

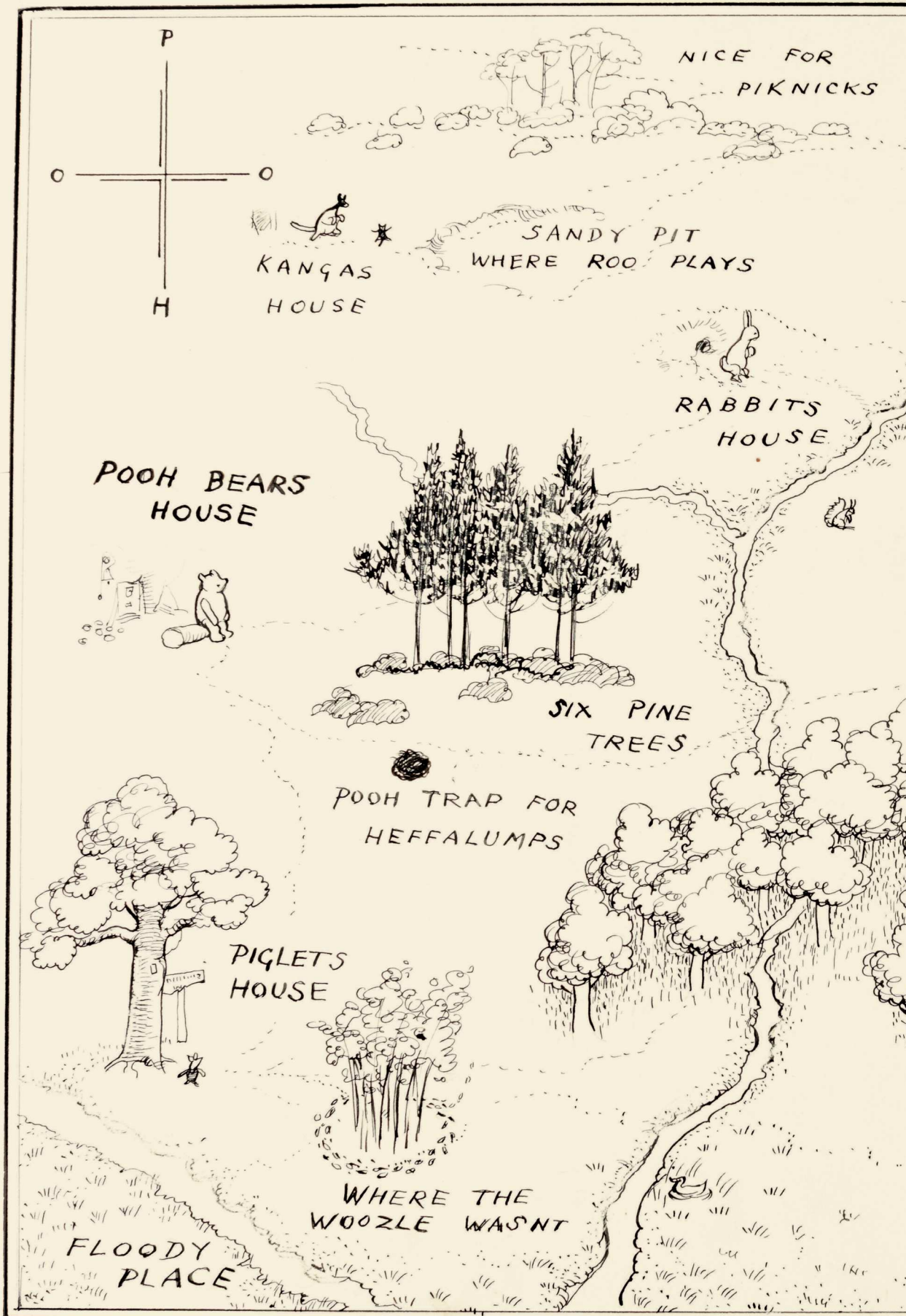
Sotheby's EST. 1744

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to support*

ENGLISH LITERATURE,
HISTORY, SCIENCE,
CHILDRENS BOOKS
AND ILLUSTRATIONS

LONDON 9 & 10 JULY 2018

between
Varieties.

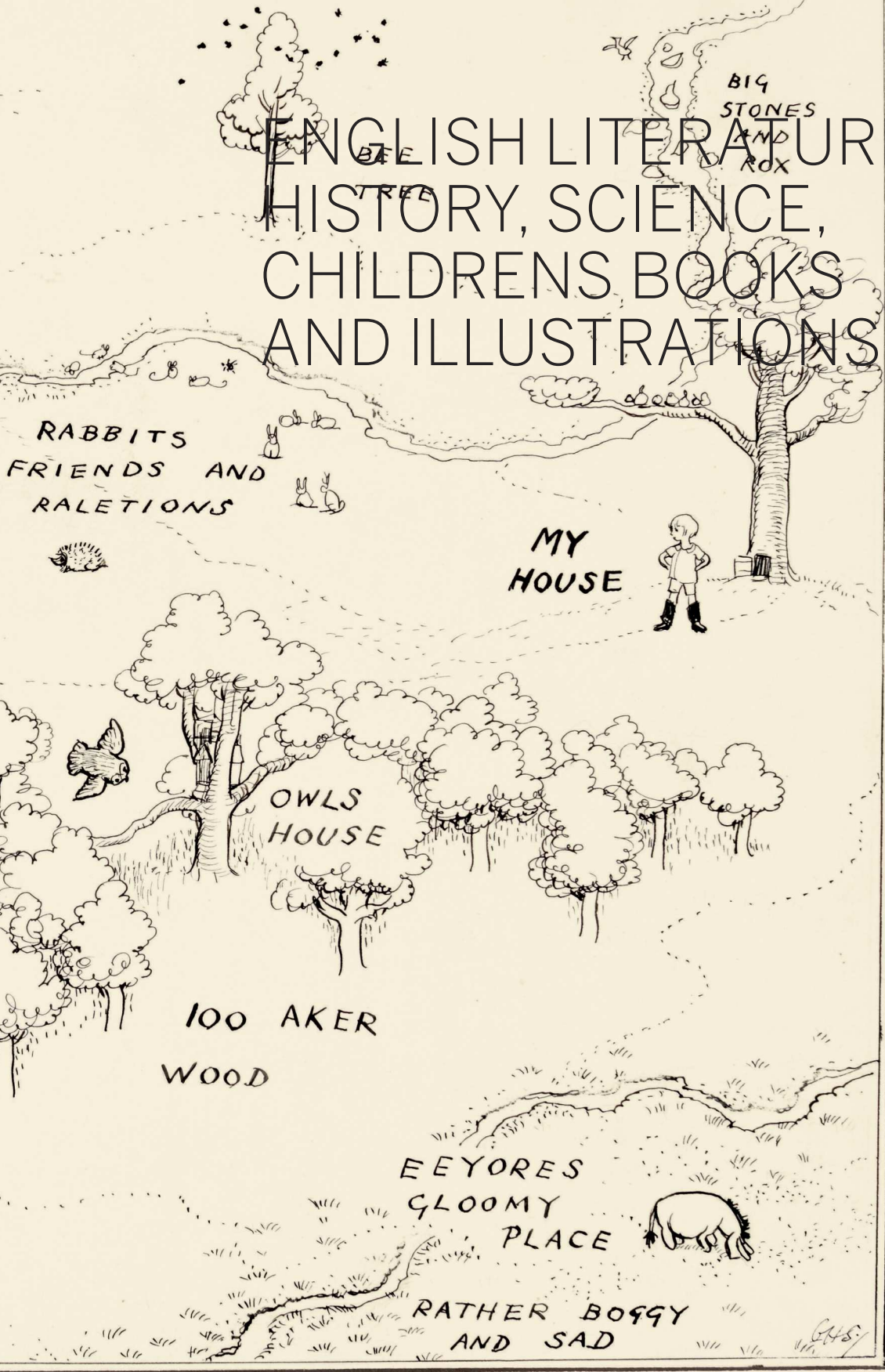


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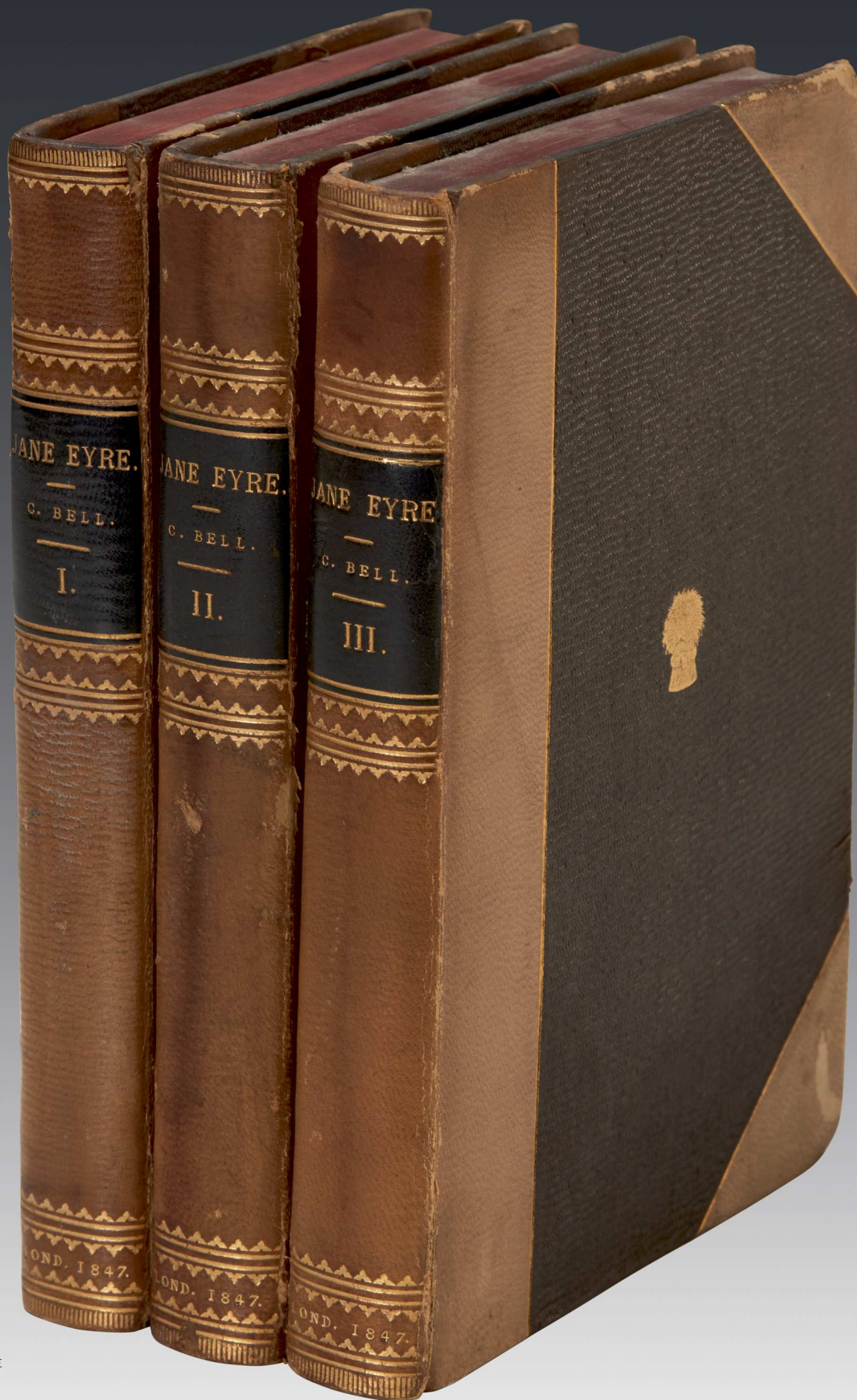
TO NORTH POLE

ENGLISH LITERATURE, HISTORY, SCIENCE, CHILDRENS BOOKS AND ILLUSTRATIONS



AND MR SHEPARD HELPD

GHS



ENGLISH LITERATURE, HISTORY, SCIENCE, CHILDRENS BOOKS AND ILLUSTRATIONS

AUCTION IN LONDON
9 & 10 JULY 2018
SALE L18404
2 PM, 9 JULY
10 AM, 10 JULY

EXHIBITION

Friday 6th July
9 am-4.30 pm

Saturday 7th July
12 noon-5 pm

Sunday 8th July
12 noon-5 pm

Monday 9th July
9 am-12 noon

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sothebys.com

To Marcia,

All the best to you!

Don't worry about all those
bloody houses !!

Love Paul McCarter



P.S. Lower the
TAXES.

Ta!

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SOTHEBY'S EUROPE



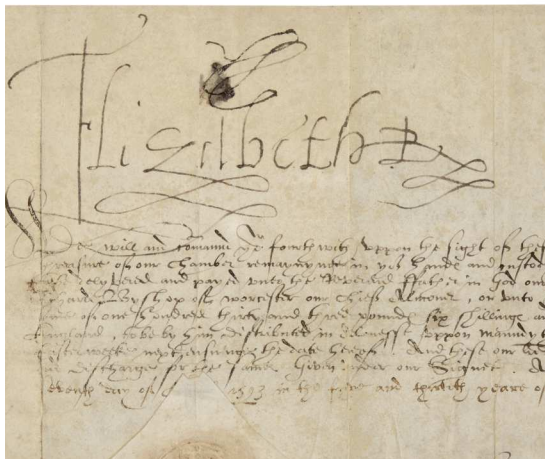
SESSION ONE

LONDON
MONDAY
9 JULY 2018
2 PM

LOTS 301-505



HISTORY



301

301

QUEEN ELIZABETH I

Document signed ("Elizabeth R")

commanding Sir Thomas Heneage to pay £133 6s. 8d., to her chief almoner Richard Fletcher, Bishop of Worcester, or his assistant John Dix, as Maundy money for distribution during Holy Week, one vellum membrane (175 x 257mm), "at our manor of St James", 7 April 1593, papered seal, docketed on the verso by Dix, window mounted, together with two prints of Elizabeth I, bound in brown straight-grained morocco gilt, lettered on the upper cover, inside dentelles, blue endpapers, *small smudge to signature, spotted*

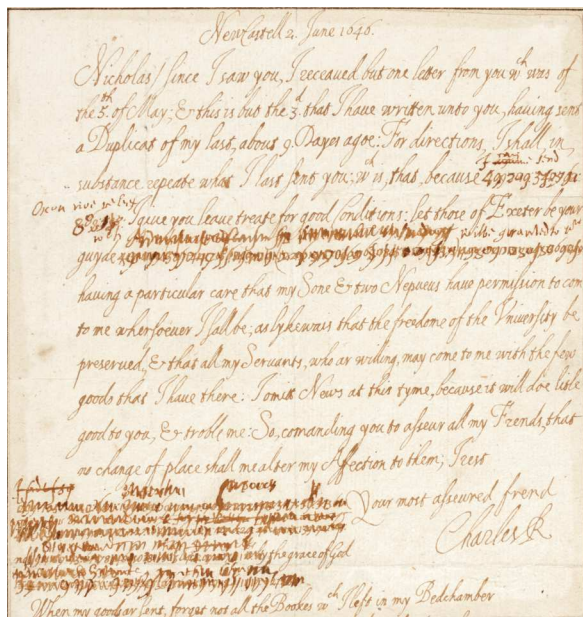
The distribution of money by the English royal family on Maundy Thursday is a ceremony that stretches back to the 13th century, although the striking of coins specifically for the purpose only began in the 1660s under Charles II. The distribution of royal alms is the responsibility of the Lord High Almoner, in this case Richard Fletcher (1544/5-1596), father of the great Jacobean dramatist John Fletcher who collaborated with Shakespeare and was his successor as playwright to the King's Men.

The date and circumstances of Vivien Leigh's acquisition of this document are unknown, but it is listed in a 1948 inventory of her country home Nottley Abbey. It may have been a gift associated with a performance, most likely her first major film role in the 1937 Elizabethan romance *Fire Over England*, in which Vivien played a lady-in-waiting to the ageing Queen, whose heroic lover (Laurence Olivier, in their first pairing) engaged himself in uncovering perfidious traitors and (not entirely single-handedly) thwarting the Spanish Armada. Flora Robson as Queen Elizabeth had the best lines, mostly taken as they were from genuine speeches by the Queen.

PROVENANCE

Vivien Leigh (1913-67); thence by descent

£ 8,000-12,000 € 9,200-13,800



302

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KING CHARLES I

Autograph letter signed ("Charles R"), to Sir Edward Nicholas

ADVISING HIM ON THE TERMS OF THE SURRENDER OF OXFORD AT THE END OF THE FIRST CIVIL WAR ("...let those of Exeter be your guyde ... having particular care that my Sone & two Nephews have permission to com to me whersoever I sall be; as lykewais that the freedom of the University be preserved..."), a postscript asking him to "forget not all the Bookes w^{ch} I left in my Bedchamber" when sending his property to him in captivity, some portions of the letter in cipher with interlinear deciphered text, including his admission that "I can send Oxon noe relief", both the cipher and decrypts mostly cancelled, 1 page, 4to, Newcastle, 2 June 1646, mounted, framed together with a transcript, and glazed (frame size 640 x 430mm), *letter trimmed with loss of margins and to postscript*

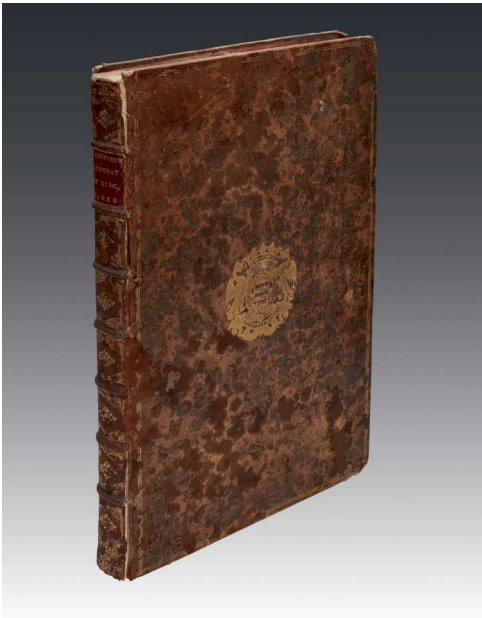
A LETTER BY THE KING TO HIS SECRETARY OF STATE ON THE COLLAPSE OF THE ROYAL CAUSE. Charles had escaped Oxford on 27 April and surrendered to the Scottish Army on 5 May. His loyal forces in the city were soon besieged by Fairfax's Parliamentarian army, and this letter was written during the tortuous negotiations for the city's surrender, which finally took effect on 24 June. Nicholas was one of the signatories of the surrender after which he went into exile, not returning to England until 1660.

"I find these people very firm in their way, still careful not to displease the London rebels, never going about to oblige me, unless it be by making all men far the worse that I take notice of, and doing the contrary in whatsoever I advise; so that I cannot but expect the worst of events, unless the gathering of a storm from abroad makes them alter their minds." (Charles to Henrietta Maria, 3 June 1646)

PROVENANCE

Rev. Dr Roderick Terry, of Newport, RI (1849-1933); sale of his library, Part 2, Anderson Galleries, New York, 7 November 1934, lot 60

£ 2,500-3,500 € 2,900-4,050



303

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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

SANDFORD, FRANCIS

The History of the Coronation of the Most High, Most Mighty, and Most Excellent Monarch, James II. *Thomas Newcomb, 1687*

folio, FIRST EDITION, initial imprimatur leaf, title page printed in red and black with engraved arms, "Thomas Newcomb" printed in black, 30 engraved plates (all but one double-page), numerous other engraved illustrations, head-pieces and initials, contemporary mottled calf with triple gilt fillet border, gilt armorial of Henry Duke of Kent on covers, *browning and spotting, binding somewhat worn, joints broken, bumped and rubbed*

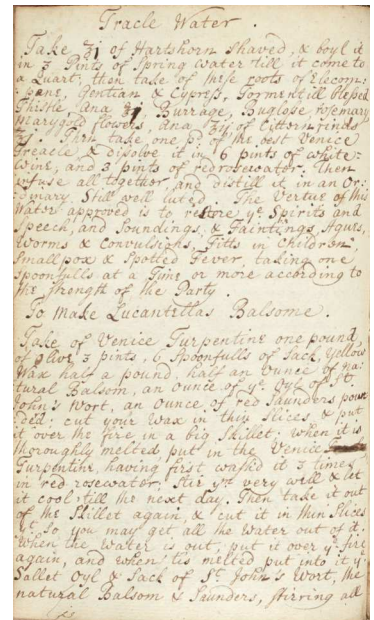
REFERENCES

Wing S652A

PROVENANCE

Henry Duke of Kent (1671-1740), bookplate, dated 1713; Thomas Philip, Earl de Grey of Wrest Park (1781-1859), bookplate; Robert Milnes, marquess of Crewe (1858-1945), bookplate; by descent to his daughter Mary, duchess of Roxburghe

£ 400-600 € 500-700



304

304

RECIPE BOOK

Manuscript volume of medical and culinary recipes

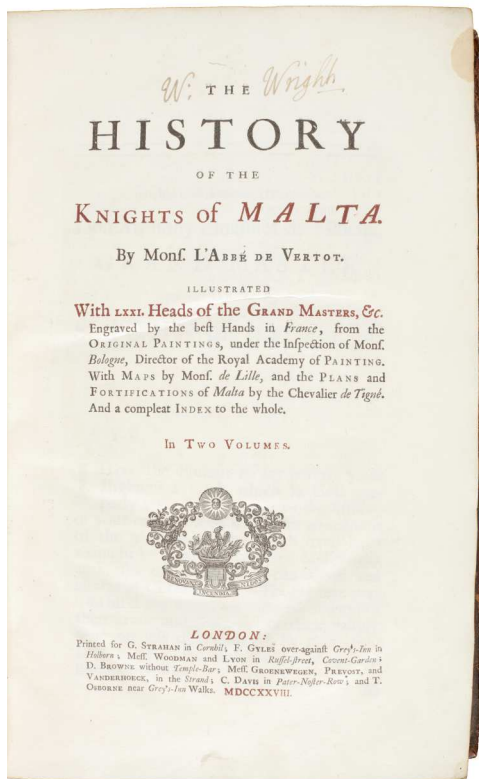
commencing with medical notes, in Latin ("De frigidā cerebri intemperie"), in a hand probably of the mid-17th century, 10 pages, followed by medical prescriptions suitable for domestic use, including "For the small Pox, Plague, Mesels or Surfet" ("Take 2 Handfulls of Pimpernel put it into a Quart of white wine vinegar..."), "To make an excellent Cordial Jelly", "An Ale against Obstructions", "Steel Wine", and also some culinary recipes including "To make Macaroons" and "To make Almond Butter", in a second hand (late-17th/early 18th century), 43 pages, with further additions of culinary recipes, including "To make a Stake Flerendine", "To pickle Sampher", "To make a Carret Pudding", chiefly in a single round hand (18th century), 110 pages, altogether 186 pages, plus blanks, 17th and 18th century, contemporary foliation, 8vo, contemporary calf with double fillet gilt border and floral cornerpieces, *rebacked retaining portions of spine*

A fine collection of more than 200 recipes compiled over several generations.

PROVENANCE

"For [erased] Halliday from her G:d Mama" (presentation inscription on inside upper cover)

£ 1,200-1,800 € 1,400-2,100



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PROPERTY OF A EUROPEAN COLLECTOR

VERTOT, RENÉ AUBERT DE

The History of the Knights of Malta. G Strahan et al., 1728

large 4to, 2 volumes, title-page printed in red and black, frontispiece, 70 engraved portraits of the knights by Lauren Cars after Delijon, 4 maps (2 double-page, 2 folding), 1 plan, full calf, spine in compartments with gilt ornamentation and labels, previous ownership ink inscription on front fixed endpaper and title-page, *minor browning, minor chipping to some leaves at margins, boards scuffed with minor soiling, rubbed*

£ 2,000-3,000 € 2,300-3,450

306

REYNOLDS, SIR JOSHUA

Autograph manuscript signed ("J Reynolds")

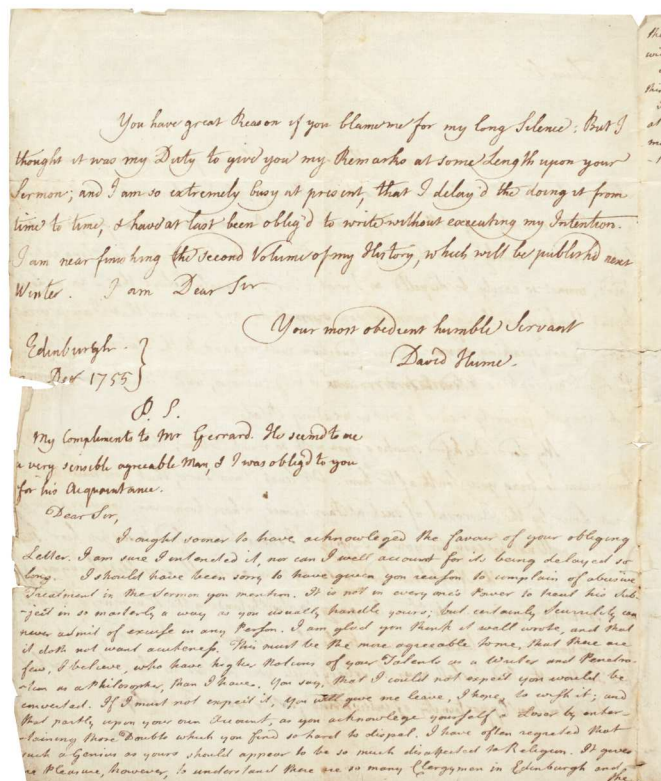
a receipt for £261 10s. for "pictures done for the late Earl of Tenet [i.e. Thanet]", 1 page, oblong slip (c.80 x 200mm), 18 August 1786, docketed on verso

Reynolds had painted a number of portraits for Sackville Tufton, 8th Earl of Thanet (1733-1786) in the 1760s and 1770s. He had painted Thanet's mistress Nelly O'Brien (1762-64), his eldest children (in 1766-7), his wife (in 1770), and his younger son the Hon. John Tufton (in 1777). This receipt shows an account settled by the Earl's executors.

± £ 2,000-3,000 € 2,300-3,450

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SOTHEBY'S



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HUME, DAVID

Autograph letter signed, to Rev. Robert Traill of Banff

admitting his religious doubts ("...You do not surely expect that I am converted: The doubts, which I have long entertain'd, cannot so easily be dispelled as I wish: For I seriously believe that I am a loser by not thinking in the same manner you do...") when thanking Traill for sending a sermon in which his work was criticised, writing kindly of mutual acquaintances, and expressing his hope that Traill would establish a friendship with "a set of very agreeable sensible Clergymen, who sometimes admit me into their Company, notwithstanding the Murmors of Bigots", 2 pages, 4to, Edinburgh, 21 December 1755, integral autograph address leaf, with a draft reply by Traill subscribed, later docketing on address leaf, *nicks and tears*

AN UNRECORDED LETTER BY HUME ON CHRISTIANITY.

The recipient of this letter, Robert Traill (d.1775), was an Aberdeenshire clergyman who went on to be Professor of Divinity at Glasgow. He was the author of *The Qualifications and Decorum of a Teacher of Christianity Considered* (Aberdeen, 1755), which refuted Hume's wittily excoriating analysis of clergymen in his 1748 essay 'Of National Characters', where - amongst other remarks - he suggests that the need to "feign more devotion than they are ... possessed of" leads most clergymen to "promote the spirit of superstition, by a continued grimace and hypocrisy."

Hume takes a very different tone in this emollient letter, emphasising his wish that he could hold religious convictions and praising Traill's erudition in making a contrast between "the stationary & the flowing philosophers". He refers to their mutual acquaintance James Ogilvy, Lord Deskford (later 6th Earl of Findlater), and also hopes that Traill would join the ranks of the 'moderate' Edinburgh clergy - including such men as William Robertson, Hugh Blair and John Home - with whom Hume had developed an important friendship. Traill's draft



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reply strikes a similar note of mutual respect over-riding deep philosophical differences ("...there are few, I believe, who have higher notions of your Talents as a Writer and Penetration as a Philosopher, than I have...")

£ 7,000-10,000 € 8,100-11,500

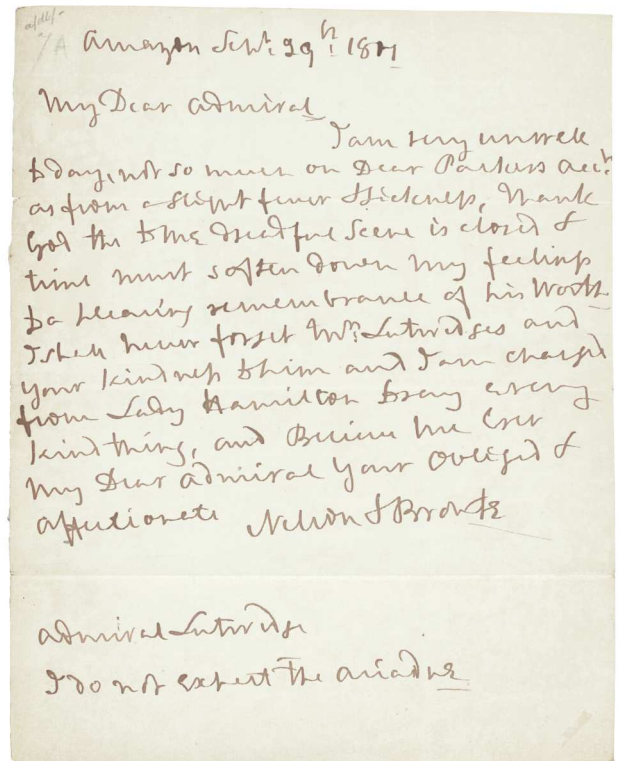
308

[BATTLE OF THE NILE]

Letter, unsigned, to Charles Preissac of Munich ("cher général")

giving a detailed account of the Battle of the Nile, which he describes as the "combat le plus étonnant qui ait jamais existé", reporting enthusiastically on the battle and its impact on Napoleon's ambitions, and with other news from London, including an ink and watercolour sketch of the order of battle, in French, 4 pages, folio, integral address panel, London, 5 October 1798, postal markings, seal tear, a portion of the second leaf neatly conserved, some spotting and nicks

"...brave amiral NELSON. [...] Nelson qui sentoit sans doute qu'il seroit perdu a voulu prendre sa revanche ; pour cela il a hasardé le tout pour le tout et la manœuvre la plus hardie a eu le succès que son audace seule pouvoit lui procurer. Cet evenement est de la plus grande consequence, il peut electrifier les puissances continentales, sauver l'Italie et assurer la perte de BUONAPARTE. Sa marche à Suez devient aujourd'hui une chimère, reduit à rester dans le Delta, à se fortifier à Damiette ; à y éprouver l'insalubrité de l'air à la rentrée des eaux du Nil ; les mauvaises eaux qui déjà font des ravages dans son armée, l'indisposition general du pays, et celle de son armée ; l'impossibilité d'avoir des secours, la difficulté de communiquer avec la France, et la declaration de guerre de la Porte, tout cela dis-je assure à l'insolent et trop



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heureux conquérant de l'Italie, le sort que meritoit depuis longtems, son ipocrisie et sa jactance..."

This detailed account of the Battle of the Nile was written two months after the battle. Both author and recipient were evidently émigrés from revolutionary France.

± £ 2,500-3,500 € 2,900-4,050

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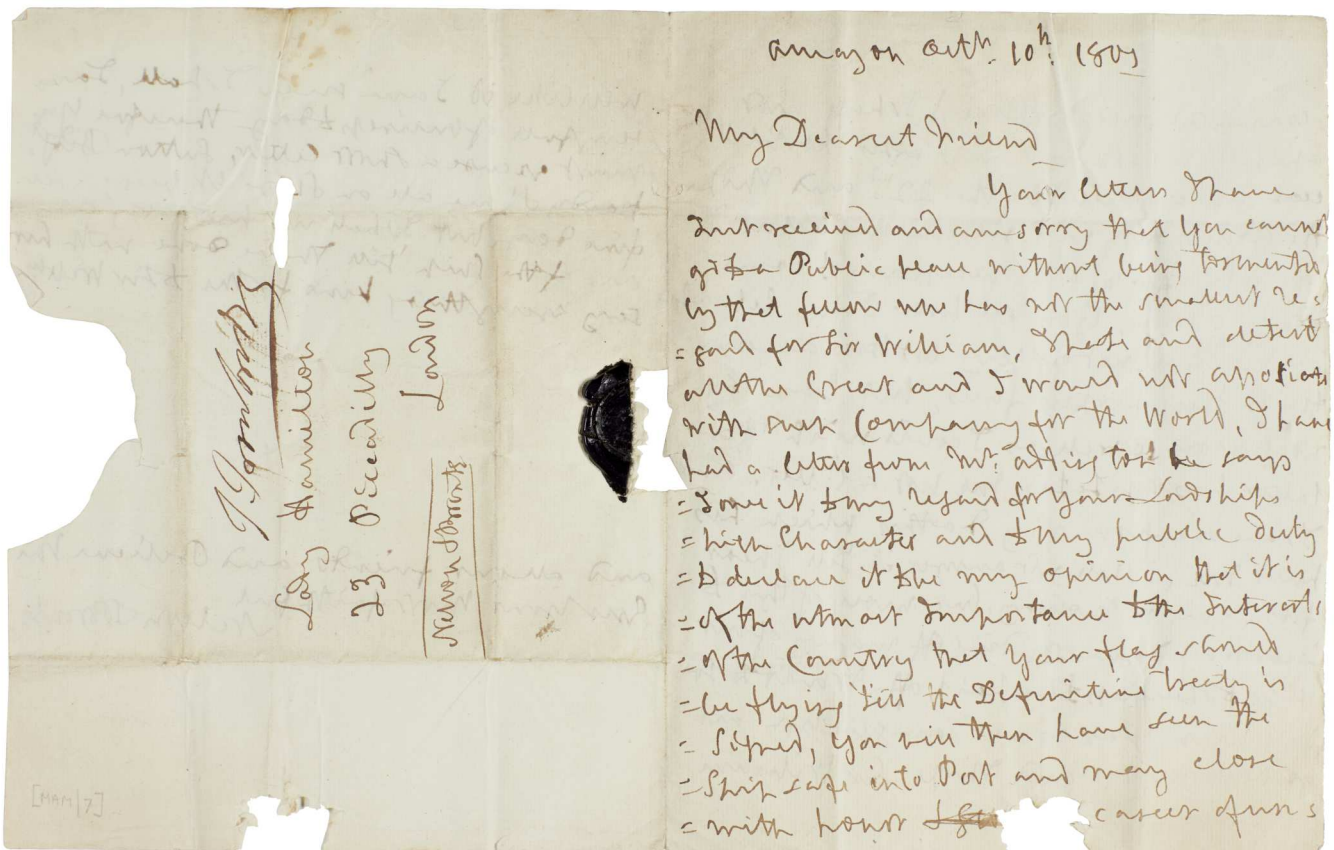
NELSON, HORATIO LORD

Autograph letter signed, to Admiral Skeffington Luttridge

mourning the death of his protégé Captain Edward Parker ("... thank God the to me dreadful scene is closed & time must soften down my feelings to a pleasing remembrance of his Worth...") and thanking Luttridge and his wife for their kindness to Parker, 1 page, 4to, HMS Amazon, 29 September 1801

NELSON REFLECTS ON THE DEATH OF A YOUNG CAPTAIN WHOM HE HAD JUST TAKEN ON AS AN AIDE-DE-CAMP. Edward Thornborough Parker (1780-1801) had served under Nelson on the *Vanguard* and the *Foudroyant* and became one of his favourite young officers. He took on his new role on the *Medusa* in July 1801 and was wounded in the thigh during Nelson's ill-judged second bombardment of Boulogne with bomb vessels on 15 August. The young man's wound festered over the following weeks and Nelson, in his anguish, increasingly began to refer to Parker as a surrogate son. When it was clear that the wound would prove fatal Nelson wrote to his doctor: "I beg that his hair may be cut off and given to me; it shall remain and be buried with me" (to Doctor Baird, 26 September 1801). Parker died the following day. This letter is apparently unpublished.

£ 3,000-4,000 € 3,450-4,600



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PROPERTY FROM A PRINCELY COLLECTION

NELSON, HORATIO LORD

Autograph letter signed ("Nelson & Bronte") to Emma Hamilton

BEGINNING WITH AN OUTBURST AGAINST THE PRINCE OF WALES ("...I...am sorry that you cannot go to a Public place without being tormented by that fellow who has not the smallest regard for Sir William, I hate and detest all the Great and I would not associate with such Company for the World..."), EXPRESSING HIS DESIRE TO RETURN TO HER AS HE AWAITED THE CONCLUSION OF PEACE NEGOTIATIONS WITH FRANCE, explaining that the Prime Minister had written to him explaining that "it is of the utmost Importance to the Interests of the Country that your flag should be flying 'till the Definitive treaty is signed", but assuring Emma that he will "not stay one hour after hostilities cease", also with family news including her move to Merton, 3 pages, 4to, integral address panel, endorsement, remains of black wax seal, H.M.S. Amazon, 10 October 1801, seal tear and two other tears with loss of a few letters, slight browning

Nelson had written a number of "hysterically jealous" letters to Emma earlier in the year on his fear that the Prince of Wales wished to have her as his mistress (Knight, *The Pursuit of Victory*, pp.355-61), and this jealousy resurfaced as Nelson waited impatiently for the conclusion of the Peace of Amiens

so he could return to his lover. He had written five days earlier that he was "vexed but not surprized, my dear Emma, at that fellow's wanting you for his mistress ... the meanness of the titled pimps does not surprize me in these degenerate days. I suppose he will try to get at Merton, as it lays in the road ... to Brighton; but I am sure you will never let them into the premises" (Morrison, *The Hamilton and Nelson Papers*, vol. II, pp.171-72). See also lot 134.

Nelson was at this time anchored on the Thames Estuary as peace negotiations with the French moved slowly towards their conclusion. He was being used by Henry Addington's new administration as, in Knight's words, "a military icon to achieve diplomatic ends" (*The Pursuit of Victory*, p.418). As on other occasions in Nelson's life, inaction soon left him frustrated and prone to outbreaks of petulance, worsened in this case as he suspected the authorities of conspiring to keep him away from a lover of whom they disapproved. Nelson was eventually granted leave on 23 October.

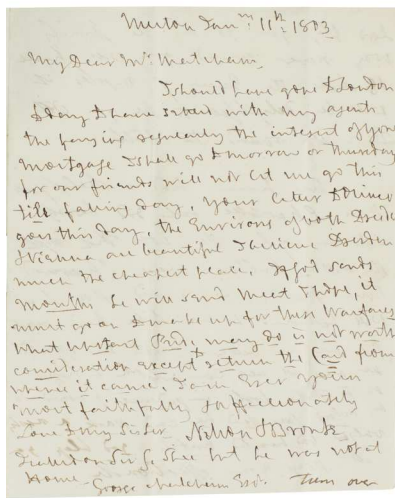
REFERENCES

APPARENTLY UNPUBLISHED: not in *The Dispatches and Letters*, Morrison catalogues or *The New Letters*.

PROVENANCE

Catherine Matcham (née Nelson), thence by descent; Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 16

£ 5,000-7,000 € 5,800-8,100



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PROPERTY FROM A PRINCELY COLLECTION

NELSON, HORATIO LORD

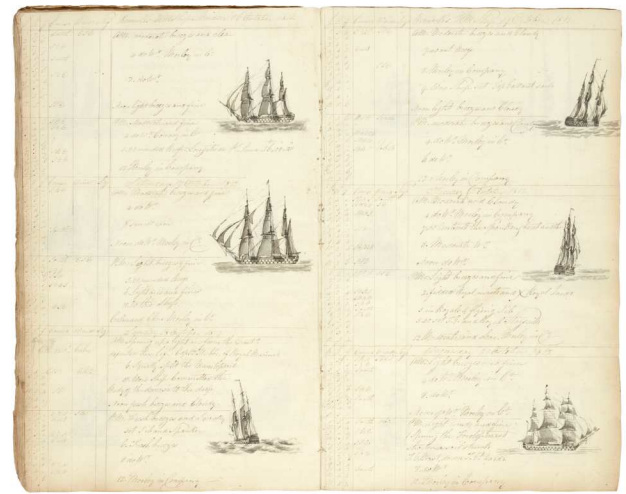
Autograph letter signed ("Nelson & Bronte"), with a lengthy postscript by Emma Hamilton, to George Matcham

EXPRESSING THEIR SHARED ANGER AND CONTEMPT FOR THE RECENT BEHAVIOUR OF NELSON'S WIFE, Nelson also discussing the Matchams' plans for a visit to Europe ("...The environs of both Dresden & Vienna are beautiful I believe Dresden much the cheapest place..."), Emma Hamilton writing on domestic affairs, looking forward to a visit from the Matchams and describing a recent ball ("...We have had a delightfull Ball Charlotte out did herself Like an angel she was that night the Little Boltions were Charmed..."), 2 pages (one page by Nelson, one page by Emma Hamilton), 4to, Merton, 11 January 1803, integral autograph address leaf, seal tear

"...What impudent Pride may do is not worth consideration except return the Card from whence it came..."

This letter was written during the Peace of Amiens, when the Matchams - like so many others - wanted to take advantage of peace to travel on the Continent. On 9 January George Matcham had written to Nelson: "Lady Nelson we understand has taken a house at Clifton. She called upon us. Mrs. Matcham was at home but she did not come in nor make the least inquiry about us, but left a card and rolled off as she came in Lord Hood's carriage and four. We should have told her, as we have always declared, it is our maxim if possible to be at peace with all the world." (Naish, *Nelson's Letters to his Wife and Other Documents*, p.602).

The vicious attack on Fanny rather undercuts the image of a happy and united family that Emma fostered with typical energy in this letter, where she congratulates Matcham on his ever-expanding family and gushes with news of nephews and nieces.



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REFERENCES

Portions of this letter are printed in Matcham M Eyre, *The Nelsons of Burnham Thorpe* (1911) pp.205-6.

PROVENANCE

George Matcham (Nelson's brother-in-law), thence by descent; London, Sotheby's, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 39

£ 7,000-10,000 € 8,100-11,500

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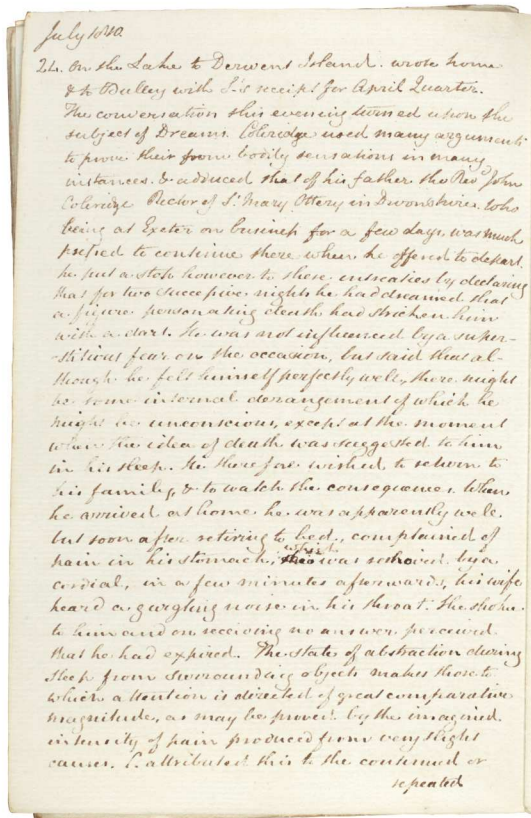
SHIP'S LOG-HORE, HERBERT WILLIAM.

Log maintained on HMS *Minden* and HMS *Illustrious* on a voyage to India and Ceylon

departing Menorca 6 August, travelling in convoy, making port at Madeira 29 August, reaching Table Bay 15 November, arriving Madras 29 January 1813, departing 19 March and reaching "Clappenbury Cove" [Trincomalee] on 4 April, there transferring to HMS *Illustrious* and weighing anchor 17 April 1813, anchoring at Madras, 20-22 April, with daily entries recording course, winds, signals, and remarks, noting for example other ships in view (e.g. *Morley* 13 October to 13 November 1812), WITH 194 INK AND WASH SKETCHES OF HIS SHIP UNDER SAIL, 82 pages, folio, 5 August 1812 to 7 May 1813, marbled paper wrappers, *first four pages of text laid down, spine worn*

HMS *Minden* was a third-rate ship of the line built in Bombay Dockyard in 1810. This log records a journey guarding a convoy of ships travelling to India. HMS *Illustrious* - which, like the *Minden*, had part in the successful invasion of Java in 1811 - was of the same class. This logbook is especially noteworthy for its daily pictorial record of the ship under sail variously rigged and under different meteorological conditions.

£ 1,000-1,500 € 1,150-1,750



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313

BEDFORD, GROSVENOR CHARLES.

Diaries

daily personal entries on his social, professional and personal life over a period of thirty-five years, providing a richly detailed account of Regency London WITH MANY FIRST-HAND ACCOUNTS OF SIGNIFICANT CULTURAL AND HISTORICAL EVENTS, in volumes composed of loose quires of bifolia loose in paper wrappers, the first volume with entries from 13 March 1804 to 31 December 1807, one volume with entries for 1813-1816, the remaining volumes containing entries for a single year, lacking entries for 1808, 1817, 1820, and 1833, some letters, memoranda, and printed ephemera loosely inserted, altogether 26 volumes, 8vo, 13 March 1804 to 19 May 1839

[with:] "Poems of the Laureate", manuscript essay by Bedford on the poetry of Robert Southey, 58 pages, 4to, c.1816

[also with:] Robert Southey, autograph manuscript poem, "The Devils Thought" ("From his brimstone bed at break of day..."), 57 lines, 3 pages, 4to, split

A FASCINATING RECORD OF REGENCY LONDON. Grosvenor Charles Bedford (1773-1839) was a well-connected man and his expansive cultural appetites give his diaries an exceptional value. He followed his father and grandfather into the Exchequer, where he rose to be Chief Clerk in the Auditor's Office. Amongst his close friends were the Poet

Laureate Robert Southey, the sculptor Sir Francis Chantrey, the ministers John Herries and Sir Charles Wynn, and the antiquarian Peter Elmsley. His friendship with many of these men stretched back to Westminster School.

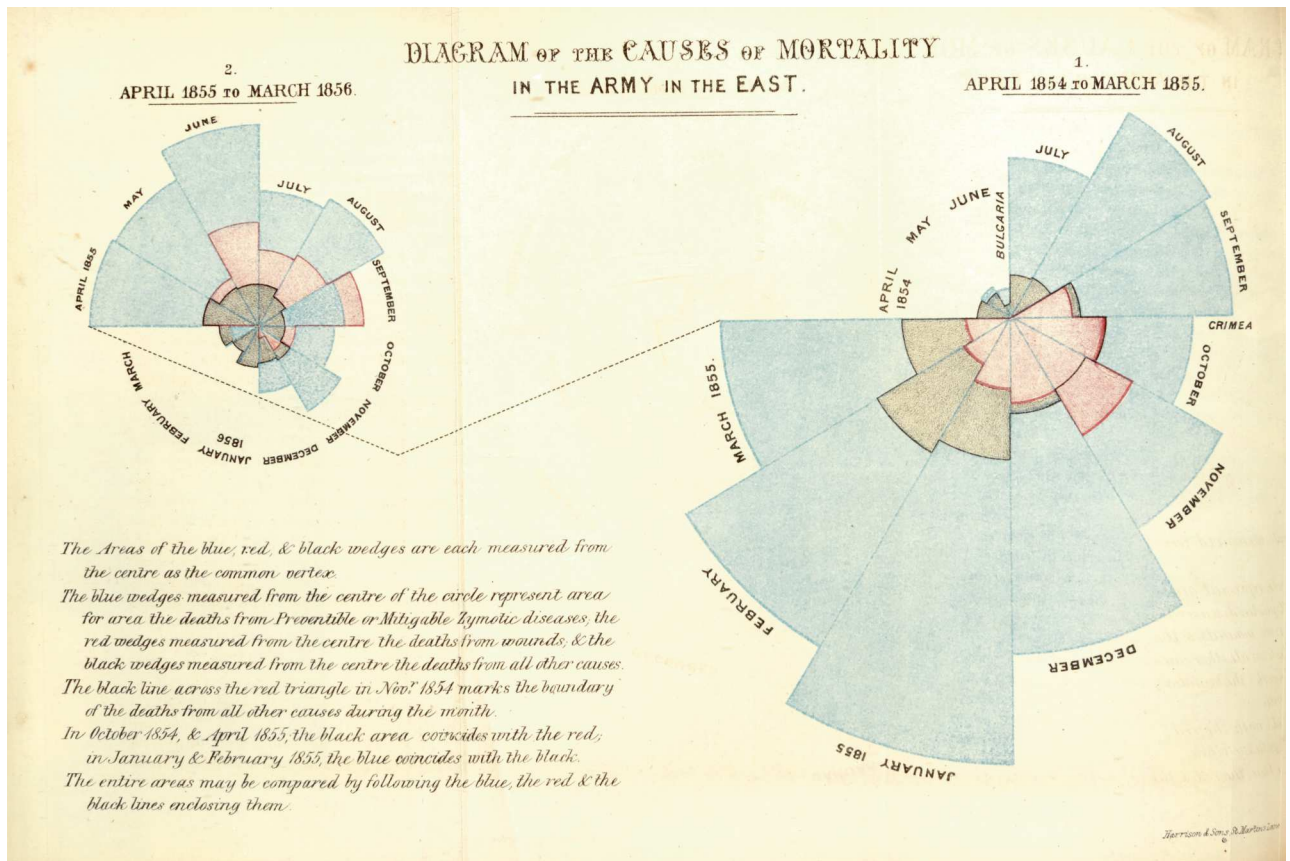
Bedford was himself the author of poems, essays, and reviews, and literary affairs figure largely in his diaries. He details a conversation with William Gifford during the very early days of the *Quarterly Review* (principally complaining about the behaviour of John Murray). On 20 May 1810 he notes that he "finished Wordsworth's verbose & unintelligible preface to his silly lyrical ballads". Nevertheless he spent the latter part of that summer with Southey in the Lake District, a trip which included a conversation with Coleridge about dreams (24 July 1810) and many other excursions ("Walked with Southey to the Druid's Temple on the Road to Penrith...", 14 August 1810). In later years he attended many of Coleridge's lectures, which he describes in his diary in some detail, as well as such events as Southey's swearing in as Laureate on 4 November 1813.

Bedford had a keen interest in visual art. He describes many visits to galleries, private houses and auction rooms ("Went to Christie's to see 8 large Pictures by Murillo...from the Convent of St Felix ... in Spain ... The subjects were legendary the drawings colouring and composition exceeding fair...", 8 June 1810). Often he was in company with Francis Chantrey and his regular visits to the latter's home provide many insights into Chantrey's work (24 December 1828 "To Chantrey's in the morning - he is preparing the mold for casting the statue of Pitt", 24 December 1828). Bedford was himself a keen amateur painter and often describes his own sketching of landscapes and other subjects.

Antiquarianism was another area in which Bedford took a keen interest. He records the opening of many ancient tombs, from the Henry VII Chapel in Westminster Abbey (1 March 1811) to the discovery of Walter Raleigh's tomb (19 February 1821). He collected curiosities (such as the Duke of Wellington's campaign cloak, sold in these rooms 14 July 2015, lot 24), saw fossils at the Liverpool Museum (21 June 1810), a petrified human skeleton at the British Museum, and inspected a prison. Bedford also took an interest in scientific discoveries, describing medical curiosities, his attendance at operations, and also public experiments: "went to the exhibition at the Lyceum of certain Illuminations produced by smoke - The secret consists in separating the pure hydrogen from the other substances involved in the combination of coals" (11 August 1804). The diary is also a record of public events, from Lord Camelford's death in a duel, the major battles of the Napoleonic Wars, to the unrest in the years preceding the Reform Act of 1832. His friendship with politicians ensured that his record of political events are well-informed, and the diary is replete with detail of goings-on at the Exchequer.

Of course the diary also provides a fascinating portrait of Bedford himself. For all his sociability he suffered bouts of depression ("...my only respite is in sleep, which like the Hindus I think the second best thing in nature - dissipation is useless and unsatisfactory..."). Bedford never married and the diary includes many intimations of a complex inner-life, such as when he describes breaking down when visiting the tomb of "the most loved friend I have had in my life" (15 November 1807). His final years were beset by ill-health, clearly visible in the trembling handwriting as well as in poignant entries in the diary itself ("...The imaginary voices have come upon me again spontaneously...", 2 March 1837). See also lot 491.

£ 10,000-15,000 € 11,500-17,200



314

314

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

NIGHTINGALE, FLORENCE

Notes on Matters Affecting the Health, Efficiency, and Hospital Administration of the British Army. *Harrison and Sons, 1858.*

[bound with:] Subsidiary Notes as to the Introduction of Female Nursing into Military Hospitals in Peace and in War. *Harrison and Sons, 1858.*

8vo, FIRST EDITION, half-title, five folding plans or diagrams, red half calf, spine titled in gilt, upper board with Lord Houghton's stamp in gilt, powder blue endpapers, a few leaves uncut, minor spotting, browning, 'Diagram of the Causes of Mortality' with small chipping at edge, slight soiling to lower board, rubbed and bumped

"Regarded as a whole, I think it contains a body of information and instruction, such as no one else so far as I know has ever brought to bear upon any similar subject. I regard it as a gift to the Army and to the country altogether priceless." (Sir John McNeill)

These works formed the foundation for all nursing, administrative, and sanitary reforms in the British Army

during the Crimean War. Although completed in August 1857, *Notes on Matters Affecting the Health, Efficiency, and Hospital Administration of the British Army*, was not commercially published. It was considered unsuitable for the report to be available before the 'Royal Commission on the Sanitary State of the Army', a commission which Nightingale convinced Lord Panmure (Secretary of State) to instigate in October 1856. To this end, Sir Edward T. Cook, Nightingale's biographer, acknowledged *Notes* as 'probably the least known, but most remarkable of Miss Nightingale's works...' The report was never presented to the public but only privately printed for circulation amongst friends and influential peers.

REFERENCES

Bishop and Goldie 3 and 50

PROVENANCE

stamp on binding of Richard Monckton Milnes, first baron Houghton (1809-1885); his son Robert Milnes, marquess of Crewe (1858-1945), bookplate; by descent to his daughter Mary, duchess of Roxburghe

£ 5,000-7,000 € 5,800-8,100



315

315

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

“POEMS ON THE WAR IN THE EAST”

Bound volume of 10 pamphlets or poems and two manuscript letters, 1854-1855, comprising:

- 1) Lushington, Franklin. Points of War. *Macmillan & Co.*, 1854. second edition—2) Peace in War. *Macmillan & Co.*, 1856. Inscribed by the author on title-page—3) Dobell, Sydney. England in Time of War. *Smith, Elder & Co.*, 1856. Visiting card pasted down on title page; manuscript letter from Michael Joseph Barry to Monkton Milnes—4) Barry, Michael Joseph. Lays of the War. *The Office of the Daily Reporter*, 1855. Presentation copy inscribed by the author, printed with blue decorative border—5) Lushington, Henry and Franklin Lushington. *Macmillan & Co.*, 1855; “Balaklava” (poem in German, undated, unsigned)—6) Letter from Joseph Small to Monkton Milnes (“Dear Sir, your friendship for literary men demand this humble tribute of my gratitude...”)—7) Small, George. Inkerman: A Poem. *Hope & Co.*, 1855—8) The Two Marches, July 9, 1856. Signed “F. H. D.”, inscribed by the author—9) The Other March (undated, unsigned poem)—10) A Monument for Scutari. Signed “R. M. M.” and dated “Sept. 1, 1855.”; 8vo, bound together, black half-calf with Lord Houghton’s armorial wheatsheaf stamp in gilt on upper board, marbled endpapers, all edges red

PROVENANCE

stamp on binding of Richard Monkton Milnes, first baron Houghton (1809-1885); his son Robert Milnes, marquess of Crewe (1858-1945), bookplate; by descent to his daughter Mary, duchess of Roxburghe

£ 500-700 € 600-850

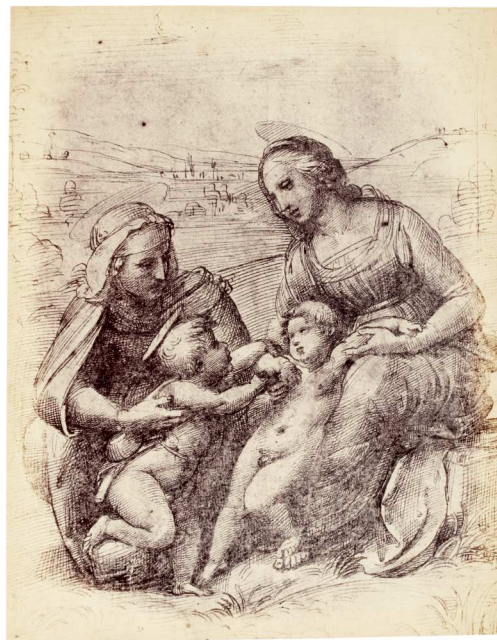
316

PENDLETON, FREDERICK THOMAS

Naval Journal, whilst serving as an Engineer on HMS *Hecate* patrolling the West African coast

18

SOTHEBY’S



317

containing regular and detailed entries during two tours, both at sea and on land, from Gambia to the Bight of Biafra and at various West African ports, describing such incidents as involvement in suppressing a rebellion in Gambia (4 August 1855), chasing a slaver that “under all the canvas she could spread ran high and dry on the hot sandy beach” so her crew could evade capture (Pendleton then observing through an eyeglass hundreds of men, suddenly freed from the hold “running from the ship along the beach, carrying with them ... the stores and valuables belonging to the ship”, 1 January 1856), the capture of at least two other slave-ships (20 March and 3 August 1857), a serious explosion in the engine room just outside Lagos (2 January 1856), the death of the ship’s captain (2 December 1856), and his own near-fatal injury when “a 32 lb shot came bowling down the hatch-way [into the Engine Room] striking me on the head and sending me sprawling senseless on the platform” (24 April 1857), c.114 pages, small 4to, 25 March 1855 to 3 August 1857, later roan boards with gilt lettering on spine, *text possibly incomplete at the end, binding worn with some loss at spine*

HMS *Hecate* was a four-gun paddle sloop in the Royal Navy’s West Africa Squadron, charged with suppressing the Atlantic slave trade.

£ 1,500-2,000 € 1,750-2,300

317

[THOMPSON, CHARLES THURSTON]

[Studies and drawings by Raffaele in the Royal Collection at Windsor Castle. Photographed by command of His Royal Highness Prince Albert. *London, c.1856*]

Folio (495 x 374mm.), 30 ALBUMEN PRINTS mounted on card, contemporary burgundy morocco gilt by Rivière, sides with gilt ruled border with crowed letter ‘L’ at corners, spine in compartments with raised bands gilt, gilt edges, cream endpapers, *minor scattered spotting and dust-soiling, joints split, covers detached, spine worn, binding rather rubbed*

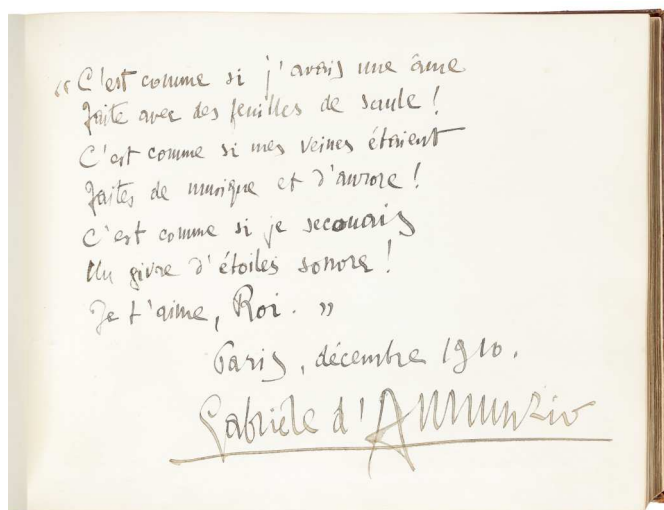
FROM THE LIBRARY OF PRINCESS LOUISE, daughter of

Queen Victoria and Prince Albert. In 1853 Prince Albert embarked on a project to create an album of prints of all of Raphael's works, which was later expanded to include related drawings and engravings, intended to show the evolution of a painting from the first sketch to the final work. Hallam Tennyson, son of Alfred, Lord Tennyson, remarked that Princess Louise could "draw beautifully", however due to her royal rank, an artistic career was not considered. Queen Victoria did allow Princess Louise to attend art school under the tutelage of the sculptor Mary Thornycroft, and later (in 1863) allowed her to study at the National Art Training School in South Kensington.

PROVENANCE

Princess Louise, Duchess of Argyll (1848-1939), crowned monogrammed initial 'L' to sides of binding

£ 3,000-5,000 € 3,450-5,800



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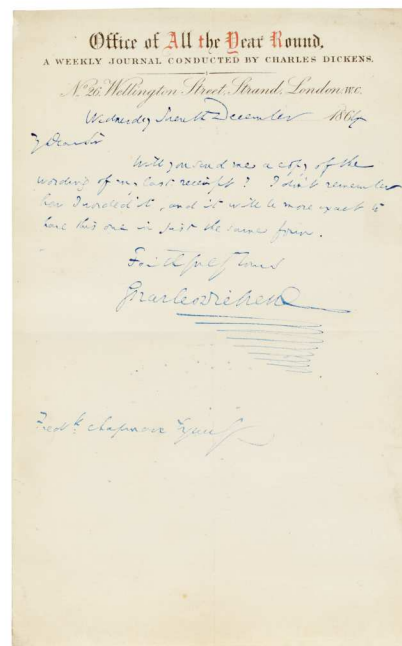
AUTOGRAPH ALBUM

assembled by Beatrice Capel, later Lady Michelham

including autograph letters by Charles Dickens (to Frederick Chapman, concerning a receipt, 1 page, 8vo, Office of All the Year Round headed stationery, 7 December 1864), John Everett Millais (autograph manuscript transcript from Pindar, 11 July 1873), King Edward VII as Prince of Wales (letter and signed card), Gabriele D'Annunzio (fragment of a letter and also an autograph manuscript poem "C'est comme si j'avais une âme..."), December 1910), Charlie Chaplin, Jean Cocteau (2), Cole Porter (2 letters, 2 cards and a signed menu, to "Blanche de Castille", "It was so wonderful to see you again, to gaze at your beauty again & fall, once more, under the magic spell", 23 March 1955), Adelina Patti, Anita Loos (13), and others; signed inscriptions by Anatole France, Aubrey Beardsley, P.A. Laszlo, "John Strange Winter" (Henrietta Stannard), Raynaldo Hahn (with musical notation) and others; sketches or watercolours by artists including Edward Poynter (dated 25 August 1905), Max Beerbohm (watercolour portrait of a man with a cane entitled "Le Petit", 1901), "Sem" (Georges Goursat), Madeleine Lemaire, and Charles Conder; cut signatures by Queen Mary, Lord Kitchener, and others; photographs and printed ephemera (menus, invitations etc.) mostly relating to high society life on the French Riviera, such as invitations to the marriage of Grace Kelly and Prince Rainer of Monaco, in an album, including window-mounted leaves from an older album, most items mounted but some pieces loosely inserted, with an index, c.150 pages, plus blanks, c.1895-1950s, oblong folio, tan morocco gilt by Hatchards of Piccadilly, inside dentelles, silk endpapers, *rubbed, some items crudely mounted with coloured tape*

Beatrice (Berthe, or Bertie) Capel was the daughter of Arthur Capel, a wealthy shipping merchant, and the brother of Coco Chanel's lover "Boy" Capel. In 1919 she married Herman Alfred Stern, 2nd Baron Michelham of Hellingly (1900-1984), of the Stern banking dynasty. This album is richly evocative of European high society of the first half of the twentieth century. The letters - which are almost all addressed to Lady Michelham - are flirtatious or gossipy, it includes the signatures of guests dining on yachts and at hunting parties at grand European houses, and is inscribed by scions of many of Europe's wealthiest families as well as politicians, artists, and writers.

£ 6,000-8,000 € 6,900-9,200



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318



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IRELAND-THE PROCLAMATION OF INDEPENDENCE OF THE IRISH REPUBLIC

Poblacht Na H Eireann. The Provisional Government of the Irish Republic to the People of Ireland. [Dublin: Christopher Brady, Michael Molloy and Liam O'Brien, 23 April, 1916]

single sheet, text size 736 x 463mm (paper size 760 x 510mm.), THE ORIGINAL PROCLAMATION OF INDEPENDENCE OF THE IRISH REPUBLIC, printed in a variety of fonts on a single sheet, preserved in custom-made clamshell box, professionally repaired in the late 1990s (removed from previous mount and washed, archivally backed, newly re-mounted on thin Japanese paper), some discoloration, triangular tear (repaired) affecting first 15 lines, other closed and repaired tears to upper right section, a few nicks at the edges, a few other small tears and remains of creases

ONE OF A SMALL NUMBER OF SURVIVING COPIES (PROBABLY LESS THAN 50) PRINTED AT LIBERTY HALL, DUBLIN ON EASTER SUNDAY, 1916, MARKING THE BEGINNING OF THE "EASTER RISING" AND EFFECTIVELY INAUGURATING MODERN IRISH HISTORY. Although 2,500 were intended to be produced only around 1,000 were actually printed; and of these, the vast majority were destroyed in the storming of Liberty Hall and the chaotic events in the surrounding streets. Of the utmost rarity, the proclamation is undoubtedly the most important document in the history of the Irish Nation, containing the first aspirations of the Republic as well as being a Proclamation of Independence.

The tragic events of Easter 1916 in effect initiated modern Irish history and led eventually to the foundation of the Irish Free State and later the Republic of Ireland. The text of this document was read from the steps of the General Post Office, Sackville (now O'Connell) Street, Dublin, on Easter Monday, 24 April 1916, by Pádraig Pearse, who, with Thomas J. Clarke, Seán Mac Diarmada, Thomas MacDonagh, Eamonn Ceannt, James Connolly and Joseph Plunkett, the instigators of the Rising, were the signers of the Proclamation. Pearse is credited with the authorship of the document, with amendments made by Connolly and also probably by MacDonagh. The original manuscript, which did not survive the Rising, was handed to Connolly by MacDonagh at the meeting of the Military Council at Liberty Hall, Dublin on Easter Sunday morning. Three men, Christopher Brady, the printer, and two composers, Michael Molloy and Liam O'Brien, handled the printing. According to Bouch, these men were kept under virtual arrest by Connolly, in case the Hall were stormed by the British, in order it might be seen that the three men were working under duress. In such straitened times, the quality of the printing and paper was not paramount, and the three workers had to improvise to print off the required 2,500 copies. In fact, because of shortage of paper, it would seem that only 1000 were printed on the somewhat dilapidated "Wharfdale Double-Crown" press operated by Brady. The printing press was not the only problem. There was insufficient type for the whole document and a number of different (and in some cases inappropriate) fonts had to be used. It was run through the presses twice: the text from "Poblacht" to "among the nations" (end of the third paragraph) was printed first. The type was then broken up and reset for the second half of the document ("The Irish Republic" to "...Joseph Plunkett."). As a result the spacing between the

upper and lower sections varies between 8mm and 16mm. In the present copy it is 14mm. The second section was in the press when it was found by the British soldiers on 27 April 1916. Some examples were printed by the British and used as evidence against the conspirators. The finished documents were strung up around the centre of Dublin on Easter Monday. One was held in place by stones at the foot of Nelson's Column where it might be read by the passing populace.

The document soon passed into history as a moving symbol of the violent events of Easter week 1916 and those terrible days. It was reprinted soon after. In 1935 Joseph Bouch attempted to collate the bibliographical evidence to ascertain the original printing. He established six main points which characterise the first issue: size and quality of paper; the styles of typography; measurement of the length of line; differences in spelling and typographical inexactitudes (or idiosyncrasies). The present exemplar corresponds to Bouch's criteria, and has the typographical peculiarities identified by others later.

As with the American Declaration of Independence, the Irish Proclamation is of literary worth as well as historical interest. Pearse himself was a poet and writer and the text mingles lofty, deftly expressed idealism with Christian Socialist principles. In its emphasis on freedom of the individual, and equal rights and opportunities for all, the document is a twentieth-century expression of its American predecessor. Indeed, a transatlantic debt is acknowledged with a phrase which echoes the "banished children of Eve" of the popular Catholic hymn *Salve regina* ("...she now seizes that moment... supported by her exiled children in America..."). Unfortunately, the next line, in which the assistance of the "gallant allies in Europe" is recorded, meant that the British, at war with Germany, would have to stamp out the rebellion at their backdoor. They did, and with considerable brutality. In less than one week the rebellion was at an end and by the following week, Pearse and his fellow signers had all been executed. Connolly was shot seated, being unable to stand because of his wounds.

REFERENCES

- J.J. Bouch, 'The Republican Proclamation of Easter Monday, 1916', *The Bibliographical Society of Ireland*, (Dublin, 1936, reprinted, 1954)
 Brennan-Whitmore, *Dublin Burning* (Dublin, 1996)
 M. Caulfield, *The Easter Rebellion* (Dublin, 1963; reissued, 1995)
 Thomas M. Coffey, *Agony at Easter* (London, 1970); N. Grant, *The Easter Rising* (London, 1972).
 John O'Connor, *The Irish Proclamation*, Anvil Books, (Dublin, 1986; revised 1999)
 Ruth Dudley Edwards, *The Seven: The Lives and Legacies of the Founding Fathers of the Irish Republic*, 1916

PROVENANCE

Privately acquired by ABAA bookseller in the Philadelphia area of the United States, early 1990s; from whom purchased c.1996 by present owner

When purchased in 1996 the Proclamation was mounted on early stiff card. This was subsequently removed and the Proclamation carefully washed and repaired by the respected Williamstown Art Conservation Centre in Massachusetts in February 1999 (conservation report available upon request).

£ 60,000-80,000 € 69,000-92,000

POBLACHT NA H EIREANN.
THE PROVISIONAL GOVERNMENT
OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

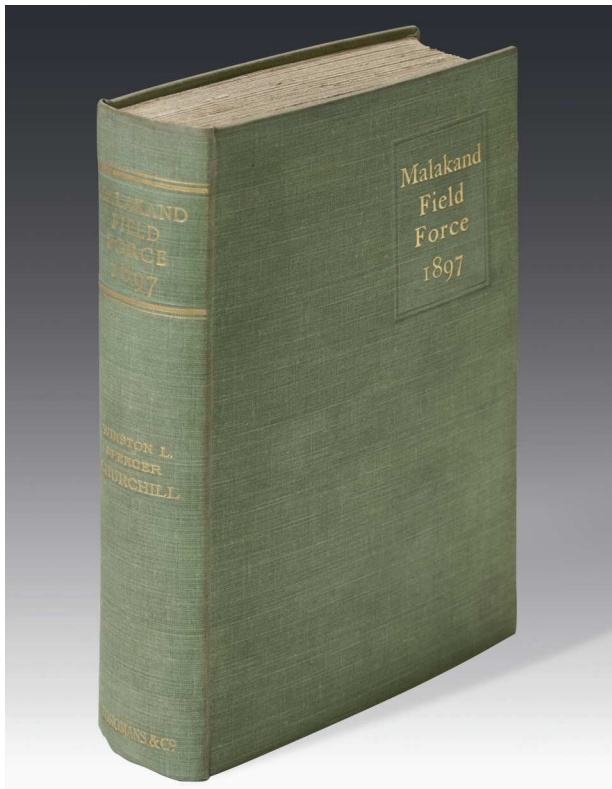
Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE,

SEAN Mac DIARMADA, THOMAS MacDONAGH,

P. H. PEARSE, EAMONN CEANNT,

JAMES CONNOLLY. JOSEPH PLUNKETT.



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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

CHURCHILL, WINSTON S.

The Story of the Malakand Field Force. An Episode of Frontier War. *Longmans, Green and Co., 1898*

8vo, FIRST EDITION, second state with errata leaf, half-title, frontispiece, six maps of which two are folding, 32pp, publisher's catalogue at end (with earlier "12/97" date), black endpapers, unopened, original green cloth lettered in gilt on spine and upper cover, *maps with damp staining, minor spotting*

Churchill wrote of his first book, "It absorbs my thoughts and occupies me for six hours every day. I believe - though others must decide - I am producing a fine piece of English and a considerable accumulation of valuable facts." (Letter to Lady Randolph Churchill, 2 December 1897)

REFERENCES

Cohen A1.1.b; Woods A1(a)

PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 800-1,200 € 950-1,400

321

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

CHURCHILL, WINSTON S.

My African Journey. *Hodder and Stoughton, 1908*

22

SOTHEBY'S

8vo, FIRST EDITION, signed by the author on front free end paper ("From | Winston Churchill | 1 Dec 1908"), 3 maps, 61 photographic illustrations, with publisher's catalogue, original pictorial cloth, *spotting and minor browning throughout, minor soiling to boards*

This work was originally published, in shorter form, in the *Strand*. Churchill wrote to his brother Jack after negotiating a deal with the magazine, "I have received a fine offer from the *Strand Magazine* for five articles for £750, which I propose to accept, as it will definitely liquidate all possible expenses in this journey. There will be another £500 in book form." (17 November 1907)

REFERENCES

Cohen A27.1; Woods A12

PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 3,000-5,000 € 3,450-5,800

322

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

CHURCHILL, WINSTON S.

The World Crisis. *Thornton Butterworth, 1923-1931*

8vo, 5 volumes in 6, first English edition, The World Crisis 1911-1914, Volume 1, first state with correct quotation mark in footnote on p.472 and errata slip tipped onto p. 339, PRESENTATION COPY signed by the author ("from | Winston S. Churchill | 8 Ap. 1923"), 6 maps (5 folding), two facsimile pages; The World Crisis 1915, Volume 2, first impression, 7 maps (5 folding), two facsimile pages, bookplate; The World Crisis 1916-1918, Volume 3, Part II, first impression, with errata slip facing p. ii, 3 maps (all folding), 2 facsimile pages (both folding), 4 folding charts and diagrams, bookplate; The World Crisis The Aftermath, Volume 4, first printing, second state, with errata slip tipped onto p. 9, 4 folding maps, bookplate; The World Crisis The Eastern Front, Volume 5, first impression, 10 folding plates, 8 plates, bookplate; all original dark purplish blue cloth, *spotting and browning throughout, boards soiled, vol 2 with small chip to top edge of spine, bumped*

Volume 2 appears to be an unrecorded binding variant.

REFERENCES

Cohen A69.2(I).a, A69.2(II).a, A69.2(III-1).a, A69.2(III-2).a, A69.2(IV-2).b, A69.2(V).a; Woods A31(a)

PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

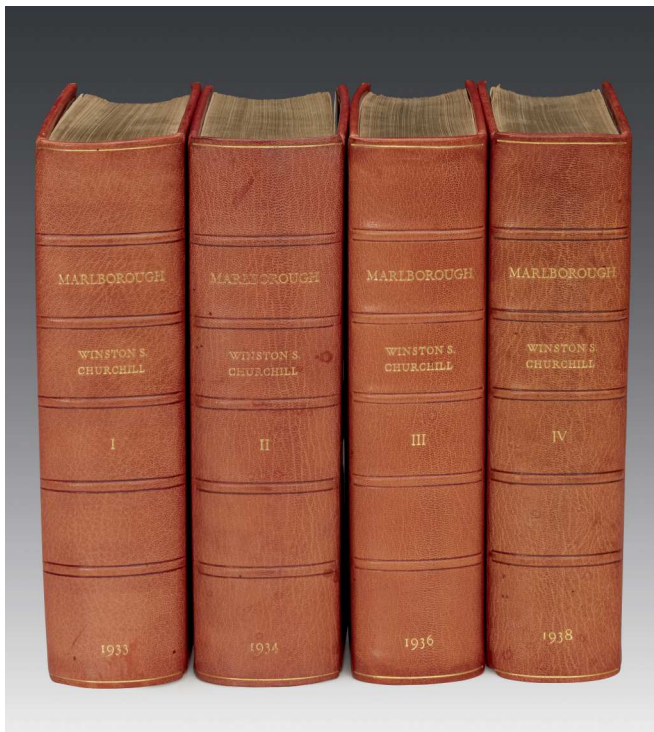
£ 1,500-2,000 € 1,750-2,300

323

CHURCHILL, SIR WINSTON

Two autograph letters signed, to Oliver Locker-Lampson

the first thanking him for the gift of a historical document and discussing a recent meeting ("...I never cared a rap about the oil question. But there was one thing I shd have liked to talk to you about..."), the second with thanks for "your charming



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books & yr kindly thoughts" on his removal from the Admiralty ("...My work will stand some knocking about, & I leave it in good hands..."), 2 pages, 8vo, Admiralty headed stationery, 18 December 1913 and 26 May 1915

Oliver Locker-Lampson, son of the poet and collector Frederick Locker-Lampson, was a Conservative MP from 1910 until 1945. He commanded an Armoured Car Squadron in the Royal Naval Air Service during World War I, which brought him into contact with Churchill at the Admiralty.

£ 1,000-1,500 € 1,150-1,750

324

CHURCHILL, SIR WINSTON

Marlborough. His Life and Times. *George G. Harrap, 1933-1938*

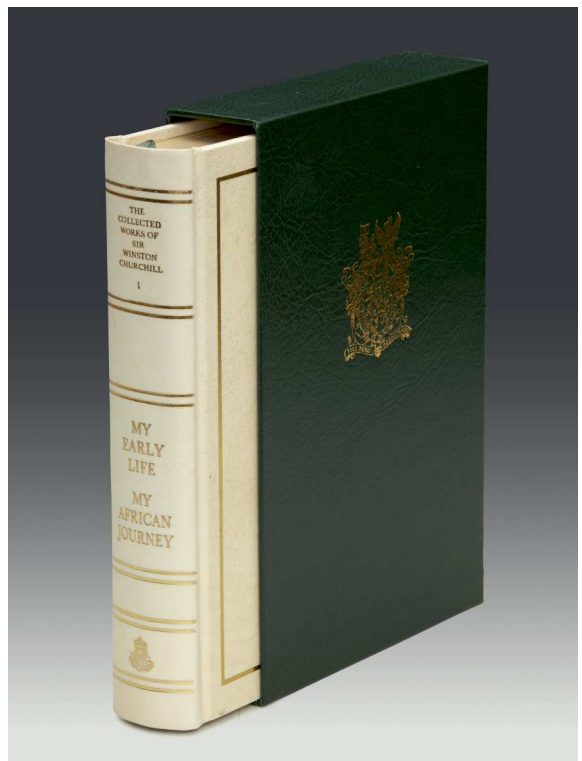
8vo, 4 volumes, FIRST EDITION, LIMITED ISSUE, NO. 80 OF 155 COPIES, VOL I SIGNED BY THE AUTHOR, Vol I with errata slip tipped onto p. 17, illustrations, folding maps and plans, original reddish-orange morocco gilt, top edge gilt, *spotting, soiling to boards, spotting to boards of Vol IV, spines sunned*

The deluxe edition of Churchill's historic account of the life of his ancestor, the first Duke of Marlborough, aided by his exclusive access to the archives at Blenheim.

REFERENCES

Cohen A97.1.a; Woods A40(a)

£ 5,000-7,000 € 5,800-8,100



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THE LIBRARY OF COLIN AND JOAN DEACON

CHURCHILL, SIR WINSTON

The Collected Works. Library of Imperial History, 1973-76

[together with:] *The Collected Essays. Library of Imperial History, 1976*

38 volumes, 8vo, CENTENARY LIMITED EDITIONS, original full vellum with gilt armorial device to front boards, spine titled gilt, marbled endpapers, all edges gilt, original green leatherette slipcases stamped with Churchill arms gilt, *natural variation to tone of vellum*

This centenary edition of the works of Churchill was announced via full-page advertisement in *The Times*, at the end of 1973. The Library of Imperial History declared it a "publishing occasion without parallel." It was the first and only attempt of its kind. Only 3,000 sets were to be made.

"The specifications were titanic: five million words in 19,000 pages, weighing 19 lbs, taking up 4½ ft of shelf space. To achieve publication, 11 publishing houses in Great Britain, the United States and Canada released their individual copyrights in exchange for the promise that no other complete edition of Churchill works would be published until the expiration of international copyright in 2019" (Richard M. Langworth).

The Library of Imperial History declared bankruptcy before the project had been completed, resulting in a run of 2,000 copies. Of these 2,000 copies, only 1,750 sets were ever published.

REFERENCES

Cohen AA1, A286

£ 3,000-5,000 € 3,450-5,800



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Fig. 1

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CHURCHILL, SIR WINSTON

Walking cane

Silver mounted Malacca walking cane, the mount probably Indian or Chinese colonial, c.845mm, second half of the nineteenth century, *mount worn, lacking metal ferrule*

ONE OF CHURCHILL'S WALKING CANES. In 1941 Churchill presented this cane to Arthur Beech, a Hammer-man employed at Portsmouth Dockyard. Beech approached Churchill on a visit to the dockyard, told him he had been wounded and captured during the 1915 Gallipoli Campaign - a military disaster for which Churchill himself bore considerable responsibility - and asked the Prime Minister for his cigar. Churchill not only gave him his cigar but also gave him this cane with the words "That's for your cheek". The incident was recorded by a photographer (see fig. 1).

£ 1,500-2,000 € 1,750-2,300

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CHURCHILL, SIR WINSTON

Photographic portrait by Vivienne

depicting Churchill in 1951 during his second premiership, three-quarter length, seated, vintage silverprint (293 x 245 mm.), signed by sitter on mount ("Winston S. Churchill"), copyright stamp on the reverse, framed and glazed (frame size 455 x 375mm)

This photograph was signed in 1958 for the theatrical producer, broadcaster, actor and songwriter Hubert Gregg (1914-2004).

