

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

ONLINE | 3-10 DECEMBER 2019



Sotheby's EST. 1744



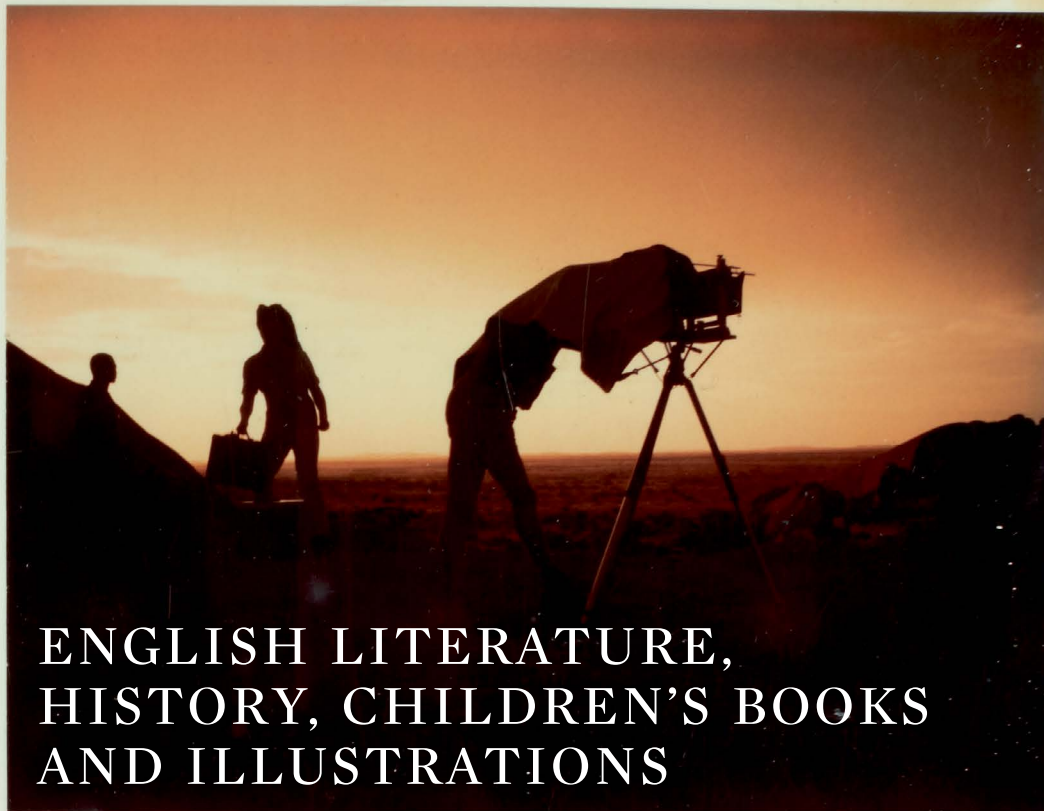
2



FRONT COVER  
© The Cecil Beaton  
Studio Archive at  
Sotheby's  
BACK COVER  
LOT 89 (DETAIL)  
THIS PAGE  
LOT 203 (DETAIL)

23



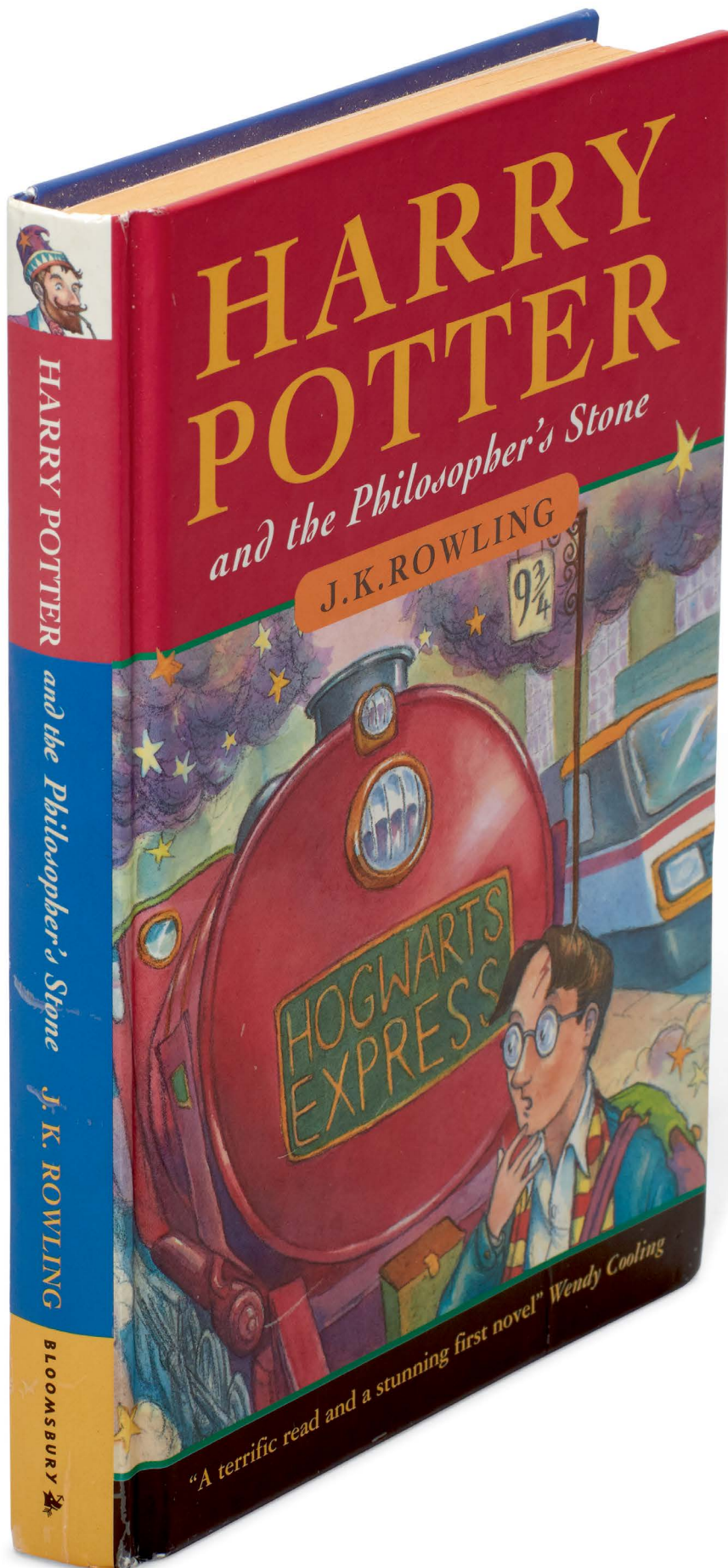


22

ENGLISH LITERATURE,  
HISTORY, CHILDREN'S BOOKS  
AND ILLUSTRATIONS



24





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

**AUCTION ONLINE**  
**3-10 DECEMBER 2019**  
**SALE L19408**

**ALL EXHIBITIONS FREE  
AND OPEN TO THE PUBLIC**

Friday 6 December  
9 am-4.30 pm

Saturday 7 December  
12 noon-5 pm

Sunday 8 December  
12 noon-5 pm

Monday 9 December  
9 am-4.30 pm

Tuesday 10 December  
9 am-12 noon

34-35 New Bond Street  
London, W1A 2AA  
+44 (0)20 7293 5000  
sothebys.com  
FOLLOW US @SOTHEBYS  
#SOTHEBYSBOOKS

Exhibition to be held in the Lower Grosvenor  
Gallery, Bloomfield Place. Release notes for  
property are arranged at the cashiers desk in New  
Bond Street. Property will be collected from the  
Lower Grosvenor Gallery.

**275**  
YEARS  

---

EST. 1744

**Sotheby's** EST. 1744

He bringeth down to  
we know that when he shall appear we shall be like him for we shall see him as he is  
the Grave & bringeth up 17  
When I behold the Heavens the work of thy hands the Moon & Stars which thou hast ordained, then I say  
What is Man that thou art mindful of him?  
& the Son of Man that thou visitest him?



I have heard thee with the hearing of the Ear but now my Eye seeth thee.

Med hath seen me  
 If ye loved him ye would  
 have known my  
 Father also and  
 from henceforth  
 ye know him &  
 have seen him  
 Behove me that  
 I am in the Father  
 I said these things  
 He that loveth me  
 shall be loved of  
 my Father  
 For he that loveth  
 me shall be with  
 me  
 I & my Father are One  
 At that day ye shall know that I am in  
 my Father & ye in me & I in you  
 If ye loved me ye would rejoice  
 because I said I go unto the Father  
 He that loveth me shall give up  
 his life for me  
 Another Comforter  
 that he may abide  
 with me  
 And I will send him  
 unto you  
 And he will be with you  
 forever  
 I will send the Spirit of  
 truth whom the world  
 cannot see  
 neither can it comprehend  
 him  
 He that loveth me shall give up  
 his life for me  
 Another Comforter  
 that he may abide  
 with me  
 And I will send him  
 unto you  
 And he will be with you  
 forever  
 I will send the Spirit of  
 truth whom the world  
 cannot see  
 neither can it comprehend  
 him

W Blake

ray & sculp

London Published as the Act directs March 8: 1825 by William Blake N<sup>o</sup> 3 Fountain Court Strand



## Specialists and Auction Enquiries

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



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



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



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



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



Stephanie KV Chan  
*Administrator*  
+44 (0)20 7293 5297  
stephaniekv.chan@sothebys.com

### SALE NUMBER

L19408 "FLEECE"

### BIDS DEPARTMENT

+44 (0)20 7293 5283  
FAX +44 (0)20 7293 6255  
bids.london@sothebys.com

### PRIVATE CLIENT GROUP

+44 (0)207 293 5094

### EUROPE

Michael Berger-Sandhofer  
m.bergersandhofer@sothebys.com  
Beatriz Quiralte  
beatriz.quiralte@sothebys.com

### ASIA

Shu Zheng  
shu.zheng@sothebys.com

### INDIA & MENA

Milaap Patel  
milaap.patel@sothebys.com

### INDIA

Gauri Agarwal  
gauri.agarwal@sothebys.com

### RUSSIA & CIS

Alina Davey  
alina.davey@sothebys.com  
Irina Kronrod  
irina.kronrod@sothebys.com  
Lilija Sitnika  
lilija.sitnika@sothebys.com  
Maryam Kalo  
maryam.kalo@sothebys.com

### SALE ADMINISTRATOR

Stephanie Chan  
stephaniekv.chan@sothebys.com  
+44 (0)20 7293 5297  
FAX +44 (0)20 7293 5923

### POST SALE SERVICES

Rebecca Karim  
Post Sale Manager  
FOR PAYMENT, DELIVERY  
AND COLLECTION  
+44 (0)20 7293 5220  
FAX +44 (0)20 7293 5910  
ukpostsaleservices@sothebys.com

### CATALOGUE PRICE

£25 at the gallery

### FOR SUBSCRIPTIONS CALL

+44 (0)20 7293 5000  
for UK & Europe  
+1 212 606 7000 USA





## **Contents**

3

AUCTION INFORMATION

5

SPECIALISTS AND AUCTION ENQUIRIES

8

HOW TO BID

10

ENGLISH LITERATURE, HISTORY, CHILDREN'S BOOKS AND ILLUSTRATIONS:  
LOTS 1-255

HISTORY AND SCIENCE: LOTS 1-27

FROM THE LIBRARY OF THE EARLS OF HADDINGTON: LOTS 28-81

ENGLISH LITERATURE:

SIXTEENTH TO EIGHTEEN CENTURY: LOTS 82-90

NINETEENTH CENTURY: LOTS 91-100

TWENTIETH CENTURY: LOTS 101-141

FROM THE LIBRARY OF CHRISTIAN HEUER: LOTS 142-172

ARTS: LOTS 197-204

CHILDREN'S BOOKS, ILLUSTRATED BOOKS & RELATED DRAWINGS: LOTS 205-255

131

GUIDE TO BUYING IN AN ONLINE AUCTION

132

EXPLANATION OF SYMBOLS

134

CONDITIONS OF BUSINESS FOR BUYERS

138

IMPORTANT NOTICES

139

INTERNATIONAL DEPARTMENTS

140

INDEX

SOTHEBY'S EUROPE

## HOW TO BID

1. Navigate to the English Literature, History, Children's Books and Illustrations Online sale page on your mobile device/tablet by downloading the Sotheby's app for iOS and Android or by visiting [www.sothebys.com/englishlit](http://www.sothebys.com/englishlit) on your computer.
2. Find your desired lot and select "Place Bid."
3. Set your bid amount.

You can either place a bid at the next Bid Increment or select a Maximum Bid amount that our system will execute on your behalf when competing bids are placed.

4. Once your bid is entered, select "Continue to Confirm Bid." You will then be asked to log in or sign up for a Sotheby's account.

If you don't yet have a bidding account, you will need to create one; this requires entering your credit card information to verify your identity.

5. Once your account is set up, you will be prompted to accept our Conditions of Business and confirm your bid.
6. You will receive a confirmation of your bid onscreen and via email.
7. Keep up with your lot via push notifications and emails.

### WATCH YOUR BIDS!

If you are subsequently outbid, you will be notified by email and provided with a link to increase your bid.

### SALE CLOSING

An end time will be displayed for each lot. Lots will close in a cascading fashion, with an additional window of 5 minutes added to any lots with last minute activity.

If you remain the highest bidder, you will receive an email at the auction's close notifying you of your purchase.

### AS THE HIGHEST BIDDER

You will receive an invoice shortly after the auction including your total charges along with payment and shipping instructions.







# HISTORY AND SCIENCE

LOTS 1-27



1

## HERALDRY--ORDER OF THE GARTER

The statutes and ordinances of the mooste noble ordre of saynt George named the Gartier Refourmed explained declared and Renewed by [...] Kyng Henry the viiith

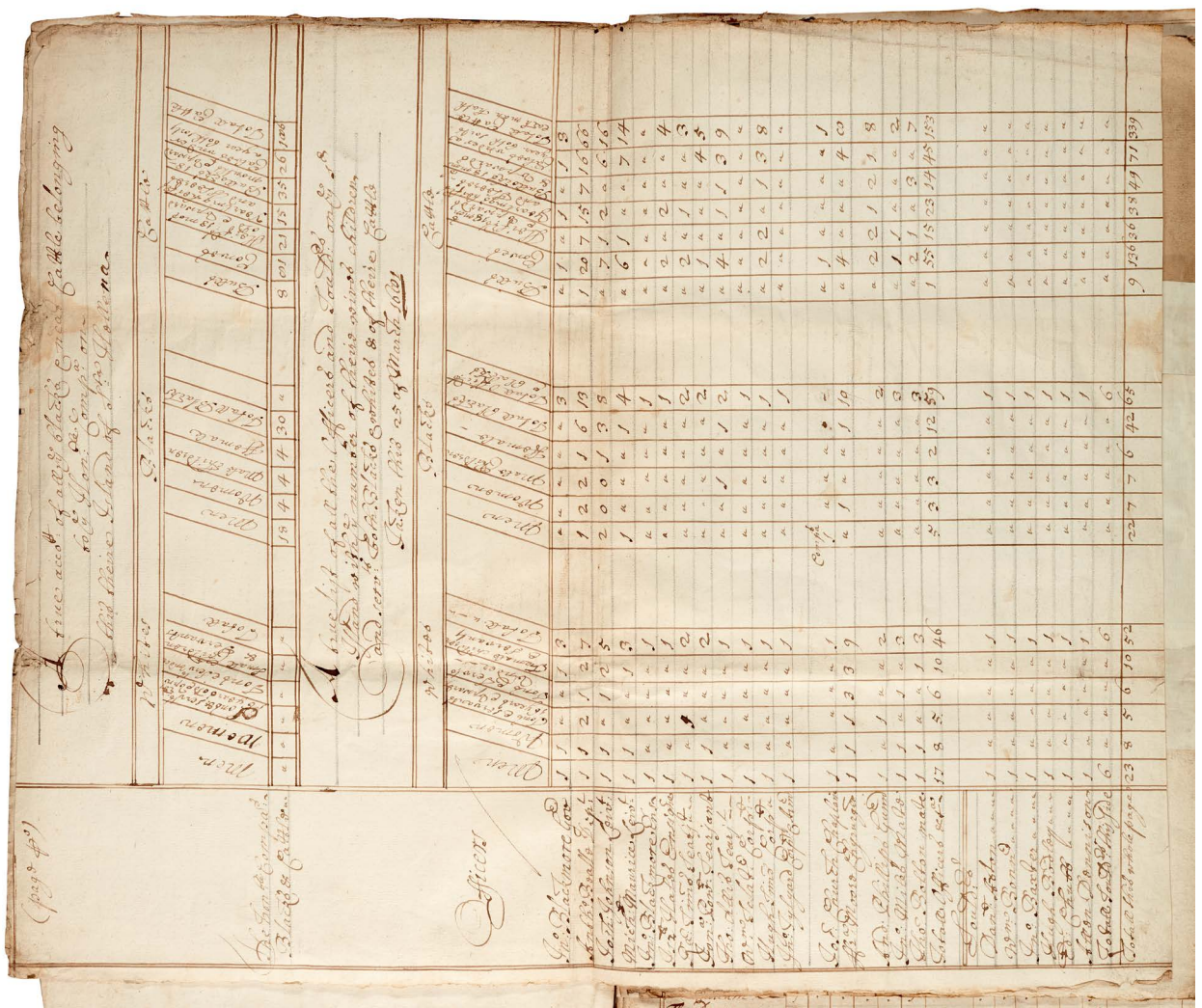
with, on the front free endpapers, the hand-coloured royal arms of Elizabeth I and, on the facing verso, the badge of the Chancellor of the Order of the Garter and the arms and crests of Amias Paulet, heightened in gilt, the statutes being followed by an account of oaths and offices of the officers of the Order, in Latin, then a copy of a letter by Queen Elizabeth I to Lord Howard of Effingham, appointing him as her Lieutenant at the coming Garter feast (22 April 1588), in two fine calligraphic hands with coloured initials heightened in gilt, engrossed capitals, marginal notes in red ink, ruled in red, the copy letter in an Elizabethan secretary hand, altogether 81 pages, plus blanks, on vellum, in contemporary limp vellum, covers with gilt compartments and gilt stamp centrepiece of the arms of Queen Elizabeth I, spine gilt

AN EXQUISITE PIECE OF ELIZABETHAN PENMANSHIP AND ARTISTRY IN FINE CONDITION, PRODUCED FOR THE CHANCELLOR OF THE ORDER OF THE GARTER. Sir Amias Paulet (1532-88) is best-remembered today as the tough and

unsympathetic jailer of Mary, Queen of Scots, during her final years of imprisonment: it was under Paulet's watchful eye that Mary was allowed to communicate with Anthony Babington in the expectation that she would incriminate herself. Paulet's employment ended with Mary's execution on 8 February 1587 and his reward was appointment to the prestigious office of Chancellor of the Order of the Garter.

The Henrician governing statutes for the Order of the Garter remained largely unchanged until the 18th century (except for a short-lived reform under Edward VI). The small number of manuscript copies of the statutes that survive from the 16th century are all on vellum, not paper, and have the arms of the original recipient at the front of the volume, usually on the verso of a leaf bearing the arms of the Order (this example, unusually, has the Royal arms). The surviving statute manuscripts include exceptionally lavish royal productions (François I's copy, for example, is now at the British Library), as well as the copy produced for Paulet's successor as Chancellor, Sir John Woolley (Royal Collection, RCIN 1081223), but they are exceptionally rare on the market. WE HAVE NO RECORD OF A 16th CENTURY COPY OF THE GARTER STATUTES APPEARING AT AUCTION SINCE 1981.

£ 5,000-7,000 € 5,900-8,200



2

## EAST INDIA COMPANY--ST HELENA

Nine documents relating to the early settlement and government of the island, comprising:

- i) letter signed by John Banks and Nathaniel Herne, Governor and Deputy of the East India Company, to Thomas Lewis, transmitting an order for the *Falcon* and two other ships to sail immediately, 1 page, 16 March 1673, integral address leaf; ii) "A true acct of all the blacks & neat cattle belonging to the Hon. Company on this their Island of Ste Hellena [and] Officers and Souldiers ... their wives children and serv[an]ts both Blacks & whites & of their Cattle ... 25 March 1681", 4 pages, 5 witness signatures; iii) contemporary copy of a similar list, 5 pages, March 1680; iv) muster roll of East India Company officers and soldiers on St Helena, witness signature, 3 pages, 23 April 1686; v) "the humble petition of the poore inhabitants of the lland St Hellena", complaining of the privileges given to soldiers and requesting deeds for land grants, with 64 copy signatures, and a note of an order of council ("...it be referred unto the Co[mit]tees for Shipping to consider..."), 2 pages, 1 June 1681, with integral address panel and remains of seal; vi) "Generall Account of the Joynt Stock of the Et: I: Comp.", 1 page; vii) muster roll, 1 page, 26 November 1688, witness signature; viii) list of 12 soldiers and 3 planters returning from

St Helena on the *Beaufort*, 30 June 1688, 1 page, docketed; ix) East India Company, 10th By-Law, printed broadsheet, 4 November 1709; various sizes but chiefly broadsheet or folio, most items with contemporary docketing, in a later portfolio, several items bound out of order, fold tears strengthened, portfolio lacking spine with item (i) loose

A UNIQUE INSIGHT INTO AN EARLY BRITISH COLONY. The East India Company was chartered by Cromwell to govern St Helena in 1657, and colonisation began the following year. It was a key port of call for East Indianmen on the return leg to Britain back up through the Atlantic, but was a somewhat threadbare colony maintained only for its strategic importance. The 1681 census details a population of 140 soldiers and 331 settlers, with 104 black slaves, whilst the petition (item v) describes the tension between impoverished settlers and soldiers. Settlers depended on slave labour but this was a small colony that was unable to sustain itself - especially after invasive species (rats and goats) laid waste to the native ecosystem - very different in scale from the vast slave populations that worked the sugar plantations of the Caribbean.

£ 4,000-6,000 € 4,700-7,000



### TALBOT, SIR GILBERT

Of The Jewell House. With The Ancient Rights Belonging to The Maister and Treasurer Thereof [with] the promised Narrative of Blud's attempt upon The Crowne In The Tower.

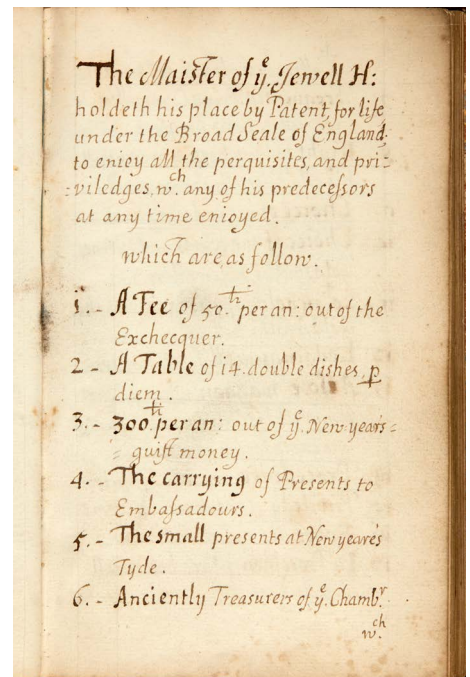
Scribal manuscript in a single attractive hand, with corrections and revisions, in two parts, the first detailing the perquisites of the office with reference to Talbot's own biography, complaining of his ill-use and moneys owed to him, dated 20 May 1680 (30 pages), the second part on the Colonel Blood affair (32 pages), altogether 62 pages plus blanks, 12mo (152 x 95mm), contemporary panelled calf, spine gilt in compartments, edges gilt, marbled endpapers [with:] George Younghusband, autograph letter signed, to Mrs Lowndes, returning the manuscript and discussing its importance, 4 pages, 8vo, Tower of London, 13 April 1919; loosely inserted in a copy of Younghusband, The Jewel House. 1921. 8vo, dust-jacket; housed together in a collector's folding box with manuscript

A DETAILED CONTEMPORARY MANUSCRIPT ACCOUNT OF COLONEL BLOOD'S AUDACIOUS ATTEMPT TO STEAL THE CROWN JEWELS. Blood, in the guise of a clergyman, tricked himself into the confidence of the Keeper of the Regalia, the elderly Talbot Edwards, then overpowered him and made off with the crown and other jewels. The alarm was raised before Blood had even escaped the Tower and he was caught almost immediately. Rather than facing trial, Charles II pardoned him and gave him a pension of £500. This narrative, which fulminates against such leniency, is by Edwards's superior, Gilbert Talbot, a loyal royalist who had been appointed Master of the Jewel House after new regalia was commissioned following the Restoration, and held the post until his death in 1691. This manuscript is one of a small number of scribal copies of Talbot's texts. Another manuscript containing both tracts, together with two others, is BL Harley 6859 ("signed at the end by the author"). Another copy of the Jewel House MS is held by The British Library (Add. MS 34359). The Blood narrative was published in Strype's edition of Stow's *Survey of London* (1720), pp.92-96, from a manuscript "which I had from the favour of Mr Edwards himself, the late Keeper of the Regalia".

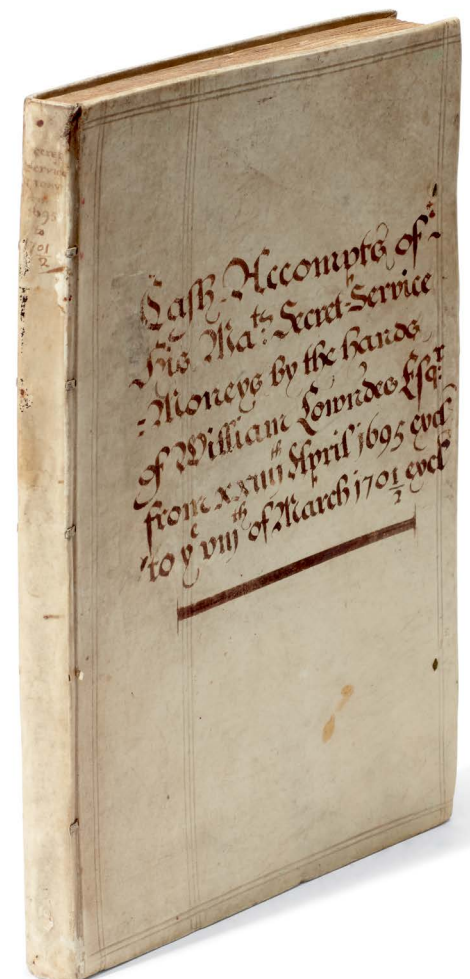
#### PROVENANCE

? William Lowndes (1652-1724); by descent within the Lowndes family

£ 6,000-8,000 € 7,000-9,400



3



4

## BRITISH SECRET SERVICE

Cash Accompts of His Majesty's Secret-Service Moneys by The Hands of William Lowndes Esq. From [24th] April 1695 [...] to [7th] of March 1702

Account book recording Secret Service funds received by Lowndes as Secretary to the Treasury on the versos and disbursements on the facing rectos, contemporary foliation (62 fols), with annual auditing notes ("...This account was examined by Mr Chancellor 24th March 1703 and Signed and allowed by Her Majesty the same day..."), index of names, in scribal hands, 126 pages, folio, 1695-1702, contemporary vellum boards, *minor soiling and wear to covers, leather ties absent*

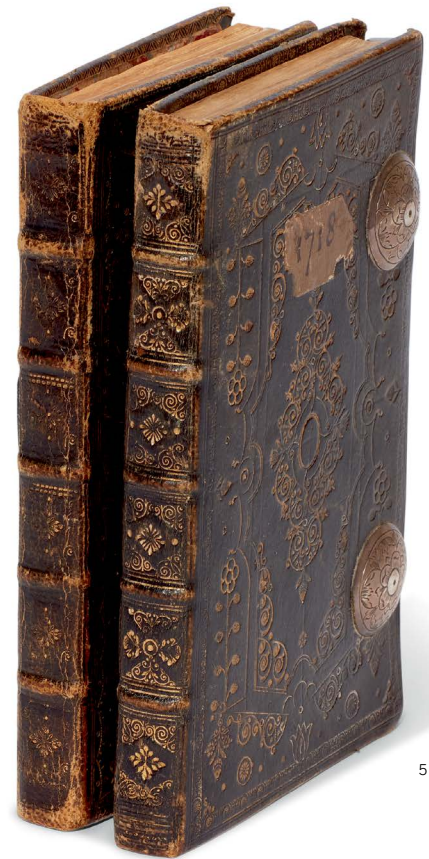
A REMARKABLE AND HIGHLY REVEALING RECORD OF SECRET GOVERNMENT PAYMENTS FROM THE REIGN OF WILLIAM III. Secret Service payments were under the control of the Secretary of the Treasury but were beyond Parliamentary scrutiny. Funds were channelled through the Secret Service to royal lovers as well as spies; the book records payments amounting to around £3000 to Elizabeth, Countess of Orkney in the summer of 1696 (around the time she ceased being the King's lover); as well as 13 payments to Titus Oates, fabricator of the Popish Plot ("Paid to Dr. Oates of His Maj. Bounty - 50.0.0."). Funds were paid to recipients of royal bounty, to the King himself (thus providing funds for the most sensitive payments), and also for a huge range of irregular government business, ranging from scribes, archivists and translators, to such unique events as "Removing the Books, papers & Furniture of the Treasury on Occasions of the late fire at Whitehall" (7 January 1698), "for the King's-Box in the play howse in Drury Lane for the Czar of Muscovy in ... 1697", "to Wm Painter & 4 others Slaves lately arrived from Morocco from whence they were Redeemed 20 shillings apiece towards carrying them to their own countrys" (28 October 1701), and even "for the plate at Newmarket run for in October last".

The official in charge of the Secret Service fund was William Lowndes (1652-1724), a long-serving and highly competent employee in the Treasury. He was appointed Secretary to the Treasury in 1695 and was to hold the post for nearly thirty years.

### PROVENANCE

Sold in these rooms, 19 November 1763, lot 392 (with contemporary note and retaining original lot label), 5s., to Charles Lowndes

£ 5,000-7,000 € 5,900-8,200



5

5

## POCKETS BOOKS--[LOWNDES, WILLIAM]

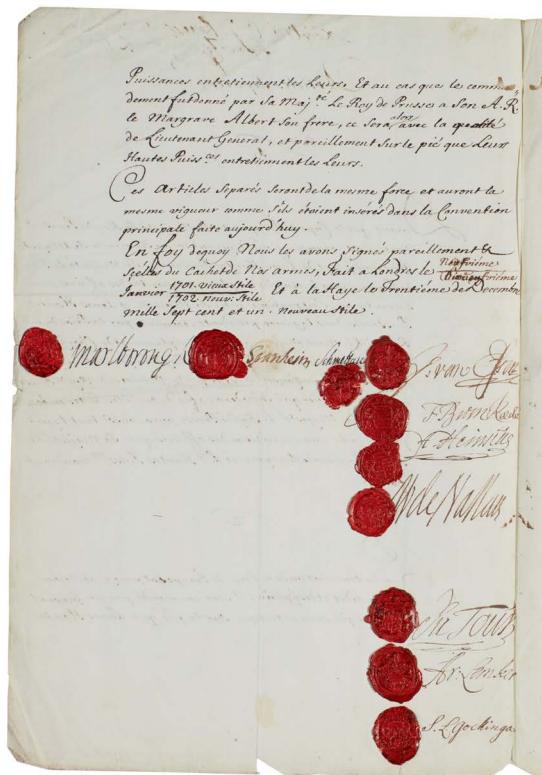
Parker's Ephemeris For the Year of our Lord 1716 [1718].  
*By the Author, 1716 [1718]*

2 volumes, each bound with blank pages, including two leaves of erasable silvered paper, used during the year for detailed personal financial memoranda, some entries in shorthand, altogether 147 manuscript pages, plus blanks, 8vo, both bound in dark green morocco elaborately gilt in cottage roof style with silver bosses and stylus hooks, 1718 volume retaining original stylus for erasable paper, paper labels on covers, 1716 volume lacking one boss and some general wear to bindings, 11 leaves at rear of 1716 volume detached

*...I knew once a very covetous, sordid fellow, who used frequently to say, "Take care of the pence; for the pounds will take care of themselves." This was a just and sensible reflection in a miser... (Lord Chesterfield on William Lowndes, Letters to his Son, 4 November 1747)*

Chesterfield's caustic comment on the keeper of these pocket books, the treasury official William Lowndes (1652-1724), is the first recorded use of this famous piece of advice on household economy. These volumes preserve a meticulous record of the expenditure of a man who profited greatly from his long tenure at the Treasury, including extensive personal payments - a new wig, his son's apothecary bill - as well as substantial expenses relating to his property, such as work on the Manor House at Chesham, Buckinghamshire. True to his own maxim, he makes as careful a note on pennies spent on "small beer" for servants as he does on thousands of pounds invested in the South Sea Company.

£ 1,500-2,000 € 1,750-2,350



6

6

# CHURCHILL, SIR WINSTON--MARLBOROUGH, JOHN CHURCHILL, FIRST DUKE OF

Articles of a military Treaty between Great Britain and Prussia,

at the time of the latter's entry into the War of the Spanish Succession, relating to the command structure of the allied armies especially the deployment of officers under British command, in French, signed at the foot by the Duke of Marlborough and nine others, each with red wax seal impression, 2 pages, folio, January 1702, docketed at the head, additionally signed on the integral blank by Winston Churchill [with:] four letters relating to Churchill's signing of the document, May-June 1959, including: copy letter by R.F. Kallir, to Churchill, sending two copies of the signed treaty by Marlborough, one as a gift to Churchill and asking that the other be signed by Churchill and returned to Kallir, 6 May 1959; typed letter signed by Churchill, to Kallir ("...I am very glad to add the Treaty to my Marlborough archives, and I have signed the second copy which I return to you herewith..."), 1 page, Chartwell headed stationery, 10 June 1959

Rudolph Franz Kallir (1895-1987) was a Jewish refugee from Nazi Germany who fled to Britain and later settled in the US. He was a noted antiquarian who specialised in musical manuscripts. He not only built up an important collection but advised institutions including Harvard and the Library of Congress on musical acquisitions.

£ 2,000-3,000 € 2,350-3,500

7

# TANKERVILLE, CHARLES BENNET, 4TH EARL OF, POSTMASTER GENERAL

Correspondence relating to corruption in the Post Office and other family papers, comprising:

- i) a bundle of c.40 letters relating to the 4th Earl of Tankerville's accusations of Lord Carteret's complicity in "a notorious system of corrupt management and influence which are grown inveterate in the Post office", ultimately resulting in Tankerville's forced resignation at Postmaster General, including letters by Pitt, Carteret (5), the 1st Earl of Clarendon (5), and the postal reformer John Palmer, with copies of further letters and retained draft letters by Tankerville, June-December 1786
- ii) Charles, 3rd Earl of Tankerville (1716-67), bundle of c.22 letters to him, including one by the 4th Earl of Sandwich, on an ambassadorial appointment (1765), otherwise chiefly Chillingham estate correspondence, 1760s
- iii) Henry Bennett, brother of the 4th Earl, commission as Captain in the First Regiment of Foot, signed by George III (1791); a third person letter by the Duke of Gloucester relating to "the dismissal of Major General Bennett from his family"; and a series of copy letters by various parties concerning this dismissal, 1798-99

Charles, 4th Earl of Tankerville (1743-1822) was joint Postmaster General with Henry, Lord Carteret, until they fell out over claims of illicit payments. Tankerville's intemperate attacks on other members of the administration made his resignation inevitable, but the subsequent public enquiry eventually led to attempts to tackle endemic corruption in the post office.

# £ 1,000-1,500 € 1,200-1,750

8

# WILBERFORCE, WILLIAM, COMPILER.

An abstract of the evidence delivered before a Select Committee of the House of Commons in the years 1790, and 1791; on the part of the Petitioners for the Abolition of the Slave-trade. *James Phillips, 1791*

8vo, FIRST EDITION, folding engraved map of the Western Coast of Africa at rear, contemporary blue boards, ownership signatures, *lacking the folding black and white wood engraved plan of a slave ship, some water-staining to text, spine defective and crudely repaired with tape, binding very worn and rubbed with some staining*

A KEY TEXT IN THE PROCESS TOWARDS THE ABOLITION OF THE SLAVE TRADE.

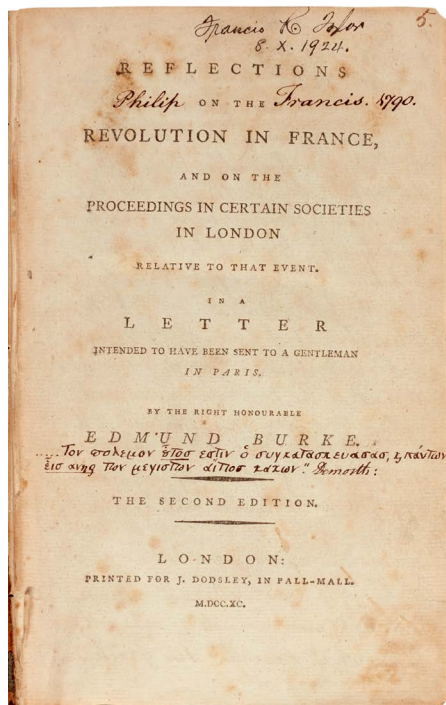
This is Wilberforce's compilation of the evidence presented by abolitionists to the select committee he secured from January 1790 examining the slave trade. The politician worked tirelessly to assimilate and condense the huge body of information generated by the committee. As recorded by Oxford DNB "the select committee resumed its deliberations in February 1791, and Wilberforce, encouraged by a letter from the dying John Wesley, returned to his assiduous gathering of material. On 18 April, in a four-hour speech that showed his mastery of the evidence and arguments, he moved for leave to bring in an Abolition Bill. Subsequent debate was lively and extended over two evenings, but when the house divided at 3.30 on the morning of 20 April Wilberforce was defeated by 163 votes to 88..." Wilberforce would have to wait until 23 February 1807 when abolition was finally achieved through the passing of Grenville's Abolition Bill in the Commons, receiving royal assent on 25 March.

# LITERATURE

ESTC T143402

£ 700-900 € 850-1,050





9

9

## BURKE, EDMUND

Reflections on the Revolution in France ... the second edition. J. Dodsley, 1790

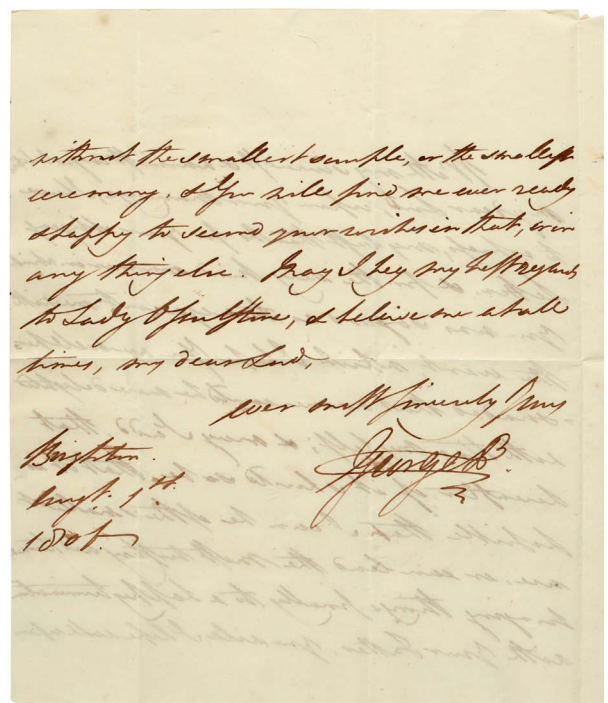
[bound with two other works:] La Constitution Française. Paris: de Baudouin, 1791; [Burke.] An Appeal from the New to the Old Whigs. J. Dodsley, 1791; 8vo, PHILIP FRANCIS'S COPIES WITH EXTENSIVE ANNOTATIONS IN INK TO SOME 35 PAGES, including endpapers and margins, comparing Revolutionary France to Cromwellian England ("...All violent popular revolutions seem to be attended with great Irreligion & Impiety..."), with observations on subjects including the nature of sovereignty and the meaning of equality, quoting such philosophers as Cesare Beccaria and Jean-Louis de Lolme, also with additional marginalia in pencil and a few corrections in ink, half blue morocco on marbled boards, extensive loss at spine, covers loose, text-block split

AN IMPORTANT ANNOTATED COPY OF BURKE'S GREAT WORK. Sir Philip Francis (1740-1818), best remembered as the probable author of the Junius letters, had been a friend and political ally of fellow Irishman Edmund Burke but they split apart when Burke wrote his denunciation of the French revolution. Burke showed his manuscript to Francis, who remained loyal to the radical Whig tradition and disdained Burke's sympathetic view of the *ancien regime*, and they exchanged heated letters on the book's publication. This extensively annotated book reveals Francis's continued engagement with Burke on the great political questions of the day.

## PROVENANCE

Philip Francis, ownership inscriptions, (including to the second item "bought by me at Rouen in the August of the year 1792"); catalogue slip dated by hand 31 October 1916; Lawrences of Crewkerne, 10 October 1996, lot 611

£ 2,000-3,000 € 2,350-3,500



10

10

## TANKERVILLE, CHARLES BENNET, 5TH EARL OF

Bundle of c.45 letters to him and his wife Corisande, daughter of the Duc de Gramont

Correspondents include: George IV as Prince of Wales (2, relating to Ossulston's marriage and his father's opposition, with a draft letter to the Prince, 1804-6), Prince Frederick the Duke of York and Albany, Louis XVIII (to the Duc de Gramont), Marie Joséphine of Savoy (to Corisande on her marriage), Charles X (4 letters signed as "Charles Philippe"), Duc de Gramont, Charles Ferdinand Duc de Berry (4, only one signed), C.J. Fox (2), 6th Duke of Devonshire, Talleyrand, and Lord Holland, 1800s-1850s

[with:] small bundle of c.10 later personal letters, and an appointment signed and sealed by the Dean of Norwich; chiefly 19th century

Charles, 5th Earl of Tankerville (1776-1859) - Lord Ossulston before 1822 - enjoyed a close connection with the French court in exile through his marriage to the daughter of Antoine, Duc de Gramont, the Bourbon military commander and diplomat.

# £ 1,500-2,000 € 1,750-2,350

15



11

11

## BRITISH PRIME MINISTER

### Despatch Box

red leather on pine, brass handles mounted on lid and side, the lid embossed in gold lettering "FIRST LORD OF THE TREASURY", royal crown and monogram (VR") embossed on inset black lozenges, two on the lid and two on the front, maker's stamp ("Wickwar & Co. | 6 Poland Street" | Manufacturers | to H.M. Stat.y Office"), 120 x 395 x 270mm, probably 1840s-50s

AN EXCEPTIONALLY RARE VICTORIAN PRIME MINISTER'S DESPATCH BOX. Despatch boxes, in their traditional red, are used for the secure transport of confidential government information (today's "Secret" or higher classification). Victorian despatch boxes are rare and collectible, but this is an exceptional piece as it was commissioned for the use of the Prime Minister. As would be expected, the user is given his formal title of First Lord of the Treasury ("Prime Minister", originally an informal term for the head of government, was first used in a royal warrant as recently as 1905). The box has a top handle for ease of opening, but also a side handle to carry it between Parliament and Downing Street. The side lock could hold paper slips, and the high-quality lock is on the base so the box cannot be carried unlocked.

The box can be dated with some certainty to the first third of the Victorian period, under the premierships of Peel, Lord John Russell, the Earl of Derby or the Earl of Aberdeen. Given the high quality of the workmanship the box is likely to have stayed in use for several decades, although it will not have had the longevity of the Chancellor of the Exchequer's despatch box (also manufactured by Wickwar of Poland Street), which was commissioned for Gladstone and remained in use for some 150 years. The presence of distinctive inset black lozenges with the royal cipher date the box to between 1841 and 1854. The disappearance of these lozenges after that year is almost certainly a result of the death of a master craftsman: Wickwar brothers relied on highly skilled craftsmen based in workshops along Poland Street, which was at the epicentre of the notorious 1854 Soho cholera epidemic.

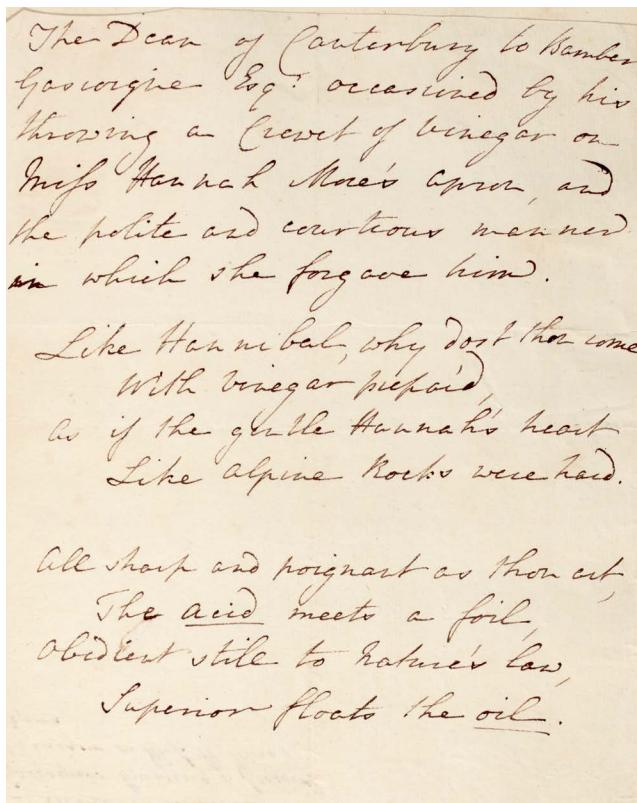
*Sotheby's is grateful to Barrow, Hepburn & Gale for their advice in the cataloguing of this lot.*

### PROVENANCE

This box was presumably retired due to age and wear, and was kept by the manufacturer Barrow, Hepburn & Gale, who still make despatch boxes for the British Government. It was presented to Donald Anderson in 1980 for 30 years' service. Anderson was a master craftsman who worked extensively on red boxes, including repairing the famous Treasury Box used for the Budget.

# £ 10,000-15,000 € 11,700-17,500





12

12

#### AUTOGRAPH ALBUM

Early 19th century, assembled by Theophila Gwatkin (née Palmer)

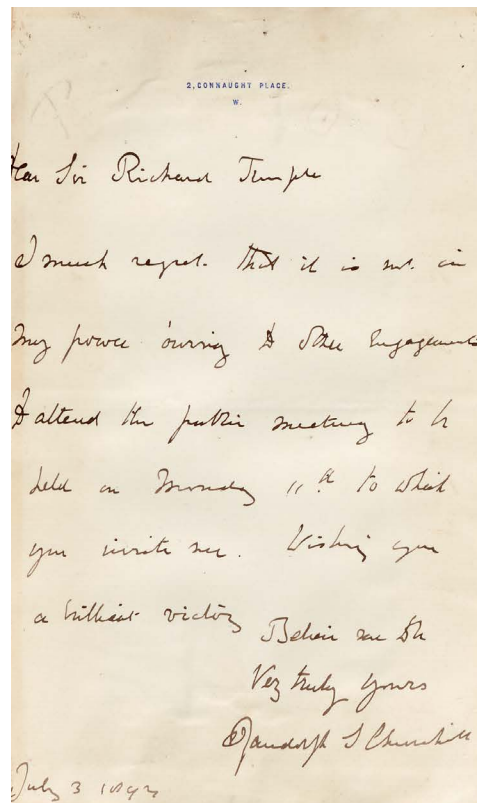
containing c.205 letters, free fronts, cuts signatures, and other items, including Hannah More, autograph manuscript verse, 8 lines commencing "Like Hannibal, why dost thou come" ("The Dean of Canterbury [George Horne] to Bamber Gascoigne Esq: occasioned by his throwing a Crewet of vinegar on Miss Hannah More's apron"), 1 page; Jonathan Young of the British Institution, Pall Mall, thanking RL Gwatkin for the loan of Reynolds's portrait 'Miss Gwatkin', 15 October 1822; William, 6th Duke of Devonshire; John Fisher, Bishop of Exeter, to Theophila Gwatkin, 1805; and the signatures of two Asante Princes (William Ossoo Quantimissah and John Ossoo Ansah); 143 numbered leaves, small folio, red morocco gilt with armorial stamp centrepiece; partial index loosely inserted; wear to binding, numerous leaves cut where items excised

Many of the letters in this album were addressed to Theophila Gwatkin (1782-1844), a favourite niece of Joshua Reynolds, or her husband the Cornish landowner and High Sheriff, Robert Lovell Gwatkin (1757-1843). The album once included letters by Goldsmith, Burke, and others.

#### PROVENANCE

Sotheby's, 21 May 1968, lot 372

£ 1,000-1,500 € 1,200-1,750



13

13

#### AUTOGRAPH ALBUM

Containing 165 items, almost all autograph letters signed to Sir Richard Temple, 1880s-1900s, grouped as follows:

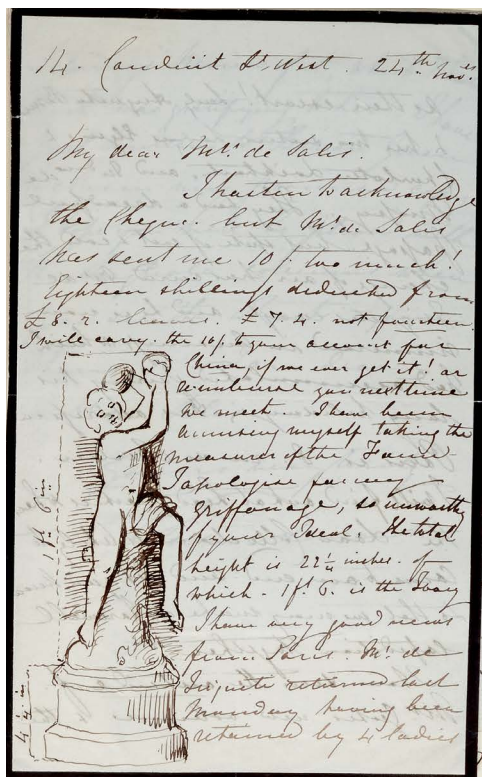
"Crown" (letters by courtiers); "Church" including Archbishop Benson (2); "State", including Salisbury on policy in Egypt ("... The highway to our Indian Empire is at stake...", 4 pages, 28 June 1882), Sir Stafford Northcote on the same subject ("...I assume that we shall in some way dispose of Arabi without Turkish aid...", 26 August 1882), Lord Randolph Churchill (2, "...I cannot admit that I am in favour of female suffrage...", 17 April 1884), Curzon, Charles Beresford, Joseph Chamberlain, Rosebery, Asquith, Edward Grey, and T.H. Ismay; "Diplomacy"; "War", including Lord Roberts (2, one discussing "the closing of the Jama Masjid, the great mosque in Delhi", 11 January 1895), Sir George White of Ladysmith, and Kitchener; "Law"; "Science", including Joseph Lister, John Lubbock (2); "Philanthropy"; "Literature", including Walter Besant (2), Alfred Austin, 'Ouida', and Marie Corelli; "Art", including Leighton, George du Maurier, and Alma Tadema; "Drama"; "Colonies", including George Taubman Goldie and Charles Tupper; all mounted in an album with captions, 196 numbered pages, folio, half leather labelled ("Autographs | Volume 1"), some browning to album and adhesive staining to some items, a few items loose, spine splitting and worn

Sir Richard Temple (1826-1902) was an administrator in India who rose to be Governor of Bombay before returning to Britain in 1880, becoming a Tory politician and author. Given his long experience in India it is natural that many of these letters discuss Eastern affairs, especially the 1882 war that established British influence over Egypt.

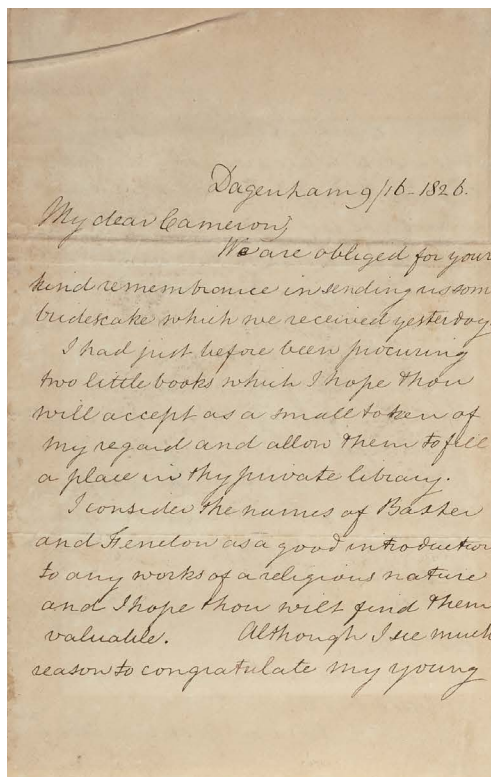
£ 1,500-2,000 € 1,750-2,350

17





14



14

14

## AUTOGRAPH ALBUMS

A substantial collection of autograph letters signed, signatures, and photographs, comprising in excess of 1500 items

including autograph letters signed (or occasionally letters signed) by: **Royals**, George III (document signed), Princess Charlotte (2), Princess Charlotte of Wales (2), as well as signatures of many others including George IV, William IV, children of George III, Queen Victoria, Prince Albert, George V, signatures of Edward VIII and George VI as children), Napoleon III, Wenzel Prince of Kaunitz; **Politicians**, including Robert Walpole, Lord North, Lord Hawkesbury (on book collecting), Castlereagh, Palmerston, Lord John Russell, 14th Earl of Derby, Daniel O'Connell, Aberdeen, and Garibaldi (signature and photograph); **Artists**, a good collection of British artists including most notably two by Millais (one allowing Mr H Farrer to "take away my picture of Ophelia" from the Royal Acedemy, 29 July [1852], the second arranging a sitting, 6 November 1880), also Marianne North ("...Do make all your friends go [to the new gallery of her botanical paintings at Kew] as I want if possible to pay at least half the expenses from the entrance fees..." ) together with an albumen print photograph portrait (c.1860s, faintly captioned in pencil "Miss North"), Val Princep (to Mrs Hallé), Holman Hunt to Miss Hallé, accepting an invitation, Susan Durant (3); **Scientists**, including Louis Pasteur (letter and signed business card), Michael Faraday and T.H. Huxley; **writers**, including William Seward, Edward Lytton-Bulwer, Arthur Waley, Samuel Rogers; also Richard Candler (the first registered London marine insurance broker,

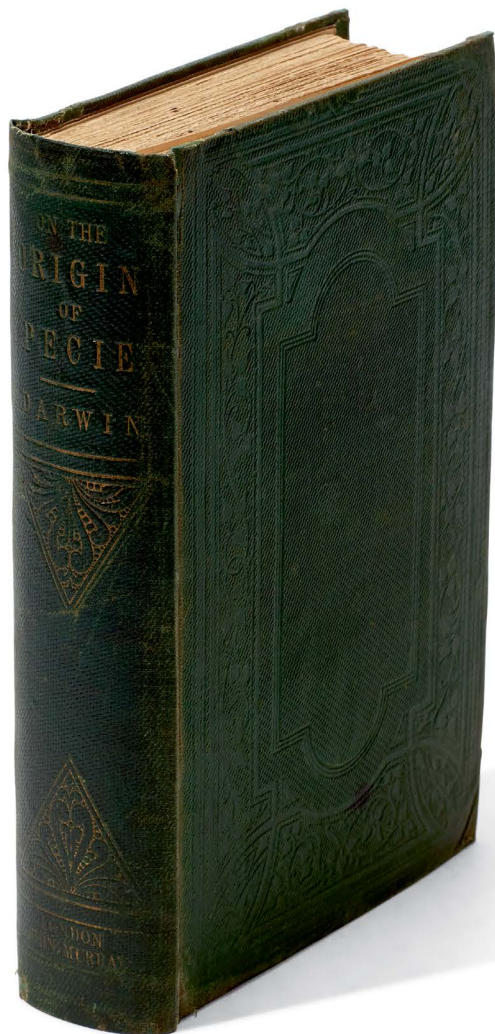
document signed, 24 June 1585), Elizabeth Fry (sending books as a wedding gift, 16 September 1826), Lord Eldon, the Duke of Marlborough, W.G. Grace ("...Have you any Colts worth a trial...", 25 March 1896), James Lackington (noted bookseller), John Henry Newman, Ellen Terry, Henry Irving, Dan Leno; also an extensive series of letters by Anglican Bishops (16th century on); also a good series of signatures of early 20th century writers, artists, and public figures mounted on cards with portraits (often cut from newspapers), including Winston Churchill, Lloyd George, Aldous Huxley, Conan Doyle, Sarah Bernhardt, Nellie Melba, Sergei Rachmaninoff, Anna Pavlova (attractive signed photograph), and many others; all items mounted in three albums, each with index, 600 pages, 4to, matching green cloth, *many items crudely attached with adhesive tape, nicks and tears* [with:] an Index volume listing contents of all three albums together with the autograph album of Sir Richard Temple (see previous lot); *nicks and tears, some items loose in the albums*

This rich and varied collection, which includes significant highlights from a document signed by the father of London insurance to a letter by Millais referring to 'Ophelia', his most famous painting, was largely assembled by Captain Peter Johnston-Saint, who worked for many years as an agent collecting on behalf of Sir Henry Wellcome.

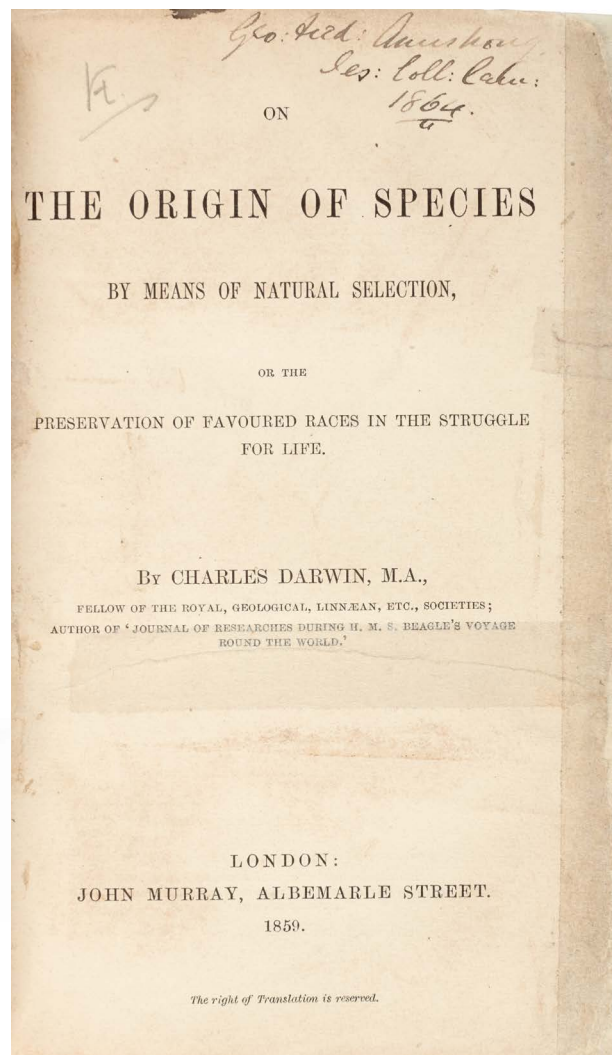
£ 5,000-7,000 € 5,900-8,200

18

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



15



15

15

## DARWIN, CHARLES

On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life. *John Murray, 1859*

8vo, FIRST EDITION, folding lithographed plate, 32pp. publisher's catalogue at end (dated June 1859) [Freeman's variant 2], original green blind-stamped cloth with spine in gilt [Freeman's variant b] with binder's label of Edmonds & Remnants on lower fixed endpaper, collector's slipcase, lacking half-title, some soiling and contemporary pencil notes, ownership signature in ink to title-page, several tears with repairs, fore-edges of first four leaves silked, folding plate loose with repair to one fold, recased with some professional repairs to head and foot of spine, small ink blot to upper cover, small abrasion to front fixed endpaper

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

The ownership signature reads "Geo: Fred: Armstrong | Jes: Coll: Cam: | 1864." Born in 1842 in Doncaster, the son of a woollen-draper, Armstrong attended King's College School in London before Cambridge. He gained his B.A. in 1864 and his M.A. three years later. He then studied engineering with Richard Johnson, engineer-in-chief of the Great Northern Railway and joined the engineering staff of that company. He became engineer for the Isle of Man Railways before becoming Regius Professor of Engineering at Edinburgh University in 1885. He died in 1900.

