demographics. The division was intended to forge strong relationships between Britain and the two new states, as depicted by Shepard's British Lion and the Bengal Tiger, the national symbol of India, now representing both India and Pakistan. However, neither new government was able to cope with the scale of migration and religious tensions led to violence that caused the deaths of no fewer than several hundred thousand people and possibly as many as one million.

REFERENCES

Punch, 23 July 1947, page 85

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', November 2011-January 2012, no 184

⊕ # £ 1,000-1,500 € 1,150-1,750

105



105

LESLIE GILBERT ILLINGWORTH

'Extra school: you can thank your young friend here for this'

260 by 267mm., pen and ink, signed and inscribed with title below mount, mounted, framed and glazed

REFERENCES

Punch, 15 September 1948

⊕ # £ 800-1,200 € 950-1,400

106



106

FELIKS TOPOLSKI

Winston Churchill

305 by 229mm., pen ink and pencil, signed and dated '48, mounted, framed and glazed

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,500-2,000 € 1,750-2,300

107

LESLIE GILBERT ILLINGWORTH

'All-In'

('Remember boys, no scratching, biting, gouging or wilful misrepresentation')

368 by 305mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Punch, 4 January 1950

⊕ # £ 1,000-1,500 € 1,150-1,750

108

BRYAN DE GRINEAU

I Spy Strangers: Churchill

476 by 381mm., pencil with bodycolour, signed and inscribed 'House of Commons', mounted, framed and glazed

The parliamentary phrase "I spy Strangers" was used in the House of Commons as a request that the House sit in private (without members of the public present). It has now been abolished. The cartoon refers to Churchill's request on 17 July 1950 for a secret session to address the state of Britain's defences, including atomic capabilities. On this occasion the Speaker asked for a vote with 295 members voting for secrecy and 296 members voting against.

REFERENCES

The Illustrated London News, 5 August 1950, page 199

EXHIBITED

'The Illustrators, The British Art of Illustration 1800-1992', Chris Beetles Gallery, 28 November-23 December 1992, no 126

⊕ # £ 1,500-2,000 € 1,750-2,300

109

VICTOR (VICKY) WEISZ

Stalin

292 by 210mm., ink on tinted paper, signed, mounted, framed and glazed

⊕ # £ 700-900 € 800-1,050



107



108



109



110

110

RONALD SEARLE

On the Road: Herbert Morrison Electioneering

343 by 356mm., pen and ink, signed, inscribed 'Lewisham' and dated 1951, mounted, framed and glazed

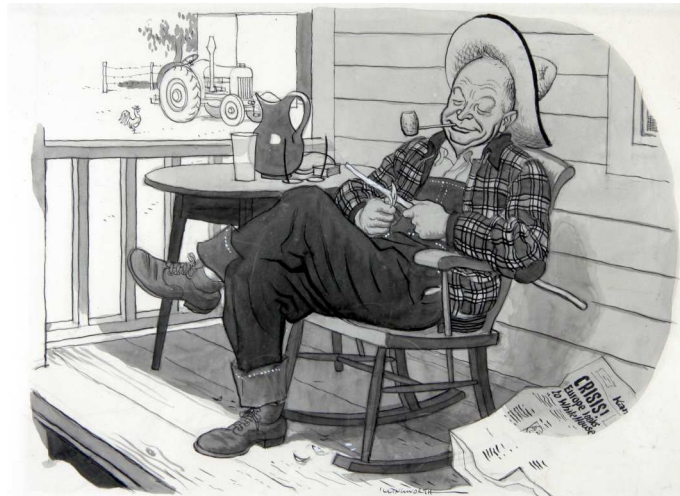
REFERENCES

News Chronicle, 18 October 1951

EXHIBITED

'Ronald Searle, A Major Retrospective', Chris Beetles Gallery, 30 September-1 November 2003, no 27; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,500-2,000 € 1,750-2,300



111

111

LESLIE GILBERT ILLINGWORTH

'Hast any philosophy in thee, shepherd?'

('In view of recent electoral reverses President Eisenhower may well have been tempted to follow the example of Mr Ben Gurion, Israeli Prime Minister, who is credited with the intention of retiring from public life and becoming a shepherd')

229 by 298mm., pen ink and watercolour with bodycolour, signed, mounted, framed and glazed

In January 1953, Dwight D. Eisenhower (1890-1969) became the 34th President of the United States, following a landslide Republican victory. Eisenhower had been the Supreme Allied Commander of Europe during the Second World War and had no political experience prior to running for the presidency.

David Ben-Gurion (1886-1973) was the first Prime Minister of Israel, having been elected in 1949. On 5 November 1953, Ben-Gurion resigned and retired from politics, citing 'psychological pressures' as the reason. However, in 1955 he returned to politics, first as Defence Minister and then as Prime Minister, serving until 1963.

Illingworth suggests in this cartoon that Eisenhower, like Ben-Gurion had just done, could effectively retire from public life, considering that the Korean War had ended and domestic policy had been left largely to his cabinet and his advisors.

REFERENCES

Punch, 11 November 1953

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,000-1,500 € 1,150-1,750

LESLIE GILBERT ILLINGWORTH

Concerto for six conductors

349 by 273mm., pen and ink, signed, mounted, framed and glazed

Following the coalition government during the Second World War, the Labour Party came to power in 1945 under Clement Attlee. In 1951, the Labour Party was split over the austerity budget, brought in by the then-Chancellor of the Exchequer Hugh Gaitskell, to pay for the cost of Britain's participation in the Korean War. Aneurin Bevan, Minister for Health and architect of the NHS, resigned in protest against the new charges for 'teeth and spectacles' introduced by the budget. Harold Wilson, who would become Prime Minister in 1964, joined Bevan in protest. Following this split, Labour lost the 1951 general election. However, Attlee stayed on as leader of the party, overseeing what is considered to be one of the weakest periods in the Labour Party's history.

REFERENCES

Punch, 1 October 1952

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection',
Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 800-1,200 € 950-1,400



112

LESLIE GILBERT ILLINGWORTH

'Gulliver Africanus'

381 by 298mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

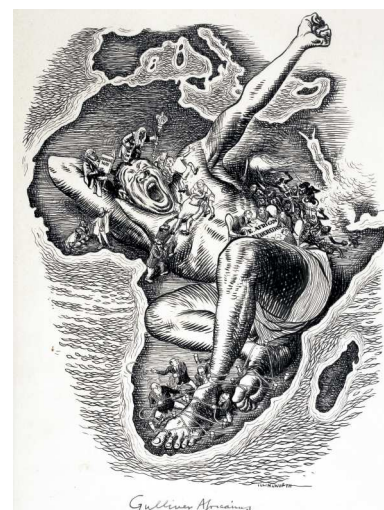
REFERENCES

Punch, 13 May 1953, page 563

PROVENANCE

The Estate of William Hewison

⊕ # £ 800-1,200 € 950-1,400



113

VICTOR (VICKY) WEISZ

Winston Churchill is conquering the House

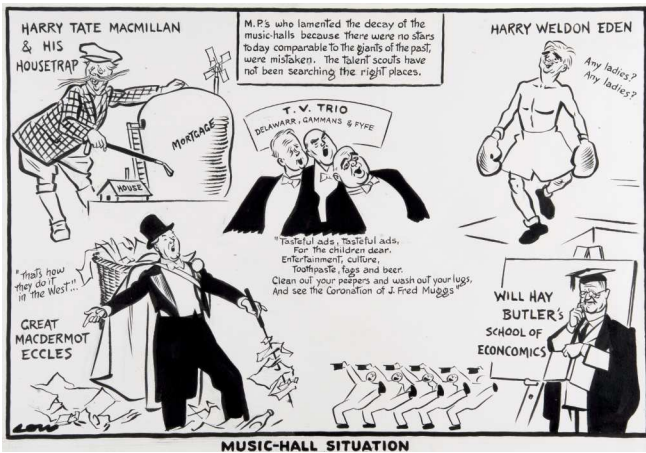
305 by 235mm., pen and ink, signed, inscribed with title below mount, mounted, framed and glazed

⊕ # £ 800-1,200 € 950-1,400



114

115



115

DAVID LOW

'Music-Hall Situation'

('M.P.s who lamented the decay of the music-halls because there were no stars today comparable to the giants of the past, were mistaken. The talent scouts have not been searching the right places...')

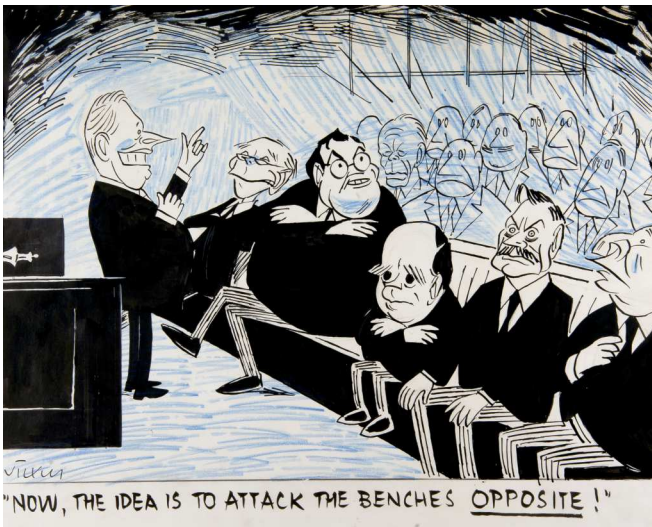
349 by 508mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Manchester Guardian, 28 May 1954

⊕ # £ 1,000-1,500 € 1,150-1,750

116



116

VICTOR (VICKY) WEISZ

'Now, the idea is to attack the benches *opposite!*'

406 by 508mm., pen ink and crayon, signed and inscribed with title, mounted, framed and glazed

⊕ # £ 800-1,200 € 950-1,400

117

RONALD SEARLE

'Eden and Churchill Gartered'

419 by 318mm., pen ink, watercolour and bodycolour, signed, inscribed with title and publication details on reverse, mounted, framed and glazed

REFERENCES

Punch, 27 October 1954

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1995', Chris Beetles Gallery, 1995

⊕ # £ 2,000-3,000 € 2,300-3,450



117



118

118

RONALD SEARLE

'Art: the British public knowing what it likes...'
(Consequences of putting Mr Graham Sutherland's latest portrait on public exhibition)

419 by 368mm., pen ink and monochrome watercolour, signed, inscribed with title and dated 1954, mounted, framed and glazed, *some browning*

In 1954 Graham Sutherland (1903-1980) was commissioned by both Houses of Parliament to paint a full-length portrait of Winston Churchill, to celebrate his 80th birthday. Churchill had suffered a stroke, concealed from the public, before returning for a second term in office in 1951, and his final period in power was marked by dwindling health.

The completed portrait was presented to Churchill at a ceremony in Westminster Hall on 30 November 1954 and has become one of the most famous cases of a subject disliking their painting. At the unveiling, Churchill wryly described it as, 'an outstanding example of modern art', later complaining that it made him 'look half-witted'. Sutherland had done nothing to disguise the effect of age on the Prime Minister, particularly in the area of his sunken jaw and loose skin beneath his

chin. Although Sutherland conveyed fully the distinction and tenacity of the elder statesman, it was nevertheless seen as a lonely image of an angry old man in the twilight of his career.

All that survive are preliminary sketches and oils, as Churchill's wife Clementine privately destroyed the portrait after seeing how much it distressed her husband. Although the portrait was not displayed before the general public, Searle's cartoon estimates the reaction of an audience that was accustomed to flattery in public portraiture.

REFERENCES

Punch, 8 December 1954; *Merry England* (London, 1956) page 79; Russell Davies, *Ronald Searle A Biography* (London, 1990) page 108

EXHIBITED

'Ronald Searle, A Major Retrospective', Chris Beetles Gallery, 30 September-1 November 2003; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 4,000-6,000 € 4,550-6,900

RONALD SEARLE

Lord Beaverbrook

368 by 229mm., pencil and watercolour, signed and dated '5 Dec 1956', mounted, framed and glazed [together with:] 350 by 220mm., printed illustration from *Punch*, mounted, framed and glazed

REFERENCES

Punch, 5 December 1956, page 678. ('Heroes of our Time', no 6)

EXHIBITED

'Ronald Searle, A Major Retrospective', Chris Beetles Gallery, 30 September-1 November 2003; 'Happy Birthday Ronald Searle!', Chris Beetles Gallery, March-April 2010; 'Images Of Power: From The Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,500-2,000 € 1,750-2,300



119

DAVID LOW

'Frogman Sensation. – Latest'

('If the Labour Party still refuses to affiliate the British Communists the Russians will conclude officially that the frogman who wrote a dirty word on the keel of their battleship was Gaitskell all the time – Low's Spy')

324 by 483mm., pen ink and watercolour, signed and inscribed with title, dated '15th May 1956' on reverse, mounted, framed and glazed

In April 1956, during the first ever official visit by Soviet leadership to a western country, First Secretary of the Communist Party of the USSR Nikita Khrushchev and Chairman of the Council of People's Commissars Nikolai Bulganin arrived in Britain. The Soviet party arrived aboard the Russian warship *Ordzhonikidze*, docking in Portsmouth. The United States were said to be 'deeply concerned' that the Soviets would use the visit to strengthen their relationship with the British Labour Party, led by Hugh Gaitskell. However, the Soviets failed to see eye to eye with the Labour Party, announcing they found it easier to talk to Anthony Eden's Conservatives. The visit is remembered for a botched MI6 operation to examine *Ordzhonikidze*. An MI6 diver, Lionel 'Buster' Crabb was sent to examine the hull of the ship and was never seen again; his body was never recovered. In 2007, a retired Russian sailor, Eduard Koltsov, claimed that he had killed Crabb.

REFERENCES

Manchester Guardian, 15 May 1956

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,000-1,500 € 1,150-1,750



120

MICHAEL CUMMINGS

'It Just Came To Pieces In My Hands!'

311 by 216mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

On 10 January 1957, Anthony Eden retired as Prime Minister due to ill health. His reputation was in tatters, having suffered the humiliation of acknowledging that Britain was no longer a world superpower during his premiership, largely precipitated by the Suez Crisis in 1956.

REFERENCES

Daily Express, 10 January 1957, page 4

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 600-800 € 700-950



"IT JUST CAME TO PIECES IN MY HANDS!"

121

DAVID LOW

'Chanticleer'

362 by 483mm., pen and ink, signed and inscribed with title, mounted, framed and glazed, *some slight spotting*

The dawning of 1959, signaled in Low's cartoon by the crowing of a chanticleer in the form of the President of France, Charles de Gaulle, marked the end of the first year of the European Economic Community. The United Kingdom had been invited to participate in talks ahead of both the Treaty of Paris in 1951, which had established the European Coal and Steel Community, and the Treaty of Rome. However, they did not engage in these talks in any significant way and signed neither treaty. The refusal to sign stemmed in part from a British desire to pursue a 'one-world economic system' policy, with sterling as a central currency. As a result, Harold MacMillan, portrayed here as a chicken outside the farmyard fence, and the United Kingdom were on the outside of the Common Market at the start of 1959. The UK applied for membership first in 1961 and again in 1967 but were rejected on both occasions by de Gaulle.