£ 1,500-2,000 € 1,750-2,300



327

PIERCE, MICHAEL

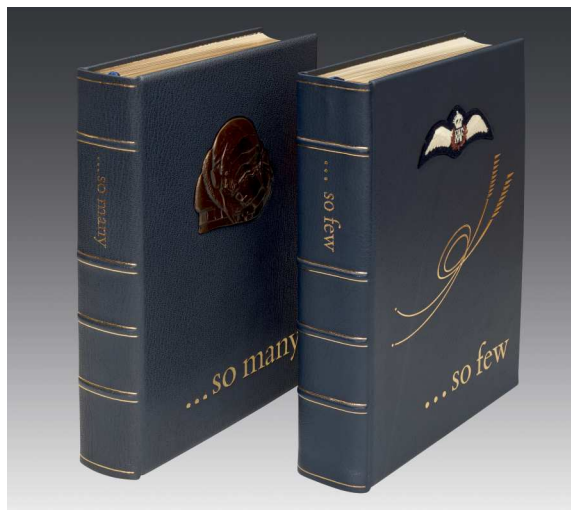
Two commemorative volumes comprising;

...So Few. A Folio. Dedicated to All Who Fought and Won the Battle of Britain, 10th July-31st October 1940. 1990; ... So Many. A Folio Dedicated to All Who Served with RAF Bomber Command 1939-45. 1995

2 volumes, folios, each no. 323 of 401 copies signed by the artist and creative team, both volumes featuring 25 silhouette portraits of Battle of Britain pilots and crewman, each portrait signed by subject, numerous illustrations and facsimile letters and documents throughout, original dark blue goatskin lettered in gilt, ...So Few with RAF embroidered Wings inset to upper board, ...So Many with bronze relief by James Butler (RA) inset to upper board, marbled endpapers, all edges gilt, each with original cloth folding box (2)

See catalogue note at SOTHEBYS.COM

£ 2,000-3,000 € 2,300-3,450



328

329

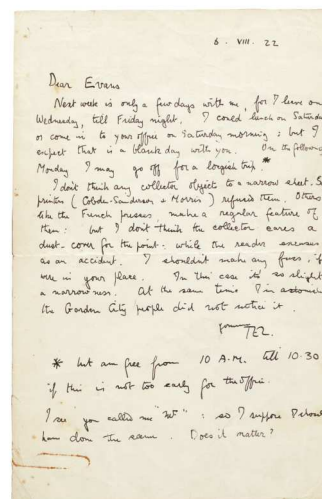
LAWRENCE, T.E.

Autograph letter signed, to C.S. Evans

commenting on a book being printed by the Garden City Press at Letchworth ("...I don't think any collector objects to a narrow sheet. Some printers (Cobden-Sanderson & Morris) refused them. Others, like the French printers, make a regular feature of them: but I don't think the collector cares a dust-cover for the point..."), 1 page, 8vo, 6 August 1922, rust-mark

LAWRENCE THE BIBLIOPHILE GIVES HIS ADVICE ON PRINTING. Lawrence's recipient was Charles Seddon Evans (1883-1944), who worked at Heinemann for many years and was also the author of a number of children's books.

£ 1,500-2,000 € 1,750-2,300



329

330

[LAWRENCE, T.E.]

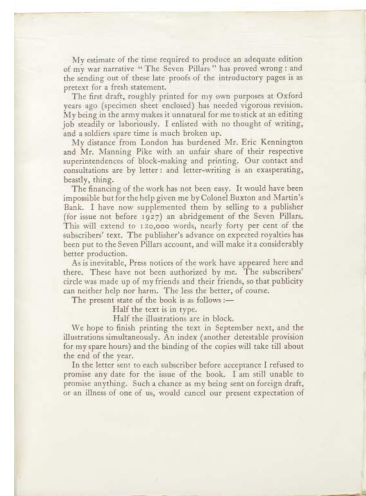
The Foundations of Arab Revolt. [1925].

4to, prospectus for the subscriber's edition of *Seven Pillars of Wisdom*, second state, ONE OF APPROXIMATELY 100 COPIES, colour plate frontispiece of Galil Bey Chal'lan, line illustration after Eric Kennington, Notice to Subscribers leaf tipped-in in at the beginning, original laid white wrappers, preserved in quarter orange morocco folding box, wrappers a little stained THE RARE SECOND STATE PROSPECTUS (RESET), TOGETHER WITH THE 'NOTICE TO SUBSCRIBERS'. The unillustrated first state of *The Foundations of Arab Revolt* was printed in a very small edition in 1924 and circulated to potential subscribers as a prospectus for the 'Subscriber's' edition of *Seven Pillars of Wisdom*. The printing of the full edition was delayed however for a number of reasons, so a second issue of the prospectus was prepared, omitting the introductory chapter of the first state, but adding a frontispiece and a line illustration, and containing the text of chapters I-VII. The second state was sent out together with the letterpress "Notice to Subscribers" (tipped-in to this copy), which explains the reasons for the delay.

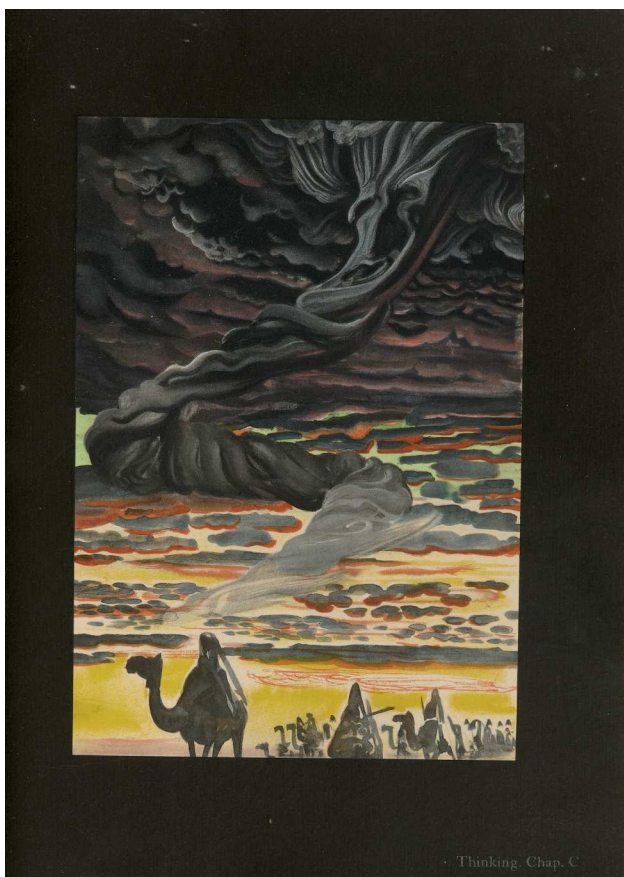
REFERENCES

O'Brien A036, A037

£ 1,500-2,000 € 1,750-2,300



330



Thinking, Chap. C

331



Mahmas

Madrasa, Mecca, Side
Siddiq of the Sultan

331

331

LAWRENCE, T.E.

Seven Pillars of Wisdom, a triumph. [*Privately Printed by Manning Pike and H. J. Hodgson*], 1926

4to, the Subscribers' or "Cranwell" edition, one of 170 complete copies (inscribed by the author "Complete copy. 1.XII.26 TES." on p.xix together with correction of artist from "Roberts" to "K[ennington]" for "The gad-fly" plate), printed in red and black, frontispiece portrait of King Feysal after Augustus John, 66 plates (mostly in colour) and other text illustrations after Roberts, Kennington, Nash, Nicholson and others, 4 folding coloured maps, decorative initials by Edward Wadsworth, endpapers by Kennington, contemporary olive morocco by McLeish ("T | E | L") vertically aligned on spine), preserved in box, some discoloration to spine, occasional foxing, slight discoloration on p.48, box slightly defective

The limited edition of Lawrence's epic masterpiece, in which he "revels how by sheer willpower he made history" (Oxford DNB). O'Brien notes that "each copy [is] bound differently". As usual, this copy includes "The Prickly Pear" which is not called for in the list of illustrations, but lacks the Paul Nash line drawings called for on pages 92 and 208. This is one of c.70-75 copies bound by C. and C. McLeish, for whom see next lot.

Following his extraordinary military and diplomatic career in Arabia, and having already become a legendary figure in the public imagination, T.E. Lawrence purchased his Dorset

cottage retreat Clouds Hill in 1924 to write his book about the war. The first draft of *Seven Pillars of Wisdom* was completed by November 1919, but soon lost, according to the author, on Reading Station. A second draft was finished during 1922, and finally appeared as a private edition, reflecting Lawrence's love of fine printing, in the present form in 1926. An abridged version, *Revolt in the Desert*, was published in 1927.

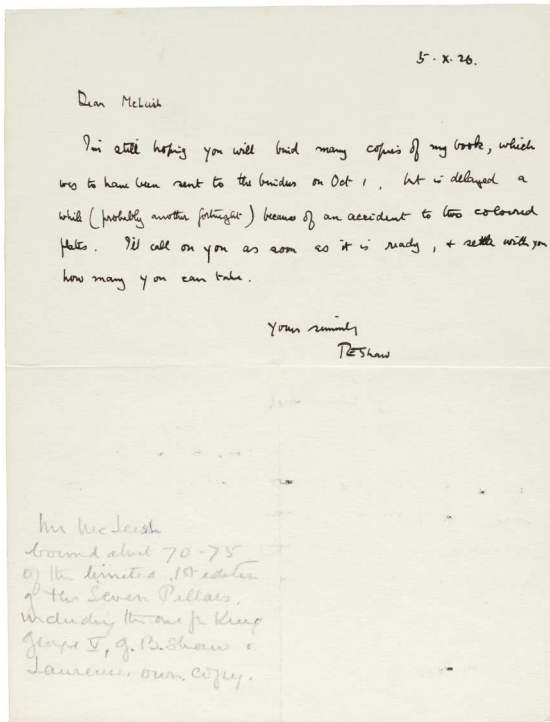
"Subtitled 'A triumph', its climax is the Arab liberation of Damascus, a victory which successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arabs. In a way *Seven Pillars* is a sort of *Pilgrim's Progress*, with Lawrence as Christian, a figure sustained by his faith in the Arabs, successively overcoming physical and moral obstacles (Lawrence James, Oxford DNB).

REFERENCES

O'Brien A040

£ 40,000-60,000 € 45,800-69,000





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LAWRENCE, T.E.

Autograph letter signed ("TE Shaw"), to Charles McLeish

expressing his hope that McLeish "will bind many copies of my book [*Seven Pillars of Wisdom*]", which has been delayed "because of an accident to two coloured plates", 1 page, 8vo, 5 October 1926, with a pencil subscription in an unknown hand recording that "Mr McLeish bound about 70-75 of the limited 1st edition of the *Seven Pillars*, including the ones for King George V, G.B. Shaw & Lawrences own copy", with an autograph envelope postmarked from "[RAF Cranwell] Lincs"

C. and C. McLeish, run by Charles McLeish (1859-1949) and his son, was one of the best binderies in London - the elder McLeish having worked for Riviere and the Doves Press before establishing his own bindery. Lawrence sent copies of the 1926 *Seven Pillars of Wisdom* to various binders, stipulating that each copy should be different, but McLeish was entrusted with more copies than any other single binder. The delay with the printer mentioned by Lawrence was a result of Eric Kennington finding faults with certain plates. For an example of McLeish's work see previous lot.

PROVENANCE

Christie's, London, 7 June 2006, lot 102; Paul Frederick Helfer (1936-2015); Christie's, New York, 8 December 2015, lot 259

£1,000-1,500 € 1,150-1,750

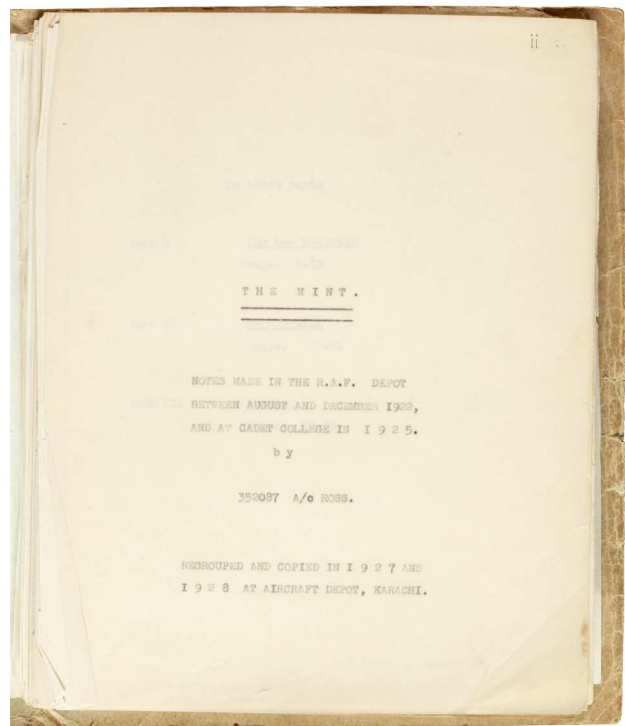
333

[LAWRENCE, T.E.]

The Mint. Notes made in the R.A.F. Depot between August and December 1922, and at Cadet College in

28

SOTHEBY'S



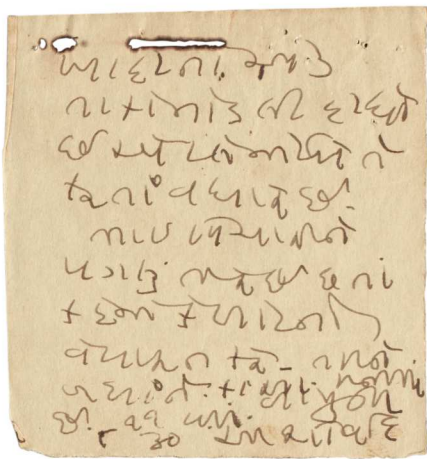
333

1925. by 352087 A/c Ross. Regrouped and copied in 1927 and 1928 at Aircraft Depot, Karachi.

Typescript, carbon copy, with manuscript additions in blue ink to at least 12 pages, ranging from a few words to full sentences, and with corrections in blue ink to at least another 90 pages, three preliminaries followed by 235 numbered pages, lightly labelled in pencil ("Set III"), large post 4to (260 x 200mm), two paper stocks (the first 63 pages with Kingsway Bond watermark), [April-May 1928], loose in green wrappers, the recto of the upper wrapper with ownership inscription of David Garnett dated May 1928, the verso with a cancelled note ("There are four copies of this book: The M.S. belonging to Edward Garnett & three typewritten copies"), in a custom-made folding box by Sangorski and Sutcliffe in blue morocco gilt

THE EARLIEST OBTAINABLE TYPESCRIPT VERSION OF LAWRENCE'S RECORD OF LIFE IN THE RAF. Like other works by Lawrence, *The Mint* has a complex textual history. The bulk of the text was written in 1922 but in 1927 he started reworking his raw notes, literally dismantling his original manuscript, of which only small fragments survive. He gave his final typescript to his friend Edward Garnett, asking him to offer it to Jonathan Cape, for whom he acted as a reader, on condition that it be published unexpurgated. Lawrence knew that the barrack-room obscenities would make this impossible, hoped this would free him from the clause in his contract for *Revolt in the Desert* tying him to offer Cape another book. Garnett received Lawrence's heavily revised typescript on 18 April 1928, and four days later he hailed the book a masterpiece: "It's elastic, sinewy, terse; and spirit and matter are the inside-out of its technique, perfectly harmonious throughout - inseparable, as in all first-rate stuff" (Wilson, *Lawrence of Arabia*, p.824).

This is one of three typescripts produced by Edward Garnett on receipt of Lawrence's heavily revised typescript (which is now at the Houghton Library, Harvard). It is the copy he gave to his son, the novelist David Garnett, the only person that Lawrence gave permission to be shown the text (see Wilson, p.821). Despite Lawrence's original strictures, the text soon began to circulate more widely within select literary circles.



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Lawrence also continued to tinker with the text in subsequent years. In 1936 a copyright edition was produced in just 50 copies based on the 1928 text, whereas the 1955 expurgated edition incorporated Lawrence's later revisions.

£ 3,000-5,000 € 3,450-5,800

334

GANDHI, MOHANDAS K.

A collection of three notes and postcards, comprising:

autograph note signed, to Jamnabehn, on the available stocks of cloth and encouraging her to continue weaving khadi, in Gujarati, 2 pages, n.d., c.70 x 67mm, *small burn hole*; autograph note signed, to Yashwant Prasad, a co-worker of Jamnabehn, on the looms used for weaving khadi ("...Do not be under the impression that I am trying to modify or improve the Rantia [spinning wheel] am I capable of that?..."), in Gujarati, 2 pages, lined paper, n.d., c.100 x 55mm, *small burn holes*; postcard signed, to Jamnabehn, advising her of the correct philosophical attitude towards sickness ("...Every thing perishes once their life span is over. We have to be patient on that count..."), in Gujarati, 2 pages, postmarked Samarmati, 1 June 1926, small oblong 8vo (88 x 140mm)

Jamnabehn was a member of the extended Gandhi clan. She was adept as spinning khadi and worked closely with the grand-daughters of Dadabhai Naoroji and other members of Gandhi's circle.

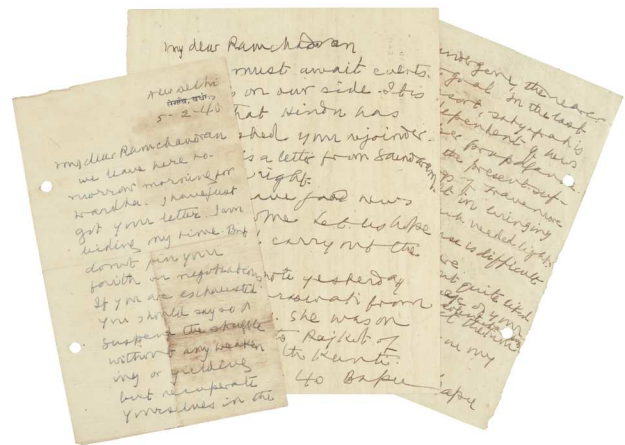
£ 4,000-6,000 € 4,600-6,900

335

GANDHI, MOHANDAS K.

Three autograph letters signed, to G. Ramachandran

Writing with words of encouragement for Ramachandran's campaign against the princely government of Travancore ("... may the present sufferings of Travancore result in bringing this much needed light..."), advising him on the nature of Satyagraha ("...I hope all workers understand that the greater the suffering non violently undergone, the nearer the goal..."), also with family news, 5 pages, 8vo, New Delhi and Sevagram



335

Ashram, 5 February to 27 May 1940, one letter written on the verso of an earlier letter, *punch holes*

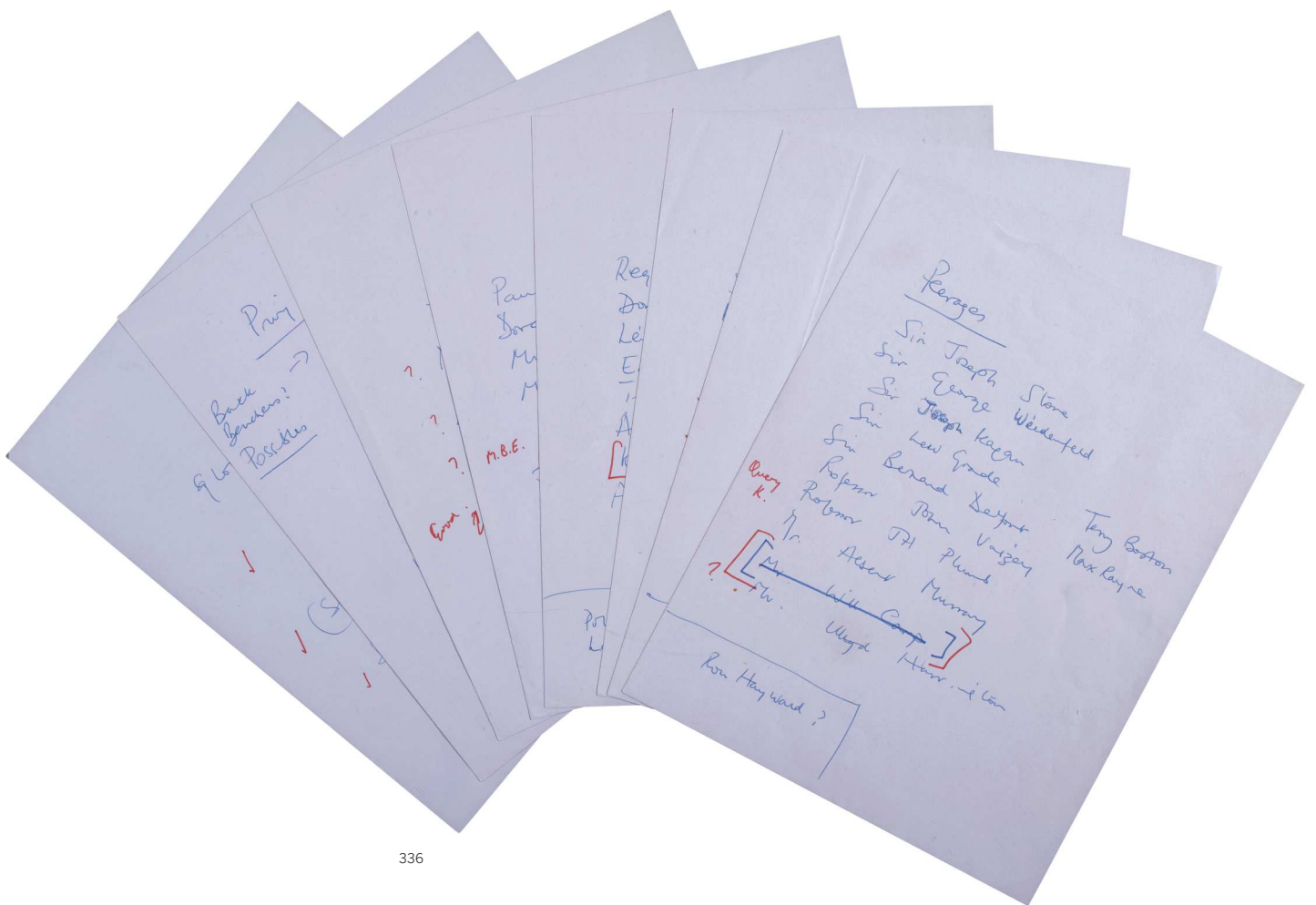
"...If you are exhausted you should say so & suspend the struggle without any weakening or yielding but recuperate yourselves in the midst of stormy weather. This is a possible feat in Satyagrah. If on the other hand you can go on endlessly without money from outside, you have nothing to fear..."

LETTERS BY GANDHI TO A LEADING SATYAGRAHI ENGAGED IN A DISPUTE THAT WOULD HELP TO SHAPE THE FUTURE STATE OF INDIA. The addressee of these letters was G. Ramachandran (1904-1995), who had first met Gandhi in 1921, later lived at Sevagram Ashram, and whose niece, Saraswati, was married to Gandhi's grandson Kantilal. In 1940 Ramachandran was back in his native Travancore where he was a leading figure in the State Congress. Travancore in southern India was one of the wealthiest and – in some respects – most progressive of the patchwork of princely states that covered vast swathes of British India. Since 1936 the Dewan had been the formidably accomplishing lawyer Sir C. P. Ramaswami Iyer, who had been a member of Congress in his earlier years but who was by 1940 a strong critic of Gandhi and the independence movement, and who had no wish to see Travancore subsumed into a future Indian state. He was intent on suppressing the Travancore State Congress, especially as it included large numbers of Communist members.

These letters give personal support to Ramachandran and his followers, but they also make stop short of promising public support. Iyer had earlier promised to visit Sevagram Ashram to discuss the situation in Travancore and Gandhi did not wish to attack Iyer in public until he was satisfied that their disagreements could not be settled in private. On 28 March 1940 Gandhi writes that he is "losing all hope" that this meeting would take place, but he nevertheless explains that he is writing to Iyer again and would refrain from publishing Ramachandran's articles on Travancore "& doing what other things I can" until he has received a reply. Gandhi was, of course, as good as his word: after Iyer sent him a telegram stating that a meeting would be pointless Gandhi not only published articles by local activists but also himself wrote a series of editorials in *Hajijan* attacking the "police raj" (23 July 1940) of Travancore that was "determined by all means at their disposal to crush the movement for liberty" (4 August 1940).

One of these letters appears in Gandhi's *Collected Works*, from a retained copy, but the other two letters appear to be unpublished.

£ 10,000-15,000 € 11,500-17,200



336

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WILSON, HAROLD, AND MARCIA WILLIAMS.

Resignation Honours list ("The Lavender List"), a file of papers, comprising:

i) Draft list of possible recipients of honours, 70 names under headings ("Peerages", "K's", "M.B.E.", "C.B.E.", "O.B.E.", "C.H or CB", "Privy Councillors", "B.E.M."), in blue ballpoint in the hand of Marcia Williams, with four additions and other marginal notes, mostly ticks and queries, by Harold Wilson in red fibre-tip, 8 pages, text on rectos only, 8vo (228 x 178mm), loose on lavender or lilac notepaper ("Queen's Velvet" watermark, a trademark of John Dickinson & Co.)

ii) Typescript draft copy of the list for submission to the Queen, 49 names including four subsequently deleted, with marginal notes in the hand of Harold Wilson (ticks, "HW to see", etc.), with a covering note by K.R.S[towe], 5 pages, folio (297 x 210mm), on government-issued stationery blind-stamped "E.R.", 2 April 1976

iii) Typescript copy of the list, 49 names including four subsequently deleted (as above), ticked and annotated by Wilson in blue ink, with a covering letter by K.R. S[towe] ("Personal") warning of objections to the number of honours and to specific individuals, with marginal comments by Wilson, and two related memoranda, altogether 12 pages, folio, 12 April 1976

iv) Harold Wilson, autograph draft press release defending his resignation honours, 2 pages, folio, text on rectos only, with some notes by Wilson on the final verso, c.2 June 1976

v) Other related papers, chiefly photocopies, including research on the resignation honours of previous Prime Ministers, copies of the above documents, and copies of letters, 28 leaves, 1976

THE MOST CONTROVERSIAL POLITICAL HONOURS IN POST-WAR BRITISH HISTORY. The so-called "Lavender List" was the source of a political scandal that tarnished the end of Harold Wilson's premiership in 1976. Wilson, following long-established tradition, put forward a list of candidates for peerages and other honours at the time of his resignation. Wilson's list was not only much more extensive than earlier resignation honours, but it also included controversial individuals with no connection to the Labour Party. The businessman Eric Miller, who received a knighthood, committed suicide the following year when being investigated for fraud; Joseph Kagan, who was ennobled by Wilson, was convicted of theft from his own companies in 1980; James Goldsmith engaged in highly controversial business activities both before and after receiving his knighthood from Wilson.

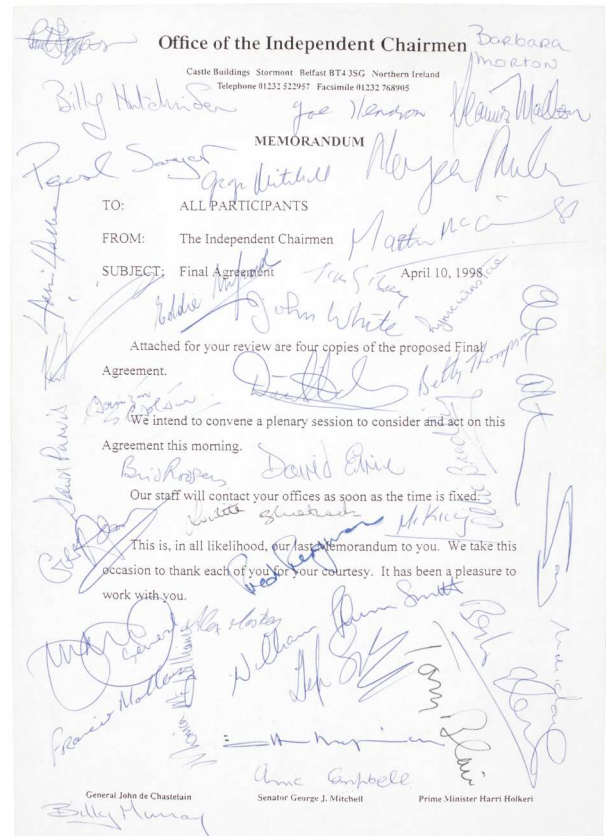
British politics has been littered with honours scandals for well over a century; the 1976 affair was unusual, however, in the relatively small part played by claims of financial impropriety. The key allegation came from Wilson's own press secretary,

Joe Haines, who claimed that the list was compiled not by the Prime Minister himself but by Lady Falkender (Marcia Williams), the head of Wilson's Political Office and a key aide to the Prime Minister, and he memorably described seeing a "lavender list" in her hand. This played into Haines's more general narrative about Williams's undue influence at Downing Street. This narrative, which was widely taken up, perhaps inevitably traded on sexual innuendo; to many in politics and the media at the time, it appears to have been otherwise inconceivable that Wilson would have entrusted such a key role to a woman. However Lady Falkender was successful in a number of libel actions against people who claimed she had had an affair with Wilson.

The appearance of the original list, as described by Haines, settles one point: there was a "lavender list". The fact it is in her handwriting does not, of course, show that the names were of her choosing. In a recent interview Lady Falkender has explained that she was writing to Wilson's dictation. The original draft contains more than two dozen names that were later culled but also at least one significant omission - James Goldsmith. The file reveals that four names were removed when the list was subjected to internal scrutiny, including the Boxing promoter Jarvis Astaire and Ronald Hobson, founder of National Car Parks; it also reveals that Wilson chose to honour both Kagan and Goldsmith despite adverse comments by advisors.

This file provides a unique insight into a fascinating moment that brought together key currents in modern British political history: the Prime Minister's personal power of patronage; the selection of those singled out for public honour, and how that reflects on society; the shadowy power of unelected political advisors; the place of women in public life.

£ 7,000-10,000 € 8,100-11,500



337

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NORTHERN IRELAND

The Good Friday Agreement

Memorandum from the Office of the Independent Chairmen, sending the Final Agreement and calling for a final plenary session, 1 page, 10 April 1998, with 39 signatures of those involved in the Northern Ireland Peace Process, including the independent chairmen Senator George Mitchell, General John de Chastelain, and Prime Minister Harri Halkerri, British Prime Minister Tony Blair, Northern Ireland Secretary Marjorie ("Mo") Mowlam, Irish Taoiseach Bertie Ahern, Gerry Adams and Martin McGuinness of Sinn Fein, and others, signed Stormont, 10 April 1998; [with:] Agreement Reached in the Multi-Party Negotiations, photocopy of the final draft with scattered markings, 69 (numbered ii + 67) pages, 10 April 1998

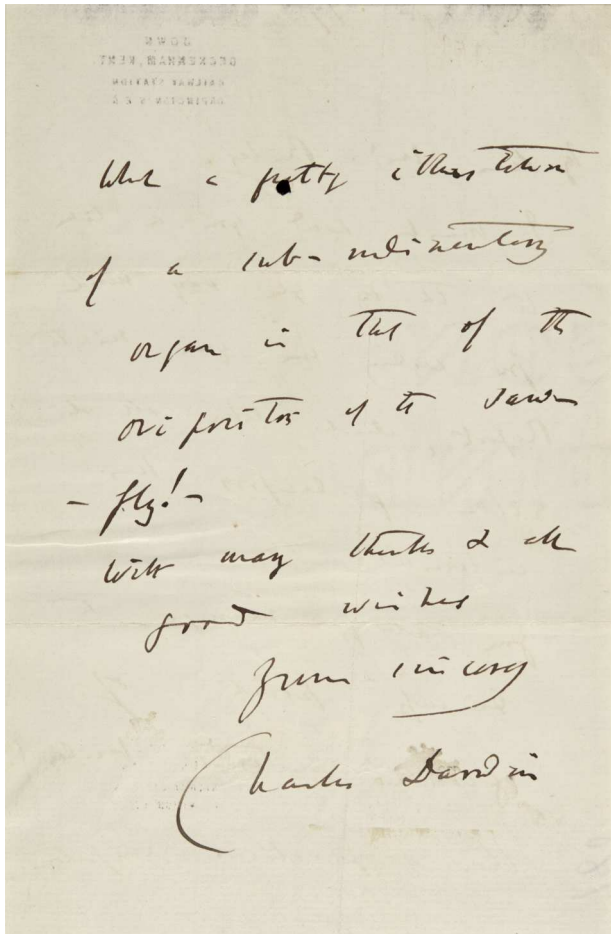
"...The tragedies of the past have left a deep and profoundly regrettable legacy of suffering. We must never forget those who have died or been injured, and their families. But we can best honour them through a fresh start, in which we firmly dedicate ourselves to the achievement of reconciliation, tolerance, and mutual trust, and to the protection and vindication of the human rights of all..."

THE CULMINATION OF THE PEACE PROCESS THAT ENDED THIRTY YEARS OF "TROUBLES" IN NORTHERN IRELAND. The Belfast Agreement was signed at Stormont on 10 April 1998, Good Friday. The agreement was the dramatic culmination of the Multi-Party negotiations which were set to conclude at midnight on 9 April 1998. The final hurdle to agreement – Unionist concern over paramilitary disarmament – was finally overcome by a personal intervention by Tony Blair a few hours after that deadline. The current lot was one of the copies circulated to participants in the negotiations in the early hours of 10 April, Good Friday, before a plenary session was hurriedly arranged that allowed the agreement to be announced at 5.30 that afternoon.

The momentous importance of what had been achieved was evident to all involved in the negotiations, and several participants got their copies signed by those gathered at Stormont for the ceremony. This copy belonged to a young man who came to the Peace Process through community work and was an invited guest of the Progressive Unionist Party.

£ 5,000-7,000 € 5,800-8,100

SCIENCE



339

338

BIRCH, THOMAS

The History of the Royal Society of London for Improving of Natural Knowledge... for A. Millar, 1756-1757

4to, 4 volumes, numerous illustrations and 6 folding plates, contemporary speckled calf, spines gilt in compartments with morocco lettering pieces, some spotting and browning, front free endpaper and first few leaves of volumes 1 and 4 loose, library stamps and embossed stamps, removed book labels, deleted ownership signatures to title-pages, professional repairs to joints and some corners

An attractive set.

£ 500-700 € 600-850

339

DARWIN, CHARLES

Autograph letter signed ("Charles Darwin"), to C. V. Riley

thanking him for his ninth report on the insects of Missouri ("...you always manage to discuss points of general interest, besides those of practical importance...") and commenting that the ovipositor of the sawfly is "a pretty illustration of a sub-rudimentary organ". 2 pages, 8vo, headed stationery of Down House, 19 May 1877, framed and glazed, small puncture hole, slight adhesive residue, minor staining affecting signature, damage to frame

Charles Valentine Riley (1843-95) was State entomologist of Missouri from 1868 to 1876. He exchanged a number of letters with Darwin through the 1870s, mostly relating to his nine *Annual reports on the noxious, beneficial and other insects of the State of Missouri*.

REFERENCES

DCP-LETT-10967F

‡ £ 2,000-3,000 € 2,300-3,450

340

DARWIN, CHARLES

Two copies of *Geological Observations on the volcanic islands and parts of South America visited during the voyage of H.M.S. "Beagle"*, comprising:

a) *Geological Observations*. Smith, Elder, & Co., 1876, second edition, unopened; **b)** another copy. 1891, third edition, bookplate of J.C. Thackray, Chiswick, together 2 vol., both with half-title, 2 folding maps, 5 folding plates at end, one hand-coloured, original cloth, 8vo, GOOD COPIES

This title contains the second and third parts of Darwin's geological results from the *Beagle* voyage. They had previously appeared as separate publications and also in 1851 in a volume containing all three parts.

REFERENCES

Freeman 276, 282

£ 300-500 € 350-600

DARWIN, CHARLES

Five American editions of *On the Origin of Species...*
New York: D. Appleton and Co., 1860-1867,
 comprising:

a) 1860, first American edition, second issue (three quotations facing the title-page), original green blind-stamped cloth, [Freeman 378], *lacking folding plate, extremities slightly rubbed*; **b)** 1860, first American edition, third issue ("revised edition" on title-page), original brown blind-stamped cloth, [Freeman 379], *head of spine worn with tears and minor loss, repair to head of spine*; **c)** 1861, "new edition, revised and augmented", 2pp. publisher's adverts at end, original green cloth, [Freeman 382], *extremities rubbed and worn*; **d)** 1864, "new edition, revised and augmented", 2pp. publisher's adverts at end, original green cloth, collector's folding box, [Freeman 383], *rubbed*; **e)** 1867, "new edition, revised and augmented", 2pp. publisher's adverts at end, original brown cloth, [not in Freeman], *extremities bumped, loss to head of spine*; all 8vo, half-titles, folding lithographed plate, *occasional spotting, bindings worn* (5)

£ 800-1,200 € 950-1,400

342

DARWIN, CHARLES

Two autograph cards signed ("C.D.", "C. Darwin"), to the booksellers and publishers Williams and Norgate, and an autograph note signed ("C. Darwin"), presumably to the same recipient

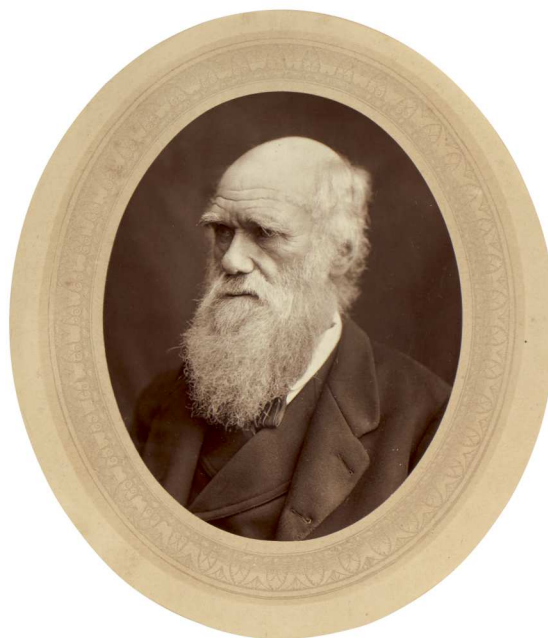
all asking to be sent books, including E. Ray Lankester's *Degeneration*, Bastian's *The Brain as an Organ of Mind*, and others, the note in pencil, the cards on headed stationery of Mrs Darwin (corrected to "Mr"), 3 pages, Down House, 28 April to 3 May 1880 (where dated); with a note from Williams and Norwood to Darwin, drawing his attention to the publication of A. Netter's *De l'Intuition dans les découvertes et inventions*, 14 Henrietta Street, London, 16 March 1880; also with an oval woodburytype photographic portrait of Darwin taken from Cooper and Whitfield's *Men of Mark* (London, 1876-83), all five items framed together and glazed (frame size 340 x 615mm), *puncture holes through all four notes*

Williams and Norgate were publishers and booksellers who specialised in importing foreign scientific literature.

REFERENCES

Grolier Club, *Darwin* (2004), pp.36-37

‡ £ 3,000-5,000 € 3,450-5,800



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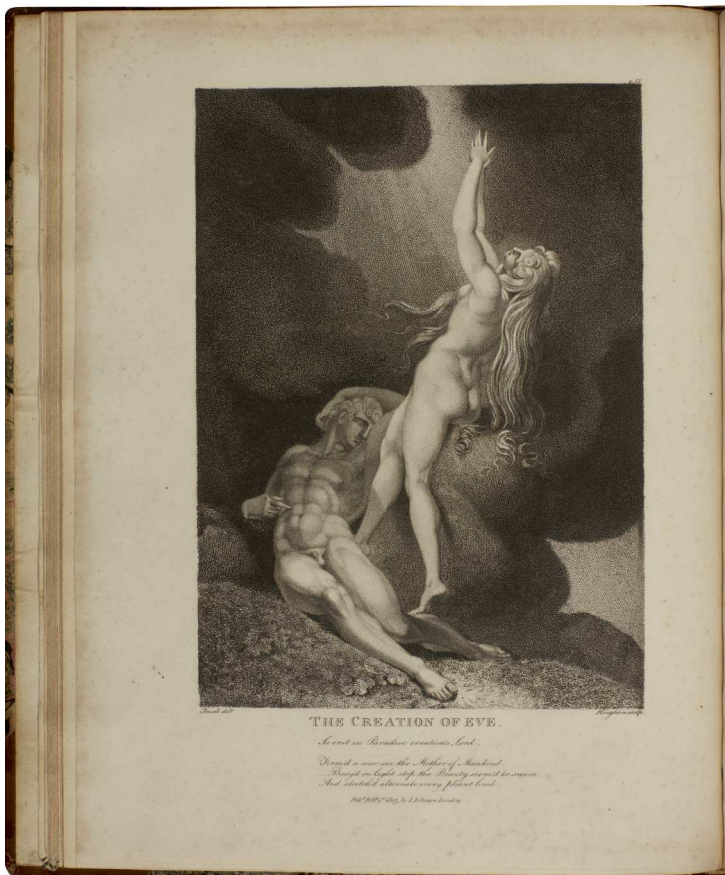
DARWIN, CHARLES

Collection of three works:

a) *On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life. New York: D. Appleton and Co., 1860, FIRST AMERICAN EDITION, SECOND ISSUE* (three quotations facing the title-page), half-title, folding lithographed plate, original green blind-stamped cloth [Freeman 378], *some spotting, damp-staining to first three gatherings, extremities slightly worn, lower hinge splitting*; **b)** *The Variation of Animals and Plants under Domestication. New York: Orange Judd & Company, 1868, FIRST AMERICAN EDITION, illustrations, 10pp. publisher's adverts at end of volume one and 8pp. at end of volume 2, original green cloth, ruled in blind, lettered in gilt on spine, WITH THE BOOKPLATE OF HENSLEIGH WEDGWOOD, DARWIN'S BROTHER-IN-LAW, also with bookplates of George William Curtis and Charles Atwood Kofoid (the American zoologist), [Freeman 879], blank and title in volume one detached and front free endpaper coming loose, title page of volume two also almost detached, some repairs to head and foot of spines, gilt a little faded, browning throughout*; **c)** *The Journal of a Voyage in H.M.S. Beagle. [Guildford, Surrey]: Genesis Publications in association with Australia & New Zealand Book Co. Pty. Ltd., 1979, LIMITED EDITION FACSIMILE OF THE ORIGINAL MANUSCRIPT, number 171 of 500 copies signed by G.P. Darwin, wood-engraved frontispiece by Roy Williams, 4 plates, original green half calf, gilt edges, original slipcase with printed label; 8vo and 4to* (3)

Hensleigh Wedgwood was an etymologist, philologist and barrister. Many of the books from his library were donated by his daughter to the University of Birmingham.

£ 1,000-1,500 € 1,150-1,750



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344

DARWIN, ERASMUS

A collection of 4 volumes, including:

a) The Botanic Garden. *Printed for J. Johnson, 1791*, 2 parts in one volume, FIRST EDITION of part 1, third edition of part 2, 20 engraved plates, one by Blake after Fuseli, modern cloth-backed boards, *some offsetting*; **b)** Phytologia: or the philosophy of agriculture and gardening. *Printed for J. Johnson, 1800*, FIRST EDITION, 12 engraved plates, modern half calf, spine gilt, *plates spotted or stained*; **c)** The Temple of Nature; or, the origin of society. *Printed for J. Johnson, 1803*, FIRST EDITION, 4 engraved plates by Houghton after Fuseli, contemporary half calf, *plates slightly discoloured at edge, binding rebacked retaining original gilt spine*; and one other, 4to and 8vo (4)

£ 300-500 € 350-600

345

[DARWIN, ERASMUS ALVEY]—HUNTER, JOHN D.

Memoirs of a Captivity among the Indians of North America... for Longman, Hurst, Rees, Orme and Brown, 1823

8vo, second (first English) edition, FROM THE LIBRARY OF ERASMUS ALVEY DARWIN (signed "Eras. Darwin" on front free endpaper), contemporary marbled boards, *rebaked, some browning and spotting, lacking preliminary blank, slightly rubbed at extremities*

A VOLUME FROM THE LIBRARY OF CHARLES DARWIN'S BROTHER AND ONE POSSIBLY MENTIONED IN A LETTER FROM ERASMUS TO CHARLES.

As noted by Janet Browne, "Charles Darwin idolised his older brother, and for a long time afterwards Erasmus remained one of the most important figures in his personal and intellectual life. Their relationship was marked by close bonds of mutual regard, ties far stronger than mere brotherly concern. As children they shared boyish enthusiasms, finding each other's company congenial. As adults they were alike in many ways..."

Charles and Erasmus certainly shared books. In a letter from Erasmus to his brother, dated 8 March 1825, Erasmus notes "...you may take Hunter or any other book you choose..." before requesting some books to be sent to him. The reference to Hunter is probably to a work by either William Hunter, the anatomist, or his brother, John Hunter, surgeon and anatomist. *The Correspondence of Charles Darwin* notes that a copy of a work by John Hunter was in Charles' library at Down House. However, it is also possible that the reference is to the present volume.

REFERENCES

cf. Sabin 33920

PROVENANCE

Erasmus Alvey Darwin (1804-1881), ownership signature

£ 300-500 € 350-600

346

GRAY, ASA

A collection of 15 volumes, including:

a) A Manual of the Botany of the Northern United States. *Boston and Cambridge, 1848*, FIRST EDITION, original cloth, *rebaked retaining much of original spine*; **b)** Botany for Young People and Common Schools. *New York: American Book Company, [n.d.]*, illustrations, original morocco-backed printed boards, *somewhat worn*; **c)** Darwiniana. *New York, 1876*, FIRST EDITION, PRESENTATION COPY inscribed by the author's wife, original cloth, *very slightly rubbed*; **d)** Another edition. *Cambridge (Mass.), 1963*, Ashley Montagu's copy with his signature, original cloth, dust-jacket; **e)** Botanical Text-Book. *New York: American Book Company, [1879]*, 2 volumes, sixth edition, illustrations, original cloth; **f)** Natural Science and Religion. *New York, 1880*, FIRST EDITION, original cloth; **g)** Letters. *London, 1893*, 2 volumes, plates, original cloth; and 6 others, 8vo and 4to (15)

£ 500-700 € 600-850

HAECKEL, ERNST

A collection of 13 volumes, including:

- a)** Natürliche Schöpfungsgeschichte. *Berlin, 1875*, sixth edition, plates, illustrations, contemporary morocco-backed boards; **b)** Ziele und Wege der heutigen Entwicklungsgeschichte. *Jena, 1875*, FIRST EDITION, *disbound*; **c)** Anthropogenie oder Entwicklungsgeschichte des Menschen. *Leipzig, 1877*, third edition, plates, illustrations, contemporary half calf, *slight loss of marbling on lower cover*; **d)** Gesammelte populäre Vorträge aus dem Gebeite der Entwicklungslehre. *Bonn, 1878-1879*, 2 volumes in one, FIRST EDITION, 2 coloured plates, illustrations, original cloth; **e)** Die Naturanschauung von Darwin, Goethe und Lamarck. *Jena, 1882*, FIRST EDITION, old cloth-backed wrappers, *library stamp removed from title, slightly soiled, binding a bit worn*; **f)** Indische Reisebriefe. *Berlin, 1883*, FIRST EDITION, contemporary cloth-backed boards, *somewhat soiled, some joints and hinges split/repaired*; **g)** Ueber unsere gegenwärtige Kenntniss vom Ursprung des Menschen. *Bonn, 1899*, 4th-7th edition, contemporary morocco-backed boards, *spine rubbed*; and 6 others (twentieth-century works and 2 volumes by Carl Semper), all 8vo (13)

£ 200-300 € 250-350

348

HUXLEY, THOMAS HENRY

A collection of American editions of Huxley's works, including:

- a)** Evidence as to Man's Place in Nature. *New York: Appleton, 1863*, frontispiece, illustrations, signature on endleaf "M F Ashley-Montagu" (anthropologist), original cloth, *rather faded*; **b)** Another copy. 1863, original cloth, *spine somewhat worn*; **c)** On the Origin of Species: or, the causes of the phenomena of organic nature. *New York: Appleton, 1863*, signature of Ben K. Emerson dated 1874, on endleaf, printed cutting pasted to title, original cloth, *spine worn*; **d)** Another edition. 1872, reprint, bookplate of George Frederic Parsons (journalist and writer), original cloth, *spine faded*; **e)** Lay Sermons, Addresses, and Reviews. *New York: Appleton, 1870*, original cloth, *spine ends frayed*; all but one FIRST AMERICAN EDITIONS; and 3 others, 8vo (8)

£ 150-200 € 200-250

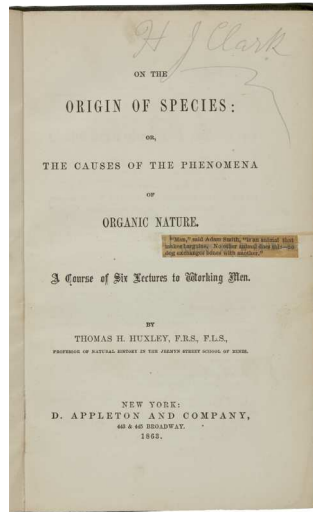
349

HUXLEY, T.H.

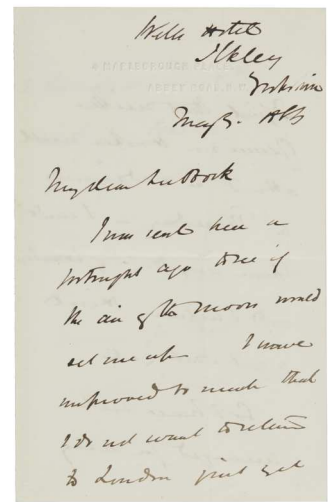
Two autograph letters signed (T.H. Huxley), to John Lubbock

one explaining that the benefits to his health he is getting from the air of the Yorkshire moors is leading him to delay a dinner in London, the other regretting that he will miss a forthcoming meeting, the second letter in purple ink, 6 pages, 8vo, Wells Hotel, Ilkley, Yorkshire, and Bournemouth, 3 May 1893 and 22 March 1894, individually framed and glazed

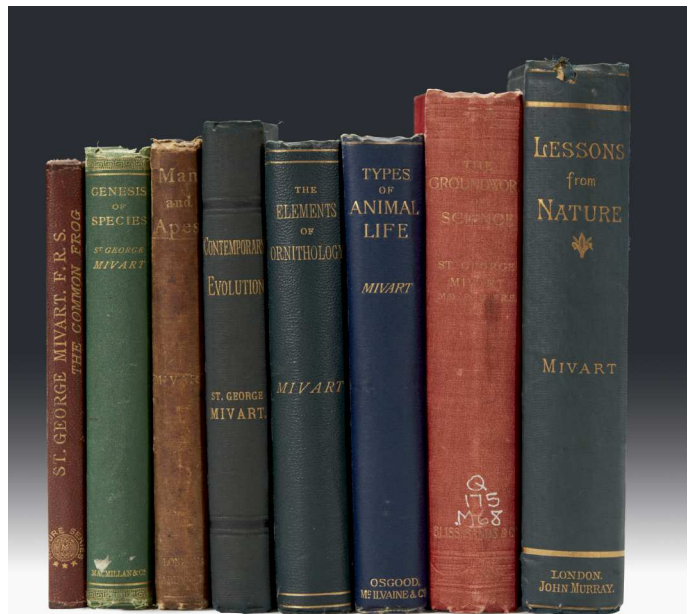
‡ £ 300-500 € 350-600



348



349



350

350

MIVART, ST. GEORGE JACKSON

A collection of 8 volumes, comprising:

- a)** The Genesis of Species. 1871, frontispiece, illustrations; **b)** Man and Apes. 1873, plates; **c)** The Common Frog. 1874, frontispiece, illustrations, *a few library stamps*; **d)** Contemporary Evolution. 1876; **e)** Lessons from Nature. 1876, *title spotted*; **f)** Birds: The Elements of Ornithology. [1892], illustrations; **g)** Types of Animal Life. 1893, illustrations; **h)** The Groundwork of Science. 1897; all 8vo, FIRST EDITIONS, original cloth, *a few bindings somewhat worn*

£ 200-300 € 250-350

MONTAGU, ASHLEY

Three works from his library, comprising:

a) Huxley, T.H. Evidence as to Man's Place in Nature. *Williams and Norgate, 1863*, FIRST EDITION, second issue (with table of contents leaf [A]4r), half-title, frontispiece, illustrations, 8pp. advertisements at end dated February 1863, additional advertisements on endleaves, original green embossed cloth, signature of J.E. Lilwall-Cormac 1901, [Norman 1132], very slightly worn at head of spine—**b) Darwin, C.** The Descent of Man... new edition. *Murray, 1901*, illustrations, Montagu's notes on endleaves, original cloth, rather worn—**c) Wallace, A.R.** Darwinism: An Exposition of the Theory of Natural Selection with some of its Applications. *Macmillan, 1890*, portrait, folding coloured map, plain illustrations, original green cloth; all 8vo
See catalogue note at SOTHEBYS.COM

PROVENANCE

Ashley Montagu, signature in each volume

£ 500-800 € 600-950

353

PALEY, WILLIAM, AND OTHERS

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a) Paley, W. The Principles of Moral and Political Philosophy. 1785, 4to, FIRST EDITION, contemporary calf, somewhat rubbed, rebacked—**b) Malthus, T.R.** An Essay on the Principle of Population. 1807, 8vo, 2 vol., fourth edition, modern calf, some spotting, titles slightly browned or slightly stained and with library stamps—**c) Bell, C.** Essays on the Anatomy of Expression in Painting. 1806, 4to, FIRST EDITION, engraved plates and illustrations, contemporary calf, spine gilt, some pencil scribbling on title and facing page, very slightly rubbed—**d) Prichard, J.C.** The Natural History of Man. 1855, 2 vol., 8vo, fourth edition, 62 plates, all but a few hand-coloured, modern morocco-backed boards, original cloth gilt upper covers mounted inside each vol., t.e.g., Ashley Montagu's copy with a typed note and printed article, both signed, 4 plates cut down and mounted (vol.1, p.206; vol.2, pp.464-6); and one other (7)

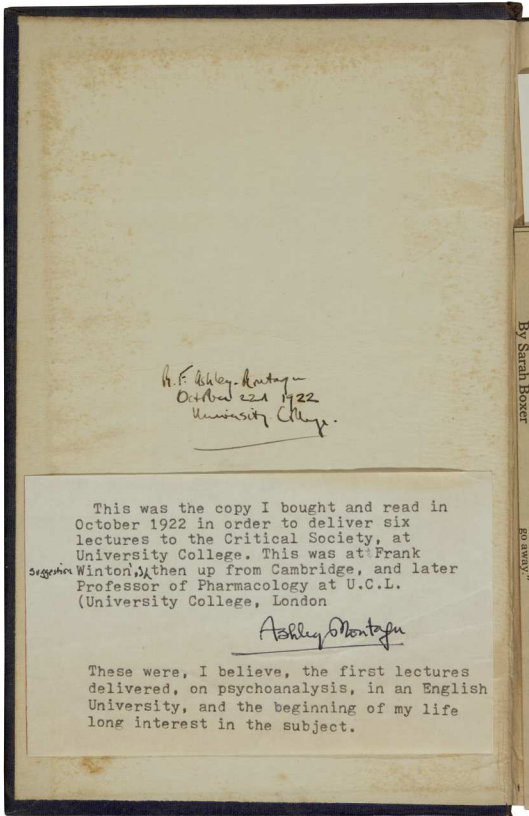
£ 300-500 € 350-600

354

SCIENCE AND EVOLUTION.

A collection of four works in 29 volumes:

Spencer, Herbert. The Principles of Biology. *Williams and Norgate, 1884*, 2 volumes, fourth thousand, printed slips ("From the Author") tipped-in on title-pages, 2pp. publisher's advertisements, errata leaves and 16pp. publisher's catalogue in each volume, numerous illustrations, original cloth with design in gilt on covers, spines faded, lower joint and hinge of volume one splitting—**Trémaux, Pierre.** Origine et transformations de l'homme et des autres etres. *Paris: Hachette et Cie., 1865*, FIRST EDITION, half-title (adverts on verso), one plate, colophon leaf at end, contemporary morocco-backed boards—**Lock, S.R. and G.C. Whitfield.** Men of Mark. A Gallery of Contemporary Portraits... photographed from life by Lock and Whitfield... with brief biographical notices by Thompson Cooper. *Sampson Low et al., 1876-1883*, 7 volumes, Woodbury type photographic portraits laid-down, original gilt



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MONTAGU, ASHLEY

A collection of 7 volumes from his library, comprising:

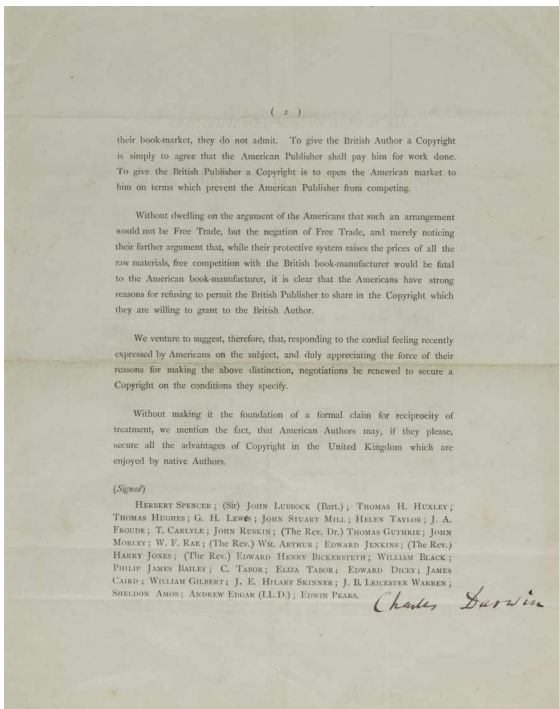
a) Darwin, C. The Origin of Species... fifty-sixth thousand. 1899, pencil markings by Montagu in margins and a few notes loosely inserted on a scrap of paper, ex-University College, Southampton, copy with label and a few stamps, original cloth—**b) Huxley, T.H.** Man's Place in Nature. *New York, 1896*, modern cloth—**c) Freud, S.** Introductory Lectures on Psycho-Analysis. 1922, FIRST ENGLISH EDITION, typed note signed regarding Montagu's reading of this copy in order to give the first ever lectures on psychoanalysis in an English university, original cloth, worn—**d) Pickering, C.** The Races of Man... new edition. 1851, coloured plates, original cloth, soiled—**e) Benedict, R.** Patterns of Culture. *Boston and New York, 1934*, FIRST EDITION, 1p. typed notes signed by Montagu loosely inserted, original cloth, dust jacket (some wear)—**f) De Beer, G.** Embryos and Ancestors... third edition. *Oxford, 1958*, typed letter signed from the author loosely inserted, original cloth, dust-jacket—**g) Rink, H.** Tales and Traditions of the Eskimo. 1875, illustrations, modern cloth; all 8vo

See catalogue note at SOTHEBYS.COM

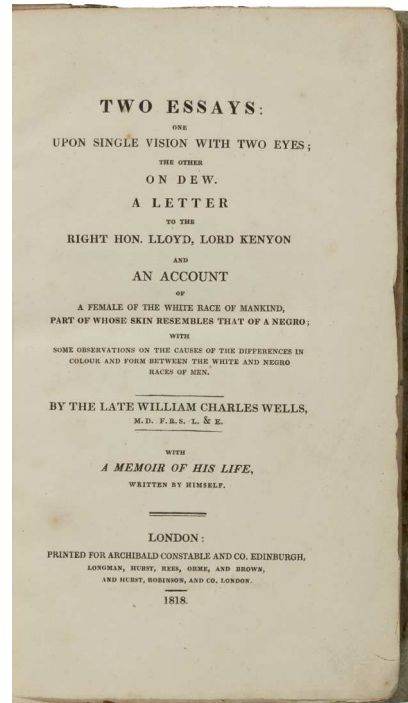
PROVENANCE

Ashley Montagu ([born Israel Ehrenberg], 1905-1999), signature in each volume

£ 600-800 € 700-950



355



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cloth, top edges gilt, some browning and spotting, bindings worn, all volumes rebacked preserving most of original spines; **Royal Society**. Catalogue of the Scientific Papers...Compiled by the Royal Society of London. *Cambridge University Press*, [1867]-1925, 19 volumes, first, second, third and fourth series and the supplement (volume 12), the first volume bound in half brown morocco over cloth, the remaining 18 volumes in full maroon or red cloth, volumes 9-19 stamped with Cambridge University crest, all lettered in gilt on spine with arms of the Royal Society at foot, some rubbing to cloth bindings, some with shelfmarks at foot of spine, withdrawal stamps of the Hill Reference Library, Saint Paul, Minnesota, perforated library stamp on title, with withdrawal stamps; 8vo and 4to (29)

The first work introduced the expression "survival of the fittest" to the literature of the subject. The second work is a rare and controversial contribution on speciation, praised by Karl Marx as "a very important advance over Darwin", though it was rejected by Engels and Stephen Gould (author of *The Darwinian Gentleman at Marx's Funeral*), who described it as a "poorly documented thesis". This view has been challenged more recently by Wilkins and Nelson (*Trémaux on species* (2008)), arguing that the work may well have influenced Darwin's revision of the 1866 edition of *Origin of Species*.

£ 1,200-1,500 € 1,400-1,750

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SPENCER, H.; LUBBOCK, J.; HUXLEY, T.H. ET AL.

Memorial of British Authors on the Subject of Copyright in the United States. [No publisher, c.1872]

printed both sides of single sheet, SIGNED BY CHARLES DARWIN AT END, mounted, framed and glazed, several folds

In 1872 with no copyright treaty existing between the United Kingdom and the United States, American publishers could

reprint texts by English authors without payment to either author or English publisher. The text of this "memorial" was presented at a meeting of publishers in New York on 6 February 1872. It was also sent to Earl Granville, the foreign secretary, on 19 April 1892, signed by 51 signatories.

The present piece with 29 printed signatories (and Darwin's handwritten signature as a thirtieth name) evidently comprises an interim printed version of the memorial.

± £ 4,000-6,000 € 4,600-6,900

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WELLS, WILLIAM CHARLES

Two volumes, comprising:

a) Two Essays: one upon single vision with two eyes; the other on dew... and an account of a female of the white race of mankind, part of whose skin resembles that of a negro. *Printed for Archibald Constable and Co., 1818*, 8vo, FIRST EDITION, half-title, original boards, uncut, binding soiled, rebacked and recornered; **b)** Another copy. 1818, FIRST EDITION, half-title, modern green morocco-backed boards, uncut

"This collection includes the first printing of Wells's 'Account of a female of the white race...', which contains the first recognizable statement of the principle of natural selection... Darwin was not familiar with Wells's paper when he published the first edition of the *Origin*, but it was later called to his attention, and Darwin paid tribute to Wells's pioneering statement in the historical introduction to the third edition of the *Origin*" (Norman).

REFERENCES

Norman 2200; Grolier Club, *Darwin* (2004), p.17

£ 300-500 € 350-600

SOLD BY ORDER OF THE EXECUTORS OF THE LATE MRS A.P. KEYNES

DARWIN, CHARLES

Autograph manuscript leaf from the *Origin of Species*

the conclusion to Darwin's chapter on hybridism, including corrections and two inserted passages, 104 words in 13 lines, headed "Sect 8. Hybrids" and numbered 324 by Darwin, 1 page, blue wove paper, 4to (224 x 209mm), 1858-59, with a pencil note in the hand of Henrietta Darwin giving an incorrect reference to the printed text, erased pencil mathematical notes on the verso, probably by G.H. Darwin, *three slits not affecting text, very slight smudging*

"...this general & perfect fertility surprising, when we remember how liable we are to argue in a circle on this point; & when we remember that the greater number of varieties have been produced under domestication by man's selection of mere external differences & not of differences in the reproductive system. In all respects, besides fertility, there is a closer general resemblance between hybrids & mongrels. Finally, then, the facts too briefly given in this chapter, do not seem to me opposed, but rather to support the view that there is no fundamental difference between Species & Varieties."

A LEAF OF DARWIN'S WORKING MANUSCRIPT FOR ONE OF THE MOST IMPORTANT SCIENTIFIC WORKS OF ALL TIME, IN WHICH HE CONCLUDES HIS CHAPTER ON SPECIES, VARIETIES, AND HYBRIDISM. THIS PASSAGE OF TEXT IS A KEY POINT IN DARWIN'S ARGUMENT FOR NATURAL SELECTION.

In Chapter 8 of the *Origin* Darwin addresses a fundamental question: what is a species? He opens the chapter by summarising the generally accepted view that "species, when intercrossed, have been specially endowed with the quality of sterility, in order to prevent the confusion of all organic forms". Darwin knew that this natural boundary was key to any argument about the mutability of species, since it suggested species were independently created, and his chapter on hybridism shows that the true picture is vastly more complicated. The key to understanding species lies in their reproductive systems, not in observable physical differences - an important point that is reiterated in the current leaf of manuscript. He notes that the claim of sterility covers two distinct issues: whether two different species can produce offspring, and whether the resulting hybrids are themselves sterile. Species can be forced to hybridise with human intervention, but in some instances species hybridize naturally if their reproductive systems are sufficiently similar. Nor are all resultant hybrids sterile: horticultural evidence

for sterility has been heavily influenced by the conditions in which flowering plants were grown and bred and the likelihood of close interbreeding, which itself results in lower levels of fertility. Darwin does not propose an alternative definition of a species but shows how the complexity and variety of life resists generalities and hard and fast laws; a fact which makes the explanatory power of evolution by natural selection all the more extraordinary.

It is characteristic of Darwin's book that key points are made at the end of chapters, as he gradually builds up his argument, and the final sentence of the current leaf provides the radical conclusion to a chapter that had ranged from Victorian hothouses to speculation on the origin of the domestic dog: "there is no fundamental difference between species & varieties". Darwin's argument that species are not fixed and immutable is key to his profound insight into the nature of life on earth. New species can develop through natural selection by splitting into distinct varieties, which then gradually diverge. The difference between varieties within species (which sometimes have difficulty breeding fertile offspring) and differences between species themselves (which are sometimes able to breed fertile offspring) is one of degree, not of kind.

The text in the current leaf of manuscript is found on pages 277-78 of the first edition of the *Origin*. The manuscript was written between from July 1858 to April 1859 (see next lot), but Darwin later made extensive stylistic changes in proof so here, as in most other such leaves, the printed text differs in detail from the manuscript. This is the only substantial part of Chapter 8 to survive - the only other known manuscript leaf being Darwin's table of contents of the chapter (Honeyman Collection, now Lehigh University Library).

Darwin had no further use for the draft manuscript once the fair copy had been produced, and, like several other of Darwin's manuscripts, this leaf was later used as scrap paper by the Darwin family. The verso has pencil notes on geometry, later erased but still largely legible, that have been identified as being in the hand of Darwin's son George (1845-1912), who went on to hold a Chair in Astronomy at Cambridge.

THIS IS ONE OF ONLY ELEVEN LEAVES OF THE WORKING MANUSCRIPT OF THE ORIGIN OF SPECIES TO REMAIN IN PRIVATE HANDS (see next lot).

PROVENANCE

Charles Darwin; his daughter Henrietta ("Etty") Litchfield (1843-1927); her niece Margaret Keynes, *née* Darwin (1890-1974); thence by descent

£ 120,000-180,000 € 138,000-207,000

orig
Chapt VIII
p 211-212

(Sub g. Hybrids)

(324)

this ~~fact~~ general & perfect fertility surprising, then

we remember how little we are to argue
with ^{when we consider} the ~~the~~ greater

number of varieties here have been produced under
man's selection of ~~more~~ ^{more} & ^{terminal}

of ~~not~~ ^{of} difference in the reproductive systems.

~~of~~ differences in all respects, besides fertility, then

is a close general resemblance between

hybrids & mongrels. Finally, then, the facts

too briefly given in the chapter, do not seem to

me opposed, but rather to support the view

that there is no fundamental difference

between Species & Varieties.

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DARWIN, CHARLES

Autograph manuscript leaf from the *Origin of Species*,

on residual gills in vertebrates ("...disappeared; the slits on the sides of the neck in the embryo the loop-like Course of the arteries, still marking their former position. But it is conceivable that the now utterly lost branchiæ might have been gradually worked in by natural selection for some quite distinct purpose. In the same manner as some entomologists..."), working manuscript with three textual insertions, labelled "a" in top-left corner by Darwin, 56 words on 7 lines, text on recto only, 1 page, blue wove paper, oblong slip (114 x 209mm), 1858-59, *pin-holes where previously affixed to a larger leaf of manuscript*

A RARE PIECE OF DARWIN'S ORIGINAL MANUSCRIPT OF ONE OF THE GREATEST WORKS IN THE HISTORY OF SCIENCE, INCLUDING THE PHRASE "NATURAL SELECTION". This slip was an insert originally attached to page 209 of Darwin's manuscript. It comprises part of Darwin's discussion about how the very function of organs themselves could be adapted through the extraordinary pressure of natural selection. The text is found (in slightly revised form) on p.191 of the first edition. It forms part of Chapter VI, the first of three chapters in which Darwin counters possible objections to his theory. He is here answering the question of how "organs of extreme perfection and complication" could have evolved by natural selection. He begins with the marvel of the eye, and discusses - with bursts of astonishingly lyrical prose - how it could have evolved over millions of years from a single light-sensitive nerve. Darwin then considers the evolutionally process more generally: huge gaps in the fossil record make it difficult to identify transitory forms of organs found in modern species; there are many instances of organs fulfilling different functions in different species, and two distinct organs sometimes develop to perform the same function. The example of fish that breath simultaneously through their gills or branchiæ and through swim-bladders not only show the adaptability of organs - swim-bladders originally evolved as a means of floatation - but suggests that the lungs of vertebrates evolved from an ancestral species with a similar floating apparatus. He then goes on to speculate on the residual gills found in the embryos of vertebrates. The current manuscript leaf forms part of this argument, where he points out that it cannot be assumed that the residual gills were necessarily a means of respiration. The adaptability of organs means that they

could have served a completely different purpose, and as the "branchiæ and dorsal scales of Annalids are homologous with the wings and wing-covers of insects, it is probable that organs which at a very ancient period served for respiration have been actually converted into organs of flight".

Although Darwin had been gradually developing his ideas on evolution for decades and had shared them with confidantes such as Sir Charles Lyell in 1856, and was gradually assembling his "big book" on natural selection, it took a crisis for him to bring forth the *Origin*. In June 1858 he received Alfred Russel Wallace's letter outlining a strikingly similar theory and it seemed his work would be pre-empted. Hooker and Lyell hurriedly arranged a joint presentation at the Linnean Society on 1 July, and on 20 July Darwin began what he initially described as an "abstract" of his planned great work whilst recuperating from illness with his family in Sandown on the Isle of Wight. The planned pamphlet-length work soon ballooned into a book, but the manuscript was completed in just eight months. Lyell persuaded John Murray to agree to publication sight unseen, and by early summer Darwin was correcting proofs, a laborious process which took until 1 October.

This manuscript leaf is a good example of Darwin's typical working practice, which was to revise continually and refine his prose. This leaf was originally pinned to leaf 209 in Darwin's manuscript (now Cambridge University Library, MS DAR 185: 108, fol. 3). An earlier version of this section of text is found on that leaf, but it has been heavily revised and then cancelled to be replaced by the current text (the letter "a" marking the point of insertion). Further amendments were made in proof stage and the printed text differs somewhat from the manuscript.

THIS IS ONE OF ONLY 11 LEAVES OF THE WORKING MANUSCRIPT OF THE ORIGIN IN PRIVATE HANDS. Darwin carefully preserved his notebooks and other earlier work on evolution, but once the *Origin* had been printed he placed no particular value on the manuscript. As a result, only fragments of the manuscript survive and many of those were used as scrap paper by family members (see previous lot). 53 leaves of the manuscript are known: 45 numbered manuscript (see previous lot), 7 slips with lettered inserts (as here), and 1 page of the fair copy. Darwin also made a small number of transcripts of well-known passages for presentation to collectors, and some further manuscript fragments may be for Darwin's later revisions to the book. About half of the surviving leaves of the manuscript fragments were given away by Darwin's children Leonard and Henrietta to friends and fellow scientists, or were sold by family members. The bulk of Charles Darwin's scientific archive, including most of the *Origin* leaves that still remained with the family, were presented to Cambridge University Library in 1942. The leaves that had previously been distributed have naturally been more widely dispersed but many passed through public auction over the last century, often thereby finding their way into institutional collections.

PROVENANCE

Charles Darwin; his daughter Henrietta ("Etty") Litchfield (1843-1927); her niece Margaret Keynes, *née* Darwin (1890-1974); thence by descent

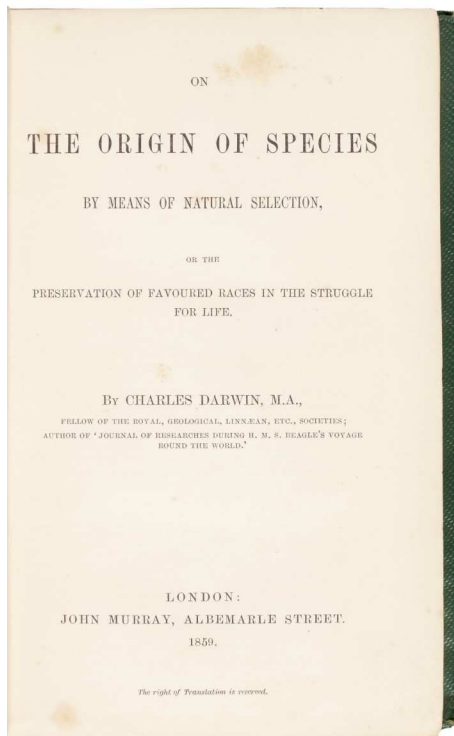
£ 70,000-100,000 € 80,500-115,000



Fig. 1. Henrietta Litchfield, Darwin's daughter, with her great-nephew Richard Keynes, early 1920s

(2) dis appeared, the slits on the sides of the neck ^{not to enlarge the larynx}
 cause of the arteries, still marking their former
 position. But it is conceivable that the
^{new artery looks} ^{gradually}
 branches might have been "worn in" by
 natural selection for some quite distinct
 purpose. In the same manner as some
 extra vertebrates

DAR. 185: 141



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SOLD BY ORDER OF THE EXECUTORS OF THE LATE MRS A. P. KEYNES

DARWIN, CHARLES

On the Origin of Species by means of natural selection. *John Murray, 1859*

8vo, FIRST EDITION, half-title, folding lithographed plate, 32pp. publisher's catalogue at end (dated June 1859) [Freeman's variant 3], original green blind-stamped cloth [Freeman's variant b], light brown endpapers, with binder's label of Edmonds & Remnants on lower fixed endpaper, preserved in matching cloth clamshell box, *hinges starting, slight staining on upper paste-down from removal of previous bookplate, slight foxing to fore-edge and at the beginning, minor wear to edges of cloth, very slightly bumped at head and base of the spine*

Described by Freeman as "the most important biological book ever written" and within Grolier Club, *Darwin* (2004) as "one of the most influential books ever written".

THIS COPY BELONGED TO THE BROTHER OF ONE OF DARWIN'S SHIPMATES ON THE *BEAGLE*. Philip Hamond, whose bookplate is found in this book, was the brother of Lieutenant Robert Nicholas Hamond, who was a member of the ship's company on the *Beagle* (Midshipman, August 1832 to May 1833). Darwin described him as "a very nice gentlemanlike person", and found him very congenial company, recording time ashore with him at Buenos Aires "admiring the Spanish ladies" and climbing the mountain on Hermit Island on Christmas Eve 1832 (see Desmond and Moore, p.130-133, and *The Correspondence of Charles Darwin: 1821-1836*, pp.277-79). Hamond was the only member to represent the company at Darwin's burial at Westminster Abbey in 1882. His later life was spent as a bank manager in Fakenham in Norfolk. His brother Philip, owner of this book, was a country gentleman with an amateur interest in natural



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history and an early member of the Norfolk and Norwich Naturalists' Society, founded in 1869.

REFERENCES

Freeman 373; Norman 593; *PMM* 344b; Grolier Club, *Darwin* (2004), pp. 19-20

PROVENANCE

Philip Hamond, [of the Hamond family from Westacre, Norfolk], armorial bookplate [pasted over earlier bookplate]; Geoffrey Keynes, ownership signature in pencil on half-title and note on endpaper; exhibited at the Festival of Britain Exhibition of Books, 1951, arranged by the National Book League at the Victoria & Albert Museum, label affixed to endpaper (exhibit 230)

£ 60,000-80,000 € 69,000-92,000

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SOLD BY ORDER OF THE EXECUTORS OF THE LATE MRS A. P. KEYNES

DARWIN, CHARLES

Autograph manuscript notes, headed "Conclusions from Capt. Darwin's Book"

on the practical use of deadfall traps ("...The smaller vermin can be very effectively caught by dead-fall traps; & one of them (no. 1) requires no stone..."), and gamekeepers' attitudes to cats ("greatly abhorred"), dogs, and foxes, notes extracted from *The Game-Preserver's Manual* by "High Elms" [Edward Levett Darwin], blue wove paper, approximately 179 words on 19 lines, 1 page, c.1863, with "Abstract on Traps" in pencil on the verso, possibly in Emma Darwin's hand, and "CD autograph" in ink in a later hand, folio leaf crudely cut at the foot (253 x 203mm)

"...It is evidently thought an advantage that Dogs sh^d be caught, & this can be only by steel-traps. On the other hand in most districts ... the Ability to catch foxes w^d be thought a great disadvantage..."

DARWIN AND ANIMAL RIGHTS. In the early 1860s Darwin and his wife Emma developed strong concerns about cruelty to animals, a concern founded in Darwin's understanding of the shared nature of all living things. In 1863 they published a four-page pamphlet, entitled *An Appeal*, on the cruelty of steel traps and the lingering suffering they caused to larger animals. The response to *An Appeal* was such that the Darwins were able to raise funds and persuade the RSPCA to hold a competition for a humane trap. A hundred designs were exhibited in the Royal Horticultural Gardens (*The Times*, 27-28 May 1864).

Conclusions for Capt. Darwin Book -

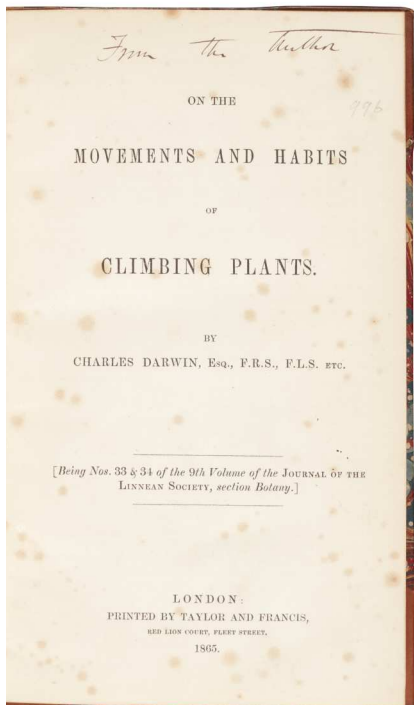
The smaller variety can be very effectively caught
 of dead-fall traps; & one of them, I suppose was
 taken ~~which~~ into the soil, & always found.
 It is situated on an elevated part of the soil, and
 is not to be seen, unless the soil is turned up.
 It is impossible for to keep a very
 about one than one a two traps.

[Lot, I think, are quite abundant, and (let me
 say so) caught by a dead-fall trap, but
 this is not apparently to be of lot when there
 are heavy stones, & is well fitted for all that!]

[It is entirely thought an advantage the
 to be caught by the one or the other
 dead-traps. On the other hand, in most districts,
 (except Scotland & N. Ireland) the
 to be thought a great disadvantage.]

It is pretty clear that dead-traps are not
 the most useful of all traps.

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These current manuscript notes derive from Darwin's reading of *The Game-Preserver's Manual* by his first cousin Edward Levett Darwin (1821-1901), a lawyer in the Derbyshire town of Matlock Bath. Edward Darwin wrote to Charles Darwin on 7 September 1863, just weeks after the publication of *An Appeal*, sending him a copy of the fourth edition of his book and conceding that "it would be a great thing if the necessity for that trap did not exist" (DCP-LETT-4295).

PROVENANCE

Charles Darwin; his daughter Henrietta ("Etty") Litchfield (1843-1927); her niece Margaret Keynes, née Darwin (1890-1974); thence by descent

£ 30,000-50,000 € 34,400-57,500

361

DARWIN, CHARLES

Collection of five offprints in one volume, comprising:

- "On the movements and habits of climbing plants" offprint from *The Journal of the Linnean Society*, 1865, FIRST EDITION, THE AUTHOR'S SPECIAL OFFPRINT, [Freeman 835], PRESENTATION INSCRIPTION ("From the author") ON TITLE PAGE, bound with: "On the two forms, or diomorphic condition, in the species of *Primula*...", offprint from *The Journal of the Proceedings of the Linnean Society*, 1862, [cf. Freeman 1717];
- "On the Existence of two forms, and on their reciprocal sexual relation, in several species of the genus *Linum*...", offprint from *The Journal of the Proceedings of the Linnean Society*, 1863, [cf. Freeman 1723];
- "On the Sexual Relations of the three forms of *Lythrum salicaria*", offprint from the *Linnean Society Journal*, 1864, [cf. Freeman 1731];
- "Notes on the fertilisation of orchids", offprint from *The Annals and Magazine of Natural History*, 1869, [cf. Freeman 1748];
- 8vo, offprints bound

without wrappers in contemporary half calf, with Southampton binder's label, with authorial inscription "From the author" on the title page of the first work, armorial bookplate of the author's son William E. Darwin, some light spotting to text, binding slightly rubbed on spine and at extremities

PRESENTATION COPY FROM DARWIN TO HIS SON OF THE RARE AUTHOR'S ISSUE OF "CLIMBING PLANTS". The printing of the monograph took three forms: a double number of the *Journal of the Proceedings of the Linnean Society of London*, and two offprints, one for commercial sale, and one (as here) for the author. Darwin had long been intrigued by the more energetic aspects of plant physiology, and this monograph (subsequently published in a second edition by John Murray in 1875) is the result of his study of more than 100 species of climber, which, he was convinced, demonstrated how climbing adaptation aided survival in dense vegetation, showing how plant movement had been intensified by the process of natural selection.

William Erasmus Darwin (1839–1914) was the first of the naturalist's ten children. From 1861 to 1870 he was his father's main scientific assistant for his outstanding research on plant forms and floral mechanisms for cross-fertilisation, and the different methods they have evolved for climbing. This volume contains three of Darwin's classic botanical works, to each of which William made significant contributions. In his later life William Erasmus championed the cause of university education for all, and played a leading role in the initiatives which led to the foundation of a university college in Southampton in 1902.

PROVENANCE

Charles Darwin; his daughter Henrietta ("Etty") Litchfield (1843-1927); her niece Margaret Keynes, née Darwin (1890-1974); thence by descent

£ 8,000-12,000 € 9,200-13,800

is in the common experiment of rolling a marble
beneath the ~~tip~~ ^{cupped} tips of two fingers, when it
falls exactly like two marbles. Everyone protects
himself when falling, & extending his arms,
& as Prof. Alison has remarked few can
resist acting thus, when falling ~~on~~ ^{from} a
parent's ~~arm~~ ^{if} ~~falling~~ ^{falling} on
a soft bed. A man, ^{often} puts on his
gloves quite unconsciously when going out of
doors; & this may seem an extremely simple
operation, but he who has taught a child
to put on gloves knows that that it is
no mean ^{so} simple.]