## LITERATURE

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

## PROVENANCE

George Frederick Armstrong (1842-1900), ownership signature

£ 15,000-20,000 € 17,500-23,300

19



## KING, ARTHUR GREY

Manuscript memoir of his service in Africa as a Marine

providing a vivid first-hand account of several colonial wars, notably the Brass River expedition against King Koko including the taking of Sacrifice Island ("...well deserving of its name ... as we found human limbs &c hanging on the trees in every direction....") and the assault on the city of Nembe; skirmishes with Arab slave traders in East Africa; the looting of the sultan's palace during the Anglo-Zanzibar War of 1896; and the Benin Punitive Expedition of 1897; 76 pages, plus blanks, in a ruled exercise book, 4to, marbled boards, c.1897; loss at spine and upper cover detached

[with:] a manuscript volume of transcriptions of poetry by Kipling and other authors, c.50 pages, plus blanks, marbled boards, labelled "3" on upper cover, c.1914

Arthur Grey King (1871-1915) was a naval marine, who in this volume records his service on HMS *St George*, the flagship of the Cape and West African Station. He took part in a number of brief conflicts (the Anglo-Zanzibar War of 27 August 1896 is said to be the shortest in recorded history) characterised by barbaric violence on both sides. On the march to Benin City, for example, King describes attempts to scare the invaders by leaving the headless bodies of native carriers on the roadside, and others - said to be the victims of human sacrifice - disembowelled "with a live goat tied to them", whilst Benin City was the site of "hundreds of dead bodies, and skulls innumerable". The British response to such atrocities was to devastate entire communities, burn towns, and engage in wholesale looting (including, of course, the famed Benin Bronzes).

£ 2,000-3,000 € 2,350-3,500

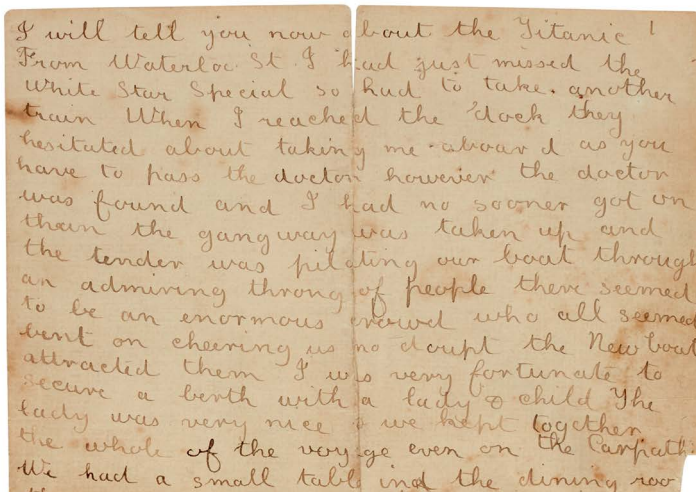
17

## RMS TITANIC--STANLEY, AMY

First-hand account of the *Titanic* disaster

beginning with her departure ("...there seemed to be an enormous crowd who all seemed bent on cheering us no doubt the new boat attracted them I was very fortunate to secure a berth with a lady & child ... we kept together whole of the voyage even on the *Carpathia*..."), the pleasures of the voyage until the events of 14-15 April ("...about 11 o'clock I feel a great shaking I jumped up put on a dressing gown..."), her gradual realisation of the seriousness of the situation and escape with a group of fellow passengers to the chaotic deck where sailors throw her into a crowded lifeboat ("...the shouts of officers ordering the men back I heard shots but the cries of keep back were awful as it was a man managed to jump from the deck into our boat landed next me..."), the sinking of the ship, the hours in the cold night waiting for rescue, the sighting of the *Carpathia* ("...we started cheering but the sailors told us to stop as we might get Excited and overbalance the boat..."), and her journey with fellow survivors on to New York, 6 pages, large 8vo (162 x 260mm, Eaton's Highland Linen watermark), [1912], staining, tears with crude adhesive tape repairs

"...there was an awful noise she broke in the middle the people sliding where she broke into the water that accounted for the awfull screaming which followed which noise I could not get rid of for some time then the whole of the parts went down but one part came and floated for a time..."



17

A HITHERTO UNKNOWN ACCOUNT OF THE SINKING OF THE TITANIC DESCRIBING THE TERRIFYING EXPERIENCE OF A YOUNG SURVIVOR. Although the writer is not named, provenance and circumstantial detail allow her to be identified as Amy Stanley, a young Oxfordshire woman with a third class ticket who was emigrating to Connecticut for work, whose berth on E deck neighboured several other unaccompanied women, mostly with children. This narrative matches Amy Stanley's letter to her parents in many precise details but also provides additional information (she places herself in Lifeboat 15, whereas it has previously thought she was in Collapsible boat C). This narrative was written in the immediate aftermath of the tragedy when she was still unsure if telegrams sent from the *Carpathia* had reached her family. It originally accompanied a letter, almost certainly to her brother Fred; she adds a note at the end saying that she expects him to send her picture postcards in return.

### PROVENANCE

Walter Frederick Stanley of Wolvercote, Oxfordshire (1894-1970); thence by descent

# £ 3,000-5,000 € 3,500-5,900

18

## SPAIN--BADGER, LT. COL. THOMAS REGINALD

Papers as military attaché to the Spanish Embassy, 1918-1919:

Eight files containing correspondence, memoranda, and reports, some labelled "Confidential" or "Secret", mostly typescript (many carbon copies) but some manuscript material, subjects including German espionage and propaganda, intelligence on the collapse of the Central Powers in the second half of 1918, the threat of Communism in Spain and the Spanish government's response to the end of the war, the German spy and anti-Communist agitator Manuel Bravo Portillo, record of an "Interview with Colonel [Rafael de] Nogales [Mendez]", a list of persons of interest to British intelligence (9 pages), post-war memoranda on the army in Spanish Morocco, extensive correspondence and memoranda on British industrial interests and the sale of armaments to Spain, and two copies of a Report on the Spanish Army (one with a few manuscript corrections, each 129 pages, 1919), correspondence relating to Badger's appointment, his frustration at the activities of the Ambassador, and his recall, chiefly 1918-19; also a file of personal correspondence



including Christmas cards, postcard and an autograph letter signed, by King Alfonso XIII of Spain (the last on the death of his mother, 1929), cards by Jacobo, 17th Duke of Alba ("J"), and photographic postcards, c.19 items, 1912-41; also a commemorative album of Moratalla Polo Week, March 1914; all housed in Badger's attaché case stamped with the royal monogram of George V

PERSONALLY RETAINED FILES REVEALING BRITISH VIEWS ON SPAIN AT THE END OF WORLD WAR I. Reggie Badger (1882-1957), OBE, was a career soldier who had made the acquaintance of the young Spanish king and other members of high society at polo matches before the outbreak of war. He was appointed military attaché to Spain on 4 April 1918, probably as a result of these social connections, but was recalled as a result of ill health in July 1919.

£ 2,000-3,000 € 2,350-3,500

19

### BEERBOHM, MAX

"A Suggestion. Instead of incessantly visiting factories, work-shops, mills, pits, soup-kitchens, lime-kilns and the like, why should not the King and Queen stay comfortably at home and let people pop in to inspect *them* with benevolent interest?"

two panels each 380 by 228mm., pencil and watercolour drawings, signed and dated lower right "Max 1924", caption in panels below drawings, mounted, framed and glazed

As noted by a previous owner on the reverse, this fine Beerbohm work was from the collection of Siegfried Sassoon and removed from his home, Heytesbury House. Siegfried Sassoon and Max Beerbohm first met in 1916 and a significant friendship developed. Beerbohm would be one of George Sassoon's godparents in 1936 and, two years later, Sassoon dedicated *The Old Century* to Beerbohm. A volume of *Siegfried Sassoon Letters to Max Beerbohm* was published in 1986.

Hart-Davis notes the ownership as George Sassoon, who would have inherited this work from his father in 1967.

### LITERATURE

Hart-Davis 577

### PROVENANCE

Leicester Galleries, exhibition, May 1925, sold to Claude Johnson; [possibly sold in October 1929 to] Siegfried Sassoon; George Sassoon; Roy Davids

# 4,000-6,000 € 4,700-7,000

20

### BEERBOHM, MAX

"A Constitutional Monarch"

195 by 275mm., ink and watercolour drawing, signed lower centre "Max", caption upper right, laid-down to board, mounted, *some soiling*

A caricature by Beerbohm of King Edward VII. Hart-Davis notes the ownership as Lady Hastings James.

### LITERATURE

Hart-Davis 482

# 1,500-2,000 € 1,750-2,350



19



20

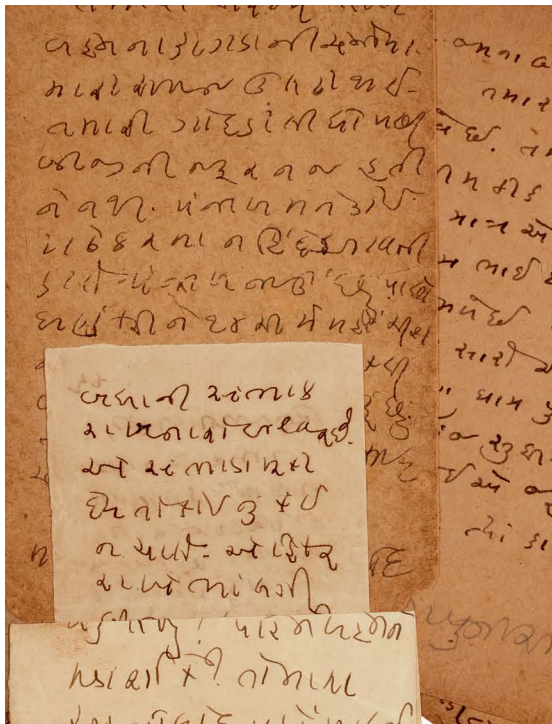
21

### BEDFORD, DR EVAN

Medical papers, comprising:

i) War Diaries, as Consulting Physician to Middle East Forces, in two volumes, detailing tours to military hospitals throughout the Middle East (Palestine, Syria), Egypt, and the Eastern Mediterranean, as well as other locations such as refugee camps ("...El Shatt...17000 [Yugoslav] refugees in three camps ... 20 to a tent. Very dusty and hot...", 29 April 1944), with notes on administration and medical matters such as infectious diseases, TB, malaria, dysentery, vaccination programmes, an outbreak of plague, malnutrition amongst Indian troops in Italy ("...Hindus just wont eat - have to be forcibly fed - don't like the food there - then anorexia nervosa...", 26 October 1944), individual cases of heart disease (often with diagrams), and the treatment of VIP patients including Winston Churchill (15-28 December 1943) and King Ibn Said in Jeddah (6-7 February 1945), 359 pages plus blanks,

21



22

4to, 1 February 1943 to 18 September 1945, black roan, with typescript transcriptions

ii) red box file, containing a FILE OF PAPERS RELATING TO HIS TREATMENT OF CHURCHILL, including a manuscript memorandum ("Sir Winston Churchill's illness in Carthage, Dec. 1943"), typescript medial notes (1943), autograph medical notes (1962-65), cardiogram, correspondence, cuttings; together with other correspondence and papers, from school exercises to a five year diary commencing 1974 (occasional entries)

iii) **Churchill, Sir Winston.** Typed letter signed, to Bedford, 1 page, 8vo, 28 Hyde Park Gate, 17 September 1962, framed and glazed

iv) album of press clippings, photographs, letters, and ephemera, including further correspondence relating to his treatment of Churchill and a Christmas card signed by the Duke of Windsor

v) **[Starke, Leslie].** Pencil and wash caricature of Bedford ("A Patient's Eye View"), 1953, inscribed by the artist's wife, 580 x 410mm, framed and glazed

vi) two printed books: **Snellen, H.A.** A Disorder of the Breast. Rotterdam: Kooyker, 1976, 4to, presentation copy, blue cloth, slipcase; **Furneaux, W.S.** Philips' Popular Manikin. George Philip, n.d., folding body plate, printed covers, worn

vii) two lever-arch files labelled "Catalogue | Evan Bedford's Cardiological Library"

viii) 7 framed family photographs, various sizes, and an envelope containing 14 modern copy-prints from negatives dated 1918

ix) small group of medical instruments

x) c.20 certificates and diplomas, in 3 rolls

D. Evan Bedford (1898-1978), CBE, was an eminent cardiologist who served as a Brigadier in the Royal Army Medical Corps during World War II and as consulting physician to the Middle East Forces. He treated Churchill when he suffered atrial fibrillations during a bout of pneumonia in Tunis in 1943, and treated him again in his final years.

£ 3,000-5,000 € 3,500-5,900

22

## GANDHI, MOHANDAS K.

Series of nine letters, notes and cards, eight to Jamnabehn and one to Yashwant Prasad, comprising two autograph letters signed, three autograph cards signed, and four cards signed in pencil, discussing Gandhi's diet and health, refusing the offer of a blanket ("...one that I have is enough..."), and expressing his concern about Yashwant Prasad's heart condition, in Gujarati, 10 pages, chiefly 12mo, [Sabarmati Ashram], 2 December 1924 to 30 July 1933, *small burn holes to two letters, nicks and tears at edges*

"...Don't worry about me. I take all the precautions necessary. God is there to take care of all of us. Before the Almighty we are helpless, worrying causes unnecessary problems..."

Jamnabehn, a member of the extended Gandhi clan, was an active weaver of *khadi* on the *charkha* and worked alongside Dadabhai Naroji's grandchildren Perin Ben Captain and Khrushed Behn. Most of these letters date from 1926, when Gandhi was living in self-imposed withdrawal from the public world at Sabarmati and experimenting with a diet of fruit.

£ 6,000-8,000 € 7,000-9,400

23

## CHURCHILL, SIR WINSTON

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

6 volumes, 8vo, FIRST BRITISH EDITIONS, ALL SIGNED OR INSCRIBED FOR MRS ARMISON, volume one INSCRIBED by the author on half-title with laid down autograph letter signed on House of Commons stationary, with Bayliss printing (signed by numbers throughout), errata slip in volume one, volume two with Christmas card laid down to front free endpapers, SIGNED by the author on preliminary blank, volume three SIGNED by the author on preliminary blank, volume four INSCRIBED by the author on preliminary blank with cigar label laid down, volume five INSCRIBED by the author on half-title, volume six INSCRIBED by the author on preliminary blank, half-titles, charts and tables (some folding), original black cloth lettered in gilt on spine, top edge red, dust-jackets, collector's folding boxes by Asprey, *some light browning, internal hinges starting, boards with very minimal soiling, dust-jackets worn at extremities with a few small tears at edges*

## LITERATURE

Cohen A240.4(I).b, A240.4(II).a, A240.4(III).a, A240.4(IV).a, 240.4(V).a, A240.4(VI).a; Woods A123(b)

## PROVENANCE

Mrs Armison, presentation inscriptions

£ 2,000-3,000 € 2,350-3,500



24

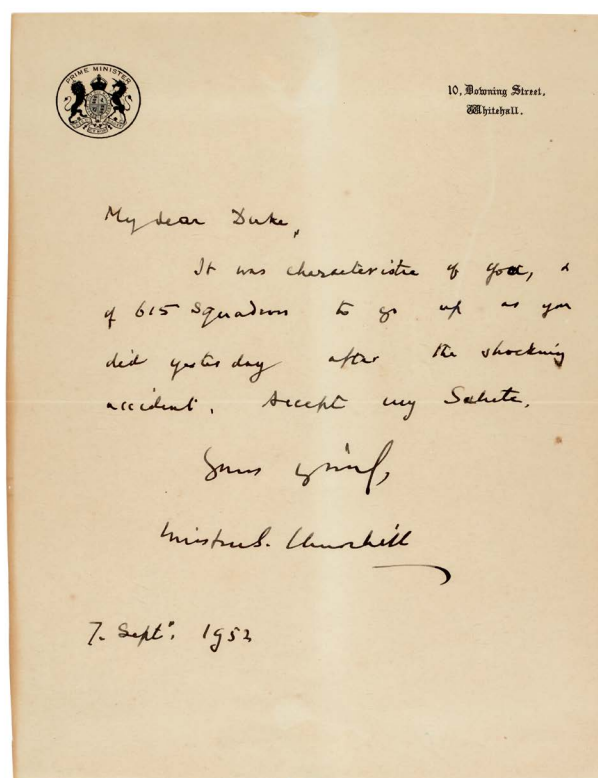
24

#### CHURCHILL, SIR WINSTON

Signed photograph and other memorabilia, comprising: Photographic portrait of Winston Churchill by Walter Stoneman, taken 1 April 1941, 96 x 73mm, mounted (165 x 110mm), inscribed on the mount ("Winston S. Churchill | 1949"), photographer's stamp on reverse of mount, *silvering at edges, crease to mount*; Mary Soames, autograph letter signed, to Fred Best, sending him Churchill's photograph, Chartwell Farm, 1 March [1949]; 3 Christmas cards signed by Mary Soames; facsimile letter and 2 other related photographs

Fred Best (d.1949) had been coachman at Chartwell for forty years before Churchill bought the estate in 1922 and lived at the stables. Churchill did not need a coachman but Best nonetheless remained for some ten years taking care of the ponies and teaching the children to ride.

# £ 2,000-3,000 € 2,350-3,500



25

25

#### CHURCHILL, SIR WINSTON

Autograph letter signed, to Squadron Leader Neville Duke

AN EXCEPTIONAL LETTER ACKNOWLEDGING STOIC BRAVERY IN THE FACE OF TRAGEDY ("...It was characteristic of you, & of 615 Squadron to go up as you did yesterday after the shocking accident. Accept my salute..."). 1 page, 4to, 10 Downing Street headed stationery, 7 September 1952, *light brown*, with two original envelopes, one with autograph address

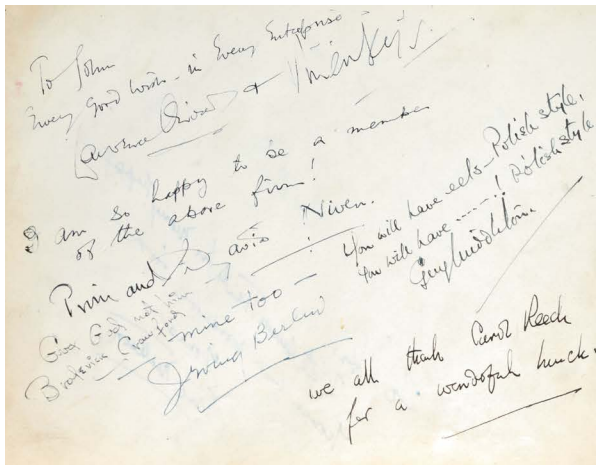
A LETTER OF TRIBUTE TO AN OUTSTANDING FIGURE IN BRITISH AVIATION. Neville Duke (1922-2007) flew Kittyhawks and Spitfires in North Africa during World War II, downing 28 enemy aircraft between 1941 and 1944. After the War he became the lead test-pilot for Hawker, setting two world speed records in the early 1950s in the Hunter, an early transonic jet fighter. He also commanded the 615 (County of Surrey) Squadron of the Royal Auxiliary Air Force, of which Churchill was honorary air commodore.

This letter refers to a tragedy that had occurred at the Farnborough Air Show the day before this letter was written, when a prototype de Havilland DH. 110 disintegrated mid-air, causing the death of 29 spectators as well as the crew. Duke lost a friend in the disaster, having known the de Havilland pilot, John Derry, for many years, but in a remarkable expression of determination he took to the air that same afternoon, taking a prototype Hawker Hunter P.1067 supersonic over the show.

± £ 6,000-8,000 € 7,000-9,400

23





26

26

## LES AMBASSADEURS CLUB

Autograph Album signed by visitors, containing in excess of 360 signatures, many with inscriptions to John and Kitty Mills,

with entries by an extraordinary range of figures, mostly from the world of entertainment, including Edward G. Robinson (twice, with sketch), James Cagney, Clark Gable, James Stewart, Jane Russell, Marlene Dietrich, Gene Kelly, Ronald Reagan, Maureen O'Hara, Judy Garland, Lauren Bacall, Robert Donat, Laurence Olivier, Vivien Leigh, Deborah Kerr, Alec Guinness, John Mills, David Niven, Bob Hope (3), Bing Crosby, Irving Berlin, Carol Reed, Otto Preminger, John Huston, Walt Disney, Ernest Hemingway, Eric Ambler, Robert Capa, Augustus John, Felix Topolski (with caricature), J. Paul Getty, Guy Gibson (with Richard Todd alongside), and Don Bradman, as well as many military figures from World War II, 148 pages, plus blanks, 1940s-60s, oblong 4to, red roan, upper cover lettered in gilt ("Les Ambassadeurs Club, Autographs") [with:] A second autograph album, kept by Robert Mills (son of John Mills), with c.40 signatures including Margaret Lockwood, Danny Kaye, Bob Hope, Laurence Olivier, Vivien Leigh, Alec Guinness, Gloria O'Hara, John Garfield, Errol Flynn, Charlie Chaplin, c.35 pages, plus blanks, 1950s, oblong 8vo, brown roan, lettered in gilt ("Autographs" with "M" monogram) [with:] 13 photographs of the interior of Les Ambassadeurs, each 195 x 250mm, each mounted with photographer's stamp of Douglas C. Morris & Co. on the reverse, in an album

AN EXCEPTIONAL COLLECTION OF AUTOGRAPHS AND A GLIMPSE INTO THE GLAMOROUS WORLD OF INTERNATIONAL HIGH SOCIETY IN THE 1940S-50S. John Mills (d.1982) had fled his native Poland on the Nazi invasion (he was born Jean-Jean Millstein) and served in the Free Polish forces - there were always strong rumours of his role in Intelligence - before opening Les Ambassadeurs on Hanover Square, Mayfair, in 1941. It was initially a club for Polish Officers but quickly became one of the most fashionable casinos and dining clubs in London and relocated to a former Rothschild mansion on Hamilton Place in 1950. It was particularly popular with visitors, especially Americans: it was more modern and welcoming than the clubs of St James's, and - as the many comments in the current album attest - served excellent food, which was a rare quality in 1940s London. The accompanying interior photographs show the opulence and style of the interior decoration.

£ 5,000-7,000 € 5,900-8,200

27

## ENIGMA I

A Fully Operational Three-Rotor Enigma I Cipher Machine. Berlin: Heimsoeth und Rinke, 1944

Serial number A15330 / jla / 44, with three original aluminium rotors with matching serial numbers (I-III) and also two additional rotors (IV-V, serial number A603), each rotor with 26 numbered positions, control panel with standard raised "QWERTZ" keyboard of 26 glass and metal keys with white on black backgrounds, light panel with letters A-Z and hinged rotor cover lifting to reveal 26 light bulbs, reflector & rotor compartment, and battery compartment, ebonite Steckerbrett (plug-board) with 10 patch-cables (8 plugged into Steckerbrett), housed in the original oak case (150 x 280 x 340mm when closed) with leather handle, hinged front panel opening to reveal Steckerbrett, lid with 10 spare bulbs, green contrast filter, 2 spare patch-cables, and instruction panel ("Zur Beachtung!"), two spare rotors in a replacement box; restoration to rotors and reflector, and to case; instruction panel, contrast filter, and power source indicator plate all replaced in modern facsimile; Stecker cables with replacement cables and possibly some modern facsimile plugs; modern bulbs [with:] two NSA pamphlets on Enigma and its decryption

A VERY FINE, FULLY OPERATIONAL 3-ROTOR ENIGMA I CIPHER MACHINE. The Enigma I, also called the "Heeres" Enigma, was used by the German Heer (Army), and the Luftwaffe (Air Force). Patented in 1918 by Arthur Scherbius, the Enigma machine uses three electromechanical cipher wheels, each with 26 contacts at either side. The three rotors would be placed in pre-arranged positions, and the user would then type in a plain text message using the keyboard. The machine would encipher the message by passing current through each rotor (twice) and the plugboard, and each corresponding encoded letter would light up on the light panel. The enciphered message would then be sent to the receiving party, usually via Morse code. The receiving party would then decipher the message, using another Enigma machine with the rotors and plugs set to the same position as the first. Keying the machine would alter the setting of the rotors, the rotors were interchangeable, and the plugboard added further permutations, so whilst the machine would always perform the same conversion with the same setting, overall there were a total number of 159 million million possible daily keys.

The Enigma machine set a challenge that was answered by the remarkable team at Bletchley Park, whose achievements provide one of the most compelling stories of World War II. Breaking Enigma was the work of many, including Polish cryptographers who had already begun to decipher Enigma traffic before the war; naval forces who risked their lives capturing Enigma machines and code books; Alan Turing and other mathematicians with their revolutionary models for deciphering; Tommy Flowers and other mechanical geniuses who designed 'Colossus', the world's first programmable digital computer, at the GPO Research Centre at Dollis Hill in north west London; the hundreds of Wrens who operated the Bombes and, later, Colossus machines that made possible the daily decrypts. Their work saved countless lives and had an enormous impact on the submarine war in the Atlantic, the North African campaign, and the Normandy invasion; the work of Bletchley Park is often said to have shortened the war by two years. Furthermore, by coming to the understanding that to defeat Enigma it was necessary to mechanize much of the work of decryption, they helped to inaugurate the computer age.

## PROVENANCE

Used immediately after World War II by the German police; restored by a German machinist; Tom Perera (Enigma Museum); to the current owner in 2009, who has allowed the machine to be displayed in the board room of Ovation Systems, a manufacturer of security equipment for government agencies, including encryption devices.

# £ 50,000-70,000 € 58,500-81,500

24

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



### Zur Beachtung!

#### Beachte die Gebrauchsanleitung für die Chiffriermaschine (H. Dv. g. 13)

1. Zur Säuberung der Walzenkontakte alle Walzen mehrmals gegenseitig vor- und rückwärtsdrehen, unterdrücken und hochschnellen lassen, wobei eine Taste dauernd gedrückt bleibt.
2. Bei Einstellung der in den Fenstern sichtbaren Zeichen beachten, daß die Walzen richtig gerastet sind.
3. Die unverwechselbaren doppelpoligen Stecker sind bis zum Anschlag in ihre Buchsenpaare einzuführen.
4. Die vordere Holzklappe ist danach zu schließen, da sonst 3 Lampen zugleich aufleuchten können.
5. Leuchtet bei Tastendruck keine Lampe auf, so sind die Batterie, ihre Kontaktfedern, ihre Anschlüsse am Umschalter und der Umschalter zu prüfen.
6. Leuchten bei Tastendruck eine oder mehrere Lampen nicht auf, so sind die entsprechenden Lampen, die Kontakte unter ihnen, die Kabel der doppelpoligen Stecker, die Steckerbuchsen einschließlich ihrer Kurzschlußbleche, die Walzenkontakte, die Arbeitskontakte unter den jeweils gedrückten Tasten und die Ruhschutzungen und Oxydationen zu säubern. (Siehe auch Ziffer 2).
7. Von Maschine Nr. A 4388 ab dient zur Lampenprüfung die Öffnung auf der rechten Lampenfeldseite. Reihe am Steckerbrett und die Kabelprüfung auf der linken Lampenfeldseite.
8. Walzenachse und Walzenbüchse sind sauber zu halten und wie alle übrigen Lagerstellen hin und wieder mit harz- und säurefreiem Öl leicht einzufetten. Die festen Kontakte der Walzen sind alle 6-8 Wochen mit Polierpapier überzuschleifen und mit einem wenig getrockneten Öllappen abzureiben. Die Tastenkontakte, die Lampenkontakte und die Kurzschlußbleche sind vor Öl zu schützen.
9. Schlüsselangaben erfolgen entweder durch Zahlen oder Buchstaben.

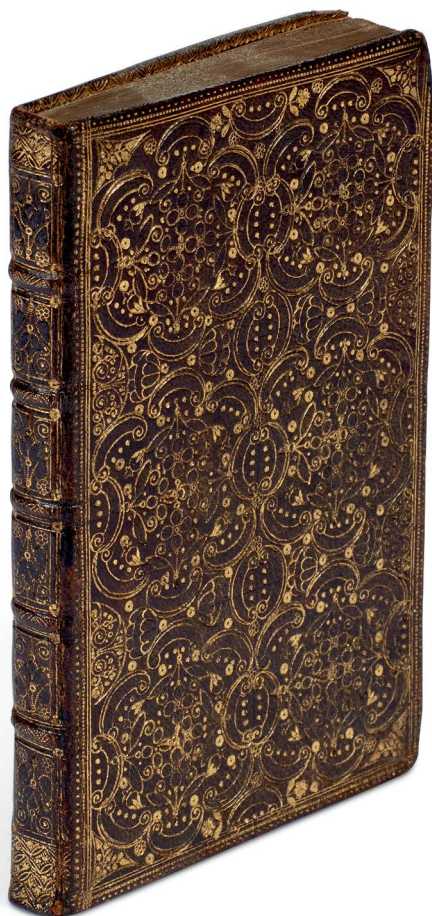
Zum Umsetzen der Zahlen in Buchstaben oder umgekehrt dient nachstehende Tafel.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26



# FROM THE LIBRARY OF THE EARLS OF HADDINGTON

LOTS 28–81



28

28

## [ALLESTREE, RICHARD]

The Lively Oracles Given to Us, or The Christians Birth-right and Duty, in the custody and use of the Holy Scripture. *Oxford: The Theatre, 1678*

8vo, THIRD ISSUE [second edition], with last 8 lines of p. 11 with italic characters, pp. 89-96 misnumbered 73-80, with imprimatur leaf, additional engraved title-page by Michael Burghers, fine contemporary morocco elaborately tooled with floral and strawberry motifs and drawer-handles, spine ornately gilt in compartments, marbled endpapers, all edges gilt, *browning, frontispiece with margin trimmed, hinges starting, rubbed*

FINE SEVENTEENTH CENTURY BINDING. The overall designs bear resemblance to those of the Queens' Binder A.

## LITERATURE

ESTC R231749

## PROVENANCE

Anne Seymour, ownership inscription on front free endpaper; Thomas Jolley, armorial bookplate; ink stamp of the Earls of Haddington

£ 2,000-3,000 € 2,350-3,500

29

## [ANONYMOUS]

The History of Lord Aimworth and the Honourable Charles Hartford, Esq. in a series of Letters. *For J. Roson, T. Shepherd and T. Lewis, 1773*

3 volumes, 8vo, half-titles, 2pp. of publisher's list at end of volume one, 8pp. of publisher's list and 8pp. of table of contents for all three volumes at end of volume three, contemporary calf, spine gilt with Baillie's golden fleece motif, red morocco label, *browning, outer hinges starting, bumped*

## PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c.1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 600-900 € 700-1,050

30

## [ANONYMOUS]

The History of Eliza Musgrove. *W. Johnston, 1769*

2 volumes, 8vo, FIRST EDITION, contemporary calf, spine gilt with Baillie's golden fleece motif, red morocco spine label, *browning, small residue mark on inner margin of volume one title-page*

## LITERATURE

ESTC N66509; Raven 1272

## PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 800-1,200 € 950-1,400

**[ANONYMOUS]**

The happy discovery: or, the history of Miss Emilia Creswell. *For J. Wilkie and T. Lowndes, 1769*

2 volumes, 8vo, half-titles, 1pp. of publisher's catalogue at end of each volume, contemporary calf, spine gilt with Baillie's golden fleece motif, red morocco labels, *browning, volume one with two scratches to upper board*

**LITERATURE**

ESTC N3726; Raven 1270

**PROVENANCE**

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c.1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 700-1,000 € 850-1,200

**BACON, FRANCIS**

Two works bound together;

**Bacon, Francis.** Two bookes of Francis Bacon. Of the proficience and advancement of learning, divine and humane. *[By Thomas Purfoot and Thomas Creede] for Henrie Tomes, 1605*, woodcut initials, C4r, line 5 with variant "maniable" for "amiable", without the two added leaves of errata at the end present in some copies--**Cleland, James.** Ero-Paideia, or, the Institution of a Young Nobleman. *Oxford: Joseph Barnes, 1607*, first edition, title with border and woodcut vignette, woodcut initials head and tail-pieces, with cancel-slip paste down on B1v correcting "seauen" to "sixe"; small 4to, contemporary calf blocked in blind, spine in compartments, lacking ties, *worming, browning throughout, light spotting, rubbed*

FIRST EDITION OF BACON'S GROUNDBREAKING SYSTEMATIC SURVEY OF HUMAN KNOWLEDGE, LEADING TO A NEW CLASSIFICATION OF THE SCIENCES.

**LITERATURE**

ESTC S100507; ESTC S108067

**PROVENANCE**

Josua Aisgill, early ownership inscription; George Baillie (1644-1738), engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 2,000-3,000 € 2,350-3,500



33

**BIBLE, ENGLISH**

The Holy Bible, containing the Old Testament and the New. Newly translated out of the originall tongues... *Robert Barker and John Bill, 1620*

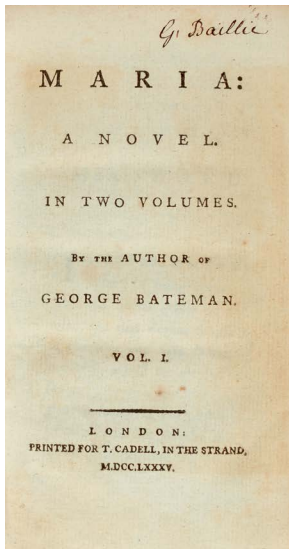
12mo, general title and New Testament title within illustrated borders, double column, rubricated, Genealogies at the beginning and Psalms at the end, CONTEMPORARY EMBROIDERED BINDING ASSOCIATED WITH THE NUNS OF LITTLE GIDDING, covers and spine with outer borders with text from Ecclesiastes, covers coats of arms in silver and various coloured threads, floral design on the spine, *gauffered edges, binding slightly worn, particularly at edges and on spine, hinges repaired and slightly cracked*

The Anglican community at Little Gidding in Cambridgeshire was founded by Nicholas Ferrar and his family in 1626, after they had fled London following the collapse of the Virginia Company in which they had heavily invested and the second outbreak of the plague. At Little Gidding they took on simple lives according to their faith, eschewing material possessions and focusing on religious instruction and prayer. The entire family were taught bookbinding by the daughter of a Cambridge bookbinder, and Ferrar's nieces completed the handiwork. A substantial number of seventeenth-century embroidered bindings have been attributed to the community, but it is not clear whether the current lot can be concretely attributed to it.

£ 2,000-3,000 € 2,350-3,500







34

34

## BLOWER, ELIZABETH

Maria: a Novel. *For T. Cadell, 1785*

2 volumes, 8vo, first edition, half-titles, engraved frontispiece, 12pp. list of subscribers, contemporary calf, spines with red morocco labels, *browning, small chip to inner margin of frontispiece, boards bumped and lightly scuffed*

RARE

## LITERATURE

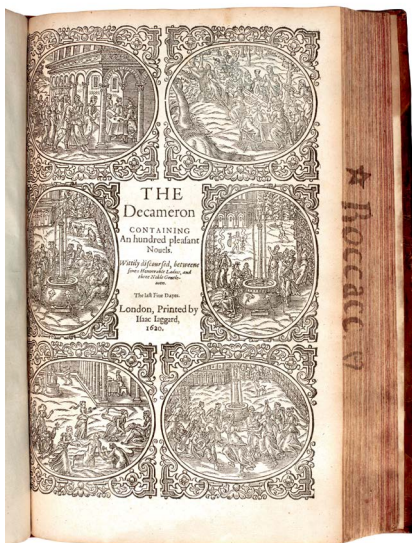
ESTC T31394

## PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c.1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 1,000-1,500 € 1,200-1,750

35



35

## BOCCACCIO, GIOVANNI

[The Decameron] The Modell of Wit, Mirth, Eloquence, and Conversation. *Isaac Jaggard for Mathew Lownes, 1625-1620.*

2 volumes in 1, folio, second edition of volume one (1625), woodcut border to title [McKerrow & Ferguson 212], woodcut illustrations, with preliminary and final blank, FIRST EDITION IN ENGLISH of volume II of The Decameron (1620), title in woodcut border, with preliminary blank, final two leaves number 177 and 187, contemporary calf stamped in blind, fore-edge title, *rebaked, browning and slightly soiling, spine splitting, bumped*

## LITERATURE

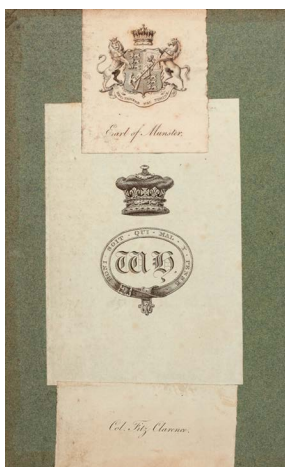
ESTC S107074; ESTC S106639

## PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 2,000-3,000 € 2,350-3,500

36



36

## BOOK OF COMMON PRAYER

The Book of Common Prayer, and Administration of The Sacraments, and other Rites and Ceremonies of the Church, according to the use of the United Church of England and Ireland: Together with The Psalter, or Psalms of David, pointed as they are to be sung or said in Churches. *John Reeves, 1812*

8vo, black straight grain morocco with elaborate gilt rule and Arms of George III in centre of upper board, spine gilt in compartments, anchor in oval design gilt on lower board, powder green endpapers, all edges gilt, *some light browning*

WITH A DISTINGUISHED LINE OF ROYAL PROVENANCE.

## PROVENANCE

George III (d.1820), with his initials tooled above gilt arms; his third son, William Henry, Duke of Clarence (1765-1837), later King William IV, his bookplate; his eldest illegitimate son (by the actress Dora Bland) George Augustus Frederick FitzClarence (1794-1842), with his bookplates as Col. FitzClarence and the Earl of Munster; J.M. Macfarland, presentation inscription dated 1855

George Augustus FitzClarence served in the Peninsular War, was twice wounded, and eventually escaped after capture by the French. He became brevet lieutenant-colonel in 1819 and served as A.D.C. to his father, King William IV. from 1830 to 1837, becoming Earl of Munster in June 1831. He married Mary Wyndham, daughter of 3rd Earl Egremont, on 18 October 1891, and they had seven children. He committed suicide in 1842 by shooting himself with a pistol presented to him by George IV when Prince of Wales.

£ 1,000-1,500 € 1,200-1,750

37

## BOSWELL, JAMES

The Life of Samuel Johnson. LL.D. Comprehending an Account of His Studies and Numerous Works in Chronological order; A Series of his Epistolary Correspondence and Conversations with many Eminent Persons; and Various Original Pieces of his Composition, never before Published. *Henry Baldwin for Charles Dilly, 1791*

2 volumes, 4to, FIRST EDITION, FIRST ISSUE (volume 1, p.135, line 10 "gve" for "give"), aquatint portrait frontispiece of Johnson by J. Heath after Joshua Reynolds, volume 2 with 2 engraved plates, cancel leaves Mm4 and Nn1 in volume one, E3, Oo4, Qq3, Zz1 and Eee2 in volume 2, contemporary calf ruled in gilt, spine gilt, blue speckled edges, *light browning and spotting, offsetting from bookplate, slightly rubbed*

"One of Western literature's most germinal achievements: unprecedented in its time in its depth of research and its extensive use of private correspondence and recorded conversation..." (Gordon Turnbull, *Oxford DNB*).

## LITERATURE

ESTC T64481; Pottle 79; Rothschild 463; Tinker 338

## PROVENANCE

The Right Honourable Earl of Moray, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 2,000-3,000 € 2,350-3,500

38

## BOSWELL, JAMES

The Life of Samuel Johnson. *Henry Baldwin for Charles Dilly, 1791*

2 volumes, 4to, FIRST EDITION, earlier state with "gve" on p.135, stipple-engraved frontispiece portrait of Johnson by J. Heath after Reynolds, 2 plates, contemporary tree calf re-backed retaining original spine, spine gilt with green and red morocco labels, marbled endpapers, *light browning, portrait frontispiece trimmed at lower margin, rubbed*

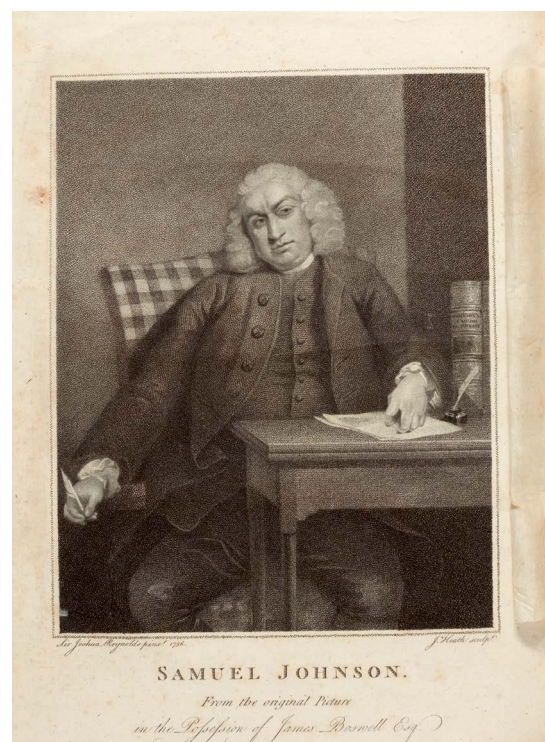
## LITERATURE

ESTC T64481; Pottle 79; Rothschild 463; Tinker 338

## PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; thence by descent to the Earls of Haddington

£ 1,500-2,000 € 1,750-2,350



37

39

## BROOKE, FRANCIS

The History of Emily Montague. *J. Dodley, 1769*

4 volumes, 8vo, first edition, half-titles, errata leaf in last volume, publisher's advertisements on verso of K11 (volume 4), contemporary calf, spine gilt with Baillie's golden fleece motif, red morocco spine labels, *browning, spotting, volume 4 final blank with substantial tear and loss, inner hinges starting, rubbed*

## THE FIRST CANADIAN NOVEL.

*The History of Emily Montague* was the first novel set and written in Canada. Frances Brooke lived in Sillery, Quebec, where her husband was garrison chaplain, from 1763 to 1768. The novel provides a vivid description of the Quebec scenery and manners of the time and is particularly notable for its sympathetic portrayal of the Canadian First Nations. During the following decades, the work substituted as a guidebook for visitors to Quebec.

## LITERATURE

ESTC T72176; Raven 1298

## PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 600-900 € 700-1,050



29





40

40

#### CARDANO, GIROLAMO

Cardanus comferte translated into Englishe. And published by commandement of the right honourable the Earle of Oxenford. *Thomas Marshe, 1573*

4to, translated by Thomas Bedingfeld, black letter, woodcut title-page, woodcut initials, eighteenth century half calf over marbled boards, spine with red morocco label, trimmed, previous ownership annotations, *internal soiling, a few small tears to leaves, title-page fraying, rubbed*

#### LITERATURE

ESTC S104794

£ 1,200-1,800 € 1,400-2,100

41

#### CERVANTES SAAVEDRA, MIGUEL DE

The History of the Renown'd Don Quixote de la Mancha. Written in Spanish by Miguel de Cervantes Saavedra. Translated from the original by several hands: and publish'd by Peter Motteux servant to his Majesty. *Samuel Buckley, 1700-1703*

4 volumes bound in 2, 12mo, 16 folding plates (8 in each bound volume), four separate title-pages, contemporary panelled calf, spine gilt with Baillie's golden fleece motif and red morocco label, *worming, browning, four plates with tears (two of which are substantial), rubbed, spine chipping*

The pagination for this set of volumes varies from the Henry E. Huntington Library and Art Gallery copy, listed on EEBO.

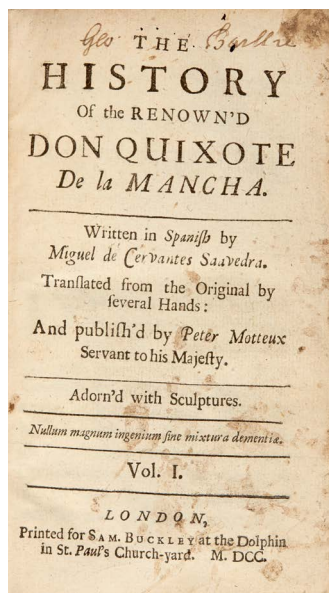
#### LITERATURE

ESTC R21655

#### PROVENANCE

George Baillie (1664-1738), engraved armorial bookplate; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 1,000-1,500 € 1,200-1,750



41



42

42

#### CERVANTES SAAVEDRA, MIGUEL DE

The Life and Exploits of the Ingenius Gentleman Don Quixote de la Mancha. Translated from the original Spanish of Miguel Cervantes de Saavedra. By Charles Jarvis, Esq. *For J. and R. Tonson and R. Dodsley, 1742*

2 volumes, 4to, PRESENTATION COPY INSCRIBED BY THE TRANSLATOR'S WIFE TO GRISELL BAILLIE, dated 1746, engraved frontispiece, with 'A Supplement to the Translator's Preface' by William Warburton and 'Advertisement concerning the Prints' by John Oldfield, with reimpression of title-page "The life of Michael de Cervantes Saavedra" dated 1738, frontispiece, additional portrait frontispiece of Cervantes, and 66 additional full page plates, woodcut initials and head and tail pieces, marbled calf rebaked, spine gilt in compartments, with red morocco spine labels, *light browning and staining, rubbed*

The author and painter's most ambitious literary undertaking, this translation of *Don Quixote* was published posthumously in 1742 is frequently reprinted, and "generally acknowledged as being close in spirit to the original." (ODNB)

#### LITERATURE

ESTC T59882

#### PROVENANCE

Grisell Baillie (b. 1692), presentation inscription; George Baillie (1644-1738), engraved armorial bookplate applied posthumously; thence by descent to the Earls of Haddington

£ 600-800 € 700-950

**[CLELAND, JOHN]**

The Woman of Honor. *For T. Lowndes; and W. Nicoll, 1768*  
3 volumes, 8vo, 2pp. publisher's list at end of volume 2, errata at end of volume 3, contemporary calf, some browning and staining (particularly to final leaves of volume one), volume 2 with loss to preliminary blank, bumped

**LITERATURE**

ESTC T84797; Raven 1203

**PROVENANCE**

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 700-1,000 € 850-1,200

**DONNE, JOHN**

Five Sermons:

A Sermon upon the XX. Verse of the V. Chapter of the Booke of Judges... *For Thomas Jones, 1622, [STC 7054], first few leaves torn and repaired at lower margin (not affecting text);*  
A Sermon upon the Eight vere [sic] of the first Chapter of the Acts of the Apostles. *For Thomas Jones, 1624, with the initial blank, variant with quire A in the earlier setting, [STC 7052];* Encaenia. The Feast of Dedication. Celebrated at Lincolnes Inne... *A. Mat[hewes] for Thomas Jones, 1623, without final blank, [STC 7039]--The First Sermon preached to King Charles... A.M. for Thomas Jones, 1625, [STC 7040], with initial blank, with two lines of errata on H4r; A Sermon preached to the Kings Mtie at Whitehall... [A. Mathewes] for Thomas Jones, 1626, [STC 7050], without initial or final blanks; woodcut initials and headlines; 8vo; FIRST EDITIONS, eighteenth-century calf gilt, spine in six compartments decorated in blind and lettered in gilt, speckled edges; borders sometimes cut close, occasional slight damp-staining*

**PROVENANCE**

ownership signature "Hadinton" on title page of first sermon [? 3rd or 4th earl Haddington]; thence by descent

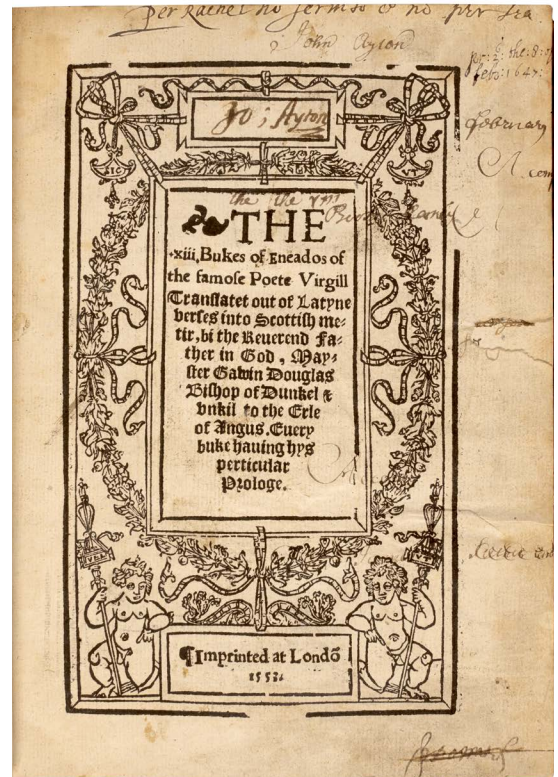
£ 1,000-1,500 € 1,200-1,750

**VERGILIUS MARO, PUBLIUS, DOUGLAS, GAVIN-- VIRGIL**

The xiii bukes of Eneados of the famose poete Virgill translated out of Latyne verses into Scottish metir, bi the Reuerend Father in God, Mayster Gawin Douglas Bishop of Dunkel. [The 13th book by M. Vegius]. *[William Copland], 1553*

4to (206 x 145mm.), black letter, woodcut initials, title and imprint within illustrated woodcut border, [McKerrow & Ferguson 49], with final blank, early manuscript annotations to first few leaves, seventeenth-century calf gilt, spine in six compartments decorated in gilt, red speckled edges, marbled endpapers, title page slightly stained and soiled with marginal tear (not affecting text), leaf O1 repaired, some leaves in the same gathering bound in the wrong order, some occasional staining, spine slightly chipped at head, further slight wear to binding

A RARE COPY OF ONE OF THE FIRST GREAT CLASSICS OF SCOTTISH LITERATURE.



This translation of Virgil's *Aeneid* by Gavin Douglas (c.1476-1522), the bishop of Dunkeld, is the first into Scots English, and the first into any vernacular British tongue, predating by some years the earliest English translation. Earlier vulgar Vergilian versions, such as Chaucer's *Legends of Dido* and Caxton's *Eneydos*, were more like free adaptations of Vergil's text. "In the early 1500s no major classical work had been translated into English, and Douglas's *Eneados* was a pioneering work... Douglas shared the values of the humanists: an antipathy to scholasticism, respect for classical authors, and a zeal for education. He wished to communicate to his countrymen a knowledge of the *Aeneid*, and also to enrich his native 'Scottish' tongue with something of the 'fouth', or copiousness, of Latin" (ODNB).

**LITERATURE**

STC 24797; Grolier, *Langland to Wither* 61; Pforzheimer 1027

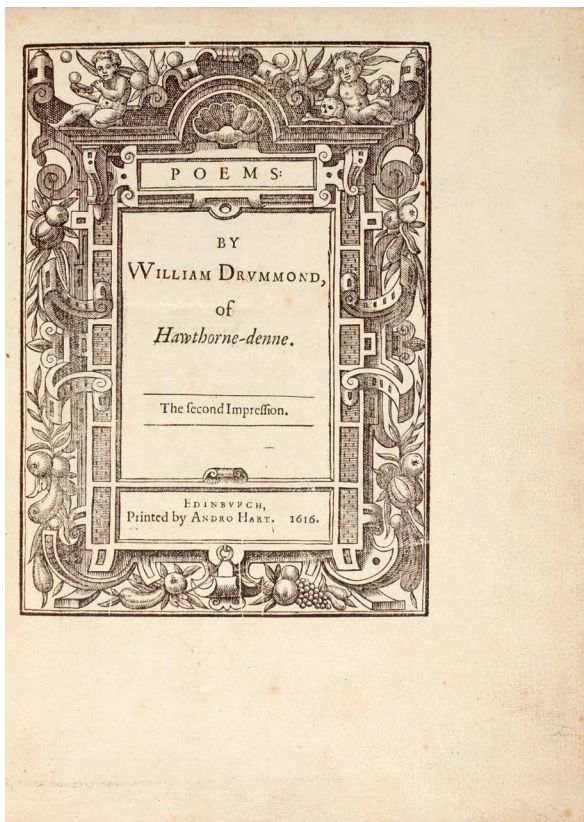
**PROVENANCE**

"John Ayton", early ownership signatures on title page; Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent

£ 3,000-5,000 € 3,500-5,900







46

46

#### DRUMMOND, WILLIAM

Poems. *Edinburgh: Andro Hart, 1616*

4to, second impression, woodcut border to title-page, lacking final blank, contemporary panelled calf, *minor browning, spine splitting, boards scuffed and slightly soiled*.

"In 1616 appeared *Poems by William Drummond of Hawthorndene*: it contains sixty-eight sonnets mixed with other lyric poems in two sections, a reprint of *Tears on the Death of Moeliades*, a set of spiritual poems, and a group of madrigals and epigrams. Since the sonnets are love sonnets, and the two sections relate to a mistress alive and a mistress dead, a legend has persisted that Drummond wrote the set to mourn the death of a fiancée, identified by Drummond's eighteenth-century editors in 1711 as a Miss Cunningham of Barns in Fife, from a family with whom Drummond was certainly closely acquainted." (ODNB)

#### LITERATURE

ESTC S105394

#### PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 3,000-5,000 € 3,500-5,900



47

47

#### EDMONDES, CLEMENT

Observations upon Cæsars Comentaries. By Clement Edmundes, Remembrancer of the cittie of London.

[*Mathew Lowndes, 1609*]

folio, dedicated to Henry Prince of Wales, 12 engraved plates (10 double-page), woodcut portrait of Caesar, engraved title-page, woodcut initials and head and tail-pieces, contemporary calf elaborately gilt with Henry Prince of Wales coat of arms in centre on a semé of small squirrells stamped on upper and lower board, rebaked retaining original spine, lacking ties, Y4 with paste down sheet censoring text block, some browning to margins, rubbed and scuffed

The first edition was published in 1600 and dedicated to Sir Francis Vere. The present 1604 edition was dedicated to Prince Henry, and included comments on the battle of Nieuwpoort and referred to the sieges of Ostend (1601-4) and Grave, in Brabant (1602).

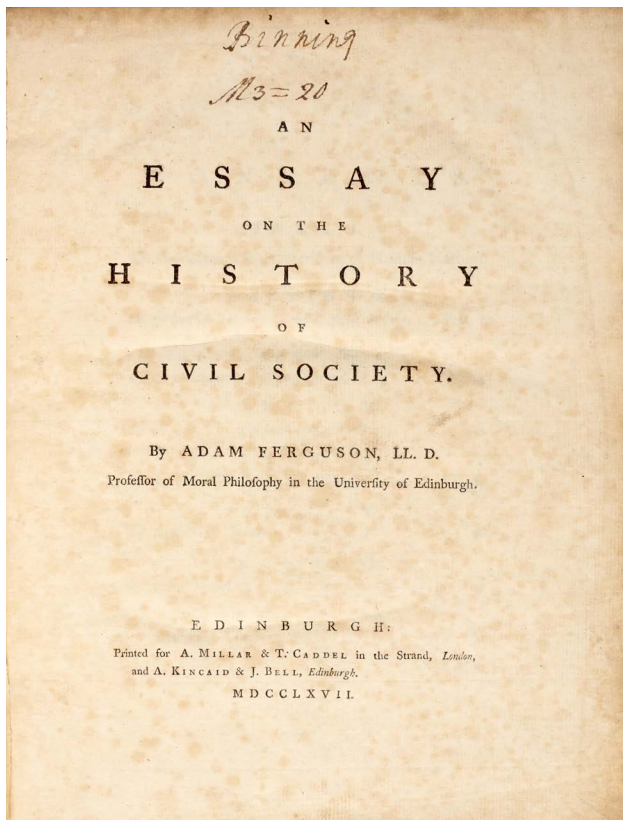
#### LITERATURE

ESTC S121472

#### PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 3,000-4,000 € 3,500-4,700



48

48

#### FERGUSON, ADAM

An Essay on the History of Civil Society. *Edinburgh: For A. Millar and T. Cadell, 1767*

4to, contemporary speckled calf, spine in six compartments, morocco label lettered in gilt, red speckled edges, some spotting and browning, edges of binding worn and rubbed, joints cracked

FIRST EDITION OF FERGUSON'S MASTERPIECE. The philosopher's diagnosis of the problems of advanced commercial society was "an assertive civic version of the Scottish attempt to work out the coexistence of wealth and virtue...What matters...is not the wealth amassed by members of society, but the retaining of their political personae: a trader, a craftsman, or a 'man of the world' must never cease to be a citizen. This reworking of the civic creed was Ferguson's distinct philosophical voice in the Scottish Enlightenment..." (Fania Oz-Salzberger, Oxford DNB)

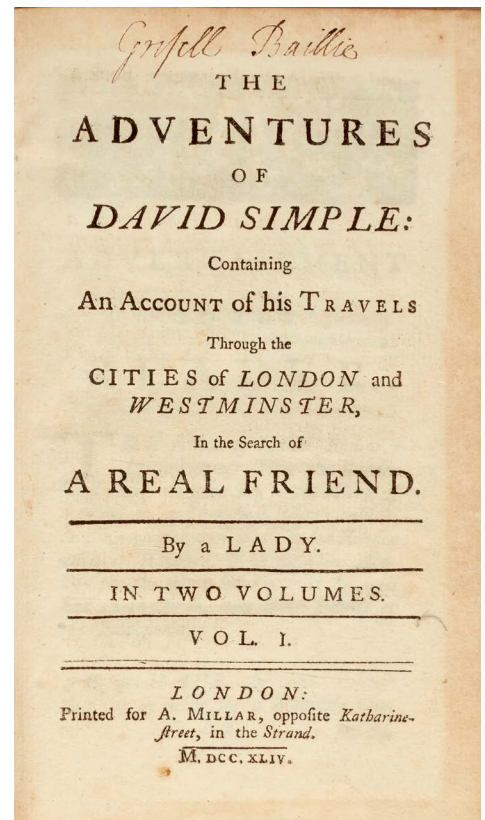
#### LITERATURE

Kress 6432; Goldsmiths 10264

#### PROVENANCE

Ownership signature "Binning" on title page [probably George Baillie-Hamilton, Lord Binning, 1856 – 12 January 1917]

£ 2,000-3,000 € 2,350-3,500



49

49

#### [FIELDING, SARAH]

The Adventures of David Simple: containing an account of his travels through the cities of London and Westminster, in the search of a real friend. *For A. Miller, 1744*

2 volumes, 12mo, woodcut head-and-tail pieces, contemporary calf, spine gilt with morocco label gilt, light internal browning, spotting mostly to preliminaries

FIRST EDITION OF THE AUTHOR'S FIRST NOVEL.

Sarah Fielding's previous publications were a contribution to her brother Henry Fielding's early novel *Joseph Andrews* (1742) and a fictional autobiography of Anne Boleyn, which appeared as the last chapter in her brother's *A Journey from This World to the Next* (1743).