At the window of the farmhouse sits the President of the United States, Dwight D. Eisenhower, a figure increasingly separated from European politics following the failure of his proposed European Defence Community to be ratified by the French Parliament.

This image is a similar composition to a cartoon by Sir David Low published almost 16 years to the day earlier, on 29 December 1942, in the *Evening Standard*. Entitled 'Chanticleer Greets the Dawn', a cockerel representing a 'United Fighting France' crows at the arrival of 1943, while Charles de Gaulle and General Henri Giraud watch from the window.

REFERENCES

Manchester Guardian, 30 December 1958

⊕ # £ 1,000-1,500 € 1,150-1,750



122

LESLIE GILBERT ILLINGWORTH

'I never felt more like singin' the blues | 'Cos I never
thought that I'd ever lose | Your love'

356 by 279mm., pen ink, monochrome watercolour and
acetate overlay, signed, mounted, framed and glazed

REFERENCES

Punch, 12 March 1958

⊕ # £ 800-1,200 € 950-1,400



123

DAVID LOW

'Colour Bar Crisis'

375 by 349mm., pen and ink, signed, dated '15-7-59' on
reverse, mounted, framed and glazed

In Low's cartoon, his 'British everyman' character Colonel
Blimp has died after refusing treatment from an African
Medical Officer, mirroring an occurrence in a hospital in
Salisbury, Rhodesia. This, as Low indicates, was one of a
number of high profile instances of racial segregation and
discrimination from around the world during this period.

The Notting Hill Race Riots had occurred under a year
before this cartoon was published, between 30 August and 5
September 1958. The increase in West Indian migration into
Britain following the end of the Second World War had led to
growing tensions between the white working class and new
West Indian communities and sporadic outbreaks of violence.

The 'all-white All-Blacks' refers to the announcement of New
Zealand rugby team's tour of South Africa, which went ahead
in the summer of 1960, despite a large public outcry and
widespread protests. New Zealand would send a touring party
made up entirely of white players, after the South African
authorities imposed the exclusion of all Maori players from the
New Zealand side.

The Forest Hills Tennis Club, in Queens, New York, was the
hosting venue for the US Open Championships. In 1957,
Althea Gibson became the first black player to win the US
Open, having already won Wimbledon earlier in the year, and
the French Open the year before. However, in July 1959, Dr
Ralph Bunche, who was at the time the chief mediator for the
United Nations and had won the Nobel Peace Prize in 1950,
complained that Forest Hills had rejected an application for
membership for him and his son on the grounds that they were
black, a revelation that forced the resignation of the club's
president, Wilfred Burglund.

REFERENCES

Manchester Guardian, 15 July 1959

⊕ # £ 800-1,200 € 950-1,400



124



125



126

125

VICTOR (VICKY) WEISZ

'President Kennedy'

401 by 292mm., pen and ink with bodycolour on tracing paper laid down on board, signed and inscribed 'Los Angeles 1960', mounted, framed and glazed, *some minor creases, illustrations laid down*

The work is inscribed 'Los Angeles 1960'. This probably refers to the National Democratic Convention held in Los Angeles, July 1960. While a number of seasoned and experienced Democrats vied to be their political party's choice for president, ultimately it was the young senator from Massachusetts who won the nomination.

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,000-1,500 € 1,150-1,750

126

RONALD SEARLE

'On the road with Kennedy'

401 by 502mm., pen and ink with monochrome watercolour, signed and inscribed with title and dated 'October 1960', inscribed 'for Life magazine' below mount, mounted, framed and glazed

This was drawn during the American Presidential Election Campaign of 1960.

REFERENCES

Ronald Searle in Perspective (London, 1984/Boston, 1985) page 51

EXHIBITED

'Ronald Searle. A Major Retrospective', Chris Beetles Gallery, 30 September-1 November 2003; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 3,000-5,000 € 3,450-5,700

127



127

RONALD SEARLE

Richard Nixon at Airport Rally

502 by 381mm., pen ink and watercolour, signed and dated 'Oct 1960', mounted, framed and glazed

REFERENCES

Life Magazine, New York, 31 October 1960, (as 'The Ever-Happy Landing'); *Ronald Searle in Perspective* (London, 1984) page 50

PROVENANCE

The John Locke Collection

EXHIBITED

'Happy Birthday Ronald Searle!', Chris Beetles Gallery, March-April 2010; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 2,000-3,000 € 2,300-3,450

128



128

WILLIAM PAPAS

'No!'

330 by 343mm., pen and ink, signed and inscribed with title, mounted, framed and glazed, some minor spotting

The cartoon shows Ian Douglas Smith and dates from the early 1960s.

£ 400-600 € 500-700

129

WILLIAM PAPAS

Brief Candle

273 by 159mm., pen and ink, mounted, framed and glazed

This cartoon appeared around 1960, at a time when, despite claiming that most of the country had 'never had it so good', Harold Macmillan faced record unemployment levels and a sterling crisis, following the resignation of his chancellor.

REFERENCES

Guardian, circa 1960

PROVENANCE

The Estate Of William Papas

EXHIBITED

'Papas: Politics People Places', Guardian and Observer Archive and Visitor Centre, 16 January–20 February 2004, no 1; 'The Illustrators. The British Art of Illustration 1800-2007', Chris Beetles Gallery, 2007, no 530; 'The Spring Show', Chris Beetles Gallery, February-April 2012, no 393

£ 500-700 € 600-800



129

VICTOR (VICKY) WEISZ

'Twists'
('Vicky Cartoons from The Evening Standard')

286 by 381mm., pen and coloured inks, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Vicky, *Twists – Cartoons from The Evening Standard* (London, 1962) front cover

⊕ # £ 700-900 € 800-1,050

131

LESLIE GILBERT ILLINGWORTH

'Semi-Detached'

305 by 330mm., ink on board, inscribed with title and 'Daily Mail' and dated '7th Dec 1962', mounted, framed and glazed

Harold MacMillan's second term as Prime Minister had been marked by a series of policy failings. A series of wage freezes imposed in 1961 by the Chancellor Selwyn Lloyd made the government unpopular and saw them lose a number of by-elections in March 1962. Fearing his own position, MacMillan sacked eight ministers, including Selwyn Lloyd, in a major cabinet reshuffle in July 1962. It was seen as an act of panic and self-preservation and by December, the ageing MacMillan had become increasingly isolated by his party and within a year he would resign and retire from politics.

REFERENCES

Daily Mail, 7 December 1962

⊕ # £ 800-1,200 € 950-1,400

132

ABU ABRAHAM, MICHAEL CUMMINGS,
LESLIE ILLINGWORTH, JOHN JENSEN

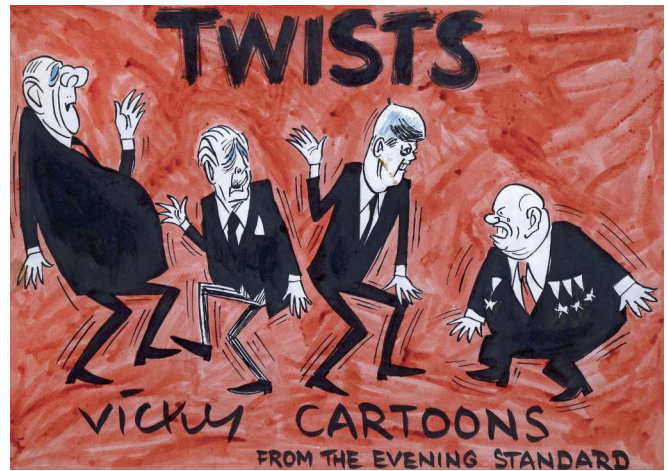
The Image of Harold Macmillan: The Cartoonist's View, comprising:

i) **Leslie Illingworth**. Harold Macmillan. 83 by 121mm., pen and ink, signed, inscribed 'Daily Mail' and dated 'May 1st 1963';
ii) **Michael Cummings**. Harold Macmillan. 102 by 76mm., pen and ink, signed, inscribed 'I hope this is adequate!' below mount; iii) **Abu Abraham ('Abu')**. Harold Macmillan. 121 by 83mm., pen and ink, signed; iv) **John Jensen**. Devils, 133 by 89mm., pen ink and watercolour, signed and dated 'July 1963'; all framed and mounted together

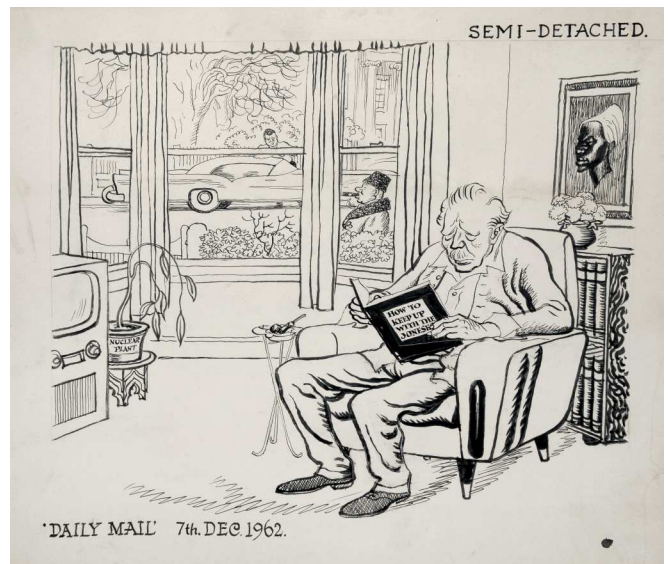
EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 800-1,200 € 950-1,400



130



131



132



133

133

RALPH STEADMAN

De Gaulle Says No

527 by 387mm., pen and ink, signed, mounted, framed and glazed

⊕ # £ 1,500-2,000 € 1,750-2,300

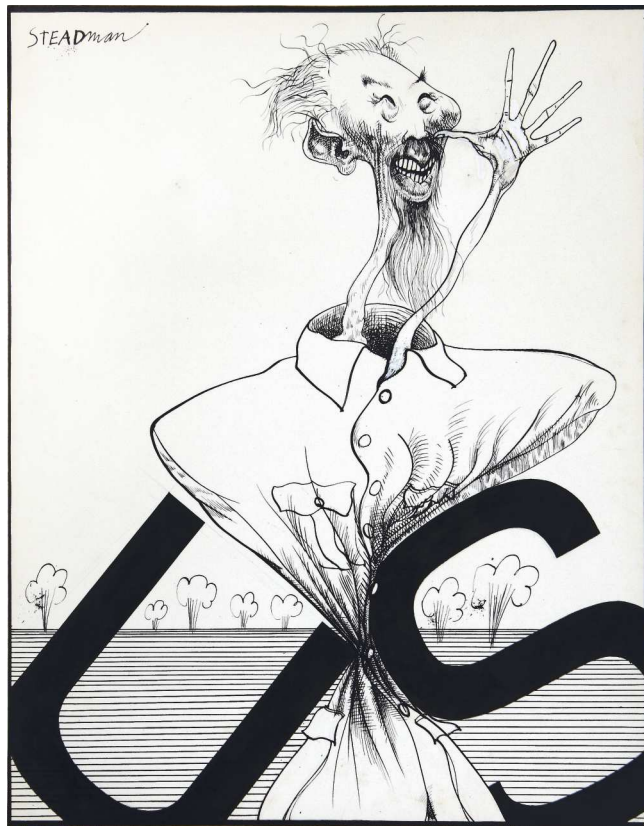
134

RALPH STEADMAN

USA Squeezes Ho Chi Minh

406 by 324mm., pen and ink, signed, mounted, framed and glazed

⊕ # £ 1,500-2,000 € 1,750-2,300



134

135

WILLIAM PAPAS

The Sword of Macoles

279 by 292mm., pen and ink, signed, mounted, framed and glazed

Harold Macmillan, the British Prime Minister, ordered an investigation into a potential breach of security. This was sparked by the resignation of the Secretary of State for War, John Profumo, following his infamous affair with Christine Keeler. The Denning Report attacked ministers for failing to take control of the situation, thereby doing further damage to the government. Less than a month later, Macmillan resigned from office.

REFERENCES

Guardian, October 1963

PROVENANCE

The Estate of William Papas

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2007', Chris Beetles Gallery, 2007, no 531; 'The Illustrators: The British Art of Illustration 1800-2008', Portico Library and Gallery, Manchester, November 2008-January 2009

£ 400-600 € 500-700



136



135

136

RONALD CARL GILES ('GILES')

Daily Express Comment: "In Half an Hour in a Country Pub the Russians Would Learn Far More About the British Than in all the Museums and Trading Centres in the Land." "I'll Say They Would."

254 by 356mm., pen and ink, signed, mounted, framed and glazed

The infiltration of Soviet spies into the upper echelons of the British 'Establishment' during the Cold War had first become apparent in the early 1950s. In January 1961, whilst working for MI6 and as a Middle East correspondent for the *Observer* and *The Economist* in Beirut, Kim Philby fled to the Soviet Union.

REFERENCES

Daily Express, 26 February 1963; *Giles Annual* No 17

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011; 'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, no 266

⊕ # £ 3,000-5,000 € 3,450-5,700



137

137

RALPH STEADMAN

'One day, my son, all this will be yours!'

311 by 483mm., pen and ink, signed, mounted, framed and glazed

REFERENCES

This drawing was illustrated in the South African magazine, *Perspectives*, circa 1964, but was later banned

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,500-2,000 € 1,750-2,300



138

138

RALPH STEADMAN

'It is well to expect the British Officials to be on the side of the Commonwealth Countries they deal with, not of Britain'

356 by 457mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

EXHIBITED

'Leather on Willow. A Summer of Cricket', Chris Beetles Gallery, 25 July-19 August 2017

⊕ # £ 1,000-1,500 € 1,150-1,750



139

139

RALPH STEADMAN

Arm Wrestling: Ian Smith and Harold Wilson

318 by 445mm., pen and ink, signed, mounted, framed and glazed

⊕ # £ 1,000-1,500 € 1,150-1,750

140

MICHAEL CUMMINGS

'I wonder... will they *still* accept a cheque?'