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SOLD BY ORDER OF THE EXECUTORS OF THE LATE MRS A.P. KEYNES

DARWIN, CHARLES

Autograph manuscript leaf from *The Expression of the Emotions of Man and Animals*,

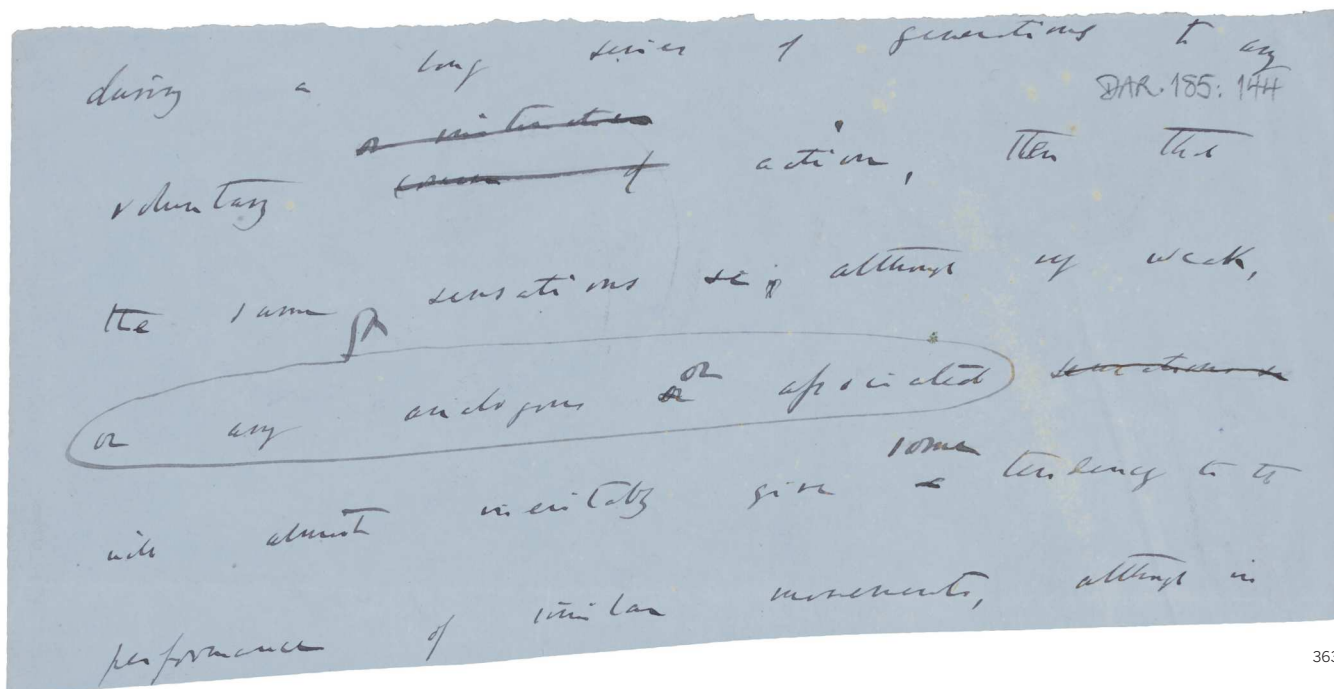
giving examples of associative actions, with scattered revisions and two insertions, headed ("Ch. I") and paginated by Darwin (p.8), c.101 words on 12 lines, blue wove paper, 1 page, 4to leaf roughly cut at the foot (192 x 202mm), 1872, with one line of unrelated mathematical calculations on the verso, probably by G.H. Darwin, together with notes identifying the manuscript by later family members, slight spotting, mark on verso

"...Everyone protects himself when falling to the ground by extending his arms, & as Prof. Alison has remarked few can desist acting thus, when falling voluntarily on a soft bed. A man

often puts on his gloves quite unconsciously when going out of doors; & this may seem an extremely simple operation but as he who had taught a child to put on gloves knows that this it [sic] is by no means so simple..."

A LEAF OF MANUSCRIPT FROM THE FINAL WORK IN DARWIN'S MAIN SERIES OF EVOLUTIONARY WRITINGS. *The Expression of the Emotions in Man and Animals* (1872), which was originally intended as a single chapter in *The Descent of Man*, explored the evolutionary continuity between man and animals in their ability to feel and express emotions. It was a subject that had interested Darwin since he attended a discussion on emotional expression as an undergraduate in Edinburgh, and his developing ideas drew on growing bodies of evidence that came from reading, correspondence, his own research, and the innovative use of photography. Work was painstaking and troublesome, but Darwin was nonetheless able to complete the manuscript of the book in a period of just four months in early 1872.

The current leaf forms part of the first chapter of the book, in which he suggests three fundamental principles that account for involuntary expressions and gestures. The first of these,



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"serviceable associated habits", describes actions that are "of direct or indirect service under certain states of the mind, in order to relieve or gratify certain sensations, desires, &c." (p.29) This portion of text appears on p.31 of the first edition with small stylistic changes following extensive revision in proof, as was commonly the case with Darwin's work. The instances given here form part of a series of examples that underline a crucial point in Darwin's argument, that "actions readily become associated with other actions and with various states of the mind" (p.31). This leaf includes charming domestic observations - notably his point at the difficulty of teaching children to put on gloves - that are characteristic of his alertness to simple points noticed in his daily life with his children, which few other Victorian scientists would have noticed or considered appropriate for a published work.

WE HAVE NO RECORDS OF ANY MANUSCRIPT LEAF FROM THE EXPRESSION OF THE EMOTIONS HAVING APPEARED AT AUCTION. Substantial fragments of the manuscript are held in the Darwin papers at Cambridge University Library (notably MS DAR 17.1 A) and the Linnaean Society (four leaves donated by the Charles Darwin Trust), but other than this and the next lot no leaves are known to remain in private hands.

PROVENANCE

Charles Darwin; his daughter Henrietta ("Etty") Litchfield (1843-1927); her niece Margaret Keynes, née Darwin (1890-1974); thence by descent

£ 40,000-60,000 € 45,800-69,000

363

SOLD BY ORDER OF THE EXECUTORS OF THE LATE MRS A.P. KEYNES

DARWIN, CHARLES

Autograph manuscript leaf from *The Expression of the Emotions in Man and Animals*

proposing that when a sensation or emotion has led "during a long series of generations to any voluntary action, then that the same or any analogous or associated sensations &c, although very weak, will almost inevitably give some tendency to the performance of similar movements", unnumbered fragment, torn at top from a larger leaf, 44 words on 6 lines, with unrelated mathematical calculations in black ink and pencil by George Darwin on the verso, blue wove paper, 1 page, oblong slip (c.102 x 202mm), torn at the head and cut at the foot, 1872, paper discoloured in spots

THE MANUSCRIPT OF A KEY SECTION IN DARWIN'S FINAL EVOLUTIONARY WORK, IN WHICH HE WRITES DIRECTLY ABOUT EVOLUTIONARY PROCESSES. This section of text is found in revised form on p.48 of the first edition of *The Expression of the Emotions in Man and Animals*. It comes at the conclusion of the chapter at the end of Darwin's discussion of what he terms "Associated habitual movements in the lower animals". These are habitual actions that have long-since lost any practical function, such as a domestic dog turning round before settling to sleep as if to scoop out a hollow, or a tame Shelduck patting the ground with its feet when asking for food, as its wild cousin would do over a worm-cast. Darwin's argument here is noteworthy as he suggests that learned behaviours can become heritable through repetition. Darwin had ignored this Lamarckian theory of evolution in the *Origin*, and it has since been proved to be baseless, but it was part of his argument in several of his later works.

PROVENANCE

Charles Darwin; his daughter Henrietta ("Etty") Litchfield (1843-1927); her niece Margaret Keynes, née Darwin (1890-1974); thence by descent

£ 25,000-35,000 € 28,700-40,100

PROPERTY FROM KINNORDY HOUSE

SOLD BY ORDER OF THE
EXECUTORS OF THE LATE
CHARLES, 3RD BARON LYELL

LOTS 364–396

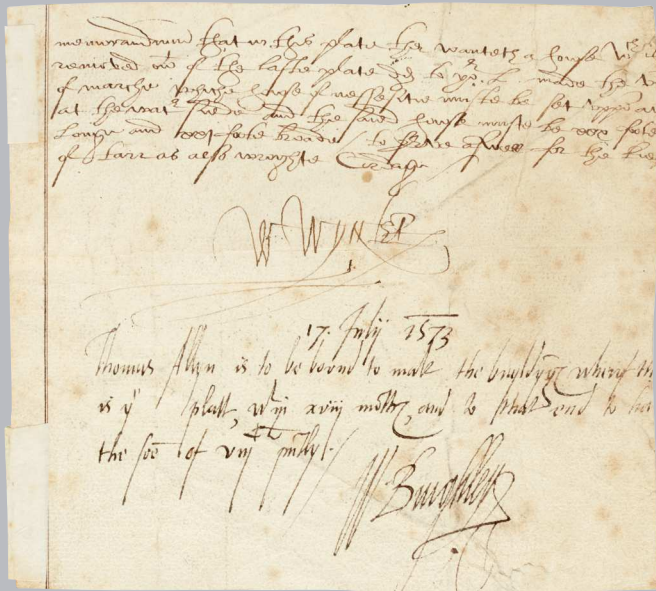


393 part lot

Kinnordy House in Kirriemuir, Angus, was purchased by Charles Lyell in 1782 and was his family's principal residence for 230 years. His son, Charles Lyell II (1769-1849) was a noted botanist and Dante scholar whilst his son, Charles Lyell III (1797-1875), created a Baronet in 1864, was one of the great pioneering Victorian scientists. His theory of geological uniformitarianism made plain that our planet has reached its current form through forces acting over vast swathes of time and was hugely influential not only within geology but also to a wide range of contemporaries, not least his friend Charles Darwin. Sir Charles Lyell's wife Mary was one of the six daughters of the Whig reformer and geologist Leonard Horner. Mary and her five sisters were highly intelligent, scientifically educated, and multilingual. Katharine Horner, a botanist and author, married Sir Charles's younger brother Henry, whilst Frances Horner married the naturalist Sir Henry Bunbury. Sir Charles and Mary were childless and Kinnordy was inherited by Henry and Katharine's

son Leonard Lyell, MP (1850-1926), who was created Baron Lyell in 1914. Leonard was succeeded by his grandson, Antony, who was killed in action in Tunisia in 1943, when his son, another Charles, was four years old. Charles, 3rd Baron Lyell, died in 2017.

The current offering includes hundreds of letters by prominent nineteenth century figures to members of the Lyell and Horner families bound into a series of nine albums, inscribed copies of Sir Charles Lyell's own books, photographs (including exquisite mammoth albumen prints and cartes-de-visite of Sir Charles's scientific friends), a set of phosphorescent minerals given to Lyell by Faraday's widow, and a pamphlet in Maori given to the Horner sisters by Charles Darwin. There are a number of items directly relating to Lyell's research including scientific instruments, fossils (key to Lyell's work on the age of geological strata), and a group of Palaeolithic hand-axes discussed by Lyell in *The Antiquity of Man*. Taken together, this group provides a rich insight into one of the giants of Victorian science and his remarkable family.



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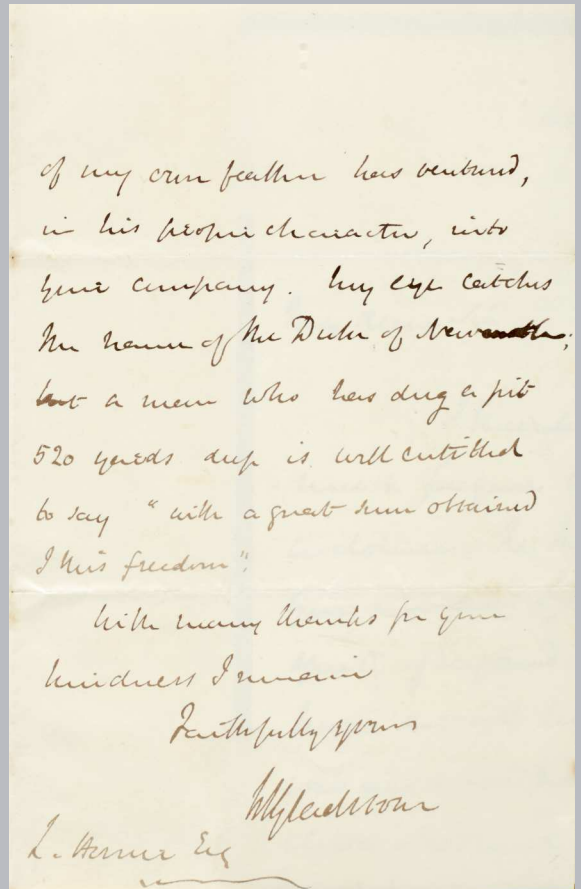
364

AUTOGRAPH ALBUM

Collection of c.21 documents, letters, and cut signatures by British historical figures, including

Robert Harley, first Earl of Oxford (warrant signed, also signed by the Earl of Shrewsbury, 25 September 1712), Robert Walpole (warrant signed, also signed by the Duke of Newcastle ("Holles Newcastle") and three others, 18 April 1721), William III (document signed at the head, countersigned by Godolphin and two others, 6 February 1693, *laid down but loose in the album, incomplete*), Viscount Brouncker (document signed, 2 August 1667), Louis XIV (scribal signature, 1694); with cut signatures of Henry Lord Cobham, Lord Burghley, Robert Cecil, Charles Howard First Earl of Nottingham, Sarah Duchess of Marlborough, Charles II, George II, and others, several items with engraved portraits inserted opposite; also with another 7 letters to Sir Charles Lyell loosely inserted; 22 pages, plus blanks, folio, marbled boards; the album housed in a waxed linen bag

£ 1,500-2,000 € 1,750-2,300



365

365

AUTOGRAPH ALBUMS

Collection of c.105 letters by 19th century statesmen and other public figures, in two albums,


including autograph letters signed by Sir James MacKintosh (2, including on the 1814 Treaty of Paris), Lord Granville (5, one announcing Lyell's baronetcy), Ferenc Pulszky (5), Benito Ricasoli, Baron von Bunsen (3), Louis Blanc, Carlo Poerio, W.E. Gladstone (4), the 5th Earl of Rosebery (3), Theodore Roosevelt (2), Jacques Mallet du Pan (manuscript leaf, 2 pages), Queen Victoria (seating arrangement for a dinner, 3 pages), King Christian VIII of Denmark, Count Opprandino Arrivabene; with a small number of cut signatures; the majority edge-mounted on the rectos of two later albums with photographic or print portraits on the facing versos, the albums labelled on the upper covers ("A ii from p.54 to p.106" and "H Statesmen (Supplementary Vol)"); the albums housed in waxed linen bags

This pair of albums is part of a series of eight albums (lots 365-371) that appear to have been assembled by Sir Charles Lyell's nephew Leonard, 1st Baron Lyell (1850-1926). The albums mostly comprise letters written to members of the extended Lyell and Horner families, including Frances Horner, sister of Mary (Lady Lyell), who married the naturalist Sir Charles Bunbury.

£ 1,500-2,000 € 1,750-2,300

quarter before 6 for 6 exactly. I am
arranging the matter, and shall be
truly glad to include your name among
the number.

We shall not, at the most, be
more than fifteen. I believe you are
acquainted with every number of the
part; and I take the liberty of
asking you if you feel disposed
to join it, because I am well assured
that you sympathize with its object.

For thyself I send


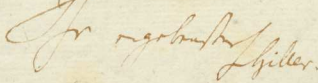
Leonard Horner to sign

366

D. S.

Sie folgt das Manuscript. Ich habe
ganz mühsam abgeschrieben, und
ist von dem Drucke entfernt bis und
also bei der Correctur nicht nach-
helfen kann. Mit den folgenden
manuskripten sind sie verbunden. Man
sie aber die Schrift von pariel
schreiben lassen, so ändert sich
gar nicht an der Breite der Columnen,
denn es geht wie das Buch ein
hinsichtlich, das nicht wachen für
man findet nicht bleibt.

Den Drucke gab ich die Post.
In aller Eile.



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AUTOGRAPH ALBUM

Collection of c.111 letters and manuscripts by Dickens, Schiller, H.C. Andersen, and other historians, poets, and writers

including autograph letters signed by: Henry Hallam (4, to Francis Horner, on books for review in the *Quarterly Review*, the Peninsular War, and events in France following the abdication of Napoleon, 15 pages, 4to, 1805-15), Leopold von Ranke, William H. Prescott (6), Lord Macaulay, George Grote (3), Thomas Carlyle (4), George Bancroft (2, on happiness in town and country life "does happiness depend on the state of mind; the quiet being able to draw happiness from all that nature places round him & the disquiet finding care chasing him through hill & valley", 1827 and n.d.), William Lecky, George Ticknor (2, on American politics, 1848), Walter Scott (2), Charles Dickens (2, to Leonard Horner, one regretting that he "is not aware of having it in his power to assist Mr Horner in his great object" inspecting factories for their use of child labour, 4 pages, 1841-43), W.M. Thackeray (3), Matthew Gregory Lewis (to Francis Horner, showing that he was right in a disagreement over the key to Absalom and Achitophel, "as it probably never will happen again when I differ from you, I could not deny myself the satisfaction of telling you", 1 page, "Monday"), Goethe (Document signed, Weimar, 3 August

1824), Schiller (to Siegfried Crusius, [Weimar, 7 February 1788]), August Wilhelm von Schlegel (2 autograph letters in French, signed), H.C. Andersen (about hearing Jenny Lind, who had given him a ticket to hear her sing [in the first production of Verdi's *I masnadieri*, which was written for her], 2 pages, London, 27 July 1847), Thomas Moore (to Francis Horner, on his disappointment "not to see the explanation in the Morning Post", relating to Moore's notorious duel with Francis Jeffrey, 1 page, postmarked 13 August 1806), Thomas Campbell (3, and 3 autograph poems, "I pledge to the much-loved land that gave us birth", 40 lines, 3 pages, 4to, postmarked 1809; 'Song on the Battle of Copenhagen, beginning "Of Nelson & the North", working manuscript with scattered autograph revisions, 6 pages, 8vo; 'The Turkish Lady a Ballad', beginning "'Twas an Emir's lovely daughter", 14 pages, 16mo), Samuel Rogers (6, 1840s), Richard Monckton Milnes (2), H. W. Longfellow (autograph quotation beginning "The very tones in which we spake"), Robert Browning (3, 1862-63), Ernst M. Arndt, Alfred de Vigny (3, 1848-1862), Tennyson (autograph manuscript poem, extract from 'The Princess', 16 lines beginning "Home they brought her warrior dead", signed, 1 page, 8vo), G. Giusti, Trollope (2); most items edge-mounted on the rectos of an album with photographic or print portraits on the facing versos, 58 numbered leaves, half black morocco on brown roan, upper cover labelled "B History Literature Poets", inside cover labelled "Leonard Lyell"; the album housed in a waxed linen bag; rubbed, some album leaves loose

Francis Horner had been Jeffrey's second in his duel with Moore over Jeffrey's review of Moore's *Epistles, Odes and*

12

Copy
Fossil skull of the Engis cave near Liege

Among six or seven human skeletons, portions of which
were collected by Dr. Schimper, from 3 or 4 caverns near Liege, and deposited in the same position
with the remains of the Elephant, Rhinoceros, bear, by
one or other quadruped, the most
perfect skull I have before stated, was that
of an adult individual found in the
cavern of Engis. ^{Dr Schimper's} This skull ~~is~~
figured in his work ^{observing} ~~on~~ ^{the} ~~same~~ ^{subject}
~~and~~ ^{that} it was

Portrait of the M.D. of Antiquity of Man

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poetical prose as Fitterer would
call it. I have been much in-
terrupted by the engine for I cannot
resist entirely its fascinations being
that it is the great work of my life
and has so nearly approached its
termination. I calculate on using
six months after the Bridgewater for
writing its description and then
"the word the flesh and the Devil"
may combine if they will, they
will not destroy and I don't think
they will easily equal it
Ever truly Yours
C. Babbage

Done at
March 7
7 March 1837

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Other Poems. The contest was forestalled by the authorities and allegations quickly arose in the newspapers that the guns were loaded with paper pellets. Moore's letter to Horner, asking him to publish his explanation of events, was written two days after the duel.

£ 7,000-10,000 € 8,100-11,500

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AUTOGRAPH ALBUM

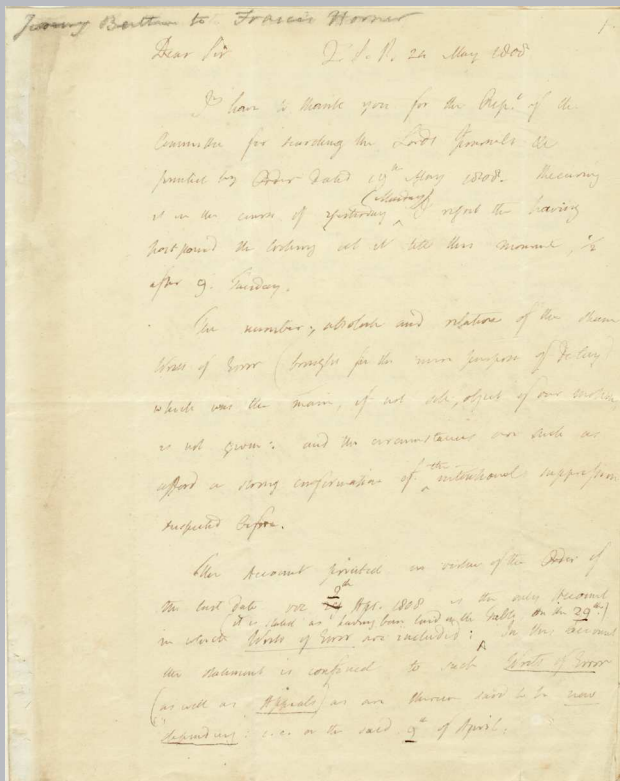
Collection of c.119 letters by Herschel, Babbage, Lyell, and other philosophers, astronomers, mathematicians, and geologists

including autograph letters signed by Dugald Stewart (3, to Francis Horner, on Scottish politics, 8 June 1805 to 1 January 1815) John Playfair (2), J.F.W. Herschel, (6, including an important letter to Lyell discussing Luigi Menabrea's article on Babbage's Difference Engine, explaining it as "a mechanism, which mechanism can add subtract multiply divide and execute any given combination of these rules, or any combination whose succession follows a regular and algebraically state-able or describable law ... with precision and dispatch", and his doubts about Ada Lovelace's notes on the same, another with a printed copy of 'Requiem of the Forty-Foot Reflector', 5 December 1838 to 25 January 1858), George

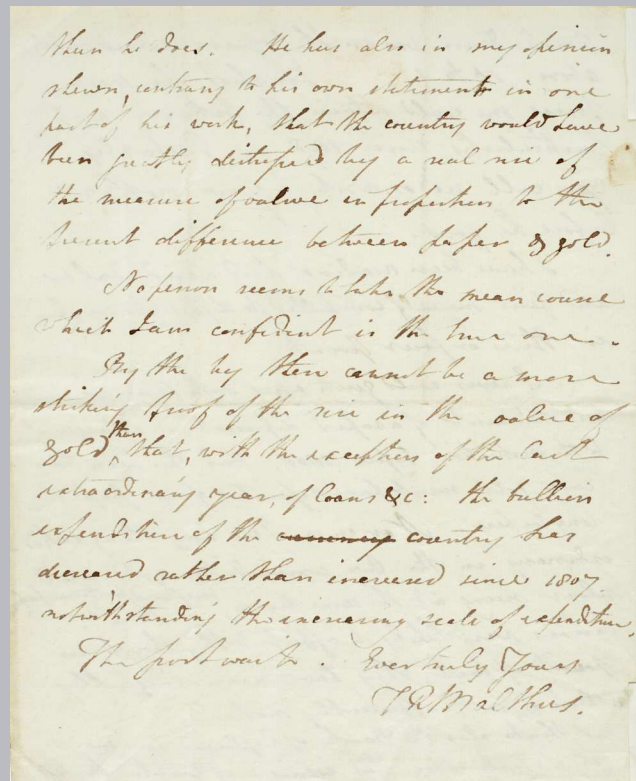
Biddell Airey (3), Charles Babbage (4, one sending Lyell the manuscript of his 9th Bridgewater Treatise, noting his need for continuing revisions including that "I have said too much about the engine which it is difficult to avoid", and discussing his ongoing development of calculating engines, altogether 7 pages, 7 March 1837 to 28 June 1864), Sir Charles Lyell (2, to Horner, as well as a manuscript note on "Fossil skull of the Engis cave near Liege", 1 page), Roderick Murchison (1 letter and a manuscript note on geological strata, 1 page, 1848), William Buckland (4, thanking Lyell for proposed corrections to a book, and commenting that a fossil bone may have belonged "to some gigantic Reptile", 9 pages, 1836-42), Adam Sedgwick (2 letters and a fragment of manuscript from 'The Testimony of the Rocks, 1 page), Hugh Miller (3), Leopold von Buch (3), Benjamin Silliman, Constant Prevost, G. Hartung (3, one describing a visit to California), Leonard Horner (3), Neil Maskelyne; the majority edge-mounted on the rectos of an album with photographic or print portraits on the facing versos, 66 numbered leaves, in a later album, half dark-green morocco, upper cover labelled "D Philosophers, Astronomers, Mathematicians, Geologists", housed in a waxed linen bag

Herschel was involved in Babbage's work on calculating engines from its inception. Babbage's original idea came to him when checking astronomical tables with Herschel; on finding errors he exclaimed that "I wish to God these calculations had been executed by steam!"

£ 5,000-7,000 € 5,800-8,100



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AUTOGRAPH ALBUM

Collection of c.133 letters by Bentham, Mill, Malthus, the brothers Grimm, and other divines, metaphysicians, and philologists

including autograph letters signed by Samuel Parr (2, one discussing "ticklish delays about the Regency", 3 pages, 1810-11), Sydney Smith, the Transcendentalist Theodore Parker (2), Joseph Blanco White (3, principally on Dante, 1828-36), Benjamin Jowett (4, including one to Sir Charles Lyell on the age of the earth asserted in editions of the Bible), Charles Kingsley (6, including comments on *The Antiquity of Man* "...I have read specially the Chapter on the analogy of Language & Natural History...", 1863-72), Cardinal Newman, Francis W. Newman (6), Ram Mohan Roy, Samuel Wilberforce, Henry Ward Beecher, Ralph Waldo Emerson (accepting an invitation, 1 page, 28 March [ny]), Edward Sterling (on references to early Indian philosophy in the *Principles*, 4 pages, 7 April 1840), John Stuart Mill (2 letters to Lady Lyell, expressing gratitude that "you and Sir Charles Lyell ... sympathize in the main substance of the little book I ventured to send you", presumably *The Subjection of Women*, and inviting meeting on Women's Suffrage, 5 pages, 6-7 July 1870), Herbert Spencer (4), James Spedding (2), Jeremy Bentham (to Francis Horner, arguing that the number of writs of error or appeals in the House of Lords is systematically under-reported in the *Journal*, 8 pages, 24 May 1808), Thomas Malthus (4, to Francis Horner, one agreeing that "it would certainly be desirable to make the enquiries into the state of our population more particular" and suggesting revisions to questions posed in the

coming census, the others discussing fluctuations in rates of exchange and other subjects, 15 pages, 4to, 24 February 1811 to 31 December 1813), Wilhelm and Jacob Grimm (one each, fragments of manuscript, one signed by Wilhelm), Max Müller (4, to Sir Charles Lyell, on historical linguistics, "Darwin's 'Natural Selection' and 'Struggle for Life' are just the keys that were wanted to unlock the mysteries of language", 9 pages), P.M. Roget; the letters mostly edge-mounted on the rectos of an album with photographic or print portraits on the facing versos; 66 numbered leaves, folio, half dark green morocco labelled on the upper cover "E Divines, Metaphysicians, Philologists", labelled on the inside cover "Leonard Lyell"; the album housed in a waxed linen bag

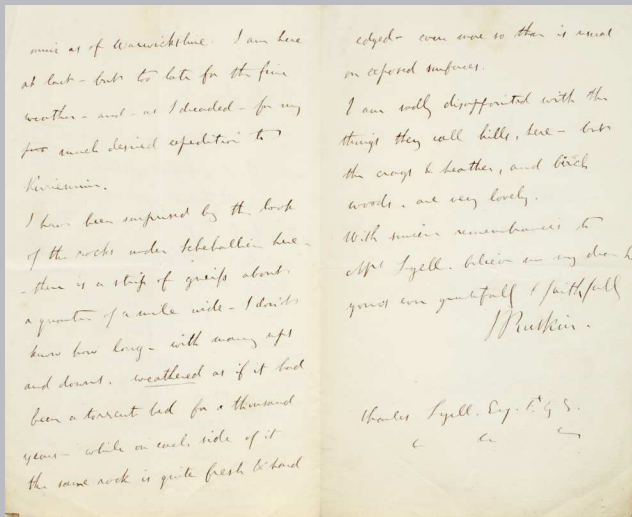
AN ALBUM CONTAINING A NUMBER OF HIGHLY SIGNIFICANT LETTERS. Many of the letters, including the long letter by Jeremy Bentham and the important series by T.R. Malthus, were written to Francis Horner, the brother of Sir Charles Lyell's father-in-law Leonard Horner. Francis Horner (1778-1817) was a founder of the *Edinburgh Review*, a Whig MP, and writer on political economy.

£ 7,000-10,000 € 8,100-11,500

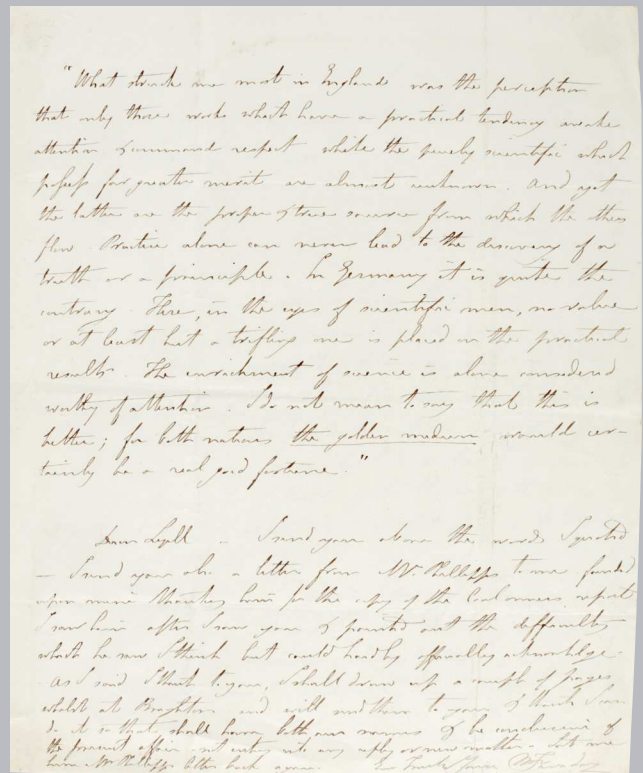
369

AUTOGRAPH ALBUM

Collection of c.83 letters by Turner, Ruskin, Ugo Foscolo, Matthew Arnold, and other painters, sculptors, architects, musicians, actors, civil engineers, and poets



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including autograph letters signed by J.M.W. Turner (sending an autograph), C.L. Eastlake (2, invitations, 1844-45), Sir William Boxall (4), John Ruskin (3, to Charles Lyell, including discussion of the landscape during a visit to Scotland, where "there is a strip of gneiss about a quarter of a mile wide .. weathered as it had been a torrent for a thousand years", 7 pages, 8vo), Francis Chantrey, William Morris (1 page, 4 February 1892), Decimus Burton, Sir George Grove (3), Felix Mendelssohn Bartholdy (1 page, 17 April 1847), Fanny Kemble (3, 1864-85), Charles Kean, James Watt (1 page), the engineer James Nasmyth, (2) M.I. Brunel, Rider Haggard, Oliver Wendell Holmes, James Russell Lowell, J.M. Barrie, Matthew Arnold (to Lady Bunbury, explaining that he had not quoted his father when writing about Lord Falkland as "it is difficult for a son to quote his father", 4 pages, 8vo, 8 March 1877), William Cullen Bryant (autograph fair copy signed of his poem 'Our Fellow Worshippers', 2 pages, May 1876), Ugo Foscolo (two letters, to Leonard Horner, one incomplete the other with the signature clipped); with engraved or photographic portraits of each author laid down on the facing versos; foliated, 63 leaves, folio, red morocco, with a label on the upper cover ("G. Painters, Sculptors, Architects, Musicians, Actors, Civil Engineers, Poets"), and a label on the inner cover ("Leonard Lyell"); the album housed in a waxed linen bag

£ 2,500-3,500 € 2,900-4,050

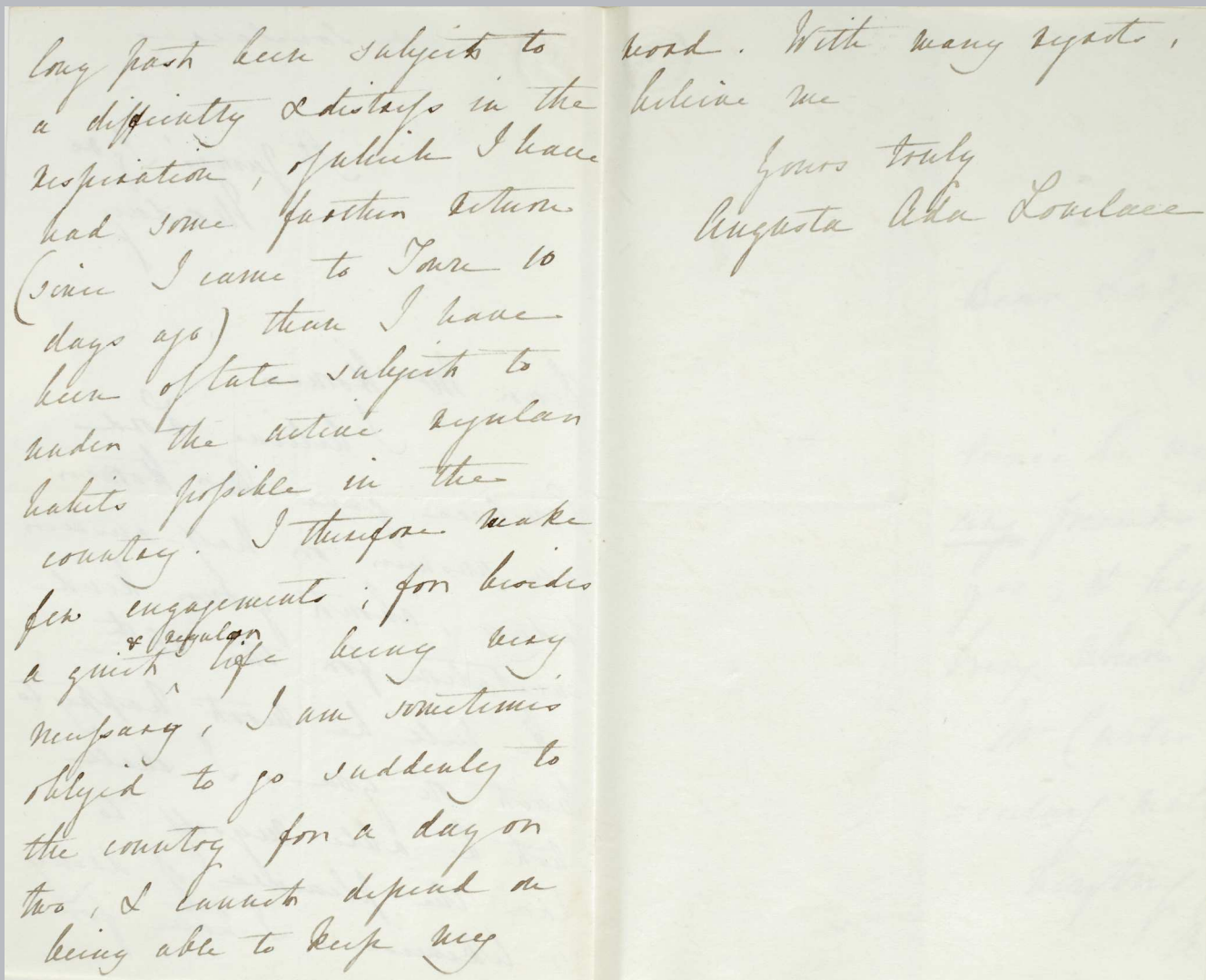
370

AUTOGRAPH ALBUM

Collection of c.81 letters by Faraday, von Helmholtz, Berzelius, Berthollet, Lepsius, and other chemists, physicians, travellers and geographers

including autograph letter signed by Humphry Davy (arranging a meeting, 1808), Michael Faraday (5, one quoting a comment by Justus von Liebig contrasting English and German attitudes to science, "in England ... only those works which have a practical tendency awake attention", 8 pages, c.1840s-1860), Jöns Jacob Berzelius (2), Justus von Liebig, August W. von Hofmann, John Tyndall (2), Comte Berthollet, Hermann von Helmholtz (commenting on a paper by Friedrich Kohlrausch), Sir William Grove (3, to Katharine Lyell including comments on his correspondence with Sir Charles Lyell, 1873-1881), Sir Joseph Lister (3), the explorer Sir Alexander Burnes (2, substantial letters to Charles Lyell, discussing geology, fossils, the politics of Empire ("...we are now beginning to see that India must be governed for India and not for England..."), and Afghanistan's geography and complex politics, 8 pages, 4to, Kutch and Kabul, 5 March 1836 to 21 April 1840), Sir John Richardson (2), Edward Parry, James Brooke Rajah of Sarawak (2, including discussion of fossil discoveries in Sarawak, 6 pages, 8vo, 25 March 1865 to 16 May 1869), Francis Galton (3, "I am by no means so one-sided as to look upon natural gifts as more than one most important fact in success, and to disregard the fact that both nature and culture have enormous influence", 10 pages, 8vo, 6 February 1866-14 November 1890), Karl Lepsius (2: one about the chronology of water-courses in Egypt, *Berlin, 12 April 1853*), and F. Nansen; the letters mostly edge-mounted on rectos, mostly with photographic or print portraits on the facing verso, 58 numbered leaves; folio album, half black morocco on purple roan, upper cover labelled "F. Chemists, Physicians, Travellers, and Geographers", inside cover labelled "Leonard Lyell"; the album housed in a waxed linen bag

£ 3,000-5,000 € 3,450-5,800



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AUTOGRAPH ALBUM

Album of c.101 letters by Ada Lovelace, Florence Nightingale, Maria Edgeworth, Mary Somerville, Elizabeth Gaskell, and other eminent 19th century women

including autograph letters signed by Joanna Baillie (2, to Leonard Horner, on an obscure word "Catchedicam", which proved to be the name of a hill, 1842), Anne Grant (to an friend, "I shew one of the symptoms of old age in my entire neglect of Grammar & connexion Having a full mind to pour forth regardless of order...", 2 pages, 4to, 19 October 1831), Maria Edgeworth (3, one with clipped signature), Maria Lady Calcott, Jane Marcet (3), Mary Somerville (5, including a long note on astronomical calculations and her publishing plans for a new book on "force and its action on inorganic & organic matter", 19 pages, 4 June 1830 to 6 October 1864), Lady Byron (4), Ada Lovelace (2, explaining the "difficulty & distress in the respiration" that makes her unable to make appointments, 4 pages, 8vo, n.d.), Anna Jameson (6), Amelia Opie, Florence Nightingale (3, including a long early letter with family news,

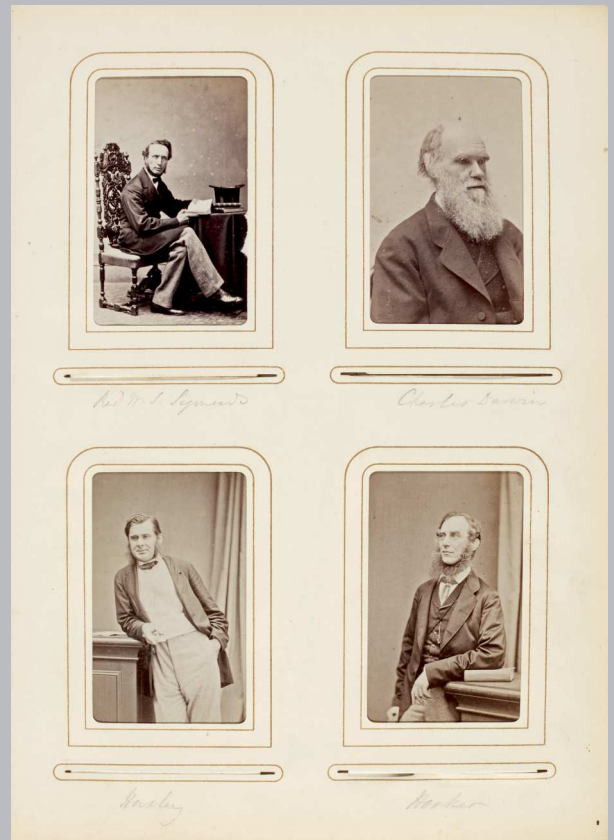
17 pages, 13 December 1840 to 6 May 1899), Octavia Hill (4), Harriet Martineau (5, discussing an ongoing work and on personal affairs including advice on ear-trumpets and her own ill-health "We find that dependence on opiates is a small evil compared with that of the wear & tear of suffering", 22 pages), Elizabeth Gaskell (to Mrs Horner, discussing her hopes that Charlotte Brontë would visit but that "Miss Martineau had had a letter from Miss Bronte saying that her father is very ill", and sending a novel, 4 pages, 8vo, n.d.), Harriet Beecher Stowe, Mary Howitt, Angela Burdett Coutts (2), Frances Cobb (3), Elizabeth Barrett Browning (accepting a subscription to a commemorative volume, 1 page), Elizabeth Eastlake (4), Marianne North (3), Fanny Kemble; the letters edge-mounted on the rectos with photographic or print portraits on the facing versos; 60 leaves, large quarto, half red morocco, upper cover labelled "J. Good & Eminent Women", inside cover labelled "Leonard Lyell"; housed in a waxed linen bag

This album includes a number of substantial letters by Suffragists and early feminists, as well as highlights such as the exceptionally rare letters by Ada Lovelace, and Mrs Gaskell writing on Charlotte Bronte.

£ 6,000-8,000 € 6,900-9,200



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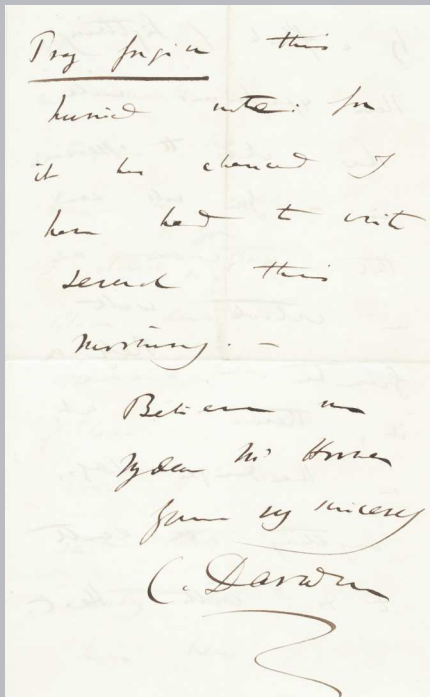
LYELL FAMILY-PHOTOGRAPHS

Album of 94 carte-de-visite photographic portraits, chiefly of Victorian scientists

including Adam Sedgwick, Sir Roderick Murchison, Edward Forbes, W.S. Symonds, William Pengelly, Charles Darwin (Elliot & Fry, [1874]), T.H. Huxley, J.D. Hooker, Louis Agassiz, Michael Faraday, C.G. Ehrenberg, Julius Haast, Wilhelm Heidinger, Benjamin Silliman, Ernest Haeckel, and others, also British and German royals, military figures (especially from the American Civil War such as Generals G. McClellan and Oliver Howard), and some American public figures such as Lincoln and George William Childs, each photograph c.90 x 55mm mounted on photographer's card c.100 x 60mm, 1860s-70s, some inscribed on the mount or the reverse to Lady Lyell or Sir Charles Lyell, inserted in an album and captioned in pencil, with four additional larger-format photographic portraits loose at the back, green roan gilt, edges gilt, *binding worn and lacking clasps*

AN EXCEPTIONAL RECORD OF NINETEENTH CENTURY SCIENTISTS. This album was assembled in the late 1860s and early 1870s, at the height of the fashion for carte-de-visite. It was compiled by a member of the Lyell family and of course these eminent scientists were all personally known to Sir Charles and Lady Mary Lyell.

£ 3,000-5,000 € 3,450-5,800



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DARWIN, CHARLES

Two autograph letters signed, to Leonard Horner

discussing Horner's paper on the geology of the Nile basin, the first letter suggesting a few cuts and politely querying his reference to "baked sandstone" ("...I have seen great areas coated with from 1 or 2 to (I think) 10 or 12 feet of dark brown, & black & angularly vesicular rock, having a most curious vitrified appearance, but which certainly was owing to a curious modification of the oxides of iron contained in it. Certainly there had been no heat from below, & certainly the whole deposit is simply superficial, & alluvial..."), the second letter further elaborating his account of ferruginous beds and their striking appearance ("...Another [naval officer] on coast of Australia said that the whole country seemed to have been fused by a flash of Lightning..."). 12 pages, 8vo, Down, Farnborough, Kent, 18 March and 27 April 1855

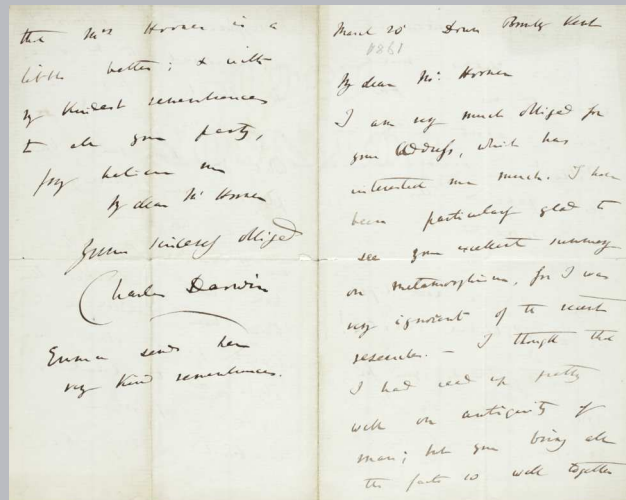
SIGNIFICANT GEOLOGICAL OBSERVATIONS BY CHARLES DARWIN. Leonard Horner (1785-1864) was an eminent geologist - twice President of the Geological Society - who Darwin had known since he was an undergraduate at Edinburgh, and was also Sir Charles Lyell's father-in-law. These letters refer to Horner's 'Account of some recent Researches near Cairo, undertaken with the view of throwing light upon the Geological History of the Alluvial Land of Egypt', read at the Royal Society in February 1855 and subsequently published in the *Philosophical Transactions*. Darwin here elaborates on comments made in *Geological Observations on the Volcanic Islands* (1844), p.143, about the striking appearance of iron-rich beds of honeycombed sandstone that he had observed in Australia, and which Darwin emphatically believed were alluvial in origin.

REFERENCES

DCP-LETT-1649; DCP-LETT-1676

£ 8,000-12,000 € 9,200-13,800

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DARWIN, CHARLES

Autograph letter signed, to Leonard Horner

praising his Anniversary Address as President of the Geological Society, especially his summary of research on metamorphism and human origins ("...I thought that I had read up pretty well on the antiquity of man; but you bring all the facts so well together ... that the case seems much clearer to me..."), as well as comments on Biblical claims about the age of the Earth and *The Origin of Species*, 4 pages, 8vo, Down, Bromley, Kent, 20 March [1861], *minor dust-staining and fold-tears*

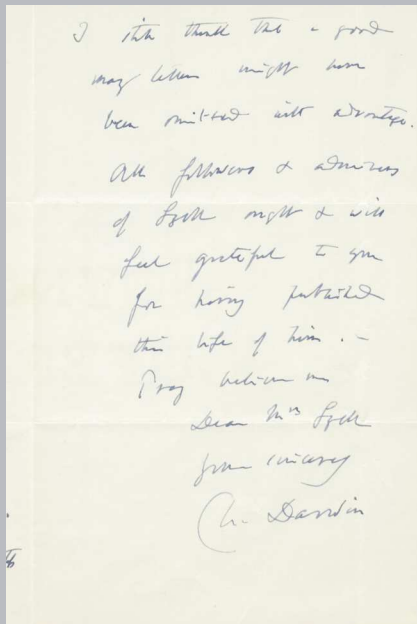
"...I must thank you for your remarks on the Origin of Species (though I suppose it is almost as incorrect to do so, as to thank a judge for a favourable verdict): what you have said has pleased me extremely. I am the more pleased, as I would rather have been well attacked than have been handled in the namby-pamby, old-woman style of the cautious Oxford Professor..."

A REMARKABLE LETTER TOUCHING ON SEVERAL OF DARWIN'S KEY INTELLECTUAL CONCERNS. Leonard Horner's presidential address was published in *The Quarterly Journal of the Geological Society of London*, 17 (1861), xxxi-lxxii. In his review of the current state of research he singled out the *Origin* as a publication of singular importance, but although he was generous with his compliments of Darwin's mind and manner, he carefully avoided making any clear point about Darwin's conclusions. Darwin's comment that he hated being handled in a "namby-pamby old-woman style" was probably directed against John Phillips, Oxford Professor of Geology (according to the editors of the *Darwin Correspondence Project*). However, it may also have been an indirect means of encouraging Horner to make his own views on natural selection more explicit. Horner was more direct when reviewing evidence of the antiquity of the Earth. He pointed out that the oft-quoted date of creation in 4004 BCE was not in the Bible itself but was postulated by Archbishop Ussher in the seventeenth century, and concluded simply that "The study of geology has become so general that those who are instructed in its mere elements cannot fail to see the discrepancy between this date and the truths which geology reveals" (p. lxx).

REFERENCES

DCP-LETT-3094

£ 15,000-20,000 € 17,200-22,900



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DARWIN, CHARLES

Three letters, 2 autograph, to Mrs Katharine Lyell

the first sending his extant letters from Sir Charles Lyell, explaining that "I used formerly to burn all letters excepting a few" but that he is sending all the letters received from Lyell from 1862 to 1869 in two packets; the second thanking her for a copy of Lyell's *Life, Letters and Journals*, continuing that he had not expected so generous a gift and had already ordered a copy, so offering his copy to a recipient of Mrs Lyell's choosing; the final letter drawing attention to a review of the work, saying that he was sorry to reach the end of the book but admitting that "I still think that a good many letters might have been omitted with advantage"; the first letter in the hand of Darwin's son Francis but with an autograph postscript, altogether 10 pages, 8vo, headed stationery of Down House, one letter on mourning stationery, 26 December [1875 or 1876] to 16 February 1882

"...I was very anxious to begin reading the memoirs of my old master, to whom I am so deeply indebted under a scientific point of view..."

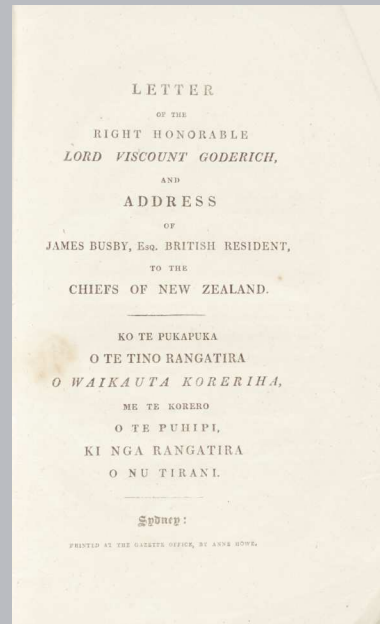
Katharine Lyell (1817-1915) was one of the six daughters of Leonard Horner, and married Charles Lyell's brother Henry (Charles, meanwhile, married Katharine's sister Mary). Katharine was an eminent botanist, specialising in ferns. Following the death of her brother-in-law she edited his *Life, Letters, and Journals* (2 vols, 1881), still an important biographical source for Lyell. She later followed this with editions of letters of Leonard Horner and Charles Bunbury.

£ 7,000-10,000 € 8,100-11,500

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ROBINSON, FREDERICK, FIRST VISCOUNT GODERICH, AND BUSBY, JAMES.

Letter of the Right Honorable Lord Viscount Goderich, and address of James Busby, Esq.,



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British Resident, to the chiefs of New Zealand. Ko te pukapuka o te Tino Rangatira o Waikauta Koreriha, me te koreo o Te Puhipi ki nga rangatira o Nu Tirani. *Sydney: Printed at the Gazette Office, by Anne Howe, [1833].*

8vo, FIRST EDITION, ten pages, parallel English and Maori text, PRESENTATION COPY FROM CHARLES DARWIN inscribed on the front endpapers ("For the learned Linguists", "from Mr Charles Darwin to us sisters", "Letter in New Zealand language given to us sisters for our museum by Mr Charles Darwin about 1834"), contemporary blue paper wrappers inscribed on upper cover "New Zealand Letter", *slight spotting*

THE EARLIEST NON-MISSIONARY PRINTED TEXT IN MAORI, ACQUIRED BY CHARLES DARWIN. In October 1831 a group of 13 Maori Chiefs had written to King William IV, appealing for help against French colonial ambitions. This bilingual pamphlet contains a reply to that letter by the Colonial Secretary, Viscount Goderich, dated 14 June 1832, introducing James Busby as the first British Resident Agent in New Zealand. It also includes an address by Busby himself to the "Chiefs and peoples of New Zealand" dated 17 May 1833, after his arrival at the Bay of Islands. This exchange of letters, and the arrival of Busby in New Zealand, began the chain of events that led to the 1840 Treaty of Waitangi.

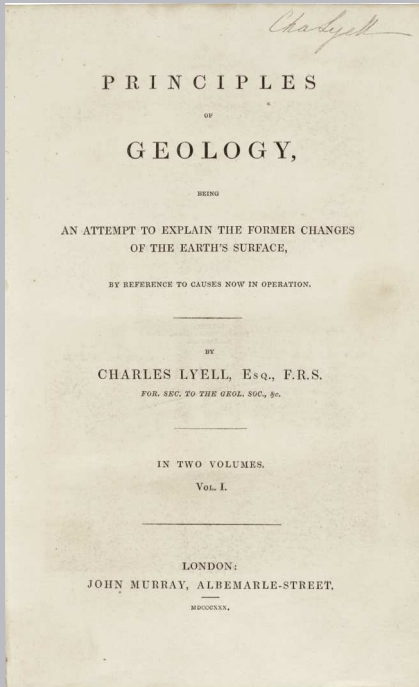
This pamphlet was presumably acquired by Charles Darwin during his brief stop in the Bay of Islands on the *Beagle*, 19-30 December 1835. On his return to Britain in 1836 he presented it to Joanna and Leonora Horner, the younger daughters of Leonard Horner, who were, like their sister Mary (wife of Charles Lyell), accomplished linguists. Darwin had first been introduced to the Horner family when studying in Edinburgh in 1825.

NO COPIES OF THIS PAMPHLET ARE RECORDED OUTSIDE NEW ZEALAND AND AUSTRALIAN INSTITUTIONAL LIBRARIES AND WE HAVE NO RECORD OF ANY COPY HAVING APPEARED AT AUCTION IN RECENT DECADES.

REFERENCES

Hocken, p.53; Ferguson, 1648; Bagnall, 2139; Williams, 11

£ 5,000-7,000 € 5,800-8,100



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FRITH, FRANCIS

Mount Horeb, Sinai. [c.1858]

MAMMOTH ALBUMEN PRINT (372 x 482mm.) from a wet collodion glass plate negative, on original card mount with printed title (560 x 760mm.), *mount slightly torn and stained*

Dating from Frith's second trip to Egypt, this mammoth-plate albumen print is one of a suite of photographs from Frith's *Egypt, Sinai and Jerusalem: A Series of Twenty Photographic Views*, published in 1860, and advertised in its day as 'the largest book with the biggest, unenlarged prints ever published.' In the background of the image can be seen St Catherine's monastery which sits at the foot of Mount Sinai (also known as Mount Horeb).

£1,000-1,500 € 1,150-1,750

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LYELL, SIR CHARLES

Principles of Geology, Being an Attempt to Explain the Former Changes of the Earth's Surface, by Reference to Causes Now in Operation. *John Murray, 1830*

8vo, first edition, volume 1 only, half-title, AUTHOR'S RETAINED COPY WITH HIS OWNERSHIP SIGNATURE ON TITLE-PAGE, frontispiece and two further plates (one folding), 33 woodcuts in the text, a few marginal markings (? possibly in the author's hand), contemporary half calf, marbled covers, *binding defective, upper cover detached, spine broken, some spotting and staining at the beginning and end.*

LYELL'S COPY OF THE FIRST VOLUME OF HIS FOUNDATIONAL WORK OF MODERN SCIENCE, THE MOST IMPORTANT GEOLOGICAL BOOK OF THE NINETEENTH CENTURY. Lyell demonstrated that large-scale changes in the Earth's physical geography could be explained by uniform geological causes observable in the present day, rather than by catastrophic or

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SOTHEBY'S

biblical events. The implications of Lyell's study would have a profound effect on the development of evolutionary theory. Lyell's "influence on Darwin was incalculable. When the *Beagle* expedition sailed in 1831 Henslow presented Darwin with the first volume of Lyell's *Principles of Geology* ... with the strong injunction that he should 'on no account accept the views therein advocated.' The second volume of Lyell's book (see following two lots) reached Darwin in Montevideo and his constant reference to the enormous influence on this thinking of this great work are typified by a letter from him to Leonard Horner saying 'I always feel as if my books came half out of Lyell's brain.' Both Haeckel and Huxley regarded the *Origin* a necessary corollary to Lyell's *Principles*. Darwin, indeed, was intent upon carrying Lyell's demonstration of the uniformity of natural causes over into the organic world" (PMM 344)

REFERENCES

PMM 344; Dibner 96; Grolier/Horblit 70; Milestones of Science 140; Norman 1398.

PROVENANCE

Charles Lyell, ownership signature on title page

£ 700-1,000 € 850-1,150

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LYELL, SIR CHARLES

Principles of Geology, being an attempt to explain the Former Changes of the Earth's Surface, by reference to causes now in operation. *John Murray, 1830-1833*

8vo, 3 volumes, FIRST EDITION, half titles in volumes I and III as published, 3 lithographed frontispieces (2 with hand-colouring), 5 lithographed plates, 3 lithographed maps (2 folding, 2 with handcolouring), wood-engraved illustrations, 16pp. of publisher's advertisements dated December 1830 at beginning of volume 1, early ownership signature, original paper-covered boards, spines with white labels printed in black, *occasional spotting, spines of volumes 1 and III torn and defective, these covers spotted*

FIRST EDITION IN THE ORIGINAL BOARDS OF THE MOST IMPORTANT GEOLOGICAL BOOK OF THE NINETEENTH CENTURY.

£ 2,000-3,000 € 2,300-3,450

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LYELL, SIR CHARLES

Principles of Geology, being an attempt to explain the Former Changes of the Earth's Surface, by reference to causes now in operation. *John Murray, 1830-1833*

8vo, 3 volumes, FIRST EDITION, PRESENTATION COPY INSCRIBED TO HIS FATHER-IN-LAW AND FELLOW GEOLOGIST LEONARD HORNER ON HALF-TITLES OF VOLUMES 1 AND 3 ("L. Horner | from the author | June 1830" and "Leonard Horner Esq. | from his affectionate Son-in-law | Chas Lyell"), pencil annotations and markings to the text, presumably by Horner, 3 lithographed frontispieces (2 with hand-colouring), 5 lithographed plates, 3 lithographed maps (2 folding, 2 with handcolouring), wood-engraved illustrations, no advertisements, PUBLISHER'S HORIZONTALLY-GRAINED GREEN CLOTH, lettered in gilt on the spines, top edges stained green, the other edges speckled red, pale yellow endpapers, *inscription in volume 3 very slightly cropped, some very slight occasional spotting OTHERWISE AN EXCEPTIONAL COPY*

A SUPERB PRE-PUBLICATION PRESENTATION COPY OF THE FIRST EDITION OF LYELL'S GREATEST WORK, POSSIBLY IN A PRESENTATION BINDING. Lyell may have inscribed the sheets ahead of Murray having special copies bound up for presentation (thus explaining the slight cropping of the second inscription).

Lyell met his future wife Mary Horner in the summer of 1831 when on fieldwork in Germany. She was the daughter of the whig reformer and geologist Leonard Horner (1785–1864), who had been a fellow of the Geological Society since 1808. Horner and Lyell had already met, and Horner had encouraged the young geologist in his studies, as well (unusually for the time) several women in the same field, including his daughter. The first inscription clearly dates from when Lyell presented the first volume of his *Principles* before he had met Horner's daughter (in June 1830, before publication by Murray in July); the second after marrying Mary in Bonn on 12 July 1832. Leonard Horner went on to become secretary and later president of the Geological Society, and in 1835 helped establish the Geological Survey of Great Britain.

Tipped-in to the verso of the title page of volume 3 is a small monochrome gouache sketch (signed beneath, annotated on reverse) by the author's sister Elizabeth (1814-35) of the eruption and short-lived appearance of Graham Island in the Mediterranean off the coast of Sicily in July 1831, an event which created huge international attention and which was of immense interest to geologists and scientists in the debate as to the cause of volcano formation. Lyell had visited Mount Etna several times in the preparation and writing of his *Principles of Geology* and based on his studies and observations had attacked the then "craters of evolution" theory, which held that volcanoes were formed from cataclysmic upheaval of underlying rock strata. Volume 1 of the *Principles* advocated the alternative (and in fact more traditional) view that volcanic cones are created by the accumulation of ejecta around the vent. It was at this point that Graham Island or, as it was known in Italian, Isola Ferdinandea suddenly arose from the sea, leading to a four-way sovereignty dispute among Britain, France, Sicily and Spain, before the dispute became almost instantly defused when the island disappeared owing to erosion in the early months of 1832 (seismic activity occurred most recently in 2000 and 2002, but currently the summit of the island remains around six metres below sea level). In 1831, in the middle of publishing his major work, Lyell eagerly seized on the island's appearance for evidence to support his own theories. In later editions of his *Principles* Graham Island and the controversy over the formation of volcanic cones are discussed in great detail (see, for instance, tenth edition, 1868, volume 2, pp. 58–64, with woodcut illustrations based on sketches by Joinville and McLaren).

REFERENCES

Dennis R. Dean, "Graham Island, Charles Lyell, and the Craters of Elevation Controversy", *ISIS*, Vol. 71, No.4 (December 1980), pp.571-588

£ 3,000-5,000 € 3,450-5,800

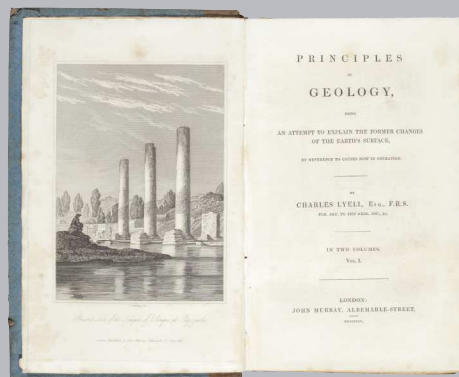
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LYELL, SIR CHARLES

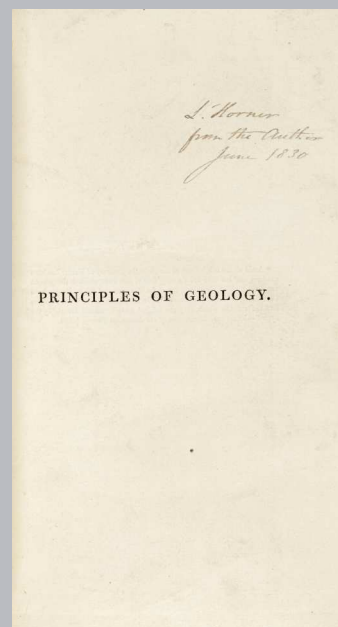
A Manual of Elementary Geology... New York: D. Appleton & Company, 1853

8vo, reprint from the fourth British edition, woodcut frontispiece and illustrations in the text, THE AUTHOR'S RETAINED COPY, with his autograph note on front endpaper ("Errata - | ... chronological for conchological | correct in the original"), two corrections on p.501 (probably in Lyell's hand), original brown cloth decorated in blind and lettered in gilt, some slight spotting at beginning and end, binding slightly worn at extremities

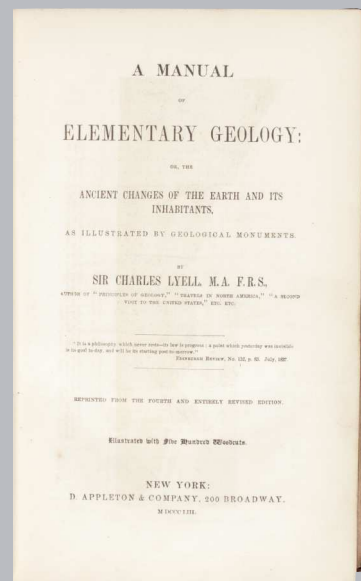
£ 500-700 € 600-850



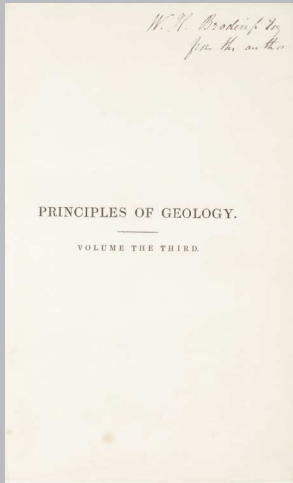
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LYELL, SIR CHARLES

Principles of Geology... *John Murray, 1833*

8vo, first edition of volume 3, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON HALF-TITLE ("W.H. Broderip Esq. | from the author"), partially unopened, colour frontispiece, 5 plates and 93 woodcuts in the text, some underlining, 3pp. of integral advertisements at the end and 8pp. of inserted advertisements (dated April 1833), original boards, spine torn and defective, lower hinge broken, binding worn, some minor spotting to text

INSCRIBED BY LYELL TO HIS CLOSE FRIEND, THE DEDICATEE OF VOLUME 2. The three volumes of *Principles of Geology* were all published separately by John Murray, in July 1830, 1832 and the spring of 1833 respectively. The author had originally intended the work to be issued in two volumes only, but as stated here in the preface owing to further travels and research he soon decided to extend the work to a third volume. The recipient is probably Lyell's close friend, the lawyer, collector and naturalist William John Broderip (1789-1859), member of the Linnean, Geological and Royal Societies, and one of the original fellows of the Zoological Society.

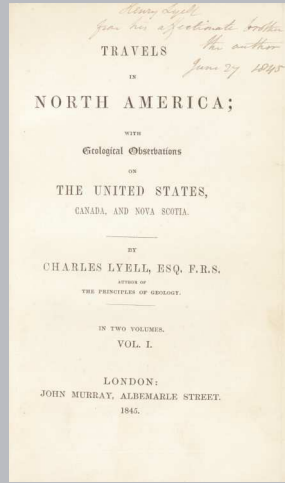
REFERENCES

PMM 344; Dibner 96; Grolier/Horblit 70; Milestones of Science 140; Norman 1398.

PROVENANCE

W.J. Broderip, presentation inscription from the author on front endpaper

£ 1,500-2,500 € 1,750-2,900



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LYELL, SIR CHARLES

Presentation copy of *Travels to North America*, and three editions of *A Second Visit to North America*:

Travels in North America...1845, 2 volumes, first edition, coloured folding frontispieces, further folding plates, illustrations in the text, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS YOUNGER BROTHER HENRY ON TITLE PAGE OF VOLUME 1 ("Henry Lyell | from his affectionate brother | the author | June 27 1845"), with the book-label of Henry's wife Katharine Murray Lyell (née Horner) on upper paste-down of volume 2, nineteenth-century half calf, marbled boards, copy of letter by W. Ticknor about the book tipped-in at the beginning (? in Henry Lyell's hand), some leaves excised, bindings worn, stained and defective with upper cover of volume 1 detached and lacking lower cover of volume 2; *A Second Visit to the United States of North America*. 1849, 2 volumes, first edition, original brown cloth; another copy, publisher's advertisements on end-leaves; third edition, 2 volumes; all *John Murray*; 12mo (8)

The botanist Katharine Murray Lyell (see also lot 375) compiled and edited her brother-in-law Charles's *Life, Letters and Journals* which were published by Murray in 1881. She later edited two volumes of letters. The excised leaves may have been used by Katherine during her editorial work.

£ 700-1,000 € 850-1,150

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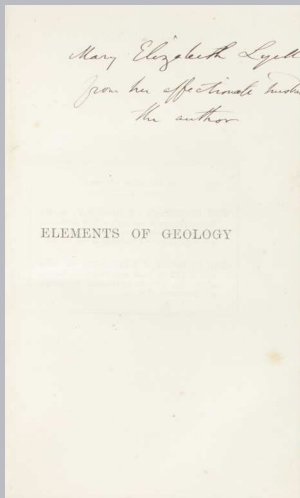
LYELL, SIR CHARLES

Principles of Geology...tenth and entirely reset edition. *John Murray, 1867-68*

8vo, 2 volumes, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS WIFE ELIZABETH ON FRONT ENDPAPER OF VOLUME 1 ("Mary Elizabeth Lyell | from her affectionate husband | the author"), maps, plates and woodcuts, original green cloth, covers pictorially gilt, minor spotting, slight bubbling to cloth and slight wear at extremities

A FINE PRESENTATION COPY TO THE AUTHOR'S WIFE AND ONETIME FELLOW GEOLOGIST (see note to lot 380).

£ 2,500-4,000 € 2,900-4,600



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LYELL, SIR CHARLES

The Student's Elements of Geology. *John Murray, 1871*

8vo, frontispiece and more than 600 woodcut illustrations, PRESENTATION COPY INSCRIBED ON HALF-TITLE TO HIS WIFE MARY ("Mary Elizabeth Lyell | from his affectionate husband | the author"), at least one pencil note in the margin, contemporary half vellum, spine in six compartments, red morocco label, marbled boards, endpapers and edges, *lacking a few leaves deliberately excised or partially excised between p.162 and p.169 and between p.487 and p.493 (? perhaps for annotation for later editions), title page slightly cropped at foot*

A FINE PRESENTATION COPY OF THE STUDENT'S EDITION OF "ELEMENTS OF GEOLOGY", INSCRIBED BY THE AUTHOR TO HIS WIFE IN THEIR LATER YEARS.

"Mary was well educated, and fluent in French and German, and was soon helping Lyell with translation, and offsetting his handicap of poor eyesight for reading. However, she seems to have been somewhat excluded from the scientific conversation at their dinner parties...." (Martin Rudwick, *Oxford DNB*)

£ 2,000-3,000 € 2,300-3,450

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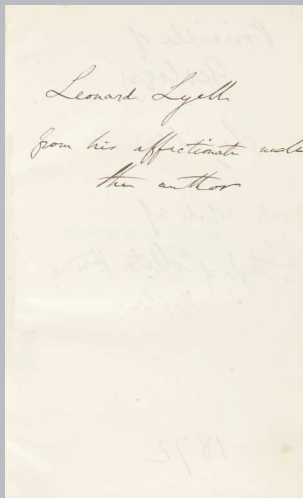
LYELL, SIR CHARLES

Principles of Geology...eleventh and entirely reset edition. *John Murray, 1872*

8vo, 2 volumes, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS NEPHEW ("Leonard Lyell | from his affectionate uncle | the author") on front endpaper of volume 1, maps, plans and woodcuts, a few pencil and ink corrections and marginal markings (? some possibly authorial), contemporary calf gilt, spines in six compartments, morocco labels, red speckled edges

Leonard (later 1st Baron) Lyell (1850–1926) was the son of the geologist's sister-in-law Katharine Murray Lyell (née Horner, also a geologist), who was both sister to his wife Elizabeth, and wife to his brother Colonel Henry Lyell. Charles Lyell clearly thought highly of his nephew, for he bequeathed Kinnordy House to him upon his death in 1875 (Charles and Elizabeth's marriage had been childless).

£ 1,200-1,600 € 1,400-1,850



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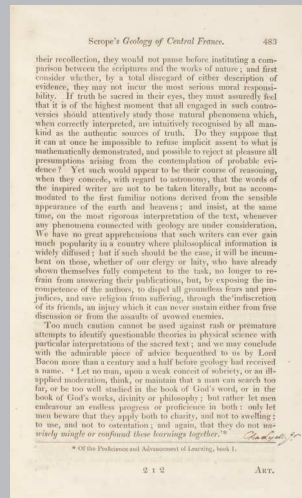
LYELL, SIR CHARLES

Author's retained collection of Geological papers, together with later editions of *Principles of Geology* and *Elements of Geology*:

Collection of 41 Geological papers and tracts by (or co-written by) Lyell, published in various journals (*Edinburgh Journal of Science*, *The Quarterly Review*, *Edinburgh New Philosophical Journal*, *Magazine of Natural History*, *Annales des Sciences Naturelles*, *Proceedings of the Geological Society* and others), in English and French (one co-written in French with M.R.S. Murchison), at least one co-written with Faraday (Report...on the..Explosion at the Haswell Collieries...1844), some with maps or illustrations (some in colour), 1825–1847; APPARENTLY LYELL'S RETAINED COLLECTION, numbered and with autograph list of contents by at the beginning, some autograph notes and corrections in ink in the text, nineteenth-century half calf, marbled boards, *boards worn and nearly detached*; *Principles of Geology*...the seventh edition, entirely reset. 1847; the ninth edition, 1853; another copy of same, *binding defective and stained*; twelfth edition, 1875, 2 volumes, WITH THE OWNERSHIP SIGNATURE OF THE AUTHOR'S NEPHEW LEONARD LYELL; these 8vo, maps, plates and woodcuts; original green cloth bindings, *sometimes worn*; together with volume 4 only (of 4) of the fifth edition, 1837 (WITH THE AUTHOR'S OWNERSHIP SIGNATURE ON RECTO OF FRONT ENDPAPER AND SOME AUTOGRAPH NOTES ON VERSO) and volume 2 only (of 3) of the sixth edition, 1840, these both 12mo; *The Student's Elements of Geology*. 1871, first edition in "Student's" format, AUTHOR'S RETAINED COPY WITH HIS OWNERSHIP SIGNATURE ON FRONT ENDPAPER AND A FEW INK AND PENCIL ANNOTATIONS IN THE TEXT; fourth edition, revised by P. Martin Duncan. 1885; *The Student's Lyell. A Manual of Elementary Geology*. Edited by John W. Judd. 1896, with colour geological map; all *John Murray*, illustrations in the text (11)

The first volume collects together some of the most important papers Lyell contributed to various journals in the most formative part of his scientific career. The third paper, for instance, is his early review of his friend George Scrope's new book on French geology. Lyell agreed with Scrope that 'Time! Time! Time!' was needed in geological explanation, and that there had been no abrupt catastrophe in the geologically recent past. For Leonard Lyell, see note to previous lot.

£ 2,000-3,000 € 2,300-3,450



387



389

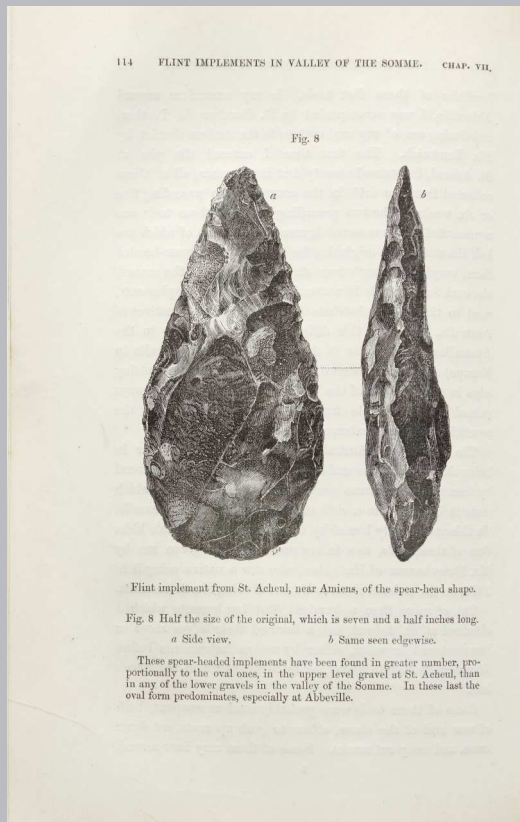
388

LYELL, SIR CHARLES

Various editions of *The Antiquity of Man*, from the author's library:

The Geological Evidences of the Antiquity of Man. With remarks on theories of The Origin of species by Variation. *John Murray, 1863*, second edition, revised, frontispiece, *upper hinge partially split*; another copy, third edition, revised, frontispiece, LYELL'S RETAINED COPY WITH HIS OWNERSHIP SIGNATURE ON FRONT ENDPAPER; another copy, fourth edition, revised, frontispiece, AUTHOR'S RETAINED COPY WITH HIS OWNERSHIP SIGNATURE ON ENDPAPER AND NOTE ON LAKE DWELLINGS ON FRONTISPIECE, marginal annotation on p.481 (probably authorial); these all original green cloth gilt; another copy of the third edition, revised, pencil annotations on rear endpaper (? possibly by a family member), original purple-brown cloth (slightly smaller size than the green cloth issue), printed label on spine, *binding sunned, label torn*; another copy, second American edition, *Philadelphia: George W. Childs, 1863*, LYELL'S RETAINED COPY, with his inscription in ink on front endpaper "From 2nd edn Antiquity English edition" and neat autograph addition to title page, original dark green cloth gilt; all illustrated with woodcuts; 8vo (5)

£ 700-1,000 € 850-1,150



388



390



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[PALAEOOLITHIC PERIOD]

Four Palaeolithic bifacial handaxes collected by Sir Charles Lyell

one pointed and three ovate, one an uncommon twisted ovate shape, collected in St Acheul, flint, labelled "Sir C. Lyell" and "St Acheul", all in fresh condition, one unwashed with some patina remaining, length 175 to 240mm

PALAEOLITHIC STONE TOOLS COLLECTED BY LYELL WHEN RESEARCHING THE ANTIQUITY OF MAN. These specimens originate in one of the key sites for Palaeolithic archaeology. Stone tools began to be excavated in St Acheul, near Amiens, in the 1830s. The great antiquity of these objects began to be more widely accepted in the 1850s following parallel findings in Brixham cave and was a great step forward in the understanding of human origins. Lyell well understood this and made several trips to St Acheul, collecting more than 100 flint implements. Lyell illustrated one of these axes in the current lot, which has a distinctive fluke-scar, in *The Antiquity of Man* (see lot 388 and illustration). It is now understood that Acheulean tools were knapped by *Homo Erectus*, and that European tools may be up to 500,000 years old.

Sotheby's is grateful to Dr Laura Basell of Queen's University, Belfast, for her assistance in cataloguing this lot.

£ 4,000-6,000 € 4,600-6,900

390

LYELL, SIR CHARLES

A chest containing worked stone implements and various fossils, most collected by Sir Charles Lyell,

4 worked stone implements including: one Waisted Axe probably Bronze age, with label, "from Arizona U.S.A. | given by Mrs Kidd", one smooth concave tool, possibly from the same location and age, two possible grind stones, both with early labels with location of discovery "found on pulling down an old Dyke at the K? causeway end 1916" and "Kinnordy Hillocks field";

13 fossil ammonites, trilobites and molluscs, mostly with early labels with species name and location of discovery, including "Pholadomya [esmarkii] Angres", "pholadomya clathrata Pappenheim", "Ammonites bifrons Upper Lias Whitby Yorkshire", "Paradoxides Bohemiens ... Ginetz", "Ammonites serpentinus ... near Lyme Regis (May 1867)", and "Ellipsocephalus Hoffi ... Ginetz", various sizes;

3 later metal objects, two of which have labels with them, "Brought from Naples by Charlie 1908"

all housed in a wooden chest (20)

£ 3,000-5,000 € 3,450-5,800



391

391

BECQUEREL, ALEXANDRE EDMOND- PHOSPHORESCENCE

Seven phosphorescent specimens

powders, flakes, and crushed minerals, each in a sealed glass tube, c.150mm in length, individually labelled (including four different forms of "CaS" (orange, violet, etc), "BaS", and "StS"), mounted on a wooden presentation stand (c.205 x 260mm) with an engraved plaque ("Corps phosphorescents Ed. Becquerel 1858") and a second engraved plaque added below ("Given by Mrs Faraday to Sir Charles Lyell in memory of Mr Faraday December 1867")

A RARE GROUP OF SAMPLES PRESENTED BY THE INVENTOR OF THE PHOSPHOROSCOPE TO FARADAY, THEN GIVEN BY HIS WIDOW TO LYELL. Alexandre Edmond Becquerel

(1820-1891) was part of a dynasty of eminent physicists including his son, Antoine Henri Becquerel, who discovered radioactivity. In 1857 Becquerel invented the phosphoroscope, which measured the time interval between a specimen's exposure to light and its exhibition of phosphorescence. These specimens were presumably presented to Faraday to test in a phosphoroscope. Differently coloured phosphorescent tubes were produced as an experimental novelty in the later nineteenth century, mostly in France and Germany. The labels suggest that these tubes contain samples of the sulfurs of calcium, strontium, and barium. Calcium sulphite was derived from oyster shells, but in the nineteenth century it was not uncommon for some of the heavy metals to be confused with calcium so some of the labels may not be accurate.

Sotheby's is grateful to Dr J. Older of Clifton College for his assistance in cataloguing this lot.