#### LITERATURE

ESTC T115675

#### PROVENANCE

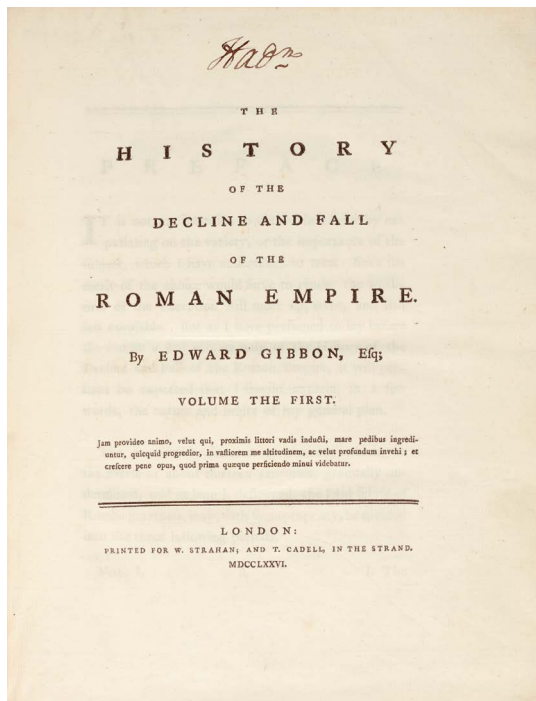
George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Grisell Baillie, ownership inscription; thence by descent to the Earls of Haddington

£ 600-900 € 700-1,050



33





50

50

#### GIBBON, EDWARD

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

6 volumes, 4to, FIRST EDITIONS, (volume 1 with preface dated Feb 1. 1776), half-titles, 2 folding maps in volume 2 and 1 in volume 3, cancel leaves G1 (signed \*G) and L11 (signed \*L1) in volume 2, errata leaves in volume 1-3, errata for volumes 4-6 at end of volume 6 on verso of 4U1, contemporary diced russia, gilt borders, contemporary calf with morocco spine labels gilt, *spotting, browning, maps with minor wear at folds, boards worn with hinges starting, volume 5 with spine splitting*

#### LITERATURE

ESTC T78356, T78360, T78362, T78365

#### PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 4,000-6,000 € 4,700-7,000

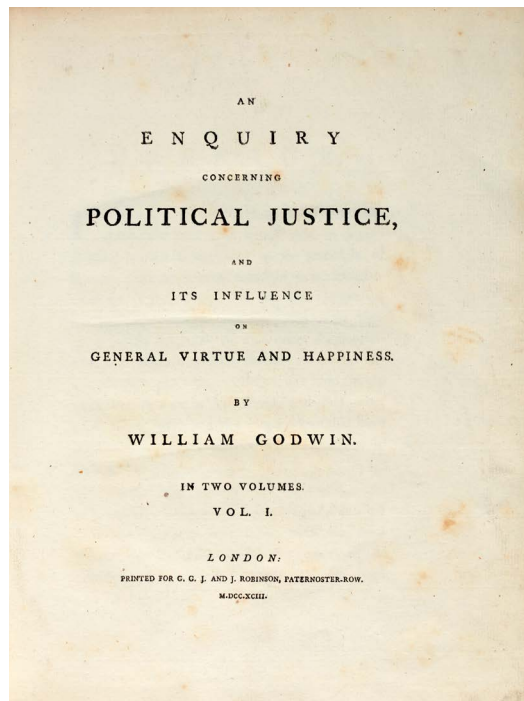
51

#### GODWIN, WILLIAM

An Inquiry Concerning Political Justice and Its Influence on General Virtue and Happiness. *Printed for G.G.J. and J. Robinson, 1793*

2 volumes, FIRST EDITIONS, half-titles, final errata leaf and directions to the binder in at end of volume 2, contemporary calf, red morocco spine labels, *light spotting, boards slightly scuffed, bumped*

"An Enquiry Concerning Political Justice was published in



51

February 1793, only weeks after the execution of Louis XVI and with a rising tide of popular loyalism in Britain forcing the supporters of the French Revolution and reform onto the defensive. None the less, the work was an immediate success, establishing Godwin as the undaunted champion of philosophical enquiry, private judgement, and public benevolence, who predicted the gradual liberation of mankind from the shackles of government and, ultimately, mortality through the development of knowledge and the powers of the mind." (ODNB)

#### LITERATURE

ESTC T94275

#### PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; thence by descent to the Earls of Haddington

£ 2,000-3,000 € 2,350-3,500

52

#### [GUNNING, SUSANNAH MINIFIE]

Barford Abbey, a Novel: in a Series of Letters. *for T. Cadell and J. Payne, 1768*

2 volumes, 8vo, half-titles, contemporary calf, spine with red morocco label, *spotting and browning, volume 2 with upper front hinge of spine splitting*

#### LITERATURE

ESTC T72174

#### PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c.1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 600-800 € 700-950

**HARRIS, JOHN**

Lexicon technicum: or, an universal English dictionary of arts and sciences. *London: printed for Dan. Brown, Tim. Goodwin, John Walthoe [&c.], 1704-1710*

folio, FIRST EDITION, 2 volumes, titles printed in red and black, engraved portrait and 14 plates (8 folding), woodcut diagrams and illustrations, subscribers lists in both volumes, astronomical tables in volume 2, contemporary panelled calf, spines in six compartments lettered in gilt, *upper cover of volume one partially detached, corners slightly bumped, edges worn, some leaves browned or with spotting, a few tears to some plates, worming at end*

"John Harris, clergyman, mathematician, and (from 1709) secretary of the Royal Society, produced the first English encyclopaedia arranged in alphabetical order. He was the first lexicographer to distinguish between a word-book (dictionary, in modern parlance) and a subject-book (encyclopaedia proper)... His *Lexicon Technicum* appears to be the first technical dictionary in any language. The most famous of his contributors was Isaac Newton" (PMM).

**LITERATURE**

ESTC T142411 & T142408; Henderson p.65 no. 62.0; PMM 171a

**PROVENANCE**

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 1,500-2,500 € 1,750-2,950

**HAYWOOD, ELIZA**

Memoirs of a certain island adjacent to the Kingdom of Utopia. Written by a celebrated author of that country. Now translated into English. *Printed, and sold by the booksellers of London and Westminster, 1725*

8vo, FIRST EDITION, with p. 25 misnumbered 52, half-title, woodcut head- and tailpieces and initials, contemporary speckled and panelled calf, spine gilt with Baillie's golden fleece motif, lacking key, *browning and foxing throughout, slight defect to upper board, outer spine splitting, bumped*

See catalogue note at SOTHEBYS.COM

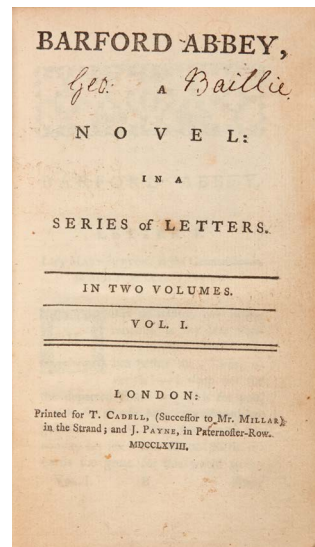
**LITERATURE**

ESTC T75393

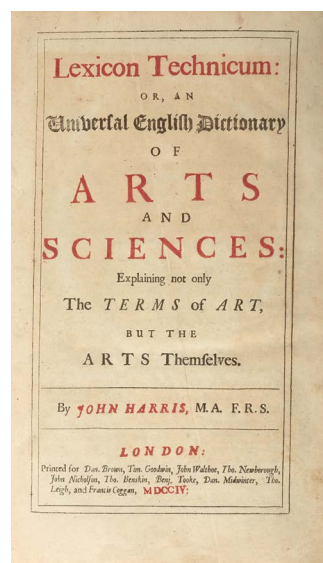
**PROVENANCE**

George Baillie (1644-1738), engraved armorial bookplate applied

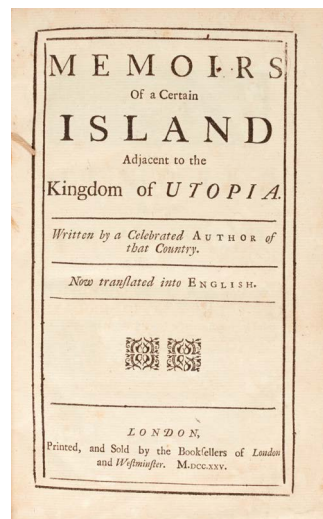
£ 600-800 € 700-950



52



53

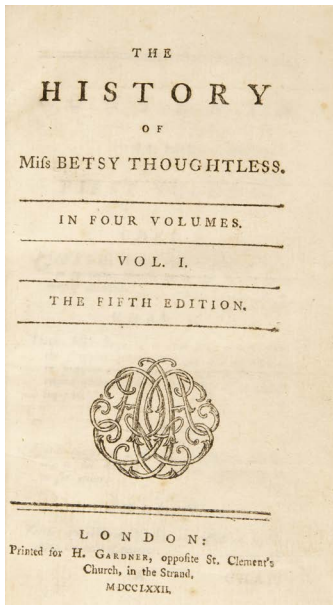


54



35





55

## HAYWOOD, ELIZA

The History of Miss Betsy Thoughtless. *H. Gardner, 1772 (T. Gardner, 1751)*

8vo, 4 volumes, mixed set, fifth edition of volume 1, second edition of volumes 2-4, contemporary calf with red morocco spine label and repeating oval motif on spine, *browning and spotting throughout, internal hinges starting, worn, rubbed*

## LITERATURE

ESTC N17742 (volume one); ESTC T73274 (volumes two, three and four), Raven 85

## PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 800-1,200 € 950-1,400

## HENRY VIII.

Assertio septem sacramentorum aduersus Martin. Lutheru[m]. *In ædibus Pynsonianis, 1522*

4to, second edition, woodcut border on title page by H. Holbein, woodcut initials, marginal notes, manuscript notes on title, in margins and on final three pages, *lacking one of the final blanks* [bound with:]

Baro, Peter. Petri Baronis ... in Jonam prophetam prælectiones 39... (Doctissimi cuiusdam viri Tractatus contra missae sacrificium). *John Day, 1579 (1578)*, 4to, second work anonymous, not by Baro, with final blank, 2 parts, illustrated woodcut titles, printer's woodcut device on colophon page at the end [McKerrow 128]; contemporary rough calf, red morocco label on spine, red speckled edges, *rebacked, edges repaired, some soiling and slight spotting, occasional damp-staining*

The first work ("a critical moment in the history of the English Reformation": *PMM*) is the second edition of Henry VIII's scathing condemnation of Martin Luther, for which Pope Leo X, to whom the work is dedicated, awarded the king the title "Fidei Defensor." Pynson's woodcut compartment on the title-page was adapted from a design by Hans Holbein for the *Aenei Platonici Christiani de immortalitate animae* by Aeneas Gazaeus, printed by Froben in Basel in 1516. This 1522 edition appears in mixed states, sometimes entirely reset, and sometimes (as apparently here) with gatherings from STC 13078 (the first edition, 1521).

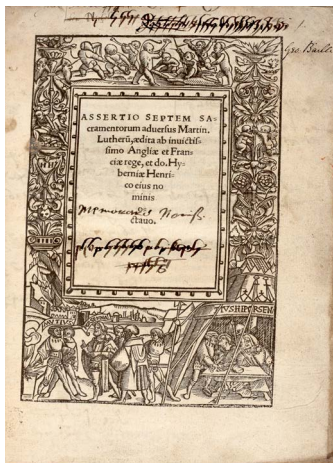
## LITERATURE

STC 13079, 1492

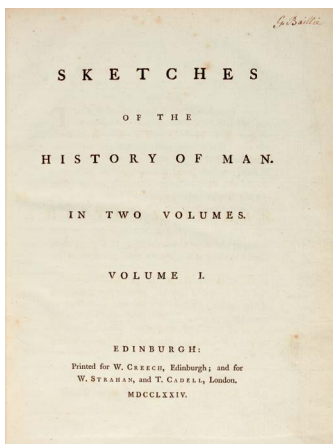
## PROVENANCE

"Geo. Baillie", ownership signature on title page of first work [probably George Baillie (1644-1738)]

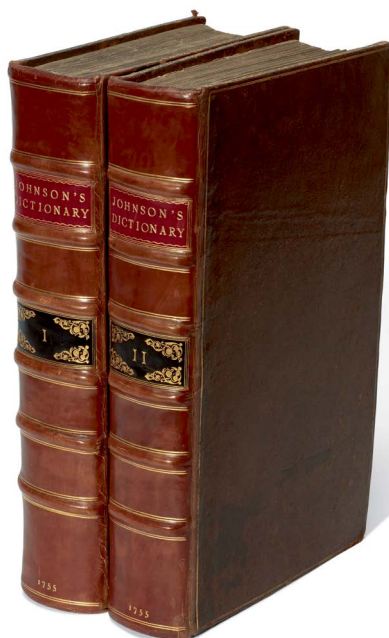
£ 2,000-3,000 € 2,350-3,500



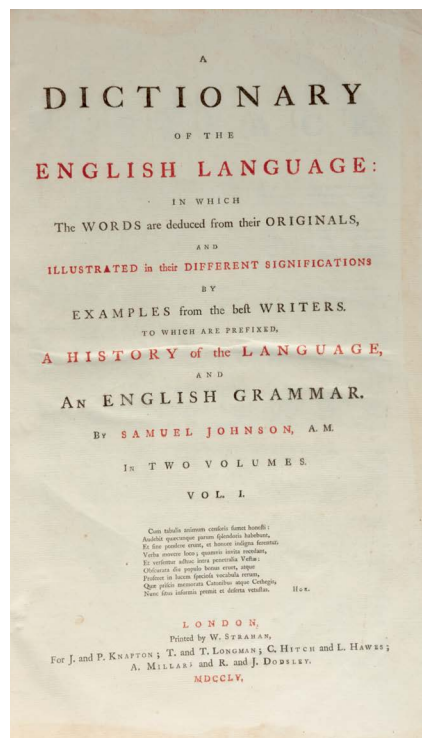
56



57



58



58

57

#### [HOME, HENRY, LORD KAMES]

Sketches of the History of Man. *Edinburgh: W. Creech, 1774*

2 volumes, 4to, FIRST EDITION, contemporary calf, spine with red and green morocco labels gilt, spine gilt with Baillie's golden fleece motif, *light spotting, offsetting from bookplate, hinges worn at spine, bumped*

"We must every one of us acknowledge Kames for our Master."  
(Adam Smith)

#### LITERATURE

ESTC T48434

#### PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 800-1,000 € 950-1,200

58

#### JOHNSON, SAMUEL

A Dictionary of the English Language... *for J. and P. Knapton; T. and T. Longman, C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755*

folio (414 x 252mm.), 2 volumes, FIRST EDITION, titles printed in red and black, 120 signed 110 and 12P signed 16P, contemporary speckled calf with new spines, red speckled edges, *minor browning and spotting, lacking gathering C, pencil sketch to margin of 29R1 and marginal repairs to gathering 31C*

The first great endeavour of English lexicography, the standard authority on the language for 150 years, and one of the

greatest single achievements of scholarship of all time.

"Dr Johnson performed with his Dictionary the most amazing, enduring and endearing one-man feat in the field of lexicography" (*PMM*)

#### LITERATURE

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

#### PROVENANCE

Streatfield family of Chiddingstone, armorial bookplates

£ 5,000-7,000 € 5,900-8,200

59

#### JOHNSTON, CHARLES

The History of Arsaces, Prince of Betlis. By the editor of Chrysal. *For T. Becket, 1774.*

2 volumes, 8vo, FIRST EDITION, contemporary calf, spine gilt, *browning, boards bumped with minor scratches*

The novel was published in between the aftermath of the Bengal famine (1770) and the eve of the American revolutionary war (1775). The *Literary Journal* commented in its original review: *The History of Arsaces* provides "striking intimations, of the utmost national importance, with respect to over-grown empire, and colony connexions".

#### LITERATURE

ESTC T117967

#### PROVENANCE

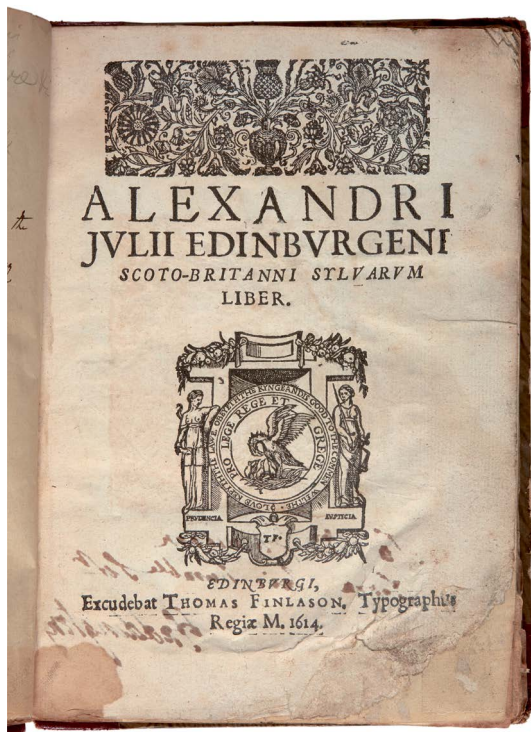
George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 400-600 € 500-700



37





60

60

#### JULIUS, ALEXANDER

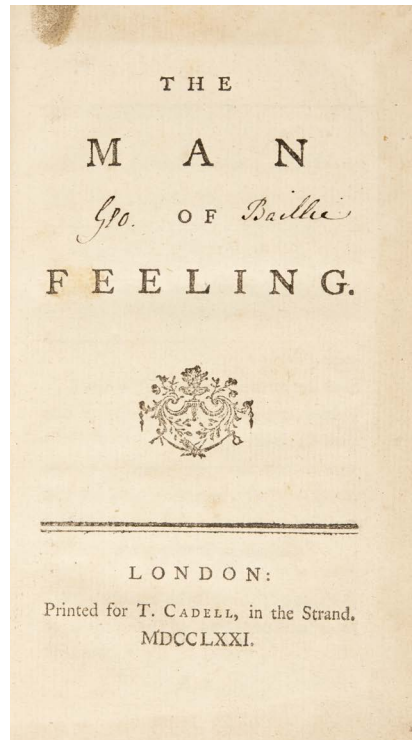
Nine poetical works in one volume:

Alexandri Julii Edinburgeni Scoto-Britanni Sylvarum liber. *Edinburgh: Thomas Finlason, 1614*, publisher's woodcut device on title [McKerrow 225]; In Henricum Fridericum primogenitum Iacobi ter maximi Regis Magnae Britanniae, Galliae, & Hiberniae. *Edinburgh: Thomas Finlason, 1612*, without initial blank; Ob secundum et felicem eventum conjugii illusmi herois... *Edinburgh: Thomas Finlason, 1614*, without initial and final blanks; Illustrissimi Domini Gordoniae Comitis Einziae haeredis Marchionatus Huntlei... *Edinburgh: R. Charteris, 1607*, publisher's woodcut device on title [McKerrow 307], coat of arms on verso of final leaf; Nobilissimi domini, Domini Kethi, haeredis Comitatus Martialis... *Edinburgh: R. Charteris, 1609*, publisher's woodcut device on title [McKerrow 307]; Nobilissimi Comitis Lothianae, Domini Neobotelli Roberti Cari.. *Edinburgh: T. Finlason, 1611*, publisher's woodcut device on title; In illustrissimam dominam Annam Duglasiam... *Edinburgh: R. Charteris, 1607*, armorial woodcut on title; Pietas illustrissimi Domini, principis generosae Graemorum familiae... *Edinburgh: R. Charteris, 1609*; Mater compellat filium sibi superstitem... [J. Beale, c.1615]; 4to, nine works in one volume, woodcut head- and tail-pieces, nineteenth-century half maroon morocco, marbled boards, severe damp damage to lower outer corners of most leaves, with repairs to all leaves (affecting a few letters), further repaired tears, browned, binding very rubbed at edges, torn on spine

Nine works of Latin verse in one volume, all by or attributed to Alexander Julius.

#### LITERATURE

STC 14859, 14848, 14853, 14847, 14852, 14851; 14849, 14857, 14850



61

#### PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, armorial bookplate; presented by the earl to the Scottish lexicographer Dr John Jamieson (1759 – 1838), presentation inscription below bookplate; James Maidment, armorial bookplate; sale of his library in Edinburgh in 1880; [re-acquired by:] the 11th Earl of Haddington, autograph note on front endpaper ("This book was bought ... at the sale of Mr. Maidment's Library in Edinburgh in 1880. Haddington")

£ 1,500-2,000 € 1,750-2,350

61

#### [MACKENZIE, HENRY]

The Man of Feeling. *T. Cadell, 1771*

8vo, first edition, contemporary calf, spine gilt with Baillie's golden fleece motif, red morocco label, *browning*

Mackenzie tried for several years to gain publisher's interest in his first novel. When he finally published it anonymously in 1771, a priest claimed authorship.

#### LITERATURE

ESTC T38895

#### PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 800-1,200 € 950-1,400

## [MACKENZIE, HENRY]

The Man of the World. *For W. Strahan and T. Cadell, 1773*

2 volumes, 8vo, new edition, half-titles, contemporary calf, spine gilt with Baillie's golden fleece motif, all edges speckled red, *slight browning, bumped*

THE AUTHOR'S MOST FAMOUS WORK.

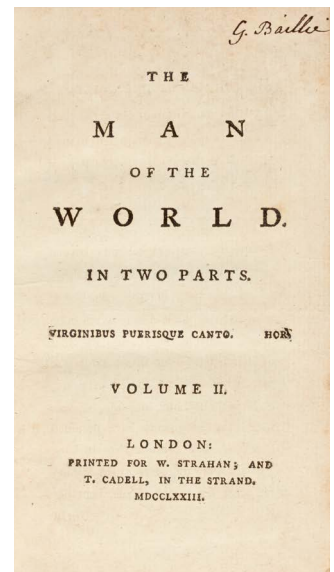
## LITERATURE

ESTC T38896

## PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 800-1,200 € 950-1,400



62

## [MACKENZIE, HENRY]

Julia de Roubigné, a tale. In a series of letters. *For W. Strahan, T. Cadell and W. Creech, 1777*

2 volumes, 8vo, half-titles, contemporary calf, red morocco labels, *browning, volume 2 with small tear in preliminary blank*

The author's third and last novel.

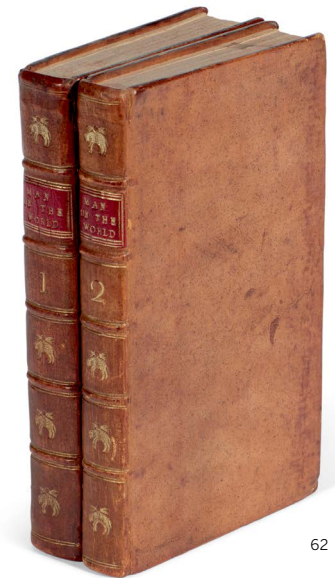
## LITERATURE

ESTC N2740

## PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; thence by descent to the Earls of Haddington

£ 300-400 € 350-500



62

## MARKHAM, GERVASE

A Way to get Wealth, containing sixe principall vocations, for Callings, in which every Good Husband or Hu-wife, may lawfully imploy themselves. *William Wilson for George Sawbridge, 1660*

4to, tenth edition, 6 parts in one volume, woodcut initials, head-pieces and decorations, illustrations and diagrams in the text, contemporary calf with morocco spine label gilt, title in ink on fore-edge, *repairs to joints and hinges, later endpapers, final leaf torn at outer edge affecting a letter*

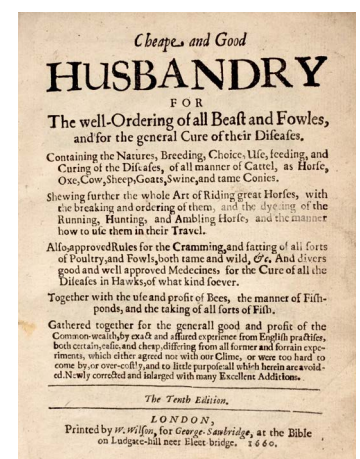
## LITERATURE

Wing M678

## PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate on verso of title; thence by descent to the Earls of Haddington

£ 1,000-1,500 € 1,200-1,750

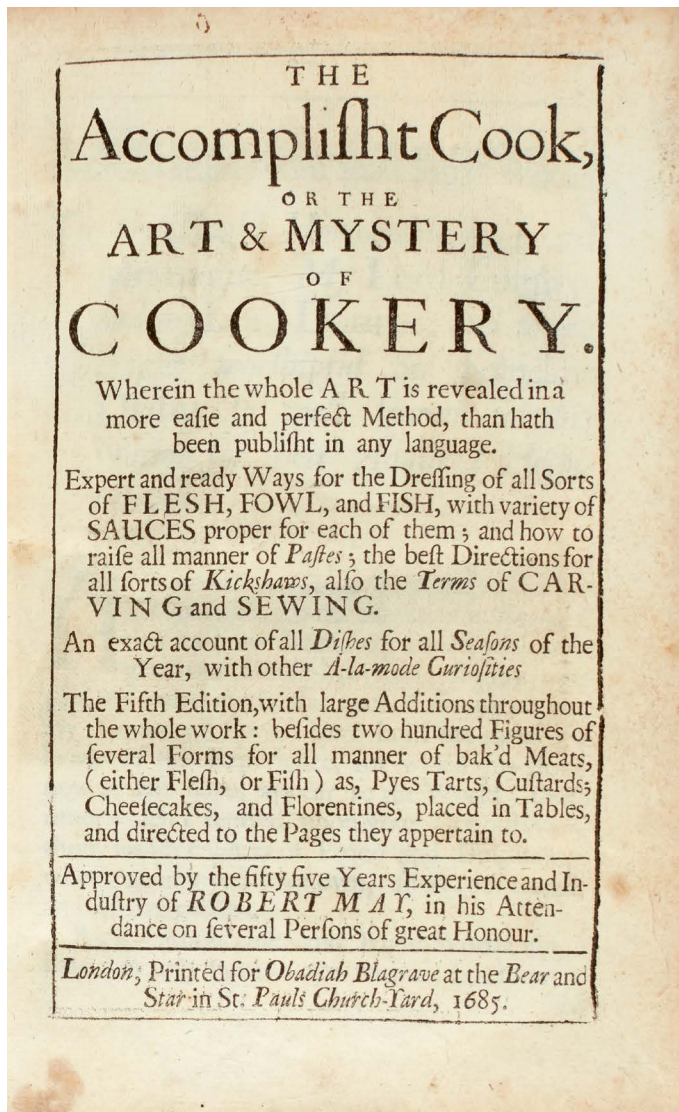


64

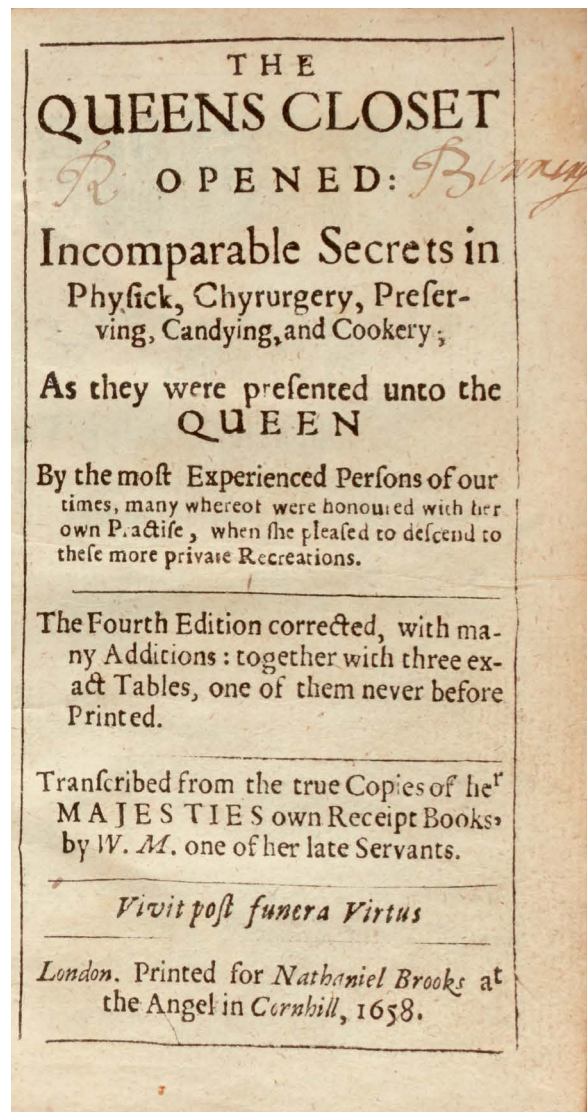


39





65



67

65

#### MAY, ROBERT

The Accomplisht Cook, or The Art & Mystery of Cookery.  
Obadiah Blagrove, 1685

8vo, fifth edition with large additions throughout, portrait frontispiece, 4 woodcut folding plates and additional woodcut illustrations throughout, 9pp. of publisher's catalogue, contemporary panelled calf, spine gilt with Baillie's golden fleece motif, browning, woodcut plates worn and often with tears at folds, hinges splitting, rubbed

THE FIRST SUBSTANTIAL ENGLISH RECIPE BOOK AFTER THE RESTORATION.

*The Accomplisht Cook* "looked back to a golden age of generous hospitality and magnificence, but also recognized more recent developments... May's work was a longer and more complete collection of recipes than had appeared before in English, and made use of illustration in a way that

had not yet been seen. Cookery was still a closely guarded trade mystery, which May desired to make accessible to all, though admitting that not every reader could afford his most extravagant dishes." (ODNB)

LITERATURE  
ESTC R28128

PROVENANCE  
George Baillie (1644-1738), engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 1,000-1,200 € 1,200-1,400

**[DEFOE, DANIEL]**

Mercator: or, Commerce Retrieved, being Considerations on the State of British Trade... *For Benj. Tooke, 1713-1714*

single sheets, issued thrice weekly, number 1 (Tuesday 16 May 26, 1713)--number 181 (Saturday 17 July to Tuesday 20 July 1714). *For Benj. Tooke, 1713-1714*, all in one volume, contemporary mottled calf, red edges, *rebacked, edges worn, covers slightly scuffed, some browning and foxing, some imprints cropped*

It now seems to be generally accepted that this periodical, designed to support the proposed Treaty of Commerce with France, was written and edited by Defoe, though credit for assistance is sometimes given to Charles Davenant and Arthur Moore.

**LITERATURE**

Moore 529; Furbank & Owens 252

£ 800-1,200 € 950-1,400

**M[ONTAGU], W[ALTER]**

The Queens Closet Opened: incomparable secrets in physick, chyrgery, preserving, candying, and cookery; as they were presented unto the Queen by the most experienced persons of our times, many whereof were honoured with her own practise, when she pleased to descend to these more private recreations. *Nathaniel Brooks, 1658*

8vo, fourth edition corrected with many additions, portrait frontispiece of Henrietta Maria by W. Faithorne, second and third parts with separate title-pages, third part with separate pagination, 14pp. publisher's advertisements at end, contemporary calf, *internal hinges starting, browning, bumped*

The book has been attributed to Walter Montague, the personal secretary of Henrietta Maria wife of Charles I. *The Queens Closet Opened* offered readers a rare glimpse into the domestic secrets of royalty, specifically the unpopular French widow of the executed King. The title would have resonated with contemporary readers as a reference to the scandalous publication of the King and Queen's private letters in 1645 titled *The King's Cabinet Opened*.

**LITERATURE**

ESTC R22538; R218148

**PROVENANCE**

R. Binning, signature on title-page; thence by descent to the Earls of Haddington

£ 700-900 € 850-1,050

**MONTOLIEU, ISABELLE DE**

Caroline of Lichtfield; a novel. Translated from the French. By Thomas Holcroft. G. G. J. and J. Robinson, 1786

3 volumes, 8vo, half-titles, contemporary calf, red morocco spine labels, *browning, bumped*

THE AUTHOR'S FIRST NOVEL TRANSLATED. Montolieu penned over 100 volumes of translations herself, including the first French translation of Austen's *Sense and Sensibility*.

**LITERATURE**

ESTC T129190

**PROVENANCE**

George Baillie (1664-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c.1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 300-500 € 350-600

**AMERICAN COLONIES, THE EAST INDIA COMPANY, SCOTLAND ETC.**

Collection of tracts:

[Hartley, David.] The Budget. Inscribed to the Man, who thinks himself Minister. *For J. Almon, 1764*, ninth edition--A treaty concluded and signed at Madrid, on the 5th of October N.S. 1750. between the Ministers Plenipotentiaries of their Britannick and Catholic Majesties. *Edward Owen, 1750*--An address to the p-s of Scotland. [Edinburgh:] 1771, [ESTC T188014, SIX COPIES ONLY]--Choiseul, Etienne-François, duc de. An historical memorial of the negotiation of France and England, from the 26th of March, 1761, to the 20th of September of the same Year. *For D. Wilson, T. Becket and P.A. Dehondt, 1761*--Pitt, William, Earl of Chatham. Plan offered... to the House of Lords... for settling the troubles in America, and for asserting the supreme legislative authority and superintending power of Great Britain over the colonies. Which was rejected... *For J. Almon, 1775*, [Sabin 63071; Goldsmiths-Kress 11228]--An authentic account of the part taken by the late Earl of Chatham in a transaction which passed in the beginning of the year 1778. *For J. Almon, 1778*, the second edition--Stuart, Andrew. A letter to the ... directors of the East-India Company...respecting the conduct of Brigadier-general James Stuart, at Madras. December, 1778. [?London, 1778], a few gatherings bound upside down--Hartley, David. Letters on the American War... *For Almon, Kearsley, Dilly, (Bath:) Crutwel and (Bristol:) Mullet, 1778*, dedication and each of the letters signed by the author as called for by ESTC, some slight marginal worming--Burnaby, Rev. Andrew. Travels through the Middle Settlements in North America, in the years 1759 and 1760. With Observations upon the State of the Colonies. *For T. Payne, 1775*, [Adams, 75-18a; Sabin, 9359], without the map which may be present in one copy according to ESTC--A Plan for the government of the provinces of Bengal. Addressed to the directors of the East India Company. *For J. Wilkie, 1772*--Fisher, Roger. Heart of Oak, the British bulwark... *For J. Johnson, 1763*; 4to, eighteenth- or early nineteenth-century speckled calf, some slight browning and spotting

**PROVENANCE**

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; thence by descent to the Earls of Haddington

£ 1,200-1,600 € 1,400-1,900





**PAMPHLETS AND TRACTS BY OR ATTRIBUTED TO DEFOE, BURKE, BOSWELL, PAINE AND OTHERS.**

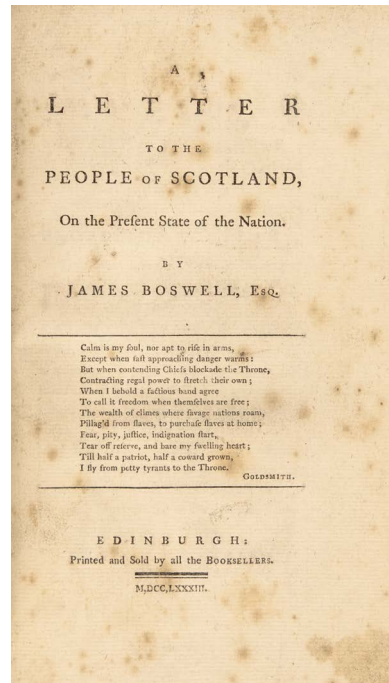
Collection of seven volumes with eighteenth-century tracts on the American War of Independence, the Colonies, Scotland, the East India Company, the Anglo-French War, Parliament and other subjects, with several Edinburgh imprints:

[Volume I:] [Defoe, Daniel, *sometimes attributed to*] The best preservative against the plague. With a short account of the state of this nation, from the conclusion of the grand rebellion of Oliver Cromwel to the Revolution. *For J. Leminge, 1721*--[Hoadly, Benjamin.] An Enquiry into the Reasons of the Conduct of Great Britain, with relation to the present state of Affairs in Europe. *James Roberts, 1727*; the second edition., 1730--The rise and fall of the late projected excise.. *For J. Peele, 1733*, [Goldsmiths-Kress 7157]--The sly subscription: on the Norfolk monarch... *For T. Tibbitt, 1733*--Pulteney, William, *Earl of Bath*. The politicks on both sides, with regard to foreign affairs...*H. Haines, 1734*, [Goldsmiths-Kress 7203; Sabin, 66642]

[Volume II:] Douglas, John. A letter addressed to two great men, on the prospect of peace; and on the terms necessary to be insisted upon in the negotiation .. *For A. Millar, 1760*--MacPherson, James. The Rights of Great Britain Asserted against the claims of America...the third edition, with additions. *For T. Cadell, 1776*, with folding table--[Lind, John.] An Answer to the Declaration of the American Congress...the fourth edition. *T. Cadell, J. Walter, and T. Sewell, 1776*, [Adams 76-87e]--M., T. A letter to His Grace the Duke of Buccleuch, of national defence, to which is now added, a postscript, relative to the regiments of fencible men raising in Scotland. *Edinburgh, J. Dickson, 1778*, also including remarks on Adam Smith's *Wealth of Nations*, [ESTC T179898, TWO COPIES ONLY]--Burke, William. Remarks on the letter addressed to two great men. In a letter to the author of that piece. *Printed in the year 1760*, pirated reprint (according to Todd, cited by ESTC)

[Volume III:] [Paine, Thomas.] Common Sense; addressed to the Inhabitants of America... *Philadelphia., printed, (London:) reprinted for J. Almon, 1776*, [ESTC T141595; Adams 76-107, 76-108]--[Chalmers, James.] Plain Truth: addressed to the inhabitants of America...second edition. *Philadelphia, printed (London:) reprinted for J. Almon, 1776*--An oration delivered at the State-House, in Philadelphia, to a very numerous audience; on Thursday the 1st of August, 1776; by Samuel Adams. *London: re-printed for J. Johnson, 1776*, [not in fact by Adams, and with false Philadelphia imprint], [Adams, 76-106a]--Historical Anecdotes...from America...*For J. Bew, 1779*, [Adams, 79-55]--[Tickell, Richard.] Anticipation...the second edition. *For T. Becket, 1778*, [Adams, 79-55]

[Volume IV:] Price, Richard. Observations on the Nature of Civil Liberty...the third edition. *For T. Cadell, 1776*--[Carlyle, Alexander.] The Question relating to A Scots Militia considered...*M. Cooper, 1760*--[MacPherson, James.] A Short History of the Opposition during the last session of Parliament. The Third Edition. *For T. Cadell, 1779*; Burgoyne, John. A letter from Lieut. Gen. Burgoyne to his constituents, upon his late resignation; with the correspondences between the Secretaries of War and him, relative to his return to America. *For J. Almon, 1779*, lacking title page, [Adams, 79-12a/b/c or f]--A letter to Lieut. Gen. Burgoyne on his letter to his constituents. *T. Becket, 1779* [Sabin 9263]--Burke, Edmund. Speech...on presenting to the House of Commons (on the 11th of February, 1780.) a plan for the better security of the independence of Parliament. *For J. Dodsley, 1780*--[Boswell,



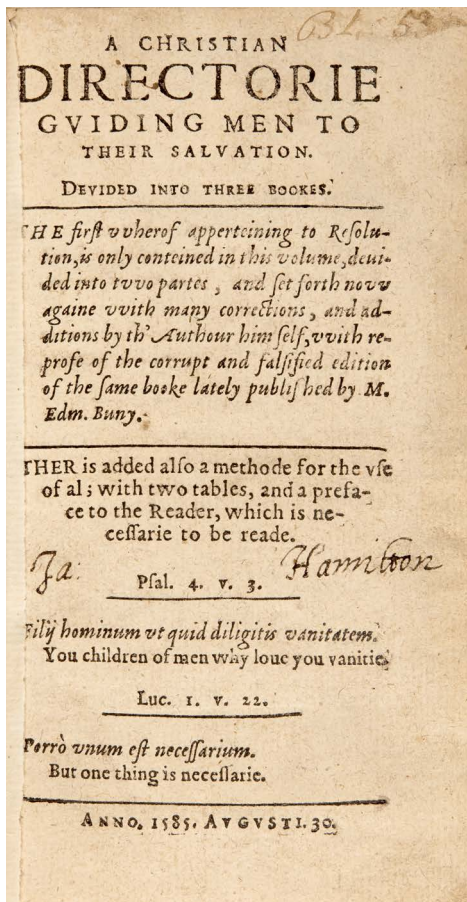
70

James, *sometimes attributed to*] A letter to Robert Macqueen Lord Braxfield, on his promotion to be one of the judges of the High Court of Justiciary. *Edinburgh, 1780*

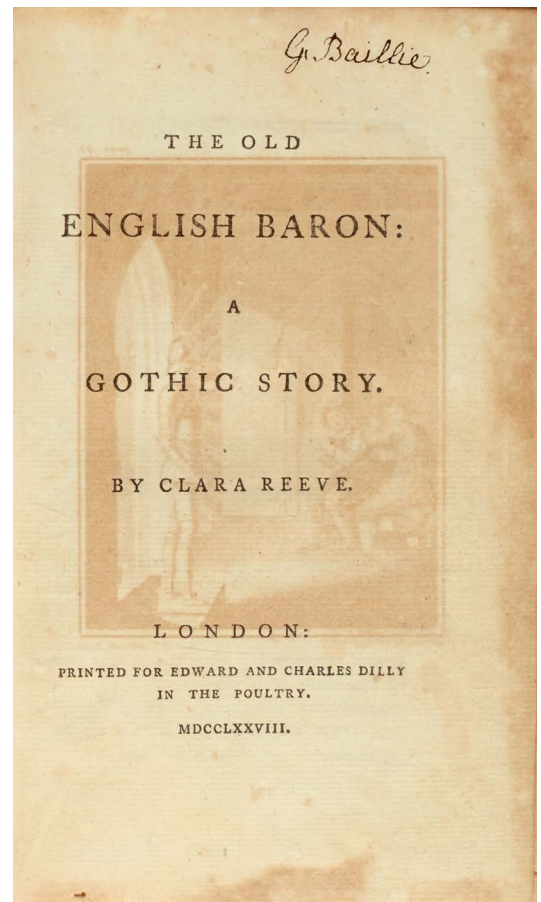
[Volume V:] [Rokeby, Matthew Robinson-Morris, *Baron*] A Further Examination of our present American Measures... *Bath: R. Cruttwell for (London:) R. Baldwin and E. and C. Dilly, 1776*, [Sabin, 72154]--[Crosbie, Andrew.] Thoughts of a Layman concerning Patronage... *Edinburgh: Sands, Murray and Cochran, 1779*--Hawkins, Sir John.] Probationary Odes for the Laureateship... *James Ridgway, 1785*

[Volume VI:] De Lolme, Jean Louis. Observations upon the National Embarrassment...*For J. Debrett, 1779*, [Goldsmiths-Kress 14047]--Dutens, M.L. Histoire de se qui s'est passé pour L'établissement d'une Régence en Angleterre en 1798 et 1789. *J. Walter, 1791*, third edition--Serious Enquiries into the Motives of Our Present Armament against Russia. *For J. Debrett, 1791*, [Goldsmiths-Kress 14705]--Considerations on the approach of war... *For J. Debrett, 1791*--A Short Seasonable Hint, addressed to the Landowners and Merchants of Great Britain, on the Alarm of a War with Russia. *For J. Debrett, 1791*--Boswell, James. A Letter to the People of Scotland, on the Present State of the Nation. *Edinburgh, 1783*, [Pottle 54; Rothschild 454], slightly spotted RARE; and one other work in this volume; these five uniformly bound in contemporary half calf, marbled boards, red morocco labels on spines

[one further volume, labelled "Tracts 1792 & 3" on spine:] Anderson, George. A General View of the Variations which have been made in the Affairs of the East-India Company... 1792, tables at the end--Six essays on natural rights, liberty and slavery, consent of the people, equality, religious establishments, the French Revolution, which were greatly approved, and have been in much request since their original appearance in the Public Advertiser. *For H.S. Woodfall, 1792*, [ESTC N62745, FOUR COPIES ONLY]--[Callender, James Thomson] The political progress of Britain; or, an impartial account of the principal abuses in the government of this country, from the revolution in 1688. *Edinburgh, 1792*--Carlyle, Alexander. A Sermon on the Death of Sir David Dalrymple... *Edinburgh, 1792*--Mallet du Pan, M. Considérations sur la



71



72

nature de la révolution de France. Brussels and (London:) Owen and Boffe, 1793; this last volume in quarter calf, marbled boards, some slight spotting, spine worn and partially cracked; 8vo (7)

A SIGNIFICANT COLLECTION OF TRACTS, SOME SCARCE. The Boswell pamphlet in volume 6, representing his first foray into politics, is rare at auction, with only one copy of the Edinburgh imprint recorded at auction in the last fifty years.

£ 4,000-6,000 € 4,700-7,000

71

#### PARSONS, ROBERT

A Christian directorie guiding men to their salvation... [Rouen: Printed at Fr. Parsons's press], 1585

8vo, eighteenth-century calf-backed boards, margins cropped affecting notes

#### LITERATURE

STC 19354.1

#### PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent

£ 1,000-1,500 € 1,200-1,750

72

#### REEVE, CLARA

The Old English Baron: A Gothic Story. For Edward and Charles Dilly, 1778

8vo, FIRST EDITION THUS, engraved frontispiece, contemporary calf, spine gilt in compartments with morocco label, all edges speckled red, browning, final blank detaching, offsetting from frontispiece, small chip to title-page, boards worn

The story was first published anonymously the year before under the title 'The Champion of Virtue'.

#### LITERATURE

ESTC T129762

#### PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate applied posthumously; Hon. George Baillie (c. 1721-1797), signature on title; thence by descent to the Earls of Haddington

£ 500-800 € 600-950



43





73

73

## SCOTLAND

A collection of Parliamentary Acts, printed and manuscript, 16th century, comprising:

(i) The Actis and Constitutionis of the Realme of Scotland maid in Parliamentis haldin by [...] kingis James the First, Secund, third, Feird, fyft, and in tyme of Marie now Quene of Scottis. *Edinburgh: Robert Lekprevik, [28 November] 1566*, extensively annotated throughout in a contemporary hand, with a gathering of 8 leaves of manuscript notes inserted following L1 ("Acta S.P.D. Jacobi Sexta" from 1567 to 1573, 13 pages) and a single leaf of manuscript notes inserted following 2E1; (ii) "The declarationn of the king and estates off the fredome of the parliament" and "Acts ... of the Parliament haldin at Striueleng In Julii 1578", manuscript in 16th-century hands, 64 pages, plus blanks; (iii) In the Parliament Haldin at Strivling the xxv day of Julij [1578]. *Edinburgh: Johne Ros, 1579*; (iv) In the Parliament Haldin and begun at Edinburgh the xxiii day of October [1581]. *Edinburgh: Henrie Charteris, 1582*, single leaf of manuscript notes inserted at the end; (v) In the Current Parliament haldin at Edinburgh the xxii day of Maii [1584]. *Edinburgh: Alexander Arbutnet, [1584]*; (vi) Manuscript list of Acts of Scottish Parliaments, 1567 to 1593, 22 pages, plus blanks; (vii) "Fallowis the lawis maid be Certane Kings of Scotland as Is conteint in the scottis cronicles", being laws passed by legendary kings, manuscript, 2 pages; (viii) "The Tabill of the hail actis of parliament [from James I to James 6] whilk ar Imprintit Collectit in Junii 1592", manuscript, 71 pages; (ix) additional Parliamentary acts of the later 1590s, manuscript, 11 pages, plus blanks; folio, modern vellum lettered on spine ("Black Acts"); (i) lacking preliminary [Maltese cross]4 (blank), final leaf defective with loss to colophon, (iii) edges frayed and with tear to G1 not affecting text



74

A SUBSTANTIAL GROUP OF LATER 16TH CENTURY SCOTTISH PARLIAMENTARY ACTS COLLECTED BY A CONTEMPORARY FOR PRACTICAL USE. Item (i) is a publication of bibliographical complexity as a number of cancels and inserts were made shortly after initial publication in order to remove a number of Acts of James V and Mary "relating to the upholding of the Roman Catholic religion - no doubt considered obnoxious by the reformers" (Dickson and Edmond, p.227).

## LITERATURE

(i) STC 21876; Dickson & Edmond. *Annals of Scottish printing*, 52; (iii) STC 21884; (iv) STC 21885; (v) STC 21887

## PROVENANCE

(iii) "Thomas Hamilton" ownership inscription on title page; Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate

£ 2,000-3,000 € 2,350-3,500

74

## [SCOTLAND -- HERALDRY]

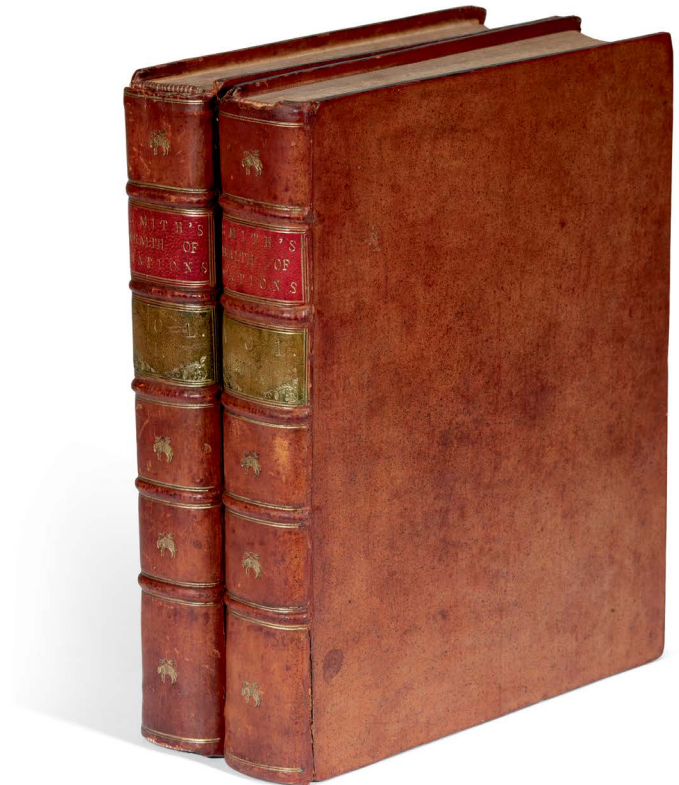
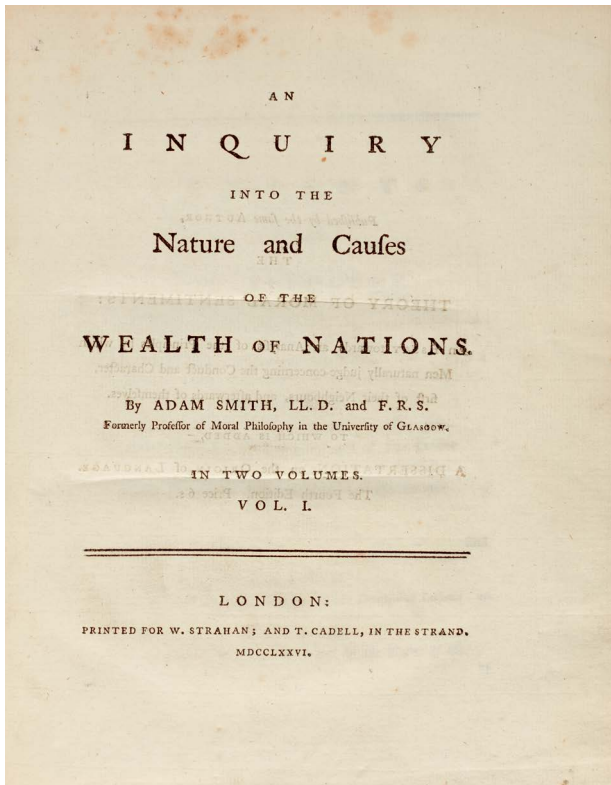
A volume of hand-coloured engravings of Scottish Arms, 17th century

folio, 106 Coat of Arms engravings (at least one hand-drawn), all hand-coloured with embellishments, manuscript titles, reversed calf, some leaves with tears, crude restoration and reinforcement, some worming, boards soiled

## PROVENANCE

Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 700-900 € 850-1,050



75

## SMITH, ADAM

An Inquiry into the Nature and Causes of the Wealth of Nations. For W. Strahan and T. Cadell, 1776

4to (264 x 216mm.), 2 volumes, FIRST EDITION, half-title in volume 2, publisher's advertisement at end of volume 2, cancels as usual (volume 1: M3, Q1, U3, 2Z3, 3A4, 3O4; volume 2: D1, 3Z4), contemporary sprinkled calf gilt, spines in six compartments with Golden Fleece motifs, red and green morocco labels, pale yellow edges, upper corner of 3O4 imperfectly cut with excess neatly folded, some minor spotting to text and minor offsetting to endpapers, lower joint of volume 1 cracked, slightly bumped at corners

A NEAR FINE COPY OF THE "FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT" (*Printing and the Mind of Man*), which transformed the subject of political economy and introduced the key concepts which have dominated the field ever since, even up to and beyond the great financial crash of 2008. For instance Smith had strong views on the fragility and moral hazard of paper money, noting that it can disguise the growth of debt and provide a hollow appearance of wealth which he termed no more than a governmental "juggling trick".

"The *Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry...". (Donald Winch, *Oxford DNB*).

## LITERATURE

ESTC T96668; PMM 221; Rothschild 1897; Kress 7621; Goldsmith's 11392; Sabin 82303

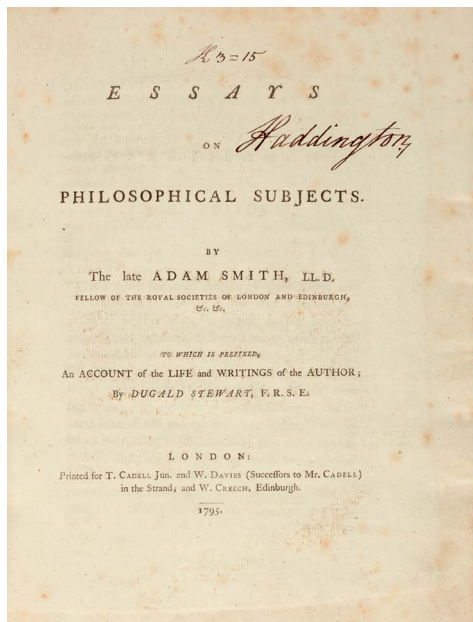
## PROVENANCE

The landowner and politician George Baillie, of Jerviswood (1664–1738), bookplate (posthumously inserted); his daughter Rachel (1696–1773), who in 1717 married Charles, Lord Binning, son and heir to the earl of Haddington; thence by descent

£ 50,000-70,000 € 58,500-81,500







76

76

#### SMITH, ADAM

Essays on Philosophical Subjects...to which is Prefixed, An Account of the Life and Writings of the Author; by Dugald Stewart, F.R.S.E. For T. Cadell and W. Davies and (Edinburgh:) W. Creech, 1795

4to (274 x 214mm.), FIRST EDITION, contemporary sprinkled calf, spine in six compartments, red morocco label, *scattered foxing, slight edge-wear to binding, corners slightly bumped and rubbed,*

This posthumously published work is made up of the volumes of manuscript material the author deliberately kept intact at the time of his death, as opposed to the 16 volumes of manuscripts which he ordered to be destroyed. It includes the remarkable essay "The principles which lead and direct philosophical enquiries, illustrated by the history of astronomy", which the philosopher probably wrote in the late 1740s and which he kept in a cabinet wherever he moved from 1751 until he died in 1790.

#### LITERATURE

Goldsmiths' 16218; Kress B.3037; Rothschild 1902

#### PROVENANCE

Signature on title page "Haddington" [probably Charles Hamilton, 8th Earl of Haddington, 1753--1828]

£ 2,000-2,500 € 2,350-2,950



77

77

#### [UDALL, WILLIAM]

The Historie of the Life and Death of Mary Stuart Queene of Scotland. John Haviland for Richard Whitaker, 1624

folio, FIRST EDITION, engraved portrait frontispiece within embellished surrounds, letterpress title within ornamental border, epistle signed "Wil. Stranguage" [i.e. William Udall], LARGE PAPER COPY, contemporary gilt panelled calf with gilt stamp centrepiece of the arms of John Bill, *light browning, two leaves with small tears in lower margins unaffecting text, boards scuffed, rubbed*

A BOOK FROM THE LIBRARY OF THE KING'S PRINTER, JOHN BILL. This work - as the epistle does not fully admit - is largely a translation of Camden's *Annales*, published the year after Camden's death and freshly dedicated to Mary's son, King James VI and I. It appeared in three issues: in this variant, with the pseudonymous signature, the epistle (sig. A3) is a cancel.

#### LITERATURE

STC 24509a; University of Toronto, British Armorial Bindings ([https://armorial.library.utoronto.ca/stamps/IBILO01\\_s1](https://armorial.library.utoronto.ca/stamps/IBILO01_s1))

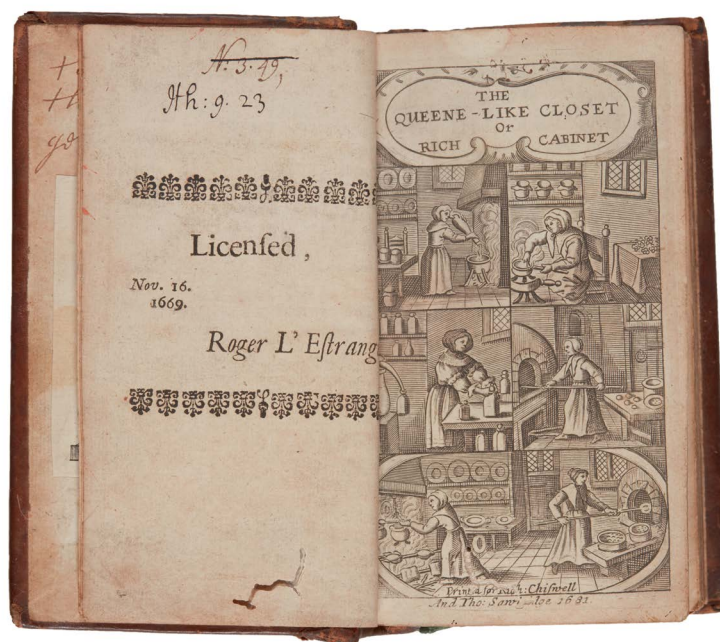
#### PROVENANCE

John Bill (1576-1630), printer, armorial binding: "...Haddenton", partially erased ownership inscription on title page, dated 1651; Thomas Hamilton (1721-1794), 7th Earl of Haddington, engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 1,000-1,500 € 1,200-1,750







80

80

#### WOLLEY, HANNAH

The Queen-like Closet, or Rich Cabinet: stored with all manner of rare receipts for preserving, candying, and cookery. Very pleasant and beneficial to all ingenious persons of the female sex. To which is added, A supplement, presented to all ingenious ladies, and gentlewomen. R. Chiswel and T. Sawbridge, 1681

8vo, fourth edition, preliminary licence to print, additional engraved title-page, second part and supplement with separate title-pages, supplement with separate pagination, contemporary calf, spine gilt with Baillie's golden fleece motif, *browning, restoration and reinforcement internally, worming throughout, rebaked retaining original spine (although split), rubbed*

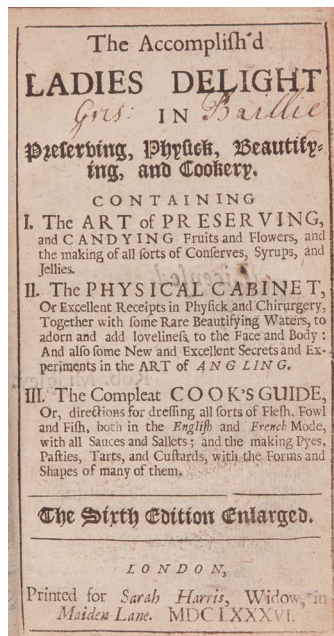
The author, described by historian Wendy Wall as "a domestic female celebrity as the Martha Stewart of the seventeenth century", was perhaps the first person to make a living writing about household management, publishing four works on the subject. The current work was published at least twice in German and contains the first known recipe for Sussex pond pudding.

**LITERATURE**  
ESTC R38729

#### PROVENANCE

George Baillie (1644-1738), engraved armorial bookplate; thence by descent to the Earls of Haddington

£ 800-1,000 € 950-1,200



81

81

#### [WOLLEY, HANNAH]

The Accomplish'd Ladies Delight in Preserving, Physick, Beautifying, and Cookery. Sarah Harris, 1686

12mo, sixth edition enlarged, preliminary licence leaf, portrait frontispiece and additional engraved title-page, preface signed T.P., 4 full page illustrations, contemporary calf, spine gilt with Baillie's golden fleece motif, *spotting and browning, hinges splitting, some chipping to margins of leaves, rubbed*

#### LADY GRISELL BAILLIE'S COPY

Lady Grisell Baillie was the eldest surviving child of staunch Presbyterian Sir Patrick Hume (the first earl of Marchmont). At the age of 12, Lady Grisell was entrusted with delivering letters between her imprisoned father and her future father-in-law, fellow covenanter, Robert Baillie. After the Rye House Plot to assassinate Charles II, Baillie was executed for treason. The Hume family fled to Utrecht. It was here that Lady Grisell began to manage the family's household.

After the revolution in 1688, Lady Grisell was offered the post of maid of honour to Princess Mary. She declined preferring instead to return to Scotland to marry George Baillie. Lady Grisell managed their estate in its entirety, taking on the management of her father's estate and brother's affairs as well.

She kept meticulous accounting books for over half a century of her life, beginning in her first year of marriage, which include upwards of 1,000 entries. They provide unparalleled insight into the managing and accounting of Scottish estates in the seventeenth century.

**LITERATURE**  
ESTC R186799

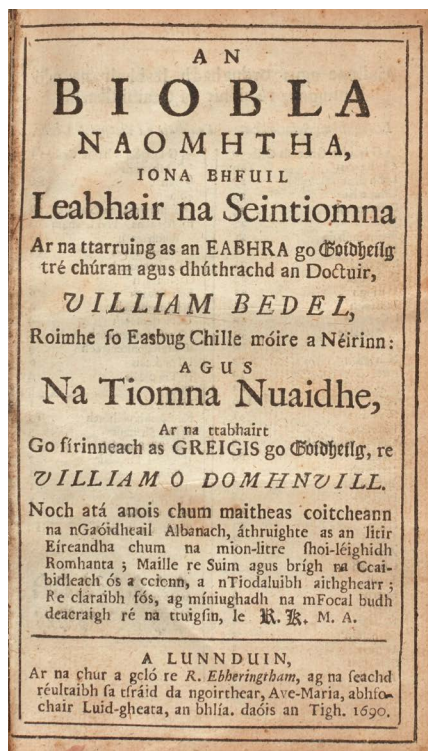
#### PROVENANCE

Lady Grizel Baillie (1665-1746) signature on title-page; George Baillie (1644-1738), engraved armorial bookplate applied; thence by descent to the Earls of Haddington

£ 600-900 € 700-1,050

# ENGLISH LITERATURE: 16<sup>TH</sup> TO 18<sup>TH</sup> CENTURY

LOTS 82-90



82

82

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

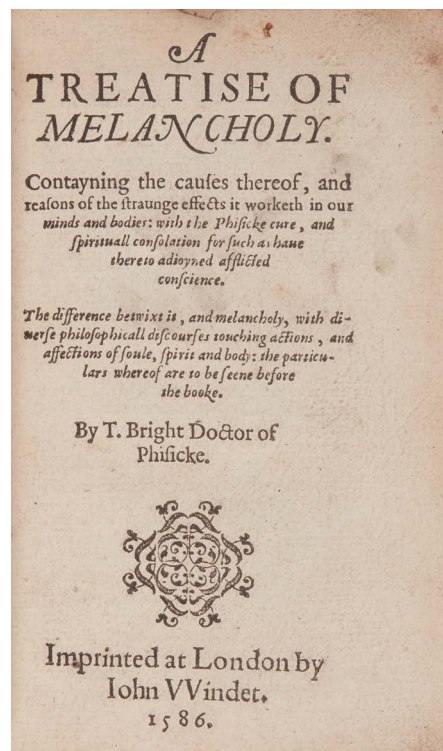
## LITERATURE

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

## PROVENANCE

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

£ 1,000-1,500 € 1,200-1,750



83

83

PROPERTY FROM THE LIBRARY AT SPETCHLEY PARK

## BRIGHT, TIMOTHY

A treatise of melancholy. Contayning the causes thereof, and reasons of the straying effects it worketh in our minds and bodies: with the physicke cure, and spirituall consolation for such as have thereto adioyned afflicted conscience. *John Windet, 1586*

8vo (138 x 88 mm.), second edition, woodcut initials, a few early manuscript annotations or markings, later calf gilt, spine in six compartments, marbled endpapers, a few minor edge-tears, some slight soiling, binding worn at edges and on spine, upper joint split and upper cover starting

THE FIRST ENGLISH TREATISE ON MENTAL ILLNESS AND A KEY SOURCE FOR SHAKESPEARE'S *HAMLET*.