381 by 241mm., pen ink and watercolour, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Daily Express, 17 June 1963, page 6 (as 'I wonder - will they accept my cheque')

⊕ # £ 600-800 € 700-950

141

VICTOR (VICKY) WEISZ

Political Christmas Cards

343 by 533mm., pen and ink with bodycolour, signed, mounted, framed and glazed

⊕ # £ 700-900 € 800-1,050

142

WILLIAM PAPAS

'Slower – Nigga – Slower'

318 by 318mm., pen and ink, signed, inscribed with title on original mount, mounted framed and glazed

During the African-American Civil Rights Movement, the campaign of protests in the town of Birmingham, Alabama played a significant role in the push towards the Civil Rights Act of 1964. Black citizens of Birmingham faced economic and legal disparities and acts of violence in what was one of the most racially divided cities in the United States. The protests began with boycotts organised by the Southern Christian Leadership Conference (SCLC), which were designed to pressure business leaders to provide employment opportunities to people of all races, as well as end segregation in public facilities, restaurants and stores. When Birmingham's businesses resisted the boycotts, SCLC organiser Wyatt Tee Walker and Birmingham local Fred Shuttlesworth launched 'Project C', a series of sit-ins and marches intended to provoke mass arrests. This effect was achieved, but not before dwindling numbers of adult volunteers had resulted in the participation of a large number of high school and college students. Despite the intentions of the SCLC, sections of the protest turned violent, resulting in the use of force from the authorities. Images of children and bystanders being attacked with dogs and water cannons caused an intensification of national media attention and an international outcry, a significant step towards the Civil Rights Act.

REFERENCES

Guardian, 9 March 1965

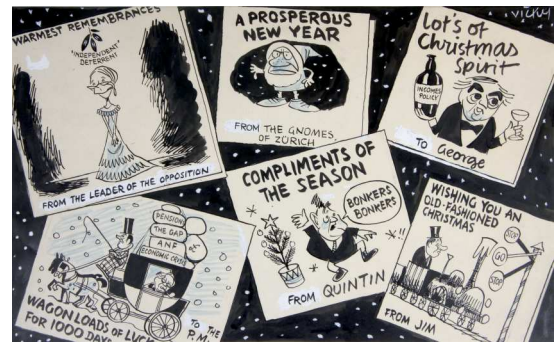
EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2007', Chris Beetles Gallery, 2007, no 533; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

£ 700-900 € 800-1,050



140



141



142



143

WILLIAM PAPAS

'TV Time'

330 by 381mm., pen and ink, signed, mounted, framed and glazed

On 28 May 1965, the day before this cartoon was published, the House of Commons met to discuss the possibility of televising parliamentary proceedings. In Papas's cartoon, five senior members of the Conservative Party, Alec Douglas-Home, Iain MacLeod, Reginald Maudling, Quintin Hogg and Selwyn Lloyd, prepare themselves for the prospect of regular appearances on television.

REFERENCES

Guardian, 29 May 1965

PROVENANCE

The Estate of William Papas

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

£ 600-800 € 700-950

144



144

MICHAEL CUMMINGS

'I'm almost certain she gave us a smile...'

337 by 311mm., pen ink and watercolour, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Daily Express, 15 February 1965, page 8

⊕ # £ 600-800 € 700-950

145



145

WILLIAM PAPAS

'The Prodigal Son's Father'

254 by 318mm., pen and ink, signed, mounted, framed and glazed, *some creases*

On 11 November 1965, the Prime Minister of Rhodesia, Ian Smith, signed a Unilateral Declaration of Independence, separating Rhodesia from British control. This decision followed a year of failed negotiations between the two countries.

Smith had accepted that independence terms would need to be based upon a majority opinion, however when he declared that decisive backing from a largely white referendum and a conference of tribal chiefs for independence demonstrated this, the UK government and black nationalists within Rhodesia dismissed the tribal conference as insufficiently representative of the black community. After visits by Smith to London and by Wilson to Salisbury, Rhodesia in October 1965 both failed to progress the possibility of independence, the UDI was signed a few weeks later, much to the dismay of the British government and much of the International community.

Harold Wilson had initially declared in January 1966 in the House of Commons that he would not enter into talks of any kind with Smith's Post-UDI government, however as the year progressed, his stance softened and by November he had agreed to meet with Ian Smith to discuss the situation. William Papas's cartoon was published the day after the first meeting between Wilson and Smith, following the signing of the UDI. This meeting took place between 2 and 4 December 1966 aboard the HMS Tiger, off the coast of Gibraltar. Harold Wilson sits awaiting the return of the 'Prodigal Son', Ian Smith, who, following tense negotiations aboard the HMS Tiger, had signed a working document which was to be accepted or rejected by his Cabinet on his return to Rhodesia. Papas's cartoon suggests a belief that Wilson, with the strength of African opinion by his side, would be waiting in vain for a positive return by Smith. This would be proved correct, as though the document was accepted by Whitehall, Smith's Cabinet in Salisbury rejected the terms.

REFERENCES

Guardian, 5 December 1966

£ 400-600 € 500-700

146

MICHAEL FFOLKES

'I say, Churchill old chap, couldn't you smoke a pipe or something?'

356 by 254mm., pen ink and monochrome watercolour, inscribed with title below mount, mounted, framed and glazed

REFERENCES

William Davis (editor), *Pick of Punch* (London, 1977) page 80, (as 'I Know the Pipe But I Can't Recall the Face')

⊕ # £ 600-800 € 700-950

147

NICHOLAS GARLAND

Some Chicken...

260 by 273mm., pen and ink with bodycolour and collaged paper, signed, inscribed with title below mount, mounted, framed and glazed

In drawing his cartoon for the *Daily Telegraph* for 26 April 1967, Nicholas Garland responded to the news that Rolf Hochhuth's play, *Soldiers*, was no longer to be produced at the National Theatre, because of its unfounded assertion that Sir Winston Churchill was involved in the death of General Sikorski.

REFERENCES

Daily Telegraph, 26 April 1967

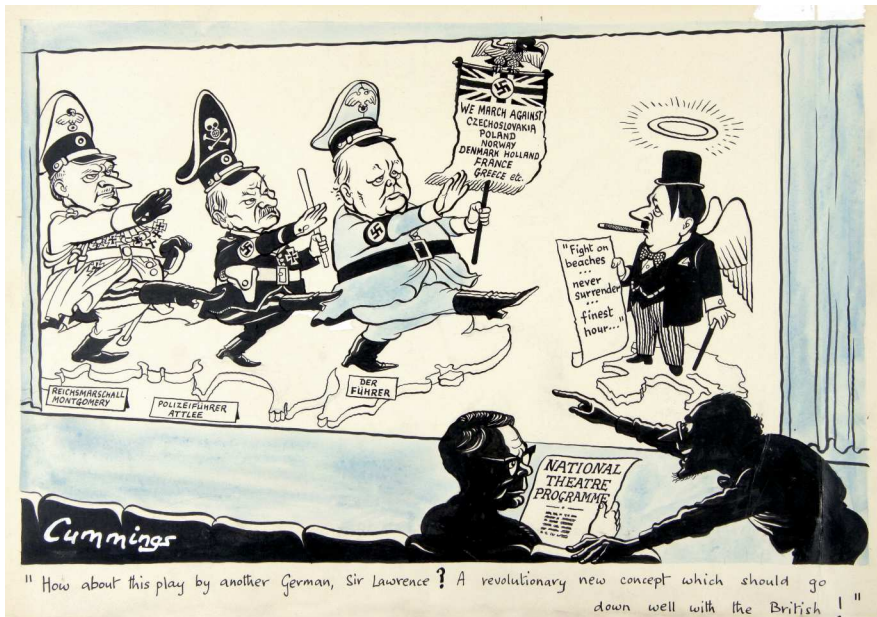
⊕ # £ 1,000-1,500 € 1,150-1,750



146



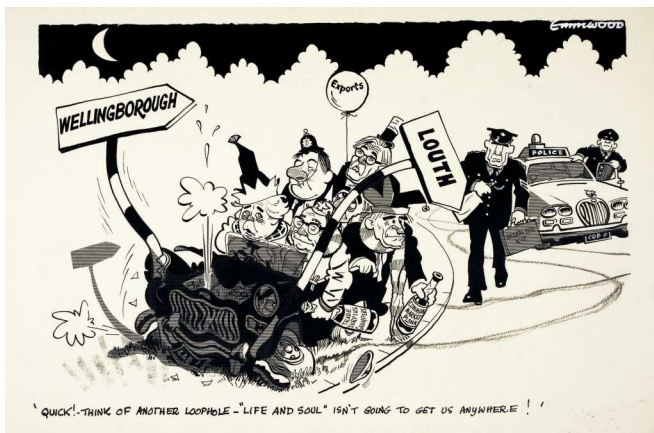
147



148



149



150

148

MICHAEL CUMMINGS

'How about this play by another German, Sir Lawrence? A revolutionary new concept which should go down well with the British!'

260 by 395mm., pen ink and watercolour, signed and inscribed with title, mounted, framed and glazed, a few creases

In 1962 Laurence Olivier was appointed the first director of the National Theatre. In 1967, against the wishes of Olivier, the National's board of governors refused to allow a permit for the performance of *Soldaten: Nekrolog auf Genf* (*Soldiers: An Obituary of Geneva*), by German playwright Rolf Hochhuth. In 1963, Hochhuth's first play *Der Stellvertreter* (*The Deputy*) had attracted international controversy by attacking Pope Pius XII's political abstinence during the war. In his 1967 play, the leading figure is that of Winston Churchill, who is taken to task for the extensive bombing and destruction of Dresden in 1945.

REFERENCES

Daily Express, 1 May 1967, page 10

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011; 'National Theatre Lament', National Theatre, September 2013-January 2014

⊕ # £ 1,000-1,500 € 1,150-1,750

149

WILLIAM PAPAS

'MCC Selection Committee'

267 by 406mm., pen and ink, signed and inscribed with title below mount, mounted, framed and glazed



151

The build-up to the England Cricket team's 1968-69 tour of South Africa was overshadowed by the potential inclusion of Basil D'Oliveira, a mixed raced South African-born player, in the English touring party. South Africa's position on mixed teams was well-established, with New Zealand refusing to tour South Africa again after their 1960 Rugby Union tour had gone ahead only on the provision that no Maori players were including in the side. The President of South Africa, B.J. Vorster, was keen to make apartheid seem acceptable to the rest of the world and to avoid South Africa's isolation on the international stage, and was aware that refusing to allow D'Oliveira to tour South Africa would likely result in the MCC, who were being represented by the England team, cancelling the tour and South Africa being excluded from test cricket. So, as Papas presciently indicates in this cartoon, Vorster attempted to pressure the MCC into not selecting D'Oliveira for the tour, under the pretence that he was left out based on his form. The South African government also attempted to bribe D'Oliveira into making himself unavailable for the tour. These methods proved unsuccessful however, and though D'Oliveira was initially left out of the squad, seen widely as a measure purely to prevent the tour being cancelled, he was added to the touring party following an injury to an MCC team-mate, causing Vorster to ban England from South Africa if D'Oliveira was included. The subsequent cancellation of the tour marked a watershed moment in South Africa's sporting history, turning international opinion against the apartheid regime.

REFERENCES

Guardian, 31 January 1967

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-2013', Chris Beetles Gallery, November 2013-January 2014, no 242; 'An Ashes Celebration. An Exhibition of Cricket Cartoons', Chris Beetles Gallery, 19-29 August 2015

£ 600-800 € 700-950

150

EMMWOOD

'Quick! – Think of Another Loophole – "Life and Soul" isn't Going to Get Us Anywhere!'

330 by 457mm., pen and ink with bodycolour, signed and inscribed with title, mounted, framed and glazed, *faded inscription lower right*

REFERENCES

Daily Mail, 6 December 1969

⊕ # £ 400-600 € 500-700

151

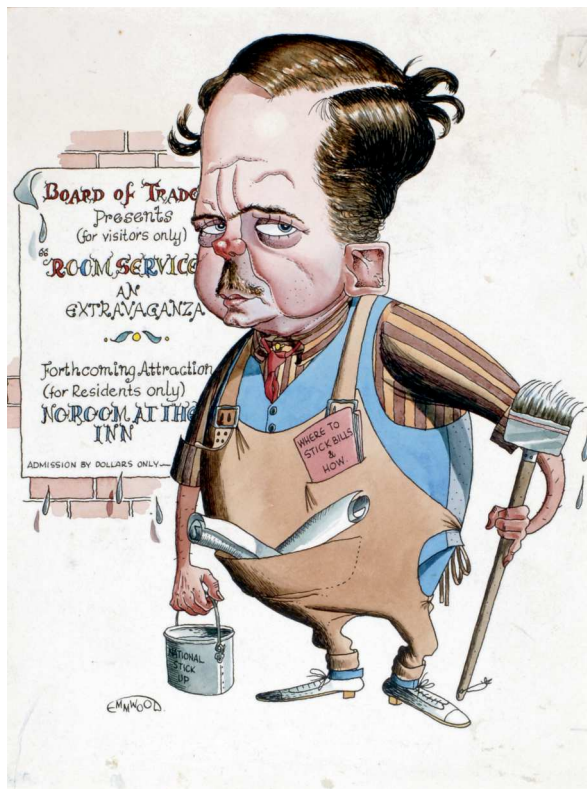
RALPH STEADMAN

Hunger

457 by 610mm., pen ink and watercolour, signed, mounted, framed and glazed

⊕ # £ 2,000-3,000 € 2,300-3,450

152



152

EMMWOOD

'The Crested Dolla-Digger - or Cabinet Chicken (Dollasdont-Cumnaturalae)'

235 by 178mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Tatler

PROVENANCE

The Emmwood Estate

EXHIBITED

'The Illustrators. The British Art of Illustration 1850-2000', Chris Beetles Gallery, 2000, no 335

⊕ # £ 500-700 € 600-800

153

WALLY FAWKES ('TROG')

Europe: Heath and Pompidou, under the shadow of Churchill and de Gaulle

368 by 267mm., pen ink and bodycolour, signed, mounted, framed and glazed

Coming to power in 1970, the Conservative government of Edward Heath (1916-2005) was determined to take Britain into the European Economic Community. With Heath's policies in keeping with the European ideal and a new French President in Georges Pompidou (1911-1974), entry seemed more possible at this time than it ever had before. However, British applications to the EEC had twice before been vetoed by the then French President Charles de Gaulle (1890-1970), first in 1963 and again in 1967. In February 1971, confidential talks in Paris between Pompidou's closest advisor and the British Ambassador, Christopher Soames, raised the suggestion of a summit between Heath and Pompidou to settle the main questions of a potential British application. The failure of such a summit would damage both men; particularly Heath, who had already started recasting British policy on the assumption of joining the EEC. As a result, in the words of a French official, the two men would be 'condemned to succeed'. The summit, held in May 1971, was a success and on 1 January 1973, Britain joined the EEC.