£ 3,000-5,000 € 3,450-5,800



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LYELL, SIR CHARLES

A group of scientific instruments of the Lyell family including;

- i)** W & S Jones Portable Compound Microscope (c.1800-1860, almost certainly used by Lyell), signed "W&S Jones 30 Holborn London", lacquered brass instruments, screw mount to case, which serves as base, further brass instruments, housed in fitted red morocco case, plush purple velvet lining;
- ii)** Baker Monocular Compound Standing Microscope, signed "Baker London", lens signed "Powell & Lealand", lacquered brass instrument, housed in earlier wooden case;
- iii)** Baker Surveyor's Level, signed "Baker, 244 High Holborn,

London", oxidised-brass with lacquered fittings, bubble levels, compass, levelling screws and base plate for tripod attachment, contained in fitted box; **iv)** Pocket case with 4 (of 6) mathematical drawing instruments, and wooden ruler, black shagreen; **v)** P. and J. Dolland fitted wooden microscope box with various instruments, 15 brass pieces (lenses, slider, pliers, slider wires, attachments), 3 glass lenses, and 12 ivory sample slides containing material, key to box, printed 'Directions for using the Microscopic Apparatus', manuscript listing of material in sample slides, lacking microscope; **vi)** Wooden microscope slides sample box, 12 layers each with 6 fittings for slides, containing 36 slides with samples, labelled and often numbered; **vii)** 1 additional set of printed 'Directions for using the Micrometer Glasses applied to this Microscope...' **viii)** sample of *Agathis Australis*

• # £ 5,000-7,000 € 5,800-8,100



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LYELL, SIR CHARLES

Large album of drawings, photographs, and prints, collected by Lyell and chiefly of geological interest

comprising 28 photographs, 36 drawings and watercolours, and 49 prints, including: 4 sketches by J.F.W. Herschel of Swiss views, each c.250 x 340mm, copied in 1865 from Camera Lucida drawings of 1821-24 ("Given to Sir Charles Lyell, by ... Herschel, April 1865"); a fine watercolour by Joseph Dinkel, artist to Joseph Agassiz, of a fossil fish ("Smerdis minutus from Aix"), 105 x 130mm, dated 1836 with a presentation inscription to Lyell; group of 10 photographic prints by James Graham, of Vesuvius, various sizes mostly c.210 x 280mm, most mounted, 1860s, most with pencil captions by Lyell; 5 prints of Vesuvius erupting, 1779-1868, including two prints by Peter Fabris from *Campi Phlegraei*; photographic print by Samuel Bourne, 200 x 315mm, mounted, captioned by Lyell "Earth pillars on the Spiti river Himalaya"; three photographic view of the aftermath of the 1857 Basilicata Earthquake, c.205 x 270mm, mounted, captioned by Lyell; photographic portrait of Lyell, seated, by Maull and Co., 200 x 150mm, mounted, signed by the sitter (loose); preparatory drawings for vignettes and illustrations for inclusion in published works by Lyell, including several relating to Tenerife; depictions of various other geological features in Europe, America, and India, from Niagra Falls to the Gower Peninsula, fossils, and locations of interest to Lyell ranging from Scottish views to the Temple of Serapis near Naples, and a small number of portraits, 1850s-70s; the majority laid down

in in a large folio album (660 x 490mm), blue-green cloth, c.45 items loose within the album

A SIGNIFICANT ALBUM EVIDENTLY COMPILED BY SIR CHARLES LYELL. This album records many of Lyell's major interests, with depictions of volcanic activity, especially in southern Italy, fossils, sights seen during his American tours, depictions of his native Scotland, multiple depictions of the Temple of Serapis which was used as the frontispiece for the *Principles of Geology*, and preparatory illustrations for his late geological work on Tenerife.

£ 7,000-10,000 € 8,100-11,500

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NAPOLEON I-FORTESCUE, HUGH, VISCOUNT EBRINGTON

"Interview of Lord Ebrington with Bonaparte at Elba written by Mr Horner from Lord Ebrington's dictation"

detailing wide-ranging conversation by Napoleon during two interviews on 6 and 7 December 1814, including the unsatisfactory terms of the peace that followed the Treaty of Fontainebleau, European rulers from Tsar Alexander - with whom he discussed philosophy during the negotiations at Tilsit - to Prussian King Frederick William II ("...without an idea beyond the dress of a soldier..."), his campaigns in Egypt (he "described humorously enough his conversion and that

of his army, to the Mahometan religion”) and Russia, the great differences between Britain and France (“...John Bull is steady & solid, & attached to ancient establishments...”), his plundering of Italy and public works in Paris and elsewhere, and the abolition of the slave trade (“...in his opinion the best mode of at once tranquilising and civilizing the colonies w^d be by the encouragement of intermarriages between whites & blacks; & for that purpose he would allow every man to have two wives...”), in the hand of Francis Horner, English and French, 33 pages, 8vo (chiefly on paper watermarked with a Dutch Lion, countermarked “D & Co 1813”),

loose in a bundle of papers, comprising: notes by John Allen for Gaspar Melchior de Jovellanos on reform of the Spanish political system, 1809; “Anecdotes and Papers relating to the proposed changes of administration on the death of Mr Percival”, 1812; copy of correspondence between the French Interior Minister and the Chamber of Commerce, 1810; transcripts of letters by Newton and others to John Locke; transcripts of letters by David Hume to Hugh Blair on the Ossian controversy; transcripts of two letters by Princess Charlotte; letter by George Skene Keith to T.W. Kennedy, on poverty in Aberdeenshire, 7 May 1816; file of miscellaneous “Political notes & anecdotes” of Francis Horner, including memoranda and copy letters, chiefly 1810s; most items either in the hand of or addressed to Francis Horner, altogether c.200 pages, chiefly 8vo, 1810s

“...The best thing for England w^d have been perhaps the partition of France; but, whilst you left her amply the means of being formidable, you have, by what you have taken away, mortified the vanity of every Frenchman, & produced feelings of irritation, w^h if not employed in foreign contests must break our into revolution or civil war!...”

A CONTEMPORARY COPY OF ILLUMINATING INTERVIEWS GIVEN BY NAPOLEON TO A SYMPATHETIC ENGLISHMAN DURING THE HUNDRED DAYS. Hugh Fortescue (1782-1861), titled Viscount Ebrington until his succession as Second Earl Fortescue in 1841, was an MP on the radical wing of the Whigs. A small number of contemporary manuscript copies survive from the papers of Whig grandees such as Lords Holland (BL Add. MS 51525) and Grenville (sold Christie's, 1 December 2015, lot 36). The interviews were published in 1823 under the title Memorandum of Two Conversations between the Emperor Napoleon and Viscount Ebrington. The printed text had omissions, notably Napoleon's comments on Talleyrand (“the greatest of rascals”) and Lords Lauderdale and Yarmouth.

This copy is found in a bundle of political papers of Francis Horner (1778-1817), a leading Scottish Whig and vociferous opponent of the peace settlement and Bourbon restoration.

£ 5,000-7,000 € 5,800-8,100

395 NO LOT



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*Sentinel Rock
 3270 feet high.
 J. W. Watkins*

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WATKINS, CARLETON, AND OTHERS?

Twenty mammoth photographs of Yosemite National Park and the Pacific Northwest. [c.1865-c.1880]

20 MAMMOTH ALBUMEN PRINTS (average 398 x 522mm., or the reverse), individually mounted on card (one window mounted), most titled in ink on the mount, *some fading and spotting to images, mounts with spotting and wear;* [TOGETHER WITH 3 large oblong folio plates (560 x 710mm.) from 'Glimpses along the Canadian Pacific Railway', c.1890s]; preserved in a nineteenth-century cloth portfolio

In 1860 Josiah Whitney was appointed head of California State Geological Survey, whose primary goal was to map the geography of California. The Survey also gave names to previously unnamed geographical features, and among geologists and others honoured was Sir Charles Lyell.

A hand written label, which was probably once attached to the back of the window mounted image (at one time framed) reads: 'Rocky Mountains, Yosemite Valley. Mount Lyell central Peak in the distance, 13,217 feet. Nevada Falls, Upper & Lower. Liberty Cap is the Mountain in the centre, with a Hotel at the foot, where Frank lunched'. This probably refers to Francis Horner Lyell, nephew of Sir Charles Lyell.

REFERENCES

Naef, Weston and Christine Hult-Lewis. *Carleton Watkins: The Complete Mammoth Photographs* (Getty Museum, Los Angeles, 2011), nos. 105, 116, 126, 139, 152, 199, 220, 224, 234, 454, 458, 523

£ 10,000-15,000 € 11,500-17,200

MICHELSON, ALBERT A. & EDWARD W. MORLEY

"On the Relative Motion of the Earth and the Luminiferous Aether", [pp.449-63 in] *The London, Edinburgh, and Dublin Philosophical Magazine, and Journal of Science*....Fifth Series. No.151... *Taylor and Francis*, December 1887

8vo, original blue-green wrappers, *lacking portion of spine, upper detached, a few other small tears to wrappers, slightly browned*

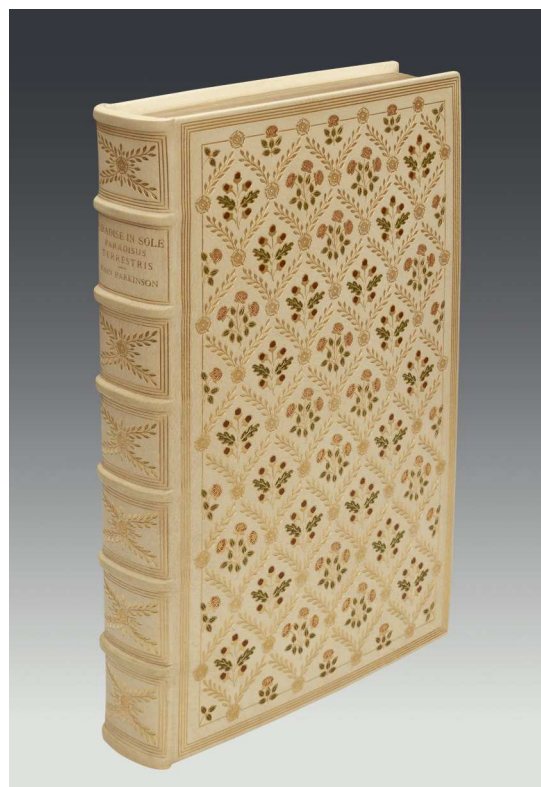
RARE. THE FIRST EUROPEAN PRINTING OF THE ACCOUNT OF THE CELEBRATED MICHELSON-MORLEY EXPERIMENT, WHICH LED DIRECTLY TO EINSTEIN'S THEORY OF RELATIVITY. The first American printing occurred a few weeks earlier in *The American Journal of Science*.

Michelson and Morley record the famous experiment – which has been said to be the starting point for the theory of relativity – they undertook in 1887 at Case Western Reserve University. The experiment is generally considered to be the first strong evidence against the theory of a universal luminiferous ether (a medium for the propagation of light). It was a fundamental principle of Newtonian theories of the universe that such an ether existed and that it surrounded the earth (just as water waves required a medium to move across, and audible sound waves required a medium to move through, so, it had been thought, light waves needed a medium of their own.) Because the speed of light is so great, designing an experiment to detect the presence and properties of this ether took considerable ingenuity. To perform the experiment Michelson designed an interferometer, for which he subsequently won the 1907 Nobel Prize in Physics. This device enabled the scientific pair to measure the speed of light in different directions, in order to measure speed of the ether relative to Earth, and thereby establish its existence. Although Michelson and Morley were expecting to measure different speeds of light in each direction, they found no noticeable difference in any orientation or at any position of the Earth in its annual orbit around the Sun. "This negative result held revolutionary implications which led directly through Lorentz and Einstein to the acceptance of new standards of time and space from geometry and cosmometry" (Dibner *Heralds of Science* 161). In 1905 Einstein was able to argue convincingly that in fact the speed of light is a universal constant.

PROVENANCE

Knut Pauli, ink signature and shelf-label on upper wrapper; Mr. Chelson, pencil signature on wrapper; Haskell F. Norman, sale of his library at Christie's New York, 29 October 1999, lot 1199

£ 3,000-4,000 € 3,450-4,600



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PROPERTY OF A EUROPEAN COLLECTOR

PARKINSON, JOHN

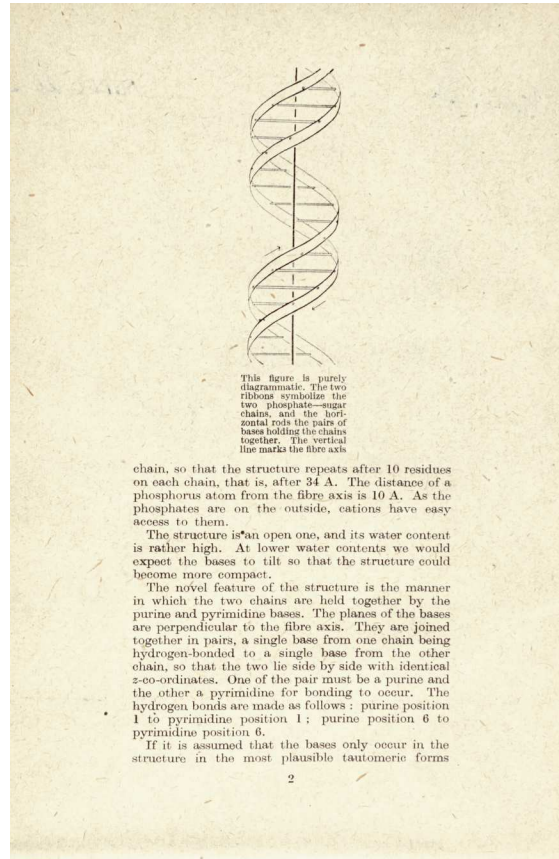
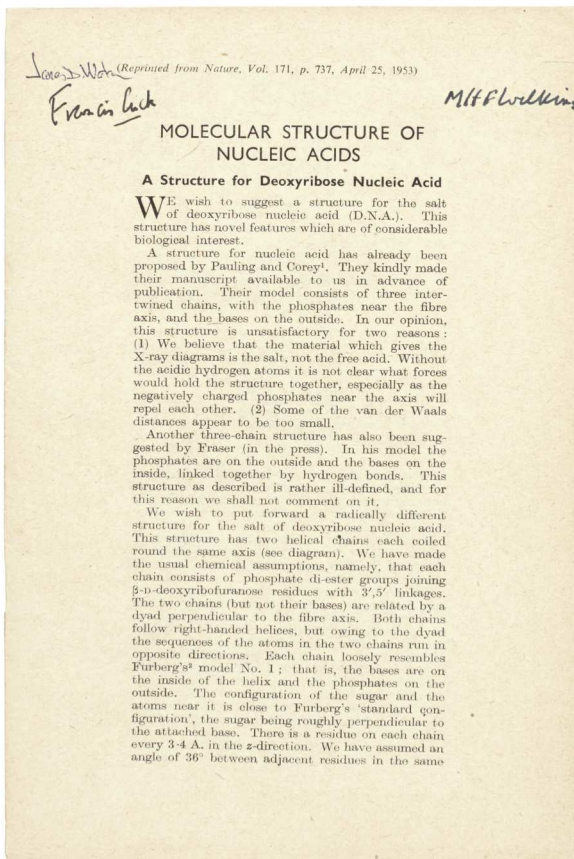
Paradisi in Sole. Paradisus Terrestris By John Parkinson. Faithfully Reprinted from the edition of 1629. *Methuen & Co. 1904*

folio, numerous black and white illustrations, white pigskin with leather joints by Sangorski & Sutcliffe, elaborately tooled in gilt with orange, green and brown onlays in a repeating rose and acorn motif, verso of each cover lined with vellum, spine gilt in compartments, final leaf includes explanation of binding signed by Stanley Bray, all edges gilt, collector's quarter pigskin green cloth folding box lined with silk, *box worn with some minor soiling*

A FINELY BOUND COPY OF PARKINSON'S BOTANICAL CLASSIC.

[together with:] 4 loose pp. of correspondence and receipts about the book, as well as a photograph during the binding process, including a typed letter from Stanley Bray about the binding of this copy. "This photograph will, I think, convey the amount of time the craftsmen have spent on the hand-tooling. There are a total of 744 separate pieces of leather used on both covers." (27th October, 1954)

£ 800-1,200 € 950-1,400



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WATSON, JAMES DEWEY AND FRANCIS HARRY COMPTON CRICK

"Molecular Structure of Nucleic Acids. A Structure of Deoxyribose Nucleic Acid." [With:] Maurice H.F. Wilkins, Alexander R. Stokes & Herbert R. Wilson, "Molecular Structure of Deoxypentose Nucleic Acids." [With:] Rosalind E. Franklin & R.G. Gosling, "Molecular Configuration in Sodium Thymonucleate." Offprint from *Nature*, vol. 171, pp. 737 - 741, April 25, 1953. London: Fisher, Knight & Co. Ltd., for Macmillan & Co. Ltd., 1953

8vo, 13 [1] pp. consisting of one stapled quire with a final leaf tipped onto the gutter margin as issued, two half-tone and two line illustrations, preserved in green cloth chemise and quarter green morocco clamshell box

FIRST EDITION OF THE IDENTIFICATION OF THE DOUBLE HELIX STRUCTURE OF DNA, THE MOST IMPORTANT SCIENTIFIC DISCOVERY OF THE TWENTIETH CENTURY, IN THE RARER THREE-PAPER OFFPRINT ISSUE, SIGNED BY WATSON, CRICK, WILKINS AND GOSLING.

Research into DNA was conducted by Watson and Crick at the Cavendish Laboratories, Cambridge, and by Maurice Wilkins and Rosalind Franklin at King's College, London. When the two teams combined the results of their studies, it was clear that the X-ray photographs of the London team provided the evidence to support the hypothetical "double helix" structure proposed by the Cambridge team. Watson, Crick and Wilkins were jointly awarded the Noble Prize in 1962.

Two offprint issues appeared: one reprinted only the Watson and Crick paper, while the other reprinted the three papers that offered a full explanation of the background to the discovery. For the three-paper offprint issue, the text of the three papers was partially reset, printed as a single column on a small octavo page (unlike the journal issue which appeared in 2 columns), and repaginated [1] - [14]. The print run of the offprint was small, and it is considerably rarer than the single paper issue. SIGNED COPIES ARE EVEN RARER, WITH ONLY THREE OTHERS SIGNED BY AT LEAST FOUR OF THE AUTHORS APPEARING AT AUCTION SINCE 1975.

This copy is signed in ink by Watson, Crick and Wilkins at the head of the first page, and by R.G. Gosling on the final page, at the end of the third paper, which he co-authored with Rosalind Franklin.

REFERENCES

Grolier *Medicine* 99; Dibner, *Heralds of Science* (2nd ed.), 200

£ 40,000-50,000 € 45,800-57,500



400

400

NOBEL PRIZE–SIEGBAHN, MANNE AND SIEGBAHN, KAI M.

Nobel Prize of Physics medal awarded to Manne Siegbahn for his discoveries and research in the field of X-ray spectroscopy, and the Nobel Prize for Physics awarded to his son Kai Siegbahn for his contribution to the development of high-resolution electron spectroscopy

i) Gold medal, c.66 mm diameter, the obverse displaying a profile bust of Alfred Nobel facing left with lettering in relief "Alfr. Nobel Nat. MDCCCXXXIII Ob. MDCCCXCVI" and engraved along the lower left edge "E. Lindberg 1902", the reverse with an allegorical vignette of Genius of Science unveiling Nature in the form of a goddess bearing a cornucopia, with legend "Inventas vitam iuvat excoluisse per artes" in relief above, and with a plaque in the exergue engraved "M. Siegbahn MCMXXV" with a motto on either side "Reg. Acad. Scient. Suec.", signed to the right of the vignette "Erik Lindberg", rim marked "Guld 1925", housed in original maroon morocco gilt case, gilt dentelles, suede and satin interior, *base of box splitting below the hinge*

[with:] Nobel Prize diploma, two vellum membranes with calligraphic inscription in Swedish giving Siegbahn's citation dated 10 December 1925, signed by the President and Secretary of the Academy with decorative borders of foliage on a blue background incorporating gold medals, signed by the artist Sofia Gisberg, laid down in a blue morocco gilt folder

with a centrepiece of a wreath and monogram with green and brown morocco onlays, in a blue custom-made box

ii) Gold medal, c.66 mm diameter, observe as above, reverse as above with the plaque in the exergue engraved "K.M. Siegbahn MCMLXXXI", housed in original maroon morocco gilt case, lid lettered "Kai M. Siegbahn", gilt dentelles, suede and satin interior

[with:] Nobel Prize diploma, two vellum membranes, one with calligraphic inscription in Swedish giving Siegbahn's citation dated 10 December 1981, signed by two members of the Academy, the other with an original illustration of purple fritillaries by Sven Ljungberg, laid down in a blue morocco gilt folder initialled on upper cover "KMS"

A UNIQUE PAIR OF NOBEL MEDALS GRANTED TO MANNE AND KAI SIEGBAHN, TWO OF THE GREAT EXPERIMENTAL PHYSICISTS OF THE TWENTIETH CENTURY. Manne and Kai Siegbahn are one of only four fathers and sons to be Physics Nobel Laureates and their work traces the trajectory of a key branch of modern science from confirmation of abstruse theories to applications with profound effects on our daily lives. No other such pair of Nobel Medals has ever appeared together at auction.

Manne Siegbahn and his son Kai Siegbahn were both pioneers in spectroscopy, the study of the interaction between matter and electromagnetic radiation. It is a field that was of enormous importance to the development of atomic physics. The most significant and exciting work in physics of the early twentieth century laid the foundations of Quantum Mechanics and dealt with particles and phenomena of incredibly small size. Not only

were the new theories of Planck, Bohr, Einstein, and others of enormous intellectual ambition, they were exceptionally difficult to prove as subatomic particles largely resisted direct observation. Spectroscopy allowed access to the strange world of subatomic particles by measuring their traces, the distinct patterns of radiation emitted by different atoms.

Manne Siegbahn (1886-1978) was educated at the University of Lund. When researching for his doctorate (which he received in 1911) he came under the influence of the mathematical physicist Janne Rydberg, who was fascinated by the relationship between the spectral lines of atoms and their place in the Periodic Table. In the early 1910s it was becoming clear that there was a correlation between an atom's atomic number and its X-ray emission spectrum. This held out the possibility of whole new avenues of research – if only the patterns of emissions could be studied with sufficient accuracy. It was precisely in the development of high-precision spectrography that Manne Siegbahn excelled. His improved spectrographs enabled the wavelengths of X-rays to be determined with new accuracy, leading to a series of breakthroughs in the 1910s and early 1920s. He discovered the "M-series" of X-rays in 1916, whilst the modelling of atoms' electron shells made possible by his observations confirmed the ideas on atomic structure postulated by Nils Bohr and others. Siegbahn's observations of atomic structure therefore laid down the empirical foundation for Quantum Theory.

In 1922 Siegbahn left Lund for Uppsala, where he was appointed Professor of Physics. In the 1930s he became increasingly drawn to nuclear physics, especially following Chadwick's discovery of the Neutron in 1932, and in 1937 he moved to Stockholm as the founding director for the Nobel Institute of the Royal Swedish Academy of Science, a national centre for nuclear physics. Siegbahn's laboratory provided a home for a number of scientists during the tumultuous years around World War II, the most prestigious being Lise Meitner, the Jewish physicist who, with Otto Hahn, first discovered nuclear fission.

Manne Siegbahn was awarded the Nobel Prize in unusual circumstances. None of the 23 nominations for the Physics Prize in 1924 were deemed worthy of the award, so when Siegbahn was nominated in 1925 he was retrospectively awarded the previous year's still-open prize. His Nobel lecture eloquently explained why X-rays were at the heart of his work:

"It is obvious that the fact that X-rays are such an important tool for workers in various fields of science forms a very cogent reason for undertaking a thorough investigation of their nature. It is also clear that, seen from this viewpoint, any investigation of X-radiation must be planned on a broad basis, and cannot be directed solely towards the more or less specialized problems affecting different branches of science.

The study of X-rays is not, however, motivated only by their application in the various sciences we have just mentioned. X-rays provide us in addition with an insight into the phenomena within the bounds of the atom. All the information on what goes on in this field of physical phenomena is, so to speak, transmitted in the language of the X-rays so it is a language which we must master if we are to be able to understand and interpret this information properly."

Manne Siegbahn's younger son, Kai (1918-2007) followed him into the world of physics. He took his doctorate at the University of Stockholm in 1944 and worked at his father's research institute from 1942 to 1951. In 1954 he was appointed to a Professorship in experimental physics at Uppsala – the same chair, in fact that his father had held until 1937 – where

he remained for thirty years. He was also a member of the Royal Swedish Academy of Sciences. When the Academy began their deliberations for the award of the 1981 prize he was asked to absent himself; in that year he followed his father in being awarded the Nobel Prize for Physics.

Kai Siegbahn's breakthrough research was in X-ray photoelectron spectroscopy or XPS (also known as electron spectroscopy for chemical analysis or ESCA). This technique makes use of the photoelectric effect (explained by Einstein in his 1905 paper using a quantum-based theory that won him the Nobel Prize in 1921), by which atoms emit electrons (photo-electrons) when light shines on them. Atoms can be identified by their energy level, which can be measured through the energy levels of the electrons that those atoms emit when irradiated with photons. Like his father, Kai Siegbahn's genius was experimental: laboratory experiments had measured the emission of electrons as early as 1907, but in the post-war years Kai Siegbahn made radical improvements that enabled emissions of photo-electrons to be measured with unprecedented accuracy. Kai Siegbahn transformed the technique of XPS from a laboratory curiosity into an exceptionally important analytic tool, overcoming the exceptional challenges in mapping the shape of such tiny emissions with sufficient accuracy that they could be meaningfully interpreted.

XPS is a powerful tool that has proved to have a remarkably wide range of applications, not only in the growing field of surface science but also in industry. Not only does it allow us to identify which elements are present in a sample, but it can also, for example, detect the presence of any contamination of surfaces and establish the thickness of distinct layers within the top few nanometres of a surface. Semiconductors, medical implants, even paints and make-up, are all regularly subjected to XPS.

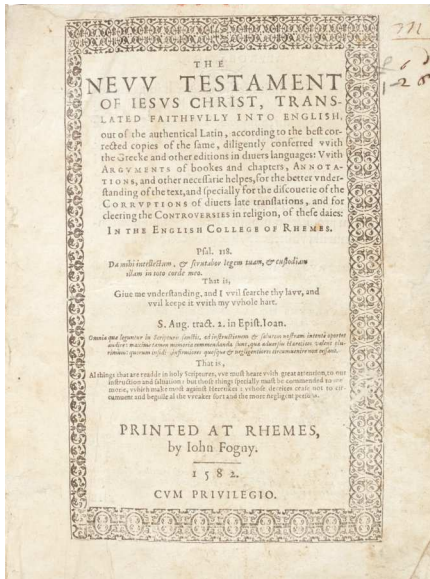
£ 150,000-250,000 € 172,000-287,000



Fig. 1. Manne and Kai Siegbahn together at the first ESCA spectrometer, mid 1950s



ENGLISH & IRISH LITERATURE: SIXTEENTH AND SEVENTEENTH CENTURIES



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401

PROPERTY OF A COLLECTOR

BIBLE, NEW TESTAMENT, ENGLISH.

The New Testament of Jesus Christ, translated faithfully into English, out of the authentical Latin [by Gregory Martin under the supervision of William Allen, later Cardinal Allen, and of Richard Bristow], according to the best corrected copies of the same. *Reims: Jean Fogny, 1582*

4to, woodcut border on title-page, initials, head- and tail-pieces, old vellum, red edges, *title-page repaired, some light browning, binding soiled*

FIRST EDITION OF THE DOUAI OR CATHOLIC VERSION OF THE NEW TESTAMENT IN ENGLISH. It exerted a considerable influence on the King James Bible of 1611, "transmitting to it not only an extensive vocabulary, but also numerous distinctive phrases and turns of expression" (DMH).

REFERENCES

STC 2884; DMH 177; Allison & Rogers 173

PROVENANCE

The Library of the Earls of Macclesfield, armorial bookplate, sale at Sotheby's, Part Seven, 11 April 2006, lot 2323

£ 2,000-3,000 € 2,300-3,450

402

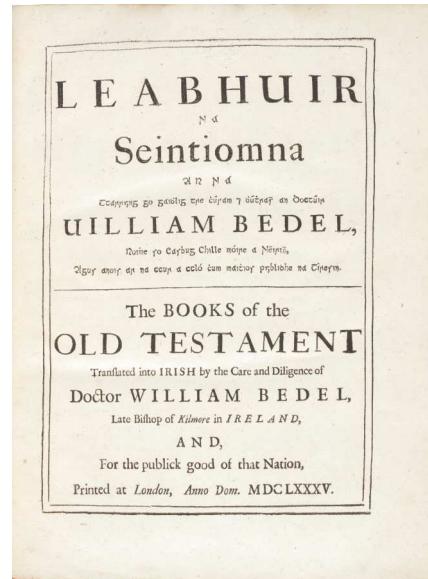
PROPERTY OF A COLLECTOR

BIBLES, IRISH.

Editions of the Old and New Testament:

72

SOTHEBY'S



402

Bible. Old Testament. Irish. *Leabhuir ná Seintiomna...* The Books of the Old Testament translated into Irish by... Doctor William Bedel. *London, 1685*, woodcut initials; [together with:] **Bible. New Testament. Irish.** *Tioma nuadh. Robert Everingham & Benjamin Tooke, 1681*, woodcut ornament on title page, woodcut initials; 2 works in one volume, 4to, eighteenth-century mottled calf, *a few upper and lower margins browned and slightly frayed, binding rubbed, spine torn at head and foot*

FIRST EDITION OF THE OLD TESTAMENT IN IRISH. This translation made by William Bedell (1571-1642), Bishop of Kilmore, with the assistance of Murtagh King and Dennis O'Sheridan, was not published until some 40 years after Bedel's death, and 83 years after the first edition of the New Testament in Irish (Dublin, 1602, see lot 403). Shortly before publication it was revised by Andrew Sall (1612-1682) and Narcissus Marsh (1638-1713), later Archbishop of Armagh, and others. Both Testaments were printed in about 500 copies, in a new type (small pica) cut by Moxon in London at Boyle's expense. [The earlier Irish type used in 1602 had completely disappeared: see note to lot 403.] Until 1800 this remained the only Irish type in England. Some copies of the New Testament contain an English preface by Andrew Sall, together with an Irish translation by Reilly; according to Darlow & Moule, the addition of these prefaces was an afterthought and early copies of the edition did not contain these prefaces, as here. There are variant imprints of this edition (Wing distinguishes them wrongly as editions), one with the name of Robert Everingham only in the imprint, the other, as here, also with the name of Benjamin Tooke. In some copies only of the Old Testament there is an initial leaf with a printed note on the verso concerning the Irish alphabet, which is not present here.

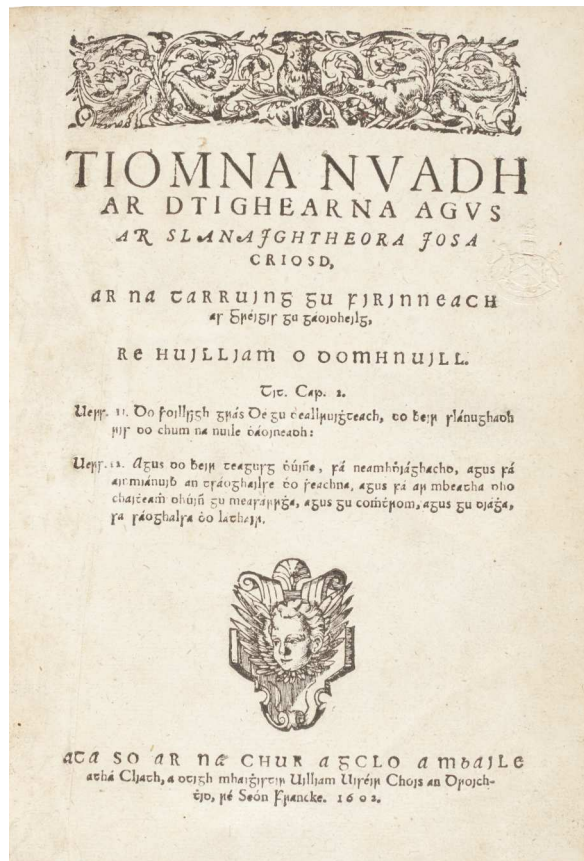
REFERENCES

Darlow & Moule 5534, 5533; Wing B2759A, B2759D

PROVENANCE

The Library of the earls of Macclesfield, armorial bookplates, sale at Sotheby's, Part Seven, 11 April 2006, lot 2396

£ 4,000-6,000 € 4,600-6,900



403

403

PROPERTY OF A COLLECTOR

BIBLE, NEW TESTAMENT, IRISH.

Tiomna nuadh ar d Tigherana agus ar slanaightheora Josa Criosd... [translated by William Daniel]. *Dublin: W. Kearney and Seón Francke [J. Franckton], 1602*

folio, 2 columns, Irish Letter, woodcut head-piece and ornament on title, inserted divisional title preceding Matthew, divisional titles for Mark and Luke, ff. 127-128 inserted on guards, seventeenth-century calf gilt, spine in six compartments, *upper cover detached, neat tear in [first] dl, minor browning, binding rubbed*

A FINE COPY OF THE FIRST EDITION OF THE NEW TESTAMENT IN IRISH. VERY RARE AT AUCTION: only this copy (from the Macclesfield Library) has appeared at auction in recent decades.

The first idea of printing the New Testament in Irish was something conceived and paid for by Elizabeth I at some time before the end of 1567, when she paid for "the making of a character to print the New Testament in Irish". It was not until the end of her reign that the book was printed, and even then it would seem that it was not until the reign of her successor that it was published. A translation of the New Testament was certainly in existence by 1587, but had not been printed partly for reasons of cost and partly because there were no skilled printers or type. Kearney or O'Kearney seems to have worked within Trinity College Dublin. The preface to this 1602 New Testament names various persons who had a hand in the translation. Kearney seems to have printed at TCD as far as the end of Luke V, but then there was a gap of five years,

during which the remaining books were translated. This was printed at the cost of the province of Connaught. Printing was resumed by John Franckton or Francke working at a different location in the house of William Usher. Francke worked in Dublin from 1618 until about 1620, importing paper and skins for binding from Chester; he also printed the Irish translation of the Book of Common Prayer in 1608.

The types were used from time to time until the mid-seventeenth century, but on 4 August 1680 the Bishop of Meath, Henry Jones, wrote to Robert Boyle, saying that he had the manuscript of Bedell's translation of the Old Testament, but lamenting that the "Irish letters stamped for the first printing here [in Ireland] of the common prayer and new testament" had disappeared (he says they had been "gotten away by the Jesuits, and are now at Doway for Irish prints"). It was for this reason that Moxon was commissioned to cut a new type. In spite of the date copies were not put on sale until after the accession of James to the throne of England, and the two leaves of dedication to him were then inserted.

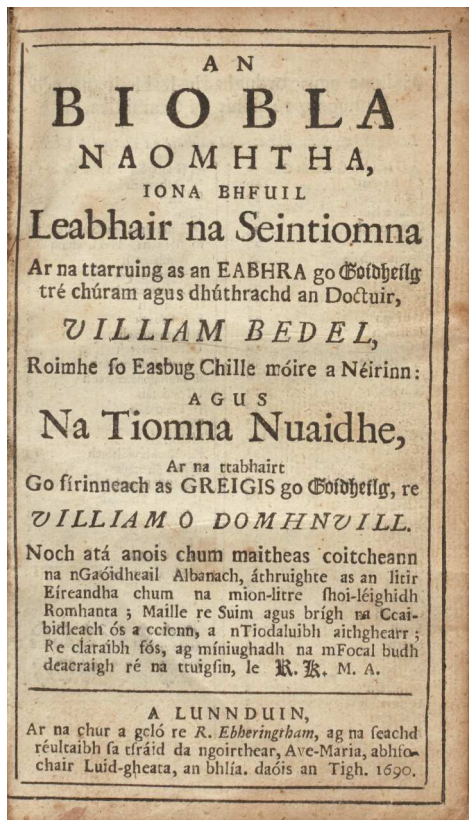
REFERENCES

Darlow & Moule 5532; Delaveau & Hillard 4342; STC 2958. See Bruce Dickins, "The Irish broadside of 1571 and Queen Elizabeth's types", *The Cambridge Bibliographical Society* 1 (1949-1953), pp.48-60.

PROVENANCE

The Library of the Earls of Macclesfield, armorial bookplate and library stamps, sale at Sotheby's, Part Seven, 11 April 2006, lot 2337

£ 30,000-40,000 € 34,400-45,800



404

404

PROPERTY OF A COLLECTOR

BIBLE, IRISH.

An Biobla Naomhtha, iona bhfuil Leabhair na Seintiomna (translated by William Bedell and William Daniell). *Richard Everingham, 1690*

12mo, two parts in one volume, contemporary or near contemporary calf, early and mid-eighteenth-century inscriptions, *some staining and browning, some slight wear to binding*

This pocket edition was published at the expense of the Hon. Robert Boyle and others in Roman letter expressly for the use of the Gaelic-speaking Highlanders of Scotland. The transliteration from Irish letter was made by Robert Kirk, minister of Aberfoyle and author of the metrical Psalter in Gaelic of 1684

REFERENCES

Darlow & Moule 5535; Delaveau & Hillard 631; Wing B2759B

PROVENANCE

John M^c Lea, inscription on verso of front endpaper ("...given to me ... by my grandfather Thomas Fleming...1743 June 28th")

£ 1,500-2,000 € 1,750-2,300

405

PROPERTY OF A COLLECTOR

BOOK OF COMMON PRAYER, IRISH.

Leabhar na nurnaightheadh gcomhchoidchiond agus mheinisdraldachda na Sacrameinteadh, maille le gnathaighthibh agus le hordaighthibh oile, do réir eaglaise na Sagsan. *A dtigh Shéon Francke, alias Franckton, a Mbaile athá Cliath [Dublin], 1608*

folio, translated by William Daniell, title within elaborate woodcut border printed in red and black, last leaf with large woodcut of the coat of arms of Chichester, woodcut decorations, initial letters, calendar printed in red and black, dedication page dated October 1609, early ownership inscriptions with early 17th century notes in English, Latin and Irish, with manuscript additions to the calendar, modern full green morocco, spine in compartments with title in gilt, lacking preliminary blank, housed in collector's green cloth folding box, *some browning, leaves washed and extensively repaired and conserved with minor occasional loss*

FIRST EDITION OF THE BOOK OF COMMON PRAYER IN IRISH, AND RARE AT AUCTION: only three copies are recorded as having been sold in Britain or Ireland since 1933.

See note to lot 403 for a short summary of the early translation of religious works into Irish by the Anglican Church. The printer here, John Franckton (or Franke), also printed part of the first edition of the New Testament in Irish, which appeared in 1602, also translated by William Daniell (see same lot). Francke worked in Dublin from 1618 until about 1620, importing paper and skins for binding from Chester; he also printed the Irish translation of the Book of Common Prayer in 1608.

The Church of Ireland archbishop of Tuam William Daniel [Uilliam Ó Domhnaill] (c. 1575–1628) was born in Kilkenny and was one of the first three scholars of Trinity College Dublin, being elected junior fellow in 1593. Between 1596 and 1601 he was in Galway. At some time during the 1590s Daniel took upon himself the translation of the New Testament into Irish, a work which finally appeared in 1602, and which led to him securing the treasurership of St Patrick's Cathedral. At the encouragement of Sir Arthur Chichester Daniel then undertook the translation of the Book of Common Prayer into Irish, finishing it and indeed seeing it through the press himself in 1608 (see N.J.S. Williams, *ODNB*). His reward was his elevation to the archbishopric of Tuam, being consecrated in 1609. The work translates the English Act of Uniformity (rather than the Irish one, which had been passed in the Irish parliament in 1560. The translation then follows the English prayer book or 1604, though omitting both the ordinal and the psalter. It is thought the translation was used quite widely, since the Franciscan Hugh Mac Caughwell became agitated that both this and Daniel's translation of the New Testament "were seducing the Irish from the Catholic faith" (*op.cit.*) He wrote in 1618 that the Irish Book of Common Prayer was not so much a (*leabhar aifrinn* 'mass-book') as a (*leabhar iffrinn eiriceachda* 'book of heretical hell') (quoted by Williams).

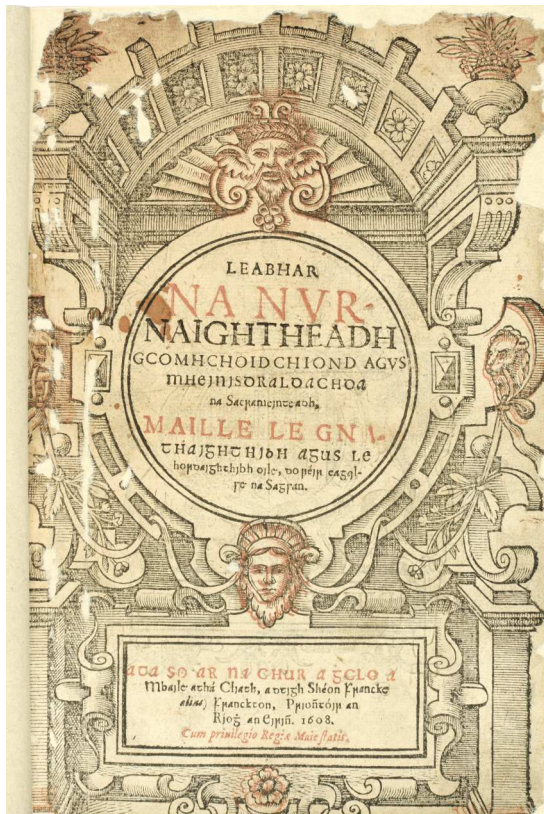
REFERENCES

STC 16433

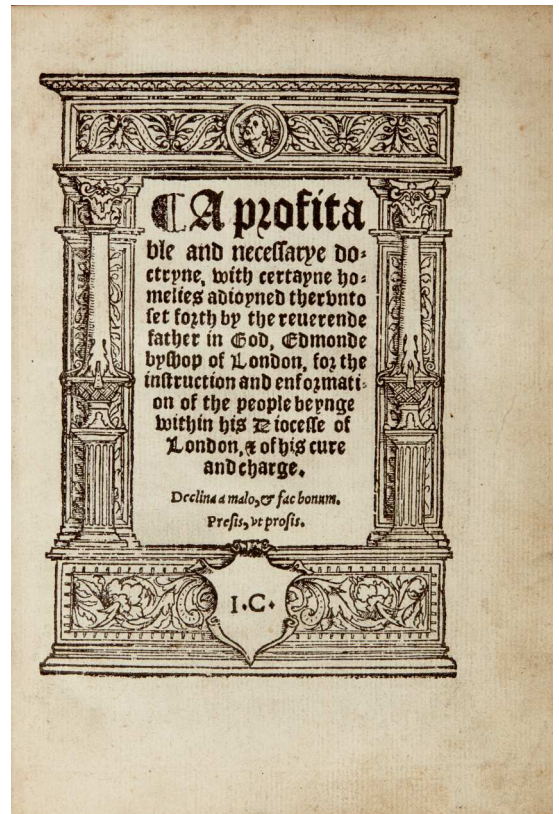
PROVENANCE

"I brought this booke with me out of Conaght in June Anno Domini 1627 [name erased]"; "I bought this booke of William Lloyd 15 May 1629"; "John Butler, his booke"

£ 10,000-15,000 € 11,500-17,200



405



406

406

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

BONNER, EDMUND

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

4to, black letter, title within woodcut border [McKerrow and Ferguson 83], woodcut initials, modern tan buckram, spine lettered in gilt, lacking final leaf with colophon, *slight foxing or damp-staining, last leaf torn and repaired*

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

REFERENCES

STC 3281.5

PROVENANCE

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

£ 800-1,200 € 950-1,400

407

CHAPMAN, GEORGE

The Tragedie of Charles Duke of Byron, Marshall of France. *Printed by N.O. for Thomas Thorp, 1625*

small 4to, SECOND EDITION, later half calf, lettered in gilt on spine, *some loss to corner of M3 and R3 (not affecting text), some spotting, boards soiled and worn, particularly at joints*

The Tragedie alone, without *The Conspiracie*. The divisional title for *The Tragedie* serves here as the title page, and - since the register was continuous - the signatures in this volume run from I1 to R3.

SCARCE; only one copy (the Pirie copy) has appeared at auction in recent years.

REFERENCES

see Pforzheimer 148; see STC 4969

PROVENANCE

Harry Buxton Forman (1842-1917), bookplate and ownership inscription; his sale, Anderson Galleries, New York, 15 March 1920, lot 160; John Whipple Frothingham, bookplate

£ 400-600 € 500-700

CHAPMAN, GEORGE AND SHIRLEY, JAMES

The Tragedie of Chabot Admirall of France: As it was presented by her Majesties Servants, at the private House in Drury Lane. *Thomas Cotes for Andrew Crooke, and William Cooke, 1639*

FIRST EDITION, 4to (185 x 125mm), woodcut headpiece and initial, printer's ornaments, A3 mis-signed "B3", with final blank, green half calf on marbled boards, *damp stained, upper hinge splitting, wear at covers*

The Tragedy of Chabot was Chapman's final play for the public stage, written in 1610-11 for the Children of the Queen's Revels. It is a historical play based on the tribulations of Philippe de Chabot, whose judicial independence brings him into conflict with his King and friend, Francis I, until the King recognises his virtue and restores him to his posts. It was later revised by James Shirley, perhaps after Chapman's death in 1634.

PROVENANCE

Cornelius Paine (1809-1890), ownership inscription; his sale, Sotheby's London, 16-23 February 1891, lot 605 [part lot]; Harry Buxton Forman (1842-1917), bookplate; his sale, Anderson Galleries, New York, 15-17 March 1920, lot 163; John Whipple Frothingham, bookplate

£ 700-900 € 850-1,050

409

CHAUCER, GEOFFREY

[The woorkes of Geffrey Chaucer, newly printed, with diuers addicions, whiche were neuer in printe before: with the siege and destruccion of the worthy citee of Thebes, compiled by Ihon Lidgate, Monke of Berie...] *Jhon Kyngston for Jhon Wight, 1561*

folio (303 x 219mm.), edited by John Stowe, issue without illustrations in the preliminary leaves, double columns, general title with large woodcut of Chaucer's arms with text in roman (but probably a later facsimile), 'Caunterburie Tales' and 'Romaunt of the Rose' titles within woodcut borders (McKerrow and Ferguson 75), woodcut illustration for The Knight's Tale (leaf B1r, first used in the 1550 edition), woodcut initials, late nineteenth-century black morocco decorated in blind, spine in six compartments lettered in gilt, marbled endpapers, a few lines of later manuscript notes on U6 verso (end of The Parson's Tale), *general title probably a later facsimile, final leaf of Preliminaries (Eight goodlie questions, and To the kings moste noble grace) supplied in expert pen facsimile, first three leaves of Preliminaries possibly supplied from other copies, title page for Canterbury Tales extended, upper margins cut close in first few gatherings, a few other neat repairs, small marginal tears or tiny holes and some staining in the first two gatherings, some slight browning to margins of later leaves, minor tear to lower edge of 3P4, binding with some rubbing at extremities*

THE EDITION OF CHAUCER'S WORKS WHICH WAS PROBABLY USED BY SHAKESPEARE AS A SOURCE FOR THE STORY OF "TROIUS AND CRESSIDA". There are two recorded issues of this date, one with the title within a woodcut border [STC 5075; McKerrow and Ferguson 67] and another [STC 5076, as here] omitting the preliminary woodcuts but with the title above a woodcut of Chaucer's arms. Their priority is uncertain.

REFERENCES

STC 5076; Grolier *Langland to Prior* 42; Pforzheimer 176; Bibliotheca Anglo-Poetica 901; Bartlett 206

PROVENANCE

John Whipple Frothingham, bookplate

£ 1,200-1,500 € 1,400-1,750

410

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

DIGBY, SIR KENELM

Two Treatises. In the one of which, the nature of bodies; in the other, the nature of mans soule; is looked into: in way of discovery, of the immorality of reasonable soules. *Paris: Gilles Blaizot, 1644*

folio, FIRST EDITION, large copy, signed "for my Lord Digby" below imprint on title-page, woodcut initials, ornaments and head and tail-pieces, licence leaf at end, lacking final blank, full red morocco gilt, spine gilt in compartments, *minor browning and spotting, minor water damage confined to margins, pp. 70-71 and 464-465 stuck together at parts, boards soiled, rubbed*

REFERENCES

Krivatsy 3258; Wing D1448

£ 1,000-1,500 € 1,150-1,750

411

PROPERTY OF A COLLECTOR

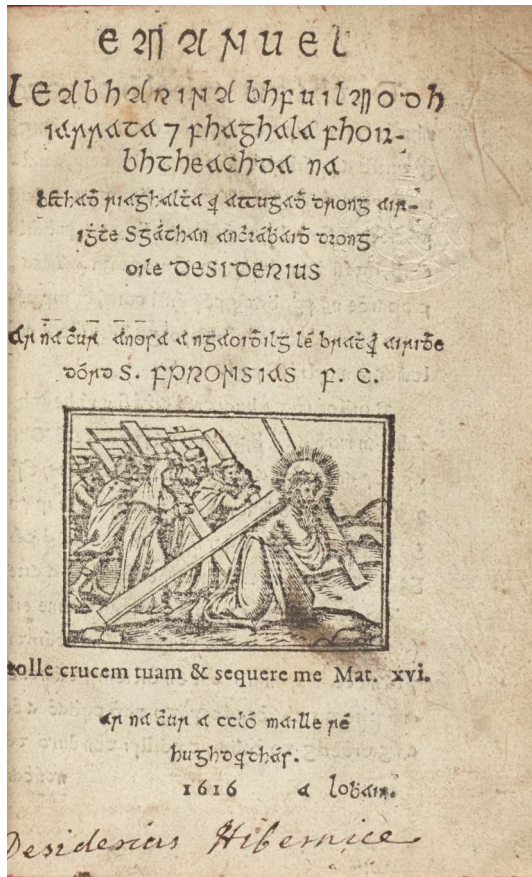
DESIDERIUS.

[Spill de la vida religiosa] Emanuel leabhar ina bhfuil modh iarrata agus fhagala fhoirbhtheachda na beathadh riaghaltha [translated with additions by Florence Conry, OFM]. *Louvain: [Press of the Irish Franciscans], 1616*

8vo, first edition in Irish, eighteenth-century half calf, spine gilt, red morocco lettering-piece, red edges

FIRST EDITION IN IRISH OF THIS IMPORTANT WORK OF SPIRITUALITY. It was first published anonymously in Catalan (Barcelona, 1515) under the title *Spill de la vida religiosa* (Palau 321561; Norton 126, 1 copy known), and attributed by some to Ramón Miguel y Planas, and others (erroneously) to Miguel Comalada, a monk of the Hieronymite monastery of Vall de Hebron near Barcelona. The work was translated into Spanish first as *Espejo de religiosos*, Seville, 1530, 1535), and then as *El desseoso. Tratado llamado el Deseoso, y por otro nombre Espejo de religiosos* (from 1536). A sixth part was added in 1542 (Toledo: Juan de Ayala). Latin, Italian, Dutch, Polish and English editions all appeared during the course of the rest of the sixteenth century.

The translator Conry (or Conroy) was an Irish Franciscan and Archbishop of Tuam (1560/1-1629), who was born in Galway and died in Madrid. An ardent Irish patriot, he was involved in Tyrone's rebellion and in other Irish movements, and founded the Irish Franciscan College at Louvain, largely with monies provided by Isabella, the daughter of Philip II of Spain. Several of his works appeared posthumously. In translating *El Deseoso*, which seems to have been prepared from the Latin edition of van der Meer, he is said to have left out various passages from the original, and to have made considerable additions.



411

He intended the work to encourage Irish Catholics to remain steadfast in the face of religious persecution. There have been modern reprints and editions of this Irish edition.

REFERENCES

STC 6778; Allison & Rogers 151; Shaaber 343

PROVENANCE

The Library of the earls of Macclesfield, armorial bookplate, library stamps, sale at Sotheby's, Part Eight, 25/26 October 2006, lot 2615

£ 7,000-10,000 € 8,100-11,500

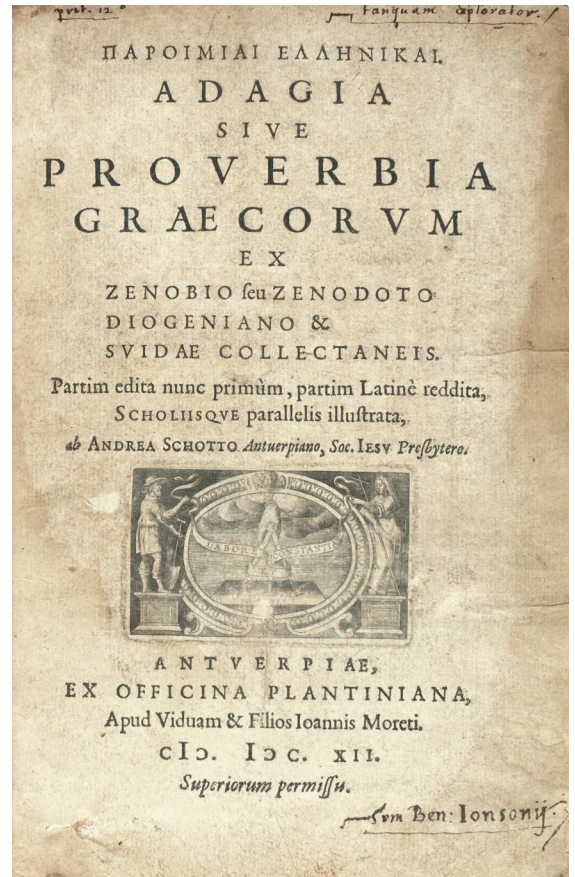
412

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

JONSON, BEN-SCHOTT, ANDREAS,
COMPILER

Adagia sive proverbialia Graecorum ex Zenobio seu Zenodoto Diogeniano & Suidae collectaneis. Antwerp: Officina Plantiniana, 1612

4to. BEN JONSON'S COPY with his autograph ownership inscription ("Sum Ben: Jonsonij"), motto ("tanquam explorator"), and note on price paid ("12s") on title page, contemporary calf, rebounded, damp stained with spotting and browning, fraying to title page affecting one letter of Jonson's ownership inscription



412

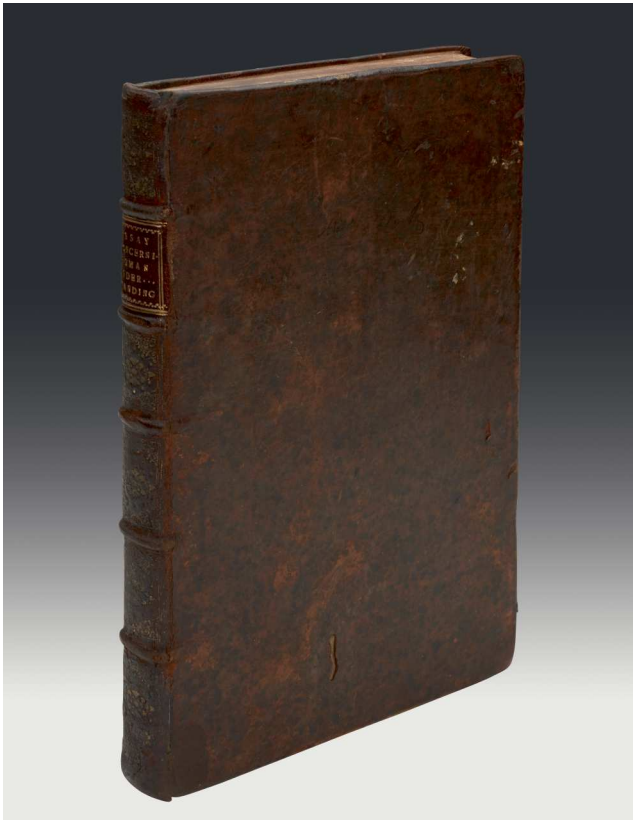
BEN JONSON'S COPY OF A COLLECTION OF CLASSICAL GREEK MOTTOS. Ben Jonson's library was described as being "well-furnish'd" by John Selden in 1614 (MacPherson, p.5) but was decimated by fire in 1623. More than 200 books from his library are nevertheless known to survive. Some of the surviving books were acquired after the fire, but financial necessity had always made Jonson a regular seller as well as buyer. Unusually, Jonson has printed his name in this book so several of the letter forms (such as the e) are different from those of his more common cursive script. Jonson printed his name in other books in a similar way, such as in his copy of J. Pellison's *Rudimenta prima latinae grammatices* (1531) (Durham University Library SB 0057/1-2). The book contains a small number of annotations (e.g. sigs l2v, Pp1v, AA2v), not in Jonson's hand, and extensive underlining to the metrical proverbs. This book is not listed in David MacPherson, 'Ben Jonson's Library and Marginalia: An Annotated Catalogue', *Studies in Philology* 71 (1974), pp.1-106.

Sotheby's is grateful to Prof. Henry Woudhuysen for his assistance in cataloguing this lot.

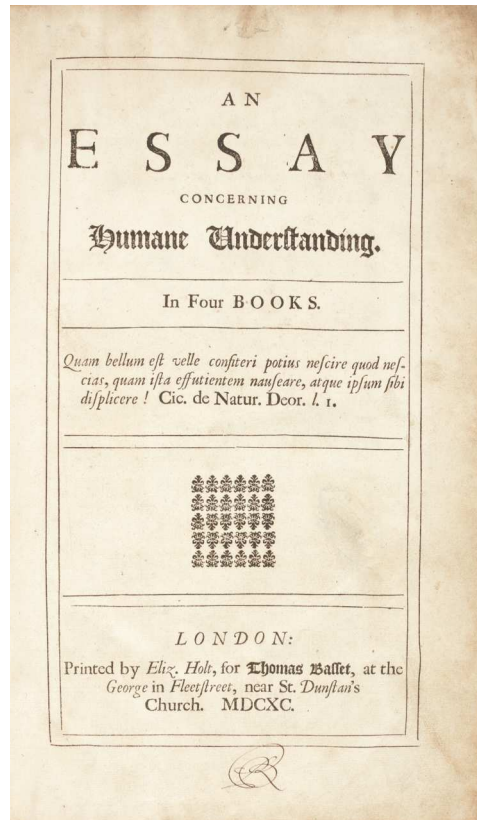
PROVENANCE

Ben Jonson (1572-1637); Jeremiah Milles, D.D., Dean of Exeter and antiquary (1714-84), armorial bookplate; sale of his library, Sotheby's, 10 April 1843, lot 6, £1 9s., to Pickering; Edward Craven Hawtrey, Provost of Eton College (1789-1862), his sale, Part 2, Sotheby's, 12 December 1853, lot 6, £4, to R. Monckton Milnes; Robert, Marquess of Crewe, armorial bookplate

£ 7,000-10,000 € 8,100-11,500



413



413

413

LOCKE, JOHN

An Essay concerning Humane Understanding.
Elizabeth Holt for Thomas Basset, 1690

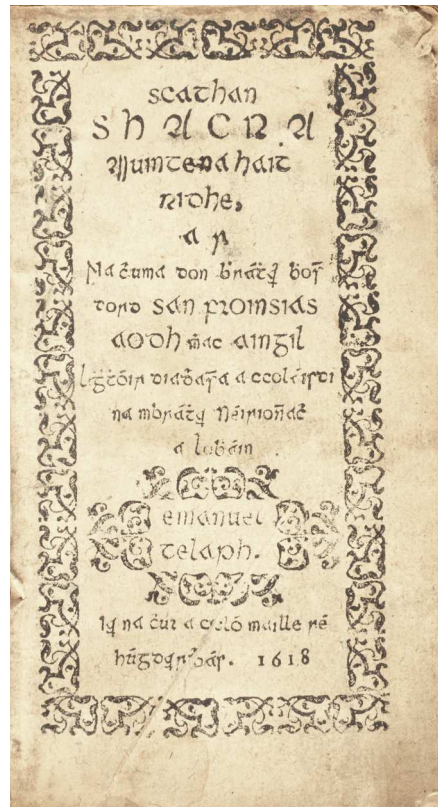
folio, FIRST EDITION, first issue with uncanceled title page (five rows of six type ornaments, SS's in title uninverted, Basset's name only in the imprint), contemporary mottled calf, red speckled edges, spine in six compartments decorated in gilt, remains of library stamp on title page, some slight staining and browning, a few tiny holes, some slight staining, some repairs to final leaves at margin, spine repaired with some restoration (new morocco label), neat repairs to covers

FIRST EDITION OF LOCKE'S MONUMENTAL WORK, a critical assessment of the origins, nature, and limits of human reason, which was to remain the single most influential work in European philosophy for at least one hundred years. Locke laboured for nearly two decades on his investigation of "the certainty and the adequacy of human knowledge," concluding that "though knowledge must necessarily fall short of complete comprehension, it can at least be 'sufficient'; enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny" (PMM).

REFERENCES

Wing L2738; Pforzheimer 599; PMM 164

£ 15,000-25,000 € 17,200-28,700



414

PROPERTY OF A COLLECTOR

MACCAGHWELL, HUGH

Scathan shacramuinte na haitridhe, ar na chuma don bhráthair bochd dord San Froinsias Aodh mac-aingil lighthoir diadachda a goleisti na mbráthair Heirionnac a lobbháin [On the sacrament of penance.] *Louvain: Press of the Irish Franciscans, 1618*

8vo, Irish type, title border of printer's ornaments, typographical head- and tail-pieces, woodcut tail-pieces and initials, original dark limp vellum, preserved in brown half-morocco folding box, *light browning and staining, cockled and shrunk, upper hinge split*

RARE FIRST EDITION of the first original work by a living author in Irish. The few works printed in Irish appearing prior to this were the Bible, liturgy, or translations of the works of others. This is one of a small group of books from the first press to print and promote Irish writing in the vernacular. Active from 1614-1618, it issued five books. The press was an outgrowth of a concentration of scholars skilled in Irish and other languages at St. Anthony's, the Franciscan college at Louvain, which acquired the press in 1611. Though their primary purpose was to train priests for the Irish and Scottish missions, they also published literary works for a wider Irish audience, later using commercial publishers (after the demise of this press). MacCaghwell came from an old Irish family. He was born in Co. Tyrone and early in life entered the service of Hugh O'Neill, earl of Tyrone, as tutor to his sons. In 1604 in Spain he entered the Franciscans, and in 1606 went to the Spanish Netherlands where he set up the Franciscan College in Louvain, and played an active role in Irish spiritual and intellectual life.

REFERENCES

STC 17157; Allison & Rogers, *Catholic* 489; *idem*, *Counter-Reformation* II, 507; *idem*, *Recusant* 371; Bradshaw 8612

PROVENANCE

H.P. Kraus, sale of the stock and reference library at Sotheby's New York, 4 December 2003, lot 416

£ 6,000-8,000 € 6,900-9,200

415

PROPERTY OF A COLLECTOR

MACCURTIN, HUGH

The Elements of the Irish language, grammatically explained in English. *Louvain: Martin van Overbeke, 1728*

8vo, FIRST EDITION, 2 parts (the second in Irish), roman and Irish types, woodcut ornament on titles, woodcut initials, later brown morocco, all edges gilt, *slight wear to binding*

FIRST EDITION. MacCurtin was a noted Irish poet, of whose work fifty poems are still extant. "MacCurtin left Ireland about 1727 and travelled to the Irish Franciscan college at Louvain where his second book, *The Elements of the Irish Language Grammatically Explained in English*, was published in 1728. This is a work of considerable scholarship, but it is clear that MacCurtin drew heavily from an unpublished manuscript grammar by Francis Walsh" (Oxford DNB). The second part of the book is in Irish, with an Irish title-page.

£ 1,500-2,000 € 1,750-2,300



416

416

MISSAL, USE OF SARUM.

Missale ad usum ecclesie Sariburiensis. *Rouen: Richard Hamilton for Robert Valentin, 1554 [i.e. 1555]*

4to, 263 leaves (of 264), printed in red and black, double column (47 lines), gothic letter, musical notation, publisher's woodcut device on title and on colophon at the end, woodcut illustrations and initials, contemporary calf over wooden boards, covers decorated with roll panels, *lacking a1, rebounded preserving portion of original spine, lacking clasps, some damp-staining, some leaves repaired, some worming at the beginning, in the centre and again towards the end, a few tiny holes to some leaves, slight fraying to edges of some leaves, further slight repairs to binding*

REFERENCES

STC 16216; Weale-Bohatta 1452

PROVENANCE

Monastery of St. Michael at Belmont, Herefordshire, bookplate

£ 1,500-2,500 € 1,750-2,900

417



417

PROPERTY OF AMPLEFORTH ABBEY TRUST

MORE, SIR THOMAS

Five works in one volume, 1529-1533:

More, Sir Thomas. The Confutacyon of Tyndale's Answer. *W. Rastell, 1532*; The second parte of the Cofutacon of Tyndale's Answer *W. Rastell, 1533*; A dyloge of Syr Thomas More. [*W. Rastell*], 1530; The Supplycacyon of soullys. [*W. Rastell, 1529*]; [**Rastell, John**]. A New Boke of Purgatory. [*J Rastell, 1530*]; folio (265 x 180mm.), black letter, later reversed calf, spine with black morocco lettering pieces, Confutacyon lacking x5 and x6, Dyaloge lacking final two text leaves but with final errata leaf, *minor worming, some browning and spotting throughout, boards rubbed*

REFERENCES

STC 18079, 18080, 20719, 18085 & 18093

£ 7,000-10,000 € 8,100-11,500

418



418

PROPERTY OF A EUROPEAN COLLECTOR

PEPYS, SAMUEL

The Diary of Samuel Pepys. Edited with additions by Henry B. Wheatley. *George Bell & Sons, 1893-99*

8vo, 10 volumes, portrait frontispiece, numerous plates, maps and charts (some folding), half-titles, title pages printed in red and black, top edge gilt, uniformly bound in full red morocco by Zaehnsdorf, spine titled and dated in gilt, original blue cloth spines gilt persevered at end of each volume, *very minor browning, scuffs to morocco, slight wear to joints, spines sunned, bumped*

£ 500-700 € 600-850

419



419

PORTA, GIOVANNI BATTISTA DELLA

Natural Magick...in twenty books...wherein are set forth all the Riches and Delights of the Natural Sciences. *For Thomas Young and Samuel Speed, 1658*

4to, FIRST ENGLISH EDITION, engraved title, title page in red and black, woodcut initials and illustrations, table at the end, contemporary panelled calf decorated in blind, modern card slipcase, *rebacked, new endpapers, engraved title and title pages inlaid and with some slight repairs, repairs to margins of preliminaries, a few other margin tears, some browning and foxing*

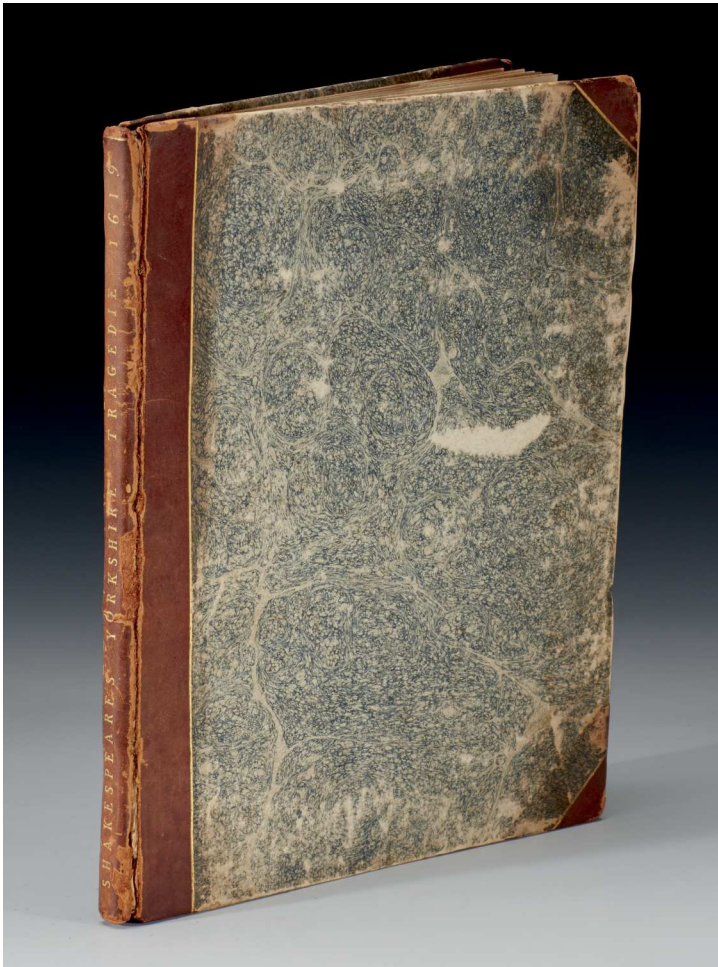
Porta's *Magia naturalis* was first published in a four book version in 1558. It is an uncritical compilation of the fantastical and the empirical, discussing subjects such as demonology, magnetism and the camera obscura. An expanded twenty book version was published in 1589, and it is from this expanded edition that the present English translation is derived. The engraved title is by Robert Gaywood.

REFERENCES

Wing P2982; Norman 1726

£ 1,200-1,800 € 1,400-2,100

80



420

420

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

SHAKESPEARE, WILLIAM—APOCRYPHA

A Yorkshire Tragedie. Not so New, as Lamentable and True. [William Jaggard] for T[homas] P[avier], 1619

4to, second edition, nineteenth-century half calf on marbled boards, lacking blank D3, each leaf inlaid onto early 19th century laid paper, binding rubbed, one endpaper starting

A NOTED EXAMPLE OF SHAKESPEARE APOCRYPHA, FIRST ATTRIBUTED TO HIM BY PAVIER IN THE 1608 QUARTO AND LATER INCLUDED IN THE THIRD FOLIO OF 1664. The current scholarly consensus is that the play was written by Thomas Middleton. This edition is one of ten uniform quartos of Shakespeare plays printed by Jaggard for Thomas Pavier in 1619. They could be acquired as a collection, making them the earliest attempt at a single volume collection of Shakespeare. Most of the titles (but not this one) were pirated so were given a false publication date in order to avoid copyright infringements. Pavier gave *A Yorkshire Tragedie* the subtitle of "All's One, or One of the foure Plaies in one", but the other three plays have not been preserved. This copy belonged to George Steevens, one of the greatest Shakespeare scholars of the 18th century.

RARE. The only copy to have come to the market since the 1970s was the Pirie copy (Sotheby's, New York, 3-4 December 2015, lot 732, \$15,000).

REFERENCES

STC 22341; Greg 1:272b; Pforzheimer 904

PROVENANCE

George Steevens, 1736-1800 (ownership inscription on title page); ? sale of his library, Mr King's of King Street, London, 13-23 May 1800, lot 1311, 9s; "The gift of Hyades [?], b[ought] t by Him at Mr Nassau's Sale 1824 [presumably the library of George Nassau, Evans, February-March 1824, but not found in the catalogue]; Robert Crewe-Milnes, Marquess of Crewe, 1858-1945 (armorial bookplate)

£ 7,000-10,000 € 8,100-11,500

421

PROPERTY OF AN IMPORTANT PRIVATE NORTH GERMAN COLLECTION

SHAKESPEARE, WILLIAM

The Dramatic Works...revised by George Steevens. W. Bulmer and co. for John and Josiah Boydell, 1802

18 parts in 9 volumes, folio (414 x 302mm), with the prefaces by Pope and Johnson, 96 COPPERPLATES (including frontispieces in each volume and engraved plates throughout), contemporary horizontally-grained dark blue morocco ornately gilt, covers with outer fillets enclosing border of pictorial ovals (masks, musical instruments, swords, scales, crowns, quills, scrolls) enclosing inner panel with corner- and side-pieces of fleurons and leafy scrolls, chocolate endpapers, all edges gilt, *extremities and edges of bindings sometimes worn and rubbed, some previous repairs to joints, upper cover of volume 8 nearly detached, other joints slightly split, some covers scuffed, some gatherings slightly loose, some offsetting and foxing to plates and text, occasional damp-staining*

This edition contains Boydell's fine series of one hundred large copperplates from paintings by Reynolds, Smirke, Northcote, Porter, Stothard, Hamilton, Bunbury, Opie and Westall. The plates were issued serially from 1791 onwards. George Steevens, the "Puck" of Shakespeare commentators and scholars, was responsible for editing the text and correction of the press, although the edition was not published until 1802, two years after his death.

REFERENCES

Jaggard p.508

£ 1,000-1,500 € 1,150-1,750

422

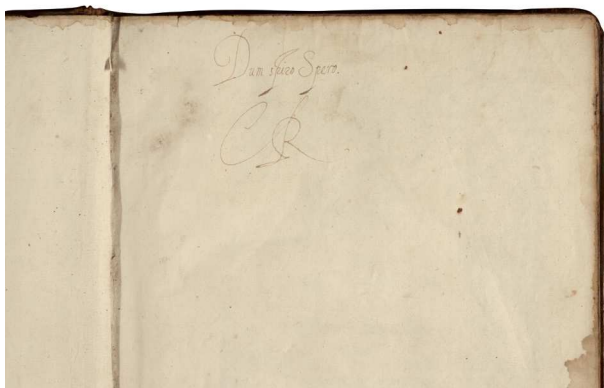
PROPERTY FROM A HAMPSTEAD COLLECTION

IZAAC WALTON AND CHARLES COTTON

The Complete Angler. *Nattali and Bond*, 1860

8vo, 2 volumes, second Nicolas edition, engraved frontispiece, engraved plates, nineteenth-century quarter morocco, red cloth boards, *some spotting and offsetting, wear to binding*

£ 200-300 € 250-350



DETAIL

423

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

SPENSER, EDMUND

The Faerie Queen: The Shepherds Calendar: Together with the other Works of England's arch-poet. H[umphrey] L[ownes] for Mathew Lownes, 1611 [i.e. 1612 or 1613]

folio, INSCRIBED BY KING CHARLES I AND READ BY HIM DURING HIS FINAL IMPRISONMENT, FIRST COLLECTED EDITION, second issue, cancel title within woodcut border (McKerrow and Ferguson 212), cancel title page for the Second Part of the *Faerie Queene* (dated 1613), *The Shepherds Calendar*, *Mother Hubberds Tale*, and *Colin Clouts Come Home Again [etc.]* all with separate title pages and registers, numerous woodcut vignettes, cartouches, devices, and tailpieces, INSCRIBED BY CHARLES I ON THE FRONT FREE ENDPAPERS ("Dum spiro Spero [While I breathe I hope]. | CR"), with various additional inscriptions by Sir Thomas Herbert and other family members, notably recording Herbert's acquisition of the book ("The gift of my Uncle, Doctor Ambrose Ayckrayde. | 1628 | Herbert", partially erased, on the front paste-down), and with his monogram and mottos ("En Bon Tans" on the title page and "Pawb yn y Arver" on the colophon), also inscribed by other family members ("Liber Adeliza Herbert 1637" and "Henry Herbert" [? Henry Herbert, 2nd Bt, 1639-1687] on front endpapers), and with other notes including a quotation from Horace ("Omne tulit punctum Qui miscuit utile Dulci, *Ars Poetica*, 343), one textual correction (not in Charles I's hand) on p.319 of *FQ*, with a faded inscription on the upper cover in a later hand ("This book is for [Tho.] Herbert Esqr. Groom of the Bedchamber to the King in the Isle of Wyght with a [bracelet?]", contemporary calf, fillet gilt border, later red lettering piece, housed in a brown morocco collector's folding box by Sangorski and Sutcliffe, a few tears including to [FQ] A2 and [Calendar] D1, occasional scattered marks and browning, binding worn with upper cover nearly detached

THE COPY OF SPENSER READ BY THE CAPTIVE KING. Charles I spent two years as a prisoner of Parliament and the New Model Army, from January 1647 until his trial and execution on 30 January 1649. Thomas Herbert (1606-1682) attended the King throughout this period, for much of which (November 1647-December 1648) he was confined to

Carisbrook Castle on the Isle of Wight. Charles was actively plotting with his captors' enemies and made repeated attempts to escape, but he nevertheless developed a close personal bond with Thomas Herbert. Although Herbert's loyalty to Parliament was unquestioned, he had been a courtier in the 1630s and had even been appointed an esquire of the body. It was no doubt this personal connection that made Herbert acceptable to the King, and he was courteous and willing to follow the protocols of courtly etiquette. Herbert's own memoir of his time serving Charles I provide the best account of his reading at Carisbrook:

"... he gave Mr Herbert the charge of his Books, of which the King had a Catalogue, and from time to time had brought unto him, such as he was pleased to call for. The sacred Scripture was the Book he most delighted in, read often in [...] Herbert's divine Poems; and also *Godfrey of Bulloigne*, writ in *Italian* by *Torquato Tasso*, and done in to *English* Heroick Verse by Mr *Fairfax*, a Poem his Majesty much commended, as he did also *Ariosto* by Sir *John Harrington* [...] *Spencer's Fairy Queen* and the like, for alleviating his Spirits after serious Studies..." (Sir Thomas Herbert, *Memoirs of ... King Charles I* (1702), pp.42-43)

Herbert goes on to comment that "In many of his Books he delighted himself with the Motto *Dum Spiro Spero*; which he wrote frequently as the Emblem of his Hopes as well as Endeavours for a happy Agreement with his Parliament." (p.44) A number of books with this poignant motto are known. Most famous is his copy of Shakespeare's Second Folio (Royal Library, Windsor Castle, RCIN 1080415), which was also annotated by its royal reader. Other books with the "Dum Spiro Spero" motto include Fairfax's translation of Tasso, which recently emerged at the Linley Hall library; the Works of Guez de Balzac, which was in the library of Robert S Pirie (Sotheby's, New York, 2 December 2015, lot 163); an edition of Tacitus once in the collection of John Gribbel of Philadelphia (Parke-Bernet, 22 January 1941, lot 114); and the dedication copy of Davila's *Civil Wars of France* (Thomas Thorpe, Catalogue for 1829, no. 8355). Both the Shakespeare and the Tasso are additionally inscribed by Herbert, recording that they were given to him by Charles, but the current book adds a new dimension to the bibliographical relationship between the two men as it had belonged to Herbert for nearly twenty years before he served the King. Presumably Charles's own library lacked a copy of Spenser so Herbert lent or gave him a book of his own, which then returned to Herbert after Charles's execution. In addition to the note recording his acquisition of the book from his uncle, Herbert has also inscribed the book with his own mottoes: "Pawb yn y Arver" [everyone his own customs] was a longstanding Herbert family motto and is also in the Charles I/Herbert Tasso and in the manuscript copy of the Brut Chronicle that Herbert donated to the Bodleian in 1666 (MS e. Mus. 108); the motto "En Bon Tans" is found in at least three of the manuscripts in Herbert's 1666 Oxford donation (MSS e. Mus. 51, 91, 198).

REFERENCES

STC 23083.7, 23086.3, 23093.5, 23087, and 23077.3

PROVENANCE

Ambrose Akyerod (Acred, Akroyd), of Foggathorpe, Yorkshire, fellow of Trinity College, Cambridge (d.1640); gifted in 1628 to his nephew, Thomas Herbert (1606-1682), attendant to King Charles I, 1647-49, and later first Baronet of Tintern; King Charles I, inscription

£ 30,000-50,000 € 34,400-57,500

En bon Tang. 46



THE
FAERIE QVEEN:

THE
Shepherds Calendar :

Together
WITH THE OTHER
Works of England's Arch-Poët,
EDM. SPENSER:

¶ Collected into one Volume, and
carefully corrected.

Printed by H. L. for Mathew Lownes.
Anno Dom. 1611.



ENGLISH & IRISH LITERATURE: EIGHTEENTH CENTURY

424

PROPERTY OF A EUROPEAN COLLECTOR

BIBLE. ENGLISH

The Holy Bible. Containing the Old and New Testaments. *Edinburgh: Printed by Alexander Kincaid, 1770*

12mo, 2 volumes, 'The Psalms of David in Metre' bound in at end of volume two, contemporary full black morocco elaborately gilt, spine gilt with red leather labels, floral paper doublures, all edges gilt, collector's book label in both volumes, *minor browning, bumped (2)*

REFERENCES

Darlow & Moule 1208

£ 1,500-2,000 € 1,750-2,300

425

BIBLE, ENGLISH

The Holy Bible. *Oxford: John Baskett, 1717-1716*

large folio (499 x 302mm.), title and calendar printed in red and black, ruled in red throughout, engraved frontispiece by Du-Bose after J. Thornhill (depicting Moses inscribing the first words of Genesis), general engraved title by G. Vander Gucht (depicting view of Oxford), vignette title to the New Testament (depicting the Annunciation), engraved head- and tail-pieces and initials, steel engravings after Thornhill, Cheron, Laguerre and others, CONTEMPORARY OXFORD BINDING IN BLACK MOROCCO GILT, covers panelled with corner-pieces with three hanging leaves, side-pieces amassed from fleurons, stars and circular tools, central lozenge with star at centre, spines in nine compartments elaborately gilt using various leafy, floral and other tools, corner-pieces, marbled endpapers, all edges gilt, *spine slightly torn at head, edge-wear to binding, hinges starting to crack, small piece torn from outer corner of title, some leaves spotted or browned (particularly New Testament), tear to D4 of Old Testament, some small holes to H1 (with slight loss of letters and to margins), soiling to G4v and H1 of New Testament, a few other minor tears to some leaves*

"A magnificent edition, printed in large type" (DMH), in a handsome contemporary binding. This edition, which became known as the "Vinegar Bible" (from the misprint in the headline above Luke XX, "The parable of the vinegar [for "vineyard"]" on verso of [G]6) became widely admired for its beauty of type, impression and paper, and the richness of its decoration.

REFERENCES

DMH 942A

PROVENANCE

William A. Foyle, red morocco Beeleigh Abbey book-label; the sale of his library at Christie's, 11 July 2000, lot 499

£ 4,000-5,000 € 4,600-5,800

426

PROPERTY OF A COLLECTOR

CHURCH OF ENGLAND. BOOK OF COMMON PRAYER. ENGLISH AND IRISH

The Book of Common Prayer... with the Psalter or Psalms... pointed as they are to be sung or said in churches. *Leabhar na Nornaightheadh Ccombchoitcionn... Tsaltair no Psalmuibh Dhaibhidh. Ar na bpuncadh mur cantar no raidhtior iad a Tteampollaibh. (An appendix concerning the Irish character). London: E. Everingham, [1712]*

8vo, double column, the Book of Common Prayer in Irish for the most part and in Irish and English for certain parts, the Psalms in Irish only, 8pp. appendix inserted at the end, contemporary English binding of panelled blue morocco gilt, gilt spine, gilt edges, *some slight wear to binding*

PROVENANCE

The Library of the earls of Macclesfield, library stamps, sale at Sotheby's, Part VIII, 25 October 2006, lot 2564

£ 1,500-2,000 € 1,750-2,300

427

PROPERTY OF A EUROPEAN COLLECTOR

BOOK OF COMMON PRAYER

The Book of Common Prayer. *Cambridge: Baskerville, 1762*

large 8vo, [third edition], together with the Psalter or Psalms of David, full contemporary red morocco elaborately gilt, spine ornately gilt in compartments, marbled endpapers, all edges gilt, collector's bookplate, *upper board and endpapers detached, minor spotting and browning, rubbed*

REFERENCES

Gaskell 19

£ 500-700 € 600-850

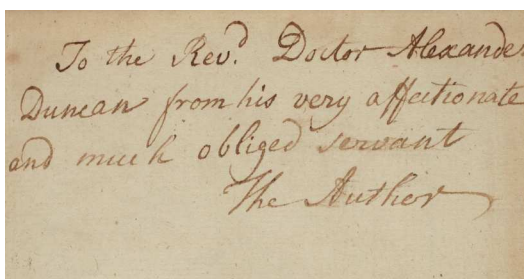
428

PROPERTY OF A COLLECTOR

[CATECHISMS, IRISH AND HEBREW.]