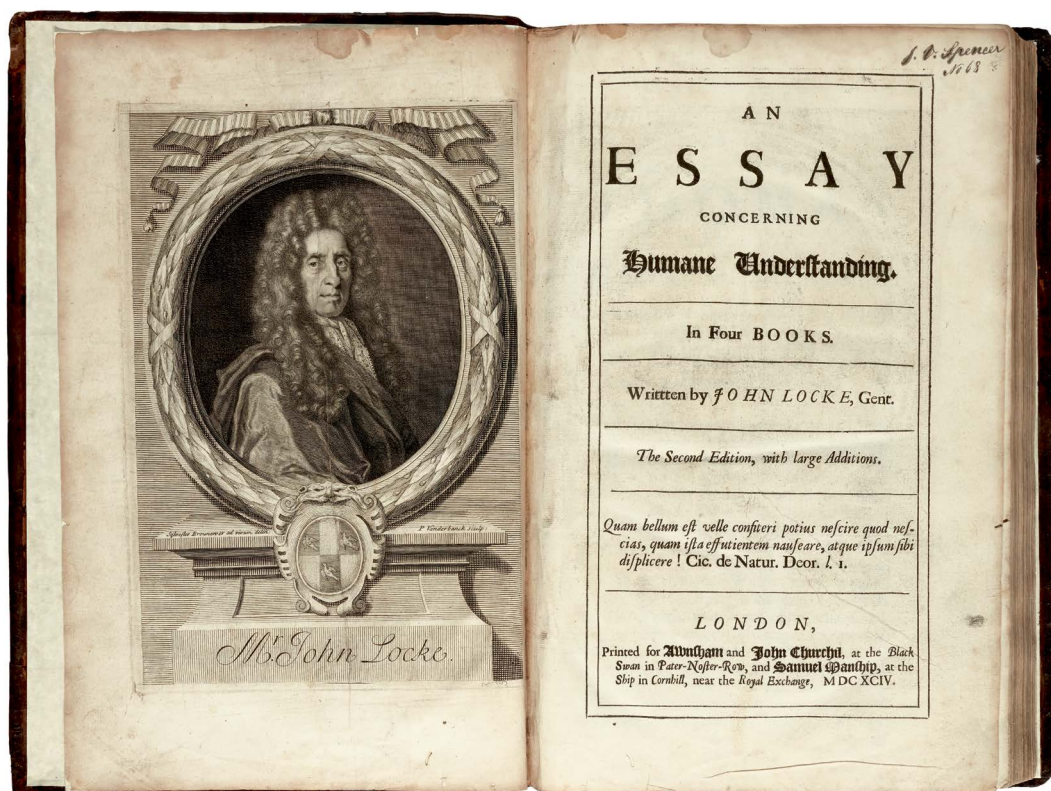
This second edition was published in the same year as the first. It was the best available text for Shakespeare when writing *Hamlet*, with Professor Dover Wilson and Kenneth Muir (among other Shakespeare scholars) making strong arguments that the playwright read Bright's book when creating the character, even down to reproducing and echoing many of Bright's phrases (see Muir, *The Sources of Shakespeare's Plays*, p.166ff.)

## LITERATURE

STC 3748; Keynes, *Bright* 15

£ 4,000-6,000 € 4,700-7,000





84

84

## LOCKE, JOHN

An Essay concerning Humane Understanding. In Four Books... The Second Edition, with large Additions. *For Awnsham and John Churchil and Samuel Manship, 1694* folio, engraved portrait frontispiece by Sylvester Brounower, contemporary calf, rebacked, corners repaired, new endpapers, frontispiece torn and repaired, slight water-staining to first few leaves, tiny marginal worming at the beginning, some slight browning

THE EXPANDED SECOND EDITION OF LOCKE'S KEY PHILOSOPHICAL WORK, THE FOUNDATION FOR CLASSICAL BRITISH EMPIRICISM.

Part of the new material in this edition arose out of Locke's amiable relationship with the young Irish scientist, William Molyneux, with whom he corresponded in the late 1680s and 1690s. This included the celebrated problem originally proposed by Molyneux in a letter to Locke in 1688 (but first published by Locke here in Book 2): if someone born blind had learned to distinguish a globe and a cube by touch alone, and was then given sight, would that person be able to determine purely by sight which one was which? Both Locke and Molyneux thought that he or she would not (see J.R. Milton, Oxford DNB). Further changes included the entire recasting of the section "Of Power" dealing with freedom, and the addition of a new chapter "Of Identity and Diversity", "in which Locke equated personal identity with continuity of consciousness, and not with continuity of any spiritual substance (*op.cit.*)

## LITERATURE

Wing L2740; Pforzheimer 601

£ 1,500-2,000 € 1,750-2,350

85

## POETRY

Collection of 13 works in one volume:

Blair, Robert. The Grave. *M. Cooper, 1743*, [Foxon B271]-- Lloyd, Evan. The Methodist. *For the author*, signed by the author in space reserved on the title page, [ESTC N67672, THREE COPIES ONLY]--[Morgan, McNamara.] The 'Piscopade: A Panegyri-Satiri-Serio-Comical Poem...the second edition. *For W. Owen, 1748*--[Thompson, Edward.] The Meretriciad... the fourth edition; revised...*For the author, 1763*--[Glynn, Robert.] The Day of Judgment: a poetical Essay. The second edition. *Cambridge: J. Bentham, 1757*--Pynsent, William, Sir. Pynsent, a Poem. *J. Williams, 1766*--[Thompson, Edward.] The Temple of Venus... *For C. Moran, 1763*--The British Coffee-House. A Poem. *For the author, 1764*--[Parent, Daniel.] Serious Thoughts on Death...to which is added, an Essay on Reason... in imitation of Mr. Pope... *For J. Swan, [1750]*, [Foxon P63]--Cambridge, Richard Owen. The Scribleriad: an Heroic Poem. *For R. Dodsley, 1751*, five books only (of six), engraved plates--[Morgan, McNamara.] The Scandalizade...*For G. Smith, 1750*, [Foxon M459]--Satires on the Times. In Two Parts. *For the author, 1763*--Smyth, W.H. Love triumphant. A tale in verse. *For the author, [1757]*, [ESTC N63159, UNIVERSITY OF CHICAGO ONLY]; some ownership signatures, contemporary quarter calf, marbled boards, some staining and spotting, somewhat browned, binding extremely worn and rubbed, spine repaired and partially defective

£ 2,000-3,000 € 2,350-3,500

50

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



86

86

**[POPE, ALEXANDER]--STUDIO OF SIR GODFREY KNELLER**

Portrait of Alexander Pope

oil on canvas

92 x 71.5 cm.; 28 3/8 x 28 1/8 in.

From the Studio of Godfrey Kneller. Kneller (1646-1723) was a leading portrait painter during the late 17th and early 18th centuries. He was appointed Principal Painter in Ordinary to the Crown by Charles II. Kneller's studio was well established and prolific in their production of portraits. The prime version of this painting, which was executed in 1716 and owned by Pope himself, is now untraced. It is almost certainly that referred to by Pope in his letter to John Carlyll: 'Kneller has made me a fine present of a picture'. Kneller and Pope were friends, as well as card-playing partners – here, the artist has represented the poet and literary critic holding a copy of the *Iliad*, which he had begun to translate in 1713, and which was the basis for his early fame and fortune. Other studio versions exist of the present portrait type, including that at Raby Castle, Staindrop. The image was widely dispersed after it was engraved by John Raphael Smith in 1717.

± £ 3,000-5,000 € 3,500-5,900



87

87

**[POPE, ALEXANDER]--STUDIO OF MICHAEL DAHL**

Portrait of Alexander Pope

oil on canvas, an oval

90.5 x 73.5 cm.; 35 5/8 x 29 in.

From the Studio of Michael Dahl. Dahl (1659-1743) was a Swedish portrait painter who spent the majority of his career living and working in England. Dahl studied and trained in the Studio of Godfrey Kneller (See Lot 60). Three other versions of this painting are known, all dated to the late 1720s, and none of which are clearly pre-eminent: in the National Portrait Gallery (inv. no. NPG 4132); in the collection of the University of Reading (inv. no. 10304); and a copy in the collection of the Earl of Pembroke at Wilton House. The portrait type was engraved by John Simon in 1728.

± £ 2,000-3,000 € 2,350-3,500

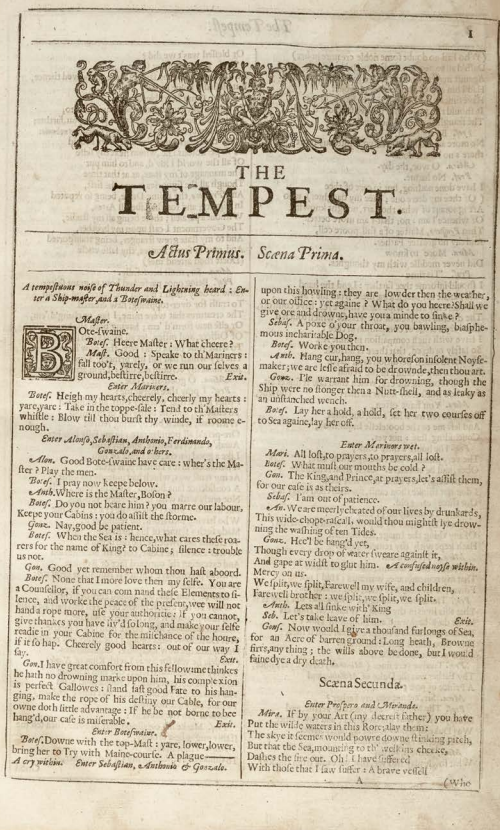


PROPERTY FROM THE LIBRARY AT SPETCHLEY PARK

## SHAKESPEARE, WILLIAM

Mr William Shakespeares Comedies, Histories, and Tragedies. Published according to the true originall copies. The Second Impression. *Tho[mas]. Cotes for Allot*, 1632

folio (327 x 215mm.), COLLATION (of complete copy):  $\pi$ A6 \*4, A-2B6 2C2, a-y6, 2a-3c6 3d4, THE SECOND COLLECTED EDITION OF SHAKESPEARE'S PLAYS, title-page in Greg's regular imprint ("...to be sold at his shop at the signe | of the Blacke Beare | in Pauls Church-yard. 1632"), letterpress title with engraved portrait by Droeshout, woodcut head-pieces and initials, text in double column, 66 lines, roman and italic type, headlines and catchword, nineteenth-century diced russia gilt, marbled edges, lacking leaf G5 (from *Measure for Measure*), "To the Reader" leaf down (preserving text) and mounted (?possibly supplied from another copy), tears to inner margins of  $\pi$ A2 (title-page) and  $\pi$ A3 repaired with slight loss (not affecting text), preliminaries slightly stained, tiny tear to lower margin of D3, repair to outer edge of leaf H3 with loss of a few words, short tears to lower edge of H5, slight tear to upper edge of m3 (affecting few letters of headline) slight tears to lower edges of b4 and g3, a few other minor tears, some further slight occasional spotting or staining (particularly in final gatherings), rebacked, slight wear to extremities of binding



THE SECOND FOLIO EDITION OF THE MOST IMPORTANT WORK IN ENGLISH LITERATURE, ALSO CONTAINING THE FIRST APPEARANCE IN PRINT OF JOHN MILTON (an epitaph in 16 verses printed on recto of  $\pi$ A5).

The second folio edition of Shakespeare's plays, which in principle was a page-for-page reprint of the First Folio of 1623, was printed in 1632 by Thomas Cotes, who had taken over the Jaggard shop following Isaac's death in 1627. Like the First Folio it was printed for a syndicate of publishers, which again included John Smethwicke and William Aspley. Although many obvious corrections were made, the printing introduced hundreds of minor changes to the text. This copy lacks leaf G5 (pp.81-82), part of Act V of *Measure for Measure*.

Loosely inserted is a printed flyer for performances of the burlesque "Macbeth Travestie" and the farce "Poor Pillicoddy", starring members of the Fielding and Berkeley families, to take place at the Theatre Royal at Spetchley Park on 15th January 1862.

## LITERATURE

STC 22274; Greg III, pp.1113-1116; Bartlett 120; Pforzheimer 906

## PROVENANCE

Thomas Berkeley (b.1681), eighteenth century signature ("Tho. Berkeley") on recto of title page; [by descent to:] Robert Berkeley Esq. of Spetchley Park (1794-1874), nineteenth-century armorial bookplate

£ 70,000-100,000 € 81,500-117,000



*Tho:*

*Berkeley*

MR. WILLIAM  
**SHAKESPEARES**  
COMEDIES,  
HISTORIES, and  
TRAGEDIES.

Published according to the true Originall Copies.

*The second Impression.*

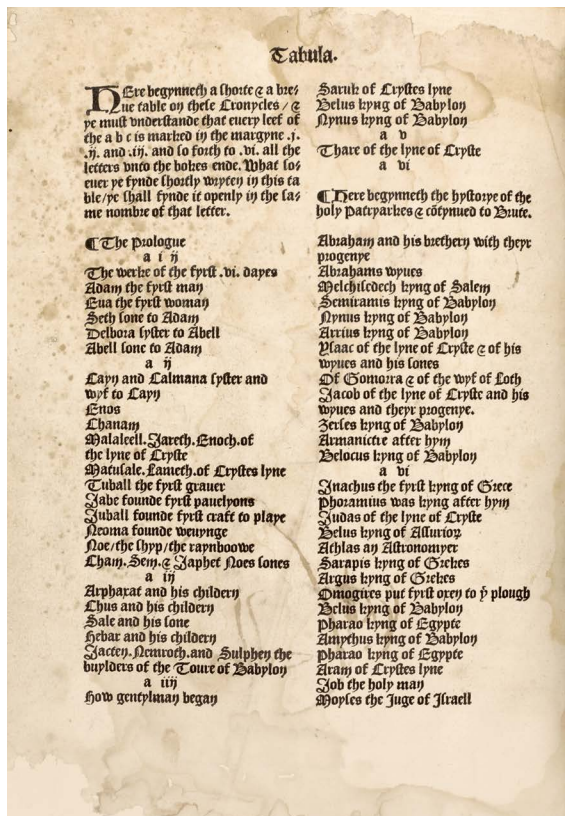


*Martin Droeshout Sculpsit Londoni*

LONDON,

Printed by *Tho. Cotes*, for *Robert Allot*, and are to be sold at his shop at the signe  
of the Blacke Beare in Pauls Church-yard. 1632.





89

PROPERTY FROM THE LIBRARY AT SPETCHLEY PARK

## [THE SAINT ALBANS CHRONICLE.]

Here begynneth a shorte & a breue table on these cronycles... *Westminster* : Wynkyn de Worde, 1497

folio (261 x 190mm.), 202 leaves, second edition of the 'Saint Albans Chronicle', woodcuts in the text, printer's device at the end. COLLATION: Aa<sup>6</sup> a-z<sup>6</sup> [con]<sup>6</sup> A-H<sup>6</sup> I<sup>4</sup>, *first leaf mounted and repaired at margins, some restoration to margins of first gathering (affecting a few letters), final leaf I4 with repaired tears and mounted (cut out at centre preserving printer's device on verso), some water-staining throughout (heavy at the beginning), a few small worm-holes*

[bound with:]

Higden, Ranulf. The descrypcyon of Englonde... *Westminster*: Wynkyn de Worde, 1498, folio. COLLATION: A-D<sup>6</sup>, woodcut on title page, *some water-staining and slight soiling throughout, a few edge-tears, neat repairs to final leaves just affecting a few letters, very slight worming to inner margins, a few small holes affecting a few letters*

two works in one volume, early nineteenth-century calf gilt, spine in five compartments, marbled edges, *rebacked preserving spine, new endpapers, edges of binding slightly worn and rubbed, lower joint cracked*

A VERY RARE COMPLETE COPY OF ONE OF THE EARLIEST ENGLISH CHRONICLES TO APPEAR IN PRINT.

This is the second edition of the "Saint Albans Chronicle", so-called after the first edition "compiled in a booke and also enprynted by one somtyme scole mayster of Saynt Albons"

(as stated by Wynkyn de Worde in the colophon here) in 1485. In fact, according to Lotte Hellinga (*William Caxton and Early Printing in England*, 2010) the romantic notion of a school-master pulling sheets off a press may be misleading, and whilst he may have begun a history as recorded by John Bale in his *Illustrium maioris scriptorum...summarium* (1548) it was probably completed and then printed by someone else after his death. The text is an expansion of the first English chronicle in print, produced by Caxton in 1480, with histories of the Popes and ecclesiastical matters interpolated. Like Caxton's edition, it is a continuation of the historical narrative known as the *Brut* (after the hero Brutus, supposed descendent of Aeneas and the epic founder of Britain), the collective term for the series of medieval chronicles originally written in Anglo-Norman and subsequently translated into Latin and English, whereupon -- with the rise of common literacy -- they gained a wide readership in manuscript and print, forming a central work in the culture of late medieval England.

## LITERATURE

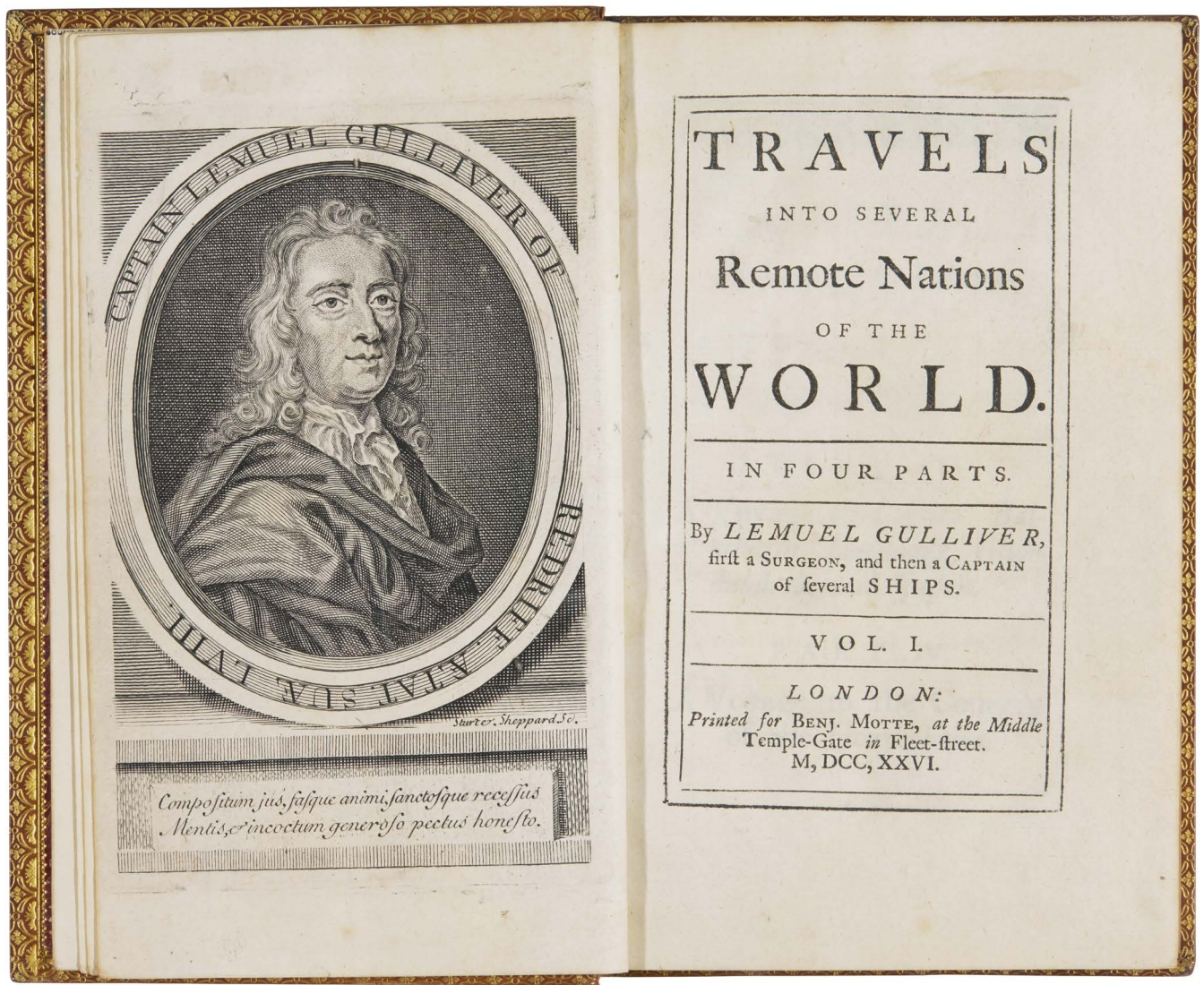
[*Saint Albans Chronicle*.:] STC 9996; ISTC ic00482000; Duff 102; Goff C482

[Higden:] STC 13440b; Duff 114

## PROVENANCE

Robert Spetchley Esq., of Spetchley Park, Worcestershire (1794-1874), armorial bookplate

£ 50,000-70,000 € 58,500-81,500



90

[SWIFT, JONATHAN]

Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver. [with] Lemuel Gulliver's Travels into Several Remote Nations of the World. Compendiously Methodized. Benjamin Motte, 1726-1727.

4 volumes, 8vo, FIRST EDITION, volumes 1 and 2, Teerink's B edition, engraved frontispiece in second state, woodcut initials, five engraved maps, one engraved plate, "Methodized" volume with engraved frontispiece, uniformly bound in calf gilt by F. Bedford, gilt turn ins, spines gilt in compartments, marbled endpapers, all edges gilt, some light browning, neat restoration to some pages, minor scuffing to boards

LITERATURE

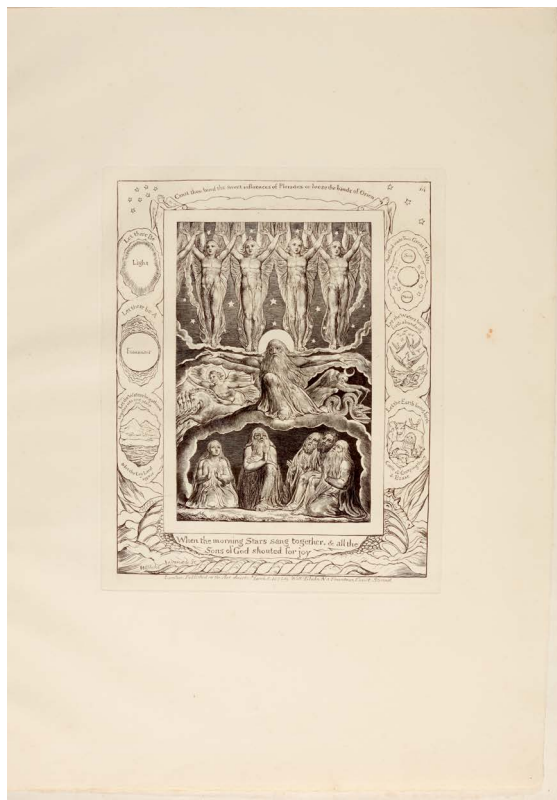
Teerink 291, 292, 1215

£ 4,000-6,000 € 4,700-7,000

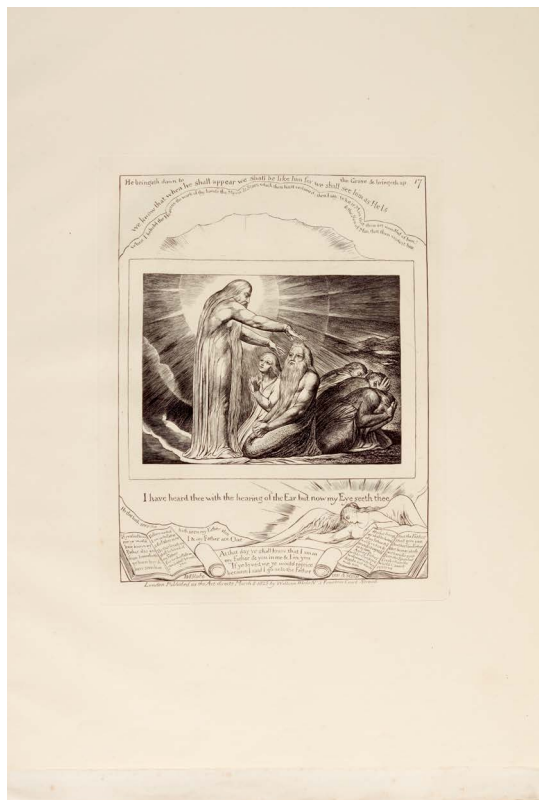


# ENGLISH LITERATURE: 19<sup>TH</sup> CENTURY.

LOTS 91-100



91



91

91

## BLAKE, WILLIAM

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

folio, ONE OF 100 COPIES WITH THE WORD "PROOF" REMOVED, engraved pictorial title and 21 plates designed and engraved by Blake, UNTRIMMED with full margins, plate 6 watermarked ("J WHATMAN | 1825"), plate 11 watermarked ("J WHATMAN | TURKEY MILL | 1825"), original publisher's boards with printed label, *spotting to preliminary blanks and paper guards, spine lacking with textblock almost detached, soiling to boards, rubbed*

BLAKE'S RENOWNED ENGRAVINGS FOR THE BOOK OF JOB.

Blake had completed the designs for what would become his Illustrations for the Book of Job around 1805-1806 for Thomas Butts, a clerk to the commissary general of musters who had by then become Blake's major patron. The publication was not conceived of until ten years later, when Linnell, hoping to provide his ageing friend with a much needed income, offered to finance the engraving and printing. The plates were borrowed back from Butts in 1821, and Blake began

the arduous task of the engraving. Although the title page is dated 1825, publication was delayed until 1826, and the date amended on a label pasted to the boards in which the plates were issued.

According to Linnell's Job accounts, there were 150 "Proof" copies printed on India paper, 65 French paper "Proofs," and 100 plain copies on "drawing paper" printed after the word "Proof" had been burnished out of the lower right corner of each plate.

It is thought that this may be one of the earlier impressions of the edition of 100. The presence of the two watermarks suggest that remaining paper was used from the earlier "proof".

## LITERATURE

Bentley 421

£ 10,000-15,000 € 11,700-17,500



92

92

#### [BRONTË FAMILY]

##### Embroidered whitework collar

muslin, tapered with a saw-tooth border, cotton thread floral design incorporating twelve fronds of a flowering plant, each frond with three sets of three conical flowers, 425 x 370mm, SAID TO HAVE BELONGED TO CHARLOTTE BRONTË AND HAVE BEEN EMBROIDERED FOR HER BY HER SISTER ANNE, *spotting* [with:] Two autograph letters signed by Rev. Arthur Bell Nicholls, to Martha Hopkinson, the second enclosing an autograph testimonial signed ("...I have known Martha Hopkinson for many years first as a scholar and afterwards as a pupil Teacher in Haworth National School, in which she served an apprenticeship of five years..."), altogether 7 pages, 8vo, Banagher, Ireland, 3 November 1861 to 14 February 1862, with two autograph envelopes

##### AN EVOCATIVE RELIC WITH COMPELLING PROVENANCE.

Martha Carr, née Hopkinson (1842-1905), was a student at Haworth National School when it was run by Charlotte Brontë's husband, Arthur Bell Nicholls. It is well documented that Charlotte helped her husband at the school during their brief marriage, during which time (1854-55) Martha will have been a favourite student. As the letters accompanying the collar attest, she continued at the school as a student teacher, and was presumably still there when Nicholls sold the contents of the parsonage and returned to Ireland, making her ideally placed to have been given a Brontë keepsake. Her family also bought furniture at the Parsonage house sale of October 1861.

In 1893, as part of discussions about the opening of a Brontë museum, Martha wrote to the *Dewsbury Reporter* with her recollections of the Brontës and the relics that remained with her family:

"...I was only about twelve years old when Miss Brontë died. I know very much more about her husband. I remember her being married, and I also remember her coming into school every Friday to examine the needlework [...] we have the flock bed on which she used to sleep [and on which the gifted

writer died]. We have also a small dressing table that used to be in a bedroom. I have also a collar, worked on by one of the sisters..." (16 December 1893)

The collar was mentioned again by Whiteley Turner in *A Spring-Time Saunter: Round and About Brontë Land* (1913), at which time it was also illustrated. It was shown to Turner by Martha's sister, Ann Tempest, who told him that: "We value it, not particularly because it was Charlotte's, but in remembrance and for the sake of those since passed away, who prized it very, very dearly; the embroidery is the work of Charlotte's youngest sister, Anne." (p.228) Charlotte's bed, which was still with the family in 1913, has since been lost to woodworm.

##### PROVENANCE

Martha Hopkinson, believe to be a gift from A.B. Nicholls; thence by descent

# £ 4,000-6,000 € 4,700-7,000

93

#### BYRON, GEORGE GORDON NOEL, LORD

Hebrew Melodies. *John Murray, 1815*

8vo, FIRST EDITION, FIRST ISSUE, half-title, verso of E4 with advertisement for Rogers' "Jacqueline" followed by a six line advertisement for Campbell's "Selected Beauties of English Poetry", publisher's advertisements at end, inserted titles and half-titles for the pamphlet-poems of Byron as usual, original drab wrappers, preserved in blue cloth case and quarter blue morocco slipcase, *wrappers torn and detached, spine defective*

The poet produced this work at the urging of composer Isaac Nathan, resulting in some of his most enduring poems, such as "She Walks in Beauty" and "The Destruction of Sennacherib."

##### LITERATURE

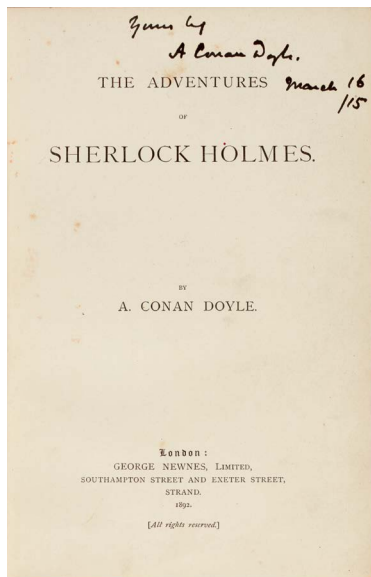
Randolph 50; Wise I: 103-4

##### PROVENANCE

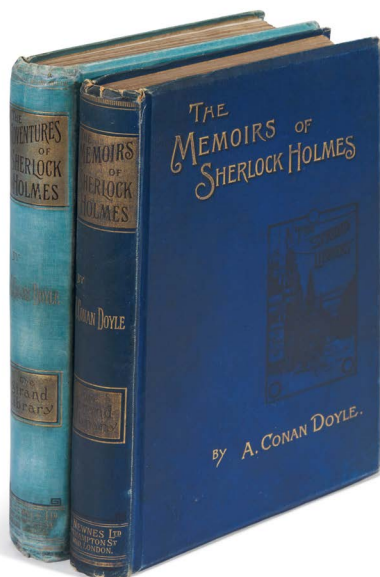
Saul Shapiro, bookplate

£ 1,500-2,000 € 1,750-2,350

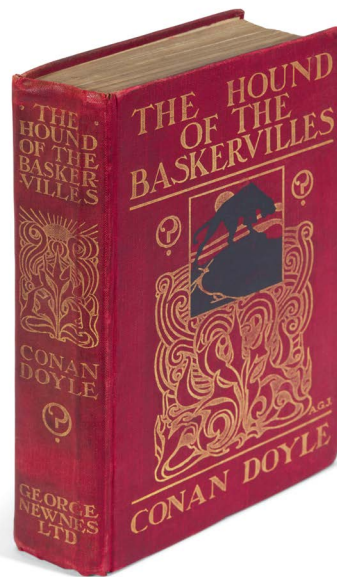




94



95



97

94

#### DOYLE, SIR ARTHUR CONAN

The Adventures of Sherlock Holmes. George Newnes, 1892.

8vo, FIRST EDITION, SIGNED BY THE AUTHOR ON TITLE-PAGE, with "violent" for "violet" on p. 317, half-title, illustrations by Sidney Paget throughout text, original light blue cloth blocked in gilt and black, spine blocked in gilt and black, floral and leaf patterned endpapers, all edges gilt, previous ownership inscription on half-title, *spotting, boards slightly worn, bumped*

RARE.

"RARELY HAS A CHARACTER SO QUICKLY ESTABLISHED ITSELF ON THE POPULAR IMAGINATION AS DID SHERLOCK HOLMES" (Green and Gibson)

#### LITERATURE

Green and Gibson A10a

#### PROVENANCE

Sotheby's, 15/16 July 1974, lot 75

£ 5,000-7,000 € 5,900-8,200

95

#### DOYLE, SIR ARTHUR CONAN

Two Sherlock Holmes first editions:

The Adventures of Sherlock Holmes. London: George Newnes, 1892. 8vo, FIRST EDITION, with "violent" for "violet" on p. 317, half-title, original light blue cloth over beveled boards, cover and spine blocked and lettered in gilt and black, floral patterned endpapers, edges gilt, *spotting, adhesive residue and splitting at endpaper hinges, rubbed;*

The Memoirs of Sherlock Holmes. London: George Newnes, 1894. 8vo, FIRST EDITION, half-title, frontispiece, original dark blue cloth, front board and spine lettered and blocked in black and gilt, floral patterned endpapers, all edges gilt, *spotting, endpapers faded and toned with one leaf loose*

#### LITERATURE

Green and Gibson A10.a; A14.a

£ 4,000-6,000 € 4,700-7,000

**DOYLE, SIR ARTHUR CONAN**

Four first editions, comprising:

The Memoirs of Sherlock Holmes. *George Newnes, 1894.* 8vo, FIRST EDITION, illustrations by Sidney Paget, original blue cloth blocked in black and lettered in gilt, all edges gilt, patterned endpapers, *spotting, adhesive residue to endpaper hinges with some loss, bumped;*

The Hound of the Baskervilles. *George Newnes, 1902.* 8vo, FIRST EDITION, 16 plates by Sidney Paget, original pictorial red cloth, upper cover with hound design stamped in gilt and black, *bumped, spine sunned, slightly leaning;*

The Return of Sherlock Holmes. *George Newnes, 1905.* 8vo, FIRST ENGLISH EDITION, 16 plain plates by Sidney Paget, 4pp. adverts at end, original dark blue cloth, lettered in gilt, collector's morocco-backed folding box, *minor spotting, slight soiling and fading to boards;*

The Valley of Fear. *Smith, Elder & Co., 1915.* 8vo, FIRST ENGLISH EDITION, frontispiece by Frank Wiles, 6pp. adverts at end, original red cloth, lettered in gilt, collectors morocco-backed folding box, *very minor marking to boards, OTHERWISE A FINE COPY.*

**LITERATURE**

Green and Gibson A14; A26; A29; A39

£ 3,000-5,000 € 3,500-5,900

97

**DOYLE, SIR ARTHUR CONAN**

The Hound of the Baskervilles. *George Newnes, 1902* 8vo, FIRST EDITION, 16 plates after Sidney Paget, original pictorial red cloth, upper cover with hound design stamped in gilt and black, spine gilt, *minor spotting and browning, boards with light fading, leaning*

FIRST EDITION OF PERHAPS THE MOST CELEBRATED AND BEST-LOVED CRIME NOVEL OF ALL TIME.

Inspired by Bertram Fletcher Robinson (*Daily Express* correspondent during the Boer War), with whom Doyle struck up a friendship when travelling back on the same ship from Cape Town. On a golfing holiday in 1901 Robinson mentioned the legend of the Black Hound of Hergest associated with the Vaughan family of Hergest Court in Herefordshire. Doyle subsequently re-located his version of the story, with Sherlock Holmes as the main protagonist, to Dartmoor in Devon, Robinson's native county.

Holmes wrote to his mother on 2 April 1901: "Robinson and I are exploring the moor over our Sherlock Holmes book. I think it will work out splendidly... Holmes is at his very best, and it is a highly dramatic idea"

**LITERATURE**

Green and Gibson A26.a

£ 2,000-3,000 € 2,350-3,500



98

98

**SMITH, PAMELA COLMAN**

A group of 15 autograph letters signed, to her childhood pen-friend Beatrice Weaver,

the early letters describing her adolescent life in Jamaica with lively descriptions of its culture from carnival to duppy stories, their shared literary enthusiasm (especially as members of a Howard Pyle fan club), and her early writing ("...I sent last week to Harpers Young People: what they call here 'Annancy Stories' they are the fairy tales of Jamaica with a picture 6 x 8 inches that I spent an awful long time on: of an old colored woman telling 8 girls, a boy, and a 'pickn'ey', an Annancy Story...", 16 April 1893), later letters describing her artistic training in Brooklyn and her involvement with the theatre ("...next week ... I sail for London with Miss Ellen Terry - to stay all summer with her - I did a Souvenir [*sic*] for Sir Henry Irving and Miss Terry - and got to know her so well - she is delightful!...", 11 May 1900), some letters with pen and ink sketches, 74 pages, various sizes, Jamaica, Brooklyn, and Sheffield, 8 February 1891 to 5 December 1900, *one letter incomplete, two letters torn with loss*

[*with:*] An autograph manuscript entitled "Annancy and Tiger", 6 pages; "Morning in Spring", initialled, dated (March 1896), and with an accompanying ink and wash drawing, 1 page; and two poems in the hand of her mother

AN EXTENSIVE SERIES OF LETTERS DESCRIBING THE PRECOCIOUS CAREER OF PAMELA COLMAN SMITH (1878-1951). Her book *Annancy Stories* was published in 1899, by which time she was working as an illustrator. She went to England as a costume and stage designer for Ellen Terry and Henry Irving, and also continued to illustrate books for writers including W.B. Yeats. She became involved in the occult and in 1909 drew the designs for the enduringly popular Waite-Smith tarot deck.

# £ 1,500-2,000 € 1,750-2,350





99

## GILLRAY, JAMES

The Genuine Works of James Gillray engraved by himself. *Thomas McLean, 1830*

2 volumes, folio, 576 of 583 plates (called for in the illustrative description), hand-coloured, mostly printed back to back, title-pages with vignette, volume one with portrait frontispiece, contemporary half red morocco, spine gilt, [with] Illustrative Description of the Genuine Works of Mr. James Gillray, published Thomas McLean, 1830, 2 volumes, 4to, list of political caricatures published by Thomas McLean at rear, volume two with one plate trimmed effecting title, *internal spotting and browning throughout, hinges in each four volumes starting, volume one of folio with loss to foot of spine, volume two of folio with spine splitting, volume one of the description with upper board detached, volume two of description with spine splitting, boards scuffed and soiled, rubbed* (4)

The father of the political cartoon, James Gillray (1757-1815) used his vicious humour and unparalleled draughtsmanship to produce some of the greatest political satire in history, providing foundations for an unapologetically British art form. His lively but vicious cartoons of George III, Napoleon I, William

Pitt, and a variable host of characters were devoured by the public and are responsible, to a certain degree, for our lasting impression of Eighteenth-century political England.

The current work was the second attempt at a definitive collection of his works published by Thomas McLean in 1830, fifteen years after the artist's tragic death. The work was published, as it is offered here, with a 'key' or an illustrative description in two volumes. These two additional volumes are themselves rare as only 100 copies were printed for sale.

## PROVENANCE

John Louis Ketterlinus, Philadelphia, bookplate

£ 8,000-12,000 € 9,400-14,000



100

# [SHELLEY, PERCY BYSSHE]

Italian walnut settee

WITH PROVENANCE LINKING IT BACK TO THE POET, who is believed to have bought it in Pisa in 1821; first quarter of the 19th century, 230cm wide

"...[E.J. Trelawny] further bestowed upon me the sofa which Shelley had procured for himself in Pisa, and on which, for he often slept on it, the poet must probably have passed the very last night of his life. It is in beechwood (or, as some say, in Italian walnut-wood) a very roomy couch, of simple yet rather tasteful construction..." (*Some Reminiscences of William Michael Rossetti*, vol. 2, p.375)

This sofa was almost certainly bought when the Shelleys took on their apartment on the top floor of the *Tre Palazzi di Chiesa* in October 1821. This was their final residence in Pisa, but the first that was rented unfurnished (see Shelley, *Letters*, vol.2, p.363). When they left Pisa in April 1822 they packed the furniture and shipped it by boat to their new (and Shelley's final) residence in San Terenzo on the Bay of Spezia (Holmes, *Shelley*, p.712). After Shelley's death later that same year the sofa passed through various hands, all connected with the poet, until it reached William Michael Rossetti, brother of Dante Gabriel Rossetti the artist. Rossetti played a significant role in the Shelley renaissance of the 1870s: he wrote extensively on the poet, was chairman of the Shelley Society, and owned a number of other relics of Shelley, most strikingly a fragment of skull which he also had from Trelawny, who had recovered it from the crematorium furnace. Rossetti explained the sofa's provenance in *Some Reminiscences*, where it was also illustrated.

## PROVENANCE

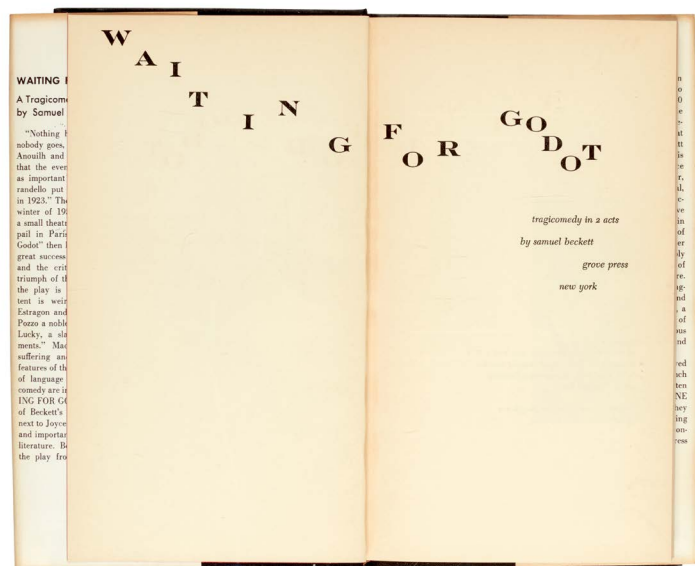
Percy Bysshe Shelley, purchased Pisa c.1821; his widow Mary Shelley; Leigh Hunt, who lived with his family with Mary Shelley, moving to Florence when Mary Shelley returned to England in 1823; Charles Armitage Brown, the friend of Keats, who befriended Hunt in Florence and remained in Italy after Hunt's return to England in 1825; Seymour Kirkup, painter, antiquarian and friend of Brown; Edward John Trelawny, friend Kirkup and of Shelley, having first met Kirkup at Shelley's funeral ("...The Barone [Kirkup], being still older than Trelawny, was, a year or so before his decease [in 1880], informed by the latter with his usual downrightness that he had better resign the sofa, lest it should at the last get totally overlooked as so much antiquated and unprized upholstery of one defunct. Kirkup admitted the validity of the plea, and sent the sofa from Leghorn to London, to be Trelawny's property..."); William Michael Rossetti (1829-1919) artist, editor, and chairman of the Shelley Society ("... [Trelawny] authorized me to receive and house it (the dimensions are such that it had to be taken apart before passing through my house-door), with the understanding that, after his death, it would become absolutely mine. So it did ... and the Shelley sofa, one of my most valued possessions, faces me as I write these words..." *Some Reminiscences*, p.375); thence by descent

# £ 10,000-15,000 € 11,700-17,500



# ENGLISH LITERATURE: 20<sup>TH</sup> CENTURY

LOTS 101-141



101

101

## BECKETT, SAMUEL

Waiting for Godot tragicomedy in 2 acts. *New York: Grove Press, 1954*

8vo, first edition in English, translated from the French by the author, photographs, original black cloth, lettering in silver and gold italics on spine, scarlet endpapers, dust-jacket, *jacket with some tiny nicks and some very slight discolouration*

FIRST EDITION IN ENGLISH OF ARGUABLY THE MOST IMPORTANT AND MOST INFLUENTIAL POST-WAR WORK OF EUROPEAN DRAMA.

## LITERATURE

Federman & Fletcher 373

£ 800-1,200 € 950-1,400

102

## BECKETT, SAMUEL

How it is. *John Calder, 1964*

8vo, FIRST GATHERING ONLY, FROM ONE OF 100 COPIES SIGNED BY THE AUTHOR ON HAND-MADE PAPER, half-title and title-page included in gathering

£ 300-500 € 350-600

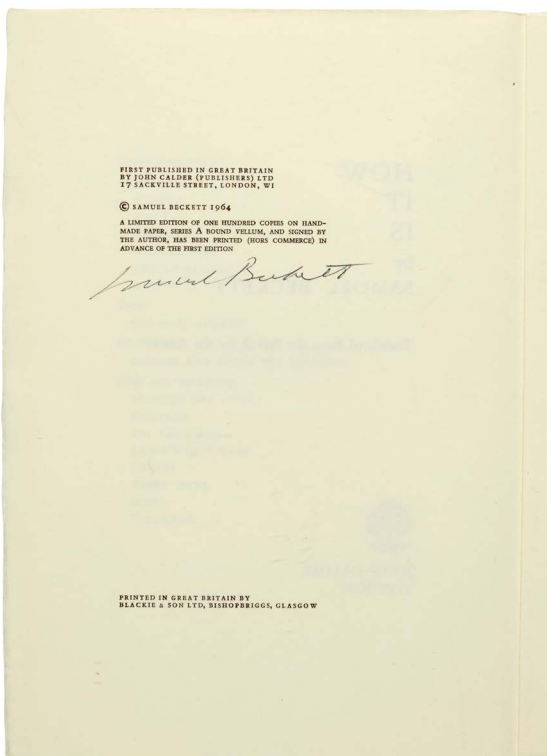
103

## BORGES, JORGE LUIS

Irish Strategies. *Dublin: Dolmen Editions, 1975*

8vo, first edition, ONE OF 350 COPIES SIGNED BY KERRIGAN, O'SUILLEABHAIN AND CHILDS, translations and further contributions by Anthony Kerrigan and Diarmid O'Suilleabhain, illustrated with eight drawings by Bernard Childs, edited by Liam Miller, original quarter morocco, green cloth boards gilt, matching slipcase with label

£ 300-500 € 350-600



102

62

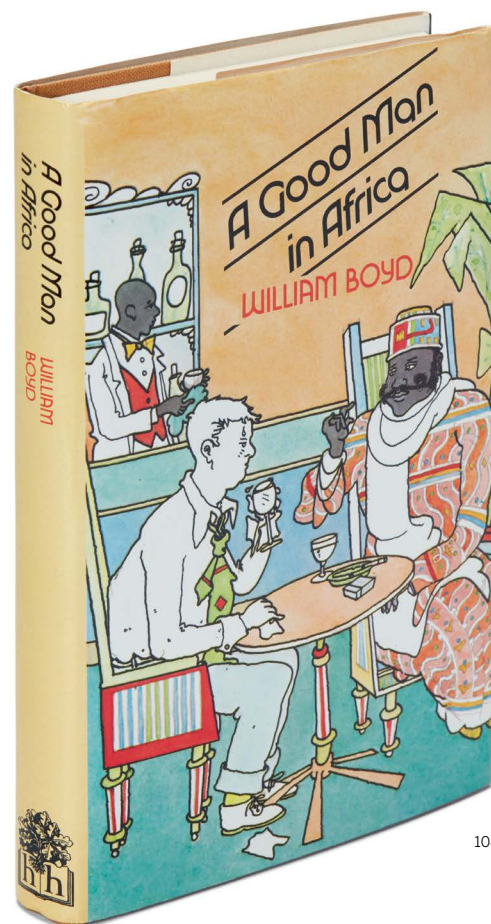
Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

**BOYD, WILLIAM A GOOD MAN IN AFRICA.**  
**HAMISH HAMILTON, 1981**

8vo, first edition of the author's first book, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE TITLE PAGE, original cloth, dust-jacket

Boyd's first novel won both the Whitbread Award and the Somerset Maugham Prize.

£ 800-1,200 € 950-1,400



104

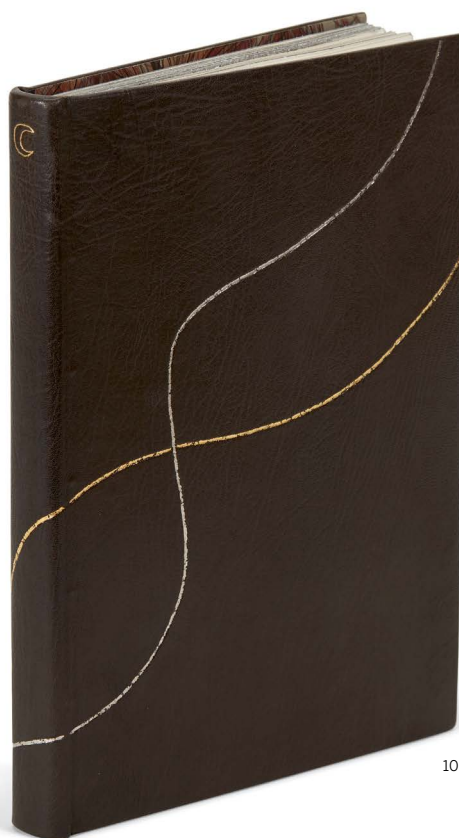
**CARR, J.L.**

*A Month in the Country. Cornucopia Press, 1990*

4to, new edition, introduction by Ronald Blythe, LIMITED TO 300 NUMBERED COPIES ON MOULD-MADE PAPER SIGNED BY CARR AND BLYTHE, this copy out of series and specially bound in a designer binding of full brown goatskin by Gillian Chipperfield, covers with intersecting gilt and silver lines, silver edges, decorated endpapers, letter from the binder loosely inserted, preserved in specially designed and matching folding box

A fine limited edition of Carr's celebrated novel, first published in 1980, nominated for the Booker Prize, and winner of the Guardian Fiction prize in that year.

£ 600-900 € 700-1,050



105







108  
This image has been deliberately blurred

collapsed in the later 1930s a complex set of relationships developed that endured throughout the war years: Ann and Ian were lovers, but Ann also had a relationship with Esmond, Viscount Rothermere, whilst Ian had a bachelor life with various girlfriends. Rothermere offered Ann stability even if their relationship lacked the passion of her love affair with Ian; the few surviving wartime letters by Ian reveal the intense eroticism of their relationship, with frequent references to the sadomasochistic play that they both enjoyed.

In 1944 O'Neill was killed in action and the following year Ann married Rothermere. Ann's love affair with Ian persisted despite her marriage, and many of the surviving letters between Ian and Ann date from the second half of the 1940s. In these years Ian was finding his way in civilian life after his exciting and successful wartime career in Naval Intelligence, working as Foreign Manager for Lord Kemsley, owner of The Sunday Times and other titles, whilst Ann was adapting to life as the wife of a newspaper tycoon. He would pen love letters from his club, Boodle's, or his office ("...All is quiet as the grave in this citadel of Freedom and Intellect [i.e. Kemsley House] and I am sure 'The Chief' will not mind if I use some of his time to write you a love letter..."). Her letters are equally frank in their eroticism: "I long for you even if you whip me because I love being hurt by you and kissed afterwards." Fleming, with his background in Intelligence, was less than impressed with Ann's attitude to their confidential communications, which she kept with her underwear:

"...But listen, listen, have you got something to lock up? Please fix it. I know how you leave things around like a jackdaw & I expect every day that it will be the end..."

The relationship shifted on its axis in 1948 when Ann became pregnant with Ian's child, a girl who was born a month premature and lived only 8 hours. This tragedy took place when Ian was on a golfing holiday with the Rothermeres, and the collection includes a number of letters by Ian written to comfort his mistress after the spending the day golfing with her cuckolded husband ("...I have nothing to say to comfort you. After all this

travail and pain it is bitter. I can only send you my arms and my love and all my prayers..."). Ann's letters from this period mostly maintain the expected sang froid – as when she explains that she is feeling much better after the nurses prescribed a lunch of champagne and oysters – but she sometimes allows expression of a deeper sorrow:

"...This afternoon I forced myself to ask Esmond where she had been buried, I have been haunted by the thought for days. They christened her after me and put her next to my mother in the family churchyard at the edge of the sea at Aberlady [...] while I was lying in a haze of morphia and you were playing golf..." (Warwick House, Monday evening, postmarked 7 Sept 1948)

The loss of their baby bound Ann and Ian together in a new way and they began to write about whether they could make a life together. Ann's letters can make light of their situation ("...I wish a fairy would arrive with a wand and make everything alright, give Esmond a perfect wife and put me in your bed with a raw cowhide whip in my hand so as I can keep you well behaved for forty years...") but it took several years for her to break with Rothermere. Ian weighed up the risks she would take, especially for her children, by marrying someone so much poorer and less domesticated than Lord Rothermere ("...I'm afraid I shall never settle down until I settle into the earth!..."). Ann warns eventually that "it is all over London that E is not going to tolerate us any longer", and in 1951 the Rothermeres finally divorced. Ann and Ian married the following year.

Of course these letters provide a much broader insight into Ian Fleming's life and world than just the trajectory of his relationship with Ann. There is much gossip about mutual friends, from the divorce of Laurence Olivier and Vivien Leigh to the effects on Ian of an unusually intellectual dining companion ("...I am full of old goose & white wine & exhausted after 2 hours of Edith Sitwell with no William P[omer] or Rosamund [Lehmann] to help...") The world of newspapers naturally figures prominently in the correspondence, ranging from differences of views on the quality of Ian's Atticus gossip columns in the Sunday Times, to Ian's delight at engineering an exclusive



interview with two of the Cambridge Spies after their defection to Moscow ("...Its terribly funny Dick Hughes getting Burgess and Maclean. I had such a fight to get him to Moscow and the saboteurs were after me until the day I left. I told him to hell with interviews with Bulganin and to keep after the dipoles and nothing else...")

Ian and Ann's shared passion for the natural world was evidently a bedrock of their relationship; repeatedly in these letters the writer will describe a scene of natural beauty and wish that the other had been present to share it. The most lyrical passages in Ann's letters are when she writes, for example, of an English winter or the Irish landscape: "I have just come back from duck flighting – there were no midges and plenty of ducks, and the sky and the river were olive green and presently a huge red harvest moon and I wanted you to be there". Ian was also sensitive to the beauties of the British Isles, as when he writes to Ann from Lord Kemsley's country house, Dropmore Park in Buckinghamshire: "This afternoon I walked in the woods which are high & wet & full of jays and I saw you dressed up as a golden pheasant." However, Ian reserved his greatest love for the vivid colours of the tropics. Many of the letters are written from Jamaica, beginning with his first season at Goldeneye and his energised enthusiasm about the abundant sea life he was discovering from his beach:

"...This morning we shot four big parrot fish which are delicious and all colours of the rainbow – weighing eleven pounds! So you see. Finally we had to stop because there were too many big barracuda about and they have the nasty habit of biting off ones balls. They are really horrid looking – long and grey and very quiet with great underslung jaws and THREE rows of teeth..."

Three events occurred in 1952 that changed everything: Ann and Ian married; their son Caspar was born (an event Ian celebrated with the purchase of his famous golden typewriter); and Ian wrote *Casino Royale*. These events impact on the correspondence in innumerable ways. Most simply, as they now lived together there were fewer occasions to write – although in fact they always spent much time apart, increasingly so as the marriage came under strain. Caspar himself naturally becomes a regular topic in the letters. To a man like Fleming it was always unlikely that Ann, as a wife and mother of his child, would have quite the same erotic appeal as she had when married to someone else; as Ann later complained when responding to a comment by Ian: "you mention 'bad old bachelor days' - the only person you stopped sleeping with when they ceased was me!" Bond was in his way also a product of marriage: Ian wrote *Casino Royale* in the face of matrimony, both as an outlet for libido and imagination and also in an attempt to make money for a woman who was used to being unthinkingly rich. The writing of an annual Bond book also soon gave a shape to the year that was to persist until Ian's death in 1964, as he would spend the first months of each year at Goldeneye writing the latest adventure.

International travel was a regular feature of Ian's life after his marriage so the correspondence includes richly evocative letters in which he reports back to Ann from different parts of the world. He loved the "thrilling cities" of the jet age, from Chicago ("...Bang! Bang! Here I am among the ghosts of the gangsters high up in a suite looking miles across lake Michigan...") to Hong Kong ("...went to Macao yesterday with Dick Hughes who is an excellent companion and spent the night in a FanTan gambling hall & dancing the Tango with Chinese houris. Today lunch with a gold smuggler & now back here..."). He noted Bombay's "smell of mangrove swamps & scented burning wood" whilst in New York he found himself, with very British condescension,

full of gloom from being at the heart of a nation that he saw as unprepared for its role as a supreme global power; he even reports back to Ann on Tangier's gay subculture, announcing Francis Bacon's imminent arrival in the city, where his lover Peter Lacy was working as a restaurant pianist. Travel itself still had a glamour in the 1950s: Ian sailed to New York on the *Queen Elizabeth* in 1953, correcting proofs for *Live and Let Die* and admiring a passing pod of whales; however his cruise to the Seychelles in 1958 is damned by the company, which comprised "retired tea planters from Assam with washed out wives, a dreadful American oil man – a poor man's Hemingway who talks like Humphrey Bogart & shows off continually [...] a man who had had his leg bitten off by a tiger, an Australian surveyor for UN who has dissentry [sic] & so forth".

Ian took more pleasure in Goldeneye than did Ann (especially after Ian began an affair with Blanche Blackwood, a neighbour) so the collection includes many letters from after their marriage written when Ian was in Jamaica and Ann in the UK. Ian's letters repeatedly return to the natural beauties of the island, from a great shoal of goggle-eye fish and other news of their beloved coastal shore with its lobsters and barracuda, to descriptions of moments of beauty that they had been unable to share ("...There is nearly a full moon but it is behind the clouds which are the tail of a storm which came tearing along this evening out of a bright sky and muddled the water in the cove ..."). Goldeneye became a place to visit for Ann's remarkable circle of friends and admirers, from artist Lucian Freud to Hugh Gaitskell, the Leader of the Opposition (with whom she conducted a long-lasting affair). Noel Coward was a friend and neighbour in Jamaica, making the area a destination for some surprising guests:

"Truman Capote has come to stay. Can you imagine a more incongruous playmate for me. On the heels of a telegram he came hustling and twittering along with his tiny face crushed under a Russian Commissars uniform hat [...] he had just arrived from Moscow[.]"

Bond intrudes into Ian's letters to Ann in a number of ways. Fleming always enjoyed taking names for his books from his life (a habit that brought him trouble more than once), so we hear, for example, that Blanche Blackwood has given him a small boat which "is very good for the reef and I have christened OCTOPUSSY". More common are progress reports from Jamaica: "the book is half done and buzzing along merrily in the rain". When work is going well he will occasionally admit to his thrill in creating these adventures, but on other occasions he is just exhausted by his hero's adventures. Only occasionally does he divulge plot details:

"Meanwhile the book is galloping along. I have written a third of it in one week – a chapter a day [...] The first half is about Russia & that has always interested me. They have decided to murder Bond. A beautiful spy called Titania Romanova is about to appear. Coool!" (Goldeneye, Sunday)

Producers and screenwriters were quick to see the cinematic potential of James Bond, and Ian's later letters contain several references to negotiations over possible adaptations. An early proposal for a TV series is judged "interesting but no gold mine at this stage", but he senses the potential on a later trip to Hollywood when "people really seem to be after my books [...]" its as usual a question of crossing fingers & waiting for someone to pry them apart & force some dollars between them."