REFERENCES

Punch, 19 May 1971, page 676

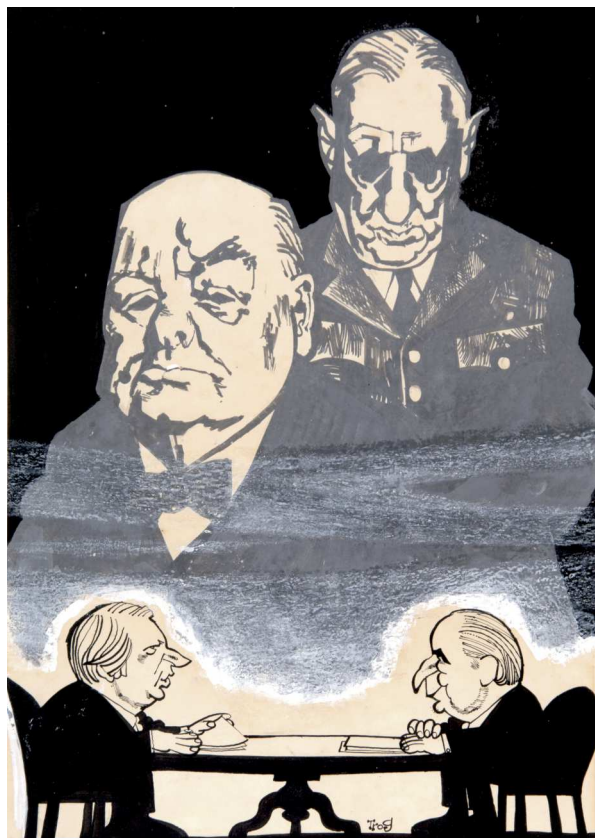
PROVENANCE

The Estate of William Hewison

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,000-1,500 € 1,150-1,750



153



154

154

GERALD SCARFE

Harold Wilson and Ted Heath

533 by 762mm., pen and ink, signed, mounted, framed and glazed

⊕ # £ 2,500-3,000 € 2,850-3,450

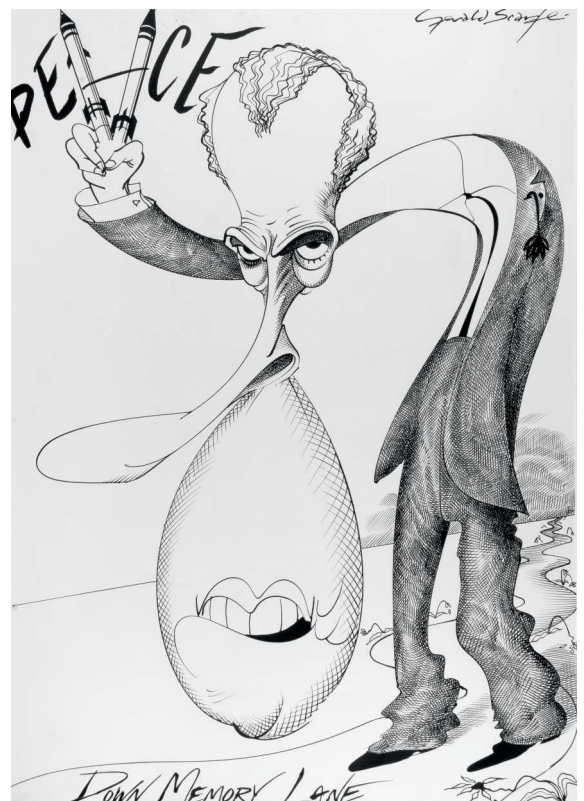
155

GERALD SCARFE

'Down Memory Lane'

838 by 584mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

⊕ # £ 3,000-5,000 € 3,450-5,700



155



156

156

GERALD SCARFE

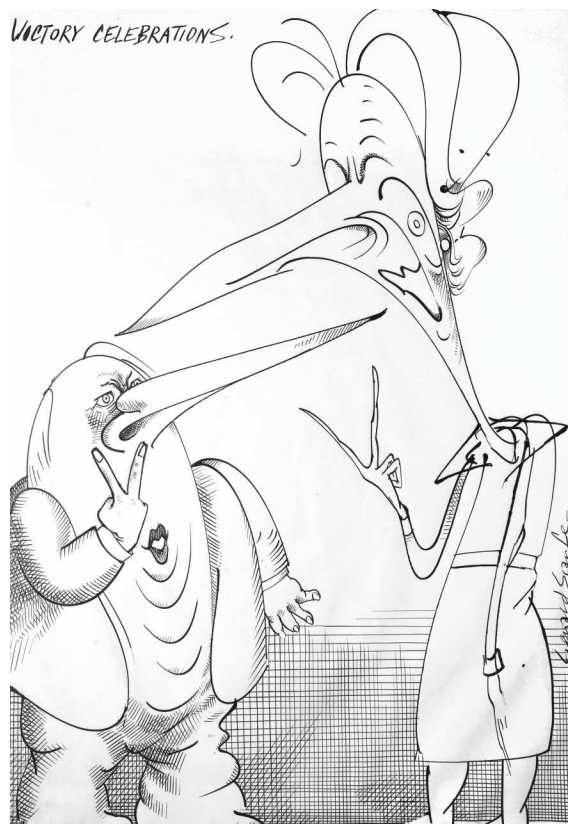
'Nixon Returns'

756 by 546mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

PROVENANCE

The John Cleese Collection

⊕ # £ 3,000-5,000 € 3,450-5,700



157

157

GERALD SCARFE

'Victory Celebrations'

762 by 559mm., pen and ink, signed and inscribed with title, mounted, framed and glazed

Margaret Thatcher and Edward Heath congratulate each other on Thatcher's first significant success as Conservative party leader: the Woolwich West by-election.

REFERENCES

Sunday Times, 29 June 1975

EXHIBITED

'Great British Drawings', Ashmolean Museum, Oxford, 26 March-31 August 2015

⊕ # £ 3,000-5,000 € 3,450-5,700

JOHN JENSEN

Heath/Nixon. The Special Relationship

343 by 483mm., pen and ink, signed and dated 1973 below mount, mounted, framed and glazed

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 800-1,200 € 950-1,400



158

PATRICK BRUCE OLIPHANT

I have good news and bad news! The good news is that I almost passed this bill...

216 by 381mm., pen and ink with bodycolour over printed base, signed and inscribed with publication details, inscribed 'for Hewison (himself) with best wishes from Pat Oliphant - 1974' below mount, mounted, framed and glazed

In the early months of 1974, there were mounting fears in the United States of an impending recession. In January, the Senate had begun to debate the possibility of tax reductions, with ideas discussed by the Chairmen of the House and the Senate Tax-Writing Committees. However, all had differing ideas about who should get tax relief, be it individuals or businesses tailored to stimulate investment in new facilities by industries. As a result, an attempt to pass a Bill cutting income tax was delayed as America plunged further into recession. It was April 1974 when it was announced by Democratic Senators Edward Kennedy and Walter Mondale would push for a \$5.9 billion income tax cut, in an attempt to bolster buying power. However, in June, the Bill was overwhelmingly defeated in the Senate by a vote of 65 to 33.

REFERENCES

The Denver Post, January 1974

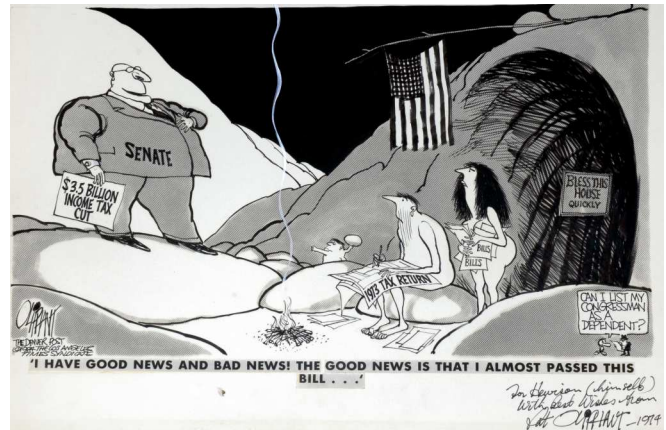
PROVENANCE

The Estate of William Hewison

EXHIBITED

'The Americans Are Coming', Chris Beetles Gallery, 5-30 May 2015

£ 600-800 € 700-950



159

PAUL RIGBY

Don't Upset It - Print Some More!!

229 by 438mm., pen and ink with bodycolour and zipatone on board, signed and signed with monogram, inscribed with title below mount, sun stamps dated '30 July 1974' on reverse, mounted, framed and glazed

REFERENCES

Sun, 30 July 1974

£ 400-600 € 500-700



160



"OH, FOR HEAVEN'S SAKE, TED!"

For Barry & Lyn Took Best wishes — MAC.

161

161

STANLEY MCMURTRY ('MAC')

'Oh, for Heavens Sake Ted!'

254 by 381mm., pen and ink, signed, inscribed 'For Barry & Lyn Took | Best wishes' and dated '26th January 1976', mounted, framed and glazed

REFERENCES

Daily Mail, 26 January 1976

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 400-600 € 500-700



CAVE CHAPS, MAGGIE'S BACK!

162

162

RAYMOND ALLEN JACKSON ('JAK')

'Cave Chaps, Maggie's Back!'

432 by 546mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Evening Standard, 15 September 1977

PROVENANCE

The Lord Alistair McAlpine Collection

EXHIBITED

'The eyes of Caligula & the lips of Marilyn Monroe. Cartoons of Margaret Thatcher', Chris Beetles Gallery, 10-22 June 2013

⊕ # £ 600-800 € 700-950

163



163

RAYMOND ALLEN JACKSON ('JAK')

'I wish you'd make up your blasted mind which side you're playing on, David!'

432 by 546mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Evening Standard, 27 June 1978

PROVENANCE

The Lord Alistair McAlpine Collection

EXHIBITED

'The eyes of Caligula & the lips of Marilyn Monroe. Cartoons of Margaret Thatcher', Chris Beetles Gallery, 10-22 June 2013

⊕ # £ 600-800 € 700-950

RAYMOND ALLEN JACKSON ('JAK')

'What a shame, look what their last film did for the National Front!'

432 by 546mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Evening Standard, 9 January 1978

EXHIBITED

'The Eyes of Caligula & the Lips of Marilyn Monroe. Cartoons of Margaret Thatcher', Chris Beetles Gallery, 10-22 June 2013

⊕ # £ 600-800 € 700-950



'WHAT A SHAME, LOOK WHAT THEIR LAST FILM DID FOR THE NATIONAL FRONT'

164

RAYMOND ALLEN JACKSON ('JAK')

'For my next trick I shall need a volunteer from the audience'

432 by 546mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Evening Standard, 26 March 1979

EXHIBITED

'The Eyes of Caligula & the Lips of Marilyn Monroe. Cartoons of Margaret Thatcher', Chris Beetles Gallery, 10-22 June 2013

⊕ # £ 600-800 € 700-950



'FOR MY NEXT TRICK I SHALL NEED A VOLUNTEER FROM THE AUDIENCE'

165

RAYMOND ALLEN JACKSON ('JAK')

'I don't think I can stand another month of this!'

432 by 546mm., pen ink and watercolour, signed, dated below mount, mounted, framed and glazed

REFERENCES

Evening Standard, 30 March 1979

PROVENANCE

The Lord Alistair McAlpine collection

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011; 'The eyes of Caligula & the lips of Marilyn Monroe. Cartoons of Margaret Thatcher', Chris Beetles Gallery, 10-22 June 2013

⊕ # £ 600-800 € 700-950



166



167



168



169

167

RAYMOND ALLEN JACKSON ('JAK')

'We shall not intervene, We shall not intervene, No we won't intervene'

432 by 546mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Evening Standard, 21 January 1980

PROVENANCE

The Lord Alistair McAlpine Collection

EXHIBITED

'The Eyes of Caligula and The Lips of Marilyn Monroe. Cartoons of Margaret Thatcher', Chris Beetles Gallery, 10-22 June 2013

⊕ # £ 600-800 € 700-950

168

RAYMOND ALLEN JACKSON ('JAK')

'Bridge that gap with the party of the centre'

432 by 546mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Evening Standard, 11 June 1980

PROVENANCE

The Lord Alistair McAlpine Collection

EXHIBITED

'The eyes of Caligula & the lips of Marilyn Monroe. Cartoons of Margaret Thatcher', Chris Beetles Gallery, 10-22 June 2013

⊕ # £ 600-800 € 700-950

169

BRYAN ORGAN

'Study for Jim Callaghan'

546 by 737mm., pencil, signed, inscribed with title and dated 'August 1982', mounted, framed and glazed

⊕ # £ 800-1,200 € 950-1,400

170

BRYAN ORGAN

Harold MacMillan

381 by 483mm., pen and ink, signed, inscribed 'H.M. Birch Grove' and dated 'August 1980', mounted, framed and glazed

⊕ # £ 1,000-1,500 € 1,150-1,750



170

171

KEVIN KALLAUGHER ('KAL')

Thatcher mirrors herself on De Gaulle

305 by 311mm., pen and ink with coloured pencil, mounted, framed and glazed

REFERENCES

The Economist, 19 November 1983

EXHIBITED

'Caricatures By Kal', Chris Beetles Gallery, 30 November-10 December 1988

£ 600-800 € 700-950



171

172

GERALD SCARFE

'Mrs T.'

489 by 394mm., pen ink and watercolour, signed and inscribed with title, mounted, framed and glazed

⊕ # £ 3,000-5,000 € 3,450-5,700



172



173

LESLIE GIBBARD

'Eskimo Knell'

185 by 492mm., pen and ink with coloured pencil, signed, inscribed with title and 'The Guardian', and dated '16 February 1981' below mount, mounted, framed and glazed, some creases

In the early years of her first term as Prime Minister, Margaret Thatcher influenced by economists such as Milton Friedman and Friedrich von Hayek, adopted a monetarist economic policy. Together with the Chancellor of the Exchequer Geoffrey Howe (b. 1926), she lowered direct taxes on income and increased indirect taxes. 'Heath-ite' Conservatives such as Peter Thorneycroft (1909-1994) and Francis Pym (1922-2008), seen here cutting Thatcher and Howe adrift, strongly opposed these policies and are believed to have plotted the downfall of Thatcher and Pym's succession as Prime Minister.