The church catechism in Irish. With the English placed over against it in the same karakter. Together with prayers for sick persons, and some texts of Scripture, and a vocabulary explaining the Irish words that are used in them. *Belfast: J. Blow, 1722*

B4 cropped at outer margin [together with:] Lewis, John. The church catechism explain'd by way of question and answer; and confirmed by Scripture proofs: collected by John Lewes,



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Minister of Margate in Kent. And render'd into Irish by John Richardson... Catechism na Heaglaise... (Prayers for the use of Charity-Schools. Ornaig... Scol Charthanais; The elements of the Irish language). London: Eleanor Everingham, 1712, first edition in Irish—**Abraham Yagel** (born Hananiah dei Gallichi). Eine gründliche Verfassung der jüdischen Lehre... Von neuen aber 1704 in Helmstädt aus dem hebräischen ins lateinische übersetzt worden von Hermann von der Hardt... Auff etlicher guten Freunde begehren aber aus dem lateinischen ins hochdeutsche übersetzt worden. (Sefer Leqah tov... [in Yiddish]). Jesnitz: Georg Klessner, 1722, (Hebrew imprint: Jesnitz: Israel ben Abraham), 2 parts, with some leaves misbound or upside down[Steinschneider 4241.10]; 3 works in one volume, eighteenth-century half calf, red morocco lettering-piece, red edges

PROVENANCE

The Library of the earls of Macclesfield, Part Eight, 25/26 October 2006, lot 2568

£ 2,500-4,000 € 2,900-4,600

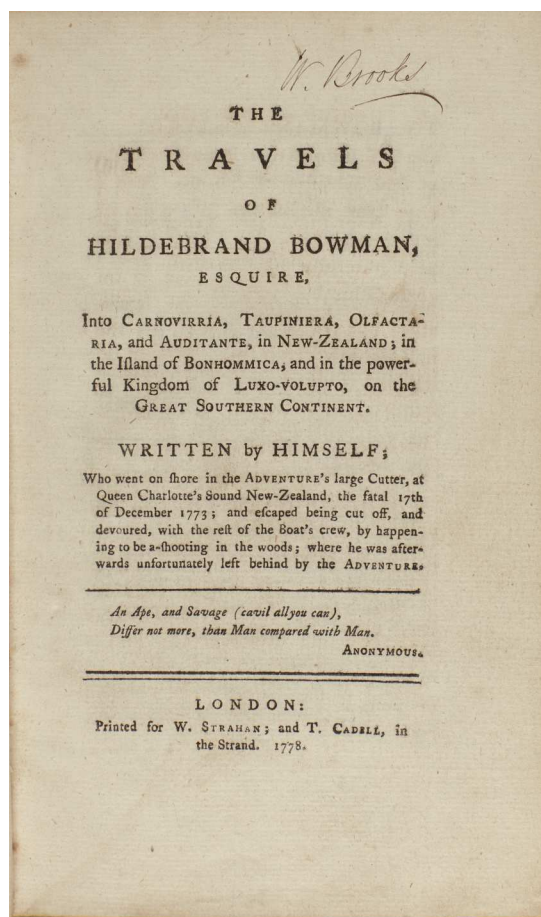
429

BOWMAN, HILDEBRAND [PSEUDONYM]

The Travels of Hildebrand Bowman into Carnovirria, Taupiniera, Olfactaria, and Auditante, in New-Zealand ... written by himself; who went on shore in the Adventure's large cutter, at Queen Charlotte's Sound New-Zealand, the fatal 17th of December 1773. London: Printed for W. Strahan; and T. Cadell, 1778

8vo (213 x 130mm.), FIRST EDITION, PRESENTATION COPY, inscribed on preliminary blank "To the Rev.^d Doctor Alexander Duncan from his very affectionate and much obliged servant, The Author", 2 engraved plates (facing pages 54 and 275), contemporary calf, single gilt fillet border, spine in six compartments with raised bands, red morocco lettering piece in second compartment, hole in upper margin of O5 not affecting text, short clean tear at foot of Y1 without loss, expert repairs to head and foot of spine

THE ONLY KNOWN INSCRIBED PRESENTATION COPY OF WHAT IS CONSIDERED THE FIRST NEW ZEALAND NOVEL. This work, dedicated to Joseph Banks and Charles Solander, 'tells the story of a fictional midshipman abandoned in Queen Charlotte Sound, New Zealand, after a battle with Maori that claims the lives of ten of his shipmates. Inspired by an actual event on Captain Cook's second voyage, Bowman's adventures take him to increasingly sophisticated cultures ... that dramatize stadial history in a Pacific setting. The work provocatively weaves together popular fascination with Cook's



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voyages, sensational conceptions of the newly charted Pacific, contemporary ideas on human development and culture, topical satire on London life, and a fanciful castaway story. As an introduction to the cultural connections linking Pacific studies, the Scottish Enlightenment, and eighteenth-century English society and politics, *The Travels of Hildebrand Bowman* is unique in literary history' (Bertelsen).

Authorship has remained a mystery, and until relatively recently it was considered that John Elliott (1759-1834), a midshipman on the *Resolution* during Cook's second voyage was the author, however in the past five years Cliff Thornton has presented a persuasive case for Robert Home (1752-1834), an English painter of Scottish ancestry, as a more likely candidate (see Bertelsen pp.35-38).

LITERATURE

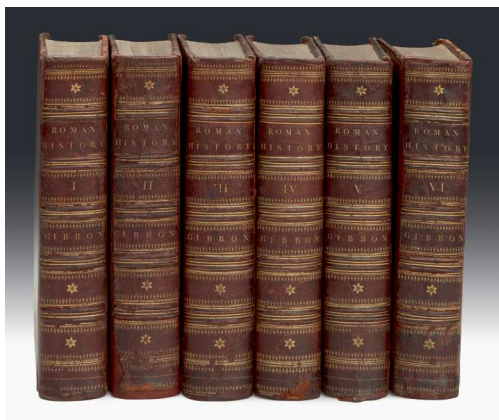
Bagnall 5600; BCJC 3921 & 4659; Du Rietz 1297 (with note about this copy); Gove p.369; Hocken p.18; Holmes A 43; Holmes B 27; Howgego, *Invented* B40; Bertelsen, Lance (ed.), *The Travels of Hildebrand Bowman* (Broadview Press, 2017), pp.35-38 (note about this copy)

PROVENANCE

Rev. Dr Alexander Duncan, presentation inscription from the author; W. Brooks, nineteenth-century signature on title; Francis Edwards catalogue 604 (1936), item 97

£ 10,000-15,000 € 11,500-17,200

430



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THE LIBRARY OF COLIN AND JOAN DEACON

GIBBON, EDWARD

The History of the Decline and Fall of the Roman Empire. For W. Strahan and T. Cadell, 1776-1781-1788

4to, 6 volumes, FIRST EDITIONS (volume 1 with preface dated Feb 1, 1776), portrait frontispiece dated 1780 in volume 1, 2 folding maps in volume 2 and 1 in volume 3, cancel leaves G1 (signed *G) and L11 (signed *L1) in volume 2, H3 (so signed) and L2 (signed *L2) in volume 4, errata leafs each in volume 1-3, errata for volumes 4-6 at end of volume 6 on verso of 4U1, contemporary diced rusia gilt borders, spine gilt in compartments, marbled endpapers, *lacking half-titles, spotting (often concentrated, particularly volumes 1-3), small chipping and minor loss to a few leaves lower margins, volumes 1, 2 and 6 re-backed retaining original spine, minor soiling to boards with some small abrasions, spines with some surface loss, bumped and rubbed*

The 12 pages of contents and the portrait frontispiece in volume one were issued with the first edition of the second volume.

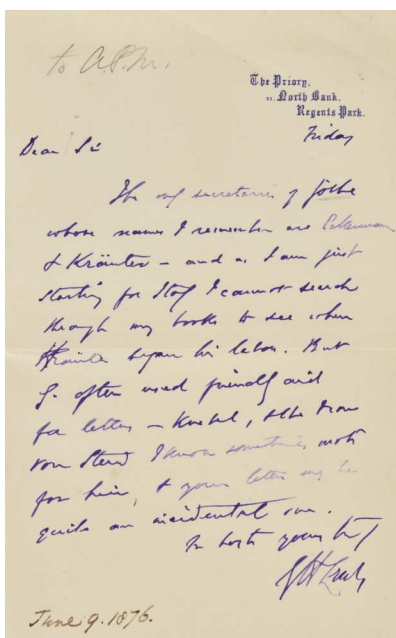
REFERENCES

ESTC T78356, T78360, T78362, T78365

PROVENANCE

Colin Deacon, pencil initials

£ 3,000-4,000 € 3,450-4,600



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GOETHE, JOHANN WOLFGANG VON

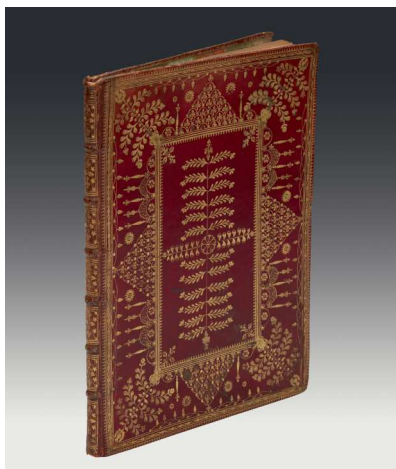
Egmont. Leipzig: G. J. Göschen, 1788

8vo, WITH TWO LETTERS LAID IN, both discussing Goethe, one by Sir James Mackintosh (1 page, 8vo, 29 August 1826) and one by George Henry Lewes, partner of George Eliot (about Goethe's secretaries, 1 page, 8vo, 9 June 1876), partially unopened, contemporary brown cloth, collector's folding box, *spine detached, corners bumped, occasional spotting*

REFERENCES

Goedeke, IV 240.5

£ 300-500 € 350-600



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PROPERTY OF A EUROPEAN COLLECTOR

GRAHAM, JAMES

Disputatio Juridica. Edinburgh: Thomas Ruddiman, 1741

4to, full contemporary morocco, lavishly gilt tooling, elaborate paper doublures and endpapers, all edges gilt, *minor offsetting, boards with minor abrasions, rubbed, slightly bowed*

A FINE EXAMPLE OF 18TH CENTURY SCOTTISH BINDING

£ 1,500-2,000 € 1,750-2,300

PROPERTY OF A EUROPEAN COLLECTOR

JOHNSON, SAMUEL

The Works of Samuel Johnson. together with His Life and Notes on his Lives of the Poets by Sir John Hawkins. *J. Buckland et al.* 1787

8vo, 11 volumes, FIRST COLLECTED EDITION, engraved portrait frontispiece, marbled calf, spine elaborately gilt with morocco labels, titled and numbered in gilt, collector's bookplates, upper board of volume 1 detached, browning, spotting (mostly confined to endpapers) boards worn, joints starting, rubbed

PROVENANCE

St Andrew St John, 14th Baron St John of Bletsoe (1759-1817), his bookplate

£ 1,000-1,500 € 1,150-1,750

434

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

OWEN, JOHN

Britannia Depicta or Ogilby Improv'd being a correct copy of Mr Ogilby's actual survey of all ye Direct & Principal cross roads in England and Wales. *Thomas Bowles*, 1720

8vo, 2 volumes, FIRST EDITION, with "King of Spain" in imprint on title-page, 273 pp. of country and strip road maps engraved by Emmanuel Bowen, 4pp. of tables in volume one, contemporary calf blocked in blind, spines titled and decorated gilt, previous ownership inscription in ink, some water-damage resulting in some loss to blanks, browning, upper board of volume one almost detached, boards soiled, rubbed

REFERENCES

Chubb CXLVII

PROVENANCE

Robert Milnes, marquess of Crewe (1858-1945), bookplate; by descent to his daughter Mary, duchess of Roxburghe

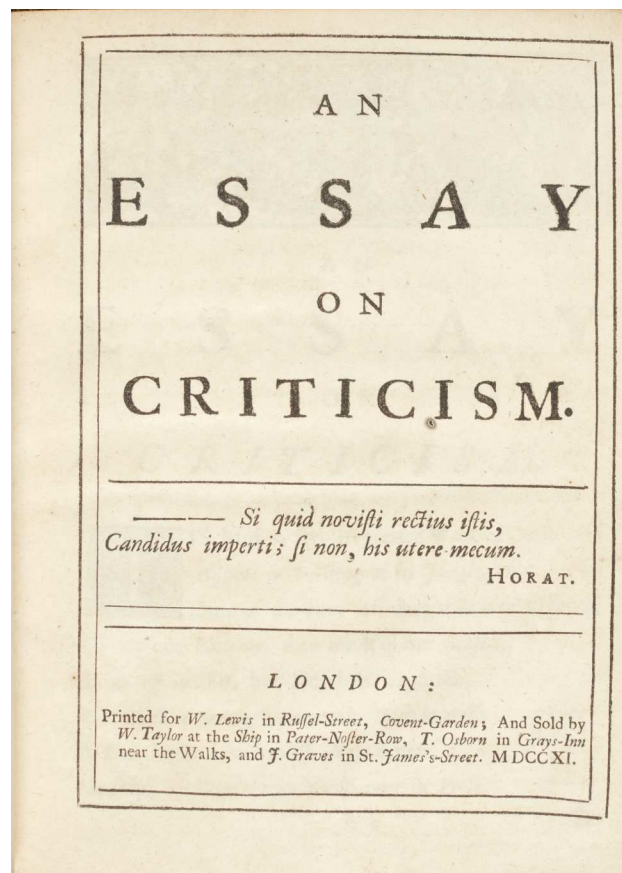
£ 500-700 € 600-850

435

POPE, ALEXANDER

An Essay on Criticism. *For W. Lewis, sold by W. Taylor, T. Osborn and J. Graves, 1711*

4to, half-title, FIRST EDITION OF THE AUTHOR'S FIRST SEPARATE PUBLICATION, with half title, without final advertisement leaf, AUTOGRAPH RECEIPT MADE OUT TO SUBSCRIBER FOR ADVANCE PAYMENT OF 'THE ILIAD' TIPPED-IN ("Receivd of Rich.^d Potinger Esq. Two Guineas | being the first Paym^t for Homer's Iliad | translated by A. Pope. | May 18.th"), later blue crushed morocco gilt by B.M. Pickering, all edges gilt, marbled endpapers



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Published ten days before his twenty-third birthday (and preceded only by publication of the poem 'Pastorals' and two pieces of criticism in 1709 in *Poetical Miscellanies*) *An Essay on Criticism* contains some of the most well-known lines in the English Language, including "To err, is human, to forgive divine", "Fools rush in where angels fear to tread" and "A little learning is a dangerous thing". Pope's translation of *The Iliad* was issued by subscription, one volume per year over six years at a guinea a volume. "The initial down payment was set at two guineas to defray the translator's out-of-pocket expense..." (M. Mack, *Alexander Pope*, 1988).

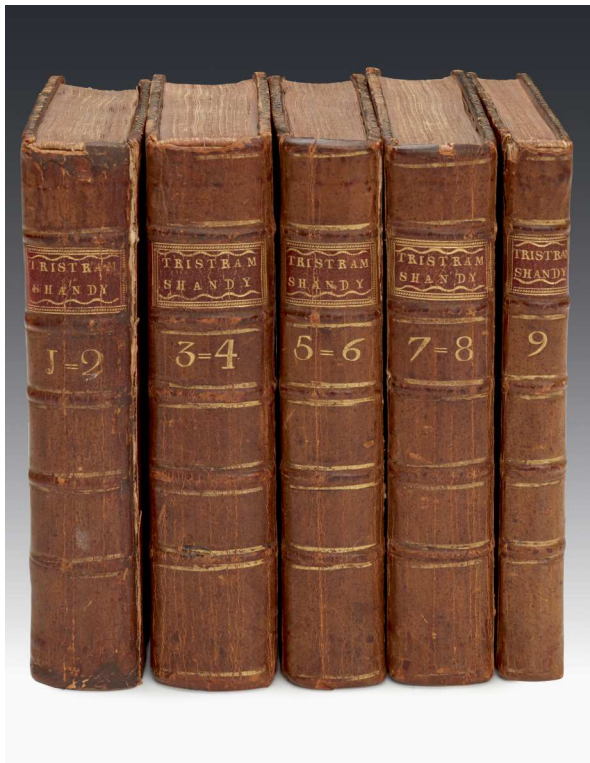
REFERENCES

Foxon P-806; Griffith 2; Hayward 145; Rothschild 1562

PROVENANCE

The poet and bibliophile Frederick Locker-Lampson (1821-1895), bookplate; F. Grant, bookplate; James Clemens, sale at Perke-Bernet, New York, 9 January 1945, lot 348; Halsted B. Vander Poel, his collection of English literature, sale at Christie's, Wednesday 3 March, 2004, lot 66

£ 3,000-5,000 € 3,450-5,800



436

436

[STERNE, LAURENCE.]

The Life and Opinions of Tristram Shandy. [York] and London, 1760–1767

8vo, 9 volumes, FIRST EDITION, signed by the author as usual on B1 of volumes 5, 7 and 9, half-titles as called for, engraved plate by Ravenet after Hogarth at beginning of volume 3, marbled leaf inserted between L4 and L5 of same volume, with the initial blank in volume 5, volume 7 in first state with errata on verso of title, variant (b) setting for Dedication in volume 9, contemporary sprinkled calf, spines in six compartments, numbered and lettered in gilt, red morocco labels, red speckled edges, upper cover of first volume detached with previous neat repairs to spine, slight cracking to some joints, minor worming to lower margin of second volume (not affecting text), offsetting to endpapers, further slight wear to edges of binding

First edition in a contemporary binding of perhaps the most playfully experimental novel in the English language.

REFERENCES

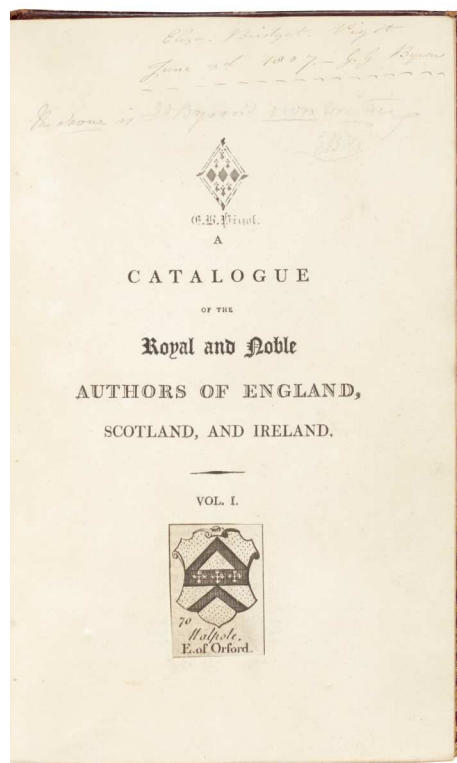
Rothschild II, 1970; Ashley V, p.204

PROVENANCE

The Hon. Lionel Damer; R.H. Isham, armorial bookplates; Hobart F. Cole, later bookplate

The American collector Ralph Heyward Isham (1890–1955) is most famous for his reassembling of James Boswell's papers, following his acquisition of archives from the 6th Baron Talbot de Malahide, at Malahide Castle near Dublin, and also from other locations such as Fettercairn House in Scotland. He sold most of the collection to Yale in 1949 for \$450,000

£ 5,000-7,000 € 5,800-8,100



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WALPOLE, HORACE

A Catalogue of the Royal and Noble Authors of England, Scotland, and Ireland; with lists of their works ... Enlarged and continued to the present time, by Thomas Park, F.S.A. printed for John Scott ... 1806

8vo, 5 volumes, expanded and illustrated edition, PRESENTATION COPY INSCRIBED BY LORD BYRON ON HALF-TITLE OF FIRST VOLUME TO HIS CONFIDANTE ELIZABETH PIGOT ("Eliza. Bridget. Pigot | June 3d. 1807 –G.G. Byron"), inscribed in pencil below by the recipient ("The above is Ld. Byron's own writing. | EBP"), further inscriptions and signatures by Pigot in volumes 2, 4 and 5, 149 plates (including frontispieces in volumes 1 and 2, lacking the portrait of the Earl of Monmouth in volume III), contemporary red straight-grained morocco gilt, covers with roll-tool border, spines gilt in six compartments with bird and flower tools, olive morocco labels, all edges gilt, marbled endpapers, preserved in quarter red morocco boxes, bindings rubbed, labels chipped (5)

A FINE PRESENTATION AND ASSOCIATION COPY. Elizabeth Pigot shared a particularly affectionate intimacy with Lord Byron. She was the sister of his good friend John Pigot, then a medical student at Edinburgh, and the Pigot household in Burgage Manor, Southwell, virtually became Byron's adopted home in his student days. He and Elizabeth often exchanged books and wrote verses to each other, and she acted as his confidante. She also helped with the publication of Byron's first book of poems, *Fugitive Pieces*. Walpole's *Catalogue* was first published in 1758. The present enlarged edition was issued in both quarto and octavo formats. Loosely inserted is a small watercolour bookmark (which could possibly be

by Pigot herself) together with a note addressed to Mr Pigot, three pages of notes on the family of the earls of Carlisle, and a typed letter from Sotheby's addressed to C. Becher Pigot (probably a descendant of one of Elizabeth's brothers) about a book sale taking place on 2 May 1918.

REFERENCES

Hazen 10

PROVENANCE

Elizabeth Bridget Pigot, inscription by Lord Byron in volume 1 (subscribed by Elizabeth Pigot: "The above is Ld Byron's own handwriting EBP"), and ownership inscriptions on front endpapers of volumes 4 and 5; Sotheby's, 20 July 1989, lot 73; George Cosmatos, the sale of his library at Sotheby's, Part I, 23 March 2005, lot 177

£ 8,000-12,000 € 9,200-13,800

438

PROPERTY FROM A HAMPSTEAD COLLECTION

WALPOLE, HORACE

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

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

PROVENANCE

Arthur Samuel Huey of Chicago, Illinois; sale of his collection of library sets, Parke-Bernet Galleries, 14 December 1938

£ 500-700 € 600-850

439

PROPERTY OF A EUROPEAN COLLECTOR

WHITELOCKE, [BULSTRODE]

A Journal of the Swedish Embassy, In the Years M.DC.LIII and M.DC.LIV. Printed for T. Becket and P. A. De Hondt, 1772

4to, 2 volumes, FIRST EDITION, FROM EDWARD GIBBON'S LIBRARY WITH HIS NAME LABEL IN VOLUME ONE, half-titles, contemporary calf, spine elaborately gilt with labels, *browning and minor spotting, joints repaired, bumped and rubbed*

Sir Bulstrode Whitelocke (1605-1675) was an English writer, lawyer and Lord Keeper of the Great Seal of England who often acted as an advisor to Oliver Cromwell. These two volumes follow the years in which Whitelocke was despatched to Sweden to conclude a treaty of alliance between Cromwell and Christina, Queen of Sweden.

PROVENANCE

Edward Gibbon (his name label); Sold in these rooms The Library of Edward Gibbon, 20 December 1934, lot 270

£ 1,000-1,500 € 1,150-1,750



440

440

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

COLLECTION OF PAMPHLETS FROM WEST HORSLEY PLACE

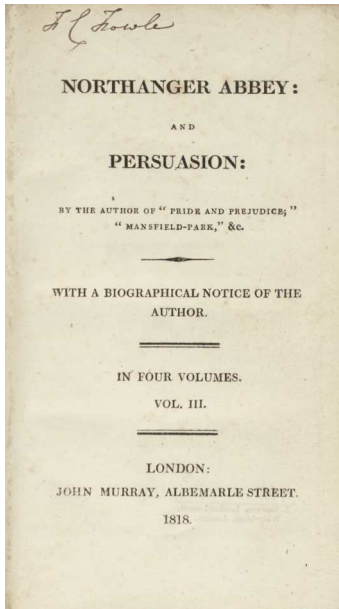
A Collection of Pamphlets, Plays, and Proclamations, 1567-1882, comprising three bundles;

i) 18 works published prior to 1800 including: Calentini Gentilis iufto Capitis Supplicio, Geneva, 1567; A Sad and Solomn Funeral, of the right Honorable Sir Francis Knowles. William Holme, 1596; Thoughts on the Present State of the Affairs with America and The Means of Conciliation by William Pulteney. J. Dodsley and T. Cadell, 1778 (second edition); ii) 28 19th century works including: All the Year Round. A Weekly Journal. Conducted by Charles Dickens. Saturday, May 18, 1867; Illustrated History of the Great Fire, and a Biography, with lithographic Illustrations... 1861, with folding lithograph; Recollections from Dr. Wiseman's Lectures - 1835, Rome. 28 numbered pages of manuscript lecture notes; iii) 18 loose proclamations, plates and cartoons dating from 1791 to 1870 majority in original cream, yellow or blue paper wrappers, all housed in a box, *all worn, some with loss and water damage* (65)

A full listing is available on request.

£ 2,000-3,000 € 2,300-3,450

ENGLISH LITERATURE: NINETEENTH CENTURY



441

441

AUSTEN, JANE

Northanger Abbey: and Persuasion. *John Murray, 1818*

12mo, 4 volumes, FIRST EDITION, half-titles (between the preliminary leaves and first page of text in each volume, as issued), paper watermarked "AP | 1816 | 2", later full calf, gilt border, flat spine gilt, titled in gilt on red labels, volume numbers and dated in gilt on red and green labels, all edges speckled, gilt dentelles, marbled endpapers, *titles and a few leaves strengthened at gutter, some spotting and browning*

Austen's final two novels were published posthumously in 1818, although *Northanger Abbey* had actually been drafted fifteen years earlier with the working title 'Susan', which was only abandoned when another novel with of the same name appeared in 1809. Austen's manuscript had been sold to publisher Richard Crosby, but for some reason remained unpublished, and it was only after the publication of *Emma* that Henry arranged to buy it back. It is assumed that Austen wrote the statement which precedes the text shortly after this, in which she observes, "That any bookseller should think it worth while to purchase what he did not think it worth while to publish seems extraordinary."

It was finally brought out after Austen's death in July 1817 alongside *Persuasion*, which was completed by Austen over the summer of 1816, shortly before she was forced to stop writing due to ill health. The 'Biographical Notice of the Author' written by her brother Henry.

REFERENCES

Garside and Schöwerling 1818:19; Gilson A9; Keynes 9; Sadleir 62e

PROVENANCE

Revd. Fulwar Craven Fowle (1764-1840), ownership signature ("F.C. Fowle") on title of each volume

90

SOTHEBY'S

The Craven Fowle family had many associations with the Austen family, and on several occasions Jane visited the vicarage in Kintbury, where the Fowles had lived since 1741. As well as being distantly related to the family, both Fulwar and his brother Tom had been taught at Steventon by George Austen, and in 1792, Tom became engaged to Jane's sister Cassandra. Not being able to afford to marry at that time, Tom was appointed as one of Lord Craven's domestic chaplains and in 1795 travelled with him to the West Indies where he caught yellow fever and died. Cassandra received £1,000 in his will, and never married.

In the same year as Tom's death, the eldest Austen brother James married Mary Lloyd, the sister of Fulwar's wife Eliza. Fulwar reportedly "did not bother to read anything of *Emma* except the first and last chapters, because he had heard it was not interesting" (see *Jane Austen's Letters* (1995), pp.524-525).

£ 6,000-8,000 € 6,900-9,200

442

BALMANNO, ROBERT

Four autograph letters signed, three to the writer William Chatto, the fourth letter to the engraver Ebenezer Landells,

lively and humorous letters discussing Chatto's books, their shared interests in engraving, and describing his life in New York, with ribald jokes and an obscene illustration, 31 pages, 4to and 8vo, New York, 30 May 1844 to 7 December 1857 [with:] a small group of 9 items, mostly engravings and title pages, loose in yellow covers

Robert Balmanno (1780-1861) was editor of the London Literary Gazette before moving to America, where he founded the New York Shakespeare Society. He was a noted collector of prints and autographs.

£ 400-600 € 500-700

443

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

BLAKE, WILLIAM

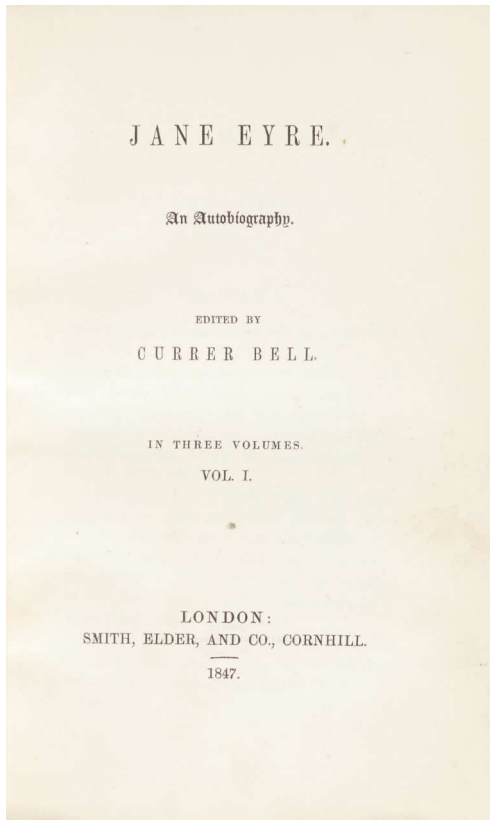
The Grave, A Poem. By Robert Blair. Illustrated by Twelve Etchings Executed from Original Designs. Printed by T. Bensley for R. H. Crombeck, 1808.

large 4to, FIRST EDITION, second issue (quarto), engraved portrait frontispiece of William Blake by Schiavonetti after Thomas Phillips (dated May 1st 1808), additional engraved title and 11 engraved plates by Schiavonetti after Blake, advertisements and prospectus for Stothard's Chaucer, maroon half calf, Lord Houghton's armorial wheatsheaf stamp gilt, spine titled and elaborately gilt, marbled endpapers, *spotting, mostly confined to endpapers and engraved frontispiece, soiling and abrasions to boards, bumped and rubbed*

See catalogue note at SOTHEBYS.COM

REFERENCES

Bentley 435B



444

PROVENANCE

Richard Monckton Milnes, first Baron Houghton (1809-1885), wheatsheaf stamp on binding; his son Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 400-600 € 500-700

444

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

[BRONTË, CHARLOTTE]

Jane Eyre. An Autobiography. Edited by Currer Bell. London: Smith, Elder and Co., 1847

8vo, 3 volumes, FIRST EDITION, half-titles, without the publisher's advertisements, light brown half calf, with Lord Houghton's armorial wheat sheaf stamp in gilt on upper cover, spine gilt, marbled endpapers, all edges red, *browning, boards soiled with abrasions, restoration to spine label of Vol III, spines sunned, bumped*

First edition of the author's first published novel.

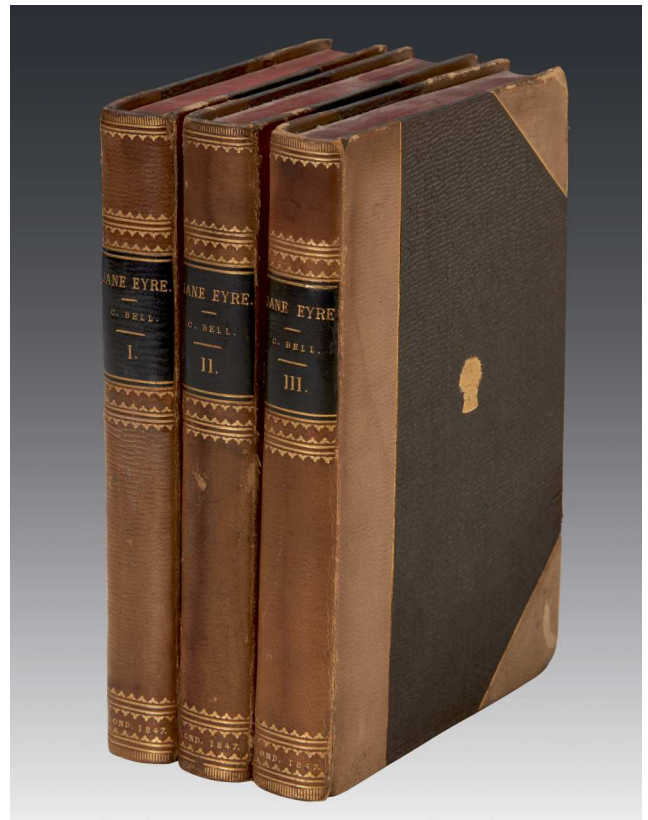
REFERENCES

Smith 2; Wise 3

PROVENANCE

stamp on binding of Richard Monckton Milnes, first baron Houghton (1809-1885); his son Robert Milnes, marquess of Crewe (1858-1945), bookplate; by descent to his daughter Mary, duchess of Roxburghe

£ 12,000-18,000 € 13,800-20,700



444

445

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

[BRONTË, CHARLOTTE]

The Professor. A Tale. By Currer Bell. Smith, Elder & Co., 1857

8vo, 2 volumes, first edition, half-titles, lacking advertisements at end of both volumes, [together with;]

Gaskell, E. Life of Charlotte Bronte. Smith, Elder & Co., 1857. 8vo, 2 volumes, half-titles, with 5 pp. newspaper article on the 'Death of Currer Bell' pasted down between half-title and title page of vol I., [with, bound at the back of vol. II.] John Skelton ("Shirley"), 'Charlotte Bronte', Fraser's Magazine for Town and Country, Vol. 55, 1857; and W. P. P., Jottings on Currer, Ellis, and Acton Bell. Longman, Brown, Green and Longmans, 1856, [also with, loose in vol II.] manuscript poem "This last day of November..." on Bretton Park, Wakefield headed paper

each volume uniformly bound black half calf with Lord Houghton's armorial wheat sheaf stamp in gilt on upper cover, spine gilt, marbled red endpapers, all edges red, *minor browning, with abrasions to covers, some soiling to spines, bumped* (4)

REFERENCES

Wise 8

PROVENANCE

Richard Monckton Milnes, first Baron Houghton (1809-1885), wheatsheaf stamp on binding; his son Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 500-700 € 600-850

BROWNING, ELIZABETH BARRETT

A collection of 7 works, comprising:

i) A Drama of Exile. *New York: Langley, 1845, FIRST EDITION*, volume 1 only, original cloth [Barnes A5a]; **ii)** Two Poems. *Chapman & Hall, 1854, FIRST EDITION*, original wrappers [Barnes A9]; **iii)** Last Poems. *Chapman & Hall, 1862, FIRST EDITION*, second impression, full blue morocco by Lefort [Barnes A13]; **iv)** The Poems of Elizabeth Barrett Browning. *New York: Miller, 1867, 3 volumes, original cloth* [Barnes E53]; **v)** The Letters of Elizabeth Barrett Browning. *New York: Macmillan, 1897, 2 volumes, three-quarter calf* [Barnes E222], worn with lower boards detached; **vi)** Lady Geraldine's Courtship. *New York: G.P. Putnam's and Sons, [c.1903-04]*, thin 32mo, "vest pocket" edition, full red morocco, worn, a few pages loose; **vii)** The Poet's Enchiridion. *Massachusetts: The Bibliophile Society, 1914*, one of 500 copies, original vellum backed boards [Barnes B8]; mostly 8vo, worn, some spotting and browning (10)

PROVENANCE

ii) John Whipple Frothingham, bookplate; **iii)** Walter Thomas Wallace, New Jersey, bookplate; his sale, American Art Association, New York, 22 March 1920, lot 108; **vii)** Roswell Field, bookplate and ownership inscription dated 1914

£ 700-900 € 850-1,050

447

BROWNING, ROBERT

A collection of works, 1837-1936, comprising:

i) *Strafford: An Historical Tragedy. Longman, Rees, Orme & Co., 1837, FIRST EDITION*, 2pp. publisher's adverts at end, original wrappers, collector's chemise and slipcase, lower corner of upper wrapper rubbed; **ii)** The Statue and the Bust. *Edward Moxon, 1855 [but Richard Clay and Sons, c.1890]*, WISE FORGERY, full olive morocco by Tout; **iii)** Cleon. *Edward Moxon, 1855 [but Richard Clay and Sons, c.1890]*, WISE FORGERY, full brown morocco by Riviere & Son; **iv)** The Poetical Works of Robert Browning. *Smith, Elder and Co., 1887-1889*, 9 (of 10) volumes, half calf, bindings worn and fragile with some loss to spines; **v)** Principal Shorter Poems. *New York: D. Appleton and Company, 1890*, half stained calf, upper joint tender; **vi)** New Poems. *New York: The Macmillan Company, 1915*, two portraits, 4pp. publisher's adverts at end, original cloth, spine browned; **vii)** The Poems of Robert Browning. *Oxford University Press, 1936*, reprint, original cloth, boards soiled; all 8vo (15)

PROVENANCE

i) and ii) Harry Buxton Forman (1842-1917); his sale, Anderson Galleries, New York, 15 March 1920, lots 116 and 121; **iii)** Edwin N. Lapham; his sale, Anderson Auction Company, New York, 1 December 1908, lot 143; Walter Thomas Wallace, bookplate; his sale, American Art Association, New York, 22 March 1920, lot 118
Many with bookplate of John Whipple Frothingham

£ 800-1,000 € 950-1,150



448

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CLEMENS, S.L. ["MARK TWAIN"]

Two autograph letters signed ("S.L. Clemens"), to Andrew Chatto, Jr

The first asking him to accompany him and his family to buy bicycles on Regent Street, the second thanking him "for the trouble you have taken for us about those bicycles", 2 pages, integral blanks, mourning stationery, 8vo, [London], 20-22 November 1896, with one autograph envelope, [with:]; three further letters on the same subject by Jean, Clara, and Olivia Clemens, 8 pages, 23-30 November 1896

Get a bicycle. You will not regret it, if you live. (Mark Twain)

The Clemens family resided in Chelsea from the autumn of 1896 to the following June. It was a period of deep distress for the family, following the death of Samuel and Olivia's daughter Susy in August. With the help of Andrew Chatto, Jr, his British publisher's son, Clemens and his family acquired 'Swift' Safety Bicycles. With equal-sized wheels and a chain-drive, these machines were much easier to ride and safer than the Penny Farthing, which Clemens memorably described learning to ride in 'Taming the Bicycle', and were also considered more suitable for women.

£ 2,000-3,000 € 2,300-3,450

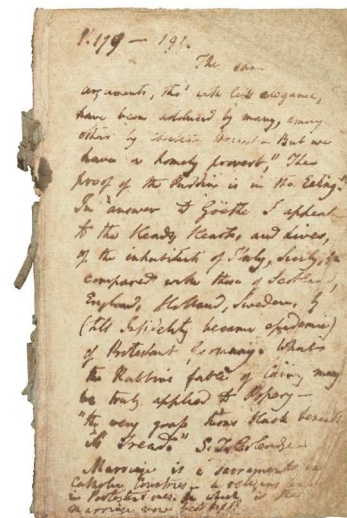
COLERIDGE, SAMUEL TAYLOR

Autograph manuscript note, signed

discussing commentary by Goëthe - following Chateaubriand and other writers - on the contrasting place of marriage under Protestantism and Roman Catholicism ("...I appeal to the Heads, Hearts, and Lives, of the inhabitants of Italy, Sicily, etc compared with those of Scotland, England, Holland, Sweden [...] the Rabbin's fable of Cain may be truly applied to Popery - 'the very grass turns black beneath its tread'..."), 1 page, 8vo, written on the inside lower cover of a blue paper wrapper, with a later note on the verso ("...Remarks on a passage in Goëthe's works by S.T. Coleridge..."), *some wear and dust-staining*

AN APPARENTLY UNRECORDED NOTE BY COLERIDGE ON GOETHE. Coleridge also cited the fable that the grass turned black beneath the feet of Cain after his fratricidal act, when criticising Catholicism in his 'Idea of the Christian Church' (*Collected Works of Coleridge*, Vol 10, p.122). Its source in Rabbinical lore has not been traced.

£ 1,500-2,000 € 1,750-2,300



449

450

COLERIDGE, SAMUEL TAYLOR

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

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

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

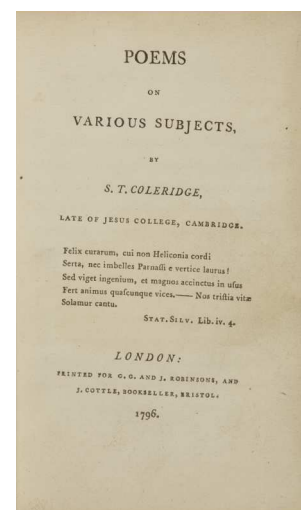
REFERENCES

Wise p.62; Tinker 678; Hayward 206

PROVENANCE

Percy L. Babington, armorial bookplate

£ 1,000-1,500 € 1,150-1,750



450

451

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

COLLINS, WILKIE

Basil : A Story of Modern Life. *Richard Bentley, 1852*

8vo, 3 volumes, half-title in volume I, original bright blue ripple-grain cloth blocked in blind, spine lettered in gilt, terracotta endpapers, *minor browning, damp-staining mostly confined to endpapers, boards with soiling, bumped*

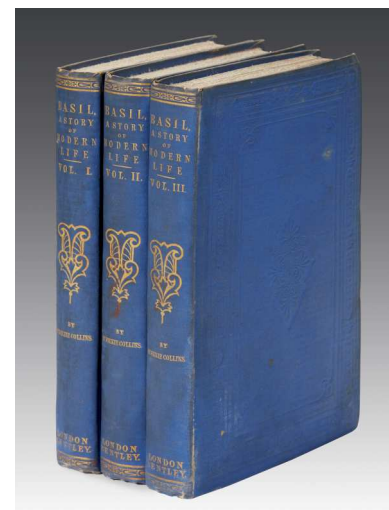
REFERENCES

Woolf 1346; Sadleir 589a

PROVENANCE

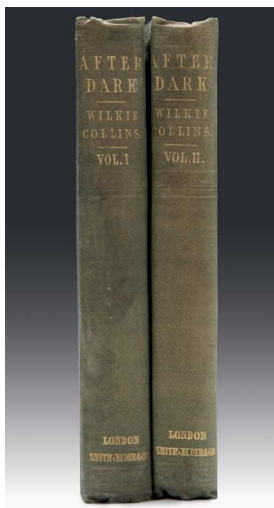
Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 1,000-1,500 € 1,150-1,750



451

452



452

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

COLLINS, WILKIE

After Dark. Smith, Elder and Co., 1856

8vo, 2 volumes, FIRST EDITION, half-titles, 16 pp. publisher's catalogue dated February 1856 at end of vol I, publisher's blind-stamped dark green wavy-grain cloth, spine lettered in gilt, *damp-staining, soiling to boards, bumped*

The first edition of the author's first collection of short stories.

REFERENCES

Wolff 1343

£ 1,000-1,500 € 1,150-1,750

453

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

COLLINS, WILKIE

The Queen of Hearts. Hurst and Blackett, 1859

8vo, 3 volumes, original green cloth boards blocked in blind, spines lettered in gilt, pale yellow endpapers, *damp-staining, boards with black staining and "Mudie's Library" stamp on each upper board, worn and bumped*

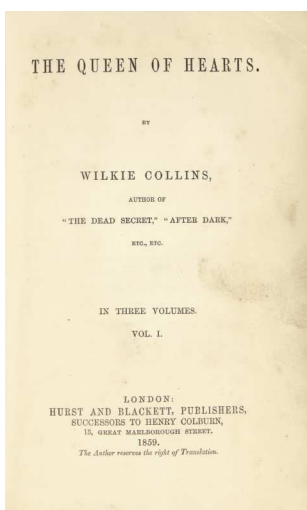
REFERENCES

Wolff 1373

PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 1,000-1,500 € 1,150-1,750



453

454

FROM THE COLLECTION OF J. DUDFIELD ROSE (1907-1992), FRCS

[COMBE, WILLIAM]

Two works:

- i) *The English Dance of Death*, from the designs of Thomas Rowlandson, with metrical illustrations, by the author of "Doctor Syntax". *R. Ackermann, 1815-1816*, 2 volumes, 8vo, frontispiece in volume one, additional pictorial title in volume one, 72 coloured aquatint plates (36 in each volume) by Rowlandson;
- ii) *The Dance of Life, A Poem*, by the author of "Doctor Syntax"; illustrated with coloured engravings by Thomas Rowlandson. *R. Ackermann, 1817*, 8vo, frontispiece, pictorial title, 24 coloured aquatint plates; FIRST EDITIONS IN BOOK FORM, uniform full calf, flat spine gilt in compartments, all edges yellow, *bindings worn, upper joint split of "A Dance of Life"* (3)

According to Abbey, "*the Dance of Death and The Dance of Life* were originally issued in twenty-four and eight monthly parts respectively. It is possible that the extraordinary success of Dr. Syntax caused Ackermann to over-estimate the demand for the new venture, with the result that a large number of unbound sheets were left on his hands".

REFERENCES

Abbey *Life* 263-264

£ 800-1,000 € 950-1,150



454

PROPERTY OF A EUROPEAN COLLECTOR

[DE QUINCEY, THOMAS.]

Confessions of an English Opium-Eater. For Taylor and Hessey, 1822

8vo, FIRST EDITION, half-title, later brown morocco elaborately gilt with black and green morocco onlays by Sangorski & Sutcliffe, spine gilt and decorated in compartments, green morocco endpapers, top edge gilt, upper board detached, minor browning to endpapers

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

£ 700-900 € 850-1,050

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

DICKENS, CHARLES

The Cricket on the Hearth. Bradbury and Evans, 1846

8vo, 21st edition, original red cloth, [with, laid down on the front free endpapers:] Charles Dickens, autograph letter signed, to Annabella Monckton-Milnes, thanking her for sending a photograph of her "charming labour of love from the Cricket", and for her enjoyment of a public reading from *David Copperfield* ("...It is far more interesting to me than any of the other Readings, and I am half ashamed to confess - even to you - what a tenderness I have for it..."), blue paper, 1 page, 8vo, headed stationery of Gads Hill Place, Higham by Rochester, Kent, 18 July 1862

The editors of the *Letters* suggest that Annabella Monckton-Milnes had sent Dickens a photograph of a painting of a scene from *Dot*, a dramatic adaptation of *The Cricket on the Hearth* that was performed in London in April 1862.

REFERENCES

The Letters of Charles Dickens: Volume 10, 1862-64, ed. G. Storey (1998), p.107

PROVENANCE

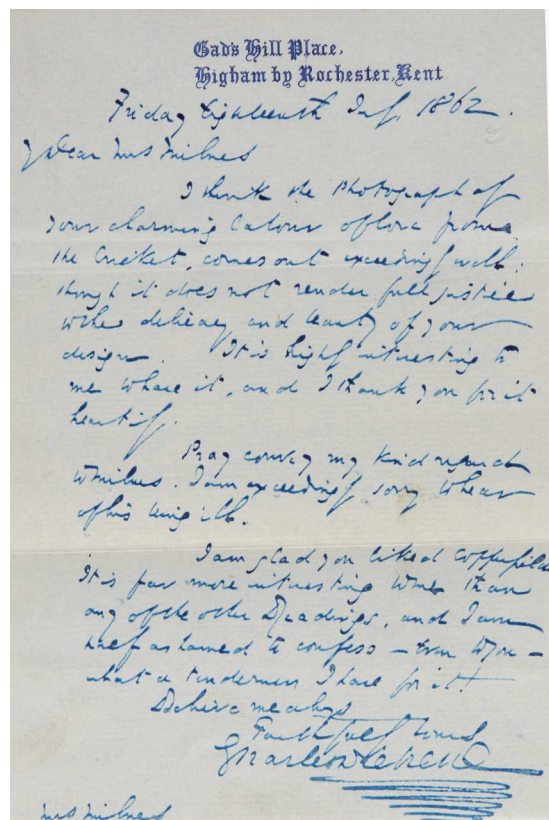
Annabella Monckton-Milnes, Lady Houghton (1814-74), ownership inscription ("A.H. Houghton")

£ 1,500-2,000 € 1,750-2,300

DICKENS, CHARLES

A Collection of 14 volumes comprising seven editions of *A Christmas Carol*, two volumes of acting editions and other material:

Seven editions of *A Christmas Carol* including: *Chapman & Hall, 1843*. FIRST EDITION, hand-coloured frontispiece and 3 hand-coloured etched plates by John Leech, blue and red title-page, *bindings soiled, chipping, loss to spine*; *Chapman & Hall, 1843*. second edition, collector's bookplate, *spotting, final leaves loose, bindings soiled, upper board and spine detached from text block*; *Chapman & Hall, 1844*. Fourth edition, previous



456

ownership signature in ink on front pastedown endpaper, frontispiece loose, text block starting, boards soiled; *Chapman & Hall, 1844*. Tenth edition, *spotting to endpapers*; *Bradbury and Evans, 1846*. Eleventh edition, collector's bookplate; *Chapman & Hall, 1845*. Twelfth edition, previous ownership inscription in ink on front free endpaper, boards soiled; *Chapman & Hall*. Later larger edition, previous ownership inscription in ink

All 8vo, original cloth gilt, all edges gilt

Together with: *The Cricket and the Hearth. Bradbury and Evans, 1846*. 8vo, third edition, *boards soiled, spine almost detached*; *The Haunted Man. Bradbury and Evans, 1848*. 8vo, yellow boards, *lacking spine, boards soiled*; *A Tale of Two Cities. Chapman & Hall, 1860*. 8vo, first edition, later issue, rare secondary binding, green cloth blocked in blind, spine titled in gilt, *browning, text block starting, loss to spine*

Two volumes of acting editions: *The Cricket on the Hearth. The Entirely New and Original Drama in three parts, entitled, The Cricket on the Hearth, a Fairy Tale of Home, Dramatized by Albert Smith. W. S. Johnson, 1845*. 8vo, 40 pp. sewn as issued, original cream paper wrappers, *minor browning*; *Oliver Twist. Lacy's Acting Edition. Thomas Hailes Lacy, 8vo, 48pp.* sewn as issued, original wrappers, *minor spotting, wrappers browning*

Two folders of illustration plates predominantly for the *Pickwick Papers* including ten rare first issue plates with no captions by Thomas Sibson and 49 other plates by various artists, *some minor browning and spotting*

(14)

£ 1,500-2,000 € 1,750-2,300



459



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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

DICKENS, CHARLES

Four Christmas Books;

A Christmas Carol. *Chapman & Hall, 1843*, second edition, second state, half-title, hand-coloured frontispiece and 3 hand-coloured etched plates by John Leech, 2pp. advertisements, blue and red title-page, yellow endpapers, previous ownership inscription in ink on front free endpaper; The Chimes. *Chapman & Hall, 1845*, FIRST EDITION, first issue, half-title, vignette title (first state) and frontispiece, wood-engraved text vignettes; The Cricket on the Hearth. *For the author by Bradbury and Evans, 1846*, FIRST EDITION, half-title, additional wood-engraved title-page and frontispiece after Maclise, wood-engraved text vignettes, 2pp. advertisements (second state), previous ownership inscription on front free endpaper, bookplate; The Battle of Life. *Bradbury and Evans, 1846*, FIRST EDITION, half-title, additional pictorial wood-engraved title-page (fourth state) and frontispiece after Maclise, wood-engraved text vignettes, 2pp. advertisements;

All small 8vo, original cloth with gilt and block designs, all edges gilt, *browning, boards soiled, A Christmas Carol boards discoloured and sunned, bumped* (4)

REFERENCES

Smith II 4, 5, 6 and 8

PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 1,200-1,600 € 1,400-1,850

459

DICKENS, CHARLES

Cigar case with matching vesta case

tortoiseshell with silvered metal mounts, vesta case with silk interior, lids with central cartouches within engraved belt or garter, the cigar case cartouche inscribed "To Charles Dickens from J L Toole 1869", the vesta case cartouche inscribed "to C.D. from J L Toole 1869", 145 x 75 x 35mm and 70 x 45 x 25mm

A GIFT TO DICKENS FROM ONE OF HIS FAVOURITE ACTORS. John Lawrence Toole (1830-1906) was amongst the greatest of Victorian stage comedians. Dickens had admired Toole's acting since first seeing him on stage in the early 1850s, and the pathos of his performance as Caleb Plummer in an 1862 adaptation of *The Cricket on the Hearth* sealed his reputation in melodrama. The occasion of this gift is not recorded but it may be connected to Dickens's attendance at *Uncle Dick's Darling* in December 1869, which starred Toole and Henry Irving (for whom see lot 477). This was to be the final play Dickens saw before his death.

£ 3,000-5,000 € 3,450-5,800

460

DICKENS, CHARLES AND COLLINS, WILKIE

No Thoroughfare. A Drama. In five acts and a Prologue. *New York: Robert M. de Witt, [1868.]*

8vo, original printed wrappers bound in, later brown morocco gilt by Zaehnsdorf, top edge gilt, marbled endpaper, new endpapers with extra illustration

RARE. This is the first American edition of the stage version of the 1867 Christmas number of *All the Year Round*. According to Eckel, "when the story was being written, the possibilities of a stage production constantly were kept in view. The four acts of the narrative were extended to five in the drama, and the stage incidents were somewhat altered and were unlike those

in the story". The first English edition was a privately printed one bearing the date 1867.

REFERENCES

Eckel pp. 168-169

£ 1,000-1,500 € 1,150-1,750

461

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

ELIOT, GEORGE

A Collection of First editions comprising:

i) Scenes of Clerical Life. *William Blackwood and Sons, 1858.* 8vo, 2 volumes, FIRST BOOK EDITION, half-titles, half-calf over red cloth with Lord Houghton's armorial wheatsheaf stamp gilt, powder blue endpapers, *minor browning and spotting, sunned*; **ii)** Felix Holt: The Radical. *William Blackwood and Sons, 1866.* 8vo, 3 volumes, FIRST EDITION, half-titles, 4pp. of publisher's advertisements and 20pp. of publishers catalogue at end of volume 3, publisher's reddish-brown sand-grain cloth, covers blocked in blind, spines lettered and ruled in gilt, chalky-yellow endpapers (Carter's binding A), *browning and spotting, damp-staining to endpapers, boards soiled, slightly bowed, bumped*; **iii)** Middlemarch: A Study of Provincial Life. *William Blackwood and Sons, 1871-1872.* 8vo, 4 volumes, FIRST EDITION IN BOOK FORM, half-titles, green half-calf over cloth with Lord Houghton's armorial wheatsheaf stamp gilt, powder blue endpapers, *minor browning and spotting, bumped and rubbed with minor abrasions to extremities* **iv)** Daniel Deronda. *William Blackwood and Sons, 1876.* 8vo, 4 volumes, FIRST EDITION, FIRST PRINTING, issue in 4 volumes, half-titles, green half-calf over cloth with Lord Houghton's armorial wheatsheaf stamp gilt, marbled endpapers, *minor spotting, spines sunned, bumped* (13)

REFERENCES

Baker & Ross A3.2, A8.1, A10.1. a², A11.1.a²

PROVENANCE

stamp on binding of Richard Monckton Milnes, first baron Houghton (1809-1885); his son Robert Milnes, marquess of Crewe (1858-1945), bookplate; by descent to his daughter Mary, duchess of Roxburghe

£ 1,500-2,000 € 1,750-2,300

462

ELIOT, GEORGE

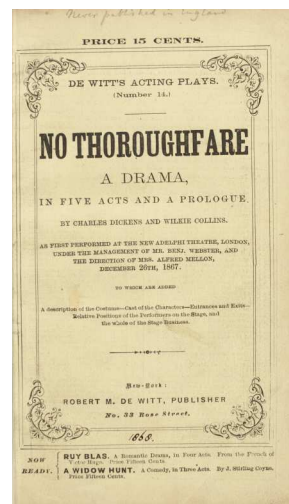
Scenes of Clerical Life. *Edinburgh and London: William Blackwood and Sons, 1858*

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

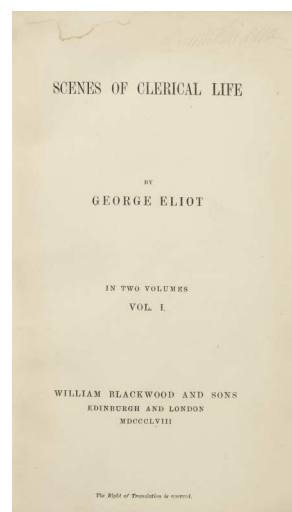
Originally published anonymously in *Blackwood's Edinburgh Magazine* between January and November 1857, this marks the first of the works to be released under her pseudonym. This first edition in book form was published in January 1858, in 1050 copies.

REFERENCES

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



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PROVENANCE

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

£ 2,000-3,000 € 2,300-3,450

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PROPERTY FROM A HAMPSTEAD COLLECTION

ELIOT, GEORGE

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

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

REFERENCES

Baker & Ross A7.2¹

£ 1,000-1,500 € 1,150-1,750

EMERSON, RALPH WALDO—CONWAY,
MONCURE DANIEL.

Bundle of correspondence by Conway and others, to the publisher John Camden Hotten, relating to the collection of Emerson's essays eventually published as *Letters and Social Aims*

including c.34 letters by M.D. Conway, and two letters by his wife, discussing the selection of pieces, especially those originally published in Conway's journal *The Dial*, Emerson's attitude to the project (including extracts from letters by Emerson to Conway), bibliographical decisions on the proposed book, and related subjects; nine letters by Alexander Ireland on similar subjects ("...You are mistaken if you suppose that I disapprove of the proposed reprint. But I think it only fair that Mr Emerson should have an opportunity of correcting & amending any of the pieces he may wish to alter...", 10 August 1870); 13 letters by the printer's Shirley & Harkness; 3 further letters by other correspondents; various lists of works by Emerson; bundle of proofs, with some corrections, notably of Conway's 'Emerson and his Friends'; carte-de-visite photographic portrait of Emerson by Allen of Boston (103 x 64mm); 1870-73

Moncure Daniel Conway (1832-1907), "the least orthodox preacher in London", was American born and had befriended Emerson in Massachusetts in the 1850s. He moved to England during the Civil War and became the Unitarian Minister at London's South Place Chapel. The background to this correspondence was explained by J.E. Cabot in his 1883 prefatory note to *Letters and Social Aims*:

"Some time perhaps in 1870, Mr. Emerson learned that a London publisher was intending, without consulting him, to make up a volume of his uncollected writings, from the "Dial" and elsewhere. He was much disturbed by this intelligence, and wrote to his friend, Mr. Moncure Conway, to stop the publication if possible. In this Mr. Conway succeeded, but only upon the agreement that Mr. Emerson would himself make such a collection, adding some new pieces, and would send advance-sheets to England, so that the book might appear simultaneously in both countries."

The project was beset by problems. The elderly Emerson lost his manuscripts in a fire in 1872 and the publisher who instigated the project, J.C. Hotten, died the following year. This correspondence largely ends with Hotten's death, although it includes a small number of letters to his successor, Andrew Chatto (who renamed the firm Chatto and Windus). By this time the elderly Emerson's creative powers were fading and the project was completed with the assistance of J.E. Cabot.

£ 1,000-1,500 € 1,150-1,750

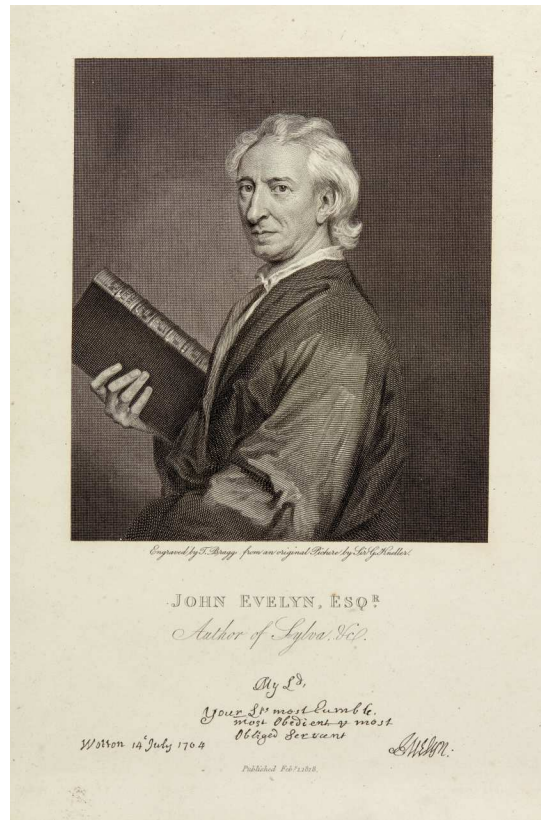
465

THE LIBRARY OF COLIN AND JOAN DEACON

EVELYN, JOHN

Memoirs, Illustrative of the Life and Writings of John Evelyn. Edited by William Bray. *Henry Colburn, 1819*

4to, 2 volumes in 5, second edition, as called for; 2 portrait frontispieces, 1 folding genealogy, 1 plan, 8 engraved plates (1 folding), EXTRA ILLUSTRATED with over 350 additional plates mostly trimmed and mounted, (15 folding, 1 hand-coloured) majority portraits, 7 maps or plans (1 folding), uniformly bound



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contemporary straight-grained crimson morocco with gilt decorative border, spines gilt in compartments, all edges gilt, brown endpapers, some minor spotting and browning, creasing to some plates, boards with minor soiling and abrasions, spines sunned, bumped

PROVENANCE

Colin Deacon, pencil initials

£ 2,000-3,000 € 2,300-3,450

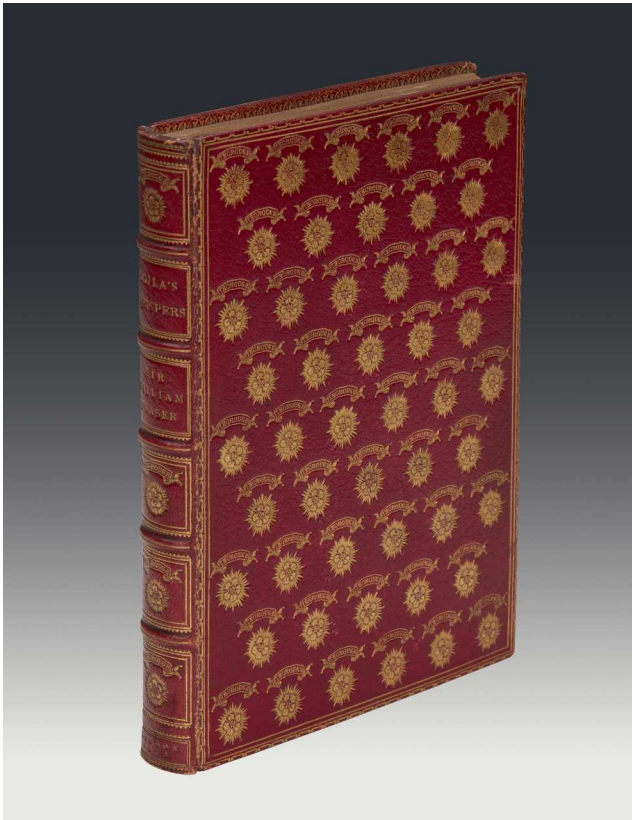
466

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

FROUDE, JAMES ANTHONY

The Nemesis of Fate. *John Chapman, 1849*

8vo, FIRST EDITION, with 11 letters tipped in, all 8vo, mostly concerned with Monckton Milnes's anonymous offer of money to Froude to enable him to study in Germany following the book's controversial publication, including two letters by J.A. Froude, to Max Müller, the first explaining that "I cannot accept money for which no duty is to be performed" but the second provisionally accepting the offer (6 pages, 20 April-19 May [1849]), four letters by A.P. Stanley of University College, Oxford, to Monckton Milnes, discussing Froude's destitution, Milnes's offer of support, and Max Müller's role as an intermediary to ensure Milnes's anonymity (10 pages), and a much later letter of thanks by J.A. Froude, to Milnes (then Lord Houghton), on discovering that he was his intended benefactor ("...That offer coming upon me in the middle of my troubles unlooked for out of the skies; gave me for the first time some



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confidence in myself..."), (4 pages, headed stationery of 5 Onslow Gdns, London, 10 May [n.y.]); also with a review of *The Nemesis of Fate* and related cuttings tipped in; purple roan with Lord Houghton's wheatsheaf device stamped on the upper cover, some light spotting

Froude's partially autobiographical novel *The Nemesis of Fate* caused a scandal on publication for its attacks on Anglican conventions and was even burnt at Exeter College, Oxford, where its author was a fellow. As a result Froude lost his fellowship, his career, and his parental allowance. In the end he did not accept Milnes's anonymous offer of money but took a job as a private tutor to a Manchester family.

£ 400-600 € 500-700

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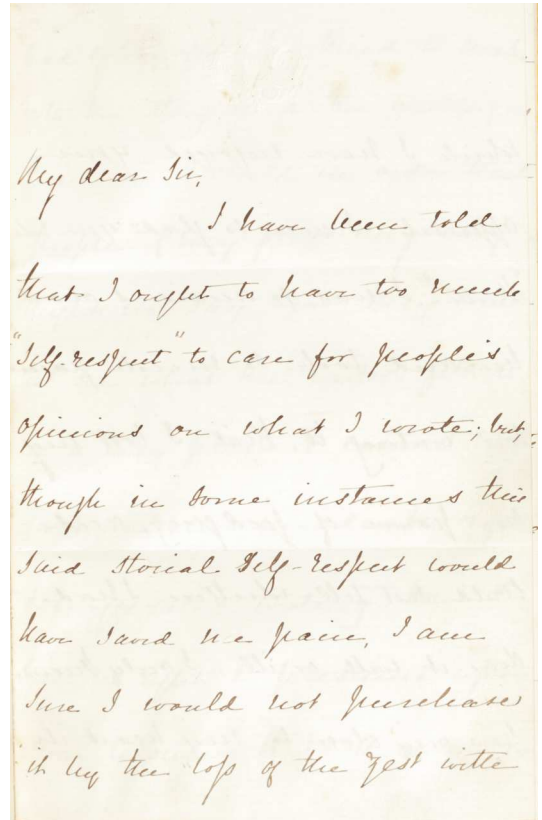
PROPERTY OF A EUROPEAN COLLECTOR

FRASER, SIR WILLIAM, SIR WILLIAM
FRASER

Coila's Whispers. *F. Harvey, 1872*

8vo, second edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Lady Elizabeth Campbell | with the best wishes | of the Author. | 1880") on title-page, frontispiece after W.M. Thackeray, fine red morocco gilt signed by Riviere with floral motif and "THOROUGH" motto repeated on covers, spine gilt in compartments, gilt edges, *extremities slightly rubbed, upper hinge splitting at head*

£ 2,500-3,500 € 2,900-4,050



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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

[GASKELL, ELIZABETH]

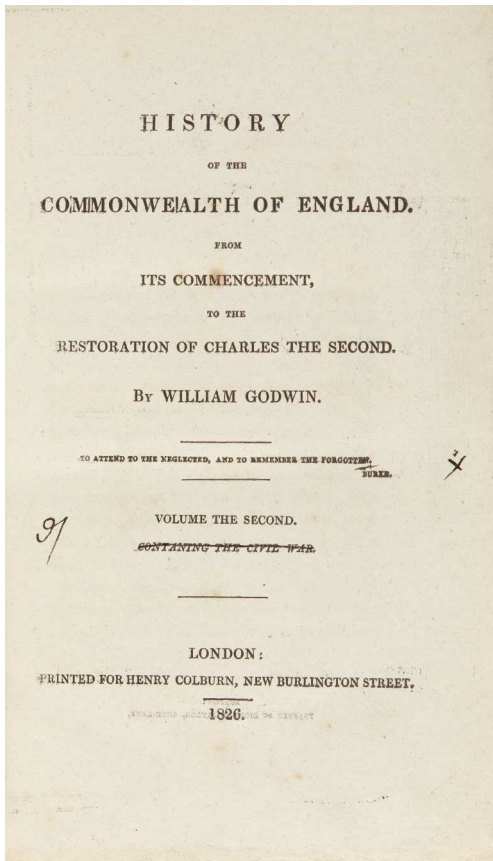
Ruth. A Novel. *Chapman and Hall, 1853*

8vo, 3 volumes, FIRST EDITION, half red morocco on cloth boards with Lord Houghton's armorial wheatsheaf in gilt on upper board, spine titled and gilt in compartments, edges yellow, marbled endpapers, [with, laid down in volume one:] Elizabeth Gaskell, autograph letter signed, to "dear Sir" [Richard Monckton Milnes], with gratitude for his approval of Ruth ("...I so anxious about her, and took so much over writing it, that I lost my own power of judging, and could not tell whether I had done it well or ill ... I tried to make both the story and the writing as quiet as possible..."), 4 pages, 8vo, Plymouth Grove [Manchester], 10 February, n.y.

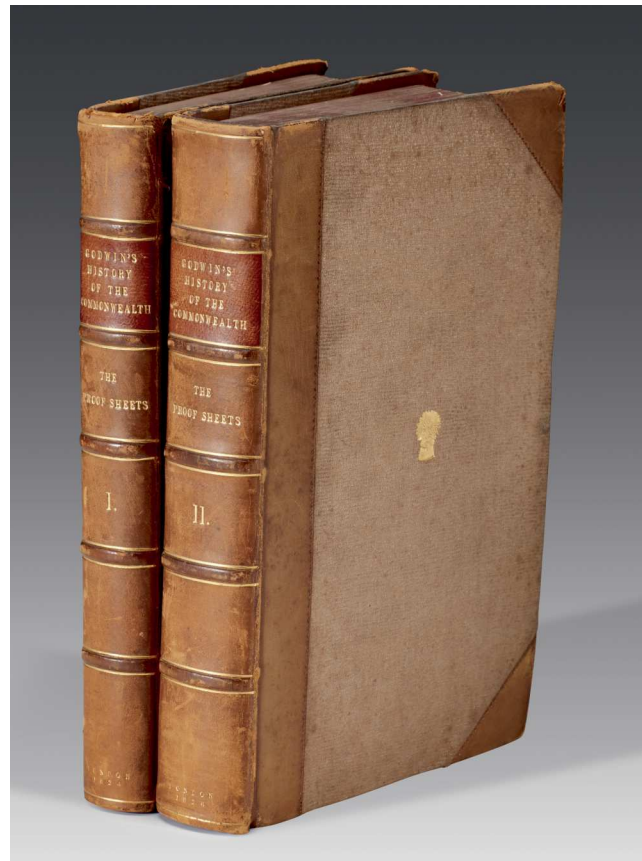
PROVENANCE

stamp on binding of Richard Monckton Milnes, first baron Houghton (1809-1885); his son Robert Milnes, marquess of Crewe (1858-1945), bookplate; by descent to his daughter Mary, duchess of Roxburghe

£ 600-800 € 700-950



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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

GODWIN, WILLIAM

History of the Commonwealth of England. From the beginning of the Civil War, to the Restoration of Charles II. *Henry Colburn, 1824-26*

AUTHORIAL CORRECTED PAGE PROOFS, 2 volumes (of 4), the first volume only with a few scattered autograph proof corrections and revisions to at least three pages, the second volume with extensive autograph proof corrections throughout and substantive revisions to about 90 pages, a few annotations and corrections in other hands, the proofs originally sent to Godwin as loose gatherings, the second volume with notes on the opening page of most gathering, chiefly "Duplicate" or occasionally "Proof", but some gatherings dated from 3 January 1826 (p.65, for gathering F) to 20 February 1826 (p.385, gathering 2C), and some with instructions to author or printer, "Please to send more copy" (p.80), "Correct immediately" (p.209), "send a revise" (pp. 209, 385), bound in later nineteenth century half calf with Lord Houghton's wheat sheaf device stamped on upper covers

[with, tipped into volume one:] William Godwin, autograph letter signed, to Thomas Hill, complaining of the tardiness of Mr Haselwood in responding to an application, 1 page, 8vo, 195 Strand, London, 17 August [1822-25], integral address leaf; [also with, loosely inserted into volume two:] John Nichol, literary scholar, autograph letter signed, to "My Lord"

[Houghton], referring to the death of Sydney Dobell, 3 pages, 8vo, "The College", 4 October 1874

CORRECTED PROOFS FOR THE FIRST HALF OF GODWIN'S HISTORY OF THE CIVIL WAR PERIOD, TAKING THE NARRATIVE AS FAR AS THE EXECUTION OF THE KING. As Godwin explained in his preface, his aim was to engage in a "fair and severe examination of evidence", whilst never losing sight of his profound belief "that the opponents of Charles the First fought for liberty, and that they had no alternative". The second volume has been carefully proof-read by Godwin, who also took the opportunity to make numerous final revisions to his text, tightening and clarifying his narrative. The relative lack of corrections to the first volume suggests that it probably constitutes revises rather than first proofs. Certainly entries in Godwin's diary suggest he took as much care over the text of volume 1 in the weeks leading up to publication on 26 February 1824 as he did over volume 2 two years later (see godwindiary.bodleian.ox.ac.uk). The manuscript of the *History* is held by the V&A (Forster MS 225), and these hitherto unknown proofs provide important new evidence for the development of Godwin's text.

PROVENANCE

Richard Monkton-Milnes, Lord Houghton (1809-1885); Robert Crewe-Milnes, Marquess of Crewe (1858-1945), armorial bookplate

£ 6,000-8,000 € 6,900-9,200

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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

HARDY, THOMAS

Two works comprising:

A Pair of Blue Eyes. *Tinsley Brothers, 1873*. 8vo, 3 volumes, FIRST EDITION, half-titles, mis-aligned 'c' in 'clouds' on page 5 of volume II, light blue endpapers, blue half-calf marbled boards with Lord Houghton's stamp in gilt on upper cover, spines lettered in gilt, *lacking publishers catalogue, browning, minor spotting, boards bumped and rubbed; together with* Wessex Tales. *MacMillan and Co., 1888*. 8vo, 2 volumes, FIRST EDITION, half-titles, 2 leaves of publisher's advertisements bound in at end of volume II, original dark green cloth, upper covers and spine with pale green bands at top and bottom, lower covers with publisher's monogram, spines lettered in gilt, *minor spotting, boards slightly soiled, bumped (5)*

REFERENCES

Purdy pp.8-13; pp.58-60

PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 500-700 € 600-850

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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

HARDY, THOMAS

Tess of the D'urbervilles. A Pure Woman. *James R. Osgood, McIlvaine & Co., 1891*

3 volumes, 8vo, FIRST EDITION, first impression ("1891" on p.[iv]), half-titles, original tan cloth with honeysuckle blossom design on upper covers, spines lettered in gilt, *browning and minor spotting, damp-staining, soiling to boards, sunned*

REFERENCES

Purdy, pp.67-78; Sadleir 1114

PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 1,000-1,500 € 1,150-1,750

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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

HARDY, THOMAS

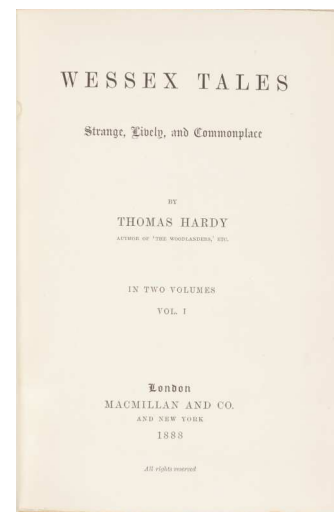
Life's Little Ironies. *Osgood, McIlvaine and Co, 1894*

8vo, FIRST EDITION, PRESENTATION COPY SIGNED BY THE AUTHOR ("To | Lord Houghton | from | Thomas Hardy | Feb 1894") on free endpaper, half-title, original sage-green sand-grain cloth blocked in brown with floral designs and titled in gilt, spine lettered in gilt, *spotting and browning mostly contained to endpapers, minor soiling to upper board and spine, bumped*

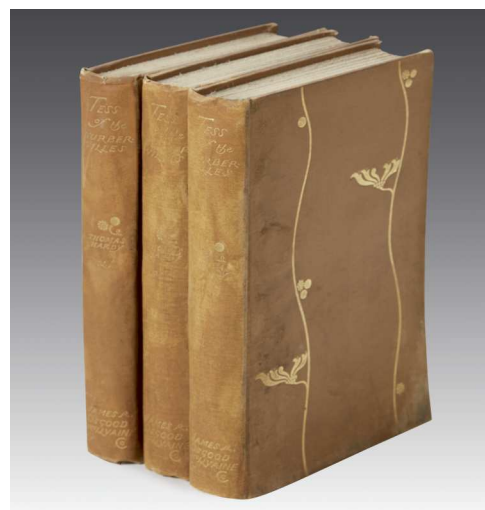
REFERENCES

Purdy pp. 81-86

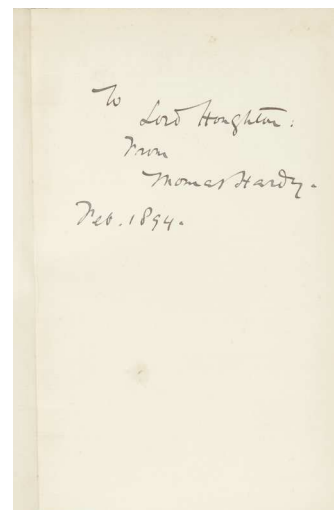
£ 1,500-2,000 € 1,750-2,300



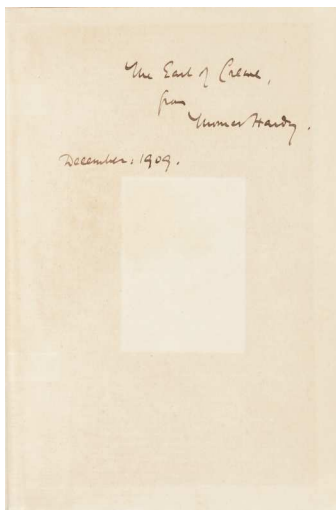
470



471



472



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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

HARDY, THOMAS

Time's Laughingstocks. *Macmillan and Co*, 1909

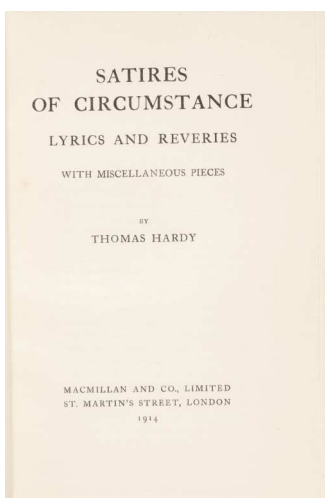
8vo, FIRST EDITION, PRESENTATION COPY SIGNED BY THE AUTHOR, inscribed ("The Earl of Crewe, | from | Thomas Hardy | December : 1909.") on free endpaper, half-title, publisher's advertisements, original olive-green cloth with author's monogram medallion in gilt, spine lettered in gilt, *minor browning, bumped*

REFERENCES

Purdy pp. 138-150

£ 1,500-2,000 € 1,750-2,300

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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

HARDY, THOMAS

Four volumes of Poetry comprising:

Satires of Circumstance. *MacMillan and Co.*, 1914. first edition, presentation copy with printed authorial compliment slip loose, half-title, publisher's advertisements; Moments of Vision. *MacMillan and Co.*, 1917. First edition, publisher's advertisements, top edge unopened; Late Lyrics and Earlier. *MacMillan and Co.*, 1922. First edition; Human Shows Far Phantasies. *MacMillan and Co.*, 1925. First edition, publisher's advertisements, previous ownership inscription in ink on front free endpaper

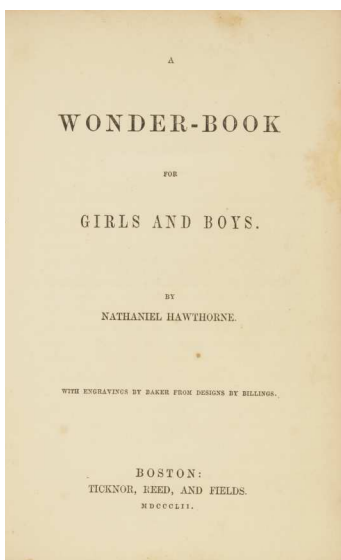
8vo, half-titles, uniformly bound in original olive-green cloth blocked in gilt with TH medallion, spines lettered in gilt, *minor browning and spotting, slightly warped, very minor soiling to boards, slightly sunned (4)*

REFERENCES

Purdy pp. 160-172, pp. 193-208, pp.214-227, pp. 234-248

£ 500-700 € 600-850

475



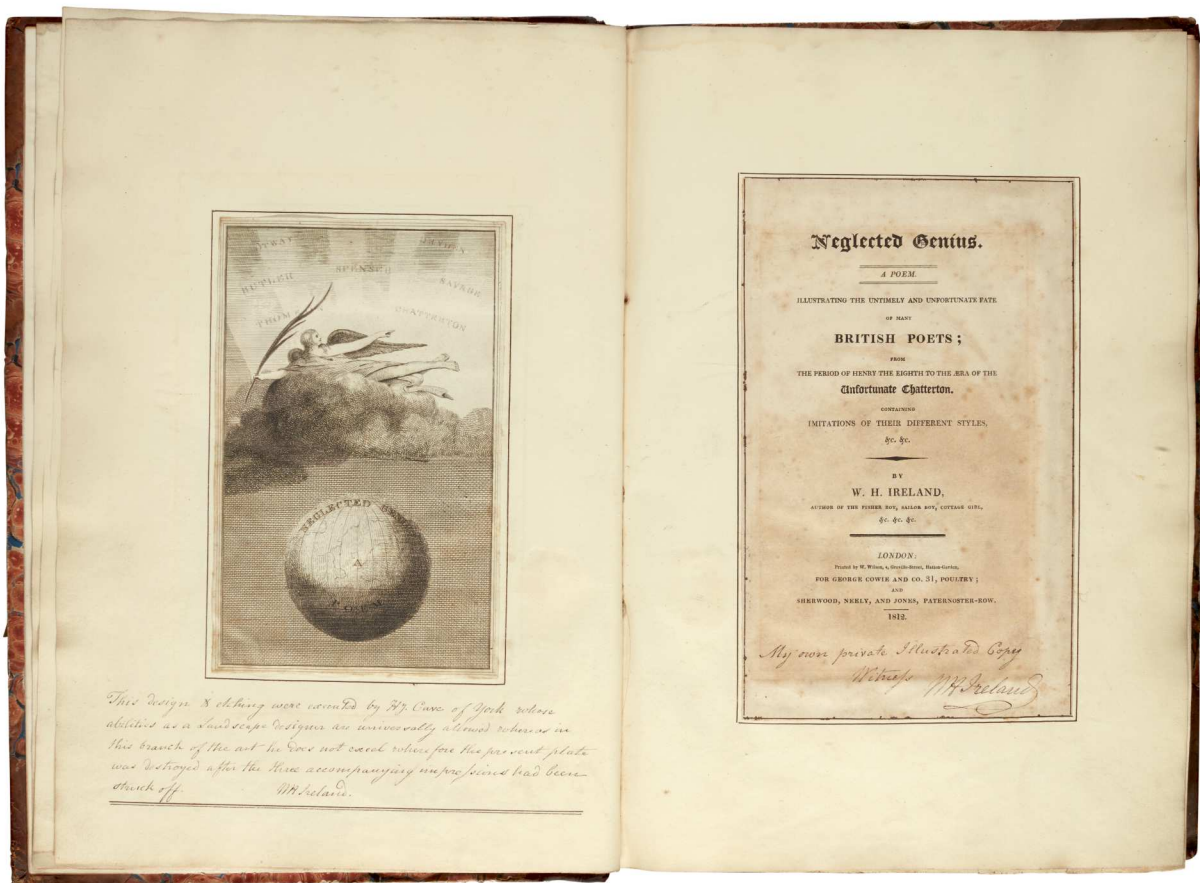
475

HAWTHORNE, NATHANIEL

A collection of works, 1852-1884, comprising:

i) A Wonder-book for Girls and Boys. *Boston: Ticknor, Reed and Fields*, 1852, FIRST EDITION, frontispiece and 6 plates by Baker after Billings, full red morocco by Jackel, gilt dentelles, all edges gilt, original cloth, spine and endpapers preserved at end [Clark A18.1.a], *some spotting*; ii) [Works]. *Boston: Ticknor and Fields / James R. Osgood and Company*, 1868-1872, 19 volumes, including 13 (of 14) volumes of the Ticknor "tinted edition" and six later volumes printed under the Osgood imprint, original green cloth stamped in blind, spine gilt, top edge dark green [Clark B1], *rubbed at head and foot of spines, some pages loose*; iii) [Complete Works]. *Boston: Houghton, Mifflin and Company*, 1884, 7 volumes (of 12) RIVERSIDE EDITION, frontispieces, brown cloth, spine labels lettered in gilt, top edge gilt [Clark B9]; all 8vo (27)

First advertised as the "tinted edition" (on account of the parchment tinted paper it was printed on), the Ticknor edition of Hawthorne's collected works ran to a total of 23 volumes, including nine under the Osgood imprint.