For all that the letters describe lives of glamour and privilege, the increasing unhappiness of their marriage is also a regular theme and the letters record moments of deep anguish: "In the present twilight, we are hurting each other to an extent that

Saturday Evening.

My Love,

This is only a tiny letter to try out my new typewriter and to see if it will write golden words since it is made of gold.

As you see, it will write at any rate in two colours which is a start, but it has a thing called a MAGIC MARGIN which I have not yet mastered so the margin is a bit crooked. My touch just isn't light enough I fear.

You have been wonderfully brave and I am very proud of you. The doctor and the nurses all say so and are astonished you were so good about all the dreadful things they did to you. They have simply been shuffling you and dealing you out and then shuffling again. I do hope darling Kaspar has made it up to you a little. He is the most heavenly child and I know he will grow up to be something wonderful because you have paid for him with so much pain.

Darling, I am missing you most dreadfully and I want

GOLDENEYE  
ORACABESSA  
JAMAICA

Fascinating about Russia. Met the real jet set here who loved him. Found beautiful powder blue Austin on arrival. Drove through dark. ~~Reached~~ Beach miraculously after 4 weeks North. 1/2 noon. Very sad without you. Today started book. Got two coaches but no fun as you were there. Sea crawling with lobsters. Also no fun. V. nice new garden called Felix. As a wonderful place & I can sell it but you must be here. It belongs to you & you're stupid not to come here. & you must get rid of your fears of things. Your fears of things are as bad as my fears of people.

(5th Jan a tonic & goodnight by darling love & come if you possibly can) I love you only in the world. F.

makes life hardly bearable" (BOAC stationery, "Thursday in the plane"). Ian can be clear-eyed on the profound differences that make co-existence so hard: "I envy you your life of parties and 'the mind' and you envy I suppose my life of action and the fun I get from my books ... I am hopeless and like a caged beast in drawing and dining rooms and there is nothing I can do about it". He worried about his wife's spending and they went round in circles trying to agree a permanent home together. Each had to put up with the other's infidelities, and Ian's dislike of Ann's social whirl often left him isolated ("...There is no one else in my life. There is a whole cohort in yours...") Ian exhorted Ann that they must endeavour to bring each other less pain, complained of being "lonely, jealous, & ill", but also worried about his wife's "tragic switchback of pills which I implore you to stop". Ann had forebodings about Ian's heart as early as the 1940s ("...please be honest with me about your chest pains..."), but as ill-health

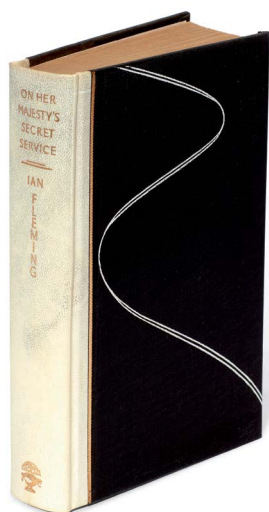
took hold of Ian in his final years they drew closer to each other once more. Their relationship remained tempestuous to the end but Ann was a vital support to Ian in his twilight years as he watched Bond's phenomenal and growing success, which he was largely too ill to enjoy.

THESE LETTERS HAVE BEEN ACCESSED BY BIOGRAPHERS BUT REMAIN LARGELY UNPUBLISHED. THEY PAINT AN EXTRAORDINARILY VIVID PICTURE OF A PASSIONATE RELATIONSHIP, THE GLAMOUR OF HIGH SOCIETY IN THE MIDDLE OF THE LAST CENTURY, AND THE ORIGINS OF JAMES BOND - ONE OF THE MOST ENDURING FICTIONAL CREATIONS OF MODERN TIMES.

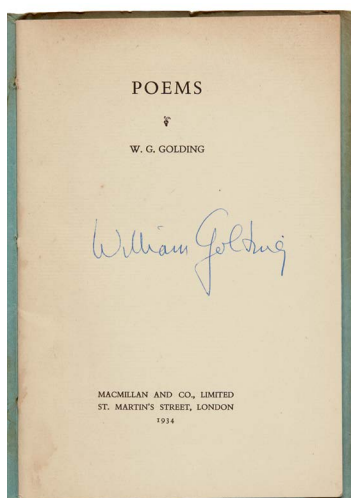
Unpublished and published letters by Ian Fleming: © All copyright is reserved to the Ian Fleming Estate

# £ 200,000-300,000 € 233,000-350,000

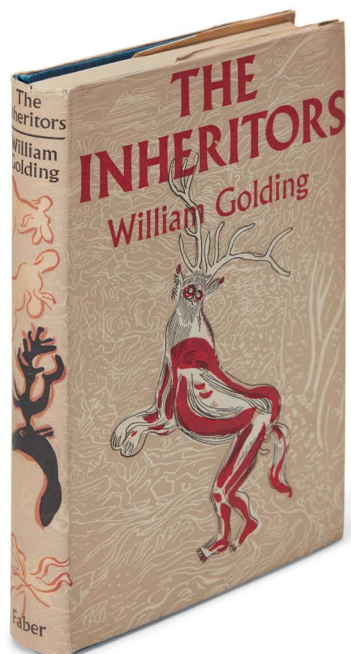




109



110



111

68

109

#### FLEMING, IAN

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

8vo, FIRST EDITION, ONE OF 250 COPIES SIGNED BY THE AUTHOR. (THIS COPY NUMBER "PRESENTATION"), frontispiece portrait by Amherst Villiers, title-page in red and black, original parchment-backed black cloth lettered in gilt, white ski-track motif on upper cover, top edge gilt, *spine soiled*

The only deluxe issue of any of the James Bond novels.

#### LITERATURE

Gilbert A11a (1.2, signed limited issue)

£ 5,000-7,000 € 5,900-8,200

110

#### GOLDING, WILLIAM

Poems. *Macmillan and Co*, 1934

8vo, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, SIGNED BY GOLDING ON THE TITLE PAGE, original light greenish-blue card wrappers, preserved in manila envelope with programme from the 1989 Stratford-upon-Avon Poetry Festival (featuring Golding), *some damp-staining to the wrappers*

Golding's first book, consisting of thirty lyrics, was published in the *Macmillan Contemporary Poets* series at 1s, and has never been reprinted.

#### LITERATURE

Gekoski & Grogan A1

£ 1,500-2,000 € 1,750-2,350

111

#### GOLDING, WILLIAM

The Inheritors. *Faber and Faber Ltd.*, 1955

8vo, first edition of the author's second novel, SIGNED BY GOLDING ON FRONT ENDPAPER, original strong blue cloth boards, *very minor spotting to jacket* OTHERWISE FINE

#### LITERATURE

Gekoski & Grogan A3(a)

£ 500-700 € 600-850

112

#### GOLDING, WILLIAM

Three editions of *Pincher Martin*, comprising:

*Pincher Martin*. *Faber and Faber*, 1956, 8vo, first edition, SIGNED BY THE AUTHOR ON FRONT ENDPAPER, original moderate red cloth boards, dust-jacket, *very slight wear to jacket at edges*; [together with:] *The Two Deaths of Christopher Martin*. *New York: Harcourt, Brace & Company*, 1957, first American edition, SIGNED BY THE AUTHOR ON HALF-TITLE, original brilliant yellow cloth and black boards, dust-jacket, *tiny closed tears to jacket*; *Chris Martin*. *Paris: Gallimard*, 1960, first French edition, one of 41 copies on vellum paper, SIGNED BY THE AUTHOR ON FRONT ENDPAPER, original light blue paper wrappers, *minor creasing to covers and some light dust-soiling* (3)

*Pincher Martin* was published under the title *The Two Deaths of Christopher Martin* in America.

#### LITERATURE

Gekoski and Grogan A4(a), A4(b)

£ 1,500-2,000 € 1,750-2,350

113

**GOLDING, WILLIAM**

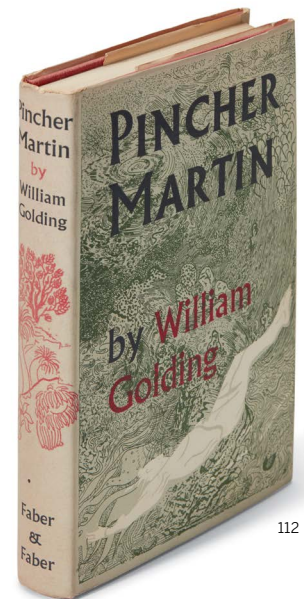
*The Spire. Faber and Faber, 1964*

8vo, first edition. SIGNED BY THE AUTHOR ON FRONT  
ENDPAPER ("With best wishes. William Golding"), original  
dark reddish purple cloth boards, dust-jacket

**LITERATURE**

Gekoski and Grogan A8(a)

£ 300-500 € 350-600



112

114

**GREENE, GRAHAM**

*Babbling April. Oxford: Basil Blackwell, 1925*

8vo, FIRST EDITION [one of 300 copies], PRESENTATION  
COPY OF THE AUTHOR'S FIRST BOOK INSCRIBED BY THE  
AUTHOR TO HIS FIRST LOVE ("From Graham Greene | to  
G.M.S. | to whom the little that is good here | belongs by  
right"), original grey boards lettered in blue, collector's folding  
box, some browning and spotting, recased with new spine

Many of the poems in *Babbling April* were inspired by Gwen  
Spencer (née Howell). Greene later wrote in his diary that  
he had loved her "with such unreasoning passion". His  
disappointment led to his flirtation with Russian roulette and,  
as stated by Norman Sherry, "Graham's experience of first  
love is surely reflected in *The Ministry of Fear*".

Also included are TWO AUTOGRAPH LETTERS SIGNED  
("Graham Greene"). One to Gwen Spencer apologises for  
being "a pest... to you in 1924..." and disagrees with the  
recipient's opinion of *The Heart of the Matter* stating "...in fact  
I'm not very fond of it... try *The End of the Affair*. I like it better  
except the last 50 pages..." (2 pages, 5 St James's Street,  
London, 15 April [1953]) and also one to Conway Spencer on  
the death of his wife and noting "...I ought to warn you that that  
book of rather juvenile verse now fetches more than £200 at  
Sotheby's and your association copy is probably worth more  
than that..." (2 pages, La Résidence des Fleurs, Antibes, 23  
January [c.1980])

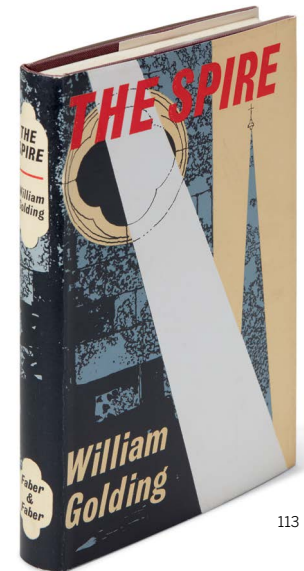
**LITERATURE**

Wobbe A1

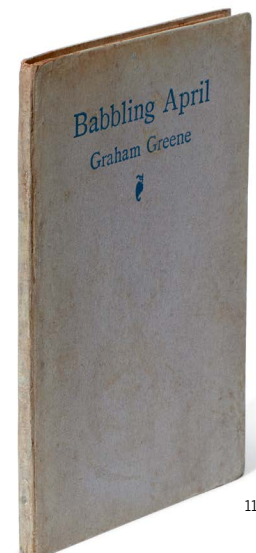
**PROVENANCE**

Gwen Spencer, presentation inscription by the author;  
Sotheby's, 18 December 1995, lot 310

£ 3,000-4,000 € 3,500-4,700



113



114



115

**GREENE, GRAHAM**Babbling April. *Oxford: Basil Blackwell, 1925*

8vo, FIRST EDITION [one of 300 copies], original grey boards lettered in blue, DUST-JACKET, *some light browning and spotting, adhesive tape mark to [A]2, lower joint split at head, soiling to dust-jacket, extremities of dust-jacket slightly worn*

**LITERATURE**

Wobbe A1

**PROVENANCE**

Sotheby's, 12 December 1991, lot 108

£ 1,200-1,600 € 1,400-1,900

116

**GREENE, GRAHAM**The Man Within. *William Heinemann, 1929*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("My first novel, | inscribed for | Eric Quayle | by | Graham Greene"), original black cloth lettered in gilt, DUST-JACKET, *slight spotting, dust-jacket slightly worn and soiled*

**LITERATURE**

Wobbe A2a

**PROVENANCE**

Eric Quayle, presentation inscription by the author, bookplate; Sotheby's, 18 December 1995, lot 313

£ 2,600-3,500 € 3,050-4,100

117

**GREENE, GRAHAM**The Man Within. *William Heinemann, 1952*

8vo, "uniform edition", PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS SON ("For Francis | with love. | My third novel, but the | other two didn't find a | publisher"), original black cloth lettered in gilt, *some slight spotting, minor soiling to binding*

**LITERATURE**

Wobbe, p. 185

**PROVENANCE**

Francis Greene, presentation inscription by the author

£ 1,500-2,000 € 1,750-2,350

118

**GREENE, GRAHAM**The Name of Action. *William Heinemann, 1930*

8vo, FIRST EDITION, original dark blue cloth lettered in gilt, DUST-JACKET, *some slight browning and spotting, extremities of slightly soiled dust-jacket frayed at extremities*

**LITERATURE**

Wobbe A3a

£ 2,600-3,500 € 3,050-4,100

119

**GREENE, GRAHAM**Stamboul Train. *William Heinemann, 1932*

8vo, FIRST EDITION, original black cloth lettered in gilt, DUST-JACKET, *slight spotting, bookplate, soiled dust-jacket worn with creases, tears and some loss*

**LITERATURE**

Wobbe A5a

£ 1,500-2,400 € 1,750-2,800

120

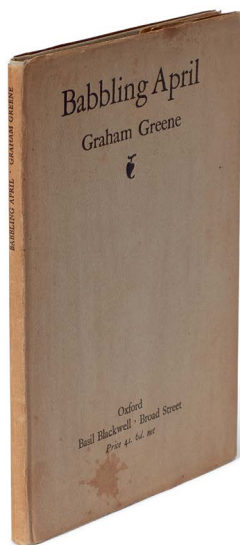
**GREENE, GRAHAM**It's a Battlefield. *William Heinemann, 1934*

8vo, FIRST EDITION, original black cloth lettered in gilt, DUST-JACKET (later issue with "3/6" stamped on spine), collector's green morocco-backed folding box, *slight browning and spotting to endpapers, soiled and faded dust-jacket with some minor loss, repairs to reverse*

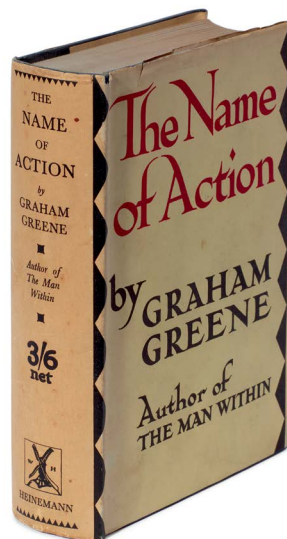
**LITERATURE**

Wobbe A6a

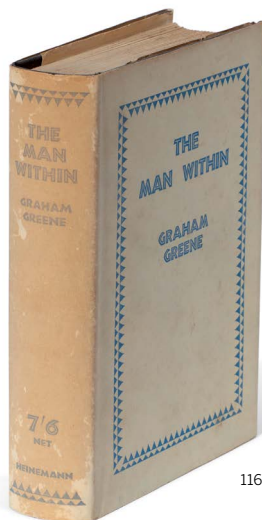
£ 1,800-2,400 € 2,100-2,800



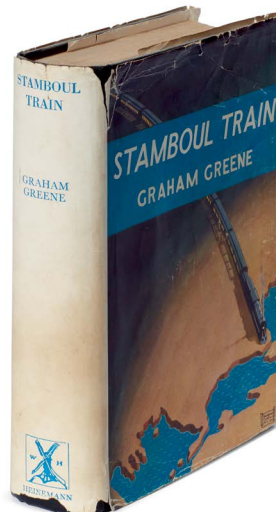
115



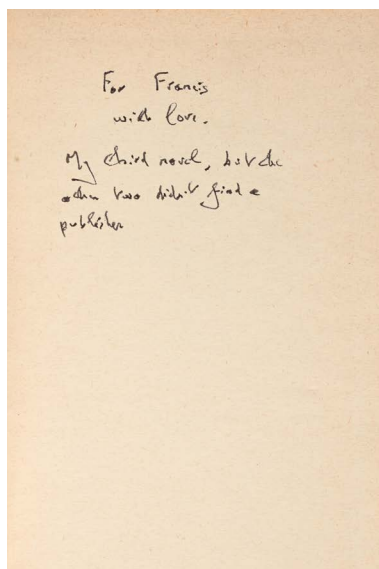
118



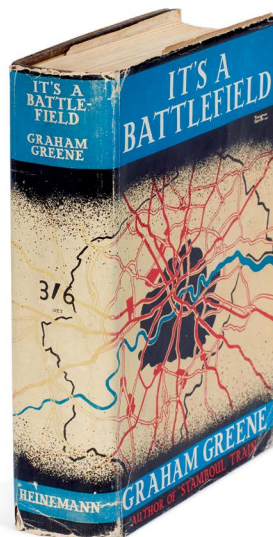
116



119

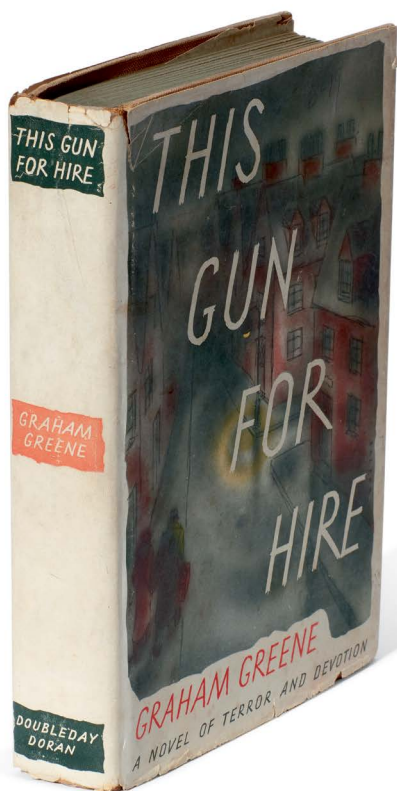


117

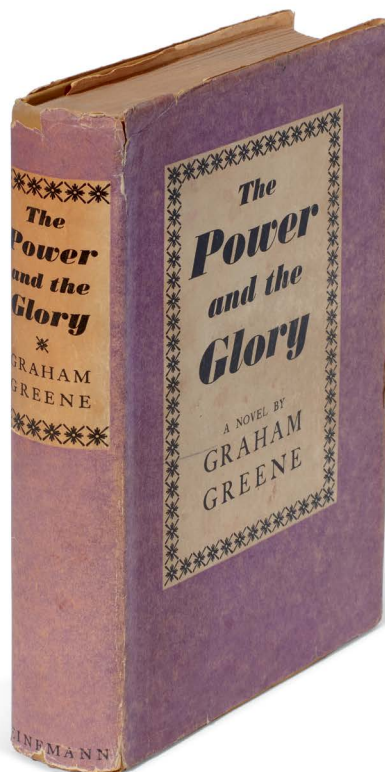


120





121



122

121

#### GREENE, GRAHAM

*This Gun for Hire*. New York: Doubleday, Doran and Company, 1936

8vo, FIRST EDITION, THE AUTHOR'S OWN COPY, SIGNED ON THE TITLE-PAGE, original ivory cloth stamped in green, DUST-JACKET, collector's cloth folding box, lacking front free endpaper, tears and creases with remnants of laid-down dust-jacket to fixed endpapers, slightly soiled and price-clipped dust-jacket frayed at extremities with some loss, numerical annotation on upper panel

Although Wobbe notes *A Gun for Sale* as the "first edition" published in England in July 1936 he also includes *This Gun for Hire* as the "first American edition" published in the United States in June 1936. If these dates are accurate, the American edition is the true first edition.

This copy is accompanied by a certificate noting that "this copy of *This Gun for Hire* is my own personal file copy, and bears my ownership signature". It is dated 10 March 1990.

#### LITERATURE

Wobbe A12b

#### PROVENANCE

Graham Greene, ownership signature; R.A. Gekoski

£ 3,000-5,000 € 3,500-5,900

122

#### GREENE, GRAHAM

*The Power and the Glory*. William Heinemann, 1940

8vo, FIRST EDITION, original yellow cloth lettered in red, DUST-JACKET, slight browning, slightly soiled dust-jacket frayed with tears and some loss

Greene was awarded the Hawthornden Prize in 1941 for *The Power and the Glory*.

#### LITERATURE

Wobbe A16a

£ 4,000-6,000 € 4,700-7,000

123

#### GREENE, GRAHAM

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

8vo, first American edition, original black and red cloth lettered in silver, DUST-JACKET, slight browning, binding slightly soiled with minor wear to extremities, dust-jacket worn with tears and some loss to extremities, adhesive tape repairs to reverse

Although Wobbe notes the "first edition" of Greene's novel was published in England in July 1938 he also states that the "first American edition" was published in the United States in June 1938. If these dates are accurate, the American edition is the true first edition.

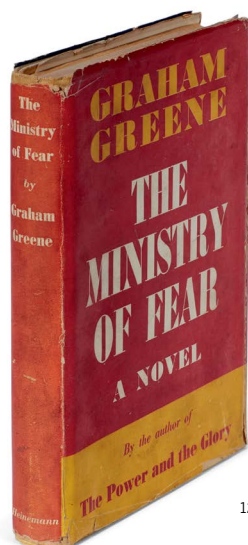
#### LITERATURE

Wobbe A13b

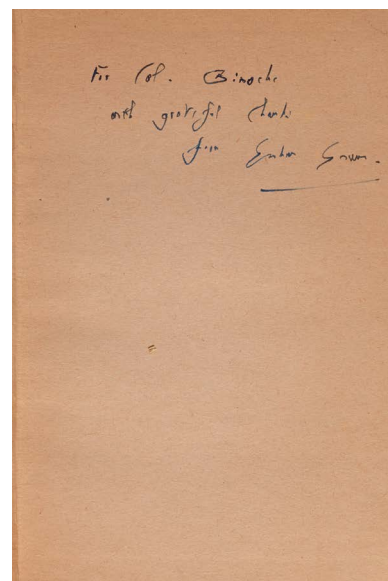
£ 1,500-2,400 € 1,750-2,800



123



124



126

124

#### GREENE, GRAHAM

The Ministry of Fear. William Heinemann, 1943

8vo, FIRST EDITION, original yellow cloth lettered in black, DUST-JACKET, binding worn and soiled, soiled dust-jacket frayed at extremities with some loss, adhesive tape repairs on reverse

In accordance with wartime economy, the dust-jacket is printed on the reverse of a dust-jacket for J.B. Priestley's *Laburnum Grove*.

#### LITERATURE

Wobbe A18a

£ 1,200-1,600 € 1,400-1,900

125

#### GREENE, GRAHAM

The Confidential Agent. New York: The Viking Press, 1939

8vo, first American edition, original grey cloth lettered in black, DUST-JACKET, slightly soiled dust-jacket frayed at extremities with additional abrasions to spine

#### LITERATURE

Wobbe A15b

£ 600-900 € 700-1,050

126

#### GREENE, GRAHAM

The Heart of the Matter. William Heinemann, 1948

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Col. Binoche | with grateful thanks | from Graham Greene"), original blue cloth lettered in silver, DUST-JACKET, some spotting, price-clipped dust-jacket worn and creased--[together with:] **Binoche, Jacques**. *L'Allemagne et le Général de Gaulle...* preface du General Binoche. Paris: Plon, 1975, presentation copy inscribed by the author, original printed wrappers, some browning, wrappers worn at extremities

Greene's novel is inscribed to General Francois Binoche (1911-1997), the distinguished Resistance fighter, French army officer and, later, politician. An AUTOGRAPH LETTER SIGNED ("Graham Greene") is laid-down to the front free endpaper in which the author recalls "the kindness you showed me in Morocco" and states "I have been in Malaya travelling around... and on my way home I am making a too short visit to Indo-China. Is there any hope of seeing you?" (1 page, 4to, Hotel Majestic, Kuala Lumpur, 16 January [1951]). The original envelope, redirected twice, is loosely inserted.

The volume by Jacques Binoche includes a preface by his father, General Binoche.

#### LITERATURE

Wobbe A21a

#### PROVENANCE

General Francois Binoche, presentation inscription

£ 1,500-2,500 € 1,750-2,950



**GREENE, GRAHAM**

Stamboul Train. *William Heinemann, 1951*

8vo, reprint, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS SON ("For Francis | with love from | Graham. | Deliberately written to try | to make money while I tried | to get a job back after the | failure of two books. Couldn't | afford to travel further than | Cologne."), original black cloth lettered in gilt, *some slight spotting, minor soiling to binding, dust-jacket worn with tears and some minor loss*

**PROVENANCE**

Francis Greene, presentation inscription by the author

£ 1,500-2,500 € 1,750-2,950

**GREENE, GRAHAM**

The Quiet American. *William Heinemann, 1955*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS WIFE ("For Vivien | with love | from Graham. | Not so good as yours."), original dark blue cloth, DUST-JACKET, *some spotting, slightly soiled dust-jacket worn at extremities*

**LITERATURE**

Wobbe A35a

**PROVENANCE**

Vivien Greene, presentation inscription; Sotheby's, 12 December 1991, lot 74

£ 2,600-3,500 € 3,050-4,100

**GREENE, GRAHAM AND CAROL REED**

The Third Man. *Lorrimer, 1969*

8vo, FIRST EDITION OF THE FILM SCRIPT, INSCRIBED BY ORSON WELLES NEXT TO THE CELEBRATED 'CUCKOO CLOCK' SPEECH, illustrated with stills from the film, original pictorial wrappers, *some pencil markings, extremities very slightly worn*

An association copy of the printed script of one of the most celebrated films of all time. Welles' famous 'cuckoo-clock' speech was not part of Greene's original text (it is included here as a footnote on page 114) and was subsequently attributed to Welles who apparently invented it during filming. This copy is inscribed "For | Reg | best wishes | Orson Welles". Apparently Welles was amused to be asked to sign this book and noted that it was the only time he had ever done so.

**LITERATURE**

Wobbe A51a

**PROVENANCE**

Sotheby's, 24 February 2000, lot 224

£ 2,400-3,400 € 2,800-4,000

**GREENE, GRAHAM**

The Tenth Man. *The Bodley Head and Anthony Blond, 1985*

8vo, FIRST EDITION, THE AUTHOR'S OWN COPY (signed and annotated "Graham Greene | Author's corrected copy.") WITH CORRECTIONS ON 13 PAGES, original green boards lettered in gilt, DUST-JACKET

Greene's own copy of the printed first edition with post-publication changes, including deletions, alterations to punctuation and substituted words.

An accompanying letter from Nicholas Dennys of The Gloucester Road Bookshop, dated 11 January 1989, gives provenance.

**PROVENANCE**

Graham Greene, signature; Nicholas Dennys (The Gloucester Road Bookshop); Julian Nangle (Words Etcetera)

£ 1,000-2,000 € 1,200-2,350

**GREENE, GRAHAM**

Collection of 26 volumes, 1929-88, comprising:

**i)** The Man Within. *Heinemann, 1929*, FIRST EDITION, [Wobbe A2a]; **ii)** Rumour at Nightfall. *Heinemann, 1931*, FIRST EDITION, [Wobbe A4a], *new front endpapers, printed stamp to rear endpapers*; **iii)** It's a Battlefield. *Heinemann, 1934*, FIRST EDITION, [Wobbe A6a]; **iv)** A Gun for Sale. *Heinemann, 1936*, FIRST EDITION, [Wobbe A12a], *slightly skewed*; **v)** Brighton Rock. *Heinemann, 1938*, FIRST EDITION, dust-jacket (later state with reviews and 4/- sticker), [Wobbe A13a], *minor loss to dust-jacket*; **vi)** The Heart of the Matter. *Heinemann, 1948*, FIRST EDITION, [Wobbe A21a]; **vii)** The Third Man and The Fallen Idol. *Heinemann, 1950*, FIRST EDITION, dust-jacket, [Wobbe A23a], *minor creases and loss to dust-jacket*; **viii)** The Third Man. *New York: The Viking Press, 1950*, FIRST EDITION, dust-jacket, [Wobbe A23b], *extremities of dust-jacket slightly worn*; **ix)** The End of the Affair. *Heinemann, 1951*, FIRST EDITION, dust-jacket, [Wobbe A27a]; **x)** Doctor Fischer of Geneva or the Bomb Party. *New York: Simon and Schuster, 1980*, lettered A of 500 copies signed by the author, slipcase; **xi-xxvi)** together with 16 others including Wobbe A34a, A35a, A38a, A41a, A42a, A48a, A53a, A55a, A59a, A61a and A63a, DUST-JACKETS; all 8vo, original bindings, *occasional spotting and browning*

£ 2,000-3,000 € 2,350-3,500

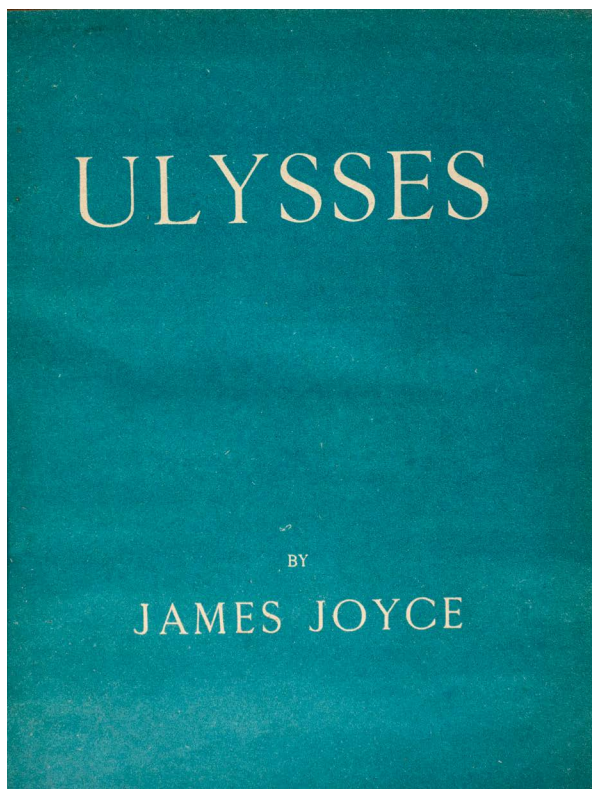
127



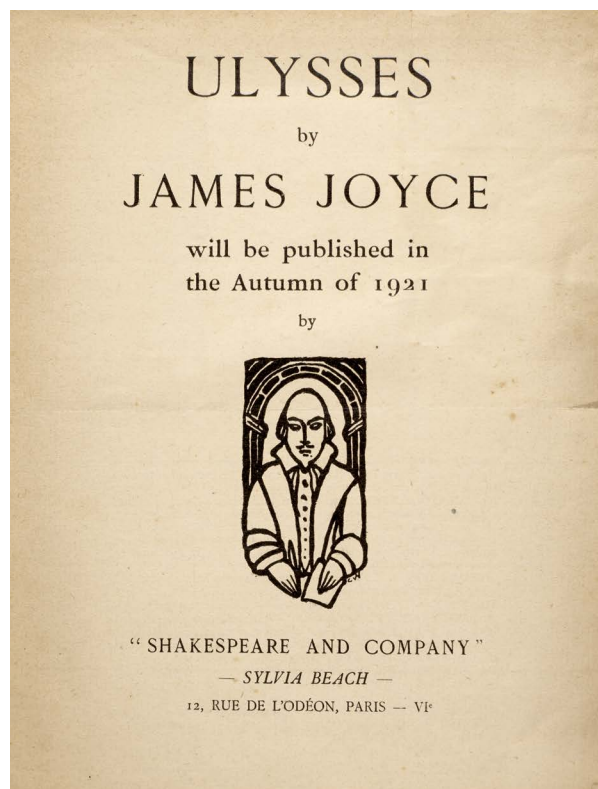
130







132



132

132

## JOYCE, JAMES

*Ulysses. Paris: Shakespeare & Company, 1922*

4to, FIRST EDITION, NO. 877 OF 750 COPIES ON HANDMADE PAPER, original blue paper wrappers bound in, original publisher's prospectus loosely inserted, contemporary or near contemporary half linen by J. Tyssen of Ixelles (ticket on upper paste-down), decorated boards, red morocco label on spine, minor browning, upper hinge split and repaired with tape, wear to edges of binding

[tipped in at the beginning:] the original prospectus ("Ulysses | by | James Joyce | will be published in | the Autumn of 1921..."), *Paris: Shakespeare and company, Sylvia Beach, 8, Rue Dupuytren*, single leaf folded, photographic portrait of Joyce tipped in, browned, affixed to front endpaper with tape

THE EARLIEST ISSUE OF ARGUABLY THE MOST IMPORTANT AND INFLUENTIAL NOVEL OF THE TWENTIETH CENTURY. The total edition was limited to 1,000 copies of which 100 were numbered and signed on Dutch handmade paper, 150 numbered and printed on vergé d'Arches and another 750 were merely numbered. 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.

Also loosely inserted or tipped to paste-down are press cuttings relating to Dublin and Ireland.

## LITERATURE

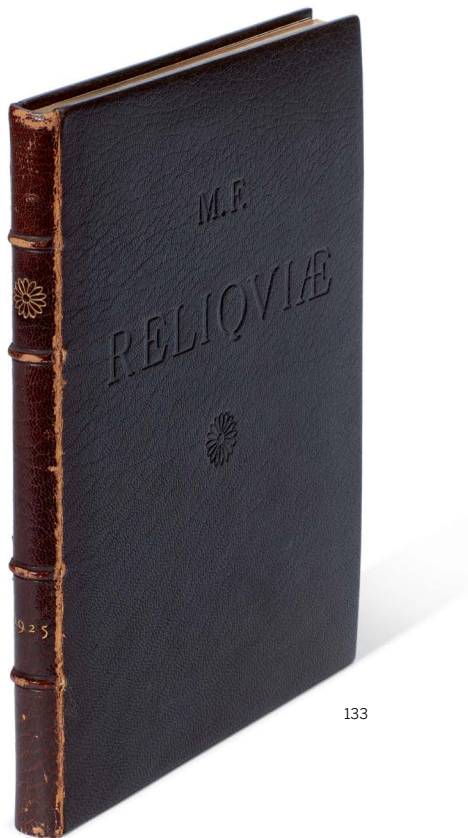
Slocum & Cahoon A17

## PROVENANCE

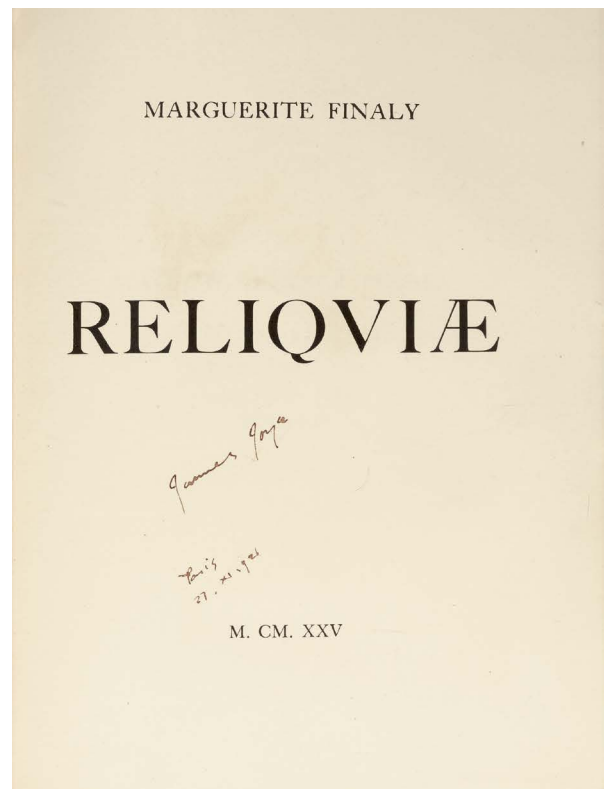
Baroness Grenier, delivered on 20 April 1922 (see Laura Barnes' census, in appendix to Glenn Horowitz's catalogue *James Joyce Books & Manuscripts*, New York, 1996).

Baroness Giovannella Grenier (1875-1971), born Giovannella Caetani, was one of the last members of the celebrated Caetani family, the Italian dynasty prominent from the ninth century onwards, counting at least two popes among its members. She was the sister of the composer Roffredo Caetani (1871-1961), prince of Bassiano and last duke of Sermoneta, who worked to promote the works of Wagner in Rome. The Caetanis frequented the artistic and literary salons of Paris in the 1920s (their friends included Paul Valéry, Valéry Larbaud, Leon-Paul Fargue, and Adrienne Monnier), and Baroness Grenier's sister-in-law Marguerite Caetani (née Chapin) founded the literary journal *Commerce* in 1924, which published some of the first translations of *Ulysses*.

£ 8,000-12,000 € 9,400-14,000



133



133

133

# [JOYCE, JAMES]--FINALY, MARGURITE

Reliquiae, 1925

8vo, number 48 of 150 numbered copies on vélin à la cuve from papeteries Van Gelder Zonen, watermarked "à la Marguerite", steel-engraved frontispiece portrait by André Maillart, further engraved medallion portrait by Maillart after Marcel Dammann, WITH JOYCE'S OWNERSHIP SIGNATURE ON THE TITLE PAGE ("James Joyce | Paris | 27.xi.1926"), contemporary crushed olive green morocco by G. Cretté, doublures, silk endpapers, spine gilt, all edges gilt, original slipcase, spine slightly worn, edge-wear to slipcase

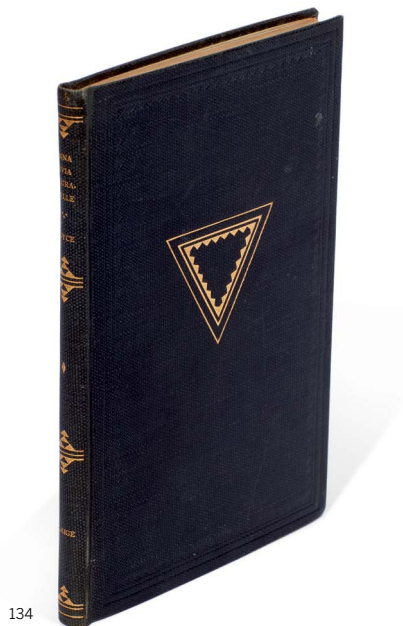
A RARE SURVIVAL FROM JOYCE'S LIBRARY. This series of reminiscences of artist and writer friends (including Colette, Romain Rolland and others) by Marguerite Finaly (née Pompée, d.1921) was assembled and published posthumously by her husband, the Italian-French banker Horace Finaly (born in Budapest in 1871). Finaly had arrived in Paris with his parents in 1882 and was naturalized in 1890. He attended the Lycée Condorcet and became a close friend of Proust's, later contributing with him (alongside Henry Barbusse, Léon Blum and others) to the magazine the *Banquet*. His main career however was a very powerful banker, rising to the position

of the head of the Banque de Paris by 1919, and facilitating the French establishment of Standard Oil as well as other French-American industrial and financial collaborations. He became an officer of the Légion d'honneur in 1920 (see Allen Douglas, *From Fascism to Libertarian Communism: George Valois Against the Third Republic*). It is thought Finaly was the first owner of a turbo powered yacht, named after his wife Marguerite. At the time of receiving this book from Finaly, Joyce was writing *Finnegans Wake*, and Finaly is alluded to on page 539 of the 1939 Faber first edition.

*"Here be trouts culponed for ye and salmons chined and sturgeons tranced, sanced capons, lobsters barbed. Call halton eatwords! Mumm me moe mummers! What, no lthalians? How, not one Moll Pemalas? Accordingly! Play actors by us ever have crash to their gate. Mr.Messop and Mr Borry will produce of themselves, as they're twof genitalmen of Veruno, Sernior Nowno and Senior Brolano (finaly! finaly!), all for love of a fair penitent that, a she be broughton, rhoda's a rosy she. Their two big skins! How they strave to gat her! Such a boyplay!"*

£ 8,000-12,000 € 9,400-14,000





134

134

#### JOYCE, JAMES

Anna Livia Plurabelle. *New York: Crosby Gaige, 1928*

8vo, FIRST EDITION, ONE OF 50 COPIES ON PALE GREEN-TINTED PAPER, unnumbered, out of a total edition of 850 copies, original black cloth lettered in gilt on the spine and with triangular gilt design on upper cover, *light browning to endpapers, minimal spotting*

800 copies were printed on cream-white wove paper and issued in brown cloth (these were signed by Joyce); 50 special copies were issued as here on green paper in black cloth. Most were not for sale.

#### LITERATURE

Slocum and Cahoon A32

£ 1,500-2,000 € 1,750-2,350

135

#### JOYCE, JAMES

Anna Livia Plurabelle [from *Finnegan's Wake*]. *Cambridge: The Orthological Institute, [1929]*

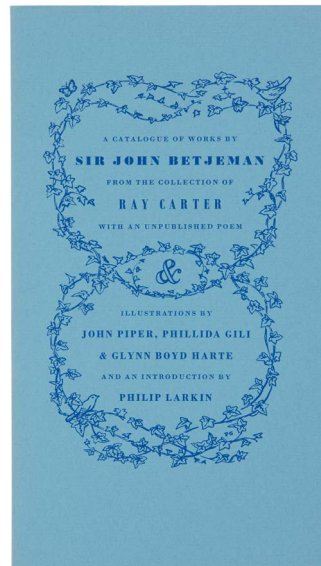
12 inch 78rpm shellac record (matrix numbers: Cc17594 II and Cc17595 II T1 together with triangle symbols), Slocum and Cahoon's "first pressing", printed paper labels, brown paper sleeve, *minor finger marks, tears and creases to sleeve*

In 1929 Joyce arranged with the Black Sun Press for publication of *Tales of Shem and Shaun*. Joyce was asked to propose someone to write an introduction and, after Julian Huxley and J.W.N. Sullivan declined, C.K. Ogden accepted. The linguist C.K. Ogden (1889-1957) had created 'Basic English' and founded the Orthological Institute in Cambridge to promote his language of 850 words. Ogden approached Joyce to record for the Institute and this record, Joyce's second disc, was the result. For the recording session in August 1929 Ogden prepared the text in half-inch letters due to Joyce's poor eyesight. However, poor lighting in the studio resulted in Ogden prompting the author in a whisper throughout the recording (see Ellman, Joyce, p. 630).

#### LITERATURE

Slocum and Cahoon, p. 173

£ 500-700 € 600-850



136

136

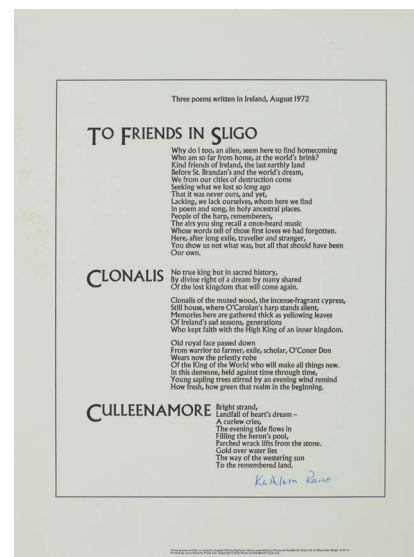
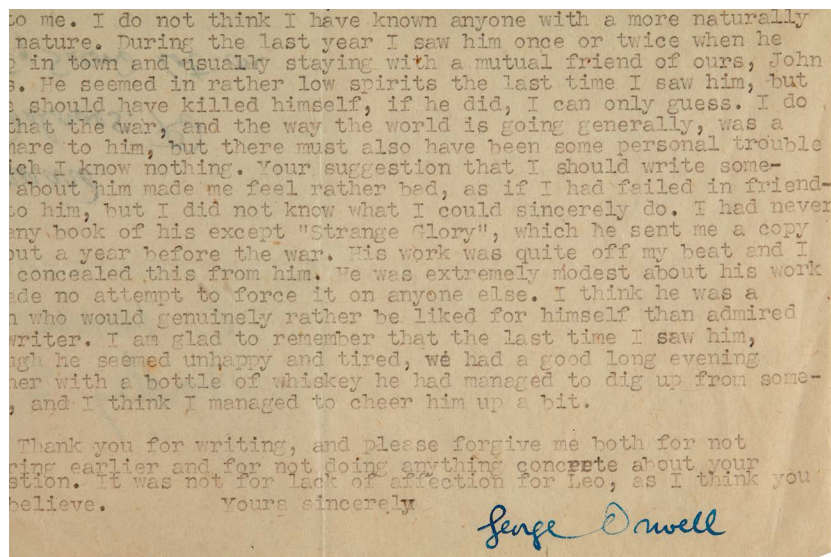
#### LARKIN, PHILIP

Series of 14 typed letters signed, to Ray Carter

discussing Carter's John Betjeman collection and Larkin's introduction to an exhibition catalogue of the collection, as well as book signings and proposals for meetings, 14 pages, folio and small oblong 4to, headed stationery of the Brynmor Jones Library, University of Hull, 12 April 1978 to 9 November 1984, with two envelopes; *[with:]* 17 retained copies of letters by Carter to Larkin and others, also a typed letter by Andrew Motion, 1978-91; typescripts, including copies of Larkin's two Betjeman exhibition introductions and Carter's recollections of Larkin, altogether 11 pages; A Catalogue of the Works of Sir John Betjeman from the collection of Ray Carter ... introduction by Philip Larkin. *Warren Editions, 1983*. 8vo, original wrappers; John Betjeman: A Celebration, handlist for an exhibition at the National Theatre, 1984, with an introduction by Larkin, stapled; order of service for Larkin's funeral and related ephemera; small group of cuttings relating to Larkin

Raymond Carter, a politician and bibliophile who had been junior minister for Northern Ireland 1976-79, corresponded with Larkin over an introduction to a catalogue of Carter's Betjeman collection at St Paul's School. The two met only once, at All Souls College, Oxford, as Carter has recalled: "My abiding memory of him is of an extremely tall man, priestly looking and self-conscious about his height. After we had introduced ourselves to one another, he rested against a bookcase and proceeded to slide down to roughly my level. The conversation then moved off into a surprising direction. It wasn't about the books nor poetry. What interested him was politics, why I had got involved, what did I make of Northern Ireland."

# £ 1,800-2,200 € 2,100-2,600



137

## ORWELL, GEORGE

Typed letter signed, to Michael Rothenstein

on the death of their mutual friend Leo Myers, agreeing with Rothenstein's dissatisfaction with the *Times* obituary but resigned to the fruitlessness of writing a corrective letter ("... They wouldn't even print T.S. Eliot's protest against their near-libellous obituary on Joyce..."), reflecting on Myers's character and the mystery of his suicide ("...I do know that the war, and the way the world is going generally, was a nightmare to him, but there must also have been some personal trouble of which I know nothing..."), and regretting that he does not feel competent to write an article on his work, 1 page, large post quarto, 10a Mortimer Crescent, London NW6, 1 May 1944, folds, later unrelated notes on verso

Orwell's correspondent here is Michael Rothenstein, the artist son of Sir William Rothenstein, but the subject of the letter is L.H. Myers (1881-1944), who had committed suicide on 7 April 1944. Myers was an independently wealthy writer on the fringes of the Bloomsbury group and well-known in left-wing intellectual circles in the '30s. He was an admirer of Orwell and had anonymously gifted £300 to support his convalescence in Morocco in 1938. The *Times* obituary (10 April, p.6) was brief and neutral: Orwell and Rothenstein probably resented the absence of any mention of Communism, which dominated Myers's final years.

# £ 2,000-3,000 € 2,350-3,500

138

## POEM-OF-THE-MONTH CLUB.

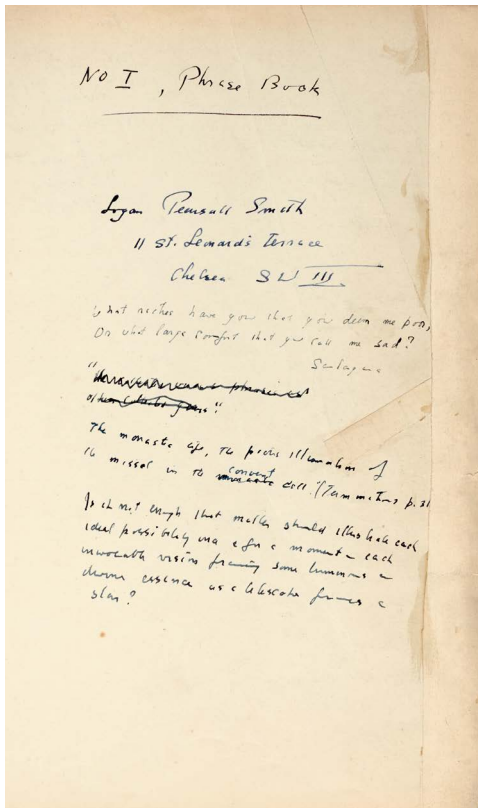
Complete set of 48 broadside printed poems by Seamus Heaney, Philip Larkin, Robert Graves, Stevie Smith, C. Day Lewis, Roy Fuller, Stephen Spender, Peter Porter, W. H. Auden, George Barker, Thom Gunn, Alan Brownjohn, Gavin Ewart, Ruthven Todd, Elizabeth Jennings and Derek Mahon, and 33 others, *Poem-of-the-Month Club*, 1970-77

each sheet 380 x 285mm, EACH POEM SIGNED, preserved in publisher's half calf portfolios (2)

£ 500-700 € 600-850



135



139

139

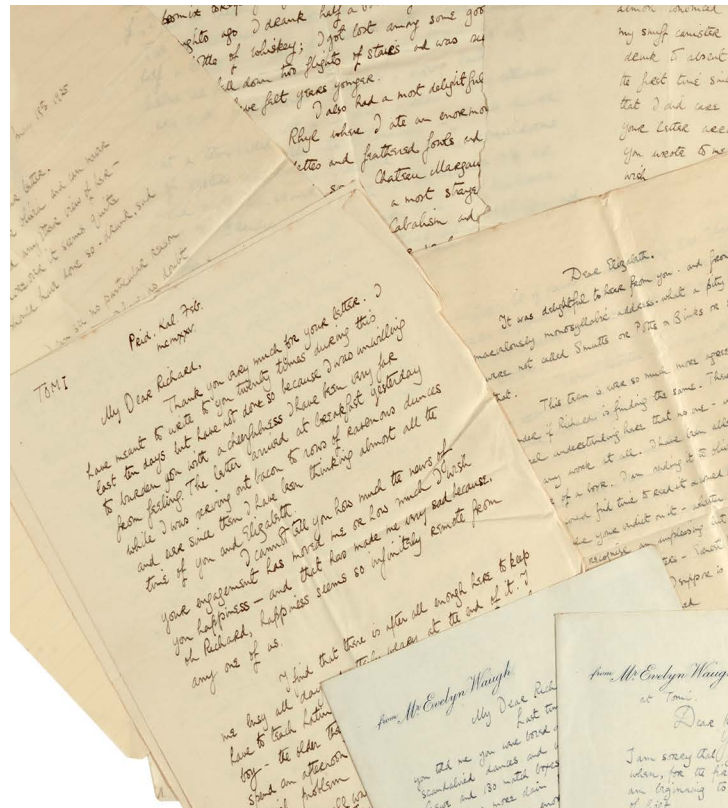
## SMITH, LOGAN PEARSALL

Autograph manuscript commonplace book

title page ("No I, Phrase Book") signed with epigraphs, containing quotations, thoughts, phrases, and abstracts, arranged alphabetically by subject and author, with subject index ("air" to "zeitgeist"), also with brief bibliographical and biographical notes arranged by year ("...1902 | Venice | Trivia..."), closely written in a small hand, contemporary foliation, 296 pages, thumb index, 1920s-40s, with 8 leaves of notes loosely inserted, covers worn with loss at spine

A rich resource compiled by a consummate man of letters, this commonplace book is replete with apposite quotations and ideas drawn from a wide range of authors, from Classical philosophers to Victorian novelists. This volume, with its carefully indexed *topoi*, is in a traditional commonplace format that would have been familiar to Montaigne or Locke, but was less common by the early 20th century. It was well suited to Smith's work, however, and presumably informed the various published anthologies that he compiled, such as *A Treasury of English Prose* and *A Treasury of English Aphorisms*.

£ 2,000-3,000 € 2,350-3,500



140

140

## WAUGH, EVELYN

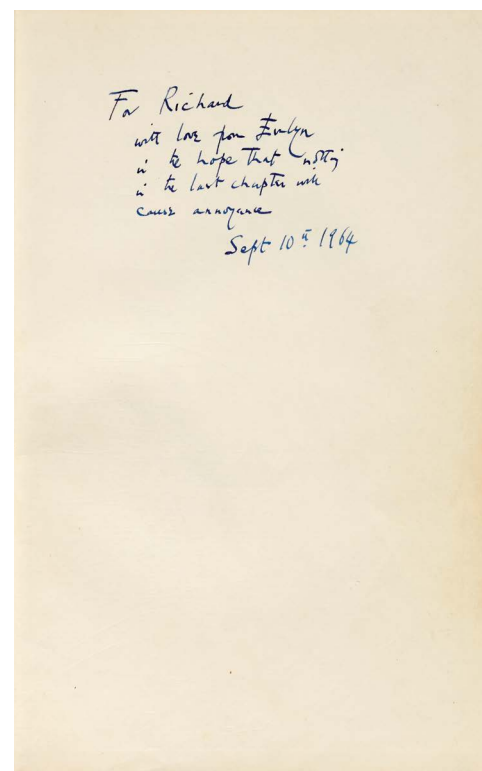
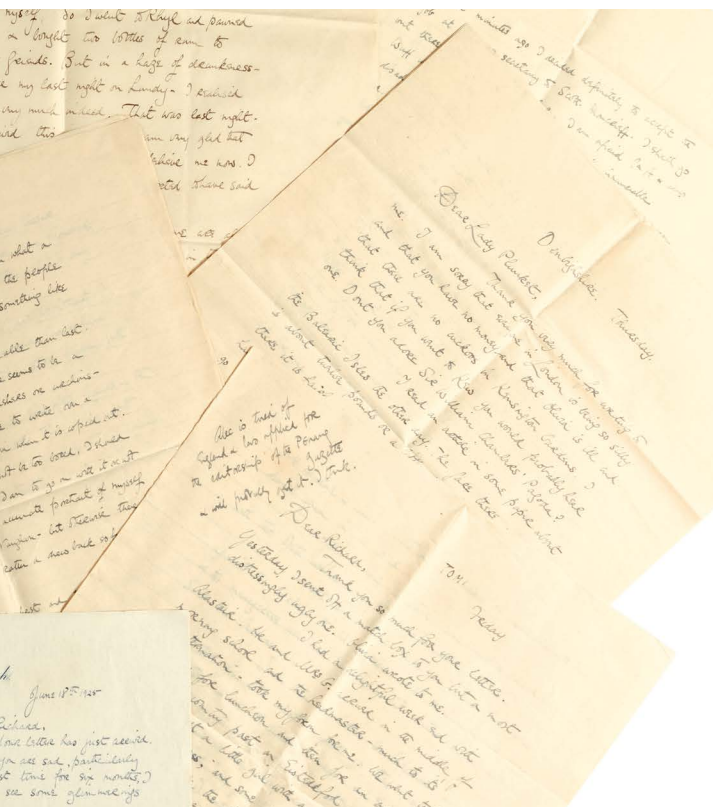
10 autograph letters signed, eight to Richard Plunket Greene, one to his mother Gwen ("Lady Plunket"), and one to his fiancée Elizabeth Russell

AN EXCEPTIONAL SERIES OF UNPUBLISHED EARLY LETTERS TO A CLOSE FRIEND WRITTEN DURING HIS STINT AS A MASTER AT ARNOLD SCHOOL, combining colourful comic anecdotes, admissions of personal anguish, and discussion of his struggles to write a novel, 16 pages, Arnold House School, Llanddulas, 31 January ("PRID. KAL. FEB.") to 18 June 1925

"...we went to Conway for luncheon and then for an enormous drive round the country past an Eisteddfod where everyone was drunk except a little girl with a very red nose dressed as a Druidess, and some aluminium works where a man was trying to burgle the dynamite store and a horrible town called Llanrwst where everyone was sober and some harlots giggled at us on a bridge & Mrs G[raham], who had been asleep since luncheon, suddenly woke up and delivered a furious speech against the Welsh & the lower middle class, to a place called Betws-y-Coed where Mrs G made us hunt for ferns in the rain..."

These letters were written during the six months Waugh spent teaching at a Welsh prep school, a purgatorial experience that culminated in a half-hearted attempt at suicide by swimming out to sea until jellyfish stung him back to land, but which formed wonderful raw material for *Decline and Fall*. It is not a well-documented period in Waugh's life, and the recipient of these revealing and often hilarious letters was, at the time, one of the author's closest friends. Richard Plunket Greene (1901-78) was an Oxford contemporary "piratical in appearance, sometimes wearing ear-rings [...] tinged [...] with melancholy, but also infused with a succession of wild, obsessive





141

enthusiasms" (*A Little Learning*, p.217). After coming down from Oxford Waugh got to know his parents and siblings and by the end of 1924 he had, in his own words, "fallen in love with an entire family", and in particular with Richard's sister Olivia. Waugh's complex relationships with the Plunket Greenses is a major thread running through these letters.

In an early letter, written a week after his arrival at Arnold House, Waugh writes to congratulate Richard on his engagement to Elizabeth Russell and gives a melancholic survey of his new life teaching dull boys ("the older they are the more stupid I find them") with pitifully meagre evening entertainment: "The Cockney master also has a pipe with a tiny peep-show in it with six view of Dublin but one of these is sadly discoloured and one begins to weary of them after a time." Matters improve somewhat with the lengthening days of spring: his aversion to cricket brings him more free time, he takes up shooting as well as more unexpected outdoor pleasures ("...yesterday there were sports and I won the masters egg-&-spoon race..."), and summer also brings a brief reference to the fellow teacher who served as the source for *Decline and Fall*'s Captain Grimes ("... Bathing has started to the intense excitement of the Sodomite master..."). He enjoys a trip to Rhyll, where the barber is an unexpected enthusiast of the Cabala, but the only letter in which Waugh expresses real pleasure in his life is the drunken weekend visit of another Oxford contemporary, Alastair Graham, and his indomitable mother - the original Lady Circumference. A brief unheaded note (possibly a fragment) from the end of May, announces a decision: "Five minutes ago I decided to accept the job at Pisa as secretary to Scott-Moncrieff [...] The only real regret I shall have will be leaving friends [...] for the most part England means only debt & drunkenness & disapproval".

Waugh also makes numerous references to his writing in these letters. In February he writes to Richard that "feeling a little despondent" he burnt his manuscript ("it made so much

smoke that the Headmaster when out of Chapel to see if his school was on fire"). He then goes on to outline his plan for "a prose epic of Silenus ... with all manner of roistering in public houses and brothels". The Silenus book is mentioned in several of the later letters, for example explaining that "I am putting the first chapter into the form of a film. It has solved many insuperable difficulties. The second chapter is going to be a Platonic dialogue", asking Elizabeth to read the manuscript, and admitting that one minor character is "an unpleasing but accurate portrait of myself" but promising that no-one else is taken from life. This important series of letters therefore provides important clues about Waugh's development as a writer, as well as revealing much detail about a key set of friendships, and his life in the school that was to provide the source of one of his most enduring fictions.

# £ 15,000-20,000 € 17,500-23,300

141

## WAUGH, EVELYN

*A Little Learning*. The first volume of an autobiography. *Chapman and Hall, 1964*

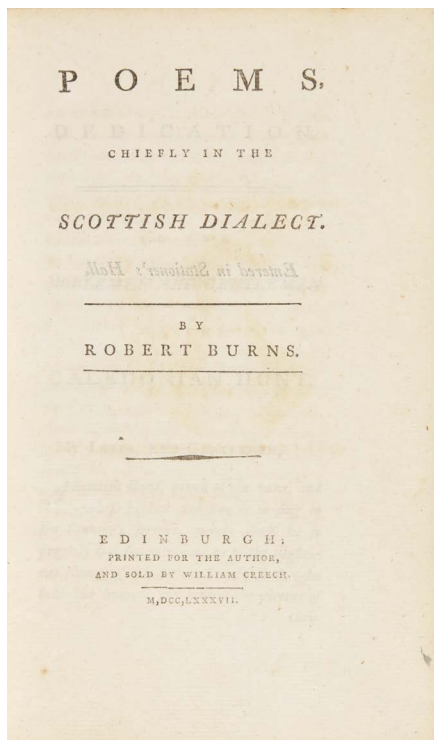
8vo, FIRST EDITION, INSCRIBED TO A CLOSE FRIEND FROM EARLY ADULthood on front free endpapers ("For Richard [Plunket Greene] | with love from Evelyn in the hope that nothing in the last chapter will cause annoyance | Sept 10<sup>th</sup> 1964"), original cloth, *staining and some discolouration to covers, bumped*

Evelyn Waugh befriended Richard Plunket Greene at Oxford and fell in love with his sister Olivia (see previous lot).