REFERENCES

Guardian, 16 February 1981

PROVENANCE

Lord Mcalpine of West Green

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, no 280

⊕ # £ 400-600 € 500-700

174



174

KEVIN KALLAUGHER ('KAL')

Trade Union Legislation Crocodile

210 by 646mm., pen and ink, signed and dated '83, mounted, framed and glazed

REFERENCES

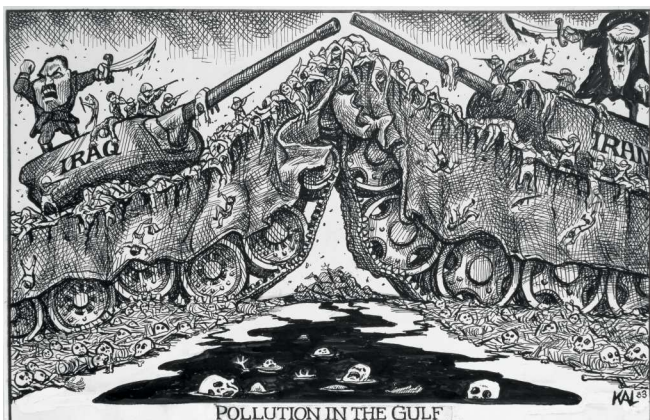
The Observer, 1983

EXHIBITED

'Daggers Drawn. 35 Years of Kal Cartoons in The Economist', Chris Beetles Gallery, 10- 22 June 2013

⊕ # £ 500-700 € 600-800

175



175

KEVIN KALLAUGHER ('KAL')

'Pollution in the Gulf'

213 by 330mm., pen and ink, signed and dated '83, mounted, framed and glazed

EXHIBITED

'Kal. Drawn From The Economist', Chris Beetles Gallery, 30 November-10 December 1988, no 53

⊕ # £ 500-700 € 600-800

EDWARD SOREL

Taming Britain's Unions

406 by 406mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Fortune Magazine (international edition), 16 April 1984, front cover

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, no 574

£ 800-1,200 € 950-1,400



176

RAYMOND ALLEN JACKSON ('JAK')

You're on in two minutes!

432 by 546mm., pen ink and watercolour, signed, mounted, framed and glazed

In November 1984, the House of Lords met to discuss the possibility of proceedings in the House being televised for the first time. As a result of the discussions, cameras were installed for an experimental period and have remained ever since. As William Papas's cartoon in this collection, 'TV Time' (see lot 143) indicates, the televising of British politics had been a strong consideration ever since the first ever televised political debate took place between John F. Kennedy and Richard Nixon in 1960.

REFERENCES

Evening Standard, 29 November 1984

⊕ # £ 600-800 € 700-950



177

KEVIN KALLAUGHER ('KAL')

Mrs Thatcher's Cabinet

343 by 648mm. on two leaves, pen and ink, signed, mounted, framed and glazed, loss to lower right and upper left corners

⊕ # £ 700-900 € 800-1,050



178



179



179



180

CHARLES GRIFFIN

The Complete Illustrations to Jeffrey Archer, *First Among Equals* (London, 1984), comprising:

i) 'Charles Seymour, Simon Westlake, Raymond Gould, Andrew Fraser', 552 by 394mm., inscribed 'The Four Contenders'; ii) 'Wilson Devalues the Pound', 483 by 381mm., inscribed with title and 'Monday November 1967'; iii) 'Raymond Gould voted against the motion in accordance with his long-held beliefs', 559 by 406mm.; iv) 'Tory Leadership Sweepstake', 483 by 406mm., inscribed with title and '(1974?)'; v) 'Raymond was asked to present the country's export and import assessment to the international monetary fund', 584 by 406mm.; vi) 'And when did you last see your father?', 470 by 406mm., inscribed with title; vii) "'Tails," Andrew said clearly when the coin was at its zenith, 495 by 406mm.; viii) 'Simon could visualise the men falling backwards over the side and deep into the water before starting the long, slow swim towards broadsword', 559 by 406mm.; ix) 'Pimkin even enjoyed the cartoon that appeared in the *Daily Telegraph* of the three candidates in the 100 metres which had Charles portrayed as a string bean, Simon as a jumping bean and Alec as a has-bean', 546 by 406mm.; x) 'Mr Raymond Gould has been invited to lead the Labour Party at the forthcoming general election', 470 by 406mm.; all pen and ink or pen and ink with bodycolour or pen and ink with bodycolour and collaged paper, signed, each framed and glazed, occasional paper onlay corrections

REFERENCES

These ten illustrations are published on pages 6, 92, 155, 220, 263, 284, 342, 373, 400 and 428 of the book.

⊕ # £ 2,000-3,000 € 2,300-3,450

180

PATRICK BRUCE OLIPHANT

'To Peace, Truth, Justice, Freedom, The Pursuit of Happiness...'

248 by 400mm., pen and ink, signed, inscribed with title and dated 1984, mounted, framed and glazed

In 1984 Ronald Reagan and the Premier of China, Zhao Ziyang each made reciprocal visits. Zhao visited Washington in January, before Reagan arrived in Beijing in June. Reagan's speeches, emphasizing American values of freedom and democracy, were designed as an opportunity for Reagan to be portrayed as the 'Great Communicator', and a strong American leader. However, authorities in Beijing censored the Chinese translation of his addresses at the Great Hall of the People and China Central Television. When he spoke at Fudan University in Shanghai, it was carried on Chinese television live, but without translation.

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

£ 700-900 € 800-1,050

KEVIN KALLAUGHER ('KAL')

'Afghan Rebels'

279 by 445mm., pen and ink, signed and dated 84, mounted, framed and glazed

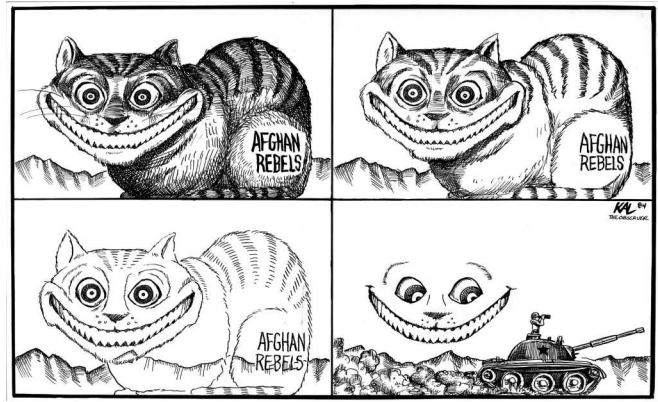
REFERENCES

The Observer, 1984

EXHIBITED

'Daggers Drawn. 35 Years of Kal Cartoons in The Economist', Chris Beetles Gallery, 10- 22 June 2013; 'Alice in Cartoonland', The Cartoon Museum, London, 15 July-1 November 2015

£ 500-700 € 600-800



181

EDWARD SOREL

'...some of those Jews were Communists!!!'

337 by 508mm., pen and ink, signed, mounted, framed and glazed

In May 1985, Ronald Reagan commemorated the 40th anniversary of the end of the Second World War with a visit the Kolmeshöhe Military Cemetery in Bitburg, West Germany, a decision that caused anger in America. The controversy arose from the fact that not only was a visit to a concentration camp excluded from the trip (although a visit to Belsen-Bergen was later added), but that the military cemetery contained the graves of 49 members of the notorious Waffen-SS. In attempting to defend the visit, Reagan declared the young men in the Waffen-SS as victims of the Nazis, drafted and forced into terrible actions against their will. The President received widespread criticism for this statement, as many interpreted this as equating Nazi soldiers with victims of the Holocaust.

REFERENCES

The Village Voice, New York, 1985

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

£ 600-800 € 700-950



182

KEVIN KALLAUGHER ('KAL')

Russia and China tried to put the old ways of Communism behind them

286 by 305mm., pen ink and watercolour with coloured pencil, mounted, framed and glazed

REFERENCES

The Economist, 7 November 1987, front cover; Kevin Kallaugher, *Drawn from The Economist, A Collection of Caricatures* (London, 1988)

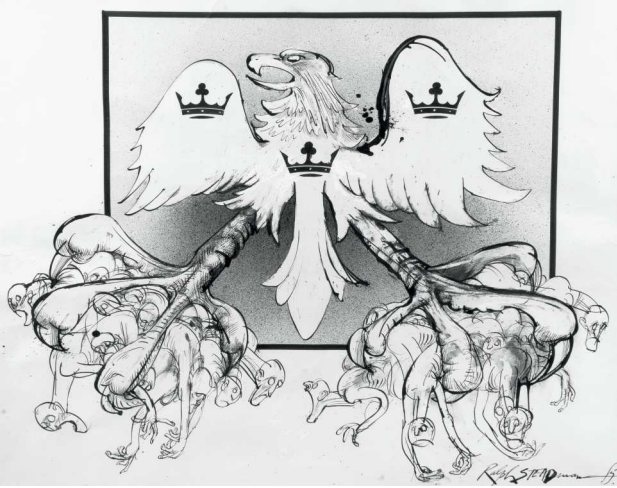
EXHIBITED

'Caricatures by Kal', Chris Beetles Gallery, 30 November- 10 December 1988

£ 600-800 € 700-950



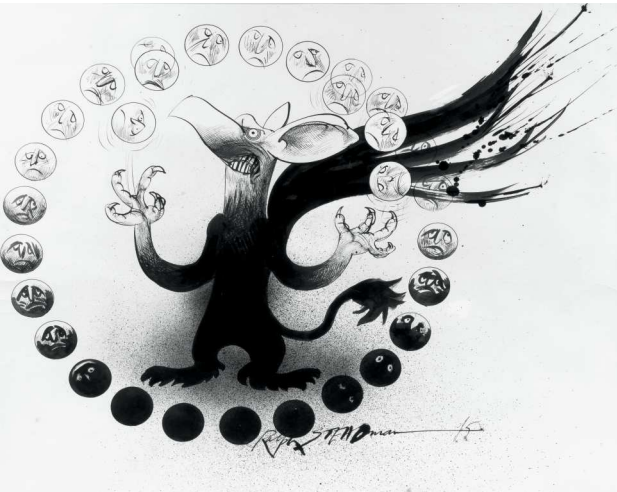
183



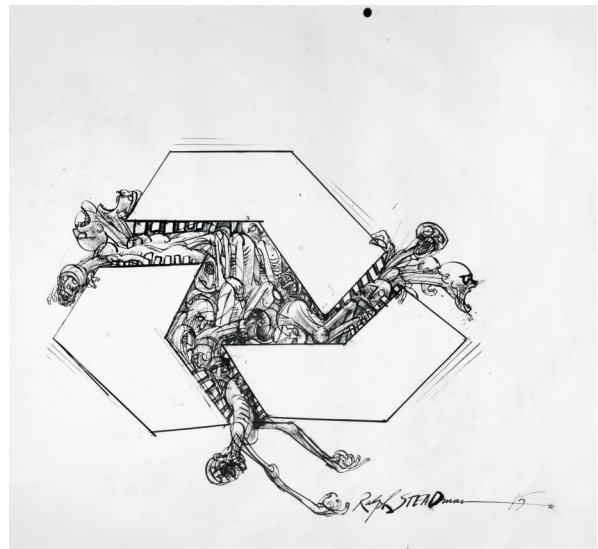
184



185



186



187

184

RALPH STEADMAN

Barclays Bank Logo

533 by 622mm., pen and ink with bodycolour, signed and dated '85, mounted, framed and glazed, *some short creases*

REFERENCES

Illustrated within a satirical Lloyds Bank leaflet, commissioned by War on Want for the 'Profits from Poverty' campaign, 1985

⊕ # £ 1,000-1,500 € 1,150-1,750

185

RALPH STEADMAN

Lloyds Bank Logo

533 by 622mm., pen and ink with bodycolour, signed and dated '85, mounted, framed and glazed, *some short creases*

REFERENCES

Illustrated within a satirical Lloyds Bank leaflet, commissioned by War on Want for the 'Profits from Poverty' campaign, 1985

⊕ # £ 1,000-1,500 € 1,150-1,750

186

RALPH STEADMAN

Midland Bank Logo

533 by 622mm., pen and ink with bodycolour, signed and dated '85, mounted, framed and glazed, *some short creases*

REFERENCES

Illustrated within a satirical Lloyds Bank leaflet, commissioned by War on Want for the 'Profits from Poverty' campaign, 1985

⊕ # £ 1,000-1,500 € 1,150-1,750

187

RALPH STEADMAN

Nat West Logo

533 by 622mm., pen and ink, signed and dated '85, mounted, framed and glazed, *some short creases*

REFERENCES

Illustrated within a satirical Lloyds Bank leaflet, commissioned by War on Want for the 'Profits from Poverty' campaign, 1985

⊕ # £ 1,000-1,500 € 1,150-1,750



188

188

JOHN JENSEN

'That's what I like about shooting – it transcends all barriers!'

533 by 394mm., watercolour, bodycolour and ink, signed, mounted, framed and glazed

REFERENCES

Punch, 22 July 1987

EXHIBITED

'John Jensen's Showbiz', Chris Beetles Gallery, 14 February-2 March 1990; 'The Illustrators. The British Art of Illustration 1800-1991', Chris Beetles Gallery, 27 November-20 December 1991, no 569; 'Having a Laugh. The British Art of the Cartoon', Chris Beetles Gallery, April 2007

⊕ # £ 700-900 € 800-1,050

189

GERALD SCARFE

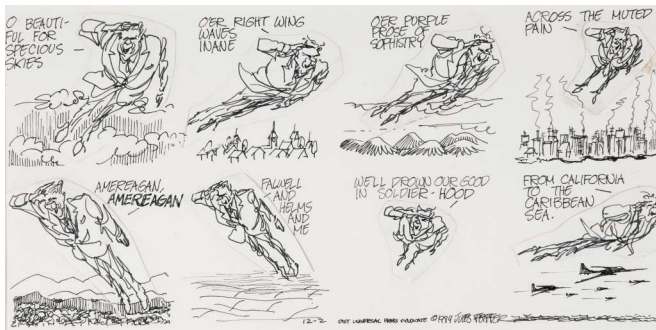
'The American Eagle'

756 by 508mm., pen ink and watercolour, signed and inscribed with title, mounted, framed and glazed

⊕ # £ 2,000-3,000 € 2,300-3,450



189



190

190

JULES FEIFFER

Amereagan, Amereagan

184 by 356mm., pen and ink, signed, inscribed '12-2 Dist Universal Press Syndicate' and dated 1989, paper onlays, mounted, framed and glazed, some adhesive residue

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011; 'The Americans Are Coming', Chris Beetles Gallery, 5-30 May 2015

£ 800-1,200 € 950-1,400



191

191

JOHN JENSEN

Honourable Insults: A Century of Political Inveective

305 by 229mm., pen ink and watercolour with bodycolour, signed, mounted, framed and glazed

REFERENCES

Greg Knight, *Honourable Insults: A Century of Political Inveective* (London, 1991) front cover (paperback edition)

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 800-1,200 € 950-1,400

192

NICHOLAS GARLAND

'Will You, Won't You, Will You, Won't You, Won't You Join the Dance?'