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PROVENANCE

i) Walter Thomas Wallace, New Jersey, bookplate; his sale, American Art Association, New York, 23 March 1920, lot 589

£ 800-1,200 € 950-1,400

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SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

IRELAND, WILLIAM HENRY

Neglected Genius. A Poem. Illustrating the untimely and unfortunate fate of many British poets. *W. Wilson for George Cowie and Sherwood, Neely, and Jones*, 1812

FIRST EDITION, EXTENSIVELY EXTRA-ILLUSTRATED BY THE AUTHOR, the title page annotated by the author ("My own private Illustrated Copy | Witness | WH Ireland"), with three proof impressions of a rejected engraved frontispiece by Henry Cave of York; a group of 11 letters chiefly relating to subscriptions to the book, including by William, 5th Duke of Devonshire (1 page, 9 April 1783), his wife Elizabeth (thanking him for his *Monody* on the death of her husband, 2 pages, 16 December 1811), and other subscribers; c.78 prints, including portraits of writers subjected to Ireland's pastiche and related subjects; a handbill advertising the publication of the book; a small fragment of manuscript with an accompanying note in Ireland's hand stating that he found it in the chamber in St Mary Redcliffe where Thomas Chatterton claimed to have discovered the Rowley manuscripts ("...which is sufficient

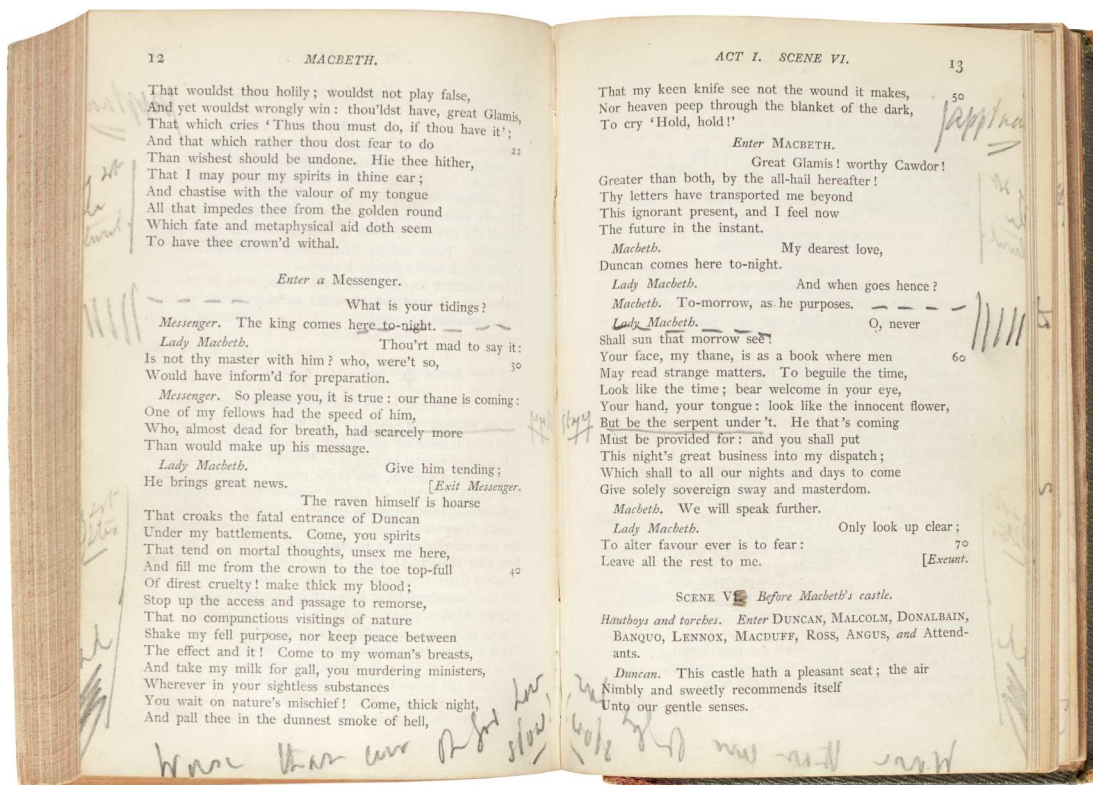
proof that MSS were contained in the trunks..."), and a letter by John Birtill of Redcliffe Street, Bristol, on Rowley manuscripts (1 page, 26 January 1809); 8vo, extended to folio, contemporary half calf on marbled boards, *weak at joints, rubbed*

A REMARKABLE BOOK BRINGING TOGETHER TWO OF THE MOST AUDACIOUS FORGERS OF ENGLISH LITERARY HISTORY. William Henry Ireland eked out a living on the margins of the literary world for many years after the exposure of his Shakespeare forgeries in 1796. His imitations of poets including Spenser, Milton, and Dryden in *Neglected Genius* earned him a derisive review from Byron, who commented that "if his 'imitations of their different styles' resemble the originals, the consequent starvation of 'many British poets' is a doom which is calculated to excite pity rather than surprize" (*Monthly Review*, February 1813). The "neglected genius" whom Ireland defends most vociferously was Thomas Chatterton. His defence of Chatterton was deep standing - Chatterton's Rowley forgeries had helped to inspire Ireland's own Shakespearean fakes - and he here even includes a fragment of manuscript which he claims proves the existence of genuine antique Rowley manuscripts. Although this includes various unique personal pieces, Ireland's claim that this was his own personal copy of *Neglected Genius* should be treated with some scepticism as he frequently concocted unique items for sale.

PROVENANCE

Dawson Turner (1775-1858), ownership inscription dated 1840; Robert Crewe-Milnes, Marquess of Crewe (1858-1945), armorial bookplate

£ 1,500-2,000 € 1,750-2,300



477

477

IRVING, SIR HENRY

A substantial collection of 9 volumes and other ephemera:

i) Plays marked up for performance: Shakespeare, William.

Hamlet. Oxford, 1873, MARKED UP FOR PERFORMANCE AND ANNOTATED BY IRVING ("This copy of 'Hamlet' was cut and arranged for the first performance of that character by Henry Irving at the Lyceum Theatre October 31 1874 C[lement] W[illiam] S[cott]"), with substantial cuts marked in brown ink and some marginal pencil notes in Irving's hand, including directions for performance (the soliloquy "To be or not to be" is spoken "Leering in a chair"), and diction ("charge", "medita[tive]", etc.), with a cast list for the production and also a programme for a later production of the play (Theatre Royal, Haymarket, 21 January 1892) laid down; *Macbeth*. Oxford, 1873, MARKED UP FOR PERFORMANCE ("This copy of *Macbeth* was cut and arranged for Henry Irving's *Mabeth* at the Lyceum by the actor, and in his own handwriting C[lement] S[cott]"), dated "Lyceum 18. Sept. 1875" on l.1, with cuts in brown ink, extensive marginal pencil notes by Irving including critical comments on the performance of Kate Bateman as Lady Macbeth (1.6.11 36-52)...Worse than ever oh god how slow!..."), his own performance ("...splendid..."), stage directions (3.4, l.100: "...Covers up his face with cloak..."), diction ("...staccato...", 2.3.71-76: "...Far bolder...") . J.W. Mahoney. *Hamlet's Mission*. Birmingham, 1875; Anon. *Macbeth at the Lyceum. Mr Irving and his Critics*. London, 1875; 12mo, four works in one, contemporary cloth, with the bookplate of the drama critic Clement Scott (1841-1904), trimmed with some loss of marginalia, upper cover detached, loss at spine

[Traill, H.D., and Robert Hitchens.] *The Medicine-Man*. [?]1898]. 8vo, HENRY IRVING'S COPY HEAVILY ANNOTATED BY HIM FOR PERFORMANCE in pencil and blue crayon, noting stage-business, revisions to the script, and underlining significant lines for the part of Dr Tregenna, with the bookplate of Sir Henry Irving, lacking title page

ii) Other volumes: Shakespeare, William. *The Merchant of Venice* as presented at the Lyceum Theatre under the management of Mr Henry Irving. Chiswick Press, 1880. 8vo, vellum boards, INSCRIBED BY HENRY IRVING to his son Laurence, 19 June 1880, with a programme for the 100th performance of the play at the Lyceum tipped in, upper cover worn; Everard, Edward Cape. *Memoirs of an unfortunate son of Thespis*. Edinburgh: Ballantyne, 1818. 12mo, contemporary boards, spine gilt, upper joint split; Tennyson, Alfred Lord. *Becket A Tragedy*. London, 1893. 8vo, reprint, wrappers; Stoker, Bram. *Personal Reminiscences of Henry Irving*. Heineman, 1906, 2 vols, 8vo, original cloth, with, laid down, an autograph letter signed, to Mr Backcomb (1 page, 13 February 1890); [Sale Catalogue]. *The Collection of Theatrical Relics [...] Pictures and Drawings [...] Valuable Library of Sir Henry Irving*, Christie's, 14-18 December 1905, with the stamp of R.N. Green-Armytage, contemporary cloth; another copy (7)

iii) Programmes, photographs, and other ephemera: Commemorative programme for Dante, 30 April 1903, on vellum, in a silk folder; "Reading of Shakespeare's 'Merchant of Venice' by Mr and Mrs Laurence Irving", 5 February 1905; Farewell Visit of Henry Irving, Sheffield, October 1905; Concert ... in aid of the Merchant Seamen's Orphanage, 23 October 1899, signed by Irving, Stoker, and five others; signatures of Marie and Squire Bancroft on headed notepaper; two photographic portraits of Henry Irving, each c.100 x 60mm,

framed; Ellen Terry, signed photograph, framed; medal commemorating the death of Irving ("The Greatest Actor of the Age"), with bust of Irving by Restall, bronze, boxed; costume ring with green glass stone; diptych of coloured prints (90 x 55mm) including of Irving as Mephistopheles

THIS COLLECTION INCLUDES A VOLUME FROM THE COLLECTION OF IRVING'S FRIEND CLEMENT SCOTT, CONTAINING UNIQUE INSIGHTS INTO TWO KEY SHAKESPEAREAN PRODUCTIONS OF THE VICTORIAN PERIOD. Irving's *Hamlet* ran for a remarkable 200 nights at the Lyceum from 31 October 1874; it centred on a startlingly innovative portrayal of the prince as a "lean image of hungry speculation" (Yeats), which established Irving as the pre-eminent Hamlet of his generation. *Macbeth* opened on 25 September 1875 but his interpretation of the part did not please critics. It was not until his 1888 revival of the play, when he played opposite Ellen Terry, that Irving found success with the play. Both plays have substantial cuts. In the case of *Macbeth* the cuts tend to follow the scholarship of the editors of the current volume, Clark and Wright, who believed them to be later interpolations.

PROVENANCE

Everard: William Beckford, sale of his library, Sotheby's, 30 June 1882, lot 2910, 16s., to Robson and Kerslake; Sir Henry Irving (bookplate); Cavanagh Theatre Collection, sale, Sotheby's, 20 July 1993, lot 265 (part lot)

£ 4,000-6,000 € 4,600-6,900

478

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

JAMES, HENRY

Collection of 14 volumes:

The Europeans. *Macmillan*, 1878, 2 volumes; Daisy Miller... *Macmillan*, 1879, 2 volumes; Tales of Three Cities. *Macmillan*, 1884, first English edition; What Maisie Knew. *Heinemann*, 1898 [1897]; The Two Magics. *Heinemann*, 1898; In the Cage. *Duckworth*, 1898, *tear to half-title*; The Golden Bowl. *Methuen*, 1905, first English edition; Notes on Novelists. *Dent*, 1914, *cloth torn*; The Sense of the Past. *Collins*, 1917; The Ivory Tower. *Collins*, 1917; Within the Rim. *Collins*, [1919]; 8vo, first editions except where stated, original cloth bindings, most with the armorial Crewe bookplate; *some foxing, some slight wear to bindings* (14)

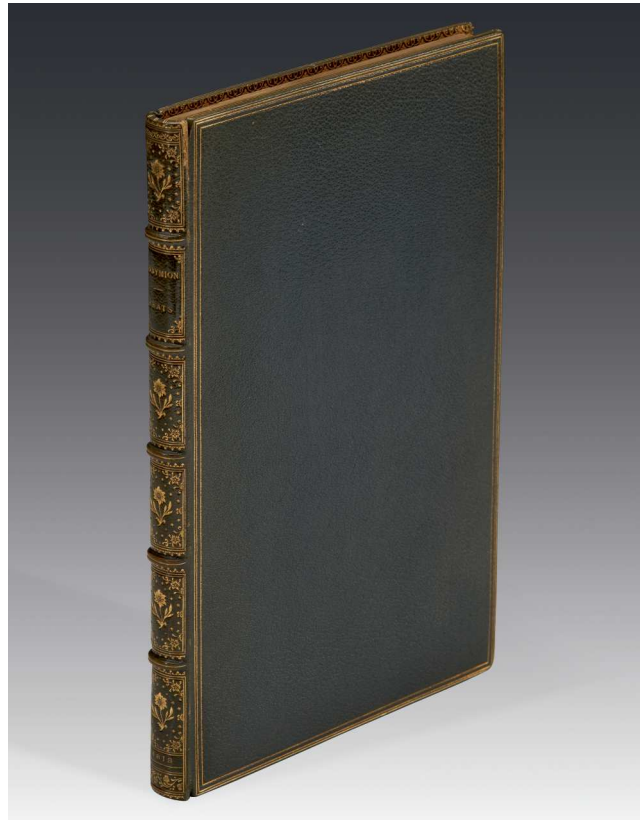
£ 2,000-3,000 € 2,300-3,450

479

KEATS, JOHN

Endymion: A Poetic Romance. *Printed for Taylor and Hessey, 1818*

8vo, FIRST EDITION, later issue, half-title with imprint on verso "Printed by T. Miller, Printer, Noble street, Cheapside", five line errata on p.[xi], sectional titles, full blue green morocco by Riviere & Son, spine gilt in 6 compartments, gilt dentelles, top edge gilt, marbled endpapers, collector's green morocco and cloth slipcase, *occasional slight spotting, small area of rubbing to head of spine near joint with upper board,*



479

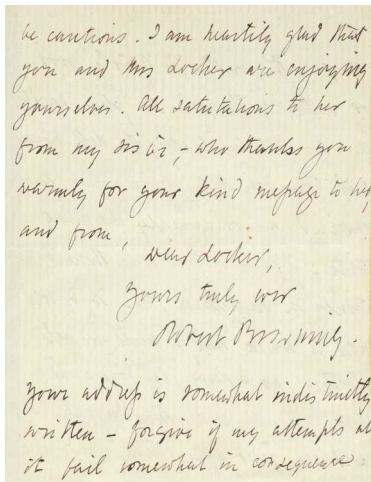
Endymion, dedicated to the memory of the poet Thomas Chatterton, was written when Keats was only 21 years old and determined to test his abilities as a poet. Keats composed the epic poem over six months, beginning in April 1817, a task possibly conceived in rivalry with Shelley, who was engaged in writing *Laon and Cythna* during the same period.

At some stage after the publication of the first issue, the outer double-leaf of the first gathering was cancelled. As here, the replacement half-title bears a slightly amended imprint on the verso (reading "T. Miller, Printer, Noble Street..." rather than simply "T. Miller, Noble Street...") which differentiates the two issues. The often cited issue point regarding the errata leaf (first issue copies apparently listing only the single amendment to p.108) is dismissed by Hayward, who cites a letter from Keats "from which it is clear that both the one-line *erratum* and the five-line *errata* were printed off before the book was published".

REFERENCES

Ashley Library III, p.13; Hayward 232; MacGillivray A2

£ 7,500-10,000 € 8,600-11,500



480

480

LOCKER-LAMPSON FAMILY.

A collection of fourteen autograph letters signed, chiefly to Frederick Locker-Lampson and his children Oliver and Dorothy (later Mrs Delmar-Morgan), correspondents including:

Robert Browning, on the poor quality of European criticism of English poetry, 4 pages, 9 October 1875; Ernest Shackleton, declining an invitation ("...Teetotal meals do not frighten me..."), 3 pages, 20 May 1911; Rudyard Kipling, wishing Oliver Locker-Lampson good fortune on his departure for northern Russia during World War I ("...One sees and hears of men going off to adventures over all the world from the arctic to the deserts and one's heart goes with them..."), 2 pages, 28 November 1915; Emily, Lady Tennyson, letter of condolence; Randolph Caldecott, on drawings; Horace de Vere Cole, postcard with a limerick; Austin Dobson; Augustine Birrell ("AB"), two letters; Austin Chamberlain; William Le Queux; Robert Hitchens; mostly 8vo, 1875-1915, *buckling and occasional nicks, some adhesive residue where previously mounted in an album*

A small collection of letters to the eminent bibliophile and poet Frederick Locker-Lampson and his children Oliver (see lot 323) and Dorothy (see lot 593).

£ 2,000-3,000 € 2,300-3,450

481

PROPERTY OF A EUROPEAN COLLECTOR

MOORE, THOMAS

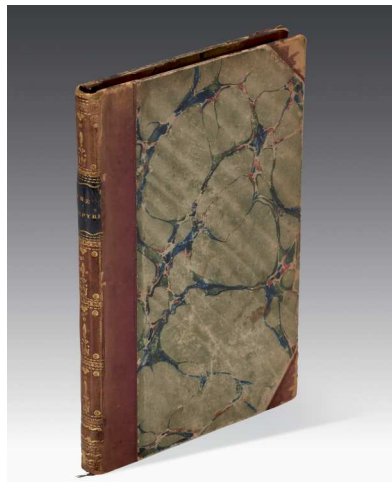
Lalla Rookh. Longman, Orme, Brown, Green and Longmans, 1838

8vo, "nineteenth edition", engraved title-page and 12 engraved plates, fine green deerskin by Sangorski and Sutcliffe, covers with ornate Moresque design in red and gilt and ornamental border in gilt, spine gilt in compartments, silk doublures and free endpapers, gilt gauffered edges, collector's chemise and slipcase, *small holes to front free endpaper, spine discoloured*

£ 500-700 € 600-850

106

SOTHEBY'S



483

482

PALMER, J.C.

Thulia: a Tale of the Antarctic. New York: Samuel Colman, 1843

8vo, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON HALF-TITLE ("To... W. Baynes, Surgeon ... | with the compliments of his friend | J.C. Palmer | St. Mary's | December 10th 1845"), wood-engraved illustrations by A.T. Agate, original green cloth decorated in blind and gilt, illustration of *Thulia* in gilt on upper cover, all edges gilt, *some damp-staining (chiefly affecting margins) and spotting throughout, covers worn and rubbed at edges and also with some slight staining*

RARE PRESENTATION COPY OF THE FIRST EDITION OF THE "EARLIEST PUBLISHED ANTARCTIC POETRY" (Rosove). Copies seem to have been issued in both brown and green cloth. The long narrative poem records Palmer's time as assistant surgeon to the epic and controversial United States Exploring Expedition of 1838-1842, when he was under the command of Charles Wilkes aboard the U.S.S. *Flying-Fish*. The ship achieved the highest southern latitude to date.

REFERENCES

Conrad p. 53; Haskell 186; Renard 1188; Rosove 246.A2c; Spence 890

£ 500-700 € 600-850

483

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

[POLIDORI, JOHN.]

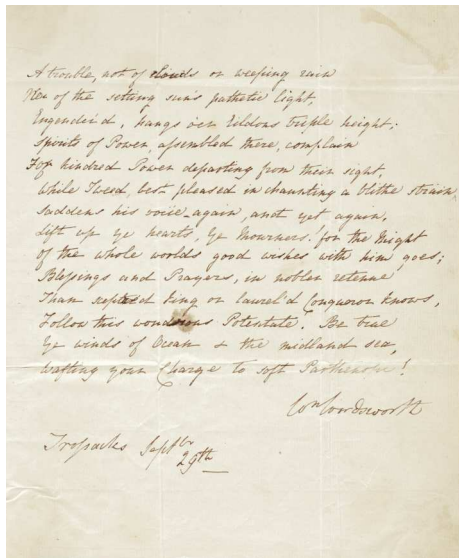
The Vampyre; A Tale. For Sherwood, Neely and Jones, 1819

8vo, first edition, later issue with title page removing Byron's name, marbled half calf, spine ornately gilt in compartments, marbled endpapers, *spotting, ink stain to pp. 27/28, browning throughout, small tear to final leaf of text, boards with some soiling and discolouration, minor abrasions*

The first vampire story in English.

REFERENCES

Wise II p.71-2; Wolff 5577



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PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 700-1,000 € 850-1,150

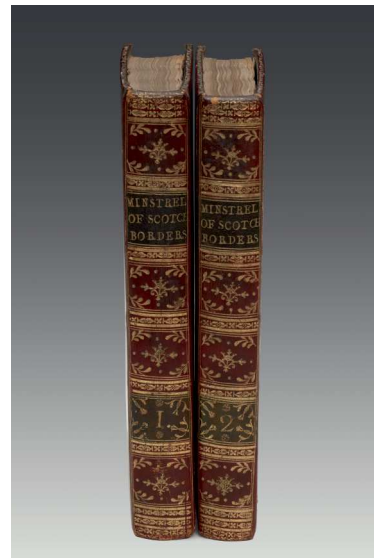
484

SCOTT, SIR WALTER—FAMILY

Album of poems by Wordsworth and others, sketches and portraits, including a silhouette of Scott

containing c.42 items, most mounted in the album, including poems by Madame de Genlis (four-line autograph quotation signed, "D. cesse De Genlis"), Felicia Hemans (autograph poem initialled, entitled 'Farewell to Abbotsford', beginning "Home of the gifted!"), and William Wordsworth (transcript entirely in the hand of his daughter Dora Wordsworth of 'On the Departure of Sir Walter Scott from Abbotsford', beginning "A trouble, not of clouds or weeping rain", dated, "Trossacks Septbr 29th", and signed, "Wm Wordsworth"); family portraits including a pencil and watercolour sketch of Sir Walter's grandson, Walter S. Lockhart, dated 1830, and a silhouette of Scott by his daughter Anne, dated 25 March 1821; sketches or studies by artists including William Gell (2 ink sketches of Italian scenes, dated 26 January and 11 March 1832), Francis Grant (4 four sketches or studies including studies for a battle scene, 1830), Michelangelo Caetani, and Edward Cheney; album on various coloured paper (including white Whatman paper watermarked 1831), 36 pages, plus blanks, with three items loose at the back of the volume, 4to, red morocco gilt, inside dentelles incorporating a lyre, silk endpapers, lockable clasp; binding worn at edges

AN IMPORTANT ALBUM CONTAINING VARIOUS ITEMS RELATING TO SCOTT'S FINAL TOUR OF EUROPE. Scott, recovering from a stroke and with persistent money troubles, left Abbotsford in September 1831, a moment commemorated in Wordsworth's poem found in this album. The album includes a number of Italian sketches by friends who spent time with Scott during this trip, including William Gell and Edward Cheney. Earlier in 1831 Scott had sat for a portrait by Francis Grant, several of whose sketches are also found in the album. This album was evidently not, as family tradition has it, assembled by Lady Scott, who had died in 1826, but the presence of



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several family items strongly suggests it was assembled by an immediate family member. This is supported by the provenance, as it descended to a cousin of Scott's daughter-in-law. The most likely candidate is Scott's daughter Anne, who accompanied her father on his Italian trip of 1831-32 and died unmarried in 1833.

PROVENANCE

"Album of Lady Scott, wife of Sir Walter Scott. Left by their daughter-in-law [presumably Jane Jobson, wife of Sir Walter's son Lt. Col. Walter Scott (1801-47)] to George Bayley, Writer to the Signet, who was her cousin." (typescript note accompanying album); thence by descent

£ 7,000-10,000 € 8,100-11,500

485

[SCOTT, SIR WALTER]

Minstrelsy of the Scottish Border: consisting of Historical and Romantic Ballads... *Kelso: James Ballantyne for T. Cadell, W. Davies...*, 2 vols, 1802

8vo, 2 volumes, first edition, one of 50 'large-paper' copies [printed immediately after the 750 'first impression' copies], engraved frontispiece in volume 1, contemporary red morocco gilt, spines ornately gilt in six compartments, marbled endpapers, gilt dentelles, all edges gilt, green morocco labels

FIRST EDITION OF SCOTT'S FIRST SIGNIFICANT LITERARY PRODUCTION AND A KEY TEXT IN SCOTTISH HISTORY. For at least ten years, since Scott had been admitted to the Faculty of Advocates in Edinburgh, he had been visiting the Scottish border areas and collecting these old ballads and rhymes; here he states his intention of preserving the history and traditions of his native land. He dedicated the book to his noblest kinsman among the Scott clan: Henry, Duke of Buccleuch.

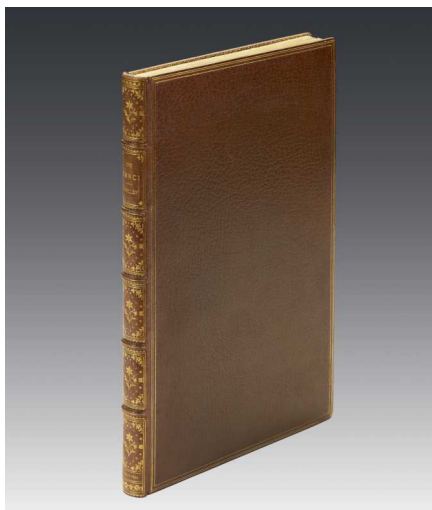
REFERENCES

Todd & Bowden's 8Ab

PROVENANCE

Michael Holland, 6th Viscount of Knutsford, armorial bookplate

£ 1,500-2,500 € 1,750-2,900



486

SHELLEY, PERCY BYSSHE

The Cenci. A Tragedy, in five acts. Italy [Livorno]: Printed for C. and J. Ollier, 1819

8vo, FIRST EDITION, with preliminary blank, full brown morocco by Riviere & Son, spine gilt in compartments, gilt dentelles, top edge gilt

According to Granniss, only 250 copies of *The Cenci* were printed in Italy and then sent to the Olliers in London for sale. This was the only one of Shelley's works (excluding the unauthorised editions of *Queen Mab*) to be issued in a second edition during his lifetime.

REFERENCES

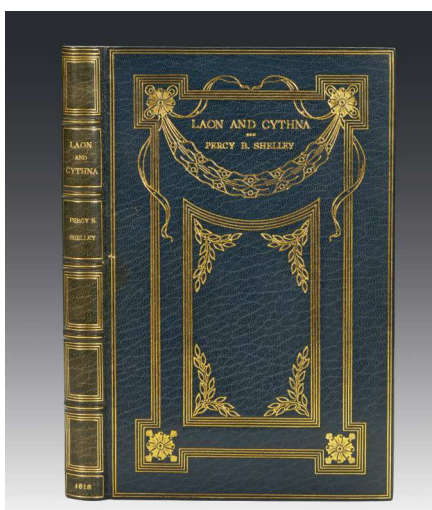
Ashley Library V p.69; Granniss 50; Wise, *A Shelley Library* p.51

PROVENANCE

Edward George Hibbert, book label; John Whipple Frothingham, bookplate

£ 700-900 € 850-1,050

487



487

SHELLEY, PERCY BYSSHE

Laon and Cythna; or, The Revolution of the Golden City: A Vision of the Nineteenth Century. In the Stanza of Spencer. Printed for Sherwood, Neely & Jones and C. and J. Ollier, 1818

8vo, FIRST EDITION, second issue (without the fly-title for Laon and Cythna), 1pp. errata at end, fine green morocco gilt by Riviere & Son, title in gilt on both upper and lower board within decorative classical borders, spine gilt in compartments, top edge gilt, collector's marbled slipcase, *spine very slightly faded*

"...it is first published, and then the publisher, as if the author had deceived him as to the contents of the work, and as if the inevitable consequence of its publication would by ignominy and punishment, and as if none should dare to touch it or look at it, retracts..." (Shelley to Charles Ollier, 11 December 1817).

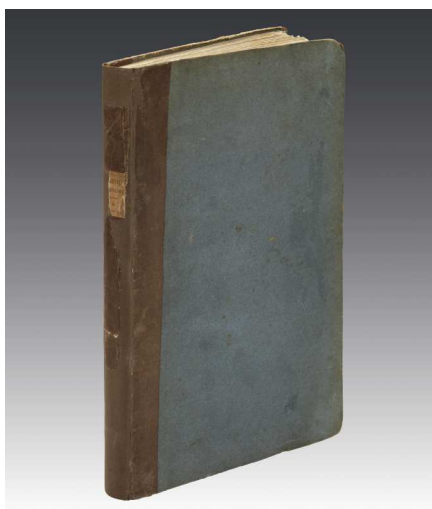
THE FIRST SUPPRESSED EDITION, which was withdrawn by Ollier despite Shelley's objections and reissued later in 1818 as *The Revolt of Islam* with significant revisions (resulting in 26 cancel leaves) and the final paragraph of the Preface omitted.

REFERENCES

Ashley Library V p.65-67; Hayward 227; Granniss 39; Wise, *A Shelley Library* p.47-49

£ 700-900 € 850-1,050

488



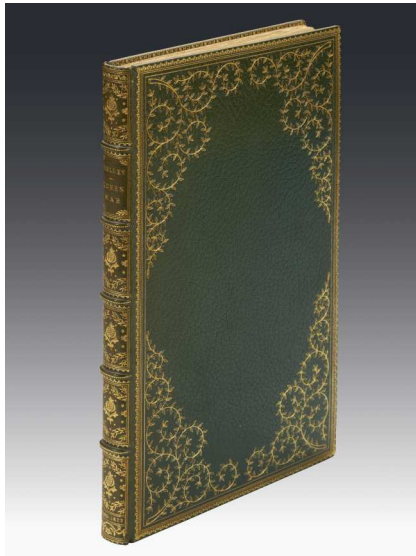
488

SHELLEY, PERCY BYSSHE

Prometheus Unbound. A Lyrical Drama in Four Acts with Other Poems. C and J Ollier, 1820

8vo, FIRST EDITION, second issue (with "Miscellaneous" spelt correctly on contents leaf A3 and this leaf a cancel), half-title, fly titles, 2pp. publisher's adverts at end, ORIGINAL BOARDS, *rebacked preserving small section of original spine and label, boards rubbed at extremities and a little soiled, some spotting*

Shelley writes in the *Preface* that "This Poem was chiefly written upon the mountainous ruins of the Baths of Caracalla..."



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The bright sky of Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenched the spirits even to intoxication, were the inspiration of this drama."

REFERENCES

Ashley Library V pp.73-74; Granniss 54; Hayward 228; Wise, *A Shelley Library* pp.55-56

PROVENANCE

John Whipple Frothingham, bookplate

£ 800-1,200 € 950-1,400

489

SHELLEY, PERCY BYSSHE

Queen Mab. Printed and published by R. Carlile, 1822

8vo, first published edition, second issue, with 2pp. dedication to Harriet at end, full green morocco gilt by Riviere & Son, spine gilt in compartments, gilt dentelles, some spotting

In 1821, radical London bookseller William Clark issued an unauthorised edition of *Queen Mab*, which although completed in 1813, had previously only been published privately for distribution to the poet's circle (often with the dedication to his first wife cut out). Shelley wrote immediately to Leigh Hunt at *The Examiner* to denounce the piracy and instigated legal action against Clark, who was sentenced to four months in prison. Clark's remaining sheets then fell into the hands of Carlile, who reissued them with a new title page, and, as in this copy, with his imprint pasted over Clark's on the final page of the text.

REFERENCES

Ashley Library V p.150; see Granniss 19; see Hayward 225; Wise, *A Shelley Library* p.92

PROVENANCE

Robert Hoe (1839-1909), printing press manufacturer and first president of the Grolier Club, New York, book label; his sale, Anderson Auctions, New York, 21 November 1912, lot 2928; John Whipple Frothingham, bookplate

£ 1,500-2,000 € 1,750-2,300

490

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

[SNEYD, WALTER, OF KEELE, AND MORLEY, FRANCES TALBOT PARKER, COUNTESS OF,]

Portraits of the Spruggins Family, Arranged by Richard Sucklethumkin Spruggins, Esq., 1829

4to, FIRST EDITION, frontispiece and 44 lithograph plates after Sneyd, green half-calf over marbled boards, spine titled in gilt, minor browning and damp-staining, off-setting from lithographs, some restoration, boards with abrasions, rubbed and bumped

First edition of this antiquarian spoof, Sneyd was about 20 years old when he composed this satire ridiculing the fictitious Spruggins family. The work, "dedicated to the aristocracy of Great Britain", was printed privately for the amusement of friends and family.

£ 300-500 € 350-600

491

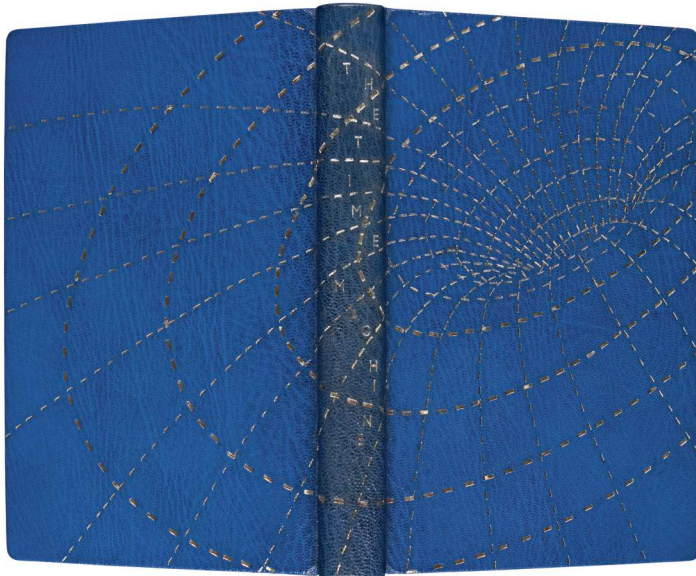
SOUTHEY, ROBERT

Six works in eight volumes, some inscribed presentation copies;

Poems. Bristol: N. Biggs for Joseph Cottle (Biggs and Cottle for T.N. Longman and G. Rees), 1797-99, second edition of volume 1, first edition of volume 2, BOTH CONTEMPORARY PRESENTATION COPIES INSCRIBED BY SOUTHEY TO HIS FRIEND GROSVENOR CHARLES BEDFORD: *Joan of Arc. Bristol, N. Biggs for Joseph Cottle, 1798*, 2 volumes, second edition, FIRST VOLUME INSCRIBED BY SOUTHEY TO BEDFORD, both volumes with Bedford's ownership signature on upper paste-down; these four uniformly bound in contemporary calf decorated and lettered in gilt; *Madoc. For Longman, Hurst, Rees, and Orme and (Edinburgh:) A. Constable and co., 1805*, first edition; *The Curse of Kehama. Longman, Hurst, Rees, Orme and Brown, 1810*, first edition; *Chronicle of the Cid, from the Spanish. Longmans, Hurst, Rees, and Orme, 1808*, first edition, frontispiece map; THESE THREE PRESENTATION COPIES GIVEN BY AUTHOR TO BEDFORD with inscription in recipient's hand on upper paste-downs, uniformly bound in contemporary calf ornately gilt, some wear to bindings; *Roderick, the Last of the Goths. For Longman, Hurst, Rees, Orme, and Brown, 1814*, first edition, dedication copy, contemporary horizontally straight-grained green morocco ornately gilt, some wear to binding at edges; all edges gilt; 8vo and 4to (8)

Roderick is dedicated to Bedford ("To Grosvenor Charles Bedford, this poem is inscribed, in lasting memorial of a long and uninterrupted friendship, by his old school-fellow, Robert Southey"). Bedford for whom see lot 313 was one of two close friends of the poet at Westminster School, and had access to a fine family library at home near London, which Southey devoured when visiting. "Voltaire, Rousseau, Gibbon, and Goethe's *Sorrows of Young Werther* combined to unsettle his religious beliefs, and to produce the subversive state of mind that led to his expulsion from the school. He and his friends produced a periodical after the manner of *The Spectator* and *The Rambler*, entitled *The Flagellant*, and at the end of March 1792 Southey contributed an attack on corporal punishment as an invention of the devil. This was too much for Dr Vincent, the headmaster, who not only expelled Southey forthwith but also warned Christ Church, the Oxford college where he expected to be enrolled, that he was an undesirable character..." (Geoffrey Carnall, Oxford *DNB*)

£ 3,000-5,000 € 3,450-5,800



495

492

PROPERTY FROM A HAMPSTEAD COLLECTION

THACKERAY, WILLIAM MAKEPEACE

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

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

£ 500-700 € 600-850

493

PROPERTY FROM A HAMPSTEAD COLLECTION

TROLLOPE, ANTHONY

Collection of 37 volumes, comprising:

The Small House At Allington. *Smith, Elder and Co., 1864*, 2 volumes, FIRST EDITION IN BOOK FORM, (with "hobbledehoya" on p. 33, line 1, and with p. 70 paginated "0"), 18 illustrated plates by J.E. Millais, original green cloth, blocked in blind and gilt, spine in gilt, grey chocolate end-papers with publisher's advertisements, top edge uncut, *minor browning, splitting starting at gutter, bumped*; Last Chronicles of Barset. *Smith, Elder & Co., 1867*, 2 volumes, FIRST EDITION, 32 illustrated plates by George H. Thomas, original blue cloth, church porch design blocked in gilt, spines gilt, *some spotting, sunned, bumped*; The American Senator. *Chapman and Hall, 1877*, 3 volumes, FIRST EDITION, half-titles, red-brown cloth blocked in black and blind, *spotting, hinges starting, vol. I lower board almost detached, worn*; Cousin Henry. *Chapman and Hall, 1879*, 2 volumes, FIRST EDITION, half-titles, publisher's advertisements, publisher's blue ribbed cloth blocked in blind and black, *library labels, hinges starting, worn*; [The Works.] *New York: Dodd Mead, 1893-1900*, 28 volumes, contemporary half green morocco by Macdonald, half-titles, frontispieces, *wear to edges of bindings*; all 8vo (37)

£ 1,000-1,500 € 1,150-1,750

494

PROPERTY FROM A HAMPSTEAD COLLECTION

TROLLOPE, ANTHONY

The Prime Minister. *Chapman and Hall, 1876*

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

REFERENCES

Sadleir 45

£ 1,000-1,500 € 1,150-1,750

495

WELLS, H.G.

The Time Machine. *William Heinemann, 1895*

8vo, FIRST ENGLISH EDITION, 16 pp. of publisher's advertisements, later full blue morocco with design in silver by Sangorski & Sutcliffe, decorative endpapers, all edges silvered, collector's slipcase, *title and half-title transposed, very minor spotting, spine sunned*

A finely bound copy of the first English edition which appeared a few weeks after the American edition with a slightly different text. It was issued in both wrappers and cloth.

REFERENCES

Wells 4

£ 2,500-3,000 € 2,900-3,450

496

WELLS, H.G.

The Invisible Man. A Grotesque Romance. *C. Arthur Pearson Limited, 1897*

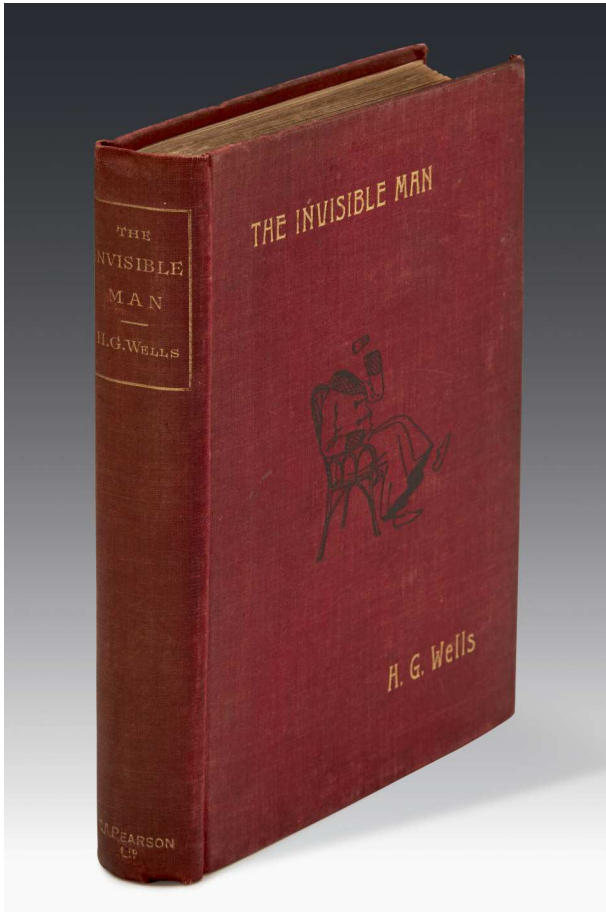
8vo, FIRST EDITION, SIGNED BY H.G. WELLS ON THE HALF-TITLE, title page printed in red and black, 2pp. publisher's adverts at end, original red cloth titled in gilt on upper board, design of an invisible man in his dressing gown stamped in black on upper board, titled in gilt on spine, collector's red morocco backed folding box, *occasional light spotting and browning*

RARE IN SUCH CONDITION. *The Invisible Man*, the tale of a scientist who turns himself invisible but is unable to reverse the process, was first printed serially in *Pearson's Magazine* in June and July 1897. Written shortly after the successful publication of *The Time Machine*, the story has been adapted numerous times for film and television. "Boldly melodramatic and intellectually provocative, Well's early scientific romances...remain unsurpassed for their imagination and visionary power" (ODNB).

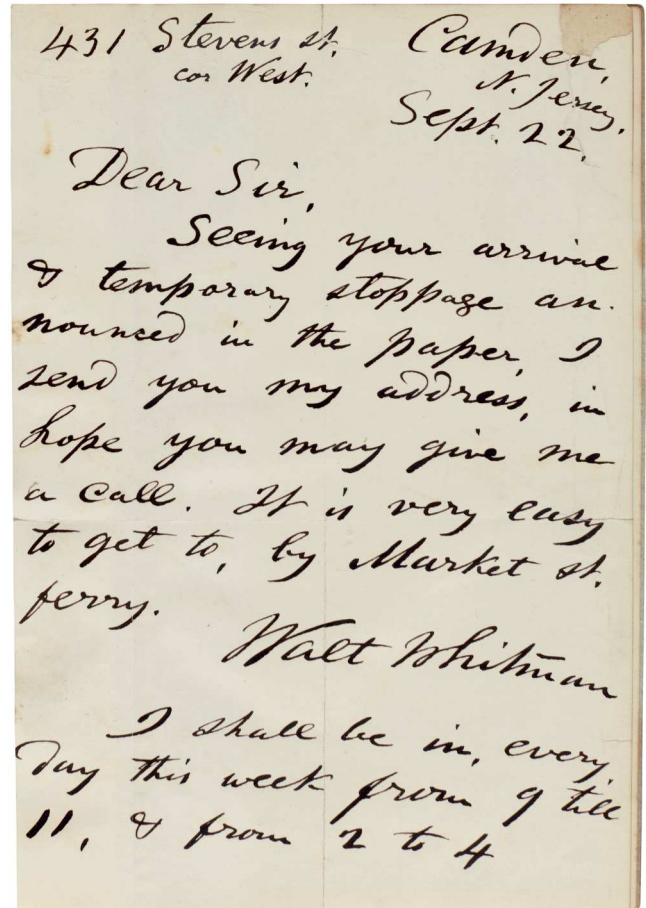
REFERENCES

Wells 11

£ 5,000-7,000 € 5,800-8,100



496



497

497

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

WHITMAN, WALT

Memoranda During the War. *Camden, New Jersey: printed for the author, 1875-'76*

8vo, first edition, first issue without the "Remembrance Copy" leaf and the two portraits of Whitman, no advertisements at the end, near contemporary half calf, red cloth boards, *title leaf extended with repaired tear at outer margin, repair to margin of final leaf, overs detached*

[with, tipped in at the end:] Walt Whitman, autograph letter signed, to Lord Houghton ("Dear Sir"), sending his address in the hope that Houghton will visit as he is in the area, 1 page, 8vo, 431 Stevens Street, Camden, NJ, 22 September [1875]

Houghton replied to Whitman's letter from New York on 27 September, apologising that he had only been in Philadelphia for a brief visit. The two men met two months later.

Memoranda during the War was 1,000 copies according to manuscript notations by Whitman recorded by Meyerson in his bibliography; of these, 750 were bound by James Arnold of Philadelphia and 100 copies (all first issue) were bound in *Two Rivulets* with other works (Meyerson A 9.1.a). The second issue (Meyerson A8.1.a₂) had the additional "Remembrance copy" page and two portrait engravings. The present copy, whether one removed from *Two Rivulets* or one of a number of known unbound copies, is probably one given by Whitman himself to Lord Houghton during the latter's visit to America around the time of publication, subsequently rebound with his gold wheatsheaf stamp on the upper cover.

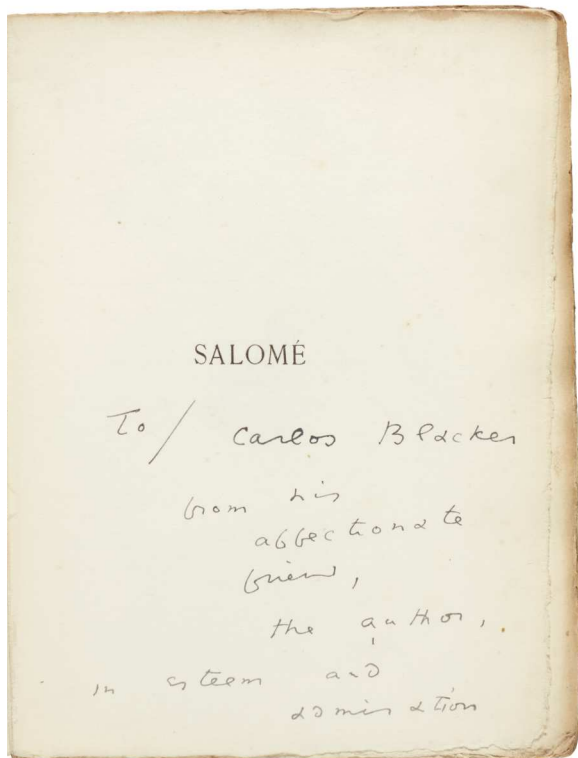
REFERENCES

Meyerson A8.1.a₁

PROVENANCE

Richard Monckton Milnes, Lord Houghton, wheatsheaf gilt stamp on upper cover; Robert, Marquess of Crewe, armorial bookplate

£ 2,000-3,000 € 2,300-3,450



498

498

WILDE, OSCAR

Salomé. Drame en un acte. Paris: Librairie de l'Art Indépendant and (London:) Elkin Mathews and John Lane the Bodley Head, 1893

8vo, FIRST EDITION, device by Félicien Rops on the title page, ONE OF 50 COPIES ON VAN GELDER PAPER, PRESENTATION COPY INSCRIBED BY WILDE ON HALF-TITLE TO HIS ONE-TIME CLOSE FRIEND CARLOS BLACKER, THE DEDICATEE OF "THE HAPPY PRINCE" ("To / Carlos Blacker | from his | affectionate | friend, | the author, | in esteem and | admiration"), original purple wrappers lettered in silver, preserved in linen folding box with morocco label, *lacking spine, wrappers faded and slightly nicked and creased, a touch of browning to edges of text leaves*

A SUPERB INSCRIBED PRESENTATION COPY. Carlos Blacker (1859–1928), who for Wilde during the 1880s was the "truest of friends and most sympathetic of companions", and to whom Wilde dedicated *The Happy Prince* (see lot 501), was a gentleman of independent means who was descended on his maternal side from a prominent Peruvian family (a cousin had at one time served as prime minister of Peru). In addition to Wilde, for whom he acted as an intermediary with his wife Constance after the writer's release from prison, he was at various times close friends with George Bernard Shaw, Anatole France and J.G. Frazier, and had interests ranging from social anthropology to literature to comparative religion. In 1890 he had become involved in a disastrous business venture for which the Duke of Newcastle acted as surety, subsequently

resulting in a vicious quarrel in which Blacker was unjustly accused of cheating at cards. Wilde attempted to effect a reconciliation. Blacker lived mainly in Paris after the scandal, where he became passionately involved in attempting to clear the name of Alfred Dreyfus, playing a key role ultimately in establishing the artillery officer's innocence, though not without falling out bitterly with Wilde in the process, when the latter confided secrets imparted to him to his anti-Dreyfusard friends. This led to an uncharacteristic outburst of anti-Semitism from Wilde, who wrote to Ross "Of course, the fact of his being a Jew on his father's side explains everything." (letter 29 June 1898, *Complete Letters*, p.1086). Blacker had no Jewish heritage. Blacker was an excellent talker, linguist, magician, and correspondent, with a formidable memory, being able to recite most of Dante. He learnt Hebrew late in life "so that if he went to Heaven he could talk to God in his own language" (Rupert Hart-Davis, *The Letters*, p.540n). See also the letters and other effects sold at Sotheby's, 10 July 1986, including a letter by Blacker from 1900 in which he alludes to the end to their friendship:

"...I had known him for 20 years and for many years up to 1893 saw him daily. I need hardly therefore say what pain his fate has been to me. After 1895 I saw him a counted number of times and then he treated me with gross cruelty and injustice and we parted. I always hoped that he would mend and that we would meet again, and therefore this final severance under the circumstances grieved me deeply. When I saw him on his bed and considered the old days, and the sufferings he had endured and had caused others to suffer, I broke down and cried as I am almost ashamed to have cried..." (catalogue of Sotheby's Sale of English Literature & History, 10/11 July 1986, introduction to lots 122-151).

Letters by Wilde to Robert Ross (see *The Collected Letters*, pp.1085-7) also record the apparent final rupture to their friendship, seemingly caused by Blacker's disapproval of Wilde's new contact with Lord Alfred Douglas after his release from Reading Gaol, but complicated also by Blacker's treatment of his English mistress (whom Wilde had helped) and Wilde's rather ambiguous role in the infamous Dreyfus affair. A recent study by J. Robert Maguire examines the course of Wilde's "ancient friendship" with Blacker through the 1880s up to their tragic breakup in 1898 *Ceremonies of Bravery: Oscar Wilde, Carlos Blacker, and the Dreyfus Affair*, Oxford Scholarship Online, 2013). A letter from the same year as *Salomé* was first published suggests that Blacker was a financial backer for the original production of *Lady Windermere's Fan* (see *The Complete Letters of Oscar Wilde*, ed. Merlin Holland and Rupert Hart-Davis, 2000, pp.655-6n). Blacker's son Carlos Paton Blacker (1895–1975) was an eminent psychiatrist and eugenicist who made important contributions to population studies and the setting up of the National Birth Control (later the Family Planning) Association.

REFERENCES

Mason 349

PROVENANCE

Sotheby's, 10 July 1986, lot 144

£ 15,000-20,000 € 17,200-22,900



499

499

WILDE, OSCAR

Salomé. *Elkin Mathews & John Lane, 1894*

4to, ONE OF 100 COPIES PRINTED FOR ENGLAND ON JAPANESE VELLUM, translated by Lord Alfred Douglas, illustrated title-page, illustrated list of illustrations, 10 full-page illustrations and tailpiece by Aubrey Beardsley (engraved by Carl Hentschel), THIS COPY ALSO WITH THE ORIGINAL "ENTER HERODIAS" PLATE, and a version of the suppressed "Toilette of Salomé" plate, advertisements at the end, top edge gilt, full vellum gilt by Riviere and Son, gilt designs on upper and lower covers matching original designs, gilt turn-ins, original green silk covers and spine bound in at the end, linen folding box with black morocco label

THE LIMITED 1/100 ISSUE OF THE ENGLISH EDITION OF SALOMÉ WITH THE ORIGINAL SUPPRESSED "ENTER HERODIAS" PLATE (showing male genitalia). Before publication of this, the first illustrated edition of *Salomé*, two plates were completely suppressed: "John and Salomé" (replaced by "The Black Cape") and the first rendering of "The Toilette of Salomé". Furthermore two plates were 'bowdlerised' at the publisher's request: the pictorial title-page and "Enter Herodias". This copy contains the original version of the latter, and also contains what appears to be Leonard Smithers' copy of the original version of "The Toilette of

Salomé" plate (now on slightly thinner paper), numbered and initialed by him ("no.40 L.S"). This is probably from the limited edition of 75 copies of this plate Smithers is known to have produced after 1904.

"I suppose you've heard all about the *Salomé* Row. I can tell you I had a warm time of it between Lane and Oscar and Co. For one week the number of telegraph and messenger boys who came to the door was simply scandalous. I really don't quite know how the matter really stands now... I have withdrawn three of the illustrations and supplied their places with three new ones (simply beautiful and quite irrelevant)." [letter by Beardsley to Robert Ross, *Complete Letters of Oscar Wilde*, p.574]

Wilde loved Beardsley's illustrations but disliked the binding, preserved in the present copy beneath a later matching vellum binding by Riviere and son.

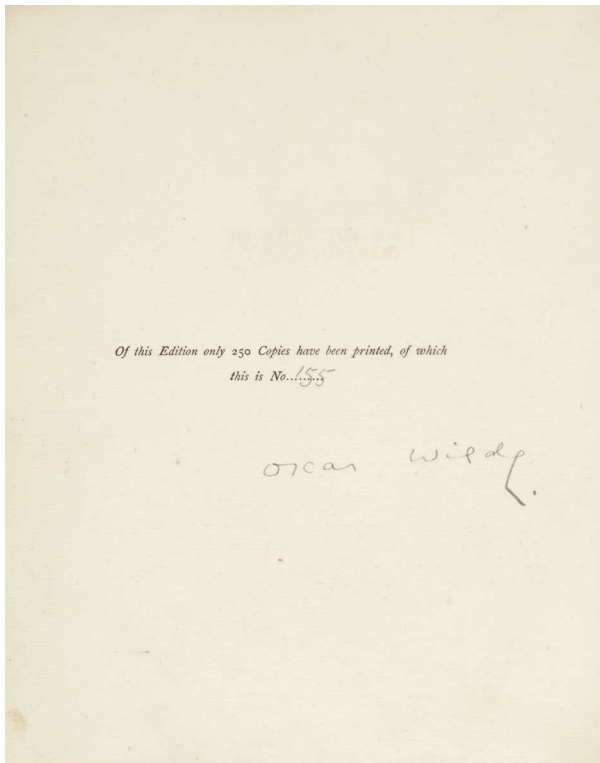
REFERENCES

Mason 351

PROVENANCE

Geoffrey D. Hobson, bookplate, sale at Christie's, 17 November 1978, lot 483

£ 5,000-7,000 € 5,800-8,100



500

500

WILDE, OSCAR

The Picture of Dorian Gray. *Ward, Lock & Co., 1891*

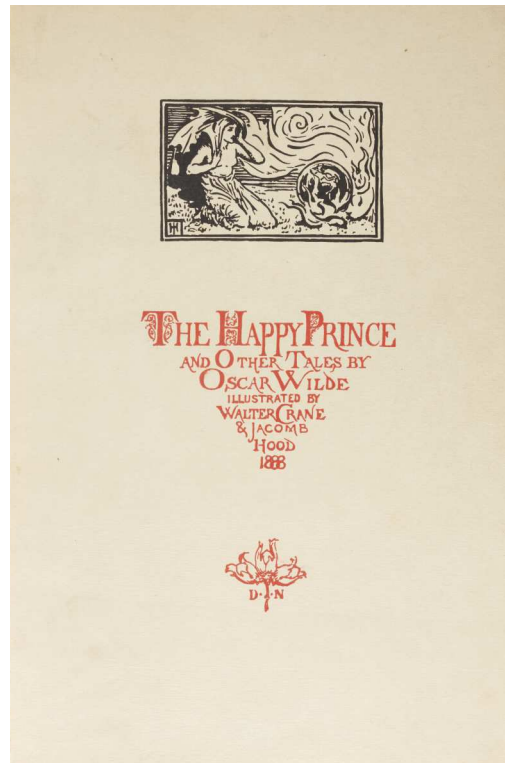
8vo, FIRST EDITION, "EDITION DE LUXE", NO.155 OF 250 COPIES ON VAN GELDER PAPER SIGNED BY THE AUTHOR, designs by Ricketts, later crushed navy blue morocco by Bayntun-Riviere, original grey boards with Ricketts butterfly designs laid down on paste-downs, top edge gilt, other edges uncut, a touch of browning to edges of endpapers, very occasional light spotting

This large paper edition was published three months after the trade edition which had appeared in April 1891.

REFERENCES

Mason 329

£ 6,000-8,000 € 6,900-9,200



501

501

WILDE, OSCAR

The Happy Prince and other tales. *London: David Nutt, 1888*

4to, LIMITED ISSUE, NO.19 OF 75 COPIES SIGNED BY THE AUTHOR AND PUBLISHER, title-page printed in red and black, frontispiece and 2 full-page illustrations (The Selfish Giant and the Remarkable Rocket) by Walter Crane (both plates present in two states), head- and tail-pieces by Jacomb Hood, printed dedication to Carlos Blacker, original Japanese vellum upper cover printed in red and black bound in, half maroon morocco, marbled boards and endpapers, top edge gilt, contemporary presentation inscription, some slight spotting to endpapers

THE DE-LUXE ISSUE OF THE CHARMING COLLECTION OF STORIES WHICH ESTABLISHED OSCAR WILDE AS AN AUTHOR. "They are studies in prose, put for Romance's sake into a fanciful form : meant partly for children, and partly for those who have kept the childlike faculties of wonder and joy, and who find in simplicity a subtle strangeness." (Oscar Wilde, Letter to George Herbert Kersley, June 15, 1888)

The stories in *The Happy Prince* owe their origin to Irish oral narrative. Wilde read the tale to his sons, weeping for 'The Selfish Giant' when the child befriended by the giant becomes the crucified Christ who takes his protector to paradise.

REFERENCES

Mason 314

£ 8,000-12,000 € 9,200-13,800

WILDE, OSCAR

A House of Pomegranates. *James R. Osgood
Mcllvaine & Co, 1891*

small 4to, FIRST EDITION, ONE OF 1,000 COPIES, pictorial title page, four plates by C.H. Shannon, head-pieces, tail-pieces and illustrations by Charles Ricketts throughout, original green linen backed cream boards stamped in pale red and gilt with designs by Ricketts, including a peacock, fountain and a basket of pomegranates, spine titled in gilt with a few small pomegranate designs, decorated endpapers, collector's green morocco backed folding box, *hinges expertly repaired, small ink ownership signature dated 1909, boards darkened and very slightly rubbed, lower board with two small bubbles*

INCLUDING SHANNON'S FOUR "DELICATE AND LOVELY" ILLUSTRATIONS AND RICKETTS' "COMPLETELY BEAUTIFUL" DESIGNS.

REFERENCES

Mason 347

£ 3,000-5,000 € 3,450-5,800

503

WORDSWORTH, WILLIAM

The White Doe of Rylstone; or the Fate of the Nortons. A Poem. *Longman, Hurst, Rees, Orme, and Brown, 1815*

4to, FIRST EDITION, half-title, engraved frontispiece by J.C. Bromley after Sir George Beaumont, full calf by Ramage, spine gilt in compartments, gilt dentelles, top edge gilt, *binding a little rubbed*

Written after Wordsworth's first visit to Bolton Abbey in the summer of 1807, and intended for publication early in 1808 although it did not in fact appear until 1815.

REFERENCES

Ashley Library VIII p.19-20

PROVENANCE

Joseph Henry Shorthouse (1834-1903), novelist, book label; Herschel V. Jones (1861-1928), book label; John Whipple Frothingham, bookplate

£ 300-500 € 350-600

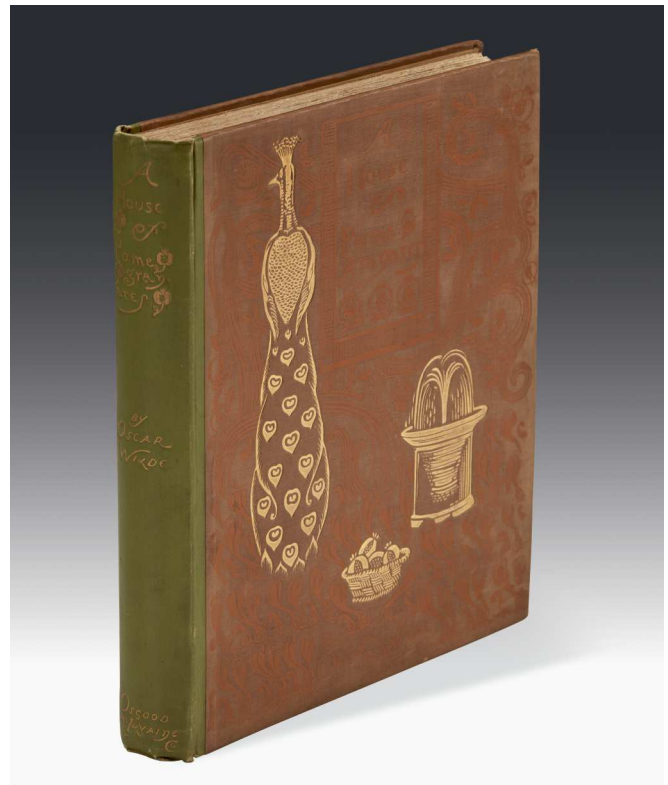
504

LITERATURE

A large collection, comprising:

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

£ 1,500-2,000 € 1,750-2,300



502

505

[ENGLISH LITERATURE]

A collection of works:

Tennyson, Alfred, *Lord. The Lover's Tale. C. Kegan Paul & Co., 1879*, FIRST PUBLISHED ISSUE, INTERLEAVED WITH RICHARD HERNE SHEPHERD'S MANUSCRIPT NOTES, half-title, full green morocco gilt, spine gilt in compartments, gilt dentelles, top edge gilt, slipcase, *joints sensitively repaired and boards re-attached*—Lamb, Charles, *A Tale of Rosamund Gray and Old Blind Margaret. Printed for Lee and Hurst, 1798*, FIRST EDITION, SECOND ISSUE (with London imprint and the title page a cancel), full green morocco by Riviere & Son, gilt dentelles, all edges gilt, *some spotting to preliminaries, lacking blanks*; together with 288 further volumes, chiefly poetry and prose, 18th - 20th century, including works by Austen, Dickinson, Trollope and Wilde, collected editions of Bryon, Coleridge, Goldsmith, Longfellow, Lowell, Milton, Scott and Thackeray, numerous volumes of poetry and poetry in translation, and later editions of English and American literature, mostly 8vo, various bindings including half calf and original cloth, *some wear to bindings, including detached boards on c.20 volumes, spotting and browning, pencil and ink inscriptions to preliminaries of a few volumes (c. 290)*

See catalogue note at SOTHEBYS.COM

PROVENANCE

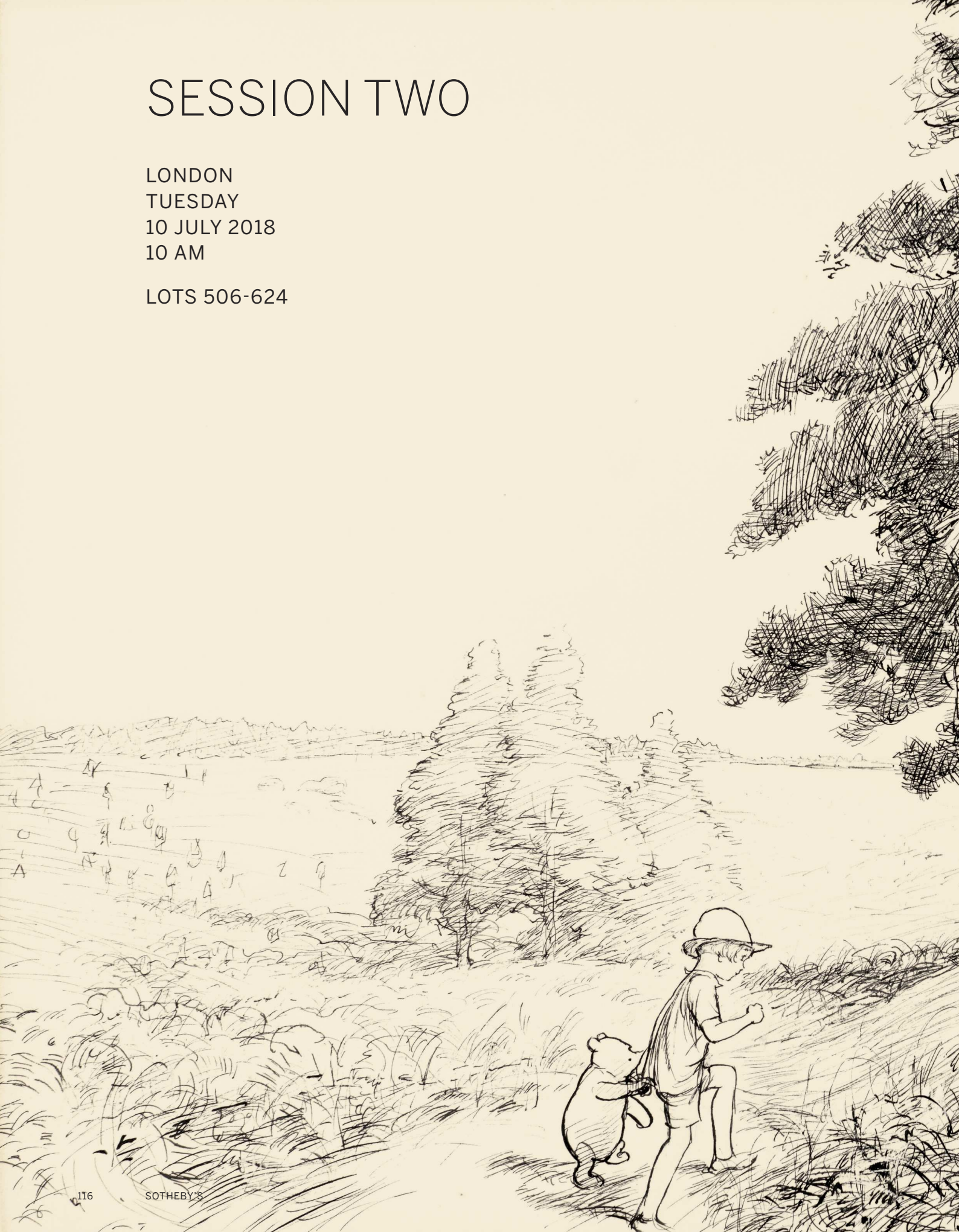
[all works:] John Whipple Frothingham, bookplates
[Tennyson]: Edwin Babcock Holden (1861-1906), bookplate; his sale, American Art Association, New York, 1 May 1910, lot 1641

£ 500-700 € 600-850

SESSION TWO

LONDON
TUESDAY
10 JULY 2018
10 AM

LOTS 506-624





ENGLISH LITERATURE: TWENTIETH CENTURY

506

PROPERTY FROM A HAMPSTEAD COLLECTION

BEERBOHM, MAX—MAUGHAM, W. SOMERSET

Collection of 8 volumes, comprising:

Beerbohm, Max. Zuleika Dobson. *William Heinemann, 1911*, FIRST EDITION, publisher's advertisements, half-title printed in brown, title page printed in black and brown, original brown cloth, spine lettered in gilt, publisher's stamp in blind on lower cover, top edge cut, others uncut, rubbed—**Maugham, W. Somerset.** Don Fernando. *William Heinemann Ltd, 1935*, FIRST EDITION, LIMITED ISSUE, on large paper, number 40 of 175 copies signed by the author, half-title, fly-title, original green buckram, top edge gilt, slipcase, *minor spotting to preliminary and end blanks, spine sunned*; Don Fernando. *William Heinemann Ltd, 1935*, FIRST EDITION, half-title, black cloth, *some spotting, boards with soiling, rubbed*; Strictly Personal. *New York: Doubleday, Doran and Company Inc., 1941*, FIRST EDITION, number 75 of 115 copies signed by the author, half-title, photogravure portrait, fly-title, original plum buckram boards, top edge gilt, slipcase, *spine sunned, scratch to spine label, slipcase sunned and rubbed*; A Writer's Notebook. *William Heinemann Ltd, 1949*, FIRST EDITION, number 121 of 1,000 copies signed by the author, half-title, title page printed in red and black, original half vellum with navy blue buckram boards, top edge gilt, slipcase, *slipcase rubbed*; Cakes and Ale. *New York: The Modern Library, 1950*, green cloth boards, dust-jacket, verso of dust-jacket with publisher's advertisements, *rubbed*; The Vagrant Mood. *William Heinemann Ltd, 1952*, FIRST EDITION, number 4 of 500 copies signed by the author, half-title, title page printed in red and black, original half mushroom calf, navy blue calf, top edge gilt, glassine wrappers, slipcase, *rubbed*; Cakes And Ale. *William Heinemann Ltd, [1954]*, "Eightieth Birthday" edition, number 286 of 1000 signed by author and artist, half-title, original lithograph and decorations by Graham Sutherland, facsimile reproduction of the first and last two pages of the original manuscript, half mushroom calf, navy blue calf boards, divided by gold rule, top edge gilt, *slightly rubbed*; all 12mo or 8vo

£ 600-800 € 700-950

507

CAIN, JAMES M.

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

8vo, FIRST EDITION, original orange cloth blocked in blue, top edge blue, DUST-JACKET, collector's full red morocco folding box with decorative onlays, *minor browning mostly confined to endpapers, boards soiled, dust-jacket worn with chipping at edges and folds*

A first edition of the author's notorious first novel. Regarded as one of the most important crime novels of the 20th century the work has been adapted for both stage and screen.

£ 3,000-4,000 € 3,450-4,600

508

CHRISTIE, AGATHA

The Mysterious Affair at Styles. *John Lane, The Bodley Head, 1921*

8vo, FIRST ENGLISH EDITION, original tan cloth lettered with design in black, collector's black morocco folding box with motif from book cover design in brown morocco onlays and gilt, spine gilt in compartments, *minor spotting, lower joint weak, some abrasions to binding*

The author's first novel and the debut of Hercule Poirot.

£ 2,500-4,000 € 2,900-4,600

509

CHRISTIE, AGATHA

The Man in the Brown Suit. *New York: Dodd, Mead & Company, 1924*

8vo, FIRST AMERICAN EDITION, presentation copy inscribed by the author, later full morocco by Sangorski & Sutcliffe, decorative endpapers, top edge gilt, collector's slipcase, *spotting*

£ 2,000-2,500 € 2,300-2,900

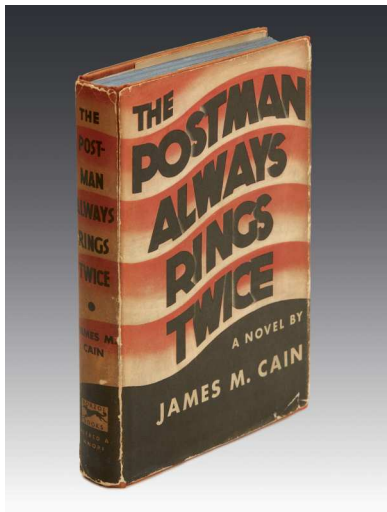
510

CHRISTIE, AGATHA

Murder on the Orient Express. *for The Crime Club Ltd by W. Collins, 1934*

8vo, FIRST EDITION, 2pp. publisher's advertisements at end, full green morocco by Sangorski and Sutcliffe with design of steam train in numerous coloured morocco onlays across covers and spine, title in gilt on spine, decorative endpapers, all edges gilt, collector's slipcase

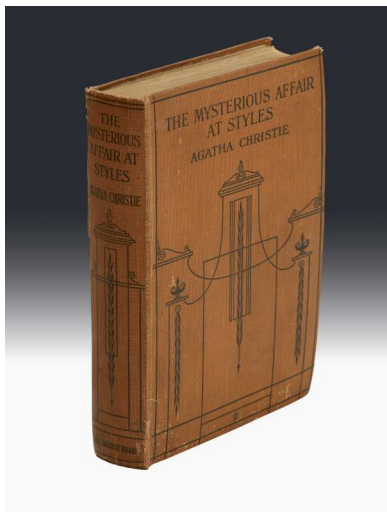
£ 2,500-3,000 € 2,900-3,450



507



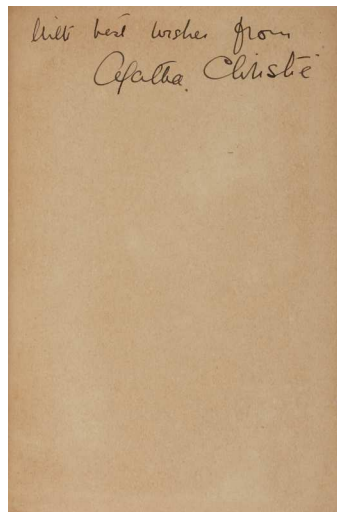
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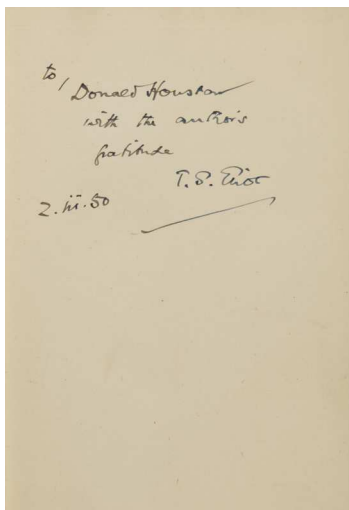
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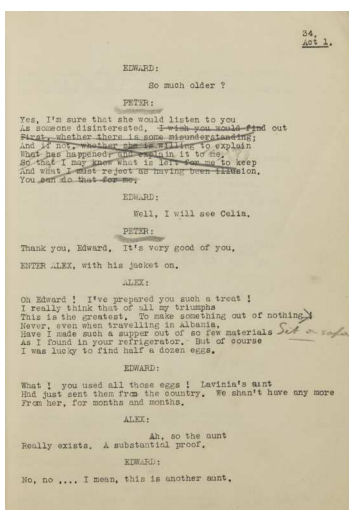
509



510



511



511

ELIOT, T.S.

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

typescript, 4to (253 x 188mm.), revisions, amendments, acting notes and underlinings in pencil and ink to 37 pages, including 2 pages crossed through entirely, 6 pages pasted over with new typed text, Peter's name underlined in pencil throughout, dramatis personae completed in blue ink with names of other actors and with further notes in pencil, in total 154 pages (numbered within acts), rectos only, each act separated by blank yellow sheet, original blue paper wrappers, cloth spine, printed paper label on upper cover, *lacking final leaf of text, small loss to fore-edge of Act 2 p.27, tear from upper left edge to centre of sheet of Act 3 p.36 and Act 4 p.16, label on upper cover faded, spine somewhat worn*

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

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

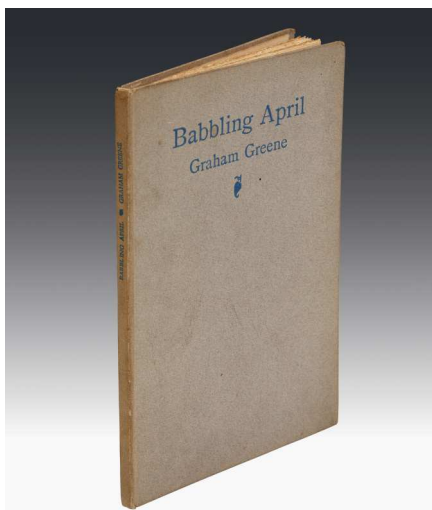
The Cocktail Party was one of the great successes of the festival: "Mr Eliot has coated a bitter pill with much success... Eliot's difficult, extremely precise, and stoical thought has never been expressed with more clarity, and the result is remarkable" (*Manchester Guardian*, 23 August 1949). The play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

PROVENANCE

Donald Houston; by descent

£ 1,200-1,500 € 1,400-1,750

512



512

GREENE, GRAHAM

Babbling April. Oxford: Basil Blackwell, 1925

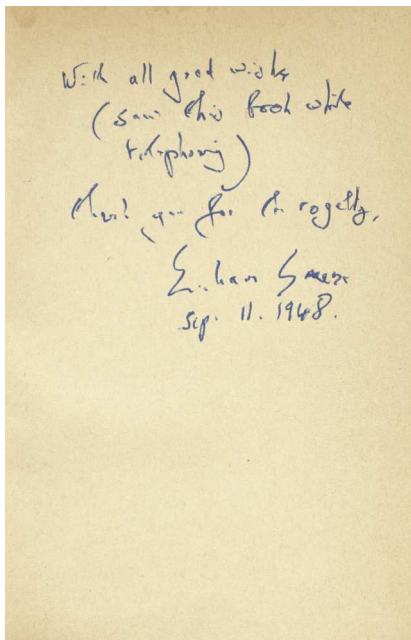
8vo, first edition of the author's first book, one of approximately 300 copies, original grey paper over boards, facsimile dust-jacket, *offsetting to endpapers, some slight spotting to boards*

Greene's first book: neither the book nor any of the poems have ever been reprinted.

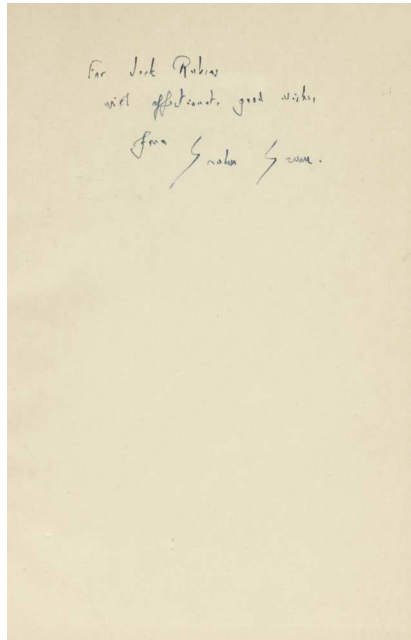
REFERENCES

Wobbe A1

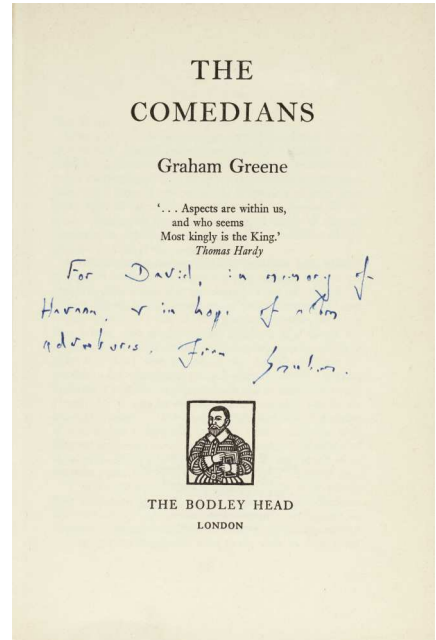
£ 800-1,200 € 950-1,400



513



514



515

513

GREENE, GRAHAM

The Heart of the Matter. *William Heinemann, 1948*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY GREENE ("With all good wishes | (saw this book while | telephoning) | thank you for the royalty, | Graham Greene | Sept. 11. 1948.") on front free endpaper, original dark blue cloth, titled in silver on spine, publisher's device blindstamped on lower board, DUST-JACKET, collector's morocco folding box, *spine somewhat worn, some browning, dust-jacket slightly worn at extremities and a little spotted, dust-jacket spine faded*

Having been taken ill during a trip to New York, September 1948 saw Greene back in London to recuperate. He was exhausted. Over the previous eighteen months he had finished *The Heart of the Matter*, which was then published to wide acclaim at the end of May, written three complete film scripts and *The Third Man*, a "short" novel of 30,000 words. In New York between meetings with Carol Reed and David Selznick to discuss *The Third Man* Greene was also roughing out ideas for a theatre production of *The Heart of the Matter* proposed for December. *The Fallen Idol*, another film with Reed, was released on 30 September.

REFERENCES

Wobbe A21a

£ 5,000-7,000 € 5,800-8,100

514

GREENE, GRAHAM

A Burnt-Out Case. *Heinemann, 1961*

8vo, FIRST ENGLISH EDITION, PRESENTATION COPY INSCRIBED BY GREENE ("For Jack Robins [?] | with affectionate good wishes | from Graham Greene") on the front

free endpaper, half-title, original black cloth, lettered in silver on spine, dust-jacket, collector's dark green slipcase, *boards very slightly soiled with some rubbing to head of spine, some slight spotting to edges of jacket flaps*

First published in Swedish the preceding year, Greene's novel set in a leper's colony in remote Africa is "a fascinating study of the relationship of suffering, especially freely accepted suffering – to wholeness" (review in *The New York Times*, February 1961).

REFERENCES

Wobbe A41a

£ 2,000-2,500 € 2,300-2,900

515

GREENE, GRAHAM

The Comedians. *The Bodley Head, 1966*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY GREENE ("For David, in memory of | Havana, & in hope of other [?] | adventures, from Graham.") on title, half-title, original green cloth, titled in gilt on spine, top edge lilac, first issue dust-jacket (priced "25s"), collector's green cloth slipcase, *dust-jacket lightly worn at extremities*

INSCRIBED TO DAVID LEWIN, film critic and journalist for the *Daily Express*, *Daily Mirror* and *Daily Star*. Lewin interviewed Greene early in 1966 for the *Mail*.