£ 800-1,200 € 950-1,400

# FROM THE LIBRARY OF CHRISTIAN HEUER

LOTS 142–172



142

142

FROM THE LIBRARY OF CHRISTIAN HEUER

## BURNS, ROBERT

Poems, Chiefly in the Scottish Dialect. *Edinburgh: Printed for the Author, and sold by William Creech, 1787*

8vo, SECOND (first Edinburgh) EDITION (with "skinking" at p.263 and "Boxburgh" rather than "Roxburgh" in the list of subscribers), half-title, stipple engraved portrait frontispiece, contemporary calf with repeating lyre motif gilt on spine, marbled endpapers, *very minor spotting, offsetting from portrait, rubbed*

Although the first edition of Burns' *Poems* had sold out within a month, delivering a profit of £50 to the author, the publisher John Wilson was unwilling to issue a second edition unless Burns advanced the £27 needed to purchase the paper for a larger run of 1000 copies. As a result, the second edition (including 22 new poems) was published by William Creech in Edinburgh. Most of the 3,000 copies went to the 38 page list of subscribers.

## LITERATURE

ESTC T125274

## PROVENANCE

Middleton Park, book stamp on front free endpaper

£ 1,500-2,500 € 1,750-2,950

143

FROM THE LIBRARY OF CHRISTIAN HEUER

## CALDWELL, ERSKINE

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

8vo, FIRST EDITION ("A" on imprint page), original brown cloth, upper cover and spine gilt, green endpapers, DUST-JACKET (with "\$2.50 net" on upper flap), *jacket worn at extremities with chipping and some loss*

£ 800-1,200 € 950-1,400

144

FROM THE LIBRARY OF CHRISTIAN HEUER

## CAPOTE, TRUMAN

One Christmas. *New York: Random House, 1982-83*

8vo, FIRST EDITION, NO. 274 OF 500 COPIES SIGNED BY THE AUTHOR, publisher's black cloth gilt, slipcase

*One Christmas* was later made into a film starring Katharine Hepburn.

£ 1,000-2,000 € 1,200-2,350

145

FROM THE LIBRARY OF CHRISTIAN HEUER

## CHANDLER, RAYMOND

Three first editions, comprising:

i) *The Big Sleep*. *New York: Alfred A. Knopf, 1939*. 8vo, FIRST EDITION, original orange cloth, DUST-JACKET, *dust-jacket worn with tears, some restoration*; ii) *Farewell My Lovely*. *New York: Alfred A. Knopf, 1940*. 8vo, FIRST EDITION, original orange cloth, DUST-JACKET, *dust-jacket worn at folds*; iii) *The Lady in the Lake*. *New York: Alfred A. Knopf, 1943*. 8vo, FIRST EDITION, original green cloth, DUST-JACKET, *dust-jacket with slight wear extremities and minor chipping*

"Raymond Chandler invented a new way of talking about America, and America has never looked the same to us since" (Paul Auster).

£ 2,000-3,000 € 2,350-3,500

146

FROM THE LIBRARY OF CHRISTIAN HEUER

**CHRISTIE, AGATHA**

Poirot Investigates. *John Lane The Bodley Head, 1924*

8vo, FIRST EDITION, 14 pp. of advertisements at end, publisher's original orange cloth, spine and upper board stamped in dark blue, top edge blue, previous ownership inscription on front free endpaper, *light spotting, internal hinges starting, spine discoloured, bumped*

FIRST EDITION of the author's first collection of short stories starring Hercule Poirot.

£ 800-1,200 € 950-1,400

147

FROM THE LIBRARY OF CHRISTIAN HEUER

**CHRISTIE, AGATHA**

The Murder of Roger Ackroyd. *W. Collins & Son, Ltd., 1926*

8vo, FIRST EDITION, original blue cloth stamped in red, spine stamped in red, *some offsetting and browning, bumped*

"The Murder of Roger Ackroyd is the supreme, the ultimate detective novel... This twist is not merely a function of plot: it puts the whole concept of detective fiction on an armature and sculpts it into a dazzling new shape." (Laura Thompson)

£ 1,500-2,000 € 1,750-2,350

148

FROM THE LIBRARY OF CHRISTIAN HEUER

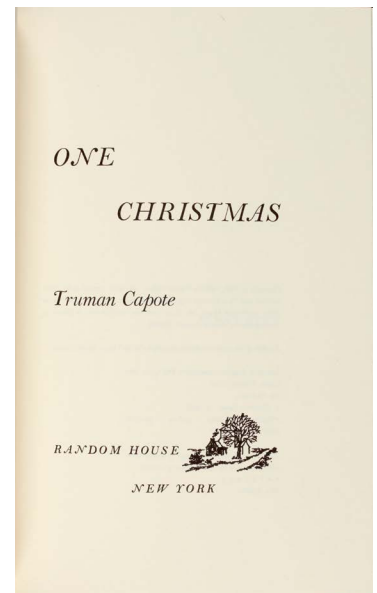
**DEXTER, COLIN**

Last Bus to Woodstock. *Macmillan, 1975*

8vo, FIRST EDITION, INSCRIBED ON TITLE-PAGE ("For Alan - | with all good wishes always | Colin Dexter"), original cloth, dust-jacket, cancelled library stamp on title-page, *toning to textblock, dust-jacket worn at extremities and folds, bumped*

FIRST EDITION OF THE AUTHOR'S FIRST BOOK AND THE DEBUT OF INSPECTOR MORSE.

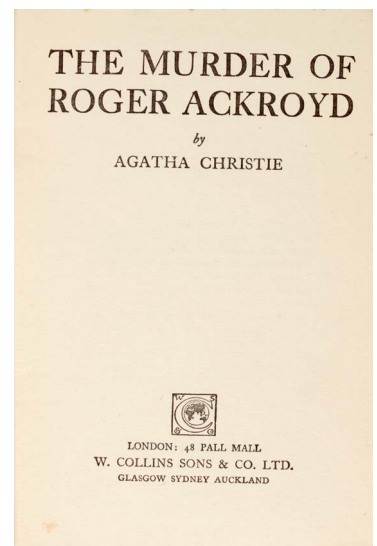
£ 800-1,200 € 950-1,400



144



145



147





149

149

FROM THE LIBRARY OF CHRISTIAN HEUER  
**DOYLE, SIR ARTHUR CONAN**

A collection of nine volumes, comprising:

- i)** A Study in Scarlet. Ward, Lock and Bowden, 1891. New edition, illustrations by Geo. Hutchinson throughout text, quarter scarlet cloth, gilt titles to spine, *browning, hinges starting, boards soiled*; **ii)** The Sign of Four. Newnes, 1892. Second edition, original brown pictorial cloth, *hinges starting*; **iii)** The Adventures of Sherlock Holmes. Newnes, 1892. FIRST EDITION (with misprint "Violent Hunter" on p.317), illustrations by Sidney Paget, original light blue cloth blocked in black and lettered in gilt, all edges gilt, patterned endpapers, collector's folding box, *light spotting, hinges starting, boards with minor soiling, lightly rubbed*; **iv)** The Memoirs of Sherlock Holmes. Newnes, 1894. FIRST EDITION, illustrations by Sidney Paget, original blue cloth blocked in black and lettered in gilt, all edges gilt, patterned endpapers, collector's box, *bumped, boards lightly worn*; **v)** The Hound of the Baskervilles. Newnes, 1904. FIRST EDITION, 16 plates after Sidney Paget, original pictorial red cloth, upper cover with hound design stamped in gilt and black, *light browning, spine sunned*; **vi)** The Return of Sherlock Holmes. Newnes, 1905. FIRST EDITION, illustrations by Sidney Paget, original blue cloth gilt, *light browning, rubbed, cloth fraying slightly*; **vii)** The Valley of Fear. Smith, Elder & Co., 1915. FIRST EDITION, original red cloth gilt, *foxing, boards lightly soiled, bumped*; **viii)** His Last Bow. Murray, 1917. FIRST EDITION, original red cloth gilt, *spine sunned, bumped*; **ix)** The Case Book of Sherlock Holmes. Murray, 1927. FIRST EDITION, original red cloth gilt, *spine sunned*; all 8vo (9)

**LITERATURE**

Green & Gibson A10a, A14a, A26a, A29a, A39a, A40a, A46a

£ 7,000-10,000 € 8,200-11,700



150

150

FROM THE LIBRARY OF CHRISTIAN HEUER  
**FLEMING, IAN**

First editions of eight 'James Bond' novels, comprising:

- i)** Live and Let Die. Cape, 1954. FIRST EDITION, FIRST ISSUE, original black cloth lettered in gilt, DUST-JACKET (first state without printed acknowledgement to the author or the artist Kenneth Lewis), previous ownership inscription, *light staining, jacket worn at extremities with chipping and slight soiling*; **ii)** Moonraker. Cape, 1955. FIRST EDITION, first impression, second state with "shoot" corrected on p.10, original cloth, upper cover and spine lettered in silver, DUST-JACKET, *jacket browning and soiled with spotting, chipping at extremities including minor loss to head of spine*; **iii)** Diamonds are Forever. Cape, 1956. FIRST EDITION, FIRST IMPRESSION (with "Boofy" for "Dolly" on p.134), half-title, original black cloth ruled in blind in a repeated diamond pattern with silver diamond motif on upper board, titled in silver on spine, DUST-JACKET, *jacket worn at extremities*; **iv)** From Russia with Love. Cape [really The Book Club], 1958. THE BOOK CLUB EDITION, printed from the first edition, first impression plates, book club binding original light blue cloth, spine stamped in black, DUST-JACKET, *boards slightly soiled, jacket with damp-staining and spotting, worn at extremities*; **v)** Dr No. Cape, 1958. FIRST EDITION, FIRST IMPRESSION, original black cloth with spine stamped in silver, dust-jacket, previous bookshop blind stamped into front free endpaper, *light spotting, jacket with light wear at extremities*; **vi)** Goldfinger. Cape, 1958. FIRST EDITION, FIRST IMPRESSION, FIRST ISSUE, original black cloth with blind-stamped skull with gilt coins over eyes, spine lettered in gilt, DUST-JACKET, *spotting, jackets worn at extremities*; **vii)** Thunderball. Cape, 1961[2]. FIRST EDITION, FIRST IMPRESSION, FIRST ISSUE, (binding A), original dark brown cloth blind-stamped with skeletal hand, spine lettered in gilt, DUST-JACKET; **viii)** The Ivory Hammer. The Year at Sotheby's. Longmans, 1963. FIRST EDITION, with 'The

Property of a Lady', red cloth, spine gilt, dust-jacket, *minor* chipping at spine; all 8vo (8)

#### LITERATURE

Gilbert A2a(1.1); A3a(1.2); A4a(1.1); A5a (13.1); A6a (1.1); A7a (1.1); A9a (1.1); C116

£ 3,000-6,000 € 3,500-7,000

151

FROM THE LIBRARY OF CHRISTIAN HEUER

#### FLEMING, IAN

*Moonraker. Jonathan Cape, 1955*

8vo, FIRST EDITION, FIRST IMPRESSION, FIRST STATE with "shoo" on p.10, original cloth, upper cover and spine lettered in silver, DUST-JACKET, *jacket browning with restoration including adhesive tape to front flap and reinforcement along folds and edges, browning*

#### LITERATURE

Gilbert A3a(1.1)

£ 1,500-2,000 € 1,750-2,350

152

FROM THE LIBRARY OF CHRISTIAN HEUER

#### FORESTER, C.S.

*The African Queen. Boston: Little, Brown and Company, 1935*

8vo, FIRST AMERICAN EDITION, SIGNED BY AUTHOR ON HALF-TITLE, original palm-patterned cloth lettered in green, DUST-JACKET, collector's morocco-backed green folding box with dust-jacket motif, *some restoration to jacket, with chipping at extremities and small tears, some colour retouched at head of spine panel, box with water damage*

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

£ 1,000-1,500 € 1,200-1,750

153

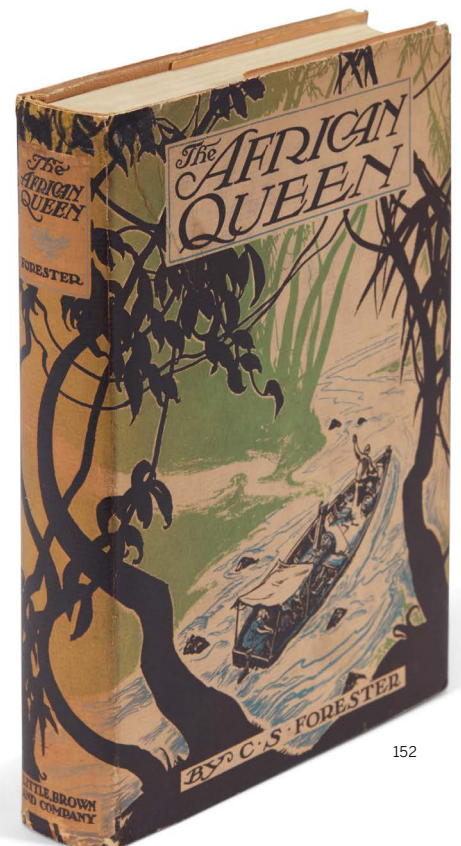
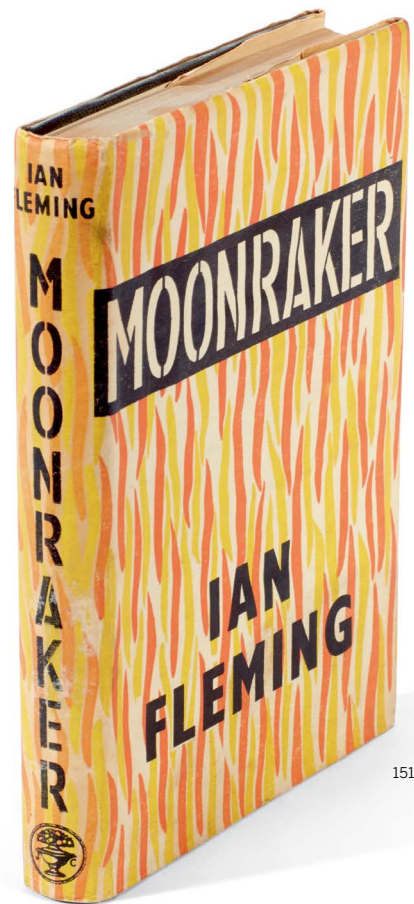
FROM THE LIBRARY OF CHRISTIAN HEUER

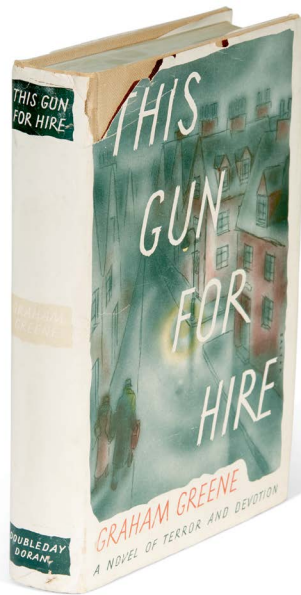
#### GRAHAME, KENNETH

*The Wind in the Willows. Methuen & Co., 1908*

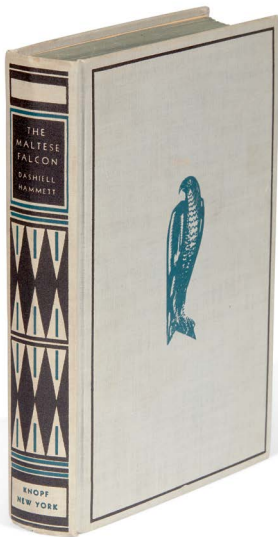
8vo, FIRST EDITION, frontispiece by Graham Robertson, original pictorial green cloth gilt on upper cover and spine, top edge gilt, previous ownership signature on front fixed endpaper, *top section of front free endpaper cut, light spotting, rubbed*

£ 600-900 € 700-1,050

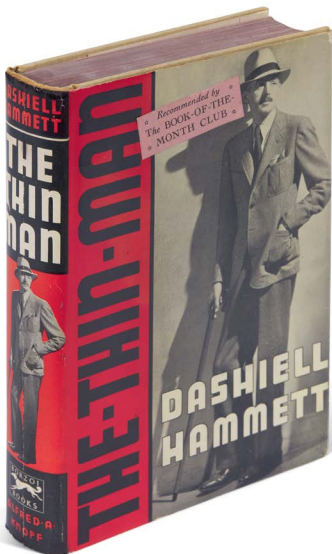




154



155



156

154

FROM THE LIBRARY OF CHRISTIAN HEUER

### GREENE, GRAHAM

*This Gun For Hire*. New York: Doubleday, Doran & Company., 1936

8vo, FIRST EDITION, publisher's tan cloth, spine blocked in green, DUST-JACKET, top edge green, *dust-jacket worn with chipping and loss at extremities particularly at top edge near spine*

This American edition was published one month before the first English edition, published under the title *A Gun for Sale*.

### LITERATURE

Wobbe A12b

£ 1,000-1,500 € 1,200-1,750

155

FROM THE LIBRARY OF CHRISTIAN HEUER

### HAMMETT, DASHIELL

*The Maltese Falcon*. New York: Alfred A. Knopf, 1930

8vo, FIRST EDITION, title-page printed in black and dark teal, original grey cloth, spine blocked in black and blue, upper board stamped with falcon design in blue and ruled in black, lower board with Borzoi Books imprint in lower right corner, top edge blue, lacking dust-jacket, collector's folding black morocco-backed box

FIRST EDITION OF THE AUTHOR'S THIRD NOVEL.

Hammett described his central character of Sam Spade as "what most of the private detectives I worked with would like to have been and in their cockier moments thought they approached. For your private detective does not...want to be an erudite solver of riddles in the Sherlock Holmes manner; he wants to be a hard and shifty fellow, able to take care of himself in any situation, able to get the best of anybody he comes in contact with..."

£ 1,000-1,500 € 1,200-1,750

156

FROM THE LIBRARY OF CHRISTIAN HEUER

### HAMMETT, DASHIELL

*The Thin Man*. New York: Alfred A. Knopf, 1934

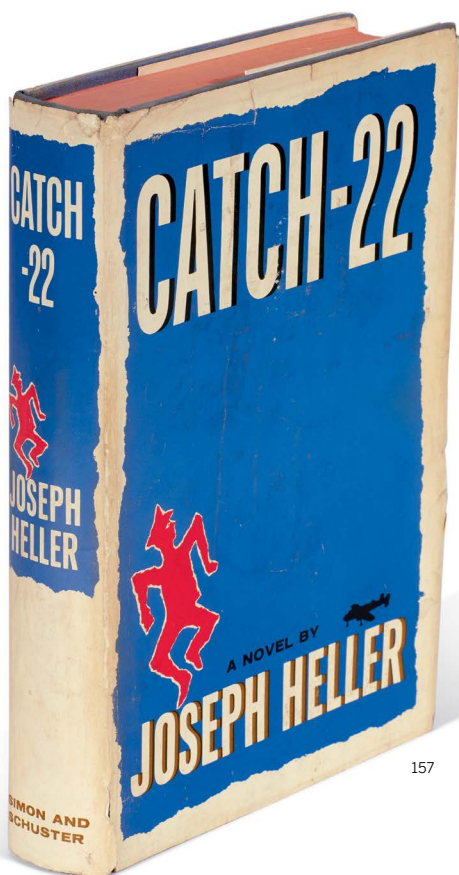
8vo, FIRST EDITION, original jade green cloth, upper cover with central design of blue mask and red border, spine with geometrical design lettered in dark blue and reverse, lower cover with "Borzoi" device, top edge claret red, dust-jacket green variant with "Recommended by the Book-of-the-Month Club" affixed, *boards slightly soiled, dust-jacket worn with small chipping at extremities and creasing*

FIRST EDITION OF THE AUTHOR'S LAST NOVEL.

*The Thin Man* introduces the married detectives Nick and Nora Charles; although they were featured in a series of six films, Hammett never wrote a sequel to the novel.

£ 2,000-3,000 € 2,350-3,500





157

157

FROM THE LIBRARY OF CHRISTIAN HEUER

**HELLER, JOSEPH**

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

8vo, FIRST EDITION, SIGNED BY THE AUTHOR on leaf inserted before half-title, original blue cloth lettered on spine in white, top edge red, DUST-JACKET, boards slightly soiled, dust-jacket worn at extremities with chipping and fraying at folds particularly between cover and flap

FIRST EDITION OF THE AUTHOR'S CELEBRATED BOOK.

**PROVENANCE**

John B. Crawford, ownership stamp

£ 1,500-2,000 € 1,750-2,350

158

FROM THE LIBRARY OF CHRISTIAN HEUER

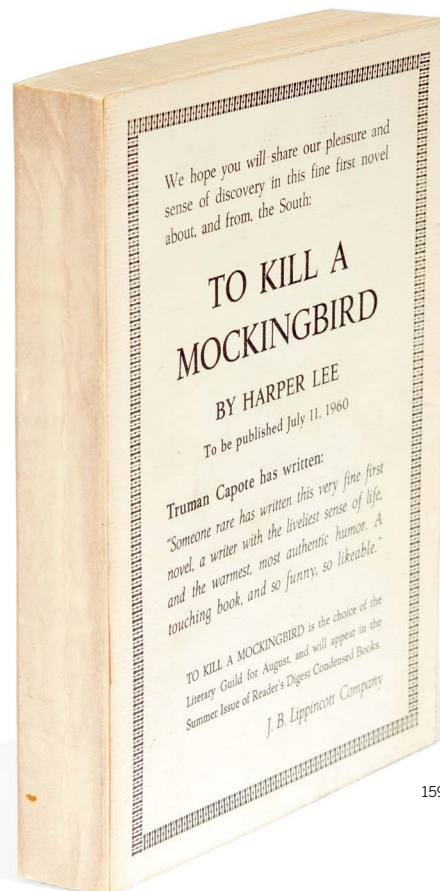
**KEROUAC, JACK**

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

8vo, FIRST EDITION, original black cloth lettered in white, top edge red, DUST-JACKET, dust-jacket worn with chipping and creasing at extremities

A FIRST EDITION OF THE AUTHOR'S LANDMARK AMERICAN NOVEL.

£ 1,000-2,000 € 1,200-2,350



159

159

**LEE, HARPER**

*To Kill a Mockingbird*. Philadelphia: J.B. Lippincott and Company, 1960

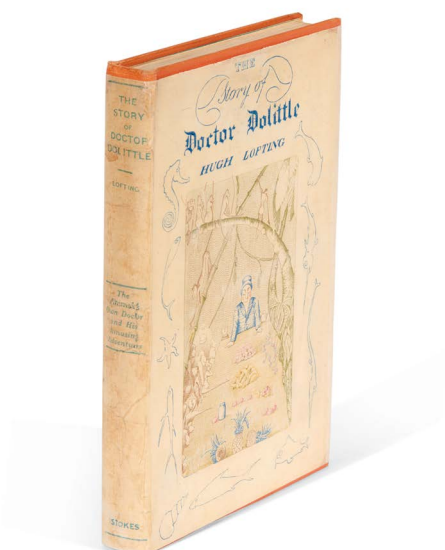
8vo, ADVANCED READING COPY, publisher's printed wrappers, collector's folding box, business card of "Isabelle C. Holland | J.B. Lippincott Company" loosely inserted, very minor discolouration and creasing to spine

ADVANCED COPY OF THE AUTHOR'S SEMINAL FIRST NOVEL.

Truman Capote's blurb on the wrappers reads: "Someone rare has written this very fine first novel, a writer with the liveliest sense of life, and the warmest, most authentic humour. A touching book, and so funny, so likeable".

*To Kill a Mockingbird* quickly became a classic of American literature and won the Pulitzer Prize in 1961.

£ 2,000-3,000 € 2,350-3,500



160

160

FROM THE LIBRARY OF CHRISTIAN HEUER

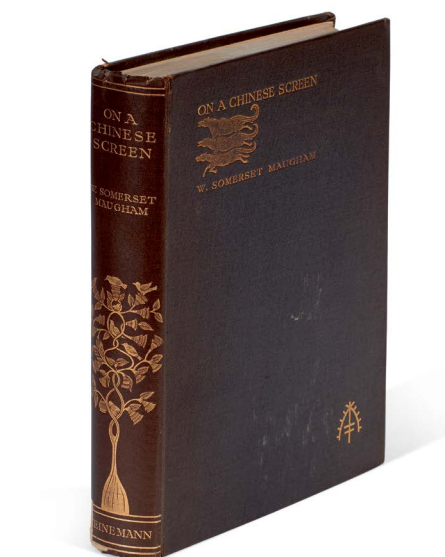
**LOFTING, HUGH**

The Story of Doctor Dolittle. *New York: Frederick A. Stokes Company, 1920*

8vo, FIRST EDITION, frontispiece, 2 other plates and other illustrations by the author, original orange cloth blocked in blue with illustration laid down, pictorial endpapers, DUST-JACKET, collector's chemise and slipcase featuring design adapted from illustrated endpapers, *frontispiece reinserted, upper hinge splitting, worn and slightly trimmed dust-jacket professionally strengthened and restored, flaps slightly dyed from boards*

FIRST EDITION OF THE FIRST DOCTOR DOLITTLE BOOK

£ 800-1,200 € 950-1,400



161

161

FROM THE LIBRARY OF CHRISTIAN HEUER

**MAUGHAM, W. SOMERSET**

On a Chinese Screen. *William Heinemann, 1922*

8vo, FIRST ENGLISH EDITION, PRESENTATION COPY, INSCRIBED BY MAUGHAM on front free endpaper ("To | Edward | Wassermann | these | notes | made | in | boats, | on | the | road, | and | in | strange | towns | W. | Somerset | Maugham"), original black cloth, stamped in gilt, *minor soiling to boards, spine with some fraying and loss, bumped, hinges starting*

This first English edition was printed from the stereotype plates made from the American type.

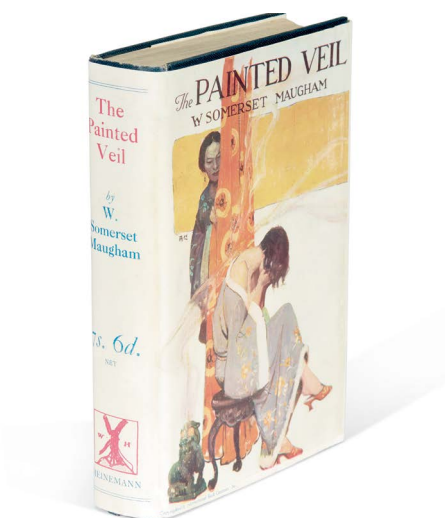
**LITERATURE**

Stott A28

**PROVENANCE**

Edward Wasserman, presentation inscription and bookplate

£ 1,000-1,500 € 1,200-1,750



162

162

FROM THE LIBRARY OF CHRISTIAN HEUER

**MAUGHAM, W. SOMERSET**

The Painted Veil. *William Henemann, 1925*

8vo, FIRST EDITION, FIRST ISSUE, THIRD STATE, with cancel title and list of 26 books to verso of half-title, PRESENTATION COPY TO HIS PUBLISHER inscribed ("For Charley... For C.S. Evans"), original dark blue cloth stamped in gilt and black on upper board, spine gilt, DUST-JACKET, collector's blue morocco-backed folding box, *some light browning to endpapers and spotting to edges, dust-jacket worn at extremities and folds with light restoration*

C.S. Evans (1883-1944) would eventually become a director and later chairman of William Heinemann Ltd.

**LITERATURE**

Stott A33c

£ 1,000-1,500 € 1,200-1,750



163

163

FROM THE LIBRARY OF CHRISTIAN HEUER

#### MAUGHAM, W. SOMERSET

A collection of eleven first editions, including:

- i) *The Trembling of a Leaf*. Heinemann, 1921. FIRST EDITION, INSCRIBED, dark green cloth, *boards slightly soiled*; ii) *The Trembling of a Leaf*. Heinemann, 1921. FIRST EDITION, INSCRIBED, dark green cloth, Edward Wasserman (inscription and bookplate), *hinges starting*; iii) *On a Chinese Screen*. Heinemann, 1922. FIRST EDITION, INSCRIBED, black cloth, *bumped, light browning*; iv) *East of Suez*. New York: George H. Doran Company, 1922. FIRST AMERICAN EDITION, powder blue boards, dust-jacket, *spine lacking at foot, jacket worn with chipping and loss at extremities*; v) *The Casuarina Tree*. Heinemann, 1926. FIRST EDITION, INSCRIBED, blue cloth; vi) *The Casuarina Tree*. New York: George H. Doran Company, 1926. FIRST AMERICAN EDITION, tan cloth, dust-jacket, *jacket worn, chipped at extremities with loss*; vii) *Ashenden*. Heinemann, 1928. FIRST EDITION, INSCRIBED, blue cloth, Edward Wasserman (inscription and bookplate), *bumped*; viii) *Cakes and Ale*. Heinemann, 1930. FIRST EDITION, INSCRIBED, blue cloth, *spine sunned*; ix) *Ah King*. Heinemann, 1933. FIRST EDITION, INSCRIBED, blue cloth, dust-jacket, *jacket worn with chipping*; x) *A Writer's Notebook*. Heinemann, 1949. LIMITED EDITION, NO 791/1,000 COPIES SIGNED BY THE AUTHOR, quarter vellum, top edge gilt, *boards slightly soiled*; xi) *Unconquered*. New York: House of Books, 1944. LIMITED EDITION, NO 104/300 COPIES SIGNED BY THE AUTHOR, blue cloth, glassine wrapper; all 8vo, (11)

#### LITERATURE

Stott 20, 20, 21, 15 (Play), 23, 23, 24, 26, 30, 58

£ 5,000-8,000 € 5,900-9,400



164

164

FROM THE LIBRARY OF CHRISTIAN HEUER

#### MELVILLE, HERMAN

A collection of five first editions, comprising:

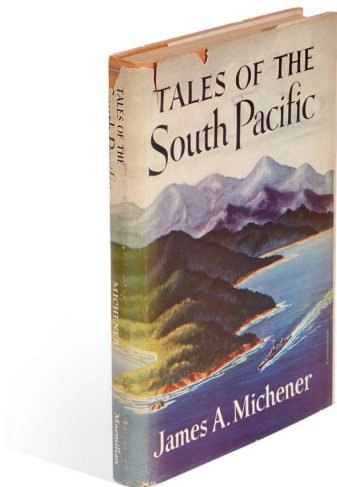
- i) *Typee*. New York: Wiley and Putnam, 1846. FIRST AMERICAN EDITION, 2 volumes bound in one, two title-pages and half-titles, frontispiece map, 4pp. of publisher's advertisements at end, original navy cloth, ruled and stamped in blind, spine gilt, collector's box, *browning and spotting throughout, rubbed*; ii) *Omoo*. Murray, 1847. FIRST EDITION, chart map frontispiece, 16pp. of publisher's advertisements at end, original red cloth stamped in blind, cream endpapers, *foxing, hinges starting, boards worn and soiled, parts of spine detaching*; iii) *Omoo*. New York: Harper & Brothers, 1847. FIRST AMERICAN EDITION, title-page in red and black, chart map frontispiece, 26pp. of advertisements at end, original cloth with ship design stamped in gilt, spine gilt, marbled endpapers, collector's chemise and slipcase, *foxing, rubbed and sunned*; iv) *Redburn*. New York: Harper & Brothers Publishers, 1849. FIRST AMERICAN EDITION, SECOND PRINTING, with extended publisher's advertisements at end, original plum cloth stamped in blind, spine gilt, yellow endpapers, *foxing, boards sunned*; v) *White-Jacket*. New York: Harper & Brothers, 1850. FIRST AMERICAN EDITION, FIRST PRINTING, 6pp. of publisher's advertisements, brown cloth with Harper and Brothers New York stamped at centre, previous ownership inscription, *foxing, rubbed, cloth worn at extremities*; all 8vo, (5)

#### LITERATURE

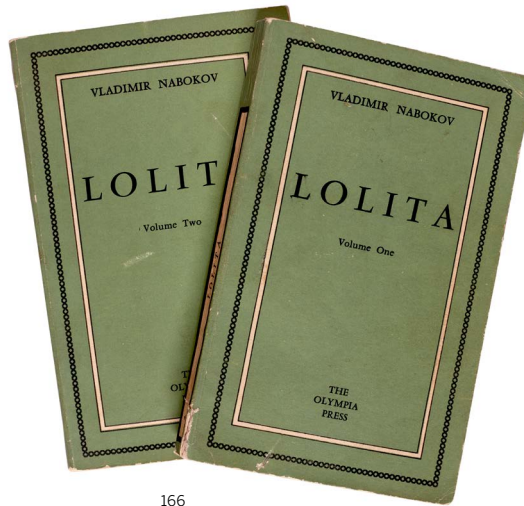
BAL 13653, 13655, 13656, 13660, 13662

£ 6,000-10,000 € 7,000-11,700

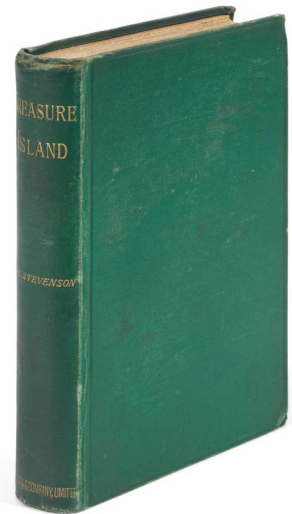




165



166



168

165

FROM THE LIBRARY OF CHRISTIAN HEUER

**MICHENER, JAMES A.**

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

8vo, FIRST EDITION, first printing, original orange-brown cloth, spine stamped in blue, DUST-JACKET, previous ownership signature on front free endpaper, *light browning, jacket worn with chipping and some loss around spine*

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

£ 1,000-1,500 € 1,200-1,750

166

FROM THE LIBRARY OF CHRISTIAN HEUER

**NABOKOV, VLADIMIR**

*Lolita.* Paris: The Olympia Press, 1955

2 volumes, 8vo, FIRST EDITION, FIRST ISSUE with price of "900 Francs" printed on the rear cover of each volume, publisher's green printed wrappers, *wrappers worn with extremities rubbed and chipping with a few small tears*

FRIST EDITION OF THE AUTHOR'S SEMINAL WORK.

£ 1,500-2,000 € 1,750-2,350

167

FROM THE LIBRARY OF CHRISTIAN HEUER

**O'FLAHERTY, LIAM**

*The Assassin.* Jonathan Cape Ltd., 1928

8vo, number 71 of 150 copies SIGNED BY THE AUTHOR, publisher's blue cloth with signature of author stamped in gilt on upper board, spine gilt, dust-jacket, *boards fading, dust-jacket with working with browning and chipping at extremities*

The limited signed issue of O'Flaherty's psychological novel, published in the same year as the regular first edition.

£ 700-1,000 € 850-1,200

168

FROM THE LIBRARY OF CHRISTIAN HEUER

**STEVENSON, ROBERT LOUIS**

*Treasure Island.* Cassell & Company, 1883

8vo, FIRST EDITION, EARLY ISSUE (deadman's chest without capitals; "worse" for "worst"; the period is dropped from line 20 of p.178; advertisements dated 5R-1283), half-title, chart frontispiece printed in four colours, original green cloth lettered in gilt on the spine, 8pp. of publisher's catalogue, black-coated endpapers, *spotting, slightly skewed*

"The finest tale of maritime adventure that has been told since Defoe produced his great romance" (Prideaux)

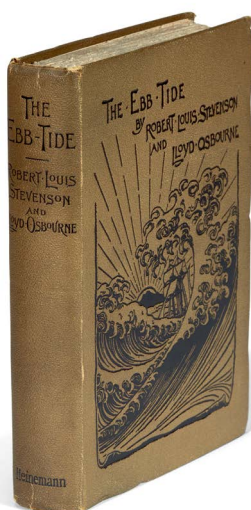
**LITERATURE**

Prideaux 11

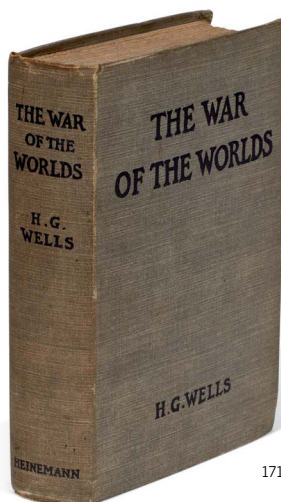
**PROVENANCE**

Harry Eaton Hart, bookplate

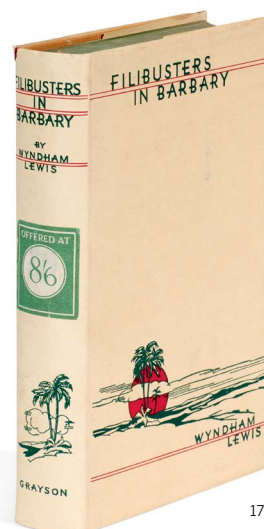
£ 2,000-3,000 € 2,350-3,500



169



171



172

169

FROM THE LIBRARY OF CHRISTIAN HEUER

**STEVENSON, ROBERT LOUIS AND LLOYD OSBOURNE**

The Ebb Tide. A Trio and Quartette. *William Heinemann, 1894*

8vo, FIRST EDITION, half-title, 20pp. of publisher's advertisements at end, original pictorial copper-coloured imitation silk boards, collector's green chemise and morocco-backed slipcase, *minor spotting, bumped*

**LITERATURE**

Prideaux 40

£ 500-800 € 600-950

170

FROM THE LIBRARY OF CHRISTIAN HEUER

**STEVENSON, R.L.**

A collection of eight first editions, comprising:

**i)** Treasure Island. *Cassell, 1883*. FIRST EDITION, frontispiece chart of island, 8pp. of ads dated 5G-783, p. 127 without "7", navy cloth, spine gilt, glassine wrapper, black endpapers, collector's folding box, inscription, *light spotting*; **ii)** Treasure Island. *Cassell, 1883*. FIRST EDITION, frontispiece chart of island, 8pp. of ads dated 5R-12.83, p. 127 without "7", red cloth, spine gilt, black endpapers, Joseph T. P. Sullivan (bookplate), *boards soiled, hinges starting*; **iii)** Treasure Island. *Boston: Roberts Brothers, 1884*. FIRST AMERICAN EDITION, frontispiece map in red and black and 4 additional plates, 4pp. of publisher's advertisements, brown cloth stamped in black, floral green endpapers, *hinges starting, bumped*; **iv)** Island Nights' Entertainment. *Cassell & Company Limited, 1893*. FIRST EDITION, frontispiece and black and white plates, sketch of beach in colour, blue cloth gilt, floral endpapers, collector's chemise and slipcase, *hinges starting*; **v)** Stevenson, R.L. and Osbourne, Lloyd. The Ebb-Tide. A Trio and a Quartet. *Heinemann, 1894*. FIRST EDITION, 20pp. of publisher's advertisements at end, tan cloth stamped in black, *browning, hinges starting, rubbed*; **vi)** Stevenson, R.L. and Osbourne, Lloyd. The Ebb-Tide. A Trio and a Quartet. *Heinemann, 1894*.

FIRST EDITION, 20pp. of publisher's advertisements at end, olive-green cloth stamped in black, spotting, *some offsetting, rubbed*; **vii)** In the South Seas. *New York: Charles Scribner's Sons, 1896*. FIRST EDITION, folding map, red cloth gilt, top edge gilt, *spine sunned*; **viii)** In the South Seas. *Chatto and Windus, 1900*. FIRST ENGLISH EDITION, navy cloth, spine gilt, previous ownership inscription, *light browning*; all 8vo (8)

£ 3,000-5,000 € 3,500-5,900

171

FROM THE LIBRARY OF CHRISTIAN HEUER

**WELLS, H.G.**

The War of the Worlds. *William Heinemann, 1898*

8vo, FIRST EDITION, 16pp. of publisher's advertisements at rear, original grey cloth lettered in black on upper board and spine, publisher's logo in black on lower board, previous ownership inscription on front free endpaper, *slight wear to boards, bumped, slightly leaning*

"Yet across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us."

**LITERATURE**

Wells 14

£ 800-1,200 € 950-1,400

172

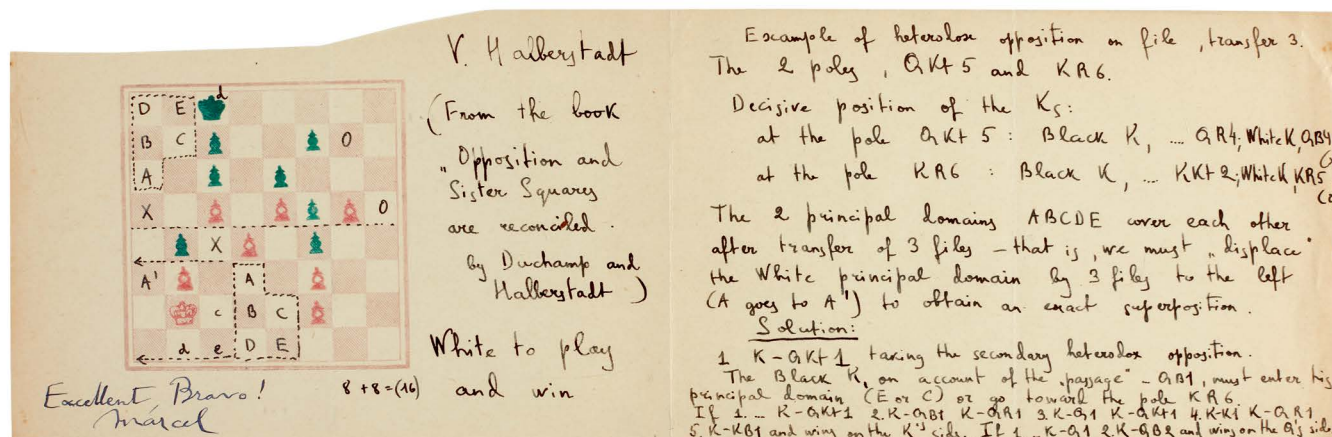
FROM THE LIBRARY OF CHRISTIAN HEUER

**WYNDHAM LEWIS, PERCY**

Filibusters in Barbary. *Grayson & Grayson, 1932*

8vo, FIRST EDITION, original yellow cloth stamped in red and green, top edge green, DUST-JACKET, *dust-jacket worn with tear to lower cover*

£ 700-900 € 850-1,050



198

197

**DYLAN, BOB AND ALLEN GINSBERG**

Two Columbia Magnetics 60 minute cassette tapes

Both with typed paper J Card track listing with additional notes in Ginsberg's autograph in green ink: (i) titled "HOLY SOUL JELLY ROLL [w/Dylan]", with track listing: "Oh My Soul Jelly Roll", with "Shalom" added in Ginsberg's hand in green ink; "For You", with "Dylan singing" added in Ginsberg's hand in green ink; "Many Loves"; "Raga Patti Raga"; "Jessor Road"; in a plastic case with typed label ("Holy Soul Jelly Roll | Allen Ginsberg"); with cancelled note ("Please return to [Barry] Miles")

(ii) titled "Dylan Tape" in Ginsberg's hand in green ink, with track listing Side One: "Going Down to Puerto Rico", "Fast Blues" added in Ginsberg's hand; "Going to San Diego", "Fast Blues" added in Ginsberg's hand; "Oh My Soul, Shalom", "Unissued" added in Ginsberg's hand; "The Nurse's Song", "Blake" added in Ginsberg's hand; Side Two "Jimmy Berman" with "Fast Blues" added in Ginsberg's hand; "Many Loves" with "Unissued" added in Ginsberg's hand; "Raga Patti raga", "Unissued" and "Mantra" added in Ginsberg's hand; "Jessor Road", "Unissued" and "Dylan" added in Ginsberg's hand, cancelled note ("Please return to [Barry] Miles") [with:] Sony Walkman WM-D6C Cassette Recorder

These tapes preserve the "Holy Soul Jelly Roll" sessions recorded at The Record Plant, New York, in November 1971, with a band including Artie and Happy Traum, David Amram, and others. The original album project was abandoned but three of the tracks eventually appeared on First Blues (1982) and an incomplete bootleg of the sessions was issued in 1986.

**PROVENANCE**

Allen Ginsberg; gifted to Barry Miles

£ 2,000-3,000 € 2,350-3,500

198

**DUCHAMP, MARCEL, AND VITALY HALBERSTADT**

Chess Endgame

Correspondence Chess slip, comprising a printed chess board with rubber stamp pieces, replicating an endgame discussed in their book *Opposition and Sister Squares are Reconciled*, with detailed notes by Vitaly Halberstadt providing his solution ("White to play and win"), additionally inscribed by Duchamp ("Excellent, Bravo! | Marcel"), single slip of paper (107 x 330mm), verso blank

A UNIQUE POSTSCRIPT TO ONE OF THE MOST EXTRAORDINARY BOOKS ON CHESS OF MODERN TIMES. In their 1932 book, Marcel Duchamp and French chess master Vitaly Halberstadt set out a series of endgame studies that explored the esoteric theories of opposition and corresponding (or sister) squares. These are chess puzzles most common, as in this example, in king and pawn endgames, where situation arise in which if one player moves to x then the other must move to y, almost like a dance, or in which two facing kings cannot advance directly on each other. In the words of Duchamp and Halberstadt, the king "may act in such a way as to suggest he has completely lost interest in winning the game. Then the other king, if he is a true sovereign, can give the appearance of being even less interested." They introduced the term "heterodox opposition" to provide a new approach to solving these endgames. Halberstadt here uses their theory to provide a solution to one of the examples included in the book.

£ 6,000-8,000 € 7,000-9,400





199

199

#### FREUD, LUCIAN

Two autograph letters signed with initial ("Love L."), and a picture postcard incorporating original drawings, to Ann Fleming

writing with surreal humour from the Flemings' Jamaican home ("...I am still sitting in the banana wood in almost exactly the same place and am now such a fixture there that birds sit on me and spiders use my head to help hold up their new webs..."), from Paris shortly before his marriage to Caroline Blackwood, and from Nice ("...The chances of winning at the casinos have become even slimmer since hordes of English confidence tricksters disguised as retired Colonels (which they are) surround the roulette tables and misuse their voices, born to command, to claim the rightful winnings of less experienced gamblers..."), the postcard depicting the cliff-side Corniche D'Or with a cyclist and group of rock-climbers added in ink by Freud, 5 pages, 8vo, headed stationery of Goldeneye, Jamaica, and Hotel la Louisiane, Paris, [1953]

Ann Fleming met Lucian Freud through Cyril Connolly in the later 1940s, and he became part of the coterie of writers, artists, and intellectuals with whom the then Viscountess Rothermere surrounded herself. Freud painted her portrait and it was through Ann that Freud met Caroline Blackford, who became his second wife in December 1953.

# £ 6,000-8,000 € 7,000-9,400



200

200

#### LEVINTHAL, DAVID--ELLROY, JAMES

*My Mother's Killer. Paris: Coromandel Express, 1998*

4to, FIRST EDITION, NUMBER 37 OF 55 COPIES SIGNED BY BOTH AUTHOR AND ARTIST, text in French and English, portfolio of two bi-fold leaves together with six tri-fold leaves each with acetate window and a Cibachrome print numbered, signed and dated by David Levinthal, publisher's chemise with acetate window and a hand-painted gelatin silver print signed and dated by David Levinthal on reverse, publisher's slipcase with printed matter in panel, *fading to slipcase*

The rare and only edition of James Ellroy and David Levinthal's collaboration on the unsolved murder of the author's mother: Geneva Hilliker Ellroy.

£ 3,000-5,000 € 3,500-5,900



201

201

## ONO, YOKO

*Grapefruit*. Tokyo (and Bellport, New York): Wunternbaum Press, 1964

thick square 8vo, FIRST EDITION, ONE OF 500 COPIES, text in English and Japanese, publisher's plain white wrappers with title printed in black, wrappers lightly soiled with some creasing, otherwise fine condition

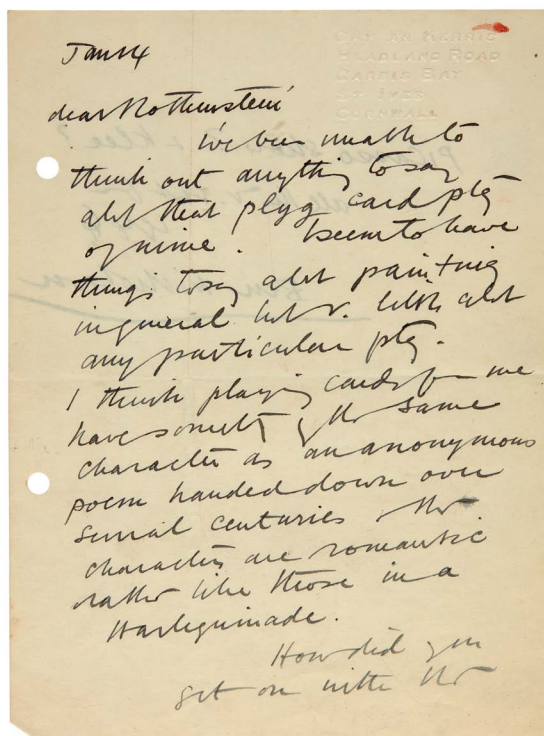
SCARCE. AN EARLY LANDMARK OF CONCEPTUAL ART.

Published by the artist's own press in Tokyo, *Grapefruit* contains over 150 pieces and poems divided into five sections titled Music, Painting, Event, Poetry and Object; later editions added Film and Dance. These "event scores" were intended to replace a physical work of art with written instructions or suggestions for acts that the person experiencing them could create. "Pulse Piece" for example, suggests "Listen to each other's pulse by putting your ear on the other's stomach. 1963 Winter."

The book's title comes from the fact that the grapefruit is a hybrid derived from the sweet orange and the pomelo. Ono's sees herself as a spiritual hybrid.

"*Grapefruit* is one of the monuments of conceptual art of the early 1960s. She has a lyrical, poetic dimension that sets her apart from the other conceptual artists. Her approach to art was only made acceptable when white men like Kosuth and Weiner came in and did virtually the same thing as Yoko, but made them respectable and collectible." (David Bourdon)

£ 4,000-6,000 € 4,700-7,000



202

202

## ROTHENSTEIN, MICHAEL

Archive of 95 letters to him by artists and writers, discussing their theories of painting and individual works, comprising autograph letters signed by:

Graham Sutherland, 8 letters and cards, discussing his industrial landscapes, his reservations about his own "wartime semi journalism", and contemporary art ("...scarcely any artist alive can combine largeness & grandeur of pattern with intimacy & continuous profundity..."), 17 pages, chiefly 8vo, 1941-c.1948; Ben Nicholson, 3 letters and cards, one discussing "that pl[a]y[in]g card p[ain]t[ing] of mine", 4 pages, late-1940s; Henry Moore, 4 letters (one typed) and cards ("...I don't remember feeling that I was being the first to draw the shelter scenes..."), 6 pages, 1947-50; Duncan Grant, 4 letters, one discussing a still life, 5 pages, 1946; John Piper, 9 letters and cards, 18 pages, 1945-49; John Minton, 9 letters and cards, one enclosing autograph manuscript entitled "Notes from Lectures on Painting and Drawing" ("...The essence of drawing is never decorative: the essence is, as in an arch, in the contrary stresses which make it stand as a structure...", 5 pages), another enclosing a curriculum vitae, altogether 18 pages, 1946-c.49; Cecil Collins, 35 letters and cards, with an account of a painting ("The Forest"); Keith Vaughan, 5 letters and cards, with an enclosed autograph manuscript discussing his recent paintings, altogether 19 pages; Edward Bawden, 4 letters and cards; Herbert Read, 4 letters and cards; Patrick Heron, 3 letters; Robert MacBryde, 2 letters and an enclosed curriculum vitae; Edith Sitwell; Kenneth Clarke; William Scott; David Gascoyne; Vanessa Bell; chiefly late 1940s; all letters loose in a series of plastic folders



AN EXCEPTIONAL GROUP OF LETTERS BY ARTISTS, DISCUSSING THEIR WORK AND THEORIES OF PAINTING. Michael Rothenstein (1908-1993), an artist now best remembered for his revolutionary printmaking, had been at the heart of Britain's artworld since childhood: his father was the painter Sir William Rothenstein and his elder brother, Sir John, was the long-serving director of the Tate. Much of this correspondence concerns Rothenstein's 1947 book, *Looking at Paintings*, and letters found here by Duncan Grant, Graham Sutherland, Ben Nicholson, and John Minton are quoted in the book.

# £ 5,000-7,000 € 5,900-8,200

203

#### KUBRICK, STANLEY

Archive of Andrew Birkin as uncredited Assistant Director on 2001: *A Space Odyssey*, comprising:

- i) File (labelled "2001: A Space Odyssey") with 79 polaroid photographs taken by Birkin (each 70 x 95mm); A UNIQUE VISUAL RECORD OF THE PRODUCTION OF KUBRICK'S MASTERPIECE, some colour and others black and white, depicting: the only known photographs of the construction of model space ships (EVA Pod, Space Station V, Aries 1b Lunar Lander, Discovery, and others); model lunar surfaces; deleted "Art Class" scene ("Deleted Space Station Sequence: Luton Hoo, 16 Sep 1966"); Ben Nevis, shooting for "Stargate" sequence, 5 November 1966; Namib Desert, shooting for "Dawn of Man" sequence, 17 January-4 March 1967; photographs mounted on 22 A4 leaves and captioned
- ii) Box file containing c.400 carbon copy typescript Special Effect Report sheets, listing shots with technical details (film stock, focus, lens height, tracking speed, etc.), each sheet with Birkin's initials, arranged in seven bundles by unit prefix, 28 July-4 November 1966
- iii) Lever-arch file containing: 31 x 3-frame 65mm clips (all from out-takes); main unit and special effects unit call sheets (the latter signed off by Birkin as Assistant Director); papers relating to Birkin's location scouting (telegrams, expenses, costings); papers relating to shooting in the Outer Hebrides for the Stargate sequence, including movement orders and an OS map; papers relating to shooting in the Namib Desert for Dawn of Man including correspondence, notably two descriptive letters by Birkin to his father ("...the hills [...] consist





3. LARGE POD 13" [25.7.66]



4. LARGE POD 13" (front) [10.8.66]



5. LARGE POD 13" (side) [10.8.66]



6. LARGE POD 13" (rear) [10.8.66]

of huge rounded boulders rising out of the scrub. Every morning at 5 am we go off and wait for the dawn to creep over the horizon..."), a letter by photographer John Cowan after his dismissal, telex correspondence with Kubrick and others, and notes; cuttings, press photographs, and promotional material relating to the film and its release

iv) Screenplay, photocopy, 232 pages, revised 1 March 1966, paper covers of William Morris Agency, Beverley Hills, three pages in modern computer print-out

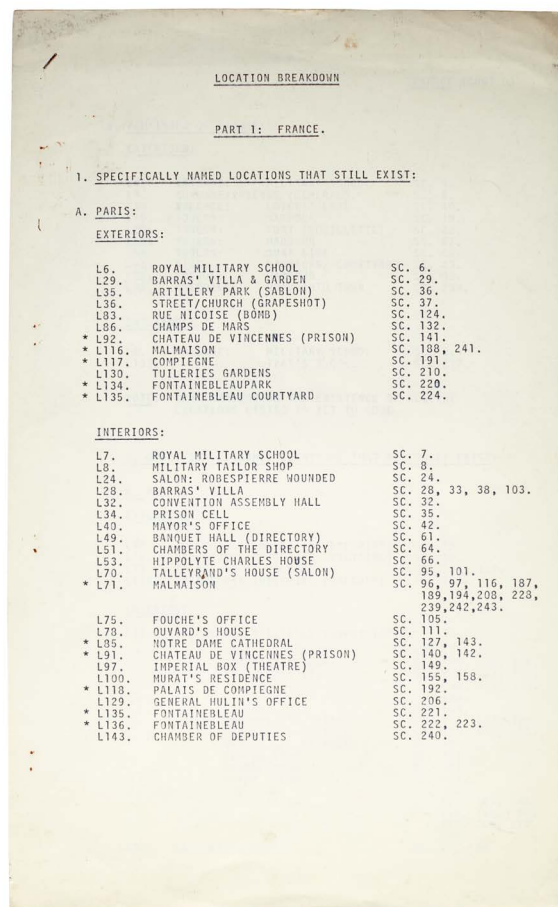
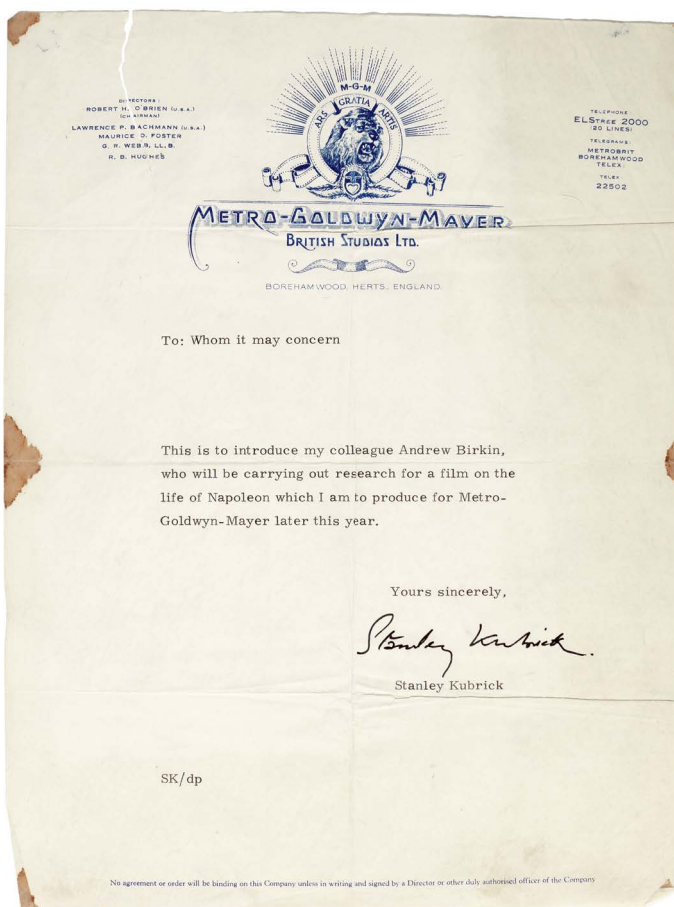
Andrew Birkin (b.1945) was working as a runner on *2001* when he attracted Kubrick's attention in May 1966 by suggesting a location in England - Formby Sands - that could serve as a desert for filming "The Dawn of Man". Kubrick soon elevated him to First Assistant on Special Effects; given the pressure from MGM on finishing the movie, Birkin suggested the idea of shooting footage from a helicopter over Scotland to be later transformed (via a unique YCM Technicolor process) to stand in for alien

landscapes for Dave Bowman's "Jupiter and Beyond the Infinite" sequence. Kubrick agreed, allowing Birkin to hire a helicopter and shoot the 65mm footage himself, several minutes of which made it into the final cut of the movie. Later, Kubrick dispatched Birkin to the Namib Desert in South West Africa, first to scout and then supervise the shooting of 10"x8" plates by a succession of photographers for the "Dawn of Man". THE CURRENT LOT PROVIDES A RICH SEAM OF UNIQUE AND UNPUBLISHED MATERIAL PROVIDING INSIGHTS INTO THE CREATION OF SOME OF CINEMA'S MOST UNFORGETTABLE VISUAL SEQUENCES.

#### LITERATURE

M. Benson, *Space Odyssey* (2018)

£ 30,000-50,000 € 35,000-58,500



204

## KUBRICK, STANLEY

Papers of his assistant Andrew Birkin on location research in France and Italy for the unmade film *Napoleon*, comprising:

Five notes and letters signed by Kubrick (two autograph), one ("To Whom it may concern") introducing Birkin as his researcher for Napoleon, and one listing Napoleonic locations in Paris; series of telegrams from Kubrick to Birkin; further correspondence relating to the project such as letters by letters by conservators and curators; lists including items photographed at the *Musée de l'Armée* at les Invalides (23 pages), Napoleonic books (9 pages), 253 Napoleonic locations from Corsica to St Helena (34 pages), and characters; schedule for location scouting in Italy (October-November 1968); notes, memoranda (e.g. outline of possible production in Romania), and ephemera (e.g. authorisation to photograph at the Louvre); many items in photocopy; 1968-69; housed in a lever-arch file; with a rubber stamp designed by Birkin for the production

[with two printed books:] **Guyot, Raymond.** *Napoléon. Paris: H. Floury, 1921.* Folio, no. 425 of 500 copies, with facsimile letters, portraits, and plates, original wrappers, worn; **Castle, Alison (ed.).** *Stanley Kubrick's Napoleon: The Greatest Movie Never Made. Cologne: Taschen, 2011.* Folio, no. 728 of 1000 copies, ten volumes housed in a carved-out facsimile of Guyot

...It's impossible to tell you what I'm going to do except to say that I expect to make the best movie ever made... (Kubrick to Audrey Hepburn, offering her the role of Josephine)

Kubrick started work on *Napoleon*, his most famous and tantalising unrealised project, when 2001 was still in post-production. Andrew Birkin, who had worked on the previous film (see previous lot) was recruited to scout locations.