330 by 508mm., pen and ink, signed 'Nicholas Garland - after JT [John Tenniel]' and inscribed with title, mounted, framed and glazed

⊕ # £ 500-700 € 600-800



192

193

KEVIN KALLAUGHER ('KAL')

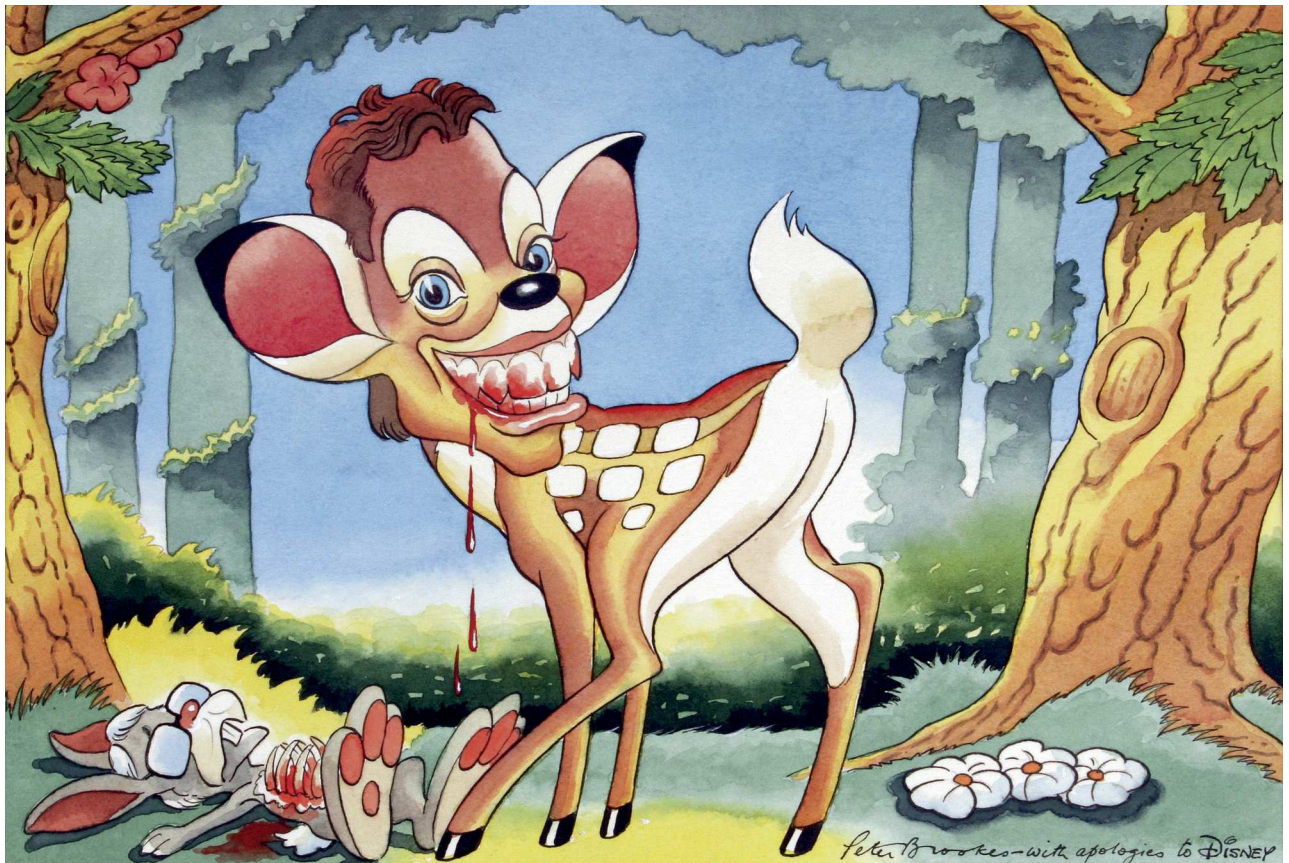
'Victory'
('Ahem ... I Said Ahem!')

279 by 292mm., pen and ink, signed and dated 91, mounted, framed and glazed

REFERENCES

Baltimore Sun, 1991

£ 500-700 € 600-800



194



193

194

PETER BROOKES

'Has Bambi Got Teeth?'

210 by 305mm., pen ink and watercolour, signed and inscribed 'With apologies to Disney', inscribed with title below mount, mounted, framed and glazed

Tony Blair was elected leader of the Labour Party in 1994 following the sudden death of his predecessor, John Smith. Blair was just 41 years old when he became Labour leader, his young age earning him the nickname 'Bambi'. He would become the youngest Prime Minister in 200 years when he defeated John Major in 1997.

REFERENCES

Spectator, October 1994, front cover

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1994', Chris Beetles Gallery, 1994; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,500-2,000 € 1,750-2,300



Harold Wilson, 1924

Tony Blair, 1994

195

195

PETER BROOKES

'Harold Wilson, 1924 – Tony Blair, 1994'

254 by 330mm., pen ink and watercolour, signed, inscribed with title and dated '21 v 94', mounted, framed and glazed

EXHIBITED

'The Illustrators. The British Art of Illustration 1800-1994', Chris Beetles Gallery, 1994

⊕ # £ 800-1,200 € 950-1,400

196

MICHAEL CUMMINGS

From Clement Attlee to John Major, Ten Prime Ministers

two leaves, each 170 by 505mm., ink, signed (twice), mounted, framed and glazed

These caricatures of ten Prime Ministers, were drawn for *From Walpole's Bottom to John Major's Underpants*, a BBC documentary on the history of political cartooning that aired in October 1994. Michael Cummings was interviewed as part of the documentary, and can be seen drawing the present cartoon in the opening credits.

The Prime Ministers depicted are: Clement Attlee, Winston Churchill, Anthony Eden, Harold MacMillan and Alec Douglas-Home (top panel from left to right) and Harold Wilson, Edward Heath, James Callaghan, Margaret Thatcher and John Major (lower panel from left to right)

PROVENANCE

drawn for *From Walpole's Bottom to John Major's Underpants*, BBC Television, October 1994

⊕ # £ 800-1,200 € 950-1,400



196

197

PETER BROOKES

'Rabid Old Bat'

216 by 337mm., pen ink and watercolour, signed and dated '15 vi 96', mounted, framed and glazed

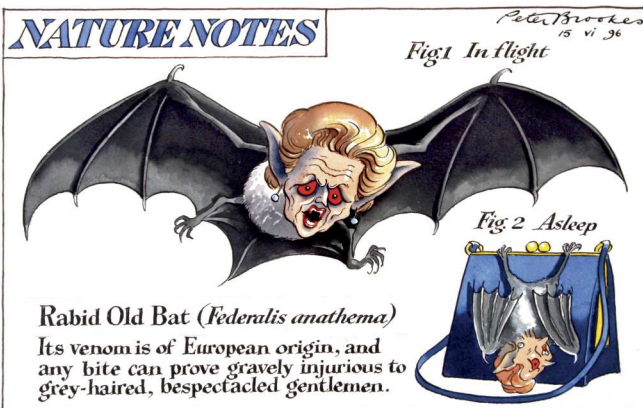
REFERENCES

Peter Brookes, *Nature Notes* (London, 1997) page 29

EXHIBITED

'Peter Brookes, Nature Notes', Chris Beetles Gallery, October 1997, No 11; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,000-1,500 € 1,150-1,750



197

PETER BROOKES

'Christmas Turkeys'

254 by 330mm., pen ink and watercolour with bodycolour, signed and dated '21 xii 96', mounted, framed and glazed

REFERENCES

Peter Brookes, *Nature Notes* (London, 1997) page 71

EXHIBITED

'Peter Brookes, *Nature Notes*', Chris Beetles Gallery, October 1997, No 2

⊕ # £ 800-1,200 € 950-1,400



198

PETER BROOKES

'Divorce Negotiations Between Lawyers Acting for The Prince and Princess of Wales Become Increasingly Acrimonious'

210 by 330mm., pen ink and watercolour with bodycolour, signed and dated '2 iii 96', mounted, framed and glazed

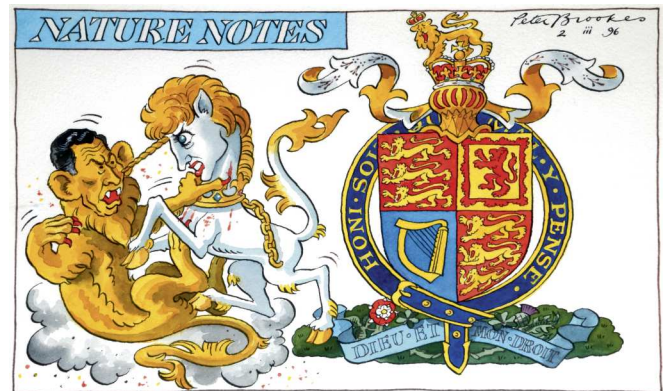
REFERENCES

Peter Brookes, *Nature Notes* (London, 1997), page 9

EXHIBITED

'Peter Brookes, *Nature Notes*', Chris Beetles Gallery, October 1997, No 1

⊕ # £ 800-1,200 € 950-1,400



199

CHRIS RIDDELL

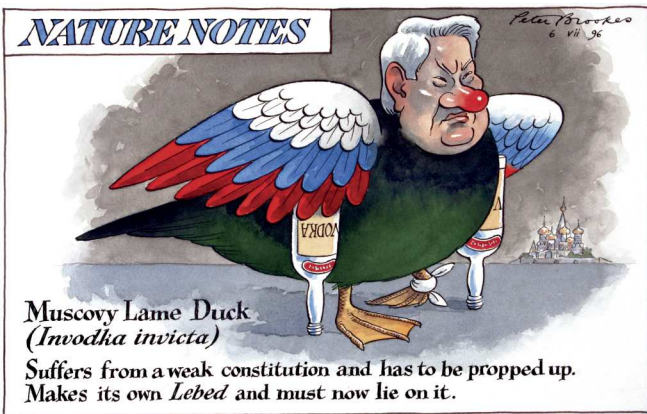
Dunblane

267 by 394mm., pen and ink, signed, mounted, framed and glazed

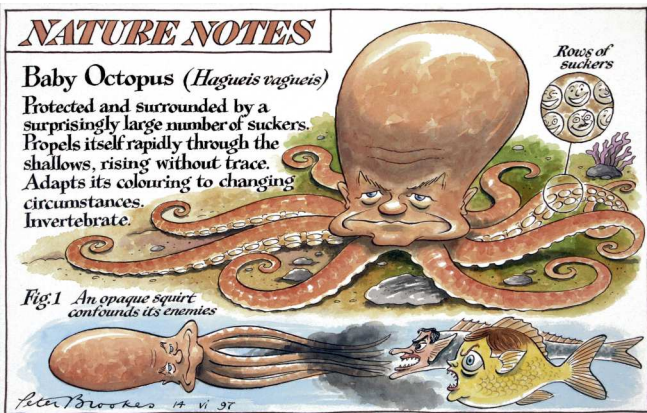
⊕ # £ 500-700 € 600-800



200



201



202



203

201

PETER BROOKES

'Muscovy Lame Duck'

216 by 337mm., pen ink and watercolour, signed and dated '6 vii 96', mounted, framed and glazed

REFERENCES

Peter Brookes, *Nature Notes* (London, 1997) page 33

EXHIBITED

'Peter Brookes, Nature Notes', Chris Beetles Gallery, October 1997, No 14

⊕ # £ 800-1,200 € 950-1,400

202

PETER BROOKES

'Baby Octopus'

216 by 337mm., pen ink and watercolour, signed and dated '14 vi 97', mounted, framed and glazed

REFERENCES

Peter Brookes, *Nature Notes* (London, 1997) page 107

EXHIBITED

'Peter Brookes, Nature Notes', Chris Beetles Gallery, October 1997, No 12

⊕ # £ 800-1,200 € 950-1,400

203

PETER BROOKES

The Chancellors: Howe, Lawson, Major and Lamont

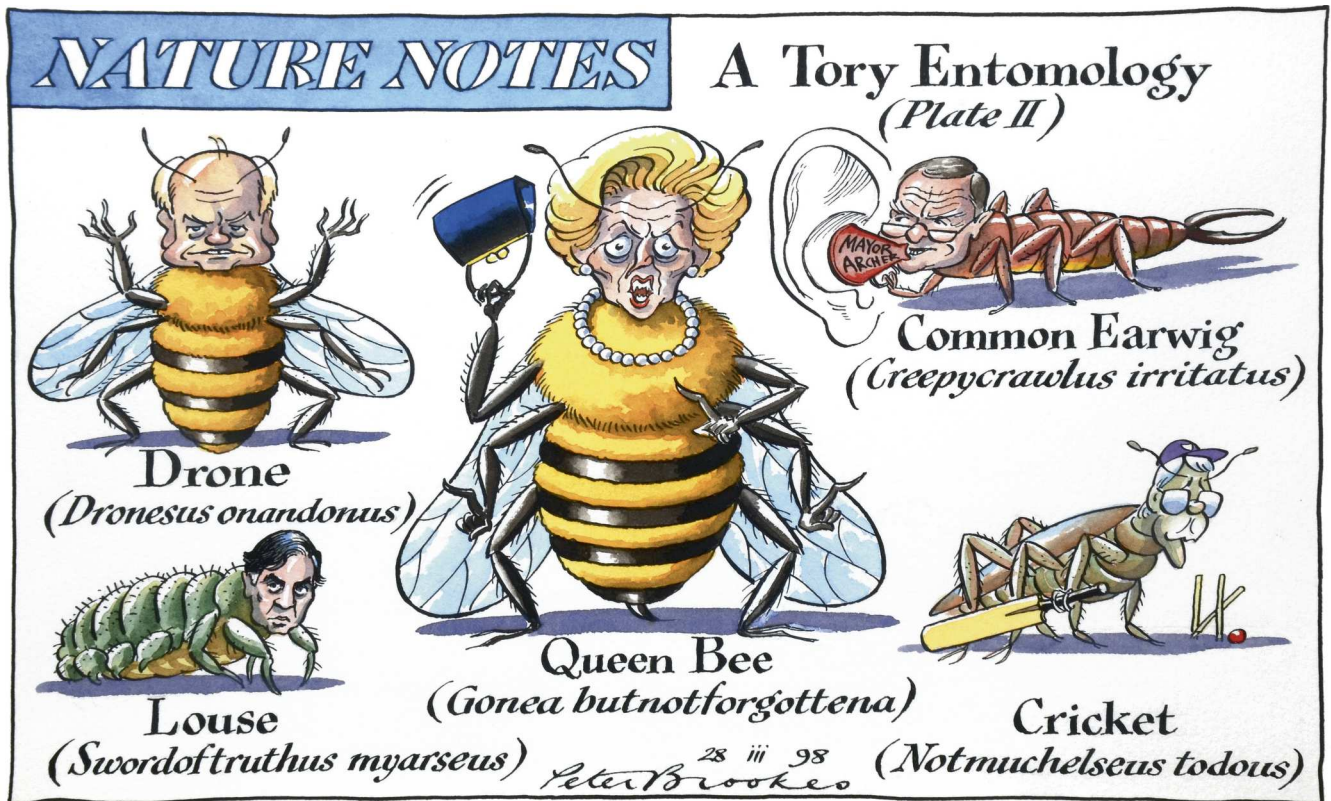
222 by 324mm., watercolour with pen and ink, signed, mounted, framed and glazed, correction to head of Nigel Lawson, some adhesive residue

For Edmund Dell's 1997 book, *The Chancellors: A History of the Chancellors*, Peter Brookes depicted the four Chancellors of the Exchequer, who served between 1979 and 1993: Sir Geoffrey Howe (1979-1983), Nigel Lawson (1983-1989), John Major (1989-1990) and Norman Lamont (1990-1993).