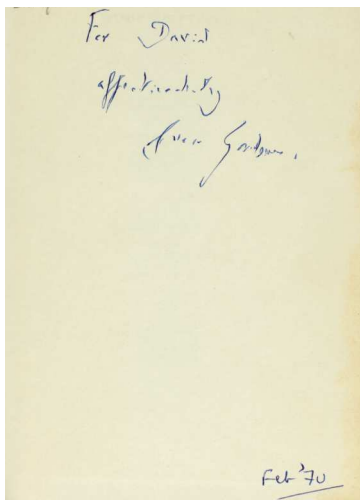
REFERENCES

Wobbe A48a

PROVENANCE

David Lewin (d.2012), presentation inscription and ownership signature dated January 1966, the month of publication

£ 1,500-2,000 € 1,750-2,300



516

516

GREENE, GRAHAM

Travels with my Aunt. A Novel. *The Bodley Head, 1969*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY GREENE ("For David | affectionately | from Graham") on the front free endpaper, half-title, original green cloth, lettered in gilt on spine, dust-jacket, collector's dark green slipcase, top edge stain, dust-jacket worn at extremities with tape repairs on verso to a few small tears, some minor loss to head and foot of spine

Lewin interviewed Greene in 1966 (see lot 178) and again in 1975.

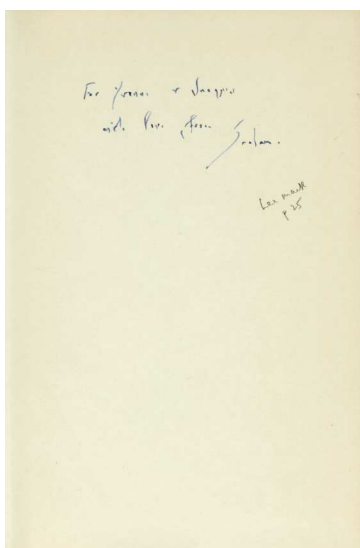
REFERENCES

Wobbe 53a

PROVENANCE

David Lewin (d.2012), presentation inscription, further inscribed by Lewin with the date "Feb '70"

£ 800-1,200 € 950-1,400



517

517

GREENE, GRAHAM

A Sort of Life. *The Bodley Head, 1971*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY GREENE ("For Yvonne & Jacques | with love from | Graham") on the front free endpaper, half-title, original green cloth, titled in silver on spine, dust-jacket, collector's dark green slipcase, black ink annotations marking two passages to p.25, edges of jacket very slightly worn

INSCRIBED TO YVONNE CLOETTA, GREENE'S LOVER OF OVER THIRTY YEARS, AND HER HUSBAND JACQUES. Greene and Yvonne (1923-2001) had first met in Douala in French Cameroon in 1959, and shortly afterwards became lovers despite his being 18 years her senior. Although Yvonne was married, Greene moved to Antibes in 1966 in order to be close to her. Her husband, a Swiss Unilever executive, was apparently ignorant of the affair until 1972.

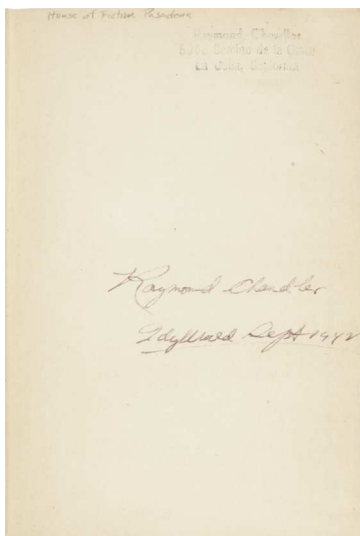
REFERENCES

Wobbe A55a

PROVENANCE

Yvonne Cloetta, presentation inscription; by descent; sale, Sotheby's London, 15 December 2011, lot 83 [part of]

£ 2,000-3,000 € 2,300-3,450



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HAMMETT, DASHIELL

The Dain Curse. *New York: Knopf, 1929*

8vo, third printing (one month after first printing), WITH THE OWNERSHIP STAMP AND SIGNATURE OF RAYMOND CHANDLER ON FRONT FREE ENDPAPER, original yellow cloth, upper cover stamped in reddish orange with skull and crossbones design, top edge brown, vertical line in upper cover (probable production flaw)

A VERY SCARCE ASSOCIATION COPY LINKING TWO OF THE GREATEST DETECTIVE FICTION WRITERS OF THE TWENTIETH CENTURY. Chandler's La Jolla ownership stamp appears at the head of the front free endpaper, with his signature and 'Idyllwild, Sept 1942' beneath. "The House of Fiction Pasadena" appears in pencil above and to the left of the stamp.

REFERENCES

Layman A2.1 (third printing)

£ 3,000-5,000 € 3,450-5,800

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HEMINGWAY, ERNEST

A Farewell to Arms. *Jonathan Cape, 1929*

8vo, first English edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To | Duddy Hevey | this book, written but not | censored by her real friend | Ernest Hemingway", original cloth lettered in gilt on spine, DUST-JACKET, collector's full purple morocco folding box featuring design of guns and birds in white and black morocco onlays and gilt, *some light browning, extremities of dust-jacket slightly frayed, some minor abrasions to dust-jacket*

PROVENANCE

[Mary?] Duddy Hevey (inscription); Olive Hutchings Granniss (bookplate)

£ 2,000-3,000 € 2,300-3,450

520

HILTON, JAMES

Two editions of *Random Harvest*, comprising:

Boston: Little, Brown and Company, 1941, 8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Charlotte Newbeggin [sic] | with good wishes | James Hilton") on front free endpaper, original grey cloth lettered in gilt and red, DUST-JACKET, *some spotting to dust-jacket; Macmillan & Co. Ltd., 1941*, 8vo, first English edition, original green cloth lettered in gilt on spine, *slight browning to endpapers (2)*

£ 1,000-1,500 € 1,150-1,750

521

HUXLEY, ALDOUS

Brave New World. *Chatto & Windus, 1932*

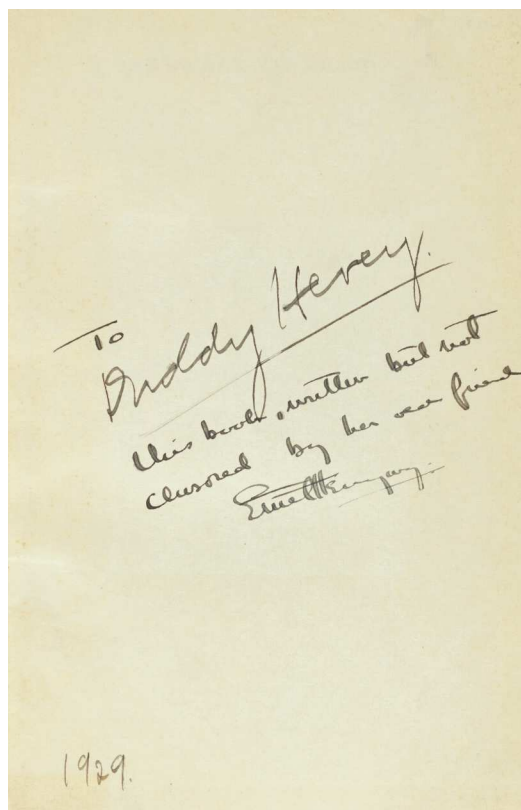
large 8vo, FIRST EDITION, NUMBER 108 OF 324 SIGNED COPIES, half-title, original yellow cloth, green morocco label lettered in gilt on spine, top edge gilt, *some browning to endpapers, some light soiling to spine*

The limited edition issue of the author's great dystopian work.

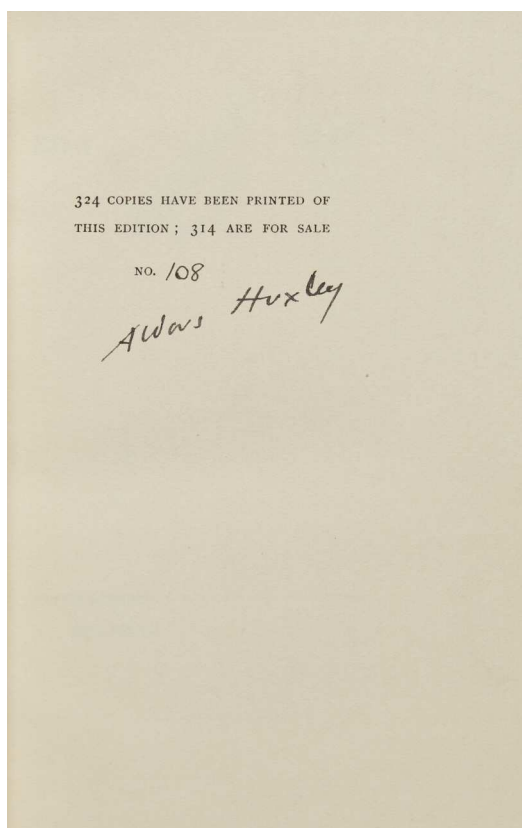
REFERENCES

Connolly 75; Eschelbach and Shober 10

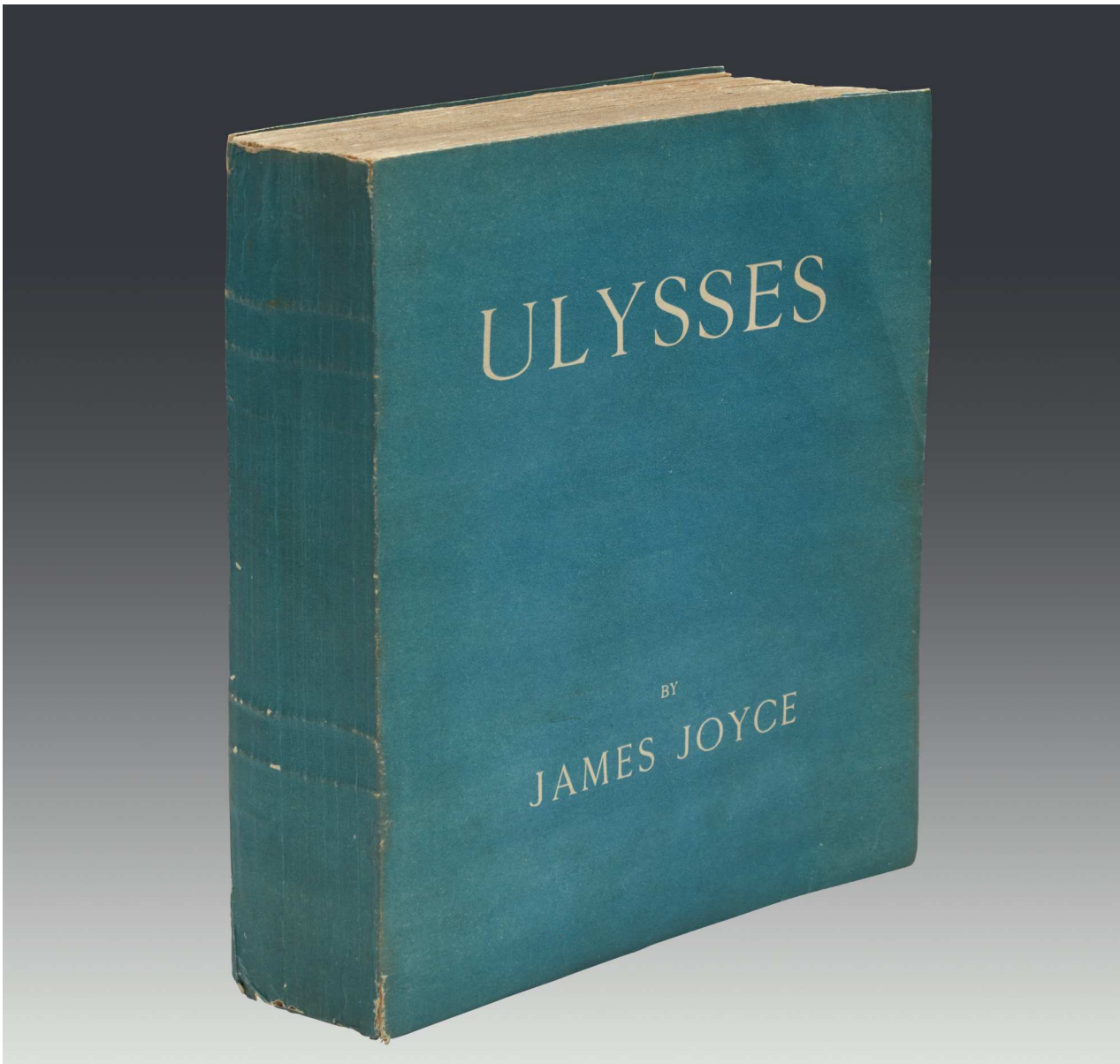
£ 1,500-2,000 € 1,750-2,300



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JOYCE, JAMES

Ulysses. Paris: Shakespeare and Company, 1922

4to, FIRST EDITION, NO.546 OF 150 COPIES ON VERGÉ D'ARCHES PAPER, original blue paper wrappers printed in white, edges uncut, preserved in specially made matching blue cloth solander box with clasps, *short tears on joints near head and base of spine, minor creasing to wrappers, tiny hole near edge of lower wrapper, very light browning to some text leaves*, OTHERWISE A FINE UNSOPHISTICATED COPY

A LOVELY COPY OF THE EARLIEST ISSUE OF ARGUABLY THE MOST IMPORTANT AND INFLUENTIAL NOVEL OF THE TWENTIETH CENTURY.

The official date of publication for *Ulysses* was Joyce's birthday, 2 February 1922, but difficulties with the cover meant

that in fact only two copies, both from the 1/750 issue, were actually ready that day. No further copies of any issue of *Ulysses* appeared from Darantière until 9 February (when a further batch of the 1/750 arrived), followed by the first copies of the 1/100 on 13 February, and the 1/50 series on 4 March. It is now thought that this reflects the order in which *Ulysses* was actually printed, giving the edition of 750 - despite its higher numerical sequence - a kind of priority over the other issues.

REFERENCES

Slocum & Cahoon A17; Connolly, *The Modern Movement* 42

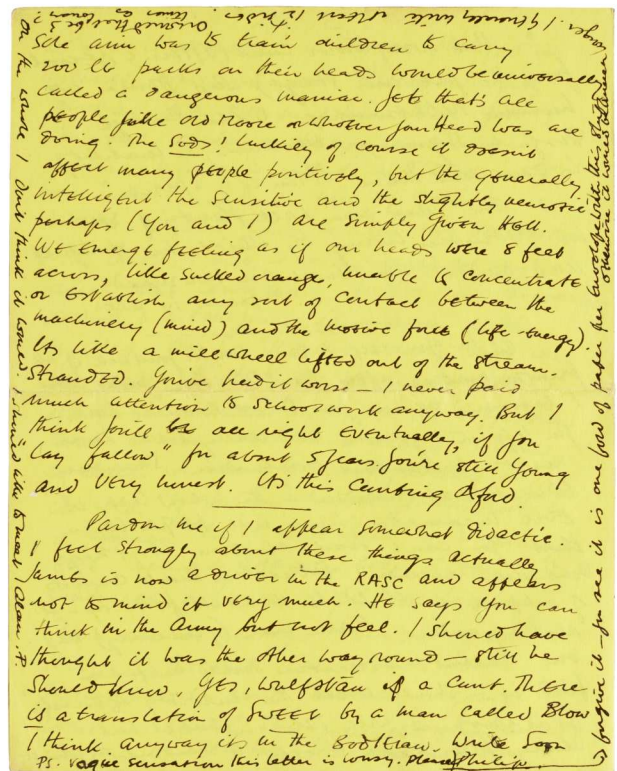
PROVENANCE

Woolley & Wallis, 5 April 2006, lot 82

£ 30,000-50,000 € 34,400-57,500



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LARKIN, PHILIP

Series of 58 letters to his close friend Norman Iles

comprising 45 autograph letters signed, 4 typed letters signed, and 9 cards, one letter also enclosing a photocopy typescript of Larkin's poem 'The Old Fools' (1 page), the majority of the letters from the 1940s and discussing their undergraduate life in Oxford and their wartime experiences, later letters providing regular updates on their lives, careers, and writing, altogether c.230 pages, chiefly 8vo, with 36 original envelopes, 17 April 1941 to 9 June 1982, Coventry, Warwick, Oxford, Wellington, Leicester, and Hull, some *dust-staining*

[with:] Philip Larkin, photographic portrait, 204 x 152mm, quarter length, inscribed on the reverse ("With love from Philip April 25th 1941", photographer's stamp ("Gillman and Soame, Photographers, Oxford"); two letters by Philip Brown, a mutual friend in Oxford, to Iles, in pencil, 1944, in an envelope; a copy of Norman Iles, *A Way Through A War With Letters from Philip Larkin* (2007)

"You see, my trouble is that I simply can't understand anybody doing anything but write, paint, compose music – I can understand their doing things as a means to these ends, but I can't see what a man is up to who is satisfied to follow a profession in the normal way." (16 April 1944)

AN INSIGHTFUL SERIES OF LETTERS TO ONE OF LARKIN'S CLOSEST UNIVERSITY FRIENDS. Norman Iles, a Bristol Grammar School boy who went up to Oxford to read English on a scholarship, was Larkin's tutorial partner at St John's College. His pallid face, "preposterous skirling laugh", contempt for bourgeois hypocrisy, and pugnacious dismissal of authority, are vividly described by Larkin in his introduction

to Jill. The two young men became close friends and it was Iles who introduced Larkin to Kingsley Amis. Iles, Larkin, and Amis were part of a tight group of friends, "the seven", who studied together at Oxford in the early years of World War II. The earliest letters in this series are written on vacation. They are filled with analysis of the intense friendships formed in college, the expletive-ridden language that "the seven" made their own, contempt for dons and fellow students, and the frustrations of home life ("...middle class comfort, miserable, nostalgic, bored, depressed, frightened, irritable and generally shat about...", 28 December 1941), but the war inevitably also intrudes ("... The Coventry air raids were bloody ... Our house escaped, surprisingly, and all around it are wrecked houses, craters, and unexplored bombs...", 17 April 1941). Literature was always a shared passion between the two men, with Larkin writing that "I am reading Lawrence daily (like the Bible) with great devotion" (23 July 1941), and in the same letter admitting to sending "a wad" of his own poems to a magazine "with a most intimidating letter scrawled in Indian ink on my yellow paper".

In early 1942 the circumstances of the two men changed significantly when Iles was called up for military service whilst Larkin was exempted on the grounds of his poor eyesight, as he explained in a letter: "I am Grade IV. What this implies I don't know, and can't find out, but I think that it releases me from most of the carnage even if it doesn't let me stay at Oxford" (8 January 1942). In fact Larkin did stay at Oxford, and over the next two years wrote to Iles of the uncertain progress of the war, his doubts about civilian morale, his hatred of patriotism, the Beveridge Report ("...a necessary step towards an insect-state...", 30 December 1942), Kingsley Amis and other mutual friends ("...Kingsley is at Catterick and we exchange long and funny letters. At least his are long and mine

are funny...”, 2 September 1943), and his own experience of psychoanalysis (“...My efforts to ‘get out into the world’ were proceeding slowly towards success, but I had a dream last night that knocked it all to buggery...”, 30 December 1942). Iles was deeply unhappy in the army, coming close to court martial and eventually resigning his commission. Larkin wrote sympathetically about the “packet of shit you have landed in” (7 April 1943) but this did not entirely prevent him from complaining about Oxford life: “College is all right – a bit lonely at times – esp. at night – but I have got the gramophone in my room now and the quad resounds to ‘Gimme a Pigfoot’, ‘Do Your Duty’, ‘Oh Peter’, ‘Bugle Call Rag’, ‘I’m Tired of Fattening Frogs for Snakes’, &c...” (December 1942). He also continued to tell Iles about his writing (“...I have finished a wittily pornographic story about a girls’ school, and am embarked upon a serious one now about a scholarship boy at Oxford. Silly little brute...”, 19 July 1943). On 10 November 1943 Larkin wrote to Iles in typically lugubrious terms about the opening of a new chapter in his life: “The job which prevents me from coming to Oxford is that of librarian at Wellington. It’s not where the school is, nor in New Zealand, in fact I am not sure where it is except that it is not far from Wolverhampton. Anyway it has no librarian & this little nest I am trying to crash with the aid of my First and a servile manner which will make them think correctly that they can bully me.”

Whilst Larkin moved from Oxford to librarianship and began to make a name for himself as a writer, Iles went from the army to working in aircraft factories and coal mines, later engaging in peace work in Poland and running a Community Centre in Wales. He became a prolific but unregarded writer with a large family and idealistic left-wing politics. Although the two men could hardly have grown further apart, they continued a friendly correspondence. Larkin describes his own life in depreciating terms (“...Living at home gives a certain base comfort in exchange for fairly constant irritation and embarrassment: my job is I suppose no worse than most jobs – what I want is no job at all. In the evenings I piddle about pretending to write, and keep a waspish journal...”, 15 January 1950) and updates Iles on their old friends (“...Kingsley is off to Princeton to teach ‘creative writing’ in September, so American literature will take a sharp swerve, upwards or downwards, before long...”, 10 August 1958). Larkin describes meeting such luminaries as W.H. Auden and F.R. Leavis (“...Pure paranoiac I shd say, & all the old ideas rattling like dried peas” (3 May 1966), and writes wryly about the laureateship (“...Well, nobody asked me to be Laureate, if you still remember all that stuff: just as well, as I shd hardly have known what to reply. I’d probably have said no, but all have the world in our hearts you know. I can tickle a corgi under the chin as well as the next man...”, 6 February 1973). He advises Iles on publishing and gives extensive commentary on Iles’s poems. Whilst respectful of the thoughts which Iles was trying to express, he was rarely complementary of Iles’s poetry. In one letter indeed, he accuses him of “puling sentimentality”, “excruciating smugness”, and “tediousness of extended metaphor” (“...Christ, aren’t I a rude bastard...”); this letter concludes with a typically understated comment on his own work: “I have also just sent off a new collection of poems, very thin stuff ... At present it is called THE WHITSUN WEDDINGS” (12 June 1963).

£ 10,000-15,000 € 11,500-17,200

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LARKIN, PHILIP

Two volumes, both inscribed to Norman Iles, comprising:

The North Ship. *The Fortune Press, 1945*, FIRST EDITION OF THE AUTHOR’S FIRST BOOK, PRESENTATION COPY INSCRIBED BY THE AUTHOR (“To Norman | from Philip. | October 1945.”) on front free endpaper, original black cloth lettered in gilt on spine, AUTHORIAL CORRECTION OF ONE WORD (“provisional” corrected to “provincial” on page 33), [Bloomfield A1(a)], *some soiling and staining, binding worn*; Jill. *The Fortune Press, 1946*, FIRST EDITION OF THE AUTHOR’S SECOND BOOK, PRESENTATION COPY INSCRIBED BY THE AUTHOR (“For Norman, in | memory of ‘the | best education in | the land’. | Philip Larkin”) on front free endpaper, original green cloth lettered in gilt on spine, [Bloomfield A2(a)], *some spotting, tears and loss to pp.155-56, loss to front fixed endpaper, binding worn and soiled*; both 8vo (2)

PRESENTATION COPIES OF THE AUTHOR’S FIRST TWO BOOKS. The first was presented within the first three months of publication (using Bloomfield’s date of July 1945). The second book is a green cloth variant, unrecorded by Bloomfield. For Norman Iles see previous lot.

£ 1,500-2,000 € 1,750-2,300

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MCCARTNEY, PAUL

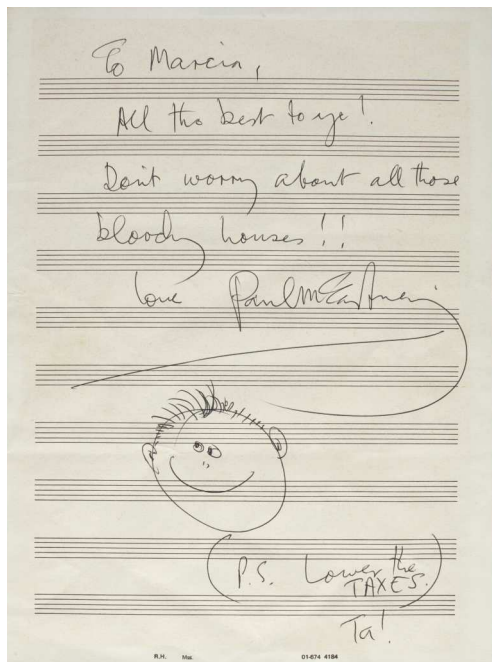
Autograph musical manuscript for the song “Let’s Love”, the leaf signed and inscribed to Marcia Falkender on the verso

notated in pencil [for piano] on 10-stave music paper, the autograph chord symbols below the staves with a few indications of rhythm above, marked by the composer “Intro”, with bar-lines but without the melody or the words; on the verso, there is an autograph note to Marcia Falkender written and signed in black ink (“To Marcia, All the best to ya!. Don’t worry about all those bloody houses!! love Paul McCartney...(P.S. Lower the TAXES.) Ta!”), with a drawing of a large smiling face below the inscription, together with a few memoranda in ink and pencil above the music; 2 pages, folio (30.5cm x 22.8cm), 10-stave printed music paper (“R.H. Mss.”), [1974], *minor tears to margins, trace of taped mount at the top of the page*

AUTOGRAPH MUSICAL NOTATION BY MCCARTNEY IS OF THE GREATEST RARITY ON THE MARKET. Whilst autograph lyrics have occasionally appeared at auction, we have no comparable record for any musical notation by him.

McCartney has indicated the harmonies for each bar with letters and numbers (“D-flat m” etc) and chord changes. The vocal line is not included, nor are pitches otherwise specified; however there are some note-stems and flags added to one bar to indicate rhythms. The numbered chord symbols can be compared to figured bass notation, but with the tonic indicated by letters rather than specific pitches notated in the bass, whilst this method of indicating rhythms can be found as far back as Renaissance lute tablature.

McCartney arranged “Let’s Love” in 1974 as the lead track in Peggy Lee’s album of that name, after having created and



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performed it for her at the piano. Later that year he recorded the song at Abbey Road Studios, released on his album *Venus and Mars—Archive Collection*. McCartney's note to Marcia Falkender on the verso includes the postscript "Lower the Taxes", apparently alluding to the Beatles song 'Taxman' from *Revolver* (1966). An accompanying typed note, "Paul McCartney | EMI Studios 18th May 1974", which was the caption when Lady Falkender had this piece mounted, suggests that it was given to her on a visit to Abbey Road Studios on that date.

£ 4,000-6,000 € 4,600-6,900

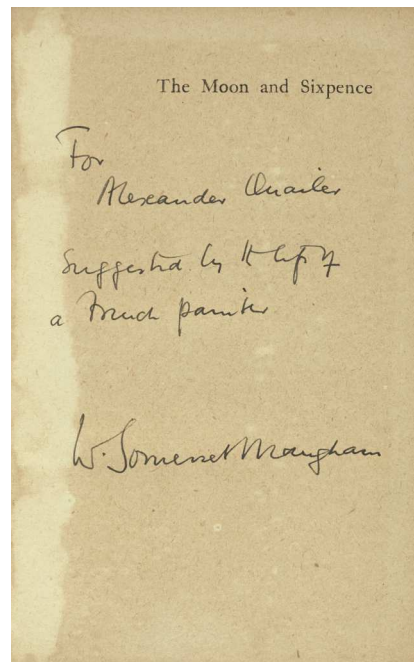
526

MASEFIELD, JOHN

Collection of material given to John Hayward mostly relating to the 1947 "English Poetry" Exhibition, comprising:

1) Sonnets and Poems. *Lollington: John Masefield, 1916*, 8vo, [second edition], PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For | John Hayward. | To mark the opening of | his Exhibition of the books of | English poets. | from | John Masefield. | April 10. 1947") on front free endpaper, TOGETHER WITH SIX LINE VERSE ("These are the spoils of fishers, who have caught") on half-title, original blue cloth with paper labels, original glassine, [Errington A32(b)], some occasional spotting, minor chips and tears to glassine; **2)** Words Spoken at the Opening of an Exhibition of Books of Poetry. [*Privately Printed, 1947*], first edition, 2 leaves, signed at end, [Errington A149(a)]; **3)** For an Exhibition of Books of Poetry. [*Privately Printed, 1947*], number 16 [of at least 17 copies], single leaf, signed, [Errington D16(a)]; **4)** Application for Christmas. [*Privately Printed, 1947*], single leaf, [Errington J105], some folds and creases; all within collector's folding box

The famous 1947 exhibition of English Poetry assembled by John Hayward was opened by Masefield (as Poet Laureate and President of the National Book League). Also included in this



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lot is a printed booklet providing a list of the exhibits. See also note on p. 800 of Errington, *John Masefield... A Bibliography* (London, 2004).

PROVENANCE

Sotheby's New York, The Library of H. Bradley Martin, 30 April 1990, lot 3043 (part)

£ 1,500-2,000 € 1,750-2,300

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MAUGHAM, W. SOMERSET

The Moon and Sixpence. William Heinemann, 1919

8vo, FIRST EDITION, first impression, first issue with 4pp. of advertisements at the rear in earliest state, PRESENTATION COPY, inscribed by author on half-title ("For | Alexander Quailer | suggested by the life of | a French painter | W. Somerset Maugham"), original sage green cloth, blocked in black, dust-jacket, slipcase, browning, minor chipping to side edge of endpapers, boards slightly soiled, bumped, dust-jacket worn at extremities with small chips to edges

The "French painter" mentioned in the inscription is Gauguin who inspired the story of Charles Strickland, the stockbroker who abandons his family to become an artist.

Maugham explains this inspiration: "The *Moon and Sixpence* is not, of course, a life of Paul Gauguin in the form of fiction. It is founded on what I had heard about him, but I used only the main facts of his story and for the rest trusted to such gifts of invention as I was fortunate enough to possess." (1953)

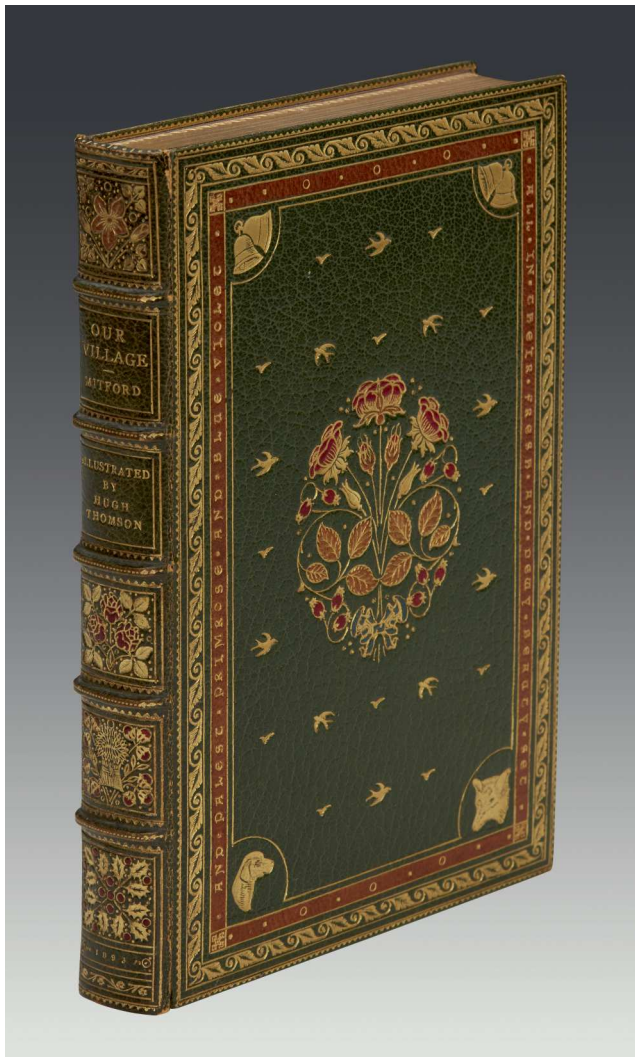
REFERENCES

Stott A22a

PROVENANCE

Alexander Quailer (inscription and his gilt morocco bookplate)

£ 4,000-6,000 € 4,600-6,900



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PROPERTY OF A EUROPEAN COLLECTOR

MITFORD, MARY RUSSELL

Our Village. Macmillan & Co., 1893

8vo, illustrations by Hugh Thomson, frontispiece, half-title, full green levant Morocco by Sangorski & Sutcliffe, handsomely tooled in gilt and floral designs, lavender pig-skin doublures, lavender silk endpapers gilt, all edges gilt and gaufered, *slightly bumped*

A beautifully bound copy of the author's classic.

£ 1,000-1,500 € 1,150-1,750

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SHARPE, TOM

Collection of 18 volumes, comprising:

Riotous Assembly. Secker & Warburg, 1971; *Indecent Exposure*. Secker & Warburg, 1973; *Porterhouse Blue*. Secker & Warburg, 1974 (two copies, one signed); *Blott on the Landscape*. Secker & Warburg, 1975; *Wilt*. Secker & Warburg, 1976; *The Great Pursuit*. Secker & Warburg, 1977; *The Throwback*. Secker & Warburg, 1978; *The Wilt Alternative*. Secker & Warburg, 1979 (two copies); *Ancestral Vices*. Secker & Warburg, 1980, signed, *price-clipped dust-jacket*; *Vintage Stuff*. Secker & Warburg, 1982 (two copies, one signed, *price-clipped dust-jacket*); *Wilt on High*. Secker & Warburg, 1984 (three copies, one signed, one in variant *price-clipped dust-jacket*); *Grantchester Grind*. Deutsch, 1995; *Wilt in Nowhere*. Hutchinson, 2004; all 8vo, FIRST EDITIONS, original bindings, DUST-JACKETS, *occasional fading and wear to dust-jackets* (18)

£ 400-600 € 500-700

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WARNER, SYLVIA TOWNSEND

Substantial series of 64 letters to her friend Oliver Warner, or his second wife Elizabeth

comprising 22 autograph letters signed, 39 typed letters signed (one with typed signature), and 3 postcards, discussing her writing, literature, her life with Valentine Ackland in rural Dorset, Oliver's books and life, Elizabeth's writing, politics and international affairs (especially during the Spanish Civil War and World War II), and other subjects, c.150 pages, various sizes, East Chaldon, Dorset, Frankfort Manor, Norfolk, and Frome Vauchurch, Maiden Newton, Dorset, 15 July 1931 to 20 December 1977, *occasional nicks and slight wear*

[*with:*] Two typed letters signed by Valentine Ackland, to Oliver Warner, 4 pages, 4to, Norfolk and Doret, 30 January 1934 and n.d.; [*also with:*] a small bundle of related papers including Oliver Warner's draft obituary of Sylvia Townsend Warner for *The Times* and related correspondence, other typescript and printed articles, and correspondence with William Maxwell

A SERIES OF AFFECTIONATE AND FUNNY LETTERS BY ONE OF THE GREATEST LETTER-WRITERS OF HER GENERATION. Oliver M.W. Warner (1903-76) was a reader at Chatto and Windus, Sylvia Townsend Warner's principal publisher. Their close friendship began in 1928 with their joint purchase of 113 Inverness Terrace, Bayswater, as a shared solution to their housing needs: the top two floors became a flat for Oliver and his pregnant wife Dorothy, whilst Sylvia moved into the lower two floors. Their shared life at the "Warnerium" was the foundation of a long friendship. They were not, despite their shared surname, closely related: Sylvia did once claim to have found a kinship but reassured Oliver that "it is so very distant that I don't think we need fear that it will do anything to estrange us" (26 January 1934).

The correspondence begins after Sylvia moved to Dorset to live with Valentine Ackland. Her letters describe her new life in the country surrounded by animals, gardens, orchards and West Country mud. Her friendship with the Powys family makes them a frequent presence in the early letters, although she admits that she had been concerned before Philippa (Katie) Powys arrived to stay at how the housekeeper would respond to a visitor who might be a genius but "may at any moment decide to play at horses, who will scream on the smallest provocation, and embrace on none at all" (26 January

Frankfort Manor. Skley. Norwich.
17: 11: 1939.

Dearest Oliver.

I am drinking deep, deep, of
your glorious coffee at two moments;
and this has is going to
transpire the early morning tea.
We have a charming new tea-pot
for it, too. a black wood
Slate, perfectly plain, except for a small
classical medal created on the lid
and rising in her dissection as
a knob. So it will be worthily
succeeded.

Dearest Oliver, thank you so
much for that delightful gift. It
is kind of you, and will give
us an infinity of the pleasantest
pleasures.

I don't think we read the Teste-
ment of Beauty much, at least in
Sue's I don't. I took it out to
be read the other afternoon, thinking
it would mingle well with the
sake-tee, and the tea: and it
surpassed them.

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Frome Vauchurch Maiden Newton Dorset
12. x. 1939.

Dearest Oliver.

Just a line to tell you that we got home yesterday. After
a safe and painless passage on the Manhattan; painless, that
is to say, except, that owing to the absence of cargo and
the fact that the usual ballast of pig-iron could not be
used as pig-iron might be considered munitions, the ship
rolled like a dog.

And then, just when we were in port, and sitting waiting
for the immigration officers to come and give us landing
tickets, all of us sitting in glum patient rows in the
saloon, the most terrible thing occurred. For a fulsome
voice with a strong Irish accent upraised itself in our
midst and began to intone Land of Hope and Glory. For a
moment it was remarkably like being torpedoed. And people
who had looked perfectly brave and sedate during the voyage
suddenly turned pale, and looked round for escape.

There was of course no escape. The singing came from a
large fur-coated white-haired lady surrounded (rather like
Britannia) with a quantity of parcels. And she sang all
through that embarrassing stanza. Then she paused, and looked

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1934). Whilst Sylvia had found happiness with Valentine, Oliver's wife had suffered a mental collapse following which he attempted suicide. He was recuperating in Africa where she sent him beautifully supportive letters:

"Though we wish you were here, though there is not a day when we do not echo that wish, saying, if only Oliver... as we find a sudden burst of yellow aconites growing under the winter leaves, or contemplate the wood-stack, yet, for all this, I still think you are best where you are. It is a better, swifter, air for healing in; and though just because of that the wound may smart and tingle more than it would in England, yet it is most important that you should heal. And it is because of that that I am going to beg you to try and outwit this ghostly army of reproaches and misgivings and self-accusations..." (2 February 1934)

Literature is a major subject of Sylvia's letters. She sends him the manuscript of *Lolly Willowes*, for example, on 8 March 1935, but also writes about her reading as when she comments that the portrayal of Hugh Walpole in *Cakes and Ale* is so funny that it made worthwhile the many hours she had spent reading Walpole's novels, although she wonders why Walpole hasn't challenged Maugham to a duel ("...perhaps as he is the son of a Bishop his principles do not allow of duels, and so he will ask Papa to excommunicate the nasty man instead..."), 27 December 1932). Further literary insights are gleaned from pilgrimages to Max Gate and Haworth, the latter of which "surpassed even my appetite for gloomy churchyards. Glutted, is the only word for it."

Politics and international affairs are inevitably a major subject in the later 1930s. In July 1937 she gives a glowingly enthusiastic report of her reception at the International Writers Conference in Madrid, where "soldiers and people in small country towns, and peasants harvesting" spoke of los

intelectuales with "genuine enthusiasm and understanding and kindness". She gives witty accounts of her life during World War II, from German bombing ("...We are constantly flown over, and guns bark around the house, and we dug up an incendiary bomb from the artichokes...", 16 December 1940) to her work for the WVS ("...I have had to make a quantity of missionary journeys inspecting rest-centres with searching enquiries as to whether they have chamber-pots and are prepared to deal with fits. Oh I am learning so much about the county! They are so very odd, so very local, so very quarrelsome...", 27 December 1941). Her letters nevertheless continue to be enriched by asides on a wonderfully rich range of subjects ("...how very painful it must have been for the late eighteenth century people to be old among the young Victorians, prig on prig rising up all around them, and a sort of Torquay climate of hot damp piety misting over everything, and carrying with it an enhanced flavour of bad drains and stuffy bedrooms...", 10 September 1941).

From 1942 onwards the letters are mostly addressed to Oliver's second wife, Elizabeth, and become notably less frequent. Sylvia writes to congratulate Oliver on his naval biographies, to comment on manuscripts that Elizabeth has sent of her own work, and to comment wryly on her own life ("...I am very well, thank you - a fine specimen of hardy perpetual crone. From time to time I commit a short story, but I fancy Kingdoms of Elfin will be my last book...", 24 December 1962). The series ends with a group of three kind and thoughtful letters to "tired toiling Elizabeth" in the aftermath of Oliver's death.

Fourteen of these letters were printed in William Maxwell's *Letters*, mostly in part only, but the vast bulk of this correspondence remains unpublished.

£ 8,000-12,000 € 9,200-13,800



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WAUGH, EVELYN

Labels. A Mediterranean Journal. *Duckworth, 1930*

8vo, FIRST EDITION, NUMBER 42 OF 110 SPECIALLY BOUND COPIES, SIGNED BY THE AUTHOR WITH AN ORIGINAL SHEET OF THE MANUSCRIPT BOUND IN, half-title, frontispiece, sheet of manuscript tipped in between two blue leaves of card, 3 photographic plates, 2 maps, later three-quarter dark blue morocco by Bayntun-Riviere, spine titled in gilt, top edge gilt, marbled endpapers, matching blue morocco and cloth slipcase

WAUGH'S FIRST TRAVEL BOOK. The sheet of manuscript included with this special copy roughly corresponds pp.116-118 of the published text, the opening of the fifth chapter which describes Waugh's departure from the Port of Said. The manuscript shows numerous revisions and amendments by Waugh, and is titled by him "Five".

£ 3,000-5,000 € 3,450-5,800

532

WAUGH, EVELYN

Scoop. *Chapman and Hall, 1938*

8vo, FIRST EDITION, first issue with "8" in publication date indistinct and slightly raised, later full red and black morocco with white onlays and gilt finishings by Sangorski & Sutcliffe, red endpapers, all edges gilt, collector's slipcase, minor abrasion to upper board

£ 800-1,200 € 950-1,400

130

SOTHEBY'S

533

WAUGH, EVELYN

Brideshead Revisited. *Chapman & Hall. Ltd., 1945*

8vo, FIRST EDITION, full red morocco signed by Bayntun-Riviere, spine gilt in compartments, all gilt edges, collector's full brown morocco folding box by Sangorski and Sutcliffe with design in a variety of coloured morocco onlays across covers and spine

A beautifully presented copy of Waugh's masterpiece.

£ 3,000-5,000 € 3,450-5,800

534

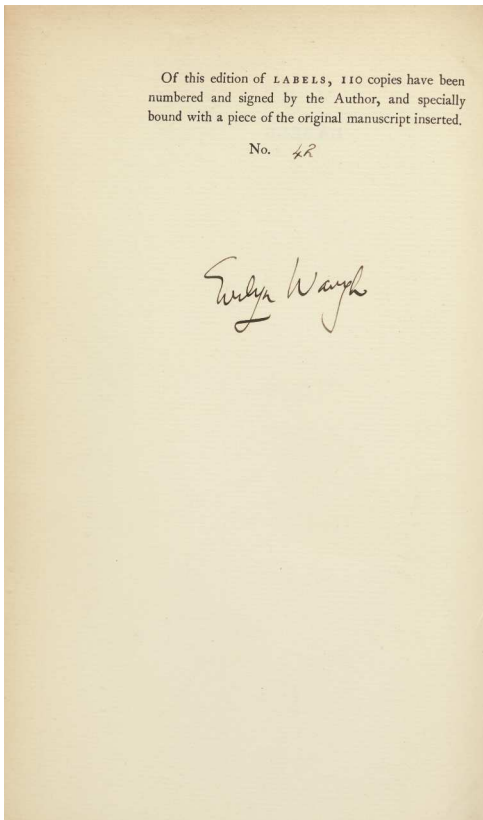
PROPERTY FROM A HAMPSTEAD COLLECTION

WAUGH, EVELYN

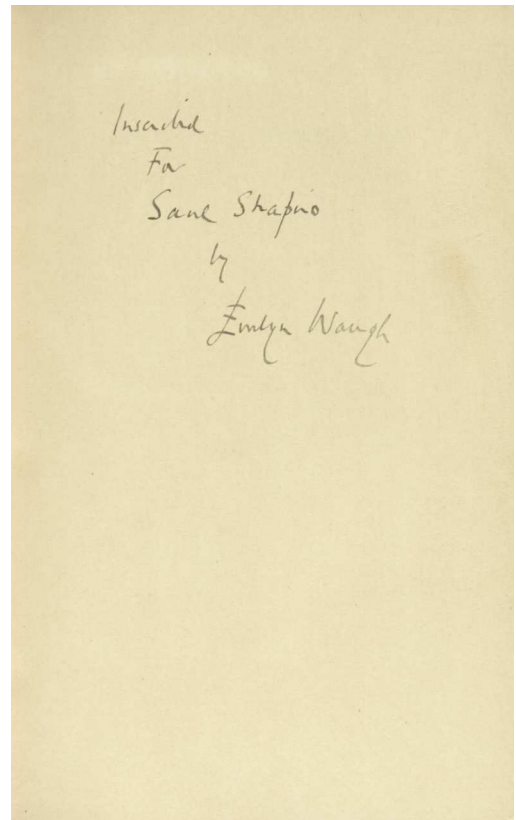
Love Among the Ruins. *Chapman and Hall, 1953*, two presentation copies inscribed by the author, comprising:

FIRST EDITION, PRESENTATION COPY, ("For Juliet from her | faithful old friend | Evelyn"), number 22 of 350 copies signed by the author, spotting mostly confined to blank endpapers, spine sunned; FIRST EDITION, PRESENTATION COPY, ("For Darling Pol | with Love from | Bo"), number 41 of 350 copies signed by the author, remnants of original glassine wrapper, spotting mostly confined to blank endpapers, boards worn with loss to lower edge of upper board and spine; both 8vo, illustrations printed in red and black, original red cloth, stamped in gilt, top edge gilt, others uncut (2)

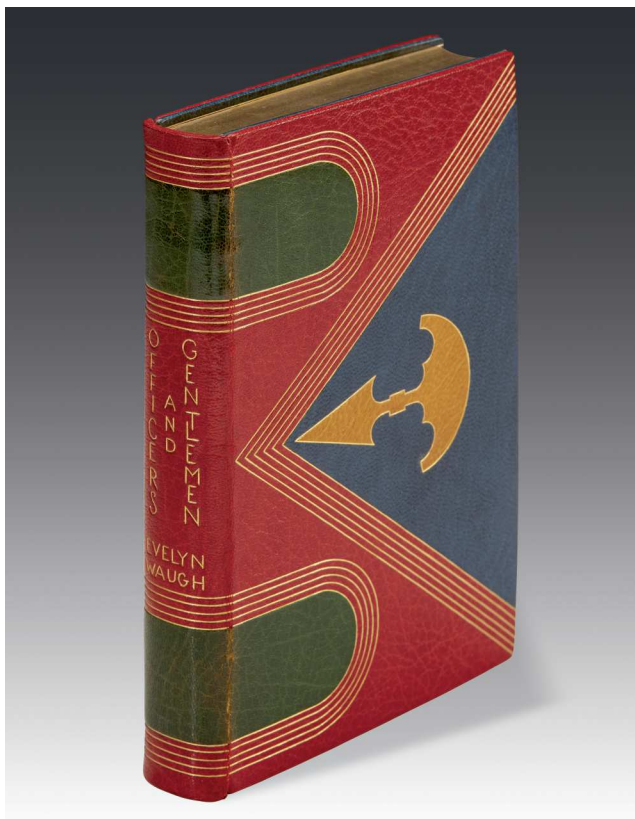
£ 1,500-2,000 € 1,750-2,300



531



535



535

535

WAUGH, EVELYN

Officers and Gentlemen. A Novel. *Chapman & Hall, 1955*

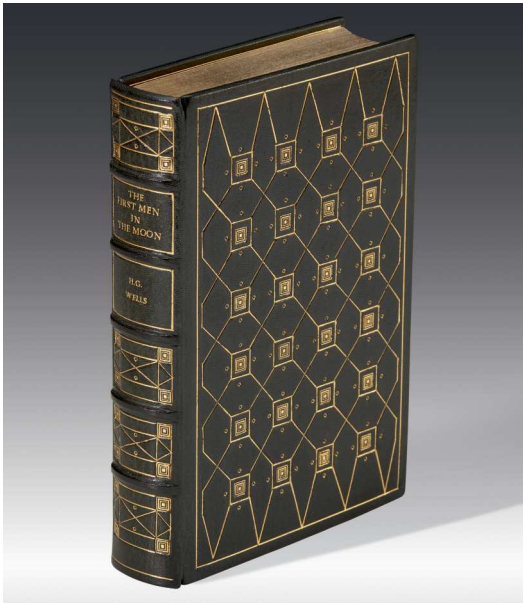
8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY WAUGH ("Inscribed | for | Saul Shapiro | by | Evelyn Waugh") on a preliminary blank, half-title, full red, blue and green morocco gilt by Sangorski & Sutcliffe, blue morocco doublures, all edges gilt, patterned endpapers, upper panel of original dust-jacket preserved at end, collector's red morocco folding box, *joints very slightly worn*

SHAPIRO'S COPY OF THE SECOND BOOK IN WAUGH'S TRILOGY.

PROVENANCE

Saul Shapiro, bookplate and presentation inscription

£ 10,000-15,000 € 11,500-17,200



536

536

WELLS, H.G.

The First Men in the Moon. *George Newnes Ltd., 1901*

8vo, FIRST EDITION, half-title, 12 plates by Claude Shepperson, full green morocco with geometric pattern gilt by Sangorski & Sutcliffe, decorative endpapers, all edges gilt, collector's green slipcase, *minor markings to slipcase*

REFERENCES

Wells 18

£ 1,500-2,000 € 1,750-2,300

537



537

WODEHOUSE, P.G.

Very Good, Jeeves. *New York: Doubleday, Doran & Company Inc., 1930*

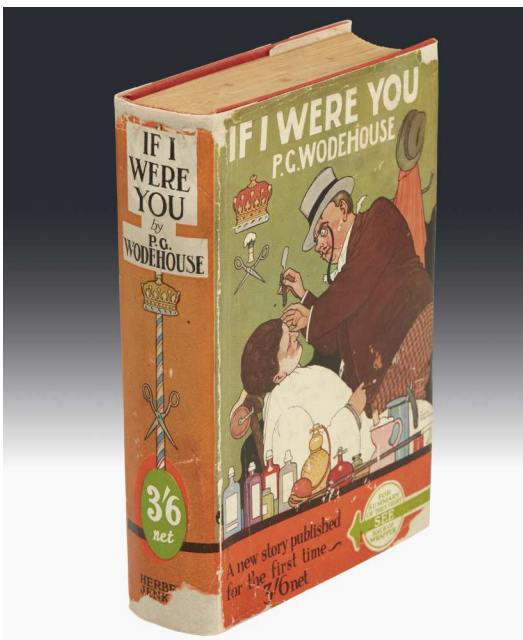
8vo, FIRST EDITION, half-title, full orange morocco with black, blue, tan and white onlays by Sangorski & Sutcliffe, decorative gilt endpapers, all edges gilt, collector's slipcase

REFERENCES

McIlvaine A42a

£ 1,500-2,500 € 1,750-2,900

538



538

WODEHOUSE, P.G.

If I Were You. *Herbert Jenkins Limited, 1931*

8vo, FIRST ENGLISH EDITION, 8pp. of publisher's advertisements, original orange cloth, lettered in black, dust-jacket, previous ownership signature in ink on front free endpaper, collector's full green morocco folding box with decorative onlays, *bumped, dust-jacket worn at extremities, with some loss and restoration, spine of box sunned*

The dust-jacket features an illustration by W. Heath Robinson.

REFERENCES

McIlvaine A44b

£ 1,500-2,500 € 1,750-2,900

WODEHOUSE, P.G.

Heavy Weather. *Herbert Jenkins Limited, 1933*

8vo, FIRST ENGLISH EDITION, half-title, original blue cloth lettered in orange on upper board and spine, dust-jacket, collector's blue morocco folding box with white black and green decorative onlays, spotting, minor soiling to boards, dust-jacket worn with chipping

REFERENCES

Mcllvaine A50b

£ 1,500-2,500 € 1,750-2,900

540

WODEHOUSE, P.G.

Uncle Fred in the Springtime. *Herbert Jenkins Limited, 1939*

8vo, FIRST ENGLISH EDITION, original dark red cloth, spine lettered in gilt, dust-jacket, collector's full light blue morocco folding box with decorative onlays, minor browning, spotting, abrasion to board, dust-jacket with minor wear at extremities, collector's box with some discolouring

£ 1,500-2,500 € 1,750-2,900

541

WODEHOUSE, P.G.

Eggs, Beans and Crumpets. *Herbert Jenkins Limited, 1940*

8vo, FIRST EDITION, presentation copy, inscribed by the author on half-title, 4pp. publisher's advertisements, original orange cloth with black lettering, first issue dust-jacket (priced 7/6 on the spine panel), collector's yellow full morocco folding box with decorative onlays by Sangorski & Sutcliffe, spine titled gilt, browning to endpapers, minor spotting, some discolouration to boards, dust-jacket worn, minor chipping to bottom edge of spine, 7/6 on spine outlined with pinholes

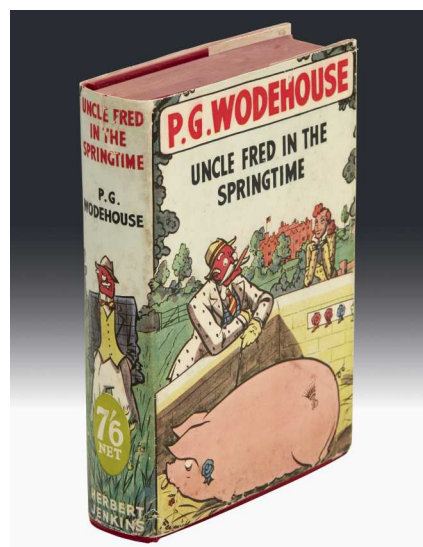
REFERENCES

Mcllvaine A62a

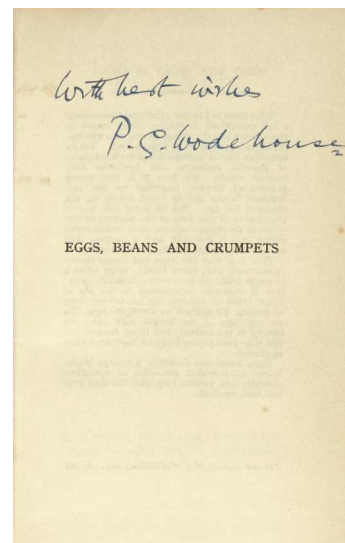
£ 1,500-2,500 € 1,750-2,900



539



540



541

PRIVATE PRESS



543

542

ARION PRESS—MELVILLE, HERMAN

Moby Dick; or, The Whale. San Francisco. The Arion Press, 1979

large 4to, one of 265 copies of which 250 were for sale, wood engravings by Barry Moser, full blue morocco, titled silvered on spine, collector's light blue cloth slipcase, *slipcase sunned*

"One of the most elaborate printing ventures ever to be undertaken by an American press".

The type chosen for this edition was hand-set *Goudy Modern* in eighteen-point size with initials printed in blue beginning each chapter in *Leviathan Capitals*. Printed on hand-made paper that bears the outline of a whale as its watermark, the printing of this book took over a year to complete.

This edition of *Moby Dick* was named by the Grolier Club as one of the "100 Most Beautiful Books of the 20th Century", and William Everson, in *Fine Print*, called it a "a feat of craftsmanship unexcelled in modern printing." It is widely considered to be the Press' finest production.

£ 4,000-6,000 € 4,600-6,900

543

BASILISK PRESS—DEFOE, DANIEL

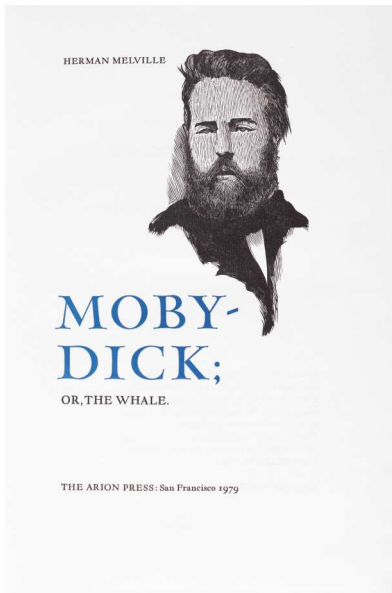
The Life & Strange Surprising Adventures of Robinson Crusoe of York. The Basilisk Press, 1979

4to, NO. 11 OF 25 COPIES (of a total edition of 515 (500 of which were for sale)), this edition with 10 original prints by Edward Gordon Craig bound at the back, frontispiece and 1 colour plate, together with numerous other illustrations by Craig, full dark blue morocco with gilt design on upper board, spine gilt in compartments, marbled endpapers, top edge gilt, cloth-backed collector's wooden box

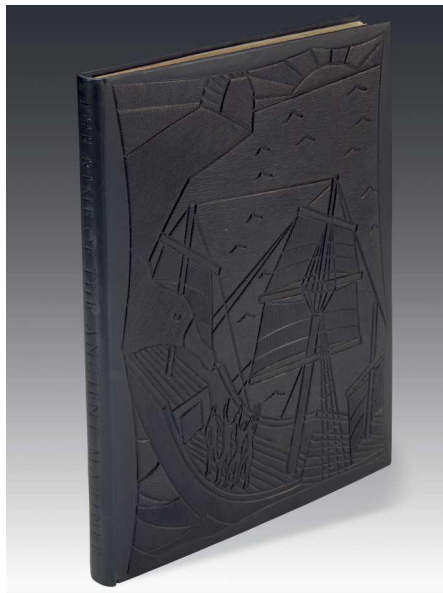
The woodcuts for this edition of "Crusoe" were originally created by Edward Gordon Craig in 1924; however the artist was obsessive in nature, and continued to work on the designs well into the 1960s. This 1979 edition is the first published appearance of the finished artwork.

Craig was introduced to woodcutting and engraving in the 1890s by artist William Nicholson. The edition includes an introduction by Craig's son on his father's relationship with the art-form, as well as three essays by the artist on Robinson Crusoe.

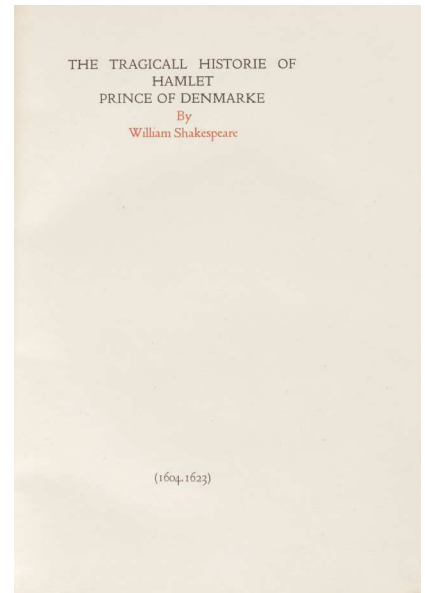
£ 1,000-1,500 € 1,150-1,750



542



544



545

544

CLEVERDON, DOUGLAS-JONES, DAVID-COLERIDGE, SAMUEL TAYLOR

The Rime of the Ancient Mariner. *Bristol: Douglas Cleverdon, 1929*

4to, NUMBER 196 OF 460 COPIES SIGNED BY DAVID JONES, 10 copper engravings by David Jones, later full navy morocco by Sangorski and Sutcliffe with outline of a ship and coastal scene blocked in blind on boards, titled in blind on spine, top edge gilt, morocco endpapers, collector's matching navy morocco and cloth slipcase

A FINELY BOUND OF COPY OF DOUGLAS CLEVERDON'S LIMITED EDITION OF COLERIDGE'S BALLAD. Cleverdon began publishing around the same time as he set up his own bookshop in Bristol, and sought "to produce finely printed books with illustrations...by the most vital of contemporary artists" (quoted in Ransom).

REFERENCES

The Artist and the Book 136; Ransom, Cleverdon 7

£ 4,000-6,000 € 4,600-6,900

545

DOVES PRESS-SHAKESPEARE, WILLIAM

The Tragicall Historie of Hamlet Prince of Denmarke. *Hammersmith: The Doves Press, June 1909*

small 4to, ONE OF 265 COPIES, OF WHICH THIS IS ONE OF 250 ON PAPER, green initial on first page of text added by hand by Edward Johnston, printed in red and black throughout, publisher's pale blue boards with speckled vellum spine lettered in gilt, collector's cloth folding box, *bumped*

Inscribed by the printer Thomas James Cobden-Sanderson, who in 1900 had established the Doves Press at Hammersmith in partnership with Emery Walker. Over the next seventeen years, they published numerous works of great literature unadorned with any illustration or decoration (aside from the occasional hand painted initial), "just the words printed with care on handmade paper", an approach which later became "a visual model for the reform of typography in Britain, Europe, and America" (*ODNB*). This appears to be an unrecorded binding variant with spacing to spine lettering slightly wider (see next lot for comparison).

REFERENCES

Ransom, Doves Press 17; Tidcombe DP17

PROVENANCE

Arnold Schweitzer (his bookplate)

£ 700-1,000 € 850-1,150

546

DOVES PRESS-SHAKESPEARE, WILLIAM

The Tragicall Historie of Hamlet Prince of Denmarke. *Hammersmith: The Doves Press, June 1909*

small 4to, ONE OF 265 COPIES, OF WHICH THIS IS ONE OF 250 ON PAPER, INSCRIBED BY T.J. COBDEN-SANDERSON ("The Doves Bindery | C - S 1909") on the rear pastedown endpaper, green initial on first page of text added by hand by Edward Johnston, printed in red and black throughout, original full limp speckled vellum, lettered in gilt on spine, collector's tan morocco folding box by Sangorski and Sutcliffe, *one very small chip to vellum near foot of spine on upper wrapper*

REFERENCES

Ransom, Doves Press 17; Tidcombe DP17

£ 3,000-5,000 € 3,450-5,800



547

547

ESSEX HOUSE PRESS—GRAY, THOMAS

Gray's *Elegy* written in a Country Churchyard. *Essex House Press, 1900*

8vo, frontispiece by W. Hooper, frontispiece and initials hand-coloured, NUMBER 41 OF 125 COPIES ON VELLUM, original parchment boards with design on upper board in blind, some soiling to binding

£ 200-300 € 250-350

548

GEMINI PRESS—GRAVES, IDA

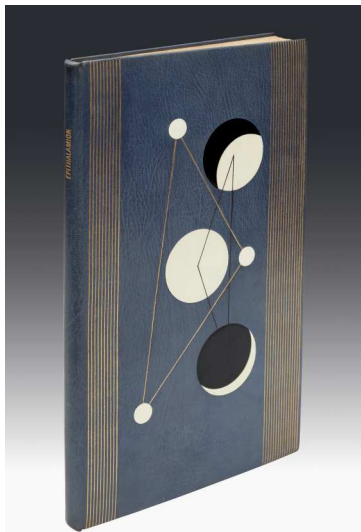
Epithalamion. *The Gemini Press, 1934 [issued by Basilisk Press, 1980]*

4to, no. 30 of 50 copies on Japanese vellum (from a total edition of 330), signed by the artist, 23 full-page wood engravings by Blair Hughes-Stanton, full blue morocco with design by Blair Hughes-Stanton, top edge gilt, collector's folding box, with accompanying text brochure,

In 1979 the Basilisk Press received a letter from Blair Hughes-Stanton saying that he had half of the 1934 edition of *Epithalamion* printed and published by Gemini Press, in sheets: would the Basilisk be interested in them? This book is the sheets from 1934 printed by the Gemini Press, but bound and published in 1980 by the Basilisk Press in association with the artist.

The Gemini Press was founded by Hughes-Stanton and Graves, when both had left their respective partners for each other. Hughes Stand wrote in the Press' first prospectus, "I have founded the Gemini Press to be able, when occasion arises and unhampered by any outside prejudices, to make books in which there is a real fusion between contemporary writer and artist." The edition sees the perfect pairing of poet and engraver. A year later Gemini Press published its only other book, *Pastoral, or Virtue Requited* by H.H.M (Herbert Marks). Marks was the husband that Graves left for Hughes-Stanton.

£ 1,200-1,500 € 1,400-1,750



548

549

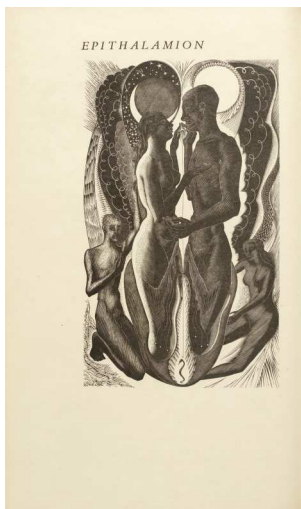
PROPERTY FROM A HAMPSTEAD COLLECTION

FLAUBERT, GUSTAVE

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

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

£ 500-700 € 600-850



548

GOLDEN COCKEREL PRESS—THE RUBÁIYAT OF OMAR KHAYYAM

The Rubáiyat of Omar Khayyam translated by Edward Fitzgerald...together with Fitzgerald's Monk-Latin version...translations of the Latin...by Sir E. Denison Ross. Introduction by Charles Ganz. Line Engravings by John Buckland-Wright. *The Golden Cockerel Press, 1938*

large 8vo, eight full-page engravings by Buckland-Wright, NO. 21 OF 30 COPIES WITH FIVE EXTRA ENGRAVINGS AND FACSIMILES OF THE MONK-LATIN MANUSCRIPT LOOSE IN WALLET IN LOWER COVER (out of a total edition of 300), signed by Ross, Ganz and Buckland-Wright, handmade paper, original cream morocco by Sangorski & Sutcliffe, cockerel in gilt on upper cover, top edge gilt

The additional engravings are of a more erotic nature and were not included in the rest of the edition.

REFERENCES

Reid A28; Pertelote 138

PROVENANCE

Sotheby's, 4 May 1995, lot 71

£ 2,000-3,000 € 2,300-3,450

551

GOLDEN COCKEREL PRESS—GRAY, THOMAS.

Gray's Elegy written in a Country Church-Yard with a foreword by Christopher Sandford and Eight Engravings by Gwenda Morgan. *The Golden Cockerel Press, 1946*

8vo, wood-engraved frontispiece and five illustrations by Morgan, NO.36 OF 80 COPIES SPECIALLY BOUND (out of a total edition of 750), original pictorial green morocco gilt by Sangorski and Sutcliffe, upper cover decorated with an urn, lower cover with a harp, top edge gilt, slipcase

REFERENCES

Cockalorum 172

PROVENANCE

J. Philip Jacobs, the sale of his library at Sotheby's, 17 November 1999, lot 287

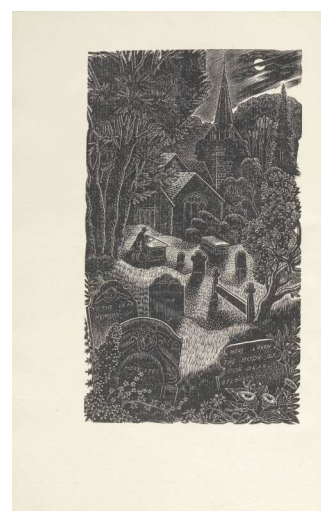
£ 400-600 € 500-700



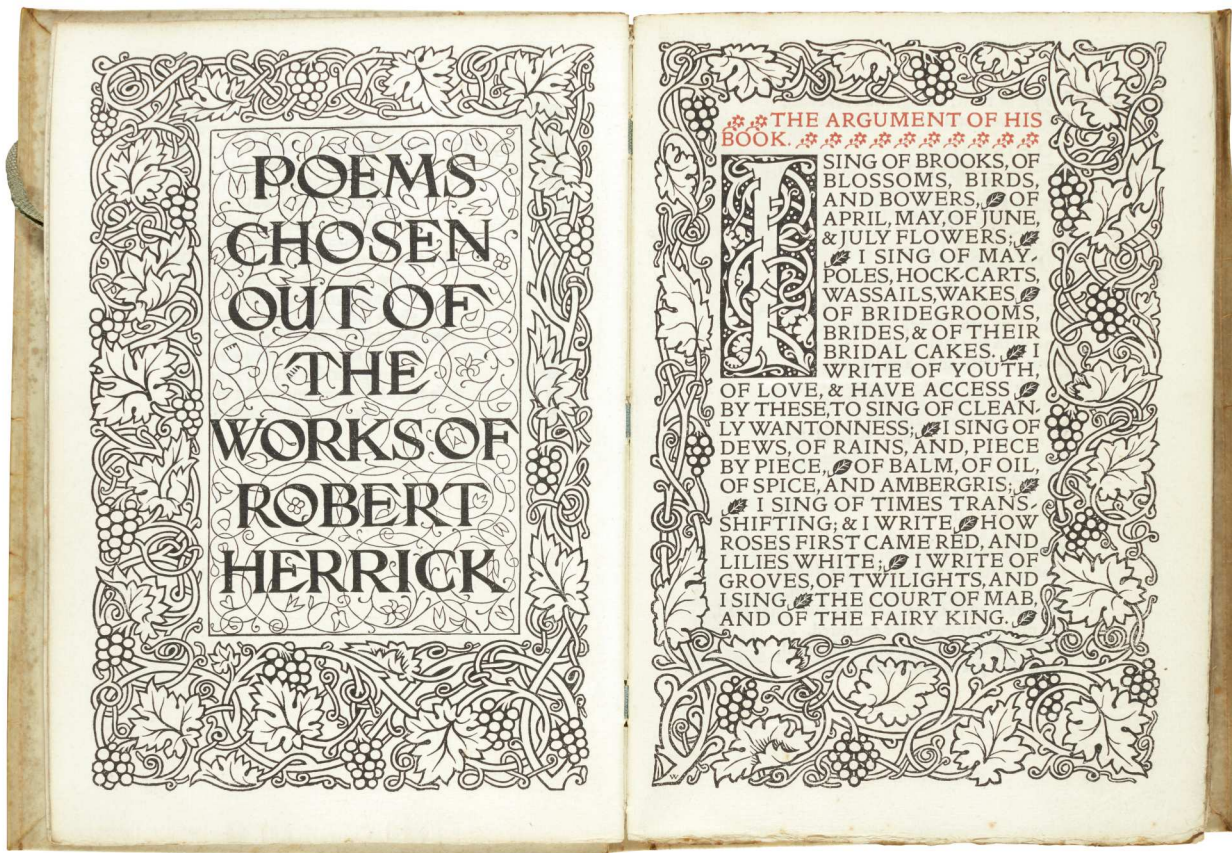
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551



552

552

GOLDEN COCKEREL PRESS—KEATS,
JOHN.

Endymion A Poetic Romance. *Golden Cockerel Press, 1947*

large 8vo, NO. 66 OF 100 COPIES SPECIALLY BOUND (out of a total edition of 500), hand-made paper, 58 wood-engraved illustrations by John Buckland Wright, original white vellum by Sangorski and Sutcliffe, figure of Cynthia in gilt on upper cover, top edge gilt, green buckram slipcase, *some occasional browning*

REFERENCES

Cockalorum 175; Reid A47a

PROVENANCE

Christie's South Kensington, 15 July 1994, lot 34

£ 1,500-2,000 € 1,750-2,300

553

KELMSCOTT PRESS—HERRICK, ROBERT

Poems Chosen Out of the Works of Robert Herrick. *Kelmscott Press, 1896*

8vo, limited to 258 copies of which this is one of 250 on paper, printed in red and black, ornamental woodcut borders, title and initials, original limp vellum, silk ties, *some spotting, binding slightly soiled, lacking lower two silk ties, some tears to upper two silk ties*

As Peterson notes, Morris was not particularly enthusiastic over Herrick and only remarked "I like him better than I though I should: I daresay we shall make a pretty book of it".

REFERENCES

Peterson A37

£ 1,000-1,500 € 1,150-1,750

554

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

KELMSCOTT PRESS

Two volumes, comprising:

Ruskin, John. *The Nature of Gothic*. 1892, limited to 500 copies all on paper, original vellum, silk ties, [Peterson A4], covers *slightly bowed*; [together with:] **Cavendish, George.** *The Life of Thomas Wolsey*. 1893, limited to 256 copies of which this is one of 250 on paper, original limp vellum, silk ties, [Peterson A14], *some creases, loss to one tie, binding slightly soiled*; both 8vo, ornamental woodcut borders and initials

PROVENANCE

Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 800-1,200 € 950-1,400

555

LAKESIDE PRESS—MELVILLE, HERMAN

Moby Dick, or the Whale. Chicago: Lakeside Press, 1930

3 volumes, 4to, 1 OF 1,000 COPIES, numerous black-and-white full-page and text illustrations by Rockwell Kent, original black cloth stamped in silver, top edge black, others uncut, original aluminium slipcase, *slight offsetting from illustrations, lower boards slightly soiled*

THE CELEBRATED EDITION ILLUSTRATED AND DESIGNED BY ROCKWELL KENT

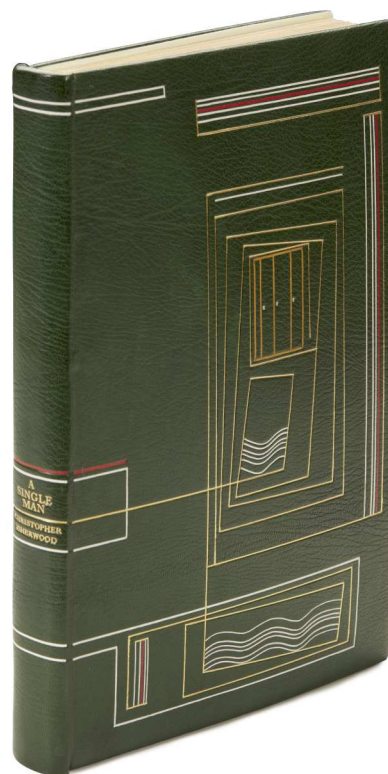
In 1926 The Lakeside Press launched their 'Four American Books' campaign that would see the publication of four works by American authors and aim to produce illustrated works that would rival the Private Press' of Europe. *Moby Dick* is widely celebrated as the greatest result of this campaign.

Rockwell Kent saw his illustrations as "literary woodcutting", although his illustrations are not woodcuts, but rather ink and wash. So successful and captivating were Kent's designs that this edition is credited with finding the novel a wider audience and cementing the status of *Moby Dick* as an American classic. William Kittredge (Director of Design and Typography at the Press) in a letter to Kent wrote "We will all go jump in the lake if this book is not the greatest illustrated book ever done in America".

PROVENANCE

Paul Hermann (his bookplate)

£ 800-1,200 € 950-1,400



556

556

PROPERTY FROM A HAMPSTEAD COLLECTION

ISHERWOOD, CHRISTOPHER

A Single Man. The Land Press, 1980

six copies, comprising:

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

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

£ 2,000-3,000 € 2,300-3,450

THE VANITY FAIR & “SEM” COLLECTION OF JOHN FRANKS



557

John Franks, who died in May 2017, once said of his *Vanity Fair* collection 'it became quite an addiction'. It was an addiction that contributed to a life-long fascination, a deep knowledge and a significant collection. John Franks had a legal background: he served for twenty-four years on the Council of the Law Society and was Chairman of a publicly quoted company, a major charitable trust and the disciplinary Committee of Architects. He was author of *The Company Director and the Law*, first published in 1973.

He bought his first *Vanity Fair* album in the 1950s and collected a significant collection of original watercolours. The watercolours were sold by Christie's South Kensington in December 2005. As that sale catalogue stated 'he has decided to sell these original watercolour caricatures and retain his print collection, one of the most significant in private hands.' It is now, sadly, time for the print collection and for his collection of material relating to Georges Goursat ("SEM") to be offered for sale.

557

VANITY FAIR

The Vanity Fair Album. "*Vanity Fair*" Office, 1869-1912

folio, 44 volumes, 2312 (of 2303) plates (including folding plates), publisher's cloth gilt, gilt edges, most with bookplate or gilt stamp of 'Society of Writers to Her Majesty's Signet', occasional spotting, two plates in volume 43 supplied from another copy and without accompanying text, extremities slightly worn with occasional small tears or loss [together with:] an additional volume containing 55 plates from *Vanity Fair*, 1913-14

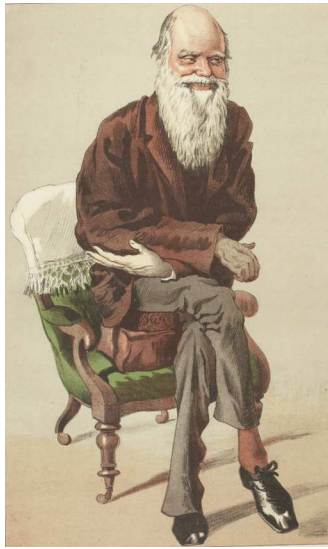
AN EXCELLENT SET which boasts nine plates not listed in the contents. These are of the Earl of Beaconsfield and The Prince of Wales (twice) in Volume 10, "Power and Place", "Babble, Birth and Brummagem" in Volume 12, "Birth, Behaviour and Business" in Volume 13, "Newmarket" in Volume 17, "Austria in England" and George Bernard Shaw in Volume 37. The first volume notes 'Vol. I | Fifth Edition' on the title-page. The series ceased publication in 1912, but this set includes an additional volume

which is bound to appear as a forty-fifth volume in the series.

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£ 10,000-15,000 € 11,500-17,200





558

558

VANITY FAIR

The Vanity Fair Album. "Vanity Fair" Office, 1869-87 and 1889-91

folio, 26 volumes (including duplicates of vols 1, 2, 3 and 5), 1364 (of 1359) plates (including folding plates), publisher's cloth gilt, gilt edges, leaves largely disbound, bindings worn with significant loss

£ 2,000-3,000 € 2,300-3,450

559

VANITY FAIR

Six volumes of plates with associated text from weekly issues, comprising:

1) 1870-1871, 76 plates; 2) 1872-1873, 104 plates; 3) 1874-1876, 88 plates; 4) 1876-1877, 92 plates; 5) 1878-1879, 80 plates; 6) 1879-1880, 77 plates; all folio, chromolithograph plates with associated text from weekly issues, later cloth, bookplates, occasional spotting and browning, bindings sunned and slightly worn

£ 1,500-2,000 € 1,750-2,300



559

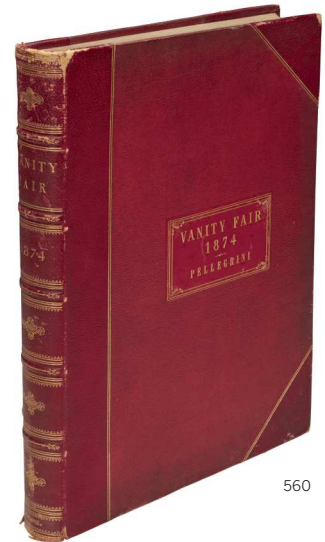
PELLEGRINI, CARLO ("APE")

Complete set of 52 chromolithographs from *Vanity Fair* for 1874 (1 vol.)

folio, 52 chromolithographs, contemporary half red morocco by Harrison, spine gilt in compartments, gilt edges, *some occasional spotting, occasional small tears, binding worn at extremities*

Plates include: Prince Alfred, Sir Anthony Panizzi, Sir Arthur Sullivan, A.C. Swinburne and Sir Henry Irving.