# £ 10,000-15,000 € 11,700-17,500

# CHILDREN'S BOOKS, ILLUSTRATED BOOKS & RELATED DRAWINGS

LOTS 205-255



205

205

## ADAMS, RICHARD--LAWRENCE, JOHN, ADAMS

Five *Watership Down* illustrations, comprising:

i) 'Watership Down', 265 by 225mm., *slight spotting*; ii) 'Watership Down', 125 by 225mm.; iii) 'The Railway Bridge', 220 by 165mm., *slight spotting*; iv) 'Hazel', 230 by 185mm.; v) 'The River Enborne', 250 by 220mm.; each ink and watercolour drawing, each signed and dated lower right "John Lawrence '82" and titled lower right, each mounted, framed and glazed

[together with:] **Adams, Richard.** *Watership Down*.

*Penguin Books/Kestrel Books, 1976, first illustrated edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Yours very sincerely | Richard Adams | 9th January 1978") on reverse of half-title, two collector's bookplates SIGNED BY EITHER AUTHOR OR ARTIST, folding map at end, original cloth-backed boards, dust-jacket, slipcase, some spotting, dust-jacket frayed at extremities*

[together with:] **Henry Sotheran Limited.** *Watership Down...* An Exhibition Catalogue. *Sotheran, 1982, one of 3000 copies, collector's bookplate signed by the author, original wrappers*

John Lawrence provided illustrations to the first illustrated edition of *Watership Down* in 1976. Eight years after his original commission Sotheran's persuaded the artist to produce a further collection of illustrations for their exhibition to celebrate the tenth anniversary of *Watership Down*. Five of those 27 illustrations are included in the present lot.

£ 2,600-3,000 € 3,050-3,500

206

## ANDERSEN, HANS CHRISTIAN

Wonderful Stories for Children... translated from the Danish by Mary Howitt. *Chapman and Hall, 1846*

8vo, FIRST EDITION IN ENGLISH, FIRST ISSUE ("Anderson" on title-page), hand-coloured lithographic frontispiece and 3 other plates, original light brown cloth printed with borders and panels for title in blue, green and brown, yellow endpapers, *some spotting and browning with other soiling, occasional minor tears and creases, binding worn, hinges split, school prize label on fixed upper endpaper*

Usually presented in a cloth binding lettered in gilt, this may be a variant binding.

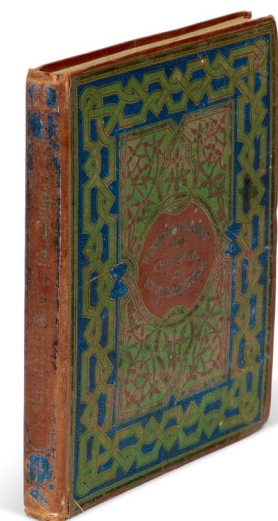
### LITERATURE

Osborne, p. 17

### PROVENANCE

Miss Janet Steele, school prize label

£ 1,500-2,000 € 1,750-2,350



206



207



207

THE PROPERTY OF THE LATE JOHN PAYNE

**BATEMAN, H.M.**

Gentleman Smoking a Cigarette in a Cigarette Holder

110 by 75mm., ink and pencil drawing, signed and dated lower right "HM BATEMAN | 1911", mounted, framed and glazed, *some minor browning and spotting*

⊕ £ 700-900 € 850-1,050

208

THE PROPERTY OF THE LATE JOHN PAYNE

**BATEMAN, H.M.**

"The Genius who was Quite Human"

440 by 320mm., comprising sequence of eighteen ink and watercolour drawings, signed and dated lower left "H.M. BATEMAN | 1916", mounted, framed and glazed, *minor crease*

Published within Bateman's *More Drawings* (Methuen, 1922).

**PROVENANCE**

Chris Beetles Limited

⊕ £ 2,000-3,000 € 2,350-3,500

209

THE PROPERTY OF THE LATE JOHN PAYNE

**BATEMAN, H.M.**

"Medal Day [or The Perfect Wife]"

330 by 250mm., comprising sequence of twenty ink drawings, signed and dated lower right "H.M. BATEMAN [19]22", inscribed with title centre foot, mounted, framed and glazed, *very minor consistent browning*

**PROVENANCE**

Chris Beetles Limited

⊕ £ 1,500-2,000 € 1,750-2,350

210

THE PROPERTY OF THE LATE JOHN PAYNE

**BATEMAN, H.M.**

"The Faster Train or The Railway that Got a Move On"

355 by 250mm., comprising sequence of three ink and watercolour drawings, signed lower right "H.M. BATEMAN", mounted, framed and glazed

**PROVENANCE**

Chris Beetles Limited

⊕ £ 3,000-5,000 € 3,500-5,900



208



209



210



211



212

211

THE PROPERTY OF THE LATE JOHN PAYNE

**BATEMAN, H.M.**

"The Toothache"

325 by 225mm., ink and watercolour drawing on tinted paper, unsigned, mounted, framed and glazed

**PROVENANCE**

Collection of Brenda Bateman (Exhibited: Bateman Centenary Exhibition, Royal Festival Hall and The National Theatre, May - June 1987, no 141); Chris Beetles Limited

£ 3,000-5,000 € 3,500-5,900

212

**BERKELEY, STANLEY--[FARRAR, FREDERICK W.] AND OTHERS**

Collection of drawings for works by Frederick W. Farrar, comprising:

- i) **Berkeley, Stanley.** 10 (of 10) full-page monochrome watercolour drawings for *Julian Home - A Tale of College Life*, all signed, approx. 240 by 155mm., each mounted--ii) **after Berkeley, Stanley.** Full-page watercolour drawing for *Julian Home - A Tale of College Life*, unsigned, 345 by 230mm., laid-down to board, board split (not affecting drawing)--iii) **Hennessy, William John.** 2 full-page monochrome watercolour drawings for *Julian Home - A Tale of College Life*, both signed, approx. 175 by 112mm.--iv) **Rowlandson, George Derville.** 7 full-page watercolour drawings for *Eric, or, Little by Little*, all signed, approx. 250 by 170mm., all laid-down (20)

A collection of artwork for Frederick W. Farrar's *Julian Home - A Tale of College Life* and *Eric, or, Little by Little*. The Stanley Berkeley artwork was published by A. & C. Black for an 1895 edition. The large watercolour reproduces one of Berkeley's monochrome drawings. The two drawings by Hennessy may be unpublished. A note on the reverse of one notes "paid for, but not engrav[ed]". The edition for Rowlandson's illustrations to *Eric* is currently untraced.

£ 1,000-1,500 € 1,200-1,750

213

**BLYTON, ENID**

Five on a Treasure Island. *Hodder & Stoughton, 1942*

8vo, FIRST EDITION OF THE FIRST FAMOUS FIVE

ADVENTURE BOOK, illustrations by Eileen A. Soper, original blue boards lettered in black, DUST-JACKET IN FIRST STATE ("5/- net" on front flap), some spotting to boards, extremities slightly worn, soiled dust-jacket with professional restoration

£ 1,500-2,000 € 1,750-2,350

214

**BLYTON, ENID**

A collection of three Famous Five volumes. *Hodder & Stoughton, 1943-47*, comprising:

- i) *Five Go Adventuring Again.* 1943, ownership inscription on front free endpaper, upper board slightly bowed, extremities of soiled dust-jacket frayed; ii) *Five Go Off in a Caravan.* 1946,



illustrated endpapers, *soiled dust-jacket with tears and some minor loss*; **iii**) Five on Kirrin Island Again. 1947, illustrated endpapers, *slight soiling to boards, professional restoration to slightly soiled dust-jacket*; all 8vo, FIRST EDITIONS, colour frontispieces, original blue boards lettered in black, DUST-JACKETS, *some light spotting and browning*

First editions of the second, fifth and sixth Famous Five adventures

£ 1,500-2,000 € 1,750-2,350

215

#### BLYTON, ENID

A collection of thirty-two volumes, including Malory Towers and Noddy Books, 1945-61, comprising:

**i)** Enid Blyton's Nature Lover's Book. *Evans Brothers, 1944, 4to, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR, original cloth, dust-jacket, dust-jacket worn and soiled with loss and adhesive tape repairs*; **ii)** First Term at Malory Towers. *Methuen, 1946, 8vo, FIRST EDITION OF THE FIRST MALORY TOWERS BOOKS, original cloth, DUST-JACKET, bookplate, dust-jacket faded on spine*; **iii)** Upper Fourth at Malory Towers. *Methuen, 1949, 8vo, FIRST EDITION, original cloth, dust-jacket*; **iv)** In the Fifth at Malory Towers. *Methuen, 1950, 8vo, FIRST EDITION, original cloth, dust-jacket, ownership inscription, price-clipped dust-jacket with some adhesive tape residue*; **v)** Last Term at Malory Towers. *Methuen, 1951, 8vo, FIRST EDITION, original cloth, dust-jacket, front free endpaper cropped, price-clipped dust-jacket*; **vi)** Noddy Goes to Toyland. *Sampson Low, Marston & Co., [1949], FIRST EDITION, small 4to, original boards, DUST-JACKET, some light soiling, price-clipped dust-jacket worn and soiled with loss and adhesive tape repairs*; **vii-xxvi)** together with numbers 3 - 22 of the 'Noddy Books', all small 4to, mostly first editions, original boards, all in dust-jacket except book number 11: **xxvii-xxxii)** together with six others; original bindings, mostly in dust-jackets, *occasional spotting and browning, occasional light soiling, occasional ownership signatures, occasional wear, occasional wear and loss to dust-jackets*

£ 1,000-1,500 € 1,200-1,750

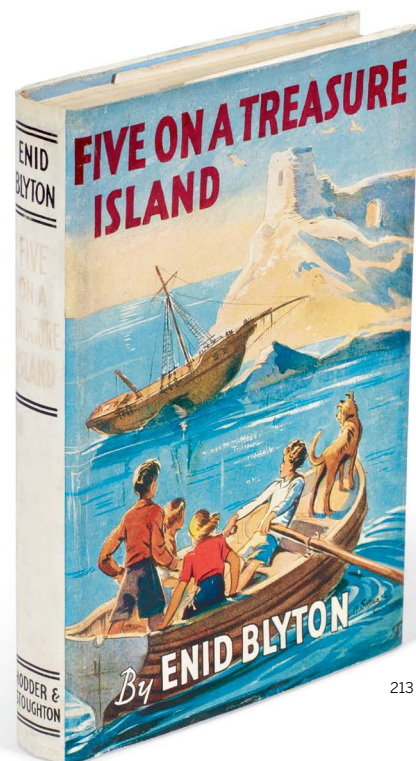
216

#### BLYTON, ENID

A collection of eighteen Famous Five volumes. *Hodder & Stoughton, 1948-63*, comprising:

**i)** Five on Kirrin Island Again. 1950, fourth impression, author's signature laid-down; **ii)** Five Go Off to Camp. 1948, FIRST EDITION; **iii)** Five Get into Trouble. 1949, FIRST EDITION, author's signature laid-down; **iv)** Five Fall into Adventure. 1950, FIRST EDITION, author's signature laid-down; **v-vi)** Five on a Hike Together. 1951, FIRST EDITION (two copies); **vii)** Five Have a Wonderful Time. 1952, FIRST EDITION; **viii)** Five Go Down to the Sea. 1953, FIRST EDITION; **ix)** Five Go to Mystery Moor. 1954, FIRST EDITION, author's signature laid-down; **x-xviii)** together with 9 others (13th to 21st titles in the series); all 8vo, mostly first editions, original boards, DUST-JACKETS, *some light spotting and browning, occasional ownership inscriptions, occasional wear and loss to dust-jackets*

£ 1,500-2,000 € 1,750-2,350



213



217

217

#### [BLYTON, ENID]--TYNDALL, ROBERT

Two illustrations from *Noddy Goes to the Fair*, comprising:

**i)** "It's Mr. Plod!", 115 by 116mm.; **ii)** "I'll park my car with the others", 95 by 120mm., *some adhesive residue*; both ink and watercolour drawings, unsigned, mounted, framed and glazed, *minor spotting or soiling*

Reproduced on pages 22 and 27 respectively of the twenty-first Noddy Book, *Noddy Goes to the Fair*, first published in 1960.

# ⊕ £ 1,000-1,500 € 1,200-1,750

101





218

218

**DODGSON, CHARLES LUTWIDGE ('LEWIS CARROLL')**

Assisted self-portrait

Albumen print cabinet card, copy print by Hills & Saunders of Oxford with their details on reverse, 145 by 101mm., framed and glazed, *cropped to image*; [together with:] autograph fragment ("CLD | Aug. 24. / 71"), 27 by 73mm., *slight spotting*; [together with:] autograph fragment ("Ever your affte brother, | CLDodgson."), 24 by 113mm., *some spotting and browning with tear*

This image dates from March 1874 and is given Dodgson's reference number 2212 in Wakeling's *The Photographs of Lewis Carroll – A Catalogue Raisonné* (Austin, 2015). Also included in this lot is a modern print of the 1857 self-portrait (Wakeling number 0235) and two fragments from letters, presumably originally sent to Mary Charlotte Dodgson (1835-1911).

# £ 1,500-2,000 € 1,750-2,350



219

219

**DODGSON, CHARLES LUTWIDGE ('LEWIS CARROLL')**

Assisted self-portrait

Albumen print cabinet card, 143 by 102mm., numbered '2285' in Dodgson's hand on reverse, also with "Lewis Carroll" in another hand, *some slight spotting, pin-holes to card*

As noted by Edward Wakeling in his *The Photographs of Lewis Carroll – A Catalogue Raisonné* (Austin, 2015), this image dates from May 1875. Wakeling's register of prints records nine copies. The present copy is unrecorded.

# £ 2,000-3,000 € 2,350-3,500

**[CARROLL, LEWIS]--DODGSON, CHARLES LUTWIDGE**

The Author's "second-best silver watch", engraved for his nephew, Bertram Collingwood

Silver half hunting cased Swiss watch no 33516, c. 1880

Dial: white enamel, Roman numerals, blued steel hands,

Movement: cylinder escapement, signed G&G Geneve

Case: silver, blue enamel chapter ring with Roman numerals to the front, numbered 33516, cuvette engraved "B.J.C. | from | C.L.D."

Dimensions: 45mm diameter

Accessories: accompanied by a key

*Dial: with losses and cracks. Movement: running at the time of cataloguing and hands adjusting. Case: the glass is loose, losses to the blue enamel, tarnishing to the case and scuffs throughout. Please note that the movement has not been tested for the accuracy of time and may need a service at the buyer's expense. Sotheby's does not guarantee the future working of the movement and we do not guarantee the authenticity of any individual component parts since subsequent repairs and restoration work may have resulted in the replacement of original parts.*

Anton Bach, a German watchmaker, was located at 40 Great Russell Street, London. Collingwood family legend records that Carroll would occasionally visit 'to get Greenwich time'. Carroll's diary notes, on 1 May 1883, 'To Bach, to leave my second-best silver watch to be put in order as a present for Bertram'. This is that watch. Given the introduction of the White Rabbit taking a watch out of his waistcoat-pocket in the third paragraph of *Alice's Adventures in Wonderland*, this is a wonderfully evocative item linking Lewis Carroll's family and his work.

Bertram James Collingwood (1871-1934) was the younger brother of Carroll's nephew and Godson, Stuart Dodgson Collingwood. Carroll gave this watch to his twelve-year old nephew and it has remained with the family ever since.

Bertram matriculated at Caius College, Cambridge before attending St Mary's Hospital Medical School, University of London. During the Boer War he was a civil surgeon and served in the Royal Army Medical Corps during the First World War. He was Professor of Physiology at St Mary's Hospital, Paddington, 1921-1934. During the 1932 Centenary he toured the United States lecturing on his uncle in aid of the Lewis Carroll Memorial Ward at St Mary's.

# £ 8,000-10,000 € 9,400-11,700



220



220



221

221

### [CARROLL, LEWIS]--DODGSON, CHARLES LUTWIDGE

#### Magnifying Glass

REPUTED WITHIN THE COLLINGWOOD FAMILY TO HAVE BEEN LEWIS CARROLL'S, convex glass lens (diameter 83mm.) mounted in metal frame with turned fruitwood handle and all within removable leather pouch, *some scratches to lens, pouch worn with loss to stitching*

In their introduction to *Lewis Carroll and His Illustrators* (Ithaca, 2003), Morton N. Cohen and Edward Wakeling provide a short description of Lewis Carroll and note '...he wore no spectacles, although he frequently used a magnifying glass' (see p. xvii-xviii).

Carroll regularly inspected illustrations under a magnifying-glass. Writing to Harry Furniss on 1 September 1887, Lewis Carroll provided a lengthy set of critical comments on the artist's illustrations for *Sylvie and Bruno* and noted '...some writer says that the full face of a spider, as seen under a magnifying-glass, is very striking.' Collingwood was aware of this comment as he includes it in *The Life and Letters of Lewis Carroll* (London, 1898), (see p. 261).

Another letter to Furniss, dated 21 October 1893 states '...on further examination, with a magnifying-glass, of this drawing, I find that Bruno *has* a waist...' and 'If you look through a magnifying-glass, you will see that the "hind-quarters" still show very plainly...' (see *Lewis Carroll and His Illustrators* (Ithaca, 2003), p. 224).

# £ 1,500-2,500 € 1,750-2,950

### [CARROLL, LEWIS]--DODGSON, CHARLES LUTWIDGE

Collection of 22 volumes from the Collingwood family, including the dedication copy of the first biography of Lewis Carroll:

**i) Collingwood, S.D. ed.** *The Lewis Carroll Picture Book. T. Fisher Unwin, 1899, THE DEDICATION COPY*, inscribed 'Mother | with the Author's | best love.' on preliminary blank, first edition, full green morocco presentation binding by Roger de Coverly, [Williams, Madan, Green and Crutch 287], *some spotting and browning, binding worn, spine faded*; **ii) Collingwood, S.D.** *The Life and Letters of Lewis Carroll. T. Fisher Unwin, 1898, THE AUTHOR'S OWN COPY*, 'S.D.C.' on preliminary blank, first edition, full vellum presentation binding by Roger de Coverly, [Williams, Madan, Green and Crutch 501], *some spotting and browning, binding soiled--iii) [Carroll, L.] The Vision of The Three T's... Oxford: Parker, 1873 [1874]*, second edition, initialled 'M.C.C.' [one of Carroll's sisters] on upper wrapper, original wrappers, [Williams, Madan, Green and Crutch 94a], *loss and tears to wrappers*; **iv) Carroll, L.** *Syzygies. [no publisher], [1891]*, two leaves, first edition, [Williams, Madan, Green and Crutch 231], *slight splitting along creases*; **v) [Carroll, L.] [Symbolic Logic]. [Macmillan, 1896], leaves H1-M2 only, [cf Williams, Madan, Green and Crutch 270], bound as separate pamphlet; **vi) Carroll, L.** *Alice's Adventures in Wonderland. Macmillan, 1904*, 'illustrated pocket classics' edition, 'M.E. Dodgson [one of Carroll's nieces] | with best birthday wishes from | her Aunts [Carroll's sisters] at the Chestnuts. | Dec 27th 1905' on front fixed endpaper, original cloth, *some spotting, binding worn*; **vii) Carroll, L.** *Phantasmagoria. Macmillan, 1911*, 'miniature edition', 'S.D.C. [one of Carroll's nephews] from his Mother [one of Carroll's sisters] | Xmas 1911' on front fixed endpaper, original cloth, *some browning, splitting at gutter, upper hinge splitting*; together with 15 others; mostly 8vo (22)**

As noted in Williams, Madan, Green and Crutch, 'Dodgson's ten surviving brothers and sisters, did well when they invited their nephew, Mr. S.D. Collingwood, to take up the biography...' This lot includes the author's own copy of this, the first biography of Lewis Carroll, together with the dedication copy of his *The Lewis Carroll Picture Book* which was dedicated to Mary Collingwood (1835-1911), one of Carroll's sisters.

In Edward Wakeling's edition of *Lewis Carroll's Diaries*, Stuart Collingwood (1870-1937) is described by the editor as 'a favourite nephew, who shared a period of time with [Carroll] at Christ Church during the younger man's undergraduate years' (see Wakeling, ed., *Lewis Carroll's Diaries*, Vol 6 (Clifford, 2001), p. 207).

£ 2,000-3,000 € 2,350-3,500





224

223

#### DULAC, EDMUND

Collection of 14 illustrated books by Dulac, Goble, Pogany, etc., comprising:

i) Dulac, Edmund--Fitzgerald, Edward. *Rubaiyat of Omar Khayyam*. Hodder & Stoughton, [1909], first trade edition, 20 coloured plates, original pictorial buckram gilt, *one plate with creases, binding soiled with slight bump at edge--ii*) Goble, Warwick--James, Grace. *Green Willow and other Japanese Fairy Tales*. Macmillan, 1910, one of 500 copies, 40 coloured plates, original pictorial vellum gilt, *some spotting, binding slightly soiled, upper hinge split, lacking ties--iii*) Pogany, Willy--Rolleston, T.W. Tannhauser. *Harrap*, [1911], number 443 of 525 copies, 17 coloured plates and other illustrations, original pictorial vellum gilt, *slightly bowed, splitting at gutter at end--iv*) Thomson, Hugh--Barrie, J.M. *The Admirable Crichton*. Hodder & Stoughton, [1914], number 18 of 500 copies, 20 coloured plates, original pictorial vellum gilt, *ownership inscription, some spotting, lacking ties--v*) Dulac, Edmund--Stevenson, R.L. *Treasure Island*. Benn, 1927, first trade edition, 12 coloured plates, original cloth, *head and foot of spine bumped--vi--xiv*) together with 9 others; all 4to, *occasional spotting and browning, bindings worn; together with eight black and white printed illustrations by Edmund Dulac, mounted, framed and glazed in two frames, loss to frames*

£ 1,500-2,000 € 1,750-2,350

224

#### GREENAWAY, KATE

Procession of Maidens with Yellow Flowers ("Happy Returns of the Day")

135 by 270mm., fine pencil and watercolour drawing, signed with initials and dated lower left "K.G. Feb. 1886", framed and glazed, *some browning, some staining lower right corner not affecting image*

Spielmann and Layard in their biography of Greenaway state that around 1896 Greenaway's "most important work consisted of commissions from Mr Stuart M. Samuel, M.P., to paint a portrait of his little daughter Vera, and to design 'processions' for the decoration of his nurseries". The two processions offered here (see also lot 227) are dated 1886 and 1899.

This procession is reproduced by Spielmann and Layard (opposite p. 170) where the drawing is identified as being originally 'made for John Ruskin upon his birthday'.

# £ 2,000-3,000 € 2,350-3,500



225



225



226

225

## GREENAWAY, KATE

### Bookplate Design for Vera Evelyn Samuel

90 by 75mm., fine pencil and watercolour drawing, signed with initials and dated in lower corners "KG 1898" and additionally signed and dated lower left "Kate Greenaway 1899", framed and glazed

[together with:] series of twelve preliminary drawings, approx. 90 by 70mm., pencil drawings, unsigned

[together with:] study of child's head, 55 by 45mm., pencil and watercolour, signed

[together with:] printed example of bookplate on leaf, 245 by 185mm., photogravure on copper, *some spotting*

[together with:] **Dulac, Edmund--Quiller-Couch, Arthur.** *The Sleeping Beauty and other fairy tales. Hodder & Stoughton, [1910], 4to, 30 coloured plates and other illustrations by Edmund Dulac, original pictorial morocco gilt, bookplate of Vera Evelyn Samuel, one plate with minor tears and creases, browning to free endpapers, indentations to upper cover*

Vera Evelyn Samuel was one of two daughters of Stuart Montague Samuel and his wife, Ida Samuel. She later became Lady Cohen. A letter, quoted by Spielmann and Layard, shows that Greenaway wrote to Stuart M. Samuel on 13 April 1896 stating "I can only do certain kinds of book-plates, nothing heraldic. I do not think I could do a book-plate to be sure it was a portrait. An ordinary book-plate is £5 or £6. I could only undertake to do a portrait *here* – the little girl would have to be brought to me". The biographers note that the bookplate was "considered a successful result". Apparently Greenaway was occupied upon the work "...off and on for two and a half years". As a result she was "sent a much larger sum than was actually due" but "insisted on returning to [Samuel] the over-payment..."

In addition to the finished drawing, there are twelve preliminary pencil drawings together with a watercolour study of the

child's face. The evolution of Greenaway's ideas can be clearly seen and the drawings offer a unique insight into the artist's creative process.

Keith Clark in his 'The Bookplate Designs of Kate Greenaway' (see *The Private Library*, Autumn 1975), pp. 101-114) states that this bookplate was one of Greenaway's "finest drawings and the only bookplate to have been printed in colour".

# £ 2,000-3,000 € 2,350-3,500

226

## GREENAWAY, KATE

Eight miniature portraits, comprising:

**i)** Girl in white with white ribbon, 65 by 40mm., signed with initials and dated lower left "KG 1899"; **ii)** Girl in black with muff, 55 by 30mm., signed with initials and dated lower left "KG 1898"; **iii)** Girl in white with yellow ribbon, 70 by 35mm., signed with initials and dated lower left "KG 1899"; **iv)** Girl in white with pink ribbon, 80 by 35mm., signed with initials lower left "KG", undated; **v)** Girl in white with blue ribbon, 70 by 40mm., signed with initials and dated lower left "KG 1899"; **vi)** Girl in white with pink ribbon, 70 by 40mm., signed with initials and dated lower left "KG 1899"; **vii)** Girl in black with red floral garland, 65 by 50mm., unsigned; **viii)** Girl in white with fur trim, 80 by 35mm., signed with initials and dated lower left "KG 1896", *tear to paper not affecting image*; all fine ink and watercolour drawings, mounted, framed and glazed in two frames, *occasional browning to sheets*

Half of these drawings are reproduced within Spielmann and Layard's *Kate Greenaway* (Black, 1905) where they are given titles as follows: **iv)** "Pink Ribbons" (reproduced opposite p. 88), **v)** "Taking in the Roses" (reproduced opposite p. 160), **vi)** "The Pink Satin" (reproduced opposite p. 204) and **viii)** "Swansdown" (reproduced opposite p. 260)

# £ 4,000-6,000 € 4,700-7,000





226



226



228



227

227

### GREENAWAY, KATE

Procession of Maidens with Pink Garlands

95 by 280mm., fine pencil and watercolour drawing, signed with initials and dated lower left "K.G. 1899", framed and glazed, some minor browning

See lot 224.

# £ 2,000-3,000 € 2,350-3,500

228

### GREENAWAY, KATE

Mother with Child in Arms

100 by 65mm., fine pencil and watercolour drawing, signed with initials and dated "KG 1900", framed and glazed, some browning to sheet

# £ 1,000-1,500 € 1,200-1,750

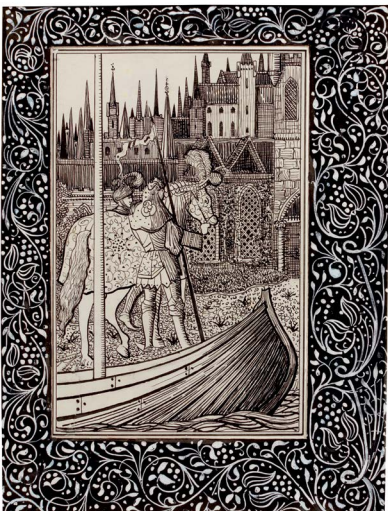




229



230



231

229

THE PROPERTY OF THE LATE JOHN PAYNE

# HOFFNUNG, GERARD

## "The Carol Singers"

290 by 215mm., fine pencil and watercolour drawing, signed lower right "Hoffnung", mounted, framed and glazed

## PROVENANCE

Chris Beetles Limited, "The Illustrators - The British Art of Illustration 1800-1991", no 481

# £ 2,000-3,000 € 2,350-3,500

230

# LEAR, EDWARD

## "There was an Old Person of Mold"

110 by 195mm., ink drawing with three-line limerick below, unsigned, mounted, framed and glazed, *some browning*

A version of the drawing was published in *A Book of Nonsense*, third edition, in 1861. Schiller records one other version: in a collection at the Houghton Library, University of Harvard (see Schiller, *Nonsensus*, 1988, p. 81). The Houghton copy has a number of textual variants. The present version follows the printed text.

## PROVENANCE

Chris Beetles Limited

# £ 3,000-5,000 € 3,500-5,900

231

# MACDOUGALL, W.B.

Twelve ink drawings for *The Fall of the Nibelungs* by Margaret Armour, 1897:

approx. 200 by 150mm. (average), ink drawings heightened with gouache, comprising ornamental title-page, sheet of 17 decorative initial letters and 10 full-page designs with ornamental borders, all mounted, framed and glazed, *occasional spotting*

Reproduced as illustrations to a translation of *The Fall of the Nibelungs* by Margaret Armour published by J.M. Dent in 1897. The 10 full-page designs are as follows: "Siegfried goeth by the side of her whom he coveteth for his dear one", "The heroes disembark before the castle of Brunhild", "The Burgundians ride forth to welcome Brunhild", "Siegfried is stabbed by Hagen", "Kriemhild with the head of Gunther", "Rudeger urgeth Etzel's suit", "Hagen and the Mermaids", "They throw down the dead", "The King and Queen entreat Rudeger to fight with the Burgundians" and "Hildebrand fleeth from Hagen".

## PROVENANCE

The Archive of J.M. Dent and Son, Sotheby's, 17 June 1987, lot 810

# £ 1,500-2,000 € 1,750-2,350



233

232

#### MILNE, A.A.

Complete set of Winnie-the-Pooh books. *Methuen and Co.*, 1924-1928, comprising:

i) *When We Were Very Young*. 1924, FIRST EDITION, first state (with page ix un-numbered), dust-jacket; ii) *Winnie-the-Pooh*. 1926, FIRST EDITION, dust-jacket, later issue ("129th Thousand" noted), ownership inscription on preliminary blank, bookseller's label to front fixed endpaper; iii) *Now We Are Six*. 1927, FIRST EDITION, dust-jacket, browning to half-title, ownership inscription on front free endpaper; iv) *The House at Pooh Corner*. 1928, FIRST EDITION, dust-jacket; all 8vo, original pictorial cloth lettered with designs in gilt, top edges gilt, occasional soiling to bindings, bindings occasionally bumped at extremities, some browning to endpapers, tears and some loss to dust-jackets

£ 5,000-7,000 € 5,900-8,200

233

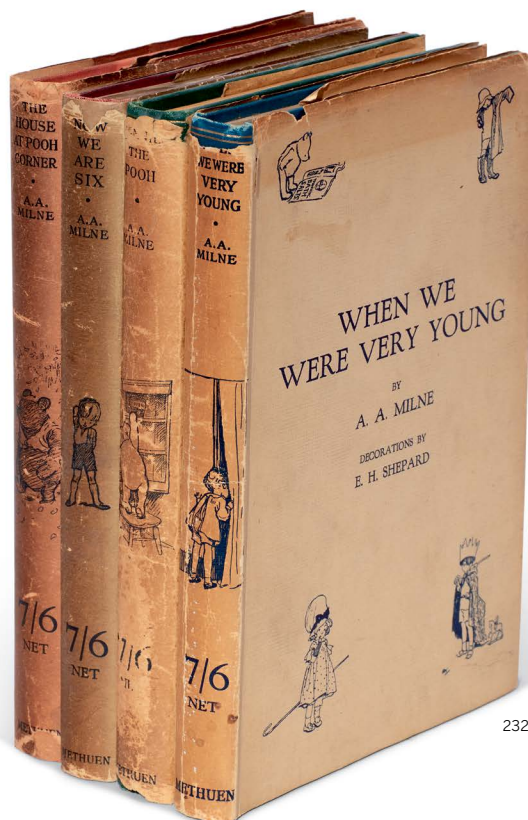
#### MILNE, A.A.

Set of Winnie-the-Pooh books, in leather bindings and publisher's boxes, *Methuen and Co.*, 1925-1928, comprising:

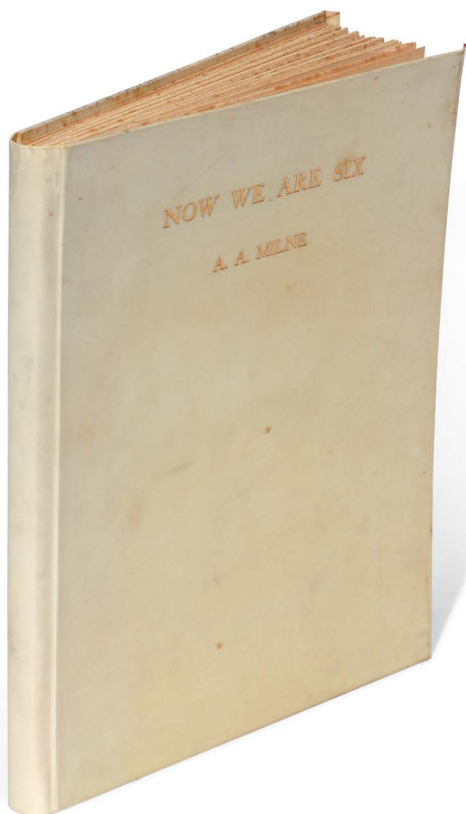
i) *When We Were Very Young*. 1925, "tenth impression", original blue leather binding gilt, original glassine; ii) *Winnie-the-Pooh*. 1926, FIRST EDITION, original olive green leather binding gilt, original glassine; iii) *Now We Are Six*. 1927, FIRST EDITION, original olive green leather binding gilt, original glassine; iv) *The House at Pooh Corner*. 1928, FIRST EDITION, original olive green leather binding gilt, original tissue paper, extremities of box very slightly worn; all 8vo, illustrations by E.H. Shepard, gilt edges, illustrated endpapers, ORIGINAL PUBLISHER'S BOXES, occasional light browning, some spotting to box labels

The standard editions were published in cloth at 7s.6d. For an extra three shillings, the publishers offered deluxe copies bound in high-quality roan and presented in a box. The condition of this set is fine.

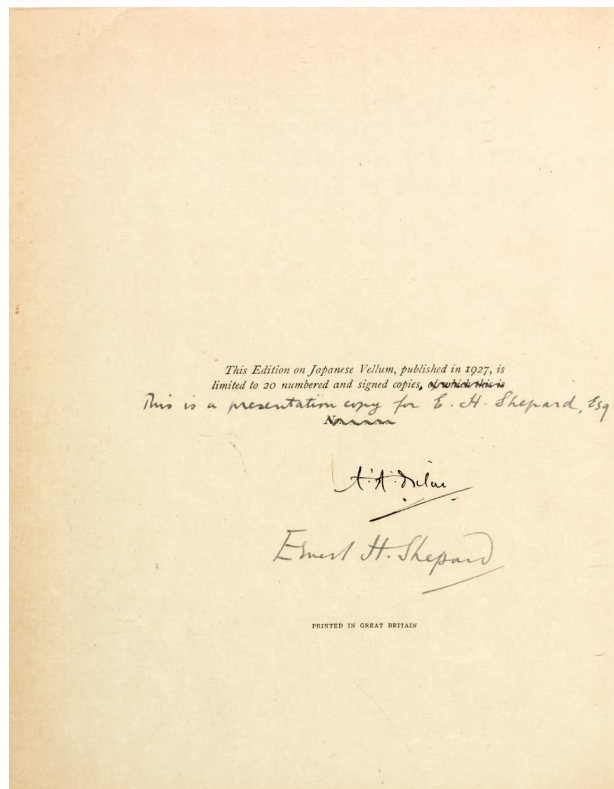
£ 2,000-3,000 € 2,350-3,500



232



234



234

234

#### MILNE, A.A.

*Now We Are Six. Methuen and Co. Ltd., 1927*

4to, PRESENTATION COPY INSCRIBED FOR THE ILLUSTRATOR ("This is a presentation copy for E.H. Shepard, Esq."), FIRST EDITION, UN-NUMBERED COPY OF 20 COPIES ON JAPANESE VELLUM, SIGNED BY THE AUTHOR AND ILLUSTRATOR, illustrations by E.H. Shepard, original vellum gilt, UNOPENED, minor spotting, minor marks to vellum

A FINE COPY OF THE EXTRA LIMITED ISSUE OF THE THIRD WINNIE-THE-POOH BOOK. Shepard's own copy of *Winnie-the-Pooh*, also inscribed to him and limited to 20 copies sold in these rooms, 17 December 2008 for £39,650.

#### PROVENANCE

From the library of E.H. Shepard

£ 20,000-30,000 € 23,300-35,000





235

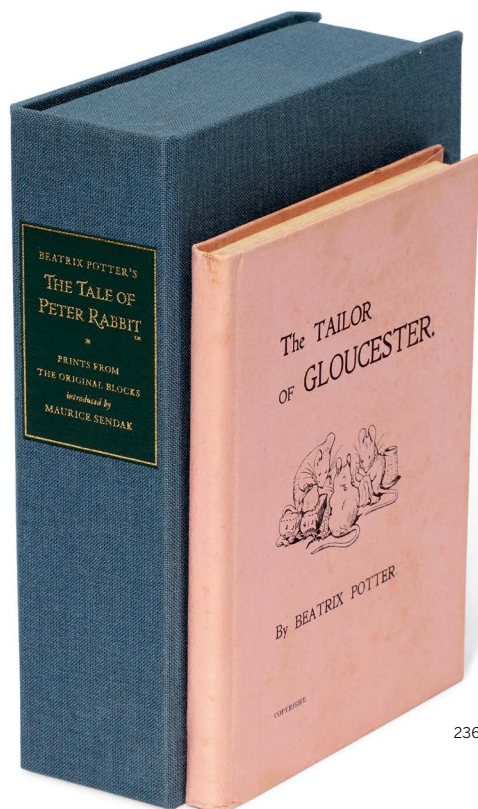
**OUTHWAITE, IDA RENTOUL**

"Fairy Beauty looking over the Happy Valley"

430 by 360mm., fine ink and watercolour drawing, signed lower left "Ida Rentoul Outhwaite", captioned "The Happy Valley" below mount, mounted, framed and glazed, some minor browning at extremities and traces of previous mount

Reproduced as the frontispiece of *The Enchanted Forest* by Ida Rentoul Outhwaite and her husband, Grenbry Outhwaite (published by A. & C. Black in 1921). Reviewing the book in the *Times Literary Supplement*, it was described as "a very pretty story" and that the pictures "all are very pretty without being pretty-pretty".

# £ 6,000-8,000 € 7,000-9,400



236

236

FROM THE COLLECTIONS OF LESLIE LINDER, AND THENCE BY PRIVATE GIFT

**POTTER, BEATRIX**

Collection of four volumes, comprising:

i) *The Tailor of Gloucester*. [Privately Printed for the Author], 1902, 16mo, FIRST PRIVATELY PRINTED EDITION [LIMITED TO 500 COPIES], coloured frontispiece and 15 illustrations by Beatrix Potter, original pictorial pink boards, slight browning to endpapers, slight spotting to boards; ii) *Beatrix Potter's The Tale of Peter Rabbit... introduced by Maurice Sendak*. Kingston, New York: Battledore Ltd., 1995, 16mo, ONE OF 275 COPIES OF WHICH THIS IS NUMBER XXI OF XXV "HORS COMMERCE" COPIES, SIGNED BY MAURICE SENDAK AND IAIN BAIN, 34 plates printed in brown, each within folder, publisher's grey-blue cloth folding box; iii) *Wag-by-Wall*. Boston: The Horn Book, Inc., 1944, 16mo, FIRST EDITION, illustrations by J.J. Lankes, original buckram with pictorial label on upper cover, dust-jacket, head of dust-jacket frayed; iv) *The Tale of Mrs Tittlemouse*. Decimus Publishing, 1979, number 474 of 500 copies, facsimile of manuscript, original morocco, publisher's slipcase

£ 1,500-2,000 € 1,750-2,350



237

# RACKHAM, ARTHUR

Mrs Ida Samuel (née Mayer), later Lady Samuel

330 by 210mm., ink and watercolour drawing, signed and dated lower right "Arthur Rackham 1907", mounted, framed in Hepplewhite-style marquetry surround, reverse with silk brocade, *some loss and worming to frame*

Ida Bessie Evaline Meyer married Stuart Montagu Samuel (1856-1926) in 1893. Her husband was a banker and Liberal politician who was MP for Whitechapel. In 1912 he was created Sir Stuart Samuel, Baronet of Chelwood Vetchery.

This fine portrait is accompanied by FOUR AUTOGRAPH LETTERS FROM THE ARTIST TO HIS SUBJECT. The letters reveal that Rackham started work on the portrait during December 1906, requesting "a short sitting for the head" and noting "do not trouble about costume or the dressing of the hair... as all I shall want will be to make studies of the features

and consider the pose". During February 1907 Rackham stated that he had sourced a suitable costume ("I have got a lovely dress for the portrait from Mr Talbot Hughes"). Talbot Hughes (1869-1942) was later to donate his extensive costume collection to the V&A Museum. Rackham was hard-pressed for time and had to write apologetically during May 1907 that "I am most sorry not to have got on with your portrait long before this... I am unfortunately bound by agreements with publishers..." A final letter, dated a year after the portrait, suggests that the Samuel family may have requested further work from Rackham (6 pages, 8vo, 16 Chalcot Gardens, South Hampstead, 17 December 1906 – 21 February 1908).

# £ 7,000-9,000 € 8,200-10,500



PROPERTY FROM THE ESTATE OF ARTHUR RACKHAM

**RACKHAM, ARTHUR**

"Thumbelina" (for *Hans Andersen's Fairy Tales*)

245 by 265mm., ink and watercolour drawing, signed lower right "Arthur Rackham", mounted

Rackham's illustrated edition of *Fairy Tales* by Hans Andersen was first published in 1932.

# £ 2,000-3,000 € 2,350-3,500

PROPERTY FROM THE ESTATE OF ARTHUR RACKHAM

**RACKHAM, ARTHUR**

"Peer and Solveig at the Wedding" (for *Peer Gynt*)

275 by 230mm., fine ink and watercolour drawing, signed lower left "Arthur Rackham", artist's name on reverse (together with other notes), mounted, *adhesive residue at one edge not affecting image*

Reproduced, as one of twelve coloured plates, within Rackham's 1936 edition of *Peer Gynt*.

# £ 3,000-5,000 € 3,500-5,900

**SANDHAM, HENRY--[HOPE, ASCOTT R.]**

Ten watercolours from *Adventurers in America*, comprising:

i) "The Sign of the Cross"; ii) "A March through the Swamps"; iii) "An Alarm - Too Late!"; iv) "Lurking Foemen"; v) "Sport turned to Earnest"; vi) "A Babe in the Backwoods"; vii) "Voyaging on Fresh Water"; viii) "Carried into Captivity"; ix) "Indian Revelry"; x) "Fighting the Iroquois Indians"; all 290 by 190mm. (average), ink and watercolour drawings, all signed and mostly dated, mostly mounted or laid-down to card, captioned, *some occasional slight soiling*

Ascott R. Hope's *Adventurers in America* is a collection of "narratives of adventure... representing notable phases of American life". In his preface Hope notes that "Indians must figure largely on this stage" and that the book is "a gallery of illustration to American history". The work was published in 1909 by A. & C. Black with illustrations by the distinguished Canadian painter Henry Sandham. The tenth illustration, offered here, appears to be an unpublished variant.

# £ 1,000-1,500 € 1,200-1,750



238

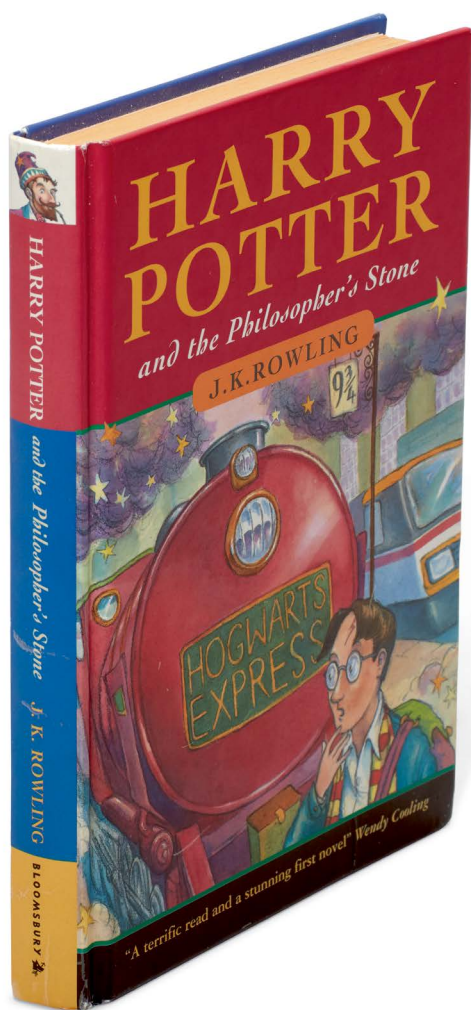


239

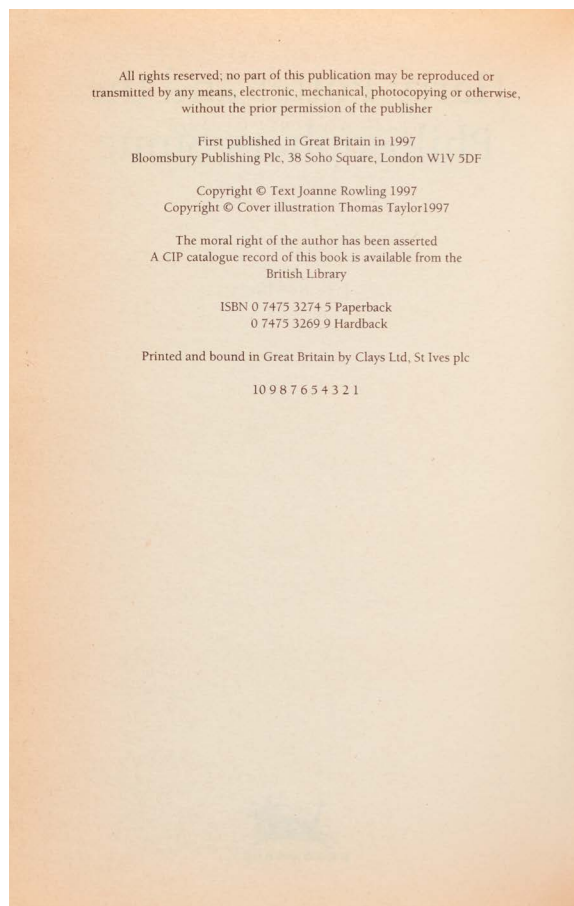


240





241



241

241

#### ROWLING, J.K.

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

8vo, FIRST EDITION, HARDBACK ISSUE ("10 9 8 7 6 5 4 3 2 1" on publisher's imprint page and "1 wand" repeated on p. 53), original pictorial boards, *browning as usual, very slightly skewed, extremities slightly worn, minor crease to lower right corner of upper cover, minor scratches*

ONE OF 500 COPIES OF THE FIRST HARDBACK ISSUE OF THE FIRST EDITION OF THE FIRST HARRY POTTER BOOK

#### LITERATURE

Errington, Rowling A1(a)

£ 20,000-30,000 € 23,300-35,000

242

#### 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 boards, DUST-JACKET, *slight browning, very slightly skewed, a few slight creases to dust-jacket, spine of dust-jacket faded*

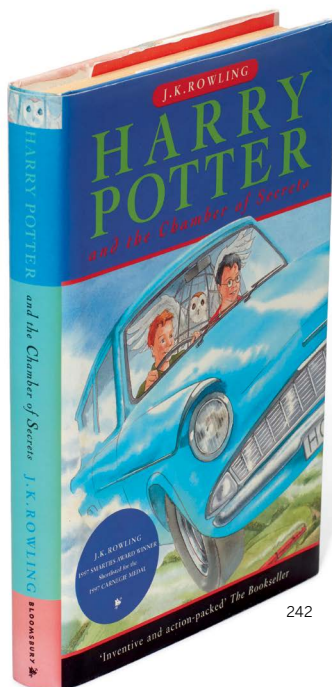
#### LITERATURE

Errington, Rowling A2(a)

£ 2,000-3,000 € 2,350-3,500



243



242

243

**ROWLING, J.K.--WRIGHT, CLIFF**

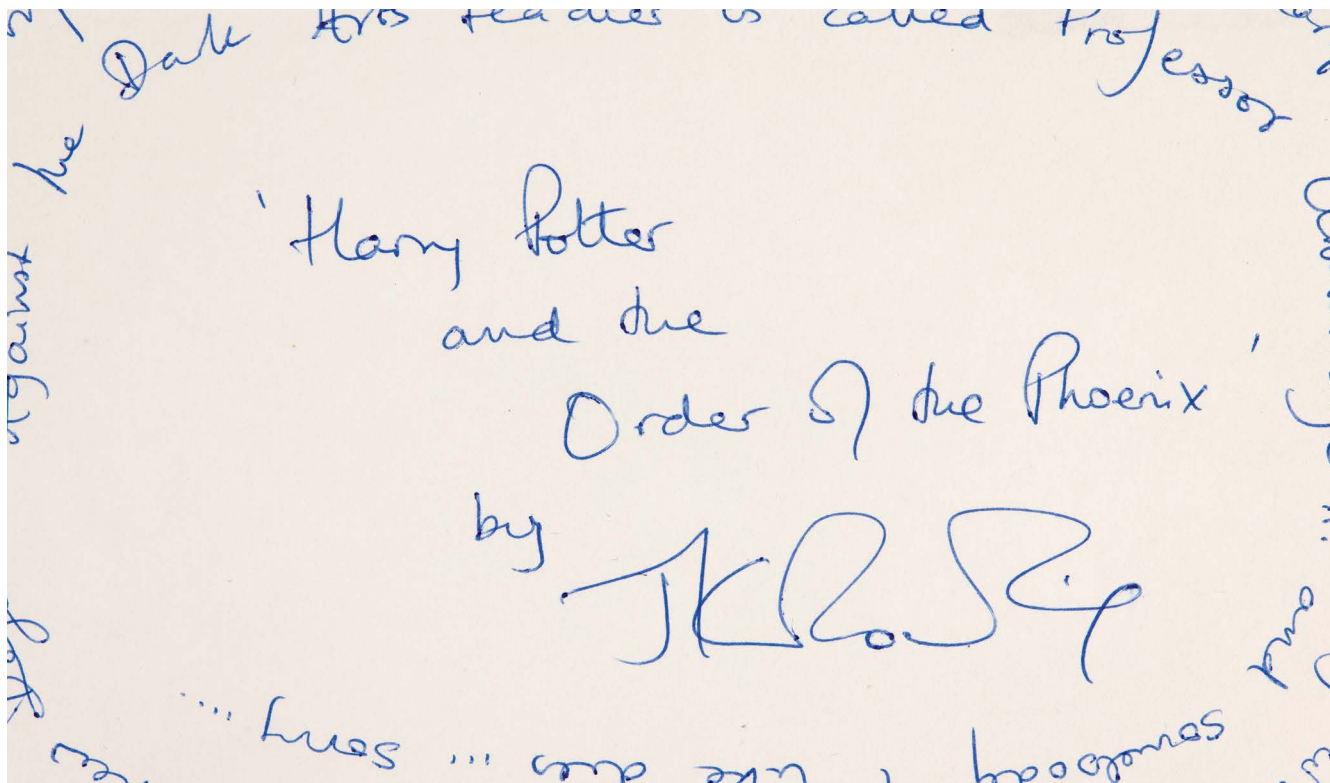
Harry Potter and the Prisoner of Azkaban

495 by 545mm., fine pencil, ink and watercolour drawing, signed and dated lower right "Cliff Wright '05", mounted, framed, some minor surface abrasions

Commissioned from the artist in 2005, this is a fine copy of the original cover artwork for the third Harry Potter book.

# ₤ 7,000-9,000 € 8,200-10,500

115



244

244

#### ROWLING, J.K.

Autograph card signed ("J.K. Rowling") providing clues to the then unpublished *Harry Potter and the Order of the Phoenix*

93 words in total, written in blue ink in a four-line spiral around a central panel containing the title of the book and the author's signature, 1 page, 150 by 210mm., Edinburgh 2002

A SIGNIFICANT PIECE OF HARRY POTTER HISTORY: THE TANTALISING HANDWRITTEN CARD BY J.K. ROWLING PROVIDING AN OUTLINE OF SOME KEY EVENTS IN THE FIFTH HARRY POTTER NOVEL.

Half a year before publication of *Harry Potter and the Order of the Phoenix*, Rowling wrote this 93 word teaser card. It

was offered for sale (in a sealed envelope) at Sotheby's in December 2002 (to benefit Book Aid International). With significant interest from numerous fans – including the 'Leaky Cauldron' website – it was eventually sold for £24,000. It has been in private ownership since the sale.

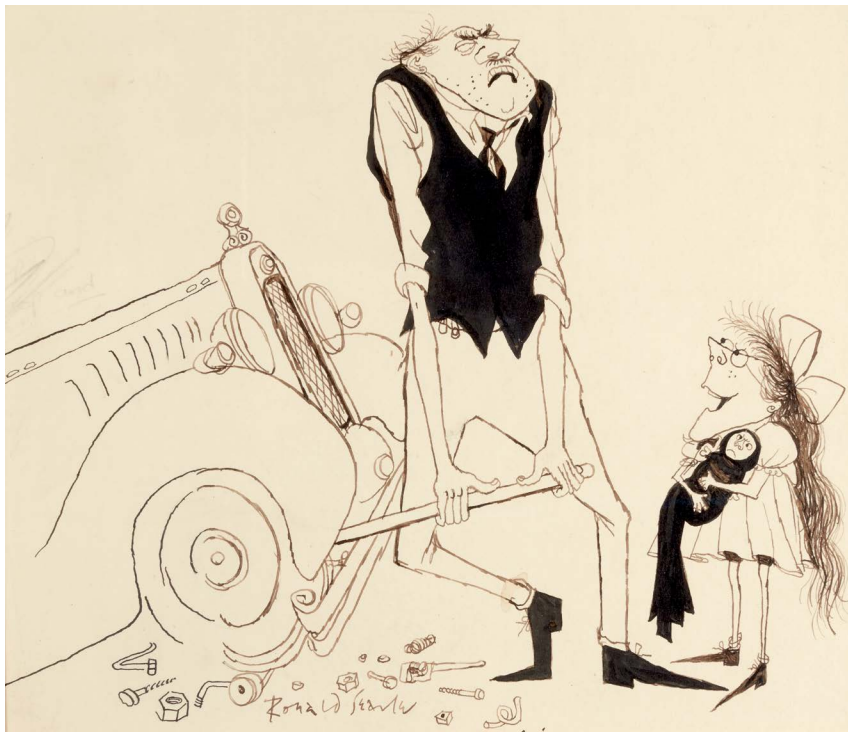
Now that *Harry Potter and the Order of the Phoenix* is published, the card remains a unique and significant piece of Harry Potter history. This title was the first novel to be published after the release of the first film adaptation and expectation reached unprecedented levels.

#### LITERATURE

Errington, Rowling D1

Ω £ 5,000-7,000 € 5,900-8,200





245

245

THE PROPERTY OF THE LATE JOHN PAYNE

**SEARLE, RONALD**

"Are You a Superman, Daddy?"

200 by 235mm., ink drawing, signed lower left "Ronald Searle", inscribed with title on reverse, mounted, framed and glazed, minor surface abrasion, minor stain at middle foot

Drawn for the "B.P. Super" petrol campaign in the early 1950s. A label on the reverse shows that Searle was working for the S.H. Benson Advertising Agency. The design was published on numerous occasions, including *The Sphere* on 15 November 1952 (page 290)

**PROVENANCE**

Abbott and Holder

# £ 1,500-2,000 € 1,750-2,350

246

THE PROPERTY OF THE LATE JOHN PAYNE

**SEARLE, RONALD**

"Holidays"

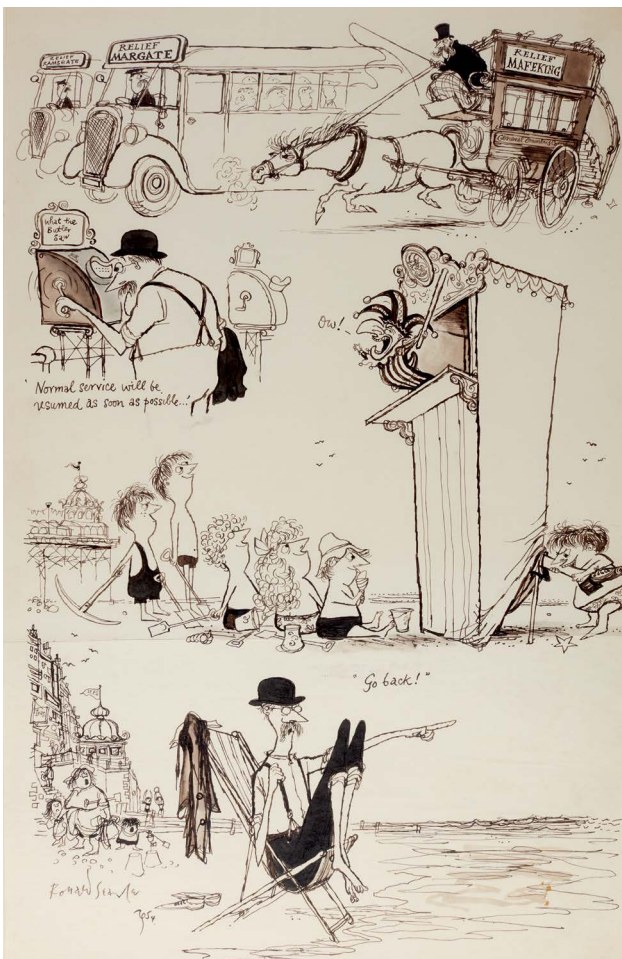
510 by 320mm., comprising sequence of four ink and monochrome wash drawings (including titles "Normal service will be resumed as soon as possible" and "Go back!"), signed and dated lower left "Ronald Searle | 1954", inscribed with publication details on reverse, mounted, framed and glazed, some very minor abrasions, slight soiling lower right corner, two leaves joined

Published within *News Chronicle* on 5 June 1954

**PROVENANCE**

Chris Beetles Limited, "The British Art of Illustration 1800-1999", no 589

# £ 3,000-5,000 € 3,500-5,900



246



247

247

THE PROPERTY OF THE LATE JOHN PAYNE

**SEARLE, RONALD**

"Remembrance of things past..."

275 by 225mm., ink and monochrome watercolour drawing, signed lower left "Ronald Searle", inscribed with title and publication details lower right, mounted, framed and glazed

Published within *Punch* on 21 December 1955, p. 733 [as one of five drawings under the title 'May I Have the Pleasure?'] and also within the artist's *Merry England* (1957) on p. 38

**PROVENANCE**

Chris Beetles Limited, "The British Art of Illustration 1800-1999", no 586

# ₤ 2,000-3,000 € 2,350-3,500



248

248

THE PROPERTY OF THE LATE JOHN PAYNE

**RONALD SEARLE**

"Purr!"

350 by 290mm., ink, watercolour and coloured crayon drawing, signed and dated lower right "Ronald Searle 1995", inscribed with title on reverse, mounted, framed and glazed,

Published within *Delta Sky*, an inflight magazine, March 1996

**PROVENANCE**

Chris Beetles Limited

# ₤ 1,500-2,000 € 1,750-2,350



249

249

#### SEARLE, RONALD

Slightly Foxed - but still desirable. Ronald Searle's wicked world of Book Collecting. *Souvenir Press, 1989* 4to, NUMBER 2 OF 150 COPIES OF WHICH THIS IS ONE OF TEN COPIES WITH AN ORIGINAL DRAWING BY THE ARTIST, 110 by 170mm., ink and coloured pencil drawing of a cat reading a book, signed "Ronald Searle", coloured illustrations by Ronald Searle, original morocco

A copy from the deluxe issue of Searle's essential guide to the language of the "wicked world of book collecting".

£ 1,500-2,000 € 1,750-2,350



250

250

#### SHEPARD, E.H.

Six preliminary pencil drawings, comprising:

- i) "Christopher Robin with Railings", 125 by 70mm.; ii) "Dressing for Ascot" [for Susan Colling's *Frogmorton*, 1955], 95 by 100mm., some browning and creases; iii) "Septimus" [for E.H. Shepard's *Drawn from Memory*, 1957], 130 by 80mm., some browning, minor crease; iv) "Boy and Racoon" [for *Punch*], 80 by 85mm.; v) "Dogs, Ow! - Stick, O My!" [for Kenneth Grahame's *Bertie's Escapade*, 1949], 85 by 105mm.; vi) "Asleep", 75 by 120mm.; all preliminary pencil drawings, unsigned, mounted, framed and glazed

#### PROVENANCE

Estate of E.H. Shepard; Sally Hunter Fine Art, December 1988, No 12, 66, 70, 107, 51 and 164; Sotheby's, London, 15 July 2014, lots 674 and 675 (part); whence acquired by the current owner

# ⊕ £ 3,000-5,000 € 3,500-5,900





**SHEPARD, E.H.****"A Very Grand Thing - The Trouble at Owl's House"**

double illustration 190 by 200mm. and 95 by 200mm., fine pencil, ink and watercolour drawings, second illustration signed with initials lower left "E.H.S.", signed on reverse of board with address and agent's address, additionally signed on frame backing with address and title, mounted, framed and glazed

THIS ILLUSTRATION HAS NOT BEEN OFFERED FOR SALE FOR OVER FIVE DECADES.