REFERENCES

Edmund Dell, *The Chancellors: A History of the Chancellors* (London, 1997), front cover

⊕ # £ 1,000-1,500 € 1,150-1,750



204

204

PETER BROOKES

'A Tory Entomology (Plate II)'

222 by 349mm., pen ink and watercolour, signed and dated '28 iii 98', mounted, framed and glazed

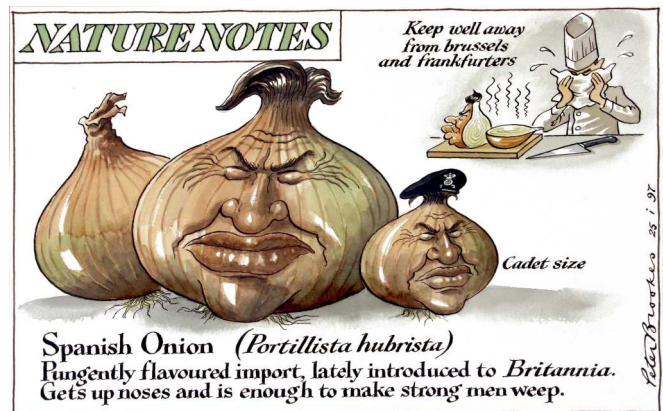
REFERENCES

The Times, 28 March 1998; Peter Brookes, *Nature Notes. The New Collection* (London, 1999) page 47

EXHIBITED

'Peter Brookes, Nature Notes - The New Collection', Chris Beetles Gallery, October 1999, No 10

⊕ # £ 1,000-1,500 € 1,150-1,750



205

205

PETER BROOKES

'Spanish Onion'

216 by 337mm., pen ink and watercolour with bodycolour, signed and dated '25 i 97', mounted, framed and glazed

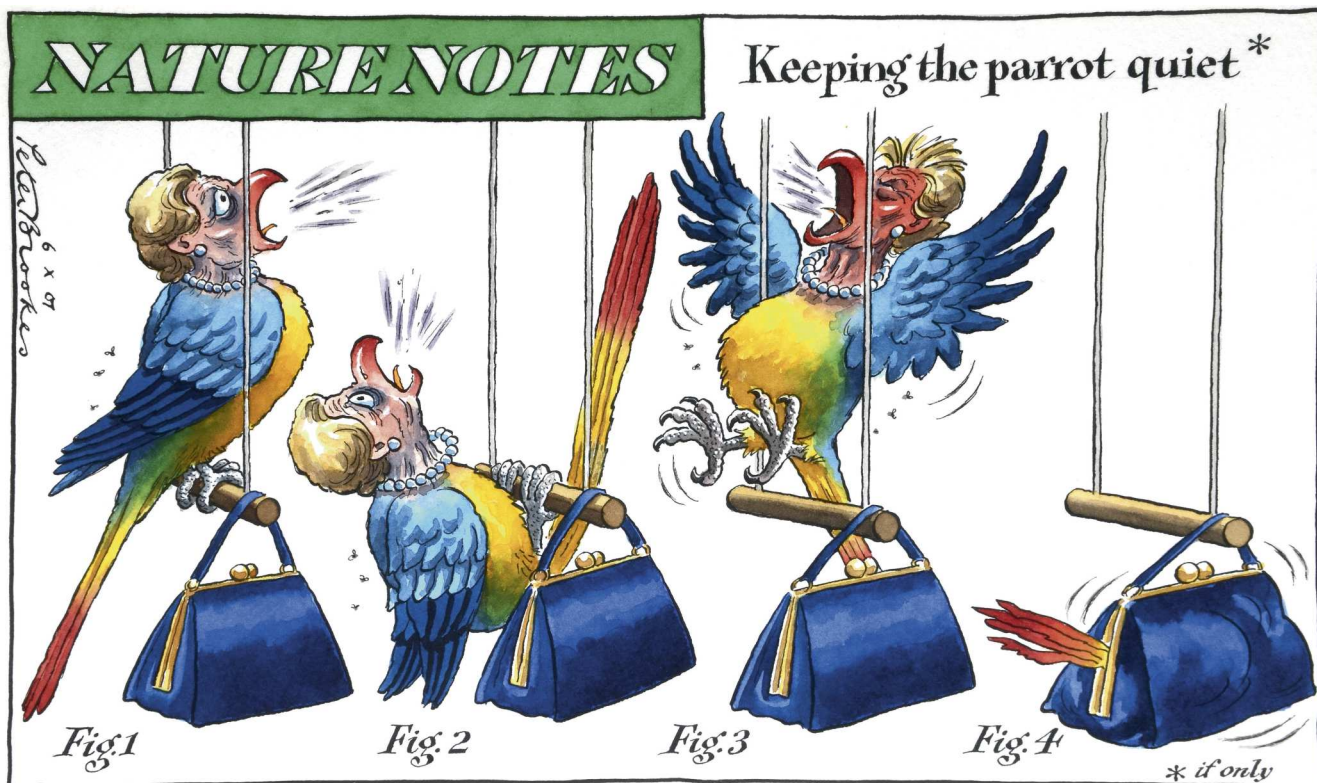
REFERENCES

Peter Brookes, *Nature Notes* (London, 1997) page 77

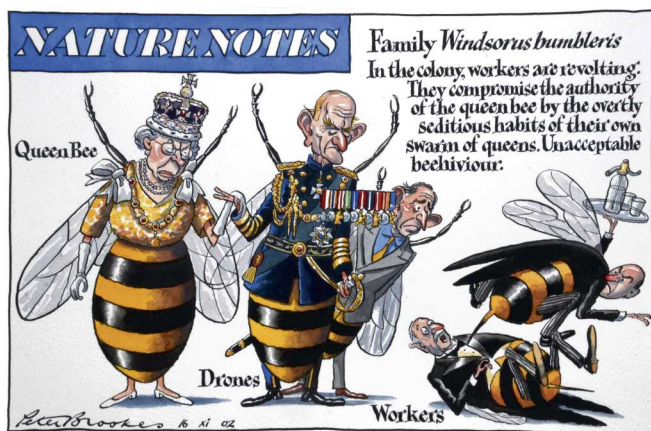
EXHIBITED

'Peter Brookes, Nature Notes', Chris Beetles Gallery, October 1997, No 6

⊕ # £ 800-1,200 € 950-1,400



206



207

206

PETER BROOKES

'Keeping the parrot quiet'

222 by 343mm., pen ink and watercolour, signed and dated '6 x 01', mounted, framed and glazed

REFERENCES

The Times, 6 October 2001

EXHIBITED

'Peter Brookes, Nature Notes III', Chris Beetles Gallery, October 2001, no 75

⊕ # £ 1,000-1,500 € 1,150-1,750

207

PETER BROOKES

'Family Windsorus bumberis'

222 by 343mm., pen ink and watercolour, signed, inscribed with title and dated '16 xi 02', mounted, framed and glazed

REFERENCES

The Times, 16 November 2002

⊕ # £ 1,000-1,500 € 1,150-1,750

PETER BROOKES

'A New Labour Entomology (Plate I)'

222 by 349mm., pen ink and watercolour, signed and dated '21 iii 98', mounted, framed and glazed

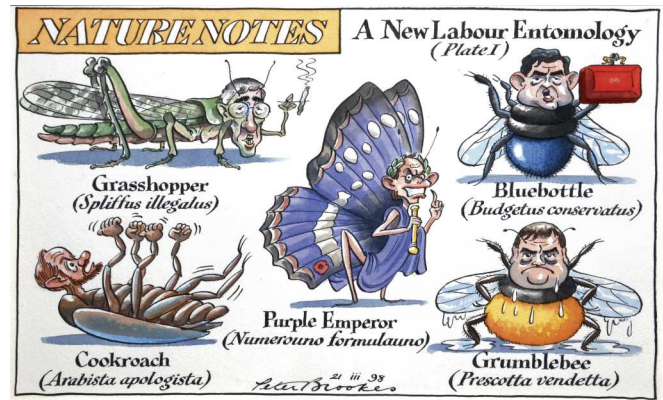
REFERENCES

The Times, 21 March 1998; Peter Brookes, *Nature Notes. The New Collection*, (London, 1999), page 45

EXHIBITED

'Peter Brookes, Nature Notes – The New Collection', Chris Beetles Gallery, October 1999, No 9

⊕ # £ 800-1,200 € 950-1,400



208

PETER BROOKES

'Devil's Boletus'

222 by 349mm., pen ink and watercolour, signed and dated '29 ix 01', mounted, framed and glazed

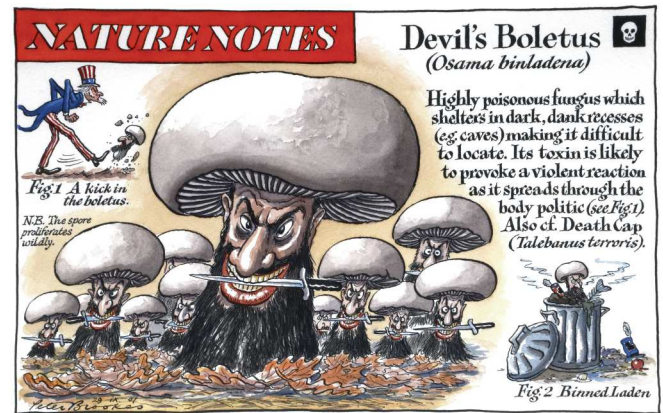
REFERENCES

The Times, 29 September 2001

EXHIBITED

'Peter Brookes, Nature Notes III', Chris Beetles Gallery, October 2001, no 74

⊕ # £ 800-1,200 € 950-1,400



209

PETER BROOKES

'Torytoise Care'

222 by 343mm., pen ink and watercolour, signed, inscribed with title and dated '9 xi 02', mounted, framed and glazed

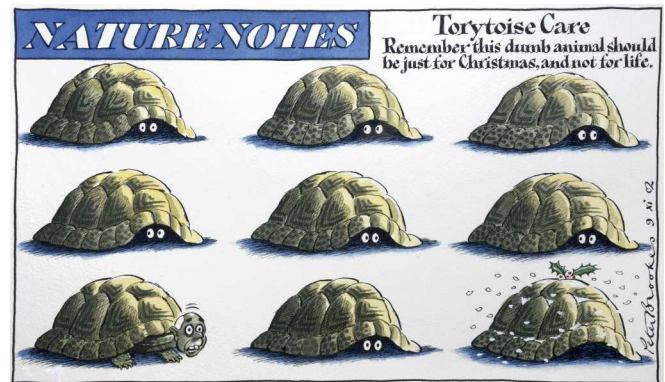
REFERENCES

The Times, 9 November 2002

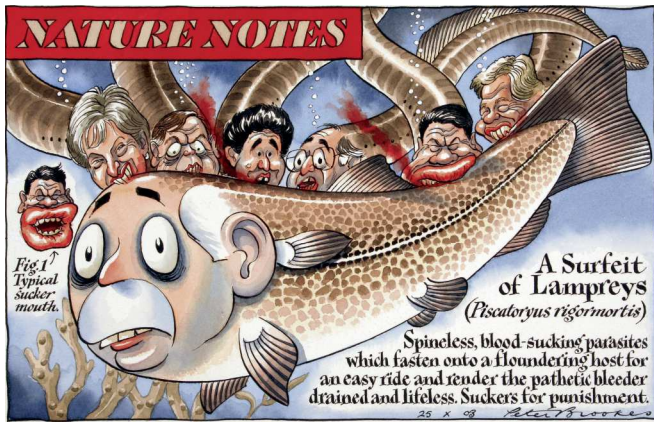
EXHIBITED

'Peter Brookes, Nature Notes IV', Chris Beetles Gallery, September 2004, No 47

⊕ # £ 800-1,200 € 950-1,400



210



211

211

PETER BROOKES

'A Surfeit of Lampreys'

222 by 343mm., watercolour with bodycolour, signed, inscribed with title and dated '25 x 03', mounted, framed and glazed

REFERENCES

The Times, 25 October 2003

⊕ # £ 800-1,200 € 950-1,400

212

PETER BROOKES

'Christmas Comes Early...'

178 by 267mm., pen ink and watercolour, signed, inscribed with title and dated '15 xii 03', mounted, framed and glazed

On 13 December 2003, in Operation Red Dawn, Saddam Hussein was captured by American forces. He was found hiding in a hole in the ground near a farmhouse in ad-Dawra, near Tikrit in Iraq. The following year George W. Bush was returned as President of the United States in the presidential election of 2004.

REFERENCES

The Times, 15 December 2003

⊕ # £ 800-1,200 € 950-1,400

213

PETER BROOKES

'Pyramid of Responsibility...'

203 by 267mm., pen ink and watercolour, signed and dated '26 viii 04', mounted, framed and glazed

Brookes' striking and disturbing image refers to the mistreatment of prisoners during the Iraq War in Abu Ghraib. Although the abuse was first made public in April, the evening before this cartoon was published in *The Times* in August 2004, a damning report was released citing 44 cases of condoned abuse. The report levelled its most direct criticism at the US commanders in Iraq. As this was an election year, the abuse was an important topic, culminating with democratic nominee John Kerry stating "It is not just the little person at the bottom who ought to pay the price of responsibility."

REFERENCES

The Times, 26 August 2004

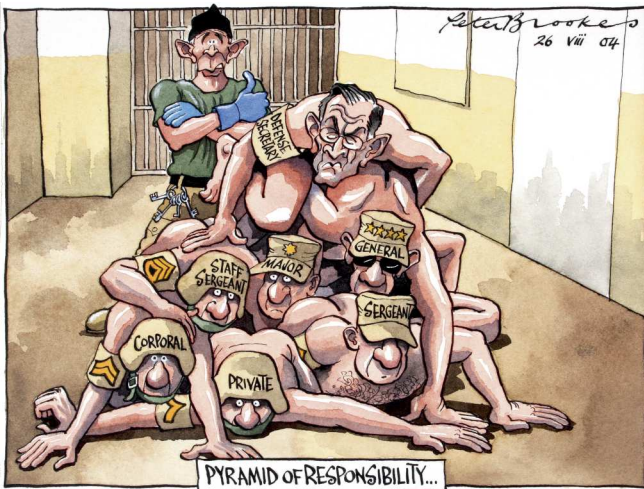
EXHIBITED

'Peter Brookes, Nature Notes IV', Chris Beetles Gallery, October 2004, No 91; 'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 800-1,200 € 950-1,400



212



213

PETER BROOKES

'Sisyphus...'