£ 400-600 € 500-700



560

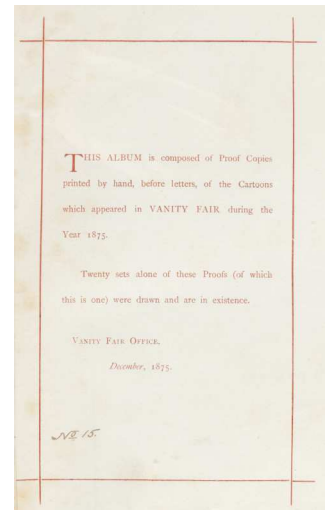
561

VANITY FAIR

Eleven volumes of "proof copies printed by hand, before letters", comprising:

1) Vol VII. 1875, 52 (of 52) plates, number 15 of 20 copies, presentation inscription signed by T.G. Bowles (as "Choker"); **2)** Vol XIII. 1881, 54 (of 55) plates, number 8 of 10 copies, *lacking Earl Cadogan (Statesmen 361), new spine*; **3)** Vol X. 1878, 52 (of 52) plates, together with two additional plates, number 5 of 20 copies, presentation inscription signed by T.G. Bowles (as "Choker"); **4)** Vol XI. 1879, 53 (of 53) plates, number 1 of 10 copies, *removed bookplate*; **5)** Vol XV. 1883, 53 (of 53) plates, number 10 of 10 copies, *new endpapers*; **6)** Vol XXVII. 1885, 52 (of 52) plates, number 6 of 10 copies; **7)** Vol XVIII. 1886, 50 (of 52) plates, number 2 of 10 copies, *new spine, some spotting, lacking Balfour (Statesmen 489) and Simon (Statesman 500)*; **8)** Vol XX. 1888, 52 (of 52) plates, number 2 of 15 copies; **9)** Vol XXIX. 1897, 51 (of 51) plates, number 1 of 10 copies, *lacking title-page, new hinges and endpapers*; **10)** Vol XXXI. 1899, 52 (of 52) plates, number 7 of 10 copies; **11)** Vol XXXII. 1900, 52 (of 52) plates, number 7 of 10 copies; all folio, mostly chromolithograph plates ("proof copies printed by hand, before letters"), original morocco gilt, spines in compartments, gilt edges, *occasional spotting and browning, some leaves disbound, occasional tears or repairs, bindings worn, occasional splitting at gutter*

£ 3,000-5,000 € 3,450-5,800



561

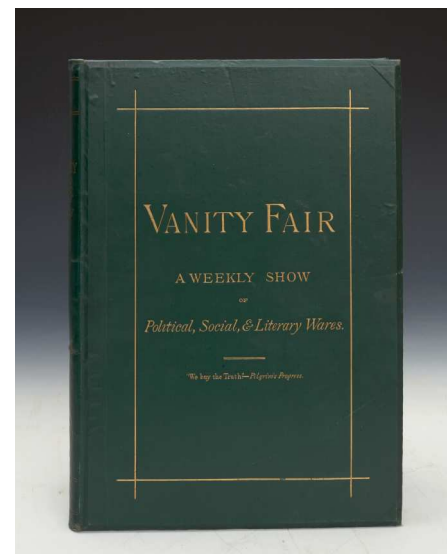
562

VANITY FAIR

Collection of eleven volumes, comprising:

1) Vanity Fair. Vol I. Nov 1868 – Jun 1869, 22 (of 22) plates, original publisher's cloth binding; **2)** Vanity Fair. Vol II. Jul 1869 – Dec 1869, 26 (of 26) plates, original publisher's cloth binding; **3)** Vanity Fair. Vol III. Jan 1870 – Jun 1870, 26 (of 26 plates), original publisher's cloth binding; **4-6)** Three bound volumes of plates, Jul 1877 – Oct 1880, Oct 1880 – May 1884 and Feb 1888 – Apr 1892, c. 570 plates, orange cloth, *some spotting, bindings worn*; **7-8)** Two bound volumes of plates with associated text from weekly issues, various issues between Feb 1875 – Aug 1898 and Jun 1879 - Jun 1882, c. 150 plates, morocco-backed boards, *mostly disbound, bindings worn*; **9)** Vanity Fair Album. Vol. XV, 1883, 32 plates only, half-calf, *binding worn*; **10)** Bound volume of plates with associated text from weekly issues, 1898, 53 plates, cloth, *binding worn lacking parts of spine*; **11)** Bound volume of weekly parts, 30 Jan – 12 Jun 1869, 20 issues with plates, later cloth; all folio, *occasional tears or creases, some leaves disbound* (11)

£ 1,500-2,000 € 1,750-2,300



562



563

563

PELLEGRINI, CARLO ("APE")

Collection of 21 chromolithographs of members of The Marlborough Club

each approx. 370 by 260mm., c.1872, laid-down to card or mounted, loose in collector's portfolio, *occasional spotting, occasional minor tears or abrasions*

The collection comprises caricatures of: **1.** The Prince of Wales; **2.** Prince Alfred, Duke of Edinburgh and Saxe-Coburg and Gotha; **3.** Prince Victor of Hohenlohe-Langenburg, Count Gleichen; **4.** Edward Bootle-Wilbraham, 1st Earl of Lathom, 2nd Baron Skelmersdale; **5.** Lord William Godolphin Osborne; **6.** Alex Temple-Fitzmaurice; **7.** Oliver George Paulet Montagu; **8.** Captain Batchelor; **9.** Captain William Archer Amherst, 3rd Earl Amherst, Viscount Holmesdale; **10.** Percy W Doyle; **11.** Christopher Sykes; **12.** Edward Southwell Russell, 23rd Baron de Clifford (two copies); **13.** Henry Petre; **14.** Alexander William George Duff, 6th Earl & 1st Duke of Fife; **15.** Prinz Edward von Sachsen Weimar; **16.** Henry Chaplin, 1st Viscount Chaplin (two copies); **17.** John Delacour; **18.** Edward Hyde Villiers, 5th Earl of Clarendon; **19.** Algernon Bertram Freeman-Mitford, 1st Baron Redesdale

The Marlborough Club was established around 1868 by the Prince of Wales (later Edward VII) and a group of his friends for the purpose of securing 'a convenient and agreeable place of meeting for a Society of Gentlemen'. The Club, situated at 52 Pall Mall, was formed as a protest against the restrictions on smoking which were imposed at White's Club. Until his accession to the throne the Prince of Wales regularly attended. Membership was limited to 450 and the entrance fee and annual subscription were high. In 1945 the Windham, Orleans and Marlborough Clubs amalgamated to form the Marlborough-Windham Club, but was closed in 1953.

Around 1872 The Prince of Wales commissioned Pellegrini to caricature twenty founder members of his Marlborough Club and a portfolio presented to the future King Edward VII is now in the Royal Collection.

£ 1,500-2,000 € 1,750-2,300



564

564

[GOURSAT, G. ("SEM"), IN THE STYLE OF]—[PELLEGRINI, C. ("APE")]—LYALL, CHARLES.

Collection of original artwork and sketches by attributed to or in the style of George Goursat ("SEM") or Carlo Pellegrini ("Ape") or Charles Lyall, comprising:

[Goursat, G. ("SEM"), in the style of] Lord Stanley, signed "SEM" (not in Goursat's usual manner), 220 by 120mm., watercolour, *some spotting* [together with:]

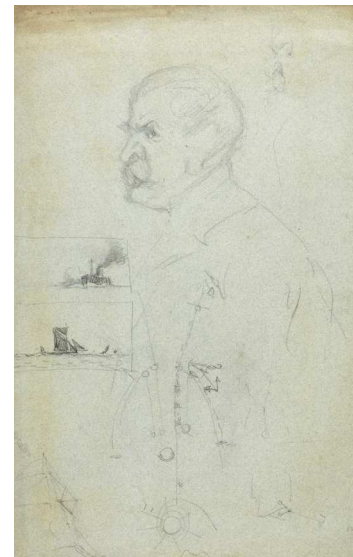
[Goursat, G. ("SEM")] Landscape, unsigned, apparently dated 1886, 181 by 270mm., ink and watercolour, mounted [together with:]

Lyall, C. Series of six ink caricatures, each signed "CLyall", approx. 180 by 710mm., ink drawings, *traces of adhesive outside margin* [together with:]

[Pellegrini, C. ("Ape")] W.W. Craven, unsigned, 240 by 98mm., preliminary watercolour drawing, mounted [together with:]

[Pellegrini, C. ("Ape"), in the style of] Gentleman standing by railings, unsigned, 325 by 130mm., watercolour on grey paper, mounted [together with:]

[Pellegrini, C. ("Ape")] twenty-four sheets of preliminary drawings, comprising: **i)** preliminary pencil sketch of The Earl of Derby, 90 by 74mm., laid down to card; **ii)** preliminary pencil sketches and watercolour of sports cap, 378 by 250mm.; **iii)** preliminary pencil sketches (double sided), including man holding cricket bat, c. 350 by 120mm.; **iv)** preliminary pencil sketches (double sided) of Alfred Lyttelton, each c. 100 by 60mm.; **v)** preliminary pencil sketches (double sided) of man in top hat, sheet 230 by 181mm.; **vi)** preliminary pencil sketches (double sided) of The Hon J.C. Vivian, sheet 277 by 193mm.; **vii)** preliminary pencil and ink sketches, sheet 154 by 122mm., *laid down to card*; **viii)** preliminary pencil sketch of E.N. Knatchbull-Hugessen, 65 by 56mm.; **ix)** preliminary pencil sketch of Henry Bruce, 110 by 50mm.; **x)** preliminary pencil of unidentified head, 65 by 52mm.; **xi)** preliminary ink sketches of Arthur Orton/Roger Tichborne, sheet 112 by 176mm., *laid down to card*; **xii)** preliminary pencil sketch of Sir Thomas



564



565

Gibson Bowles, 410 by 270mm., *laid down to paper*; **xiii)** unfinished pencil and watercolour drawing of Doctor Fox, 250 by 65mm., *laid down to paper*; together with 11 others; *many laid-down, some spotting*

John Franks' research on the first piece included the identification of an album of caricatures in the Royal Collection signed in the same manner (see DM6139-6164). A caricature of Sir Edwin Landseer by the same hand and similarly signed is in the V&A Museum.

£ 3,000-5,000 € 3,450-5,800

565

"SEM" (GOURSAT, GEORGES)

Four albums comprising:

i) Album de Sem [Marseille-review]. *April 1899*. folio, title page and 22 (of 25) chromolithograph plates including printed preface, quarter red cloth boards, *plates loose, remains of red ties*

ii) Album de Sem. *Paris, Juin 1902*. folio, 25 (of 27) chromolithograph plates, cloth backed wrappers, *browning, boards soiled with water damage to spine*

iii) Album de Sem – Le Turf. *Paris, Juin 1900*. folio, printed preface, 19 (of 29) chromolithograph plates, cloth backed boards, *browning, plates loose*

iv) Album de Sem – Paris Trouville. *Paris, October 1900*. folio, printed preface, 14 (of 23) chromolithograph plates, cloth-backed boards, *browning, plates loose*

£ 1,500-2,000 € 1,750-2,300

566

"SEM" (GOURSAT, GEORGES)

Four works from Album de Sem - Paris Trouville, *October 1900*

three double page plates (approximately 400 by 390mm), and one single page plate (320 by 305mm.), mounted, framed and glazed, *double page plates each with a centre fold*

£ 400-600 € 500-700



570

570

"SEM" (GOURSAT, GEORGES)

Aga Kahn as Waiter

410 by 1170mm., coloured plate from Album de Sem – Le Grand Monde à l'envers, 1919, mounted, framed and glazed, minor spotting, 3 full length folds (inherent to the plate)

£ 300-500 € 350-600

571

"SEM" (GOURSAT, GEORGES)

Two volumes comprising:

i) Voyage Autour de ma Colonne, Napoleon et SEM, [1924], folio, title page and illustrations throughout the text by the artist, later green cloth backed red boards with SEM design on upper board, black ties, text block detached from boards, small tears to lower inner margins of each page

ii) Le Nouveau Monde (a l'envers): Histoire Helas! L'Envers d'une Altesse, [1925], folio, title page, printed preface, lithograph and chromolithograph plates, later quarter red morocco, titled and decorated gilt, marbled endpapers, chipping to some edges

Two of the artist's more outrageous collections of published plates and stories. *Voyage Autour de ma Colonne* follows the surreal imagined story of Napoleon's ghost accompanied by André de Fouquières as they race around 1920s Paris. *Le Nouveau Monde (a l'envers)* or 'The New World (Upside Down)' is the story of the infamous Luis Ferdinand d'Orleans y Borbón and his escapades that caused controversy and scandal amongst European Society.

£ 1,000-1,500 € 1,150-1,750



571

CHILDREN'S BOOKS, ILLUSTRATED BOOKS & RELATED DRAWINGS



572

572

[ANDERSEN, HANS]–LEFLER, HEINRICH

'Der fliegende Koffer' ['Den flyvende Kuffert' / 'The Flying Trunk']

177 by 232 mm, fine watercolour drawing, unsigned, mounted

A fine watercolour for Andersen's *Zwölf Märchen* (Vienna, Verlag M Munk, ca. 1911–12) and later used in a calendar *Märchen Kalender* (1911).

Heinrich Lefler (1863–1919) worked primarily in Vienna as a member of the Künstlerhaus and by the late 1890s became one of Austria's first artists to design posters, then an emerging medium. Together with Joseph Urban (1872–1933), he designed costumes, interiors, furniture and household accessories. In 1900 they co-founded the Hagenbund, an artists' cooperative that exhibited works by a number of important figures including Oskar Kokoschka and Egon Schiele. From 1903–1910 Lefler taught at the Akademie der Bildenden Künste in Vienna. He also designed decorations for the Vienna town hall, but the images for the Andersen series/calendar are considered amongst the most beautiful designs in his oeuvre.

'The Flying Trunk' is one of ten tales from Andersen's second series of Fairy Tales, told for Children [*Eventyr, fortalte for Børn, Andet Bind. Ny Samling*, Copenhagen, 1838–42].

£ 2,000-3,000 € 2,300-3,450



574

573

AESOP

Aesop's Fables, translated by Sir Roger L'Estrange. George G. Harrap and Co., 1936

4to, limited edition, no. 2 of 533 copies signed by the artist of which this 1 of 8 on Roman vellum, engraved title and 11 plates by Stephen Gooden, later full brown morocco gilt by Sangorski & Sutcliffe, marbled endpapers, all edges gilt, collector's chemise and morocco-backed slipcase, *very minor soiling to boards, spine of slipcase sunned*

£ 800-1,200 € 950-1,400

574

APPLETON, HONOR C.

"I Think We'd Better Whisper"

250 by 178mm., ink and watercolour drawing, signed lower right "HONOR C. APPLETON", mounted, framed and glazed

H.C. Cradock's *Peggy and Joan* was first published in 1922. For early reprints this present illustration appeared on the pictorial boards.

PROVENANCE

Chris Beetles Limited, The British Art of Illustration 1800-2005, number 39

⊕ £ 2,000-3,000 € 2,300-3,450

575

THE PROPERTY OF THE LATE JOHN PAYNE

'ANTON' (YEOMAN, ANTONIA)

"No, up the ladders and down the snakes"

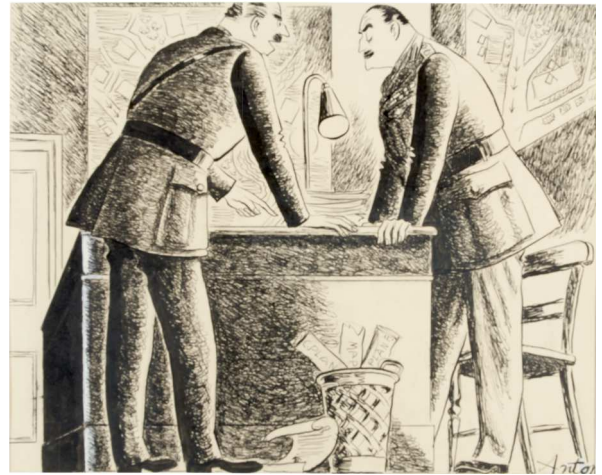
220 by 272mm., ink drawing, signed lower right "Anton", inscribed with title below mount, mounted, framed and glazed

Published in *Tatler and Bystander* around 1941.

PROVENANCE

Chris Beetles Limited, The British Art of Illustration 1800-1991, number 471

⊕ £ 150-200 € 200-250



575

576

THE PROPERTY OF THE LATE JOHN PAYNE

'ANTON' (YEOMAN, ANTONIA)

"And what are your twins hoping to be when they grow up, Mrs. Armitage?"

170 by 222mm., ink drawing, signed lower left "Anton", inscribed with title below mount, mounted, framed and glazed

Published in *Punch* 17 March 1948, page 224

PROVENANCE

Chris Beetles Limited, The British Art of Illustration 1800-1991, number 470

⊕ £ 200-300 € 250-350



576

577

ATTWELL, MABEL LUCIE

"Great Scot! If this isn't *another* Happy New Year"

185 by 182mm., ink and watercolour drawing, unsigned, mounted, framed and glazed, *some minor spotting*

A design for a calendar from 1937.

PROVENANCE

The Estate of Mabel Lucie Atwell; Chris Beetles Limited, The British Art of Illustration 1800-2005, number 79

⊕ £ 1,000-1,500 € 1,150-1,750



577



578

578

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"Faithful Old Dog Speeches and Their Makers"

330 by 225mm., ink and watercolour drawing, signed and dated centre right "H.M. BATEMAN 14", mounted, framed and glazed, *some consistent browning*

Published within *Burlesques* (London, 1916), page 39

PROVENANCE

Chris Beetles Limited

⊕ £ 3,000-5,000 € 3,450-5,800

579



579

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"The Wrong Bias"

330 by 248mm., ink drawing, signed lower right "H.M. BATEMAN", mounted, framed and glazed, *some minor marks*

PROVENANCE

Chris Beetles Limited

⊕ £ 1,000-1,500 € 1,150-1,750

580



580

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"Little Non-Stop"

380 by 2710mm., comprising sequence of seven ink drawings, signed lower left "H.M. BATEMAN", inscribed with title below mount, mounted, framed and glazed

Published within *A Mixture* (London, 1924), page 59

PROVENANCE

Chris Beetles Limited, *The Illustrators*, November - December 1990, number 55

⊕ £ 1,000-1,500 € 1,150-1,750

581

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"The Pianist"

235 by 222mm., ink and watercolour drawing, signed lower left "H.M. BATEMAN", mounted, framed and glazed

PROVENANCE

Chris Beetles Limited

⊕ £ 2,500-3,000 € 2,900-3,450



581

582

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"The Aesthete"

355 by 245mm., ink and watercolour drawing, signed lower right "H.M. BATEMAN", inscribed with title below mount, mounted, framed and glazed

Published within *The Tatler* during 1935.

PROVENANCE

The Fine Art Society, December 1962, number 10; H.M. Bateman Centenary Exhibition, May - June 1987, number 154; Chris Beetles Limited

⊕ £ 1,500-2,000 € 1,750-2,300



582

583

THE PROPERTY OF THE LATE JOHN PAYNE

BATEMAN, H.M.

"The man who smoked a Bar One cigarette at the dog show"

325 by 350mm., ink and watercolour drawing, signed lower left "H.M. BATEMAN", mounted, framed and glazed

H.M. Bateman produced a number of magazine advertisements for Bar One cigarettes in the 1950s.

PROVENANCE

Chris Beetles Limited

⊕ £ 3,000-5,000 € 3,450-5,800



583

584



584

BENTLEY, NICOLAS

Collection of 74 drawings or sketches on 54 sheets:

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

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

⊕ £ 1,500-2,000 € 1,750-2,300

585



585

BLAKE, QUENTIN

"Arabel and Mortimer"

240 by 360mm., ink, watercolour and gouache drawing, signed (twice) in ink lower left and in pencil lower right, mounted, framed and glazed

Preliminary drawings for Joan Aiken's "Arabel and Mortimer" stories. The stories were first read on the BBC's *Jackanory* in the 1970s. The books have been published since 1976 with Quentin Blake as the original illustrator. In the 1990s the BBC developed a puppet series based on the books.

PROVENANCE

Quentin Blake, Laureate's Progress, October 2002; Chris Beetles Limited, *The British Art of Illustration 1800-2005*, number 196

⊕ £ 2,500-3,500 € 2,900-4,050

586



586

BLAKE, QUENTIN

"Arabel Gives First Aid"

285 by 410mm., comprising sequence of three ink, watercolour and gouache drawings, signed lower left, mounted, framed and glazed

PROVENANCE

Quentin Blake, Laureate's Progress, October 2002; Quentin Blake, Nunnington Hall, July-September 2004, number 3

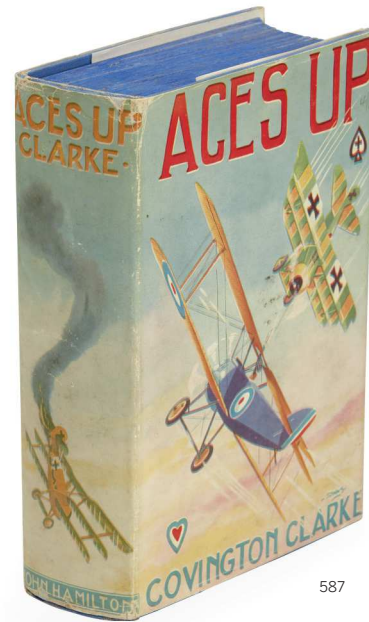
⊕ £ 3,000-5,000 € 3,450-5,800

CLARKE, COVINGTON

Aces Up. John Hamilton Limited, [1931]

8vo, colour frontispiece and 4 additional plates by W. E. Johns, original blue cloth titled in gilt, spine gilt, blue pictorial endpapers, top edge blue, dust-jacket, collector's yellow full morocco folding box with decorative onlays, spotting and browning, text block starting, boards slightly soiled, dust-jacket worn, slightly chipping, price clipped

£ 200-300 € 250-350



587

588

CUT-OUT BOOKS

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

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

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

£ 1,000-1,500 € 1,150-1,750



588

589

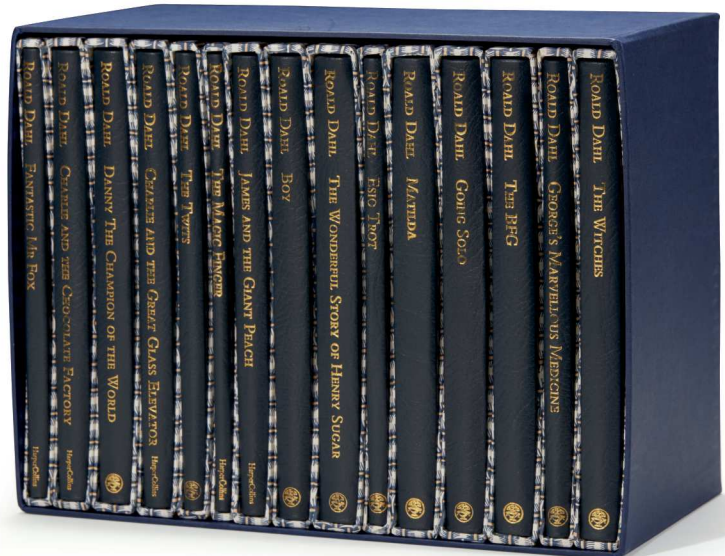
DAHL, ROALD

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

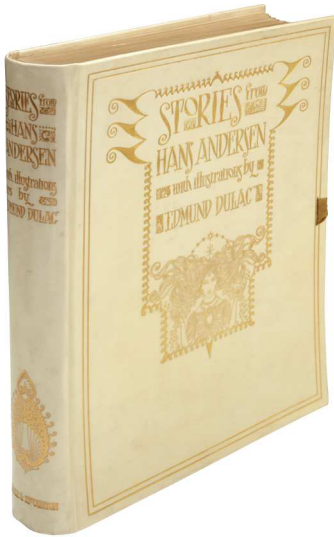
8vo, 15 volumes, number 148 of 500 copies, illustrations by Quentin Blake, Nancy Ekholm Burkert, William Pène Du Bois, Joseph Schindelman, Donald Chaffin and others, original morocco-backed patterned boards, top edges gilt, each volume in slipcase and the complete set in a further single slipcase

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

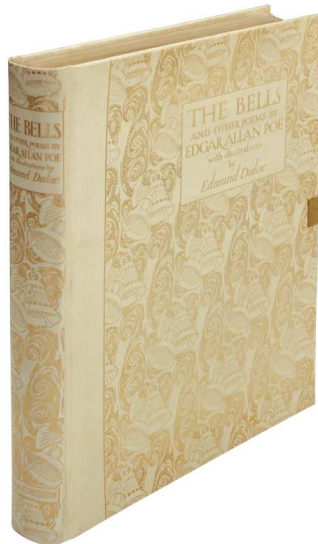
£ 1,000-1,500 € 1,150-1,750



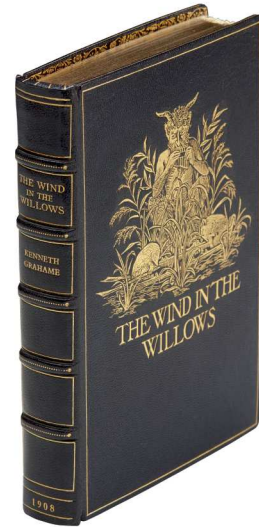
589



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ANDERSEN, HANS-DULAC, EDMOND

Stories from Hans Andersen. *Hodder and Stoughton, 1911*

4to, limited edition, no. 275 of 750 copies signed by the artist, colour frontispiece and 27 colour plates by Dulac tipped-in, original pictorial vellum, top edge gilt, others uncut, decorated endpapers, olive-green ribbon ties, collector's slipcase, *offsetting from plates, slightly bowed, scratch to lower board, bumped, ribbons starting to fray*

£ 1,500-2,500 € 1,750-2,900

591

DULAC, EDMUND-POE, EDGAR ALLAN

The Bells and Other Poems. *Hodder and Stoughton, [1912]*

4to, limited edition, no. 236 of 750 copies signed by the artist, colour frontispiece and 27 colour plates tipped-in, captioned tissue guards, together with a duotone illustration heading to each poem by Dulac, original pictorial vellum gilt, top edge gilt, gold ribbon ties, collector's slipcase, *browning to endpapers, offsetting from illustration heading, minor soiling to lower board, bumped*

£ 1,500-2,500 € 1,750-2,900

592

GRAHAME, KENNETH

The Wind in the Willows. *Methuen and Co., 1908*

8vo, FIRST EDITION, half-title, full blue morocco with gilt design mirroring that of the original cloth by the Chelsea Bindery, spine titled and gilt in compartments, marbled endpapers, top edge gilt, others uncut, collector's slipcase, *minor browning and spotting throughout, small tear to half title, stamp on title page rubbed*

"It can be seriously argued that [*The Wind in the Willows*] is not a children's book at all. Despite the presence of Rat, Toad, Mole, and Badger as central characters, it can be read as an account of threat of social change and the destruction of rural England, and of the response of a generation..." (Peter Hunt, *Oxford DNB*)

£ 2,000-3,000 € 2,300-3,450

593

GREENAWAY, KATE

Drawing of Dorothy Locker-Lampson

75 by 45mm. (sheet 157 by 113mm.), pencil and watercolour, signed and dated lower left "Kate Greenaway | 16 April | 1894", mounted, framed and glazed, *extensive spotting*

[together with:]

Four autograph letters signed ("Kate Greenaway" or "KG") to Dorothy Locker-Lampson discussing visits, health, exhibitions, reading ("...also I wish to read *Tess*..."), etc. and including a small ink drawing of a woman, 90 by 82mm., signed "KG" (14 pages, 50 Froggnal and 39 Froggnal, Hampstead, 19 October 1893 – 5 October 1901), *light browning and some cockling*

£ 1,000-1,500 € 1,150-1,750



595

594

LEWIS, C.S.

The Magician's Nephew. Bodley Head, 1955

8vo, FIRST EDITION, DUST-JACKET, signed by the illustrator Pauline Baynes on front free endpaper, publisher's green cloth lettered in silver on spine, spotting, dust-jacket with browning, creasing to folds and spine, minor chipping to edges

"*The Magician's Nephew* takes us back to the dawn of Narnian time and the day when the Beasts first talked, which was also the day when people from our world first went to Narnia."

Pauline Baynes provided the illustrations for the cover and interiors of each of the seven books in *The Chronicles of Narnia*. She is also known for being the illustrator of choice for J. R. R. Tolkien, who declared that she had "reduced my text to a commentary on her drawings."

£ 600-800 € 700-950

595

MILNE, A.A.

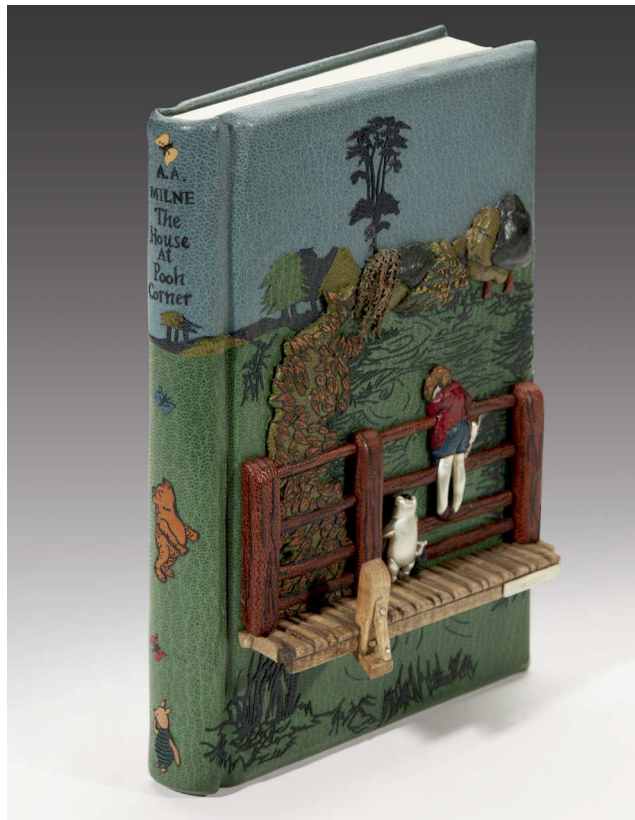
Complete set of Winnie-the-Pooh books. Methuen and Co., 1924-28

When We Were Very Young. 1924, FIRST EDITION, LATER STATE (page ix un-numbered), extremities slightly rubbed; *Winnie-the-Pooh*. 1926, FIRST EDITION, dust-jacket ("117th Thousand" noted on rear flap), some minor repair to head of dust-jacket; *Now We Are Six*. 1927, FIRST EDITION, dust-jacket, some nicks to extremities of dust-jacket; *The House at Pooh Corner*. 1928, FIRST EDITION, dust-jacket; all 8vo, original pictorial cloth lettered with designs in gilt, top edges gilt, collector's slipcase, browning to end-papers or preliminary and end leaves, cloth slightly cockled in places, dust-jackets lightly soiled with some fraying to extremities, soiling to slipcase

£ 3,000-5,000 € 3,450-5,800



596



596

596

MILNE, A.A.-WOLFENDALE, TIMOTHY

The Winnie-the-Pooh stories sumptuously bound by Timothy Wolfendale, comprising:

Winnie-the-Pooh. Methuen, 1926, 8vo, FIRST EDITION, fine goatskin with relief scene of Pooh with enamel balloon with some bees and Christopher Robin on upper cover and relief scene of Pooh on a branch of his tree together with Piglet and an enamel dandelion on lower cover;

The House at Pooh Corner. Methuen, 1928, 8vo, FIRST EDITION, fine goatskin with relief scene of Christopher Robin, Pooh and Piglet playing Poohsticks on upper cover and relief scene of Tigger breakfasting with Pooh together with Eeyore sitting in The Wolery and Christopher Robin on lower cover;

both 8vo, bindings in fine green and blue goatskin with relief scenes in goatskin, sterling silver, 9ct yellow gold and enamel, spines lettered and embellished with morocco onlays, within folding box lined in green velvet and bound in dark green goatskin with morocco onlays and silver cast Pooh on outside, numerous internal compartments holding bespoke tools and additional pots and plates together with scene of Christopher Robin and Winnie-the-Pooh coming down the stairs with silver balustrade

THE ULTIMATE INVENTIVE BINDING OF MILNE'S CLASSICS. The bookbinder and jeweller Timothy Wolfendale has employed a variety of different techniques and materials to create this unique example of the art of modern binding.

The relief scenes are largely carved from wood with goatskin paired and stretched over the top. Sterling silver work is mostly done using a process called repousse. Many silver pieces are engraved and several feature 9ct yellow gold (inside some honey pots and on a silver bee, for example). There are also some sections in enamel and morocco onlays. Several pieces are secured in position by magnets. All silverwork can be removed with bespoke tools, contained in the folding case. These tools are hand-engraved and have moonstones set in the top.

Timothy Wolfendale has been a bookbinder for over 25 years and works from a small workshop in rural Cambridgeshire. Combining his jewellery making skills and bookbinding experience he is able to create unique pieces. His early work was sold in these rooms, 7/8 June 1990, lots 270 and 271. More recent work includes work sold in these rooms, 14 July 2015, lot 243 and 12 July 2016, lot 217.

£ 15,000-20,000 € 17,200-22,900

597

THE PROPERTY OF THE LATE JOHN PAYNE

'PONT' (LAIDLER, GRAHAM)

"A scheme for the collection of passengers from way-side railway stations by non-stop trains following the principle in use for mail bags is among the railway improvements"

240 by 1068mm., ink drawing, signed upper right "PONT", inscribed with title below mount, mounted, framed and glazed

PROVENANCE

Chris Beetles Limited, The Illustrators, November - December 1990, number 270

£ 800-1,200 € 950-1,400



597

598

THE PROPERTY OF THE LATE JOHN PAYNE

'PONT' (LAIDLER, GRAHAM)

"*Film Producer (reading from scenario). '...The heroine's faithful pet courageously barks defiance from the bed.' ...Bark, curse you, bark!*"

350 by 270mm., ink drawing, signed and dated upper left "PONT. '33", inscribed with title below mount, mounted, framed and glazed

Published in *Punch*, 15 March 1933, page 285. For publication the word "curse" was removed from the caption.

PROVENANCE

Chris Beetles Limited, The Illustrators, November - December 1990, number 245

£ 800-1,200 € 950-1,400



598

599

THE PROPERTY OF THE LATE JOHN PAYNE

'PONT' (LAIDLER, GRAHAM)

"Good-Bye, Sir"

305 by 245mm., ink drawing, signed upper left "PONT", inscribed with title below mount, mounted, framed and glazed

Published in *Punch*, 22 December 1937, page 683

PROVENANCE

Chris Beetles Limited

£ 600-800 € 700-950



599



600

600

NICHOLSON, SIR WILLIAM

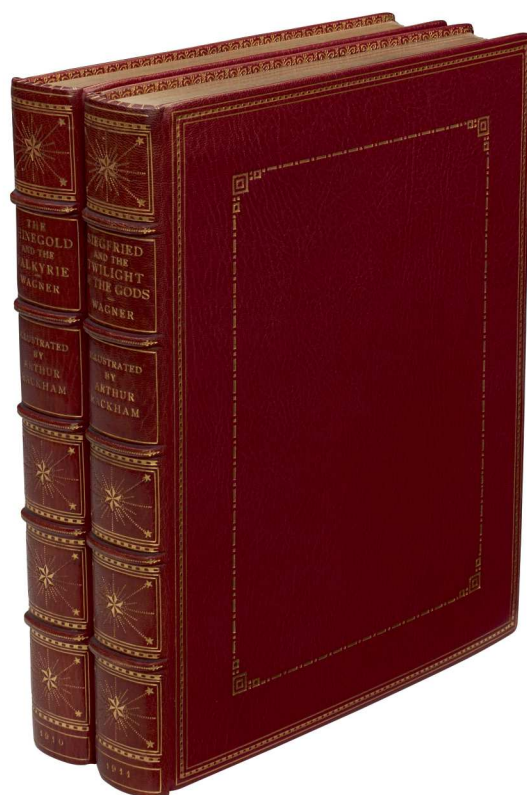
A collection of five volumes illustrated by William Nicholson

Kipling, R. *An Almanac of Twelve Sports*. William Heinemann, 1898. 4to, 12 full-page colour plates by Nicholson, 1p. of advertisements at back, original black-stamped cloth-backed pictorial boards, some offsetting (as usual), browning, bumped;

Henley, W. E. *London Types*. William Heinemann, 1898. 4to, 12 full-page colour plates by Nicholson, with an additional leaf with facsimile ms. verse signed W.E.H, 1p. of advertisements at back, original cloth-backed pictorial boards, all edges red, bookseller's stamp on title-page, some offsetting (as usual), minor spotting, abrasions to upper board, restoration to lower right corner;

Davies, W. H. *The Hour of Magic and other Poems*. Jonathan Cape, 1922. 8vo, original boards with spine and upper cover label, pictorial endpapers, dust-jacket, minor spotting; **Davies, W. H.** *True Travellers. A Tramp's Opera*. Jonathan Cape, 1923. Small 4to, SIGNED BY THE AUTHOR, frontispiece and 3 other plates printed in black and green, original green boards, dust-jacket, minor spotting and browning, dust-jacket with minor chipping; **Davies, W. H.** *True Travellers. A Tramp's Opera*. Jonathan Cape, 1923. Small 4to, frontispiece and 3 other plates printed in black and green, original green boards, minor spotting to front free endpaper, boards with discolouration (5)

£ 700-900 € 850-1,050



601

601

PROPERTY OF A EUROPEAN COLLECTOR

RACKHAM, ARTHUR—WAGNER, RICHARD— ARMOUR, MARGARET

The Ring of the Niblung. William Heinemann, 1910-1911, comprising:

The Rhinegold & The Valkyrie. 1910, number 160 of 1150 copies signed by the artist, 34 coloured plates and other drawings by Arthur Rackham, creases to one plate; *Siegfried & The Twilight of the Gods*. 1911, number 220 of 1150 copies signed by the artist, 30 coloured plates and other drawings by Arthur Rackham, minor corner crease to one plate; both 4to, each bound in full red morocco gilt signed by Sangorski and Sutcliffe, spine gilt in compartments, gilt edges, cloth-covered slipcase, some minor browning and spotting, slipcase worn and split

A SUMPTUOUS SET of Rackham's edition of Wagner. Reviewing the second volume in the *TLS* for 4 December 1911, a reviewer noted that 'he [Rackham] revels in dwarfs and dragons and dark lairs among twisted tree-roots; and though Wagner's text in English is not very appetizing reading, the pictures will doubtless be popular'.

£ 1,500-2,000 € 1,750-2,300

RACKHAM, ARTHUR

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

i) Carroll, L. *Alice's Adventures in Wonderland*. *Heinemann*, [1907], number 77 of 1130 copies, number 13 coloured plates and other illustrations, *binding slightly soiled*—ii) **Jones, V.S.V.** *Aesop's Fables*. *Heinemann*, 1912, number 475 of 1450 copies signed by the author, 13 coloured plates and other illustrations, *binding soiled, minor abrasion to 1 plate*—iii) Arthur Rackham's *Book of Pictures*. *Heinemann*, 1913, number 105 of 1030 copies signed by the author, 44 coloured plates and other illustrations, *binding soiled*—iv) **Barrie, J.M.** *Peter Pan in Kensington Gardens*. *Hodder & Stoughton*, 1906, 50 coloured plates and other illustrations, *minor abrasions to 2 plates*—v) **Grimm, J. and W.G.** *The Fairy Tales of the Brothers Grimm*. *Constable*, 1909, first edition, 40 coloured plates and other illustrations, *creases to 3 plates, minor tears to head and foot of spine*—vi) **Wagner, R.** *The Rhinegold & The Valkyrie*. *Heinemann*, 1910, first edition, 34 coloured plates and other illustrations, *minor crease to 1 plate, minor abrasions to 2 plates*; vii) **Wagner, R.** *Siegfried & The Twilight of the Gods*. *Heinemann*, 1911, first edition, 30 coloured plates and other illustrations—viii) **Dickens, C.** *A Christmas Carol*. *Heinemann*, 1915, first edition, 12 coloured plates and other illustrations—ix) **Swinburne, A.C.** *The Springtide of Life*. *Heinemann*, 1918, first edition, 8 coloured plates and other illustrations—x) **Phillipotts, E.** *A Dish of Apples*. *Hodder & Stoughton*, [1921], first edition, 3 coloured plates and other illustrations—together with 9 reprint volumes, all 4to or small 4to, original bindings, *occasional spotting and browning, occasional soiling, occasional creases* (19)

£ 4,000-6,000 € 4,600-6,900

603

RACKHAM, ARTHUR—INGOLDSBY, THOMAS

The Ingoldsby Legends. *J. M. Dent & Co.*, 1907

4to, limited edition, no. 204 of 560 copies signed by the artist, colour frontispiece and 23 colour plates, mounted on olive paper, 12 tinted illustrations and other illustrations by Arthur Rackham, original pictorial vellum gilt, olive endpapers, top edge gilt, cream ribbon ties, collector's slipcase, *minor abrasion to plate facing p. 164, boards soiled, slightly bowed, bumped*

REFERENCES

Riall p.83

£ 1,000-1,500 € 1,150-1,750

RACKHAM, ARTHUR—GRIMM, J.L.C. AND W.C.

The Fairy Tales of the Brothers Grimm. *Constable & Company Ltd.*, 1909

4to, number 168 of 750 copies signed by the artist, 40 coloured plates and other illustrations by Arthur Rackham, title-page printed in red and black, later half red morocco gilt by Hatchards, spine gilt in compartments, top edge gilt, *later ownership inscription, crease to frontispiece and minor abrasion to one other plate, extremities slightly rubbed, slight soiling to binding*

REFERENCES

Riall p. 97

£ 1,000-2,000 € 1,150-2,300

605

RACKHAM, ARTHUR—STRANG, MRS HERBERT

Storytime. A Little Book for Little People. *Henry Froude / Hodder & Stoughton*, [1911]

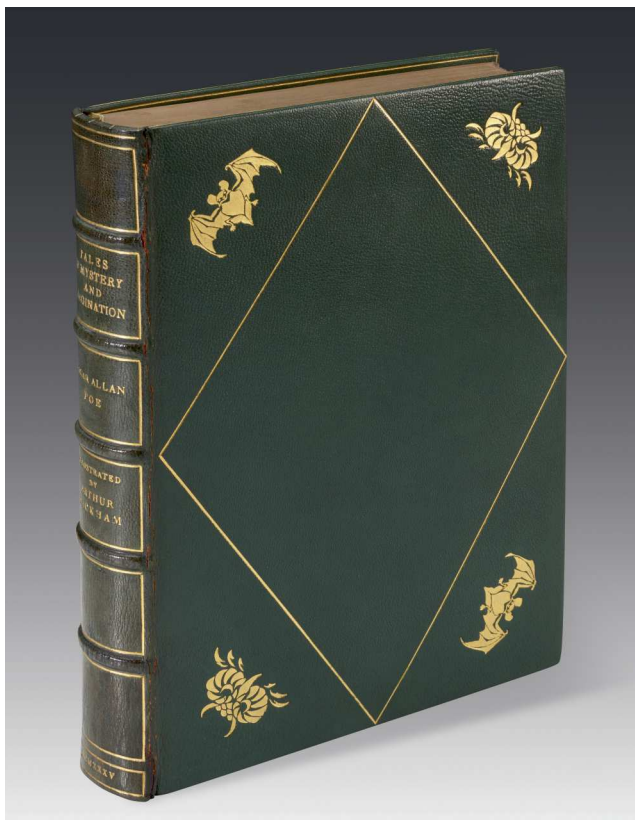
small 4to, colour frontispiece by Arthur Rackham, colour plate by Rosa C. Petherick and other illustrations by L.A. Govey and L. Renouf, printed in red and black, original embossed wrappers with coloured illustration laid-down, original mailing embossed envelope with colour plate laid down, *some spotting, wrappers slightly bumped, envelope with some fading and lacking tie-back*

A RARE RACKHAM PUBLICATION.

Herbert Strang was a pseudonym used by George Herbert Ely and James L'Estrange for their children's books. The Rackham plate was originally published in the artist's edition of *Peter Pan* and appears, here, to illustrate an entirely different story. The mailing envelope shows that the volume was sent from New South Wales to Lacedpede Bay in South Australia.

This appears to be a particularly rare work. It is not recorded by Hudson or Riall. Copac records copies only at Oxford and Cambridge Universities.

£ 1,500-2,000 € 1,750-2,300



606



606

606

RACKHAM, ARTHUR—POE, EDGAR ALLAN

Tales of Mystery and Imagination. *George G. Harrap & Co., 1935*

4to, number 3 of 460 copies signed by the artist OF WHICH THIS IS ONE OF 10 SPECIAL DELUXE COPIES WITH AN ORIGINAL WATERCOLOUR SIGNED BY THE ARTIST, 12 coloured plates and other illustrations by Arthur Rackham, SPECIALLY BOUND FOR THE PUBLISHER IN FULL GREEN MOROCCO BY SANGORSKI AND SUTCLIFFE, spine gilt in compartments, upper and lower cover corner ornaments in gilt from designs by Rackham, top edge gilt, green marker ribbon, marbled endpapers, pictorial endpapers bound in, original publisher's card slipcase with lettering piece on spine, *spine slightly darkened, upper and lower joints weak*

ONE OF ARTHUR RACKHAM'S SPECIAL DELUXE COPIES.

The illustration shows a seated man reading a hair-raising book while his black cat, with arched back, spits at the devil who emerges from behind the chair. It is signed and dated "Arthur Rackham | 1935".

As Riall notes "From *The King of the Golden River* [in 1932], Harrap issued nine or ten copies, seven being for sale, of a special issue of the first limitation numbers of the limited edition. Each issue was bound by Sangorski and Sutcliffe in green morocco... These books contain a fine original ink and watercolour drawing..."

REFERENCES

Riall, p. 189

PROVENANCE

Sold in these rooms, 1 June 1989, lot 127

£ 20,000-30,000 € 22,900-34,400

607

ROBINSON, THOMAS HEATH

Collection of thirty-nine drawings for *The Sunday Strand* magazine

400 by 260mm. (average), ink and monochrome watercolour drawings, mostly signed, some soiling, some extremities of board chipped

This collection comprises illustrations for L.T. Meade's 'Voices Out of the Past' and 'The Torch-Bearers' published in *The Sunday Strand* magazine in 1901 and 1902. The series presented stories of the "heroes and heroines of the Bible". Stories, represented here, include those of David, Gideon, Samuel, Solomon, Joshua, Moses, Naomi, Esther, Daniel, Elijah and Saul.

⊕ £ 1,500-2,000 € 1,750-2,300



607

608

ROWLING, J.K.

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

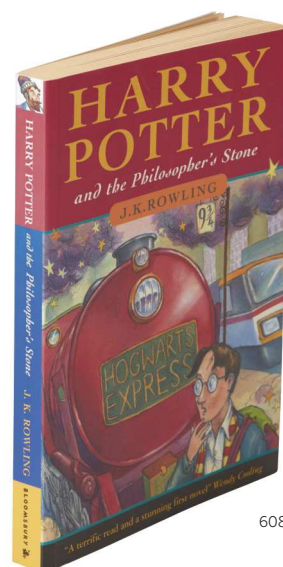
8vo, FIRST EDITION (paperback issue) ("10 9 8 7 6 5 4 3 2 1" on publisher's imprint page), original pictorial wrappers, some minor browning, minor abrasions to pp. 104-105

A FINE COPY of the paperback issue of the first Harry Potter book. The hardback and paperback were both published on 26 June 1997 and neither has bibliographical priority.

REFERENCES

Errington, *Rowling* A1(aa)

£ 2,000-3,000 € 2,300-3,450



608

609

ROWLING, J.K.

Harry Potter and the Chamber of Secrets.
Bloomsbury, 1998

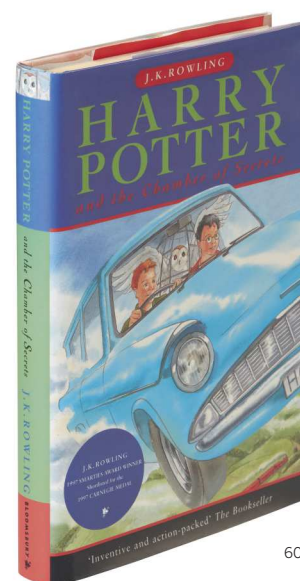
8vo, FIRST EDITION ("10 9 8 7 6 5 4 3 2 1" on publisher's imprint page), original pictorial laminated boards, dust-jacket

A FINE COPY of the second Harry Potter book.

REFERENCES

Errington, *Rowling* A2(a)

£ 1,500-2,000 € 1,750-2,300



609



610

610

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"St Trinian's - The School Sports"

90 by 285mm., ink and watercolour, signed and dated lower left "Ronald Searle 1950", inscribed with title lower left, mounted, framed and glazed, *some slight fading*

ONE OF THE ARTIST'S ST TRINIAN'S ILLUSTRATIONS. Published in *Back to the Slaughterhouse* (London, 1951), page 38.

PROVENANCE

Chris Beetles Limited, The British Art of Illustration 1850-2000

⊕ £ 3,000-5,000 € 3,450-5,800

611

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"The Pure Hell of St. Trinian's"

470 by 135mm., ink and watercolour drawing, unsigned, mounted, framed and glazed

Searle's drawing includes "[distri]buted by | Lion | Ltd" lettered in the top left corner. It appears that this is a preliminary drawing for the poster of the 1960 Gilliat and Launder film.

⊕ £ 3,000-5,000 € 3,450-5,800



611



612

612

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"If music be the food of love..."

250 by 290mm., ink and watercolour drawing, signed and dated lower right "Ronald Searle - 1956", inscribed with title and publishing details on verso, mounted, framed and glazed

Published in *Punch*, 14 March 1956, page 314. Also published within Searle's *Merry England* (London, 1957), page 100.

PROVENANCE

Chris Beetles Limited, *The British Art of Illustration 1800-1999*, number 588

⊕ £ 3,000-5,000 € 3,450-5,800



613

613

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"Will it be a super summer, Daddy?"

290 by 340mm., ink and watercolour drawing, signed within initials lower right "RS", mounted, framed and glazed, *some light soiling*

PROVENANCE

Abbott and Holder

⊕ £ 1,500-2,000 € 1,750-2,300



614

614

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"Dear Diary"

300 by 270mm., ink drawing, signed and dated lower right "Ronald Searle 1953", inscribed with title lower left, mounted, framed and glazed, some slight fading

Published within Searle's *Souls in Torment* (London, 1953), page 35. The volume included a preface and short dirge by C. Day Lewis.

PROVENANCE

Chris Beetles Limited, *The British Art of Illustration 1800-1999*, number 576

⊕ £ 1,500-2,000 € 1,750-2,300



615

615

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"The Magical Balance Sheet"

280 by 180mm., ink and crayon drawing, signed lower right "Ronald Searle", inscribed with title "The Balance Sheet" lower left, mounted, framed and glazed

Published within the *Harvard Business Review* for 1984.

PROVENANCE

Chris Beetles Limited, *The British Art of Illustration 1850-2000*, number 687

⊕ £ 1,500-2,000 € 1,750-2,300



616

616

THE PROPERTY OF THE LATE JOHN PAYNE

SEARLE, RONALD

"An eighth deadly sin"

340 by 450mm., ink, coloured pencil and watercolour drawing, signed lower left "Ronald Searle", mounted, framed and glazed

Published within *Woman's Journal*, August 1991

PROVENANCE

Chris Beetles Limited, *The British Art of Illustration 1780-1993*, number 646

⊕ £ 1,500-2,000 € 1,750-2,300



617

617

SCARFE, GERALD

"The Lawyer"

240 by 115mm., preliminary pencil drawing, unsigned, mounted, framed and glazed, 'Certificate of Authenticity' on reverse of frame

As noted on the reverse of the frame, this drawing was created for the 1982 film *Pink Floyd - The Wall*.

⊕ £ 1,500-2,000 € 1,750-2,300



618

618

TARRANT, MARGARET WINIFRED

"Good Heralds What Lies Within the Rose's Heart?"

270 by 190mm., fine ink and watercolour drawing, signed lower right "Margaret W. Tarrant", mounted, *browning and staining to mount not affecting image*

A FINE TARRANT WATERCOLOUR. The reverse of the artist's board notes the title and the drawing as being from the second chapter ('The Shadow Rose') of *Peggy and Bobby* by Mary Leighton. An additional note states "Use as frontispiece to | *Grandma's Tales* | or | *Peggy, Bobby and the Dog Prince* | A True Story by Aunt Mary Leighton | 1st Illustration made by Margaret Tarrant". These publications have not been traced.

⊕ £ 2,000-3,000 € 2,300-3,450

SHEPARD, E.H.

The Original Map of the Hundred Acre Wood

267 by 355mm. (sheet 380 by 449mm.), signed with initials "EHS" lower right, some browning below mount

PROBABLY THE MOST FAMOUS MAP IN ENGLISH LITERATURE. THIS ILLUSTRATION HAS BEEN IN A PRIVATE COLLECTION FOR ALMOST FIVE DECADES.

Once Milne had created the literary landscape of the hundred acre wood and surrounding features, it was Shepard who firmly established the visual setting. With typical Shepard humour the map is supposed to be the work of Christopher Robin ("Drawn by me and Mr Shepard helped") and includes a number of Christopher Robin's own spellings ("piknicks", "raletions" and "rox").

The map was reproduced on the endpapers of *Winnie-the-Pooh* and, at least for Shepard, established a definite visual style. In 1931 when Shepard worked on *The Wind in the Willows* his first innovation was to introduce a map of the locality on the endpapers. Both maps, of course, pre-date those in Tolkien's *The Hobbit*.

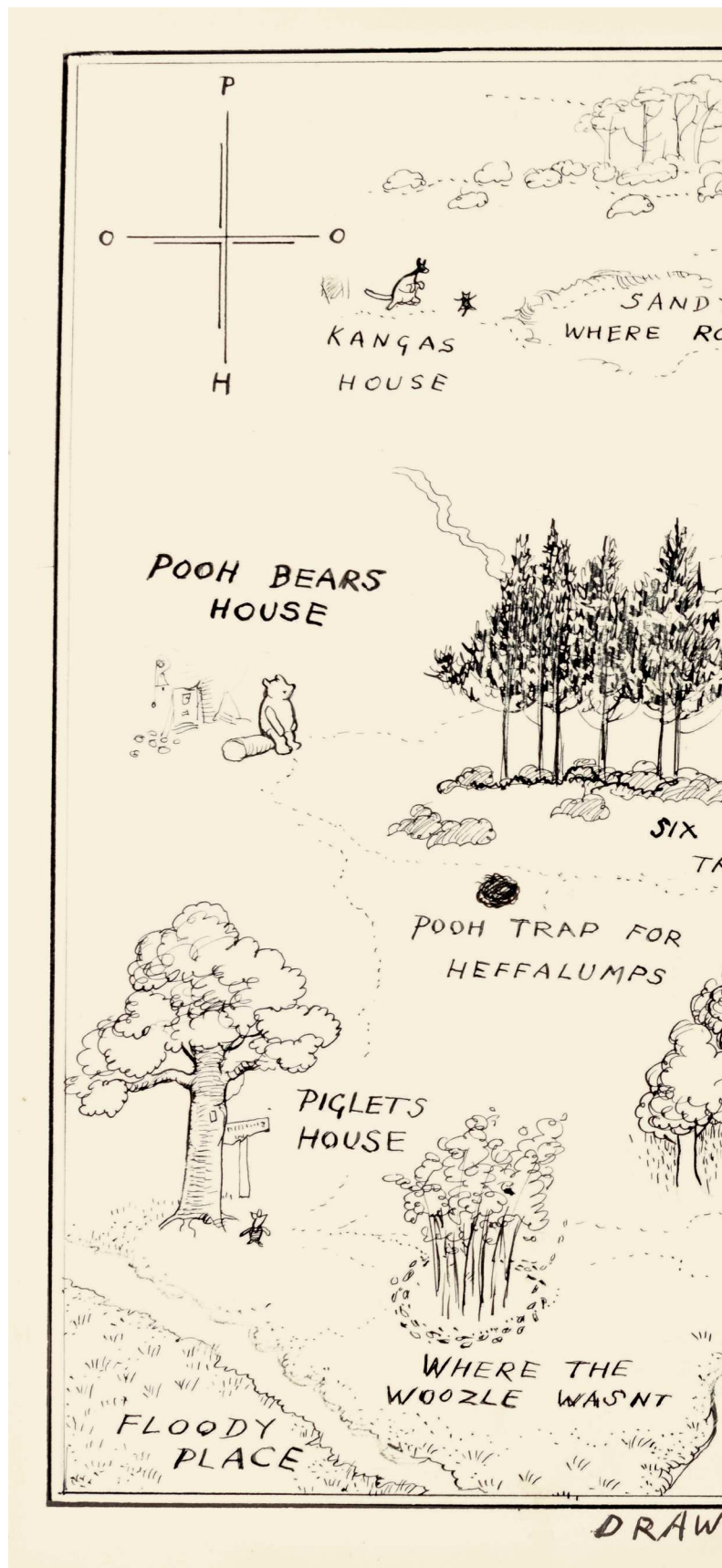
Just as Shepard's map is the means of entry to the book, it is also the first animated sequence in the Disney film (*Winnie the Pooh and the Honey Tree*, 1966).

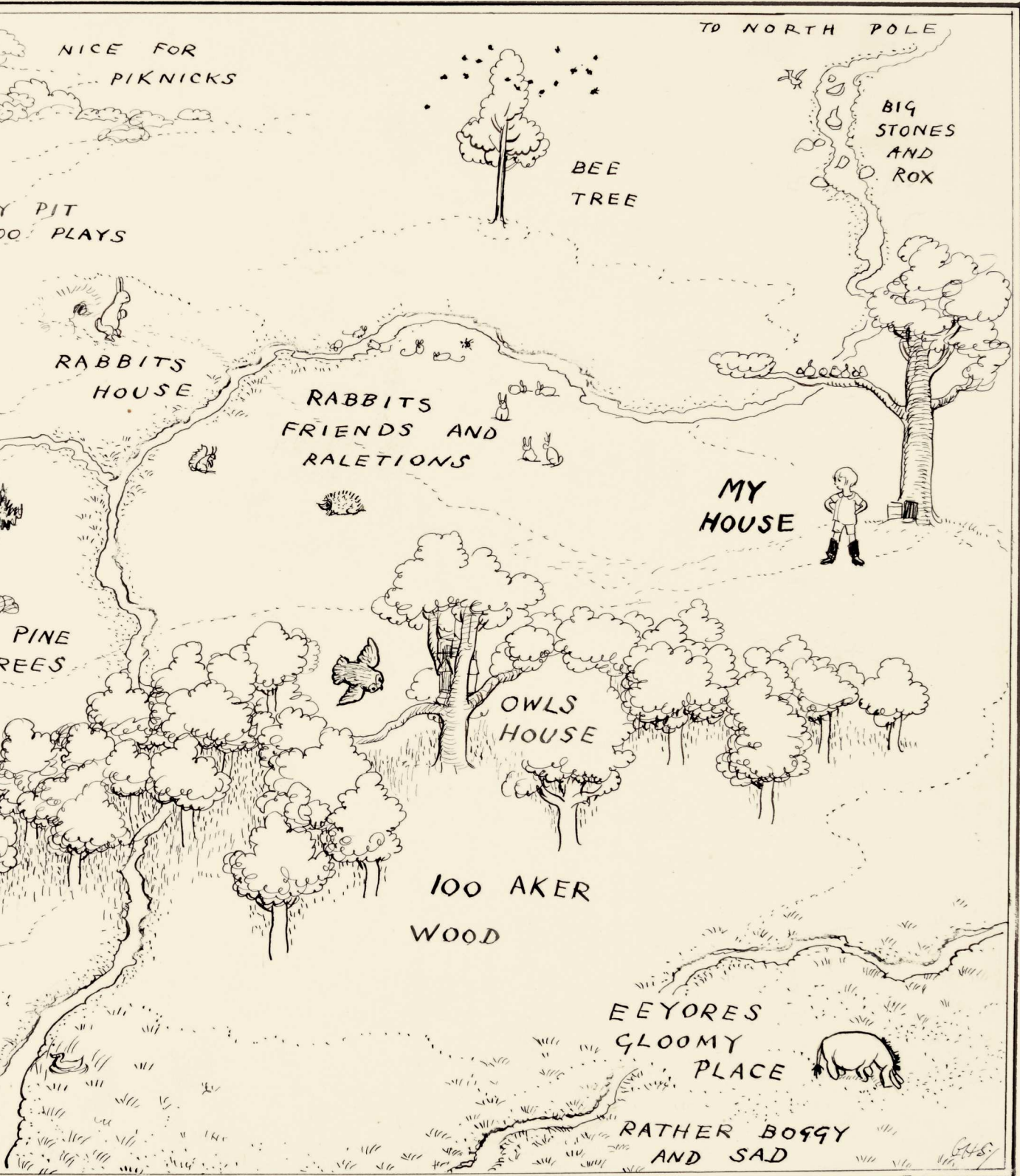
Shepard produced at least two preliminary drawings for the map (one in the collection of the V&A Museum and an earlier sketch sold in these rooms, 17 December 2008). This, the original as used by the publishers, was sold by Shepard in his exhibition at The Sporting Gallery, 26 November – 21 December 1926. It was given the title, in the exhibition catalogue, as simply "Map of Pooh's Country". Below the mount Shepard has added the caption "Winnie-the-Pooh. Map for end papers". The reverse of the board also notes "Map for End Papers".

PROVENANCE

The Sporting Gallery, 26 November – 21 December 1926, item 2; sold in these rooms, 5 February 1968, lot 196 ("The Property of H.H. The Prince of Pudukota"); sold in these rooms, 16 March 1970, lot 372

⊕ £100,000-150,000 €115,000-172,000





MAP BY ME AND MR SHEPARD HELPD

SHEPARD, E.H.

Pair of illustrations, comprising:

i) "Rabbit leant over further than ever...", 138 by 162mm. (sheet 194 by 268mm.), signed "EHShepard" lower left, artist's name and address on reverse (corrected from "Red Cottage, | Shamley Green | Guildford" to "Long Meadow | Longdown");

ii) "Looking very calm, very dignified, with his legs in the air", 94 by 123mm. (sheet 136 by 208mm.), signed with initials "EHS" lower right; both original ink drawings, mounted, framed and glazed, *some browning below mount, minor white marks from previous mount below present mount*

A FINE PAIR OF ILLUSTRATIONS FROM *THE HOUSE AT POOH CORNER*. THESE ILLUSTRATIONS HAVE BEEN IN A PRIVATE COLLECTION FOR ALMOST FIVE DECADES.

Chapter six of *The House at Pooh Corner* has inspired generations of children (and adults) to play "Poohsticks". The chapter is entitled 'In which Pooh invents a new game and Eeyore joins in' for, after Pooh has devised the game and a round has been played with Pooh, Piglet and Rabbit, events take a more disturbing course when Eeyore floats from beneath the bridge.

The first drawing, originally reproduced on page 95 of the published book, shows Pooh, Piglet, Roo and Rabbit eagerly peering over the Poohsticks bridge. As ever, with the reduction of size of the illustration for publication, Shepard's fine lines in this original have become denser and unfocused. There is some delicate shading on Pooh's head which does not reproduce well.

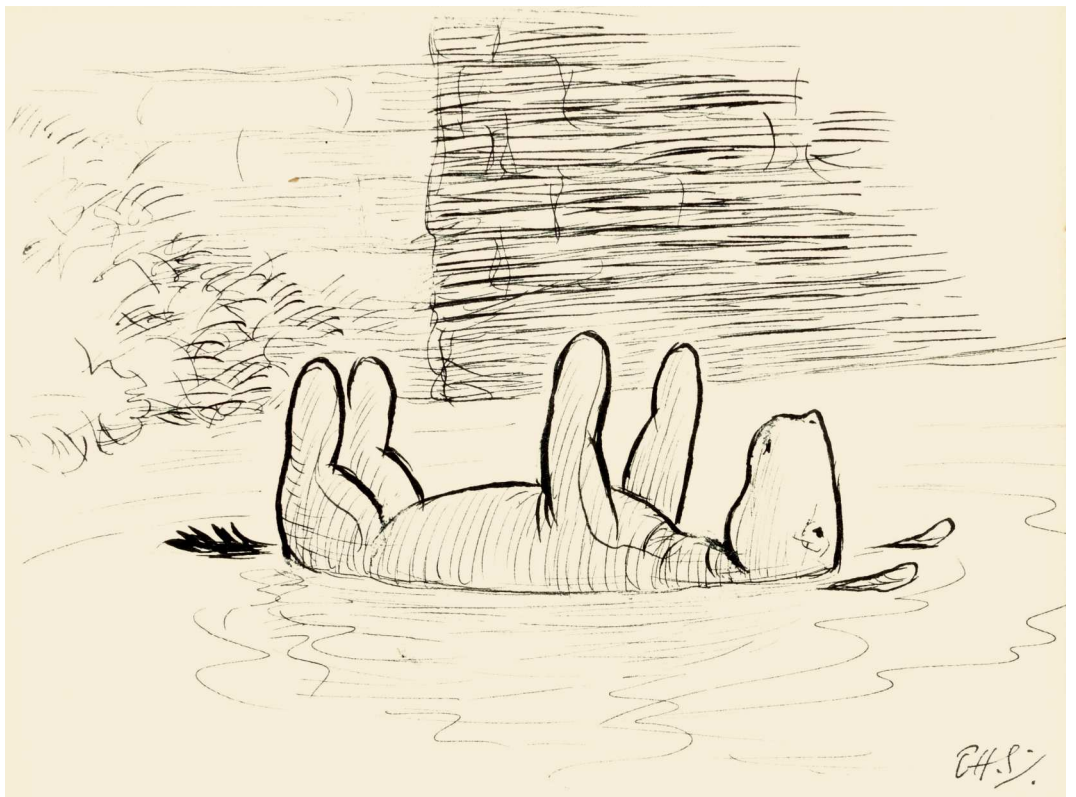
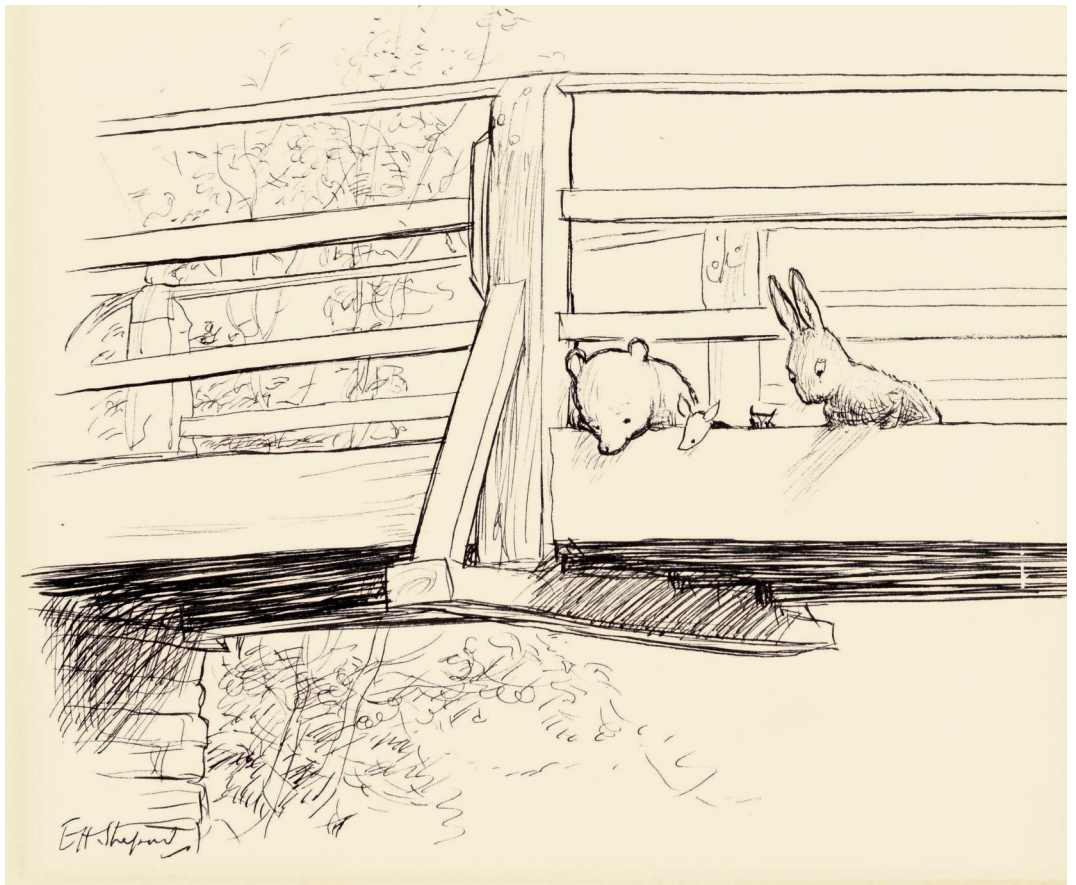
The second drawing includes a partially erased caption below the mount ("Looking very calm, very dignified, with his legs") and a partially cropped chapter title ("Eeyore joins the Game"). Eeyore, who we learn is not leaping from branch to branch of a young oak-tree or digging holes in the ground, was originally reproduced on page 96 of the published book.

This pairing of illustrations was presumably assembled by the artist and sold in his exhibition at the Sporting Gallery at the end of 1928.

PROVENANCE

Sold in these rooms, 16 March 1970, lot 369 ("The Property of a Lady")

⊕ £ 80,000-120,000 € 92,000-138,000



SHEPARD, E.H.

"For a long time they looked at the river beneath them..."

180 by 140mm, original ink drawing, signed and dated "EHShepard | 29" lower left, mounted, framed and glazed, *minor browning below mount*

SHEPARD'S CONTEMPORARY RE-DRAWN VERSION OF PROBABLY THE MOST FAMOUS AND EVOCATIVE BOOK ILLUSTRATION OF THE TWENTIETH CENTURY. THIS ILLUSTRATION HAS BEEN IN A PRIVATE COLLECTION OF ALMOST FIVE DECADES.

Shepard sold his original drawings for *Winnie-the-Pooh* and *The House at Pooh Corner* in exhibitions at The Sporting Gallery, Covent Garden. Such was the demand for key pieces, however, that Shepard is known to have re-drawn a few examples.

Shepard's working method was to create a preliminary drawing on paper and, once satisfied with the composition, key details were transferred to artist's board by rubbing a soft pencil on the verso of the preliminary and then tracing significant lines through the paper. As Shepard retained his preliminary drawings, he could re-draw compositions with some consistency.

Shepard's preliminary pencil drawing was sold in these rooms on 10 December 2013. The original drawing, as used by the publishers was sold in these rooms on 20 April 1971, 10 June 1975 and 9 December 2014. On the last occasion it achieved a world record for the work of a book illustrator. A comparison between the preliminary pencil drawing, the original and the re-drawn version highlights a number of differences.

The first, and most striking, is that although Shepard had originally included some form of metal cladding to the post of the bridge, this was not included in the finished published drawing. For the present piece, having returned to the preliminary drawing, the cladding is finally present. The wooden grain in the bridge post has more detail in the 1929 version and the surrounding hundred acre wood in the background of the drawing also has increased detail.

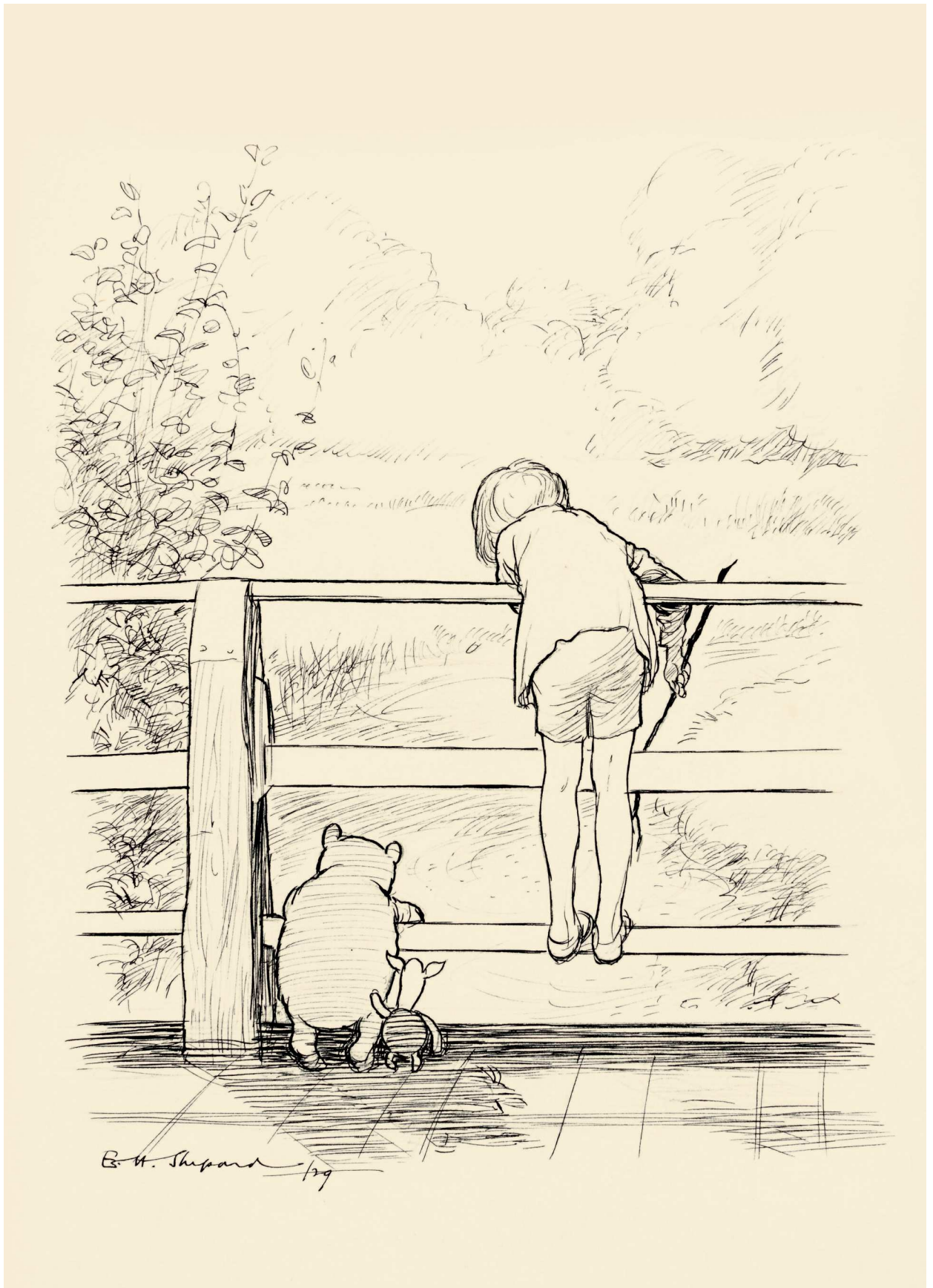
The familiar image is an illustration for chapter six of *The House at Pooh Corner* and the "Poohsticks" episode. The chapter concludes with Christopher Robin, Pooh and Piglet left on the famous "Poohsticks" bridge by themselves. The tone suddenly changes from the excitement of a game - and tips about how to win - to a more wistful and contemplative mood. Milne writes that "for a long time they looked at the river beneath them, saying nothing, and the river said nothing too, for it felt very quiet and peaceful on this summer afternoon". Piglet breaks the silence and volunteers his view that "Tigger is all right, really". Pooh goes further and suggests "Everybody is really... But I don't suppose I'm right..." Christopher Robin's final affirmation that Pooh is indeed correct closes the chapter in a spirit of unified friendship and forgiveness. This illustration is therefore central to Milne's message of community. It is used twice in the published book: within the chapter and also as the frontispiece. As a cultural reference, it has been parodied many, many times (see, for example, *Private Eye*, 13 November 1987).

The original bridge (Posingford Bridge, at Hartfield Farm, Sussex) had fallen into disrepair by the late 1970s. It was carefully restored and reopened by Christopher Milne in May 1979. At the ceremony it was claimed that the bridge was "as important a bridge as any in the world".

PROVENANCE

Sold in these rooms, 24 February 1969, lot 199

Ⓐ £ 60,000-80,000 € 69,000-92,000





SHEPARD, E.H.

"...by-and-by they came to an enchanted place on the very top of the Forest..."

240 by 365mm. (sheet 252 by 368mm.), signed "Ernest H. Shepard" lower right, artist's name and address on reverse ("Long Meadow | Longdown | Guildford"), *some minor corrections in gouache, some browning below mount*

ONE OF THE LARGEST ILLUSTRATIONS FROM *THE HOUSE AT POOH CORNER*. THIS ILLUSTRATION HAS BEEN IN A PRIVATE COLLECTION FOR ALMOST FIVE DECADES.

The final chapter of *The House at Pooh Corner* is a wonderfully measured and poignant conclusion to Milne's Pooh books. We learn that "Christopher Robin was going away" and, after the animals have made a presentation to him, he trudges off to the enchanted place choosing Pooh as his only companion. With all the skills of a dramatist Milne provides an increasingly stilted and staccato conversation. Christopher Robin asks Pooh to "promise you won't forget about me, ever..." and then, as words begin to fail, he questions "if I – if I'm not quite – ...Pooh, whatever happens, you *will* understand, won't you?" Milne finally signs off with one of the most heart-rending farewells in children's literature: "...wherever they go, and whatever happens to them on the way, in that enchanted place in the top of the Forest a little boy and his bear will always be playing."

This illustration, printed as a double-page illustration on pages 172-173 is, excluding a silhouette, the penultimate time we see Christopher Robin and Pooh together as they make their way to the place of parting.

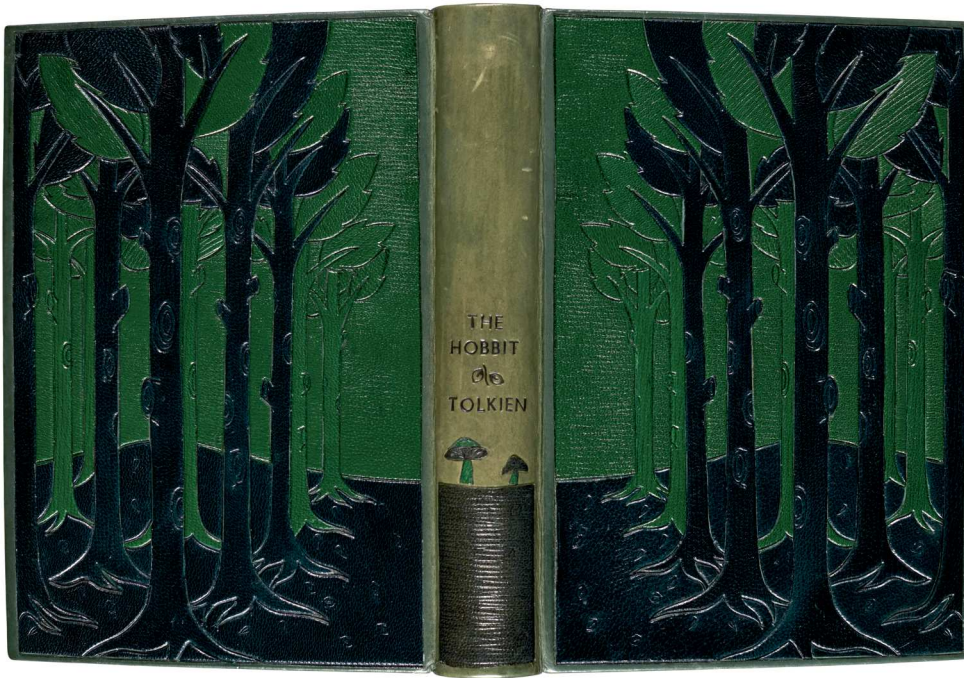
As printed, the illustration suffers from being split across two pages. There is a pencil note below the mount including the instruction "cut into two vertically..." The original drawing, which is entirely uncut, demonstrates Shepard's skill for characters in a landscape.

PROVENANCE

Sold in these rooms, 24 February 1969, lot 192

⊕ £ 70,000-90,000 € 80,500-104,000





623

623

TOLKIEN, J.R.R.

The Hobbit. *George Allen & Unwin Ltd., 1937*

8vo, FIRST EDITION, 10 illustrations by the author, 2pp. of publisher's advertisements at end, recent full green calf with design of a forest in green morocco onlays on both upper and lower covers, morocco doublures, top edge gilt, original endpapers in red and black preserved, morocco slipcase, *some minor colouring to frontispiece and front endpaper, some very minor scratches to spine*

REFERENCES

Hammond A3(a)

£ 8,000-10,000 € 9,200-11,500

624

TOLKIEN, J.R.R.

The Lord of the Rings. *George Allen & Unwin Ltd, 1954-1955*

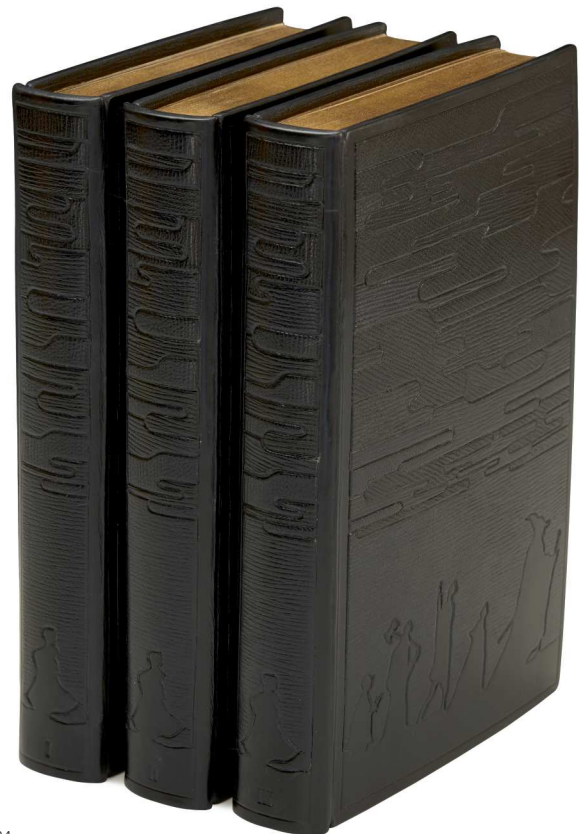
8vo, 3 volumes, FIRST EDITIONS, first impressions (volume 3 in first state of first impression, p. 49 with signature mark '4' present and lines of type sagging in middle), illustrations, folding maps at end of each volume, sections of original DUST-JACKETS preserved at end of each volume, later full Morocco with design of The Company of the Ring blocked in blind, black morocco endpapers, all edges gilt, collector's black morocco slipcase, *minor soiling and abrasions to slipcase*

REFERENCES

Hammond A5(a)

£ 2,500-4,000 € 2,900-4,600

END OF SALE



624

*very much over-printed
very bad indeed*

50

LOOKING-GLASS INSECTS.



All this time the Guard was looking at her, first through a telescope, then through a microscope, and then through an opera-glass. At last he said, "You're travelling the wrong way," and shut up the window and went away.

"So young a child," said the gentleman sitting opposite to her, (he was dressed in white paper,) "ought to know which way she's going, even if she doesn't know her own name!"

LEWIS CARROLL
Through the Looking-Glass
Author's annotated copy, 1893
Estimate £30,000–50,000

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10 July 2018

Viewing 6 – 9 July

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DAME LUCIE RIE
Emerald Green Bowl
with Bronzed Rim
Estimate £20,000–30,000

DAME LUCIE RIE
Sgraffito Bowl with Terracotta
Banding and Turquoise Ring
Estimate £18,000–25,000



Made In Britain

Auction London 18 September 2018

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Sotheby's EST.
1744

Collectors gather here.



SIMEON SOLOMON
Dante
Estimate £6,000–8,000

**Victorian,
Pre-Raphaelite & British
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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18404 | **Sale Title** ENGLISH LITERATURE, HISTORY, SCIENCE, CHILDRENS BOOKS AND ILLUSTRATIONS | **Sale Date** 9 AND 10 JULY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

- I will collect in person
- I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME DATE

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

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

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

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

Payment

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

Data Protection

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

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

BUYING AT AUCTION

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. 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.

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 5 pm)
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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 So-

theby'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.

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SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

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Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
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- (iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or
- (v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or
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IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

£1 = €1.13

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

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All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

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Photography
Laura Hart
Catalogue Designer
Becky Archer
Colour Editor
Steve Curley
Production Controller
Victoria Ling

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

London

Dr. David Goldthorpe
Head of Department
+44 (0)20 7293 5303

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Peter Selley
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+44 (0)20 7293 5330

Peter Kidd ‡

ADMINISTRATORS

Lukas Baumann
+44 (0)20 7293 5287

Dina Andrzejchik
+44 (0)20 7293 5297

AUCTION OPERATIONS

Hannah Welfare

GENERAL ENQUIRIES

Olivia Allan
+44 (0)20 7293 6182

New York

Richard Austin
Head of Department
+1 212 894 1642

PRINTED AND MANUSCRIPT
AMERICANA, MAPS AND ATLASES

Selby Kiffer
*International Senior
Book Specialist*
+1 212 894 1288

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Anne Heilbronn
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+33 (0)1 53 05 53 18

BOOKS AND MANUSCRIPTS

Anne Heilbronn
+33 (0)1 53 05 53 18

Frédérique Parent
+33 (0)1 53 05 52 91

Benoît Puttemans
+33 (0)1 53 05 52 66

ADMINISTRATOR

Sylvie Delaume-Garcia
+33 (0)1 53 05 53 19

Brussels

BOOKS AND MANUSCRIPTS

Deborah Quackelbeen
+32 26 277 193

Milan

BOOKS AND MANUSCRIPTS

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