197 by 273mm., pen ink and watercolour, signed and dated '8 viii 06', mounted, framed and glazed

The 2006 Lebanon War was a month long military conflict that saw the United Nations struggle to broker peace between the Hezbollah paramilitary forces and the Israel Defence Force. The UN was able to secure a ceasefire that went into effect on 14 August, a week after this cartoon was published. The myth of Sisyphus condemns the King to repeat forever the task of pushing a boulder up a mountain only for it to roll down once again. Sisyphus is aware that his task is a futile one and resigns himself to a life of endless and eternal frustration.

REFERENCES

The Times, 8 August 2006

⊕ # £ 800-1,200 € 950-1,400



214

PETER BROOKES

Gordon Brown Inviting Lady Thatcher to Tea

210 by 279mm., pen ink and watercolour with bodycolour, signed and dated '14 ix 07', mounted, framed and glazed

REFERENCES

The Times, 14 September 2007

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 1,000-1,500 € 1,150-1,750



215

MATTHEW PRITCHETT ('MATT')

'I'll always remember where I was when I slept through Obama's victory'

114 by 184mm., pen and ink with watercolour, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Daily Telegraph, 5 November 2008

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 300-500 € 350-600



'I'll always remember where I was when I slept through Obama's victory'

216



217

217

EDWARD SOREL

'The Four Horsemen of the Wall St. Apocalypse'

457 by 337mm., pen ink and watercolour, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Vanity Fair, July 2009 (to accompany Joseph E. Stiglitz' article 'Wall Street's Toxic Message')

EXHIBITED

'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011-January 2012, no 580

£ 800-1,200 € 950-1,400



'Twenty years ago my husband was rushing home to watch the fall of the Berlin Wall on TV...'

218

218

MATTHEW PRITCHETT ('MATT')

'Twenty years ago my husband was rushing home to watch the fall of the Berlin Wall on TV...'

127 by 102mm., pen ink and watercolour, signed and inscribed with title, mounted, framed and glazed

REFERENCES

Daily Telegraph, 10 November 2009

⊕ # £ 300-500 € 350-600

219

PETER BROOKES

The Domino Effect

203 by 286mm., pen ink and watercolour, signed and dated '23 ii 11', mounted, framed and glazed

Popular uprisings in the Middle East, which became known as 'The Arab Spring', moved from Tunisia and Egypt to the dictatorship of Gaddafi in Libya.

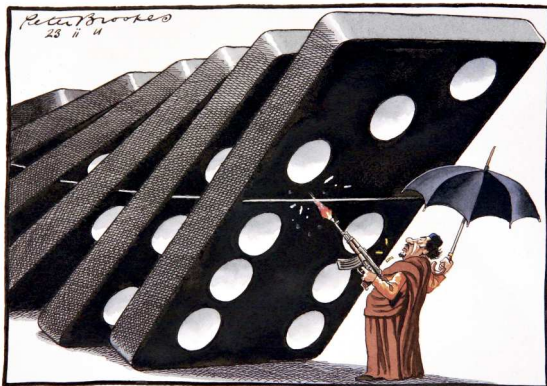
REFERENCES

The Times, 23 February 2011; Peter Brookes, *Hard Times* (London, 2011) page 61

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011

⊕ # £ 800-1,200 € 950-1,400



219

220

DAVID NEIL BENNETT

'The Ascent of Man'

165 by 133mm., ink, signed with monogram, mounted, framed and glazed

REFERENCES

The Times, 7 July 2011

⊕ # £ 200-300 € 250-350



220

221

CHRISTIAN ADAMS

Obama Beheading Osama

254 by 374mm., pen, ink and watercolour with bodycolour, signed and dated 03.05 [2011], mounted, framed and glazed

Christian Adams, who became the first political cartoonist of the *Daily Telegraph* on the retirement of Nicholas Garland, is currently working as political cartoonist for the *Evening Standard*.

REFERENCES

Daily Telegraph, 3 May 2011

EXHIBITED

'Images of Power: From the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, 3 September - 30 October 2011;
'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, November 2011 - January 2012, No 602

⊕ # £ 400-600 € 500-700



221

222

PETER BROOKES

Falling Bin Laden

203 by 279, pen ink and watercolour, signed and dated '3 v 11', mounted, framed and glazed

REFERENCES

The Times, 3 May 2011

EXHIBITED

'Testing Times', Chris Beetles Gallery, September 2015

⊕ # £ 800-1,200 € 950-1,400



222

223



223

PETER BROOKES

Cameron Deploys His Veto at European Summit

229 by 216mm., pen ink and watercolour with bodycolour, signed and dated '10 xii 11', mounted, framed and glazed

REFERENCES

The Times, 10 December 2011; Peter Brookes, *Sign of The Times* (London, 2013) page 13

⊕ # £ 800-1,200 € 950-1,400

224

PETER BROOKES

'Retire? Pah! Sir Alex Schmalex...'

203 by 286mm., pen ink and watercolour, signed and dated '9 v 13', mounted, framed and glazed

REFERENCES

The Times, 9 May 2013; Peter Brookes, *Sign of The Times* (London, 2013) page 89

⊕ # £ 800-1,200 € 950-1,400



224

225

MATTHEW PRITCHETT ('MATT')

Number 0

1

102 by 70mm., pen ink and watercolour, signed, mounted, framed and glazed

REFERENCES

Daily Telegraph, 6 October 2017

⊕ # £ 300-500 € 350-600

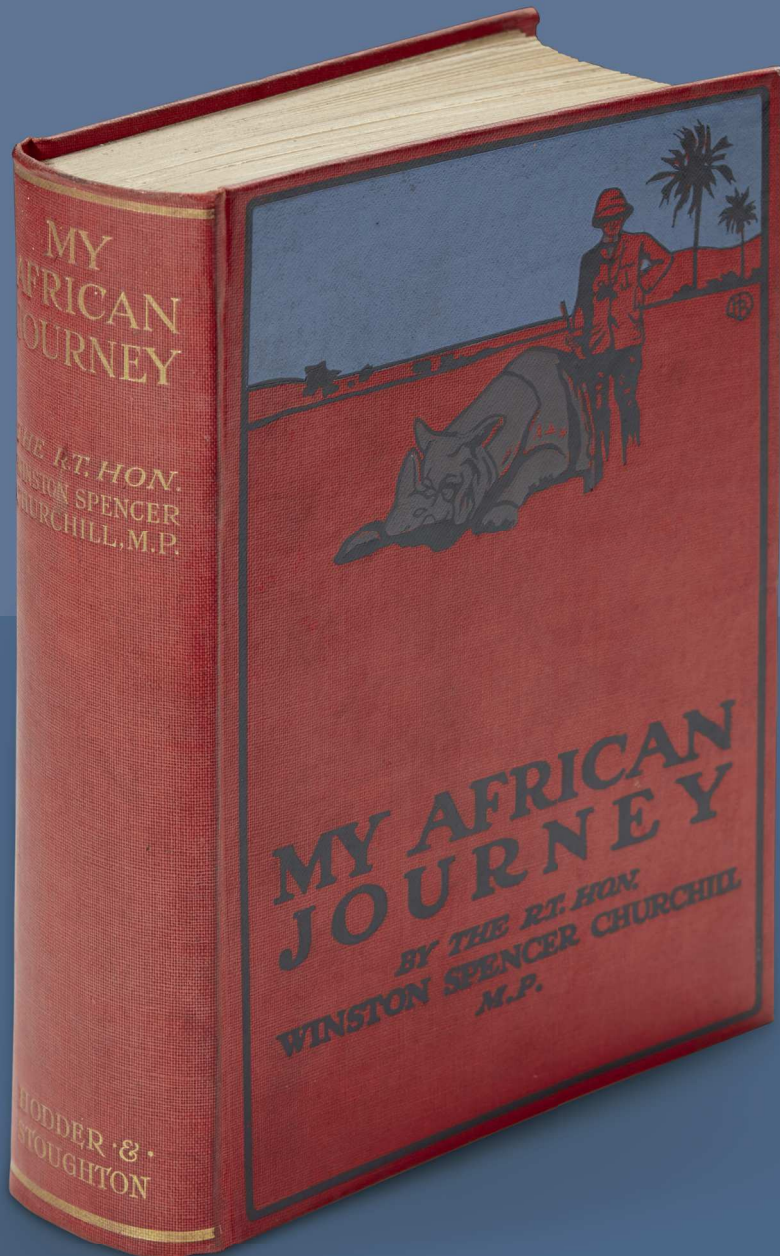


225

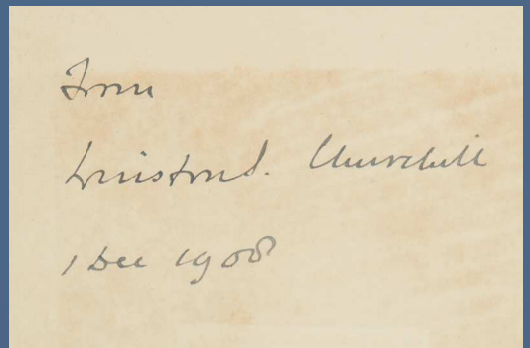
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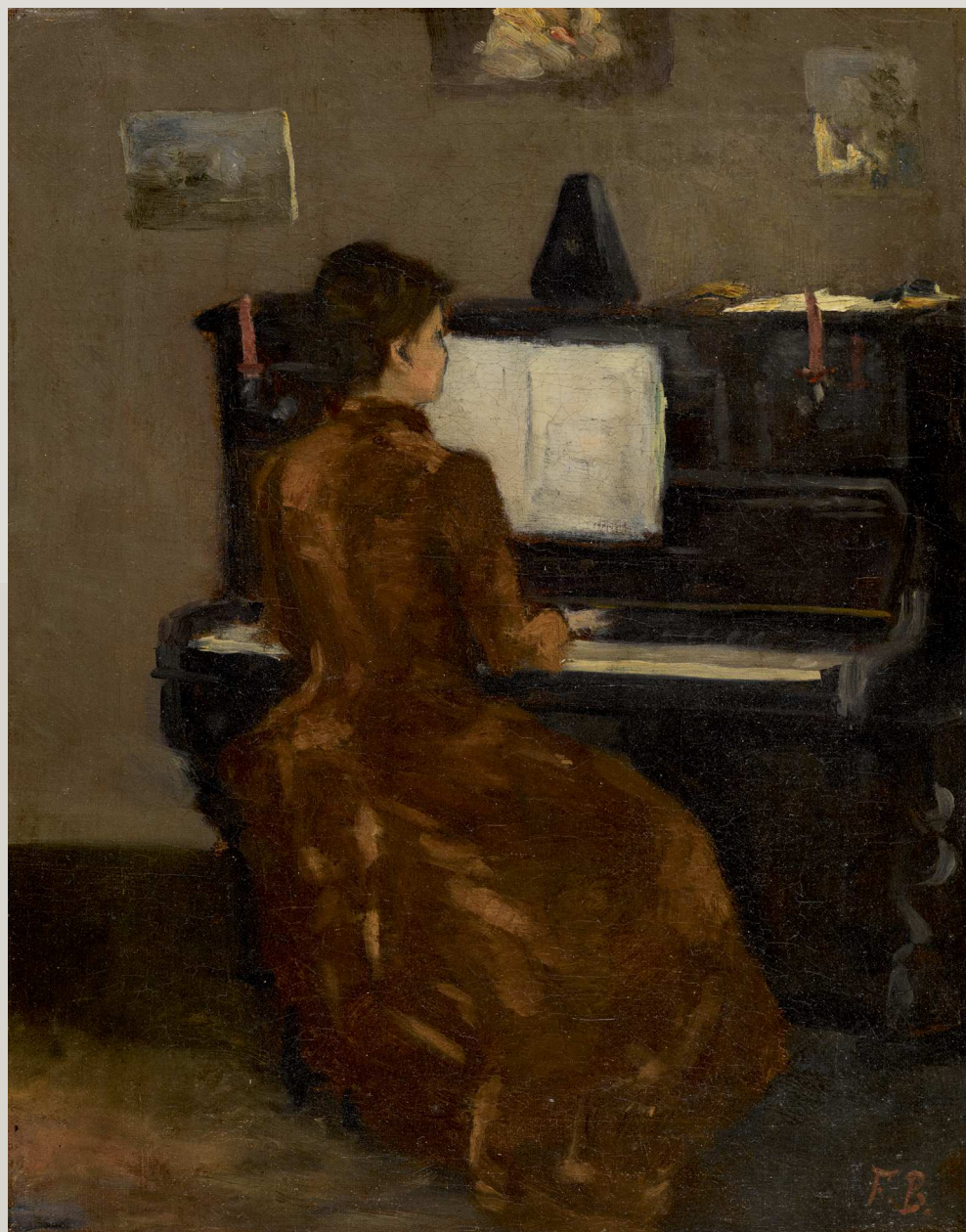
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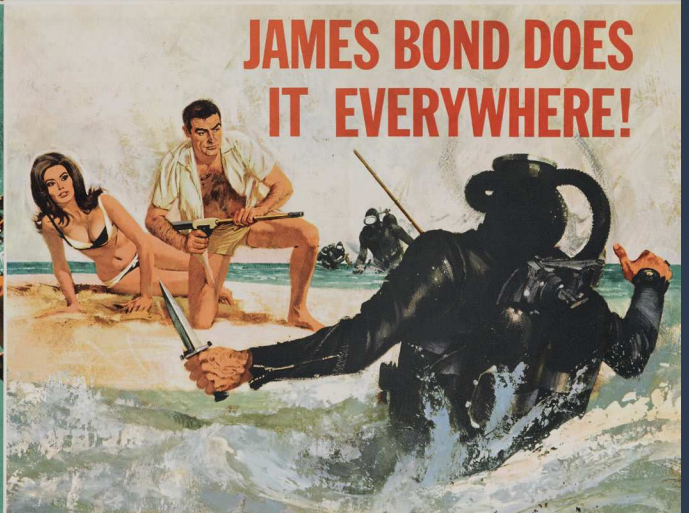
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All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received

from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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.

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.



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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3 July 2018
London

ENGLISH LITERATURE, HISTORY, CHILDREN'S BOOKS AND ILLUSTRATIONS

10 July 2018
London

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