An illustration for chapter 8 of *The House at Pooh Corner*. Below the mount, Shepard has titled the second illustration "'Up we go' said Pooh". It is assumed that Shepard over-painted Owl's original notice "PLEZ CNOKE IF AN RNSR IS NOT REQID" in the first illustration with the Italian instruction "SI PLEGA [*sic*] DI PICCHIARE SE NON SI VUOL ME RISPONTA [*sic*]".

The preliminary pencil drawing for this finished drawing is in the collection of the V&A Museum and reproduced within Brian Sibley's *The Pooh Sketchbook* (London, 1982). Sibley notes "this drawing appears to have been made... for a later coloured picture (possibly for *The World of Pooh*) which was not used. The tree is based on that which Christopher Robin climbs during the search for Small..."

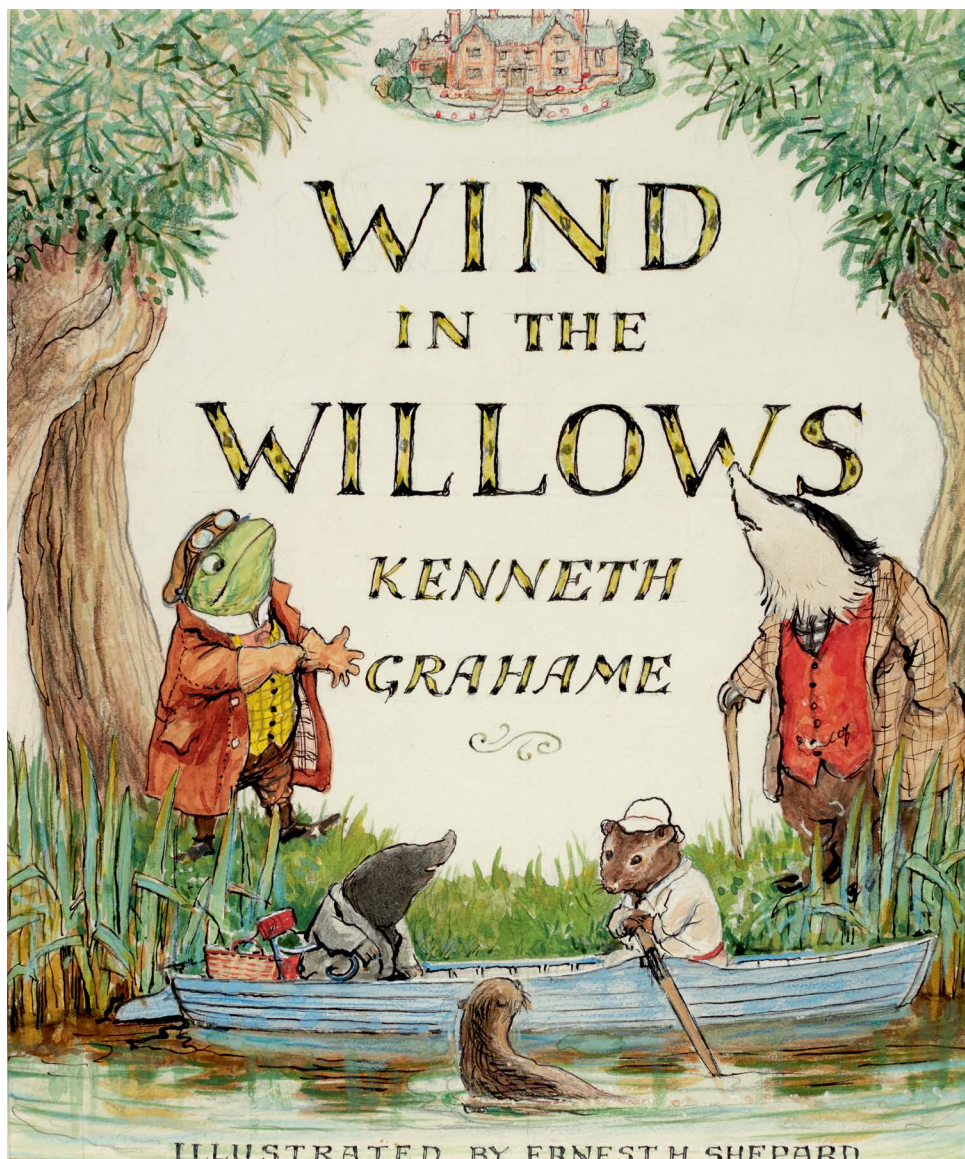
This piece was sold by Shepard at an exhibition of his work held in Haslemere between 29 May and 12 June 1965. It has not been seen since in public.

**PROVENANCE**

E.H. Shepard Exhibition, Haslemere, 1965

# ₤ £ 40,000-60,000 € 46,600-70,000





252

252

#### SHEPARD, E.H.

Cover design for *The Wind in the Willows*

272 by 225mm., fine pencil, ink and watercolour drawing, signed on reverse of board with address and agent's address, additionally signed on frame backing with address and title, mounted, framed and glazed

Shepard first illustrated *The Wind in the Willows* in 1931 after visiting Kenneth Grahame the previous year. This piece was sold by the artist at an exhibition of his work held in Haslemere between 29 May and 12 June 1965. Shepard described it as "Cover Design W in W" in his inventory of the exhibition.

#### PROVENANCE

E.H. Shepard Exhibition, Haslemere, 1965

# ± £ 20,000-30,000 € 23,300-35,000



**SPENCE, PERCY F.S.**

Three fine watercolours for *Black Beauty*, comprising:

i) "Merrylegs"; ii) "Going for the Doctor"; iii) "He Looked me all over"; all c. 240 by 170mm., fine ink and watercolour drawings, signed lower right "Percy F.S. Spence", mounted, some spotting mostly in outer margin

THREE WATERCOLOURS BY THE CELEBRATED AUSTRALIAN ARTIST PERCY F.S. SPENCE (1868-1933).

Early in his career Spence worked as an illustrator in Sydney for the *Daily Telegraph* and *Illustrated Sydney News*. It was, however, as a portraitist that his reputation grew. From 1915 to 1926 he established a studio in London. An edition of *Black Beauty* with illustrations by Spence was published by A. & C. Black in 1932.

# £ 2,500-3,000 € 2,950-3,500



253

**THOMPSON, L. BEATRICE**

A collection of original illustrations from *Who's Who at the Zoo*, comprising;

18 (of 20) original monochrome watercolour plates, 97 (of 107) original ink drawings, signed by the artist, design for title-page, 4 printed sheets, minor corrections made with gouache, pencil annotations in margins

Published by Gay & Bird in 1902 within *Who's Who at the Zoo* by L. Beatrice Thompson.

# £ 1,000-1,200 € 1,200-1,400



254

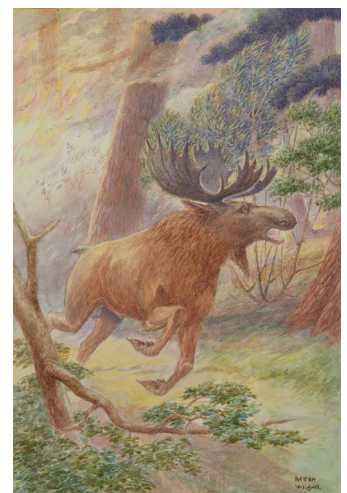
**WILSON, PATTEN**

Complete set of illustrations on board for *The Moose*

8 (of 8) full watercolour illustrations on board, illustrations approx. 230 x 152mm., all signed in ink, mounted, with pencil annotations and some minor marks and browning in margins

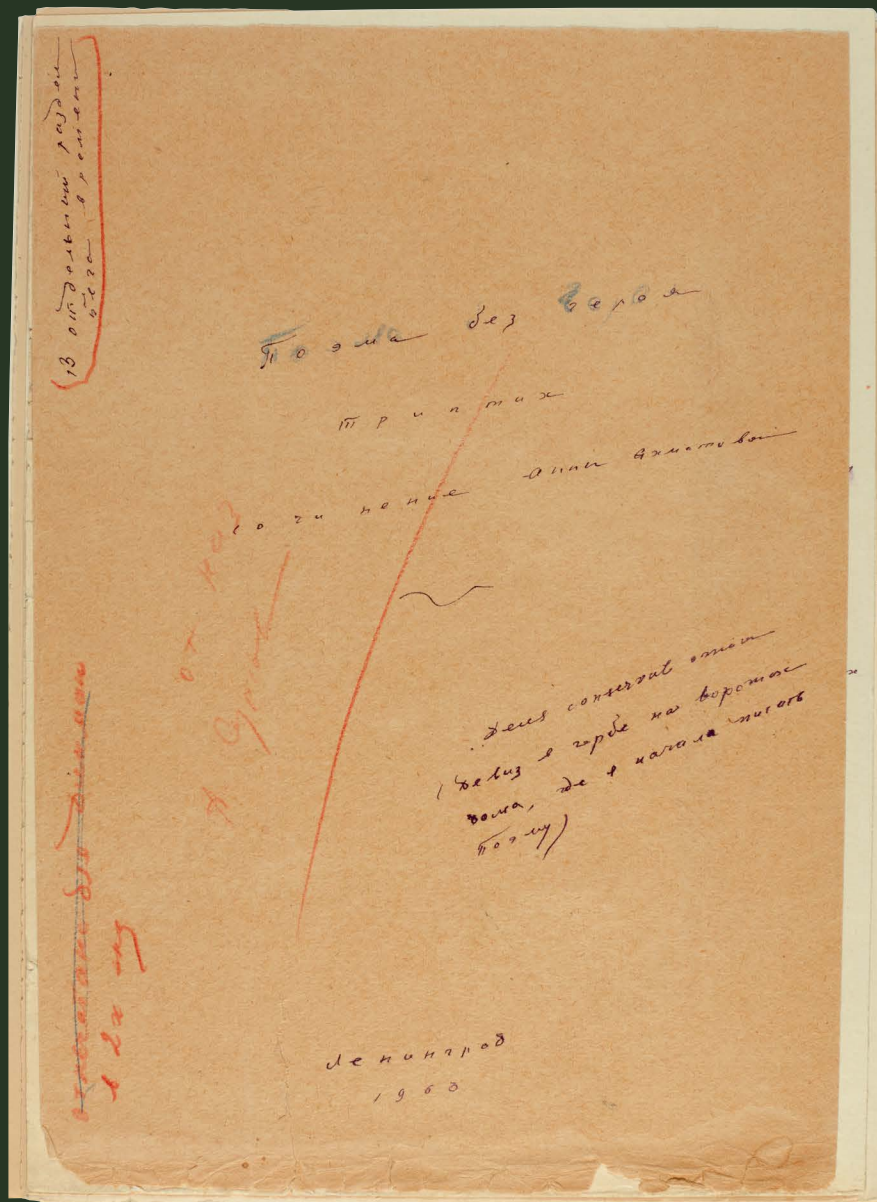
Published by A. & C. Black in 1913 within *The Moose* by Agnes Herbert. The illustrations were published as black and white plates within the novel.

# £ 800-1,200 € 950-1,400



255

**END OF SALE**



ANNA AKHMATOVA  
Autograph manuscript of  
Поэма без героя ("Poem Without A Hero")  
33 pages, Leningrad 1960-1964  
Estimate £60,000–80,000\*

## Important Manuscripts, Continental and Russian Books and Music

AUCTION LONDON 3 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 29 NOVEMBER – 2 DECEMBER

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5016 [SIMON.MAGUIRE@SOTHEBYS.COM](mailto:SIMON.MAGUIRE@SOTHEBYS.COM)

[SOTHEBYS.COM/BOOKS](https://www.sothebys.com/books) #SOTHEBYSBOOKS

\*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS

Sotheby's EST.  
1744



**BIDDING OPEN NOVEMBER 29 – DECEMBER 6**

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5302 [PHILIP.ERRINGTON@SOTHEBYS.COM](mailto:PHILIP.ERRINGTON@SOTHEBYS.COM)

[SOTHEBYS.COM/SCARFE](https://www.sothebys.com/scarfe) #SOTHEBYSBOOKS



DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS



Sotheby's EST. 1744

LARRY SMART  
*John Lennon, Kaleidoscope Eyes*  
circa 1967  
Estimate £1,000–1,500\*

## The Beatles

BIDDING OPEN 6 – 13 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 6 – 10 DECEMBER

34–35 NEW BOND STREET, LONDON W1A 2AA

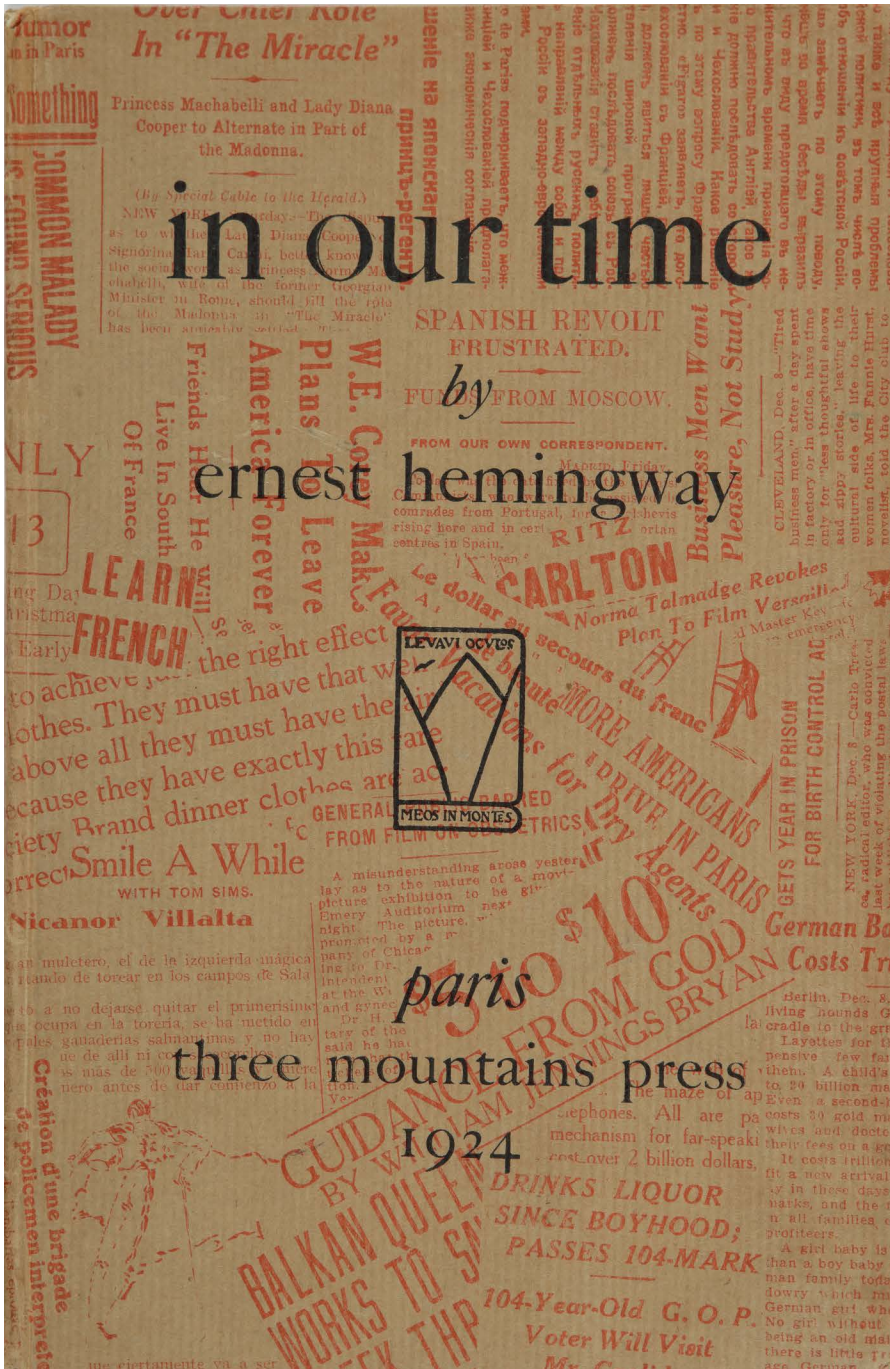
ENQUIRIES +44 (0)20 7293 5670 [GABRIEL.HEATON@SOTHEBYS.COM](mailto:GABRIEL.HEATON@SOTHEBYS.COM)

[SOTHEBYS.COM/BEATLES](https://www.sothebys.com/beatles) #SOTHEBYSBOOKS

\*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS



ERNEST HEMINGWAY  
*in our time*. Paris. Three  
Mountains Press, 1924  
One of 170 copies printed  
by hand—a superb copy of  
Hemingway's second book.  
Estimate \$40,000–60,000

## Fine Books and Manuscripts

**INCLUDING THE OLYMPIC MANIFESTO**

AUCTION NEW YORK 18 DECEMBER

**EXHIBITION FREE AND OPEN TO THE PUBLIC 14–17 DECEMBER**

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7385 RICHARD.AUSTIN@SOTHEBYS.COM

SOTHEBYS.COM/BOOKS #SOTHEBYSBOOKS



DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS





## John James Audubon: The Birds of America

AUCTION NEW YORK 18 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 14–17 DECEMBER

1334 YORK AVENUE, NEW YORK, NY 10021  
ENQUIRIES +1 212 606 7385 RICHARD.AUSTIN@SOTHEBYS.COM  
SOTHEBYS.COM/BOOKS #SOTHEBYSBOOKS

JOHN JAMES AUDUBON  
*The Birds of America; from Original Drawings  
by John James Audubon.*  
London: Published by the Author, 1827–1838  
The Yorkshire Philosophical Society —  
Ambassador Joseph Reed copy  
Estimate \$6,000,000–8,000,000



DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS



Sotheby's EST. 1744



LA COLLECTION  
RIBES



LA COLLECTION RIBES II – LA BIBLIOTHÈQUE

AUCTION PARIS 12 DECEMBER

76, RUE DU FAUBOURG SAINT-HONORÉ, 75008 PARIS  
ENQUIRIES +33 1 53 05 53 18 ANNE.HEILBRONN@SOTHEBYS.COM  
SOTHEBYS.COM/RIBES #SOTHEBYS COLLECTIONRIBES



DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS



Sotheby's EST.  
1744

*“Titian’s mistress Milia and their daughter Emilia return to Venice for the first time in almost 500 years and will be unveiled as the centrepiece of the exhibition at the Doge’s Palace.”*

FROM TITIAN TO RUBENS. MASTERPIECES FROM FLEMISH COLLECTIONS  
CURATED BY BEN VAN BENEDEN, DIRECTOR, RUBENHUIS ANTWERP  
PALAZZO DUCALE, VENICE, 5 SEPTEMBER 2019 – 1 MARCH 2020



## Create a Legacy.

Sotheby's Private Sales Services source rare works of art and valued objects at a fixed price and discreetly broker the sale outside the restrictions of the auction calendar.

34-35 NEW BOND STREET, LONDON W1A 2AA  
ENQUIRIES +44 (0)20 7293 5887 JAMESV.MACDONALD@SOTHEBYS.COM  
SOTHEBYS.COM/PRIVATE SALES #SOTHEBYSPRIVATE SALES

© ANS BRYN



DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS



## GUIDE TO BUYING IN AN ONLINE ONLY AUCTION

The following guidance is intended to give you useful information on how to buy in an Online Only Auction. We recommend that you read the guidance below carefully in order to familiarize yourself with the way that the Online Only Platform works before you start to participate in an Online Only Auction. It is also important that you read the Conditions of Business for Buyers (Online Only) which are set out below and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers (Online Only). Terms defined in this Guide shall have the same meaning as in the Conditions of Business for Buyers (Online Only) unless the context otherwise requires.

### 1. REGISTER A VERIFIED ACCOUNT WITH SOTHEBY'S

In order to be eligible to participate in an Online Only Auction, you must have registered, and maintain, a Verified Account. The registration process requires you to enter your debit card or credit card information, your address and to confirm that you have read and accept our Conditions of Business for Buyers, the Authenticity Guarantee and this Guide to Buying in an Online Only Auction. In order to bid in an Online Only Auction, you must be registered as a Verified Accountholder prior to the closing of the first Lot in the relevant Online Only Auction in which you wish to bid (you will also be required to provide certain information to Sotheby's as part of the application process). Further details about how to become a Verified Accountholder are set out in Condition 5 of the Conditions of Business for Buyers (Online Only).

Once you have completed the registration process to become a Verified Accountholder, you can sign into the applicable Online Only Auction using your own username and password. To log in to your Verified Account, please follow the login instructions provided at:

<https://www.sothebys.com/accountcreation>

### 2. BROWSE THE LOTS FOR SALE

Once the relevant Online Only Auction has opened, the Online Sale Information regarding each Lot for sale in the Online Only Auction is available for you to review.

Please note that a printed catalogue is also available for this sale.

#### Pre-sale estimates

As indicated in the Conditions of Business for Buyers (Online Only), the Online Sale Information for each Lot and the printed catalogue include pre-sale estimates which are provided by Sotheby's as a guide for prospective Bidders to assist them with determining the appropriate amount to bid for a Lot. In our opinion, any bid for an amount which is between the high pre-sale estimate and the low pre-sale estimate stated in the Online Sale Information for the Lot and in the printed catalogue would offer a chance of success. Having said that, it is important you appreciate that Lots can realize prices which are above or below the pre-sale estimates. It is advisable to check the pre-sale estimates prior to submission of a bid. Please note that the

pre-sale estimates which are stated in the Online Sale Information and in the printed catalogue do not include buyer's premium, any applicable VAT (or any amount in lieu of VAT) or any applicable ARR.

#### Condition of Lots

The Online Sale Information and the printed catalogue include the online catalogue description of the Lot. The Online Sale Information includes also any online condition report provided in relation to the Lot by Sotheby's solely as a convenience (and any images of the Lot shall be deemed to form part of any such condition report) and any other information relating to the Lot or the conduct of the Online Only Auction which is published on the Online Only Platform (including this Guide to Buying in an Online Only Auction).

All Lots are offered for sale in the condition which they are in at the time of sale in an Online Only Auction. Any reference to condition in the Online Sale Information or in the printed catalogue will not amount to a full description of the condition and the absence of any reference to the condition of a Lot in the catalogue description does not imply that the Lot is free from faults or imperfections. It is important that you appreciate that you will not have an opportunity to inspect the condition of a Lot prior to submitting a bid in respect of such Lot. Please refer to Condition 3 of the Conditions of Business for Buyers (Online Only) for further information regarding the basis upon which your bid for a Lot is submitted.

#### Provenance

In certain circumstances, Sotheby's may publish in the catalogue description for a Lot 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.

#### Bidding practices

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 notify you by email and publish a notification in the Online Sale Information that interested parties may bid on the Lot. In certain instances, interested parties may have knowledge of the reserves.

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.

#### Information regarding shipping and delivery

The Online Sale Information includes a shipping costs calculator which has been developed by Sotheby's to enable you to estimate the amount it will cost you to have the Lot shipped to your delivery address (inclusive of VAT, associated packing and transit insurance costs) in the event that

you are the successful Bidder so that you are able to account for this cost in your assessment of the appropriate amount to bid for a Lot. Please also note that the transit insurance price quoted by the shipping costs calculator shall not include the impact of any applicable ARR on the total purchase price payable in respect of a Lot by the Buyer. Please also note that the shipping cost which is generated by the shipping costs calculator may differ to the actual amount of the Buyer's Shipping Costs which is quoted to you in the Buyer's Shipping Quote (which shall include the amount of any applicable ARR payable in relation to the Lot).

Sotheby's is always happy to discuss any Lot in which you are interested. Further information requests can be submitted via the 'Request Info' button which appears at Lot level on the Online Only Platform.

### 3. SUBMISSION OF A BID FOR A LOT IN AN ONLINE ONLY AUCTION

An Online Only Auction can be fast moving. Competitive bidding can often escalate very quickly. Once you have set up a Verified Account, you will be able to submit a bid for a Lot by entering your maximum bid and clicking the 'Leave Bid' button which appears at Lot level on the Online Only Platform. If you haven't already registered as a Verified Accountholder, you will be prompted to do so at that point. You will then be asked to review and confirm your maximum bid. As soon as the 'Leave Bid' button or the 'Place Bid' is clicked, your bid is submitted. You accept and agree that a bid is submitted using the 'Leave Bid' or the 'Place Bid' button.

Bids can be submitted through the Online Only Platform from the start of the Online Only Auction until the Lot closes. Enter your maximum bid (being the highest price you are willing to pay on the Lot). The Online Only Platform will then place incremental bids on your behalf up to your maximum bid for as long as you are the highest bidder. Sotheby's uses pre-determined bidding increments. Please refer to the bidding increments link which appears at Lot level on the Online Only Platform. In cases where two equivalent maximum bids are submitted, the first bid received will take priority.

### 4. MONITOR YOUR BIDS

If you are outbid at any time you will receive an email notification informing you accordingly and the email notification will provide a link to follow to increase your bid. We encourage you to monitor the bids on Lots throughout the duration of the Online Only Auction to ensure your status as the highest bidder up until the close of the Online Only Auction.

### 5. CLOSING THE ONLINE ONLY AUCTION

An end time is displayed for each Lot at Lot level on the Online Only Platform. Lots will close at the time stated at Lot level on the Online Only Platform unless a bid is placed within 1 minute of a Lot's scheduled end time. If this occurs, Sotheby's will extend the sale of that Lot by 5 minutes from the time of the last bid. The extension of any Lot's closing time does not affect the closing time of the following Lots. This may result in Lots closing out of numerical order.

### 6. HOW TO PAY FOR YOUR LOT

If you are a successful Buyer of a Lot, Sotheby's will email you the Buyer's Invoice for the total amount due by you (together with payment instructions) as soon as reasonably practicable after the final Lot in the relevant Online Only Auction closes. Payment from the invoiced party is due in full by the payment date stated in the Buyer's Invoice. 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.

Subject to the limitations and requirements in the Conditions of Business for Buyers (Online Only), Sotheby's accepts the following forms of payment: Sterling wire transfer, Sterling cheque, Sterling cash (in person at our New Bond Street premises only), UK debit card. Payment may also be made by Visa, MasterCard and non-UK debit cards subject to a 1.2% surcharge and by American Express and CUP (in person at our New Bond Street premises) subject to a 1.75% surcharge. Please refer to Condition 8 of the Conditions of Business for Buyers (Online Only) for further details regarding payment of a purchased Lot.

A Buyer's Premium is payable by the successful Bidder on a Lot in an Online Only Auction. The Buyer's Premium is added to the Hammer Price and is included as part of the total Purchase Price payable by the successful Bidder. In an Online Only Auction conducted by Sotheby's in London, the Buyer's Premium rate is as follows: 25% of the Hammer Price up to and including £300,000, 20% of any amount in excess of £300,000 up to and including £3,000,000 and 13.9% of any amount in excess of £3,000,000.

Sotheby's will also email you the Buyer's Shipping Quote in respect of the Buyer's Shipping Costs payable by the Buyer in consideration of Sotheby's delivery services for the purchased Lot at which point Sotheby's will ask you to confirm your delivery address. In the event that you are eligible for a VAT rebate based on your confirmed delivery address, Sotheby's may reissue the Buyer's Invoice.

Provided that the Buyer's Invoice has been settled in full by the payment date stated in the Buyer's Invoice and the Buyer's Shipping Quote has been settled in full by the payment date stated in the Buyer's Shipping Quote, any financial release of the property has been completed and any requisite export licence or certificates has been provided to Sotheby's, Sotheby's will ship the purchased property to your delivery address no later than thirty (30) days from the closing date of the relevant Online Only Auction.

If you are a successful Buyer of a Lot, you will also be required to pay where applicable: Sales and/or Value Added Tax (VAT), import tax, customs duty, and any local clearance fees applicable for your country e.g. US Merchandise Processing Fee, Artist's Resale Right, Buyer's Shipping Costs (which include the transit insurance fee). Please refer to the Conditions of Business for Buyers (Online Only) for more information.



Please note the following information regarding Sotheby's accepted payment policies:

- 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 new buyers preferring to make Sterling 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.

- 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.

- Card payments below £30,000 (excluding CUP), can be made remotely by completing our Absentee Card Payment Form. For further details please contact the Post Sale Services Department on +44 (0)20 7293 5220.

- Payments by Sterling cash and CUP can only be accepted at Sotheby's premises at 34-35 New Bond Street, London, W1A 2AA.

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

## 7. FURTHER INFORMATION REGARDING SHIPPING, EXPORT OF PROPERTY AND RELATED MATTERS

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.

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:

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.

Please note that Sotheby's is unable to arrange delivery to those locations which are specified as excluded zones in the shipping costs calculator which is available on the Online Only Platform (each an "**Unavailable Destination**"). In the event that you request delivery of a Lot to an Unavailable Destination, Sotheby's reserves the right to require you to collect the Lot from the Sotheby's storage facility at Greenford (13 Ockham Drive, Greenford, Middlesex, UB6 0FD) or to arrange delivery of the Lot by a third party carrier.

EU Licence Thresholds

Archaeological objects: EU Licence threshold: Zero

Elements of artistic, historical or religious monuments: EU Licence threshold: Zero

Manuscripts, documents and archives (excluding printed matter): EU Licence threshold: Zero

Architectural, scientific and engineering drawings produced by hand: EU Licence threshold: £11,766

Photographic positive or negative or any assemblage of such photographs: EU Licence threshold: £11,766

Textiles (excluding carpets and tapestries): EU Licence threshold: £39,219

Paintings in oil or tempera: EU Licence threshold: £117,657

Watercolours, gouaches and pastels: EU Licence threshold: £23,531

Prints, Engravings, Drawings and Mosaics: EU Licence threshold: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs: UK Licence threshold: £10,000

Textiles (excluding carpets and tapestries): UK Licence threshold: £12,000

British Historical Portraits: UK Licence threshold: £10,000

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 US 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 (Online Only)). 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.

US Economic Sanctions: The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. 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.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

### ▲ 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.

### ▼ 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 11 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.

### Π 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.

W – Property stored and to be collected from the Sotheby's Greenford Park Warehouse (details below). Please note that property can only be released once payment has been received in full and cleared funds and the Sotheby's Post Sale Services team in New Bond Street will need to prepare a release note prior to you collecting. If you are sending your own authorised agent to collect property from Sotheby's on your behalf, please provide a letter of authorisation, a copy of your paid invoice and photographic ID or a completed release of liability form (provided by Sotheby's Post Sale Services).

Sotheby's Greenford Park  
13 Ockham Drive  
London  
Greenford  
Middlesex  
UB6 0FX

Phone: +44 7293 5600

Opening Hours: Monday to Friday 8.30am  
to 4.30pm

Unfortunately, lots will not be available for collection at New Bond Street, unless otherwise stated on your invoice. Please see the Conditions of Business for Buyers (Online Only) for further details.

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

As a successful Bidder for a Lot in an Online Only Auction, you will be charged VAT or any other applicable sales tax (unless an exemption applies). Any such taxes will be identified in the Buyer's Invoice.

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. 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 date of the sale of a Lot in the Online Only Auction will be the rates charged except for Lots sold subject to Temporary Admission for which the applicable rate will be that in force at the date of release of the relevant Lot by Sotheby's. 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 margin scheme and VAT will not normally be charged on the Hammer Price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the Buyer's Premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the Buyer's Premium may be cancelled or refunded.

VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the Buyer's Premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the Hammer Price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

### 3. PROPERTY WITH A 'SINGLE DAGGER' 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 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 'ALPHA' 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' at section 2 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 'SINGLE DAGGER' symbol' at section 3 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 'SINGLE DAGGER' symbol' at section 2 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' at section 2 above).

### 5. PROPERTY SOLD WITH A 'DOUBLE DAGGER' OR 'OMEGA' SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under Temporary Admission. 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:

'DOUBLE DAGGER' - the reduced rate

'OMEGA' - the standard rate

You should also note that the appropriate rate will be that in force on the date of dispatch of the property from Sotheby's and not that in force at the closing date of the Online Only Auction.

These lots will be invoiced under the 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' at section 7 below)

(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 the closing date of the relevant Online Only Auction, 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 'SINGLE DAGGER' symbol and charge VAT at the standard rate on both the Hammer Price and Buyer's 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.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

### 6. EXPORTS FROM THE EUROPEAN UNION

The following amounts 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 an 'alpha' symbol.

- the VAT on the Hammer Price for property sold under the normal VAT rules i.e. with a † symbol or an 'alpha' symbol.

- the import VAT charged on the Hammer Price and Buyer's Premium for property sold under Temporary Admission i.e. with a 'double dagger' or 'omega' 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 (# 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 subject to Temporary Admission.

Property subject to Temporary Admission 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 Admission and the property is exported from the EU and Sotheby's is instructed to ship directly within three months.

- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

### 7. VAT REFUNDS FROM HMRC

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 'dagger' or 'alpha' symbol)

- import VAT charged on the Hammer Price and Buyer's Premium for lots sold under Temporary Admission (i.e. with a 'double dagger' or 'omega' symbol)

Email the Overseas Repayment Unit:  
[Newcastle.ora@hmrc.gsi.gov.uk](mailto:Newcastle.ora@hmrc.gsi.gov.uk)

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

### 8. SALES AND USES 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.

In the event that Sotheby's ships items for a purchaser in an Online Only Auction to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect the relevant state's sales or use tax on the total Purchase Price (including Hammer Price, Buyer's Premium, shipping costs and 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 who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact following telephone number:

**US: +1 212 606 7000**

**UK: +44 (0) 20 7293 5827**

Phone service available Monday to Friday, 9.00 am - 10.30 pm GMT (3.30 am - 5.30 pm EST) and Saturday 2.00 pm - 10.30 pm GMT (9.00 am - 5.30 pm EST) or by email to [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

## CONDITIONS OF BUSINESS FOR BUYERS (ONLINE ONLY)

These Conditions of Business for Buyers (Online Only) set out the terms upon which Sotheby's and the Seller offer the Lots for sale to Bidders.

You should read these Conditions of Business for Buyers (Online Only) and the Online Sale Information (including, but not limited to, the Guide to Buying in an Online Only Auction set out above) carefully before placing a bid for any Lot. In particular, Bidders' attention is specifically drawn to Condition 4 below, which contains specific limitations and exclusions of the legal liability of Sotheby's and Sellers.

By bidding for a Lot in an Online Only Auction on the Online Only Platform, you agree that these Conditions of Business for Buyers (Online Only) and the Online Sale Information shall be contractually binding on you. In the event that you are the successful Bidder for a Lot in an Online Only Auction, you agree that these Conditions of Business for Buyers (Online Only) and the applicable Online Sale Information will constitute the contract which governs the relationship between Sotheby's, Sellers and Bidders.

### 1. Introduction

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business for Buyers (Online Only);

(ii) the Conditions of Business for Sellers (Online Only) a copy of which can be provided to you on request;

(iii) the Online Sale Information (including, but not limited to, the Guide to Buying in an Online Only Auction set out above); and

(iv) Sotheby's Authenticity Guarantee, as applicable to the item of Property (set out below).

(b) The Online Sale Information will identify the owner of the Lot immediately prior to the start of the Online Only Auction as either (i) a third party (in which case, Sotheby's acts as agent for the Seller) or

(ii) Sotheby's (in which case, Sotheby's acts in principal capacity as Seller). In the case of (i), Sotheby's provides services to the Seller including, but not limited to, concluding the sale contract which exists directly between the Seller and the Buyer (with Sotheby's acting as agent on behalf of the Seller). In the case of (ii), Sotheby's owns the Lot in whole or in part and/or may have a legal, beneficial or financial interest in the Lot as a secured creditor or otherwise.

(c) The Online Sale Information will also identify if the Seller is an Online Consumer (and therefore, by inference, not an Online Trader) for the purposes of the Consumer Contracts Regulations. This is important because the Consumer Contracts Regulations provide that if the Seller is an Online Trader and the Buyer is an Online Consumer, the Buyer shall have the right to cancel the purchase of a Lot (in accordance with the procedure set out at Condition 11 of these Conditions of Business for Buyers (Online Only)). In circumstances where the Seller is an Online Consumer, the right to cancel the purchase of a Lot does not apply however the Buyer may have the right (under the Consumer Contracts Regulations) to cancel certain services provided by Sotheby's in connection with the purchase of the Lot (in accordance with the procedure set out at Condition 12 of these Conditions of Business for Buyers (Online Only)).

### 2. Common Terms

In these Conditions of Business for Buyers (Online Only):

"Additional Buyer's Expenses" are any other costs or expenses due to Sotheby's from the Buyer which are payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"ARR" is a levy which entitles creators of qualifying original works of art to a royalty each time one of their works is resold through an auction house or art market professional;

"Bidder" is any person considering, making or attempting to make a bid in an Online Only Auction and includes Buyers (also referred to as "you" in these Conditions of Business for Buyers (Online Only));

"Buyer" is the person who makes the highest bid for a Lot in an Online Only Auction via the Online Only Platform (also referred to as "you" in these Conditions of Business for Buyers (Online Only));

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price (at the rates set out in the Guide to Buying in an Online Only Auction set out above) plus any applicable VAT or an amount in lieu of VAT;

"Buyer's Shipping Costs" are any packing, handling and shipping costs and charges (including any costs covering transit insurance) payable by the Buyer to Sotheby's for provision of delivery services of the purchased Lot to the Buyer;

"Consumer Contracts Regulations" means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013 (as amended) which came into force in the UK on 6 April 2013;

"Counterfeit" is as defined in Sotheby's

Authenticity Guarantee (set out below);

"Experience" is each activity experience included in the Online Only Auction;

"Experience Listing" is the information on the Online Only Platform and in the catalogue in relation to each Experience;

"Hammer Price" is the highest bid accepted from a Bidder for a Lot during an Online Only Auction;

"Lot" is an item to be offered for sale at an Online Only Auction on the Online Only Platform (and "Lots" shall be construed accordingly);

"Online Sale Cancellation Period" is the period of fourteen (14) days starting on the day after the Online Consumer (or a person, other than the carrier, identified by the Online Consumer) takes physical possession of the Lot;

"Online Services Cancellation Period" is the period of fourteen (14) days starting from the day of conclusion of the contract which relates to provision of the delivery services by Sotheby's in favour of the Online Consumer;

"Online Consumer" is an individual located in the European Union who purchases a Lot and who is acting for purposes which are wholly or mainly outside that individual's trade, business, craft or profession;

"Online Only Auction" is the sale of a Lot which is conducted solely by means of the Online Only Platform provided by Sotheby's and our partners;

"Online Only Platform" is the online only sale platform and associated technical services provided by Sotheby's and our partners which is accessible solely by online means and which enables Buyers to bid for and buy Lots in a time based auction;

"Online Sale Information" is the Lot information including, but not limited to, any pre-sale estimates; any information regarding provenance; the online catalogue description of the Lot; any condition report provided by Sotheby's in relation to the Lot (with any such condition report being deemed to include the online images of the Lot); any other information relating to the Lot or the conduct of the Online Only Auction published on the Online Only Platform (including, but not limited to, the Guide to Buying in an Online Only Auction set out above); any on-screen notices relating to the Online Auction;

"Online Trader" is a person who is the Seller of a Lot and is acting for purposes relating to that person's trade, business, craft or profession;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium including VAT and any applicable ARR;

"Reserve" is the confidential minimum price which the Seller has agreed to accept for a Lot below which the Lot cannot be sold;

"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 So-

theby'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);

"Standard Online Delivery Costs" means the sums charges for delivery of the Lot to a Buyer using Sotheby's standard online delivery service;

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the Guide to Buying in an Online Only Auction set out above;

"Verified Account" refers to the category of Sotheby's account which is required to enable the account holder to (i) register for a sale; and (ii) to bid in an auction (including, but not limited to, an Online Only Auction); and

"Verified Accountholder" means an individual or entity who/which maintains a Verified Account.

### 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 investigations to satisfy themselves as to the Lots in which they may be interested.

(b) 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 sale in the relevant Online Only Auction. Any reference to condition in the Online Sale Information or in the printed catalogue will not amount to a full description of condition and the absence of any reference to the condition of a Lot in the online catalogue description does not imply that the Lot is free from faults or imperfections. Condition reports may be available to assist Bidders with assessing the condition of a Lot and are for guidance only. The online images of the Lot form part of the condition report provided by Sotheby's. Certain images of the Lot may not accurately reflect the actual condition of the Lot. In particular, the images may represent colours and shades which are different to the Lot's actual colour and shades. The Online Sale Information and/or the printed catalogue and/or any condition report relating to the Lot may make reference to particular imperfections of the Lot but you should note that the Lot may have other faults not expressly referred to in the condition report for the Lot or shown in the images of the Lot. The condition report may not refer to all faults, restoration, alteration or adaptation because Sotheby's is not a professional conservator or restorer but rather the condition report is a statement of opinion genuinely held by Sotheby's. For that reason, Sotheby's condition report is not an alternative to taking your own professional advice regarding the condition of the Lot. Please note that 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 for any Lot is checked and approved by a



qualified electrician.

(c) The Online Sale Information and the printed catalogue provided to Bidders in respect of a Lot, and any other estimate, whether written or oral, 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.

(d) 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.

(e) Subject to the matters referred to at 3(a) to 3(d) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in the Online Sale Information (including, but not limited to, the catalogue description and any condition report relating to the Lot) as is consistent with the standard of care which a Bidder would reasonably expect from an auction house of Sotheby's standing taking into account the estimate of the relevant Lot 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 applicable 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(e) 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 the Online Only Auction and/or the operation of the Online Only Platform 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 amount of Purchase Price with regard to that Lot. Neither Sotheby's nor the Seller shall

under any circumstances be liable for any indirect or consequential losses.

(e) Nothing in 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. Registering to bid in an Online Only Auction

(a) In order to bid in an Online Only Auction, you must have set up a Verified Account (in accordance with the procedures set out at 5(b) and 5(c) below).

(b) If you have not already bid online in a Sotheby's sale, you will have to create a Verified Account in order to register for a particular Online Only Auction and to be eligible to bid in that particular Online Only Auction. The registration process requires that you submit your request to open a Verified Account no later than 24 hours prior to the closing of the first Lot in the relevant Online Only Auction in which you wish to bid (you will also be required to provide certain information to Sotheby's as part of the application process) to create a Verified Account, please follow the registration instructions provided at:

[www.sothebys.com/accountcreation](http://www.sothebys.com/accountcreation)

(c) If you have already set up a Verified Account, you can sign into the applicable Online Only Auction using your existing username and password. Once you have registered for a particular Online Only Auction, you can submit bids using your existing Verified Account (if you have multiple accounts, you will need to select the account under which you wish to transact in a particular Online Only Auction). To login to your Verified Account, please follow the login instructions provided at:

[www.sothebys.com/accountcreation](http://www.sothebys.com/accountcreation)

(d) By registering to bid in an Online Only Auction (whether in an individual capacity or on behalf of a company), you acknowledge and agree that by submitting a bid in an Online Only Auction (i) in your individual capacity, in which case you accept personal liability to pay the amounts identified at Condition 8(b) below as principal and (ii) in your capacity as agent for an identified third party, in which case you accept joint and several liability to pay the Purchase Price with your principal.

(e) In order to set up a Verified Account, you are required to supply the information requested, including valid credit card or other accepted payment method information. Sotheby's has absolute discretion to refuse an application to register for, or bid in, an Online Only Auction. Throughout the registration process, Sotheby's has absolute discretion to request Bidders to supply such additional information and references as may be required by Sotheby's.

(f) Sotheby's reserves the right to deactivate your Verified Account at any time prior to, during, or after an Online Only Auction.

#### 6. Bidding in an Online Only Auction

(a) Bidding opens at a specified amount (which is below the presale low estimate for the Lot) and escalates in bid increments which are set out in the Online Sale Information relating to the Lot and

in the printed catalogue and which are determined at Sotheby's discretion). Sotheby's may vary the amount of the bid increments during the course of an Online Only Auction, at our sole discretion. Bids for a Lot may only be submitted between the dates and times specified in the Online Sale Information and in the printed catalogue relating to the applicable Online Only Auction.

(b) An Online Only Auction can be fast-moving. Competitive bidding can often escalate very quickly. Once you have set up a Verified Account, you will be able to submit a bid for a Lot by entering your maximum bid and clicking the 'Leave Bid' button. If you haven't already registered as a Verified Accountholder, you will be prompted to do so at that point. You will then be asked to review and confirm your maximum bid. As soon as the 'Place Bid' button is clicked, your bid is submitted. You accept and agree that a bid which is submitted using the 'Leave Bid' button. Each Bidder will be entitled to amend, retract or revoke up to three separate bids in an Online Only Auction but thereafter, the Online Only Platform will not under any circumstances allow you to amend, retract or revoke a bid. If a bid is successfully submitted on a Lot in an Online Only Auction from a Bidder's computer or mobile device, the Bidder irrevocably agrees to pay the amounts identified in Condition 8(b) below, in full. Sotheby's is not responsible for any errors that the Bidder makes in bidding on a Lot. Sotheby's reserves the right to restart an Online Only Auction or to restart bidding on a particular Lot if we consider it is necessary or appropriate or reasonable to do so.

(c) The Online Only Platform requires that you submit a bid which correlates to one of the increments set out in the bidding increment table which is available to view at Lot level.

(d) If you have the leading bid on a Lot, you will receive a notification on the Online Only Platform informing you that you are the highest bidder. If you are outbid by another Bidder, you will receive an email notification to inform you accordingly.

(e) In the event that you submit a bid for an amount at which a bid has already been accepted, your bid shall be rejected.

(f) Unless Sotheby's decides to exercise its discretion in accordance with Condition 6(g) below, the highest bid when the Lot closes will be the successful Bidder. This means that a contract for sale has been formed between the Seller and the successful Bidder at the end of the Online Only Auction. The successful Bidder will receive an email notification of any successful bid and will be invoiced by Sotheby's in accordance with Condition 8 below.

(g) The sale record for an Online Only Auction maintained by Sotheby's will be taken as absolute and final in all disputes. In the event of any discrepancy between the sale record for an Online Only Auction maintained by Sotheby's and any message or notification provided to you in relation to your bid on a Lot and/or the applicable Online Only Auction, the sale record for the Online Only Auction maintained by Sotheby's shall prevail.

(h) Sotheby's reserves the right, in our sole and absolute discretion, to reject, revoke

or refuse to accept any bid submitted for a Lot using the Online Only Platform even those bids which have previously been accepted; to withdraw any Lot whether prior to or during the Online Only Auction and Sotheby's shall have no liability whatsoever in connection with such withdrawal; to divide or combine any Lots; or to restart the bidding on a Lot at any time during the Online Only Auction.

#### 7. Operation of the Online Only Platform

(a) Unless otherwise specified, all Lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the opening time for the applicable Online Only Auction. If any Lot is not subject to a Reserve, the 'No Reserve' symbol will be displayed against the Lot in the Online Sale Information and in the printed catalogue. Under no circumstances will the system place any bid on behalf of the Seller at or above the Reserve.

(b) Sotheby's offers the Online Only Platform as a convenience to its clients and the Online Only Platform shall be operated by Sotheby's using reasonable care. The application that enables participation in an Online Only Auction via the Online Only Platform is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an Online Only Auction via the Online Only Platform and in maintaining continuity of such access. Sotheby's will not be liable for any errors or failure by Bidders to place bids using the Online Only Platform via the internet or a mobile device (except where any such error or failure is within Sotheby's reasonable control) including, without limitation, errors or failures caused by: (i) any loss of connection between Bidders and the Online Only Platform; (ii) a breakdown or fault with the online bidding software or other technical services which relate to the Online Only Platform; and/or (iii) a breakdown or fault with any internet connection, computer, mobile device or system.

(c) As a potential Bidder, you acknowledge and accept that you shall not be given an opportunity to inspect the property prior to bidding in the Online Only Auction.

(d) You acknowledge and accept that Sotheby's shall have the right in its absolute discretion to reduce the Reserve for any Lot at any time during the Online Only Auction provided this has been agreed with the Seller prior to any such reduction.

#### 8. Payment for a purchased Lot

(a) If you are a successful Buyer of a Lot, you will receive by email an invoice from Sotheby's as soon as reasonably practicable after the final Lot in the relevant Online Only Auction closes. In the event of any discrepancy between the any email notifications received by you from the Online Only Platform and the invoice emailed to you by Sotheby's after the relevant Online Only Auction closes, the invoice prevails. Terms and conditions regarding payment of the invoice are set out below.

(b) The invoice for the Purchase Price of the purchased Lot (the "Buyer's Invoice") which will include:

- (i) the Hammer Price;
- (ii) the Buyer's Premium;
- (iii) any ARR; and

(iv) any other duties, goods, sales or service tax or VAT.

Subject to Condition 10(e), Sotheby's will also email you a shipping quote covering the Buyer's Shipping Costs (the "**Buyer's Shipping Quote**") to the address registered on your Verified Account. Please refer to Condition 10 of these Conditions of Business for Buyers (Online Only) for further information. For international Buyers, the terms of sale are Delivery Duty Unpaid. If you have purchased a Lot for delivery outside of the UK, you acknowledge and agree that it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third party charges necessary to facilitate shipment.

(c) Sotheby's charges a Buyer's Premium to the Buyer on the Hammer Price for each Lot sold. The amount of the Buyer's Premium is set out in the Guide to Buying in an Online Only Auction above.

(d) The Buyer of a Lot is solely responsible for the payment of any VAT (including, but not limited to, any import VAT), sales tax or value added sales tax, sales or compensating use tax or any other similar tax payable as a result of the sale of a Lot. Further information and guidance as to the application of such taxes is provided in the Guide to Buying in an Online Only Auction set out above.

(e) In certain countries, local laws entitle the artists or the artist's estate to the ARR when any Lot created by the artist is sold. If these laws apply to a Lot, the Buyer must pay Sotheby's an additional amount equal to the ARR (unless the local law requires payment to be made by the Seller). Further information and guidance on the application of the ARR is provided in the Guide to Buying in an Online Only Auction set out above.

(f) Unless otherwise agreed, payment of the total amount specified on the purchase invoice for a Lot is due by the Buyer immediately following receipt of the Sotheby's invoice for the relevant purchased Lot and in any event no later than 48 hours after receipt of the Sotheby's receipt (the "**Due Date**") notwithstanding any requirements for export, import or other permits for such Lot. Sotheby's will only accept payment from the registered Bidder and we cannot change the Buyer's name on an invoice or reissue the invoice in a name which differs to the name of the registered Bidder. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment of a Lot, or payment across multiple credit cards for a single lot, is not permitted. Further information regarding accepted payment methods is set out in the Guide to Buying in an Online Only Auction set out above.

(g) Title in a purchased Lot will not pass until Sotheby's has received the total amounts due for that Lot in accordance with Condition 8(b) above 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 total amounts due for that Lot in accordance with Condition 8(b) above.

(h) Risk in and responsibility for the purchased Lot will transfer to the Buyer as follows: (i) if Sotheby's dispatches the Lot to the Buyer using the method of shipping specified for the Lot in the relevant Online Only Auction, when the Lot comes into the physical possession of the Buyer or a person identified by the Buyer to take physical possession of the Lot on the Buyer's behalf; or (ii) if collection by the Buyer in person is permitted for the relevant Online Only Auction, when the Buyer collects the Lot. As a Buyer, you acknowledge and agree that the Lot is at your risk if you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 11 below) and that you should therefore ensure that you insure the Lot against loss or damage until it is returned to Sotheby's.

(i) If you fail to pay us the total amounts due for the purchased Lot(s) in accordance with Condition 8(b) above in full by the Due Date, Sotheby's will be entitled to exercise any of the remedies identified at Condition 9 below.

## 9. 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 by the Due Date, 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 amounts due pursuant to Condition 8(b) above 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 fourteen (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 Additional 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 Additional 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.

## 10. Transport and Shipping

(a) As stated in Condition 8 above, you will be emailed the Buyer's Shipping Quote at the same time that you are emailed the Buyer's Invoice. Once you have accepted the Buyer's Shipping Quote and provided that the purchased Lot and the amount stated in the Buyer's Shipping Quote have each been paid for in full by the Buyer by the payment deadline stated, Sotheby's will ship the purchased Lot to the Buyer to the address provided by you on your Verified Account, no later than thirty (30) days from conclusion of the sale contract between the Seller and the Buyer, unless otherwise explicitly agreed. Purchased Lots cannot be delivered to P.O. boxes.

(b) The Buyer is responsible for payment of the Buyer's Shipping Costs as specified in the Buyer's Shipping Quote. Although Sotheby's shall use reasonable efforts to take care when handling, packing and facilitating any shipment of a purchased Lot, Sotheby's is not responsible for any acts or omissions by any third party retained for these purposes including, without limitation, any packing, shipping or delivery of purchased Lots. Similarly, where Sotheby's may suggest or recommend any third party handler, packer or carrier if so requested by a Buyer, you acknowledge and agree that Sotheby's does not accept liability for their acts or omission and you agree to release Sotheby's from any such liability.

(c) Any Lot sold in an Online Only Auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Obtaining the necessary permits and/or licences may result in additional costs and subsequent delays. Local laws may prevent you from importing a Lot or may prevent you from selling a Lot in the country which you import into. It is the Buyer's sole responsibility to identify and obtain any necessary export, import, fire-arm, 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. For further guidance on export/import restrictions, please refer to the Guide to Buying in an Online Only Auction set out above.

(d) 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.

(e) Sotheby's is unable to arrange delivery to those locations which are specified as excluded zones in the shipping costs calculator which is available on the Online Only Platform (each an "**Unavailable Destination**"). In the event that you request delivery of a Lot to an Unavailable Destination, Sotheby's reserves the right to require you to collect the Lot from the Sotheby's storage facility at Greenford (13 Ockham Drive, Greenford, Middlesex, UB6 0FD) or to arrange delivery of the Lot by a third party carrier.

## 11. Cancellation of an Online Only Sale

(a) If the Buyer is an Online Consumer and the Seller is an Online Trader, the Buyer shall have the right to cancel the sale contract which exists directly between the Online Trader (as Seller) and the Online Consumer (as Buyer) during the Online Sale Cancellation Period for any reason provided that (i) the Online Consumer duly informs Sotheby's during the Online Cancellation Period of their intention to cancel the purchase of the Lot; and (ii) the Online Consumer returns the Lot to Sotheby's without undue delay and in any event not later than fourteen (14) calendar days from the day after the Online Consumer has communicated their intention to cancel the purchase of the Lot to Sotheby's.

(b) To exercise the right to cancel the sale contract in relation to a Lot, the Online Consumer must inform Sotheby's (being the company within the Sotheby's Group and specified in the Online Sale Information which offers to sell the Lot either as agent for the Seller or as principal) of their decision to cancel the sale contract by a clear statement (e.g. a letter sent by post, fax or email). Alternatively, the Online Consumer may use the model cancellation form set out below. Provided that the Online Consumer sends the communication to inform the Online Trader of the cancellation prior to the end of the Online Sale Cancellation Period, the Online Consumer will be deemed to have cancelled the sales contract within the Online Sale Cancellation Period.

(c) If the Online Consumer cancels the sales contract within the Online Sale Cancellation Period, Sotheby's will reimburse (without undue delay and in any event within fourteen (14) calendar days after receipt of the returned Lot from the Online Consumer within the time frame specified in Condition 11(a)(ii) payments received by Sotheby's from the Online Consumer (including the Purchase Price and any Standard Online Delivery Costs). Sotheby's shall not process the reimbursement unless and until the Lot is returned to Sotheby's or you have supplied Sotheby's with evidence of having returned the Lot to us.

(d) Sotheby's will make the reimbursement to the Online Consumer using the same method of payment as the Online Consumer used for the initial transaction, unless expressly agreed otherwise. Sothe-

by's will not charge the Online Consumer any fee in connection with processing the reimbursement.

(e) Sotheby's shall not reimburse the Online Consumer by the amount of any supplementary costs which arise if you chose a type of delivery other than the least expensive type of standard delivery offered by Sotheby's or any import duties we incur as a result of you returning the Lot to us. Sotheby's is entitled to deduct from the reimbursement the amount of any loss in value of the Lot which is caused as a result of unnecessary handling by you.

(f) You shall send back the Lot or hand it over to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you communicate your cancellation of your purchase of the Lot to us. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You will have to bear the direct costs of returning the Lot. If we arranged for the Lot to be delivered we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

## 12. Cancellation of Services

(a) If the Buyer is an Online Consumer and the Seller is an Online Consumer, the Buyer shall not have the right to cancel the sale contract (in accordance with Condition 11 above). However, the Buyer shall be entitled to cancel the contract for any delivery services which Sotheby's agrees to provide to the Buyer in connection with your purchase of the Lot during the Services Online Sale Cancellation Period without giving any reason.

(b) As a Buyer in an Online Auction, you request Sotheby's immediately to begin performance of the delivery services during the Online Services Cancellation Period. If you subsequently decide to exercise your right to cancel the provision of services (in accordance with Condition 12(a) above) during the Online Services Cancellation Period, you shall pay to Sotheby's an amount which is in proportion to the value of the services that have been performed by the time you exercise your cancellation right. Sotheby's will make any reimbursement due to you without undue delay and in any event, not later than fourteen (14) days after the date on which we are informed about your decision to cancel the services. Sotheby's will make the reimbursement to the Online Consumer using the same method of payment as the Online Consumer used for the initial transaction, unless expressly agreed otherwise. Sotheby's will not charge the Online Consumer any fee in connection with processing the reimbursement.

(c) To exercise the right to cancel the contract in for delivery services in relation to a purchased Lot, the Online Consumer must inform Sotheby's of their decision to cancel the provision of services by a clear statement (e.g. a letter sent by post, fax or email). Alternatively, the Online Consumer may use the model cancellation form set out below. Provided that the Online Consumer sends the communication to inform the Online Trader of the cancella-

tion prior to the end of the Online Services Cancellation Period, the Online Consumer will be deemed to have cancelled the sales contract within the Online Services Cancellation Period.

### Model form of cancellation – sale of goods/provision of services

To: Sotheby's [insert the name of the company within the Sotheby's Group and specified in the Online Sale Information]

I/We\* hereby give notice that I/We\* cancel my/our sale of the following goods [\*]/for the provision of the following services [\*].

Ordered on [\*]/received on [\*].

Name of Online Consumer(s):

Address of Online Consumer(s):

Signature of Online Consumer(s) [only if the notification is in hard copy]

Date:

[\*] Delete as appropriate

### 13. Additional Provisions which apply where a Lot is an Experience

#### (a) As Is

Each Experience is sold "AS IS" without any representations or warranties of any kind. Without limiting the generality of the foregoing, Sotheby's expressly disclaims any implied representations or warranties of merchantability or fitness for a particular purpose, representations and warranties as to the condition, size, quality, rarity, importance, provenance, literature or historical relevance of an Experience, or as to the quality, accuracy, timeliness, non-infringing nature, completeness or reliability of any Online Sale Information which relates to an Experience, including any Experience Listing or other description of any Experience and any representations or warranties arising out of course of dealing or usage of trade. No statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. Sotheby's is not responsible for errors and omissions in any Online Sale Information which relates to an Experience, including any Experience Listing, or any supplemental material.

#### (b) No Endorsement

Sotheby's does not plan, host, operate, or fulfil the Experiences. Sotheby's does not endorse, verify, vouch for, investigate or vet any Experience. Sotheby's does not make any representations or warranties, express or implied, of any kind with respect to any Experience. Sotheby's is not responsible for estimates, descriptions or any other matters relating to the offer and sale of any Experiences. Information about Experiences is provided by the Seller. Sotheby's does not verify the accuracy of this information.

#### (c) Costs and Expenses

For each Experience, any incidental costs and expenses such as fees for travel, food or lodging are the sole responsibility of the Purchaser unless otherwise expressly stated in the Experience Listing for the applicable Experience.

#### (d) Withdrawal

Sotheby's reserves the right to withdraw any Experience before, during and after

the Online Only Auction and shall have no liability whatsoever for such withdrawal.

### (e) Limitation of Liability

In connection with the sale of any Lot which is an Experience, in no event will Sotheby's aggregate total liability to a Purchaser exceed the portion of purchase price actually paid for a Lot equal to the value of the respective Experience. The Purchaser acknowledges and agrees that, as between the Purchaser and Sotheby's, in each case to the maximum extent permitted by law, the Purchaser assumes the entire risk arising out of or in connection with the Purchaser's purchase of and participation in an Experience or otherwise arising out of or in connection with the fulfillment of a purchased Experience. None of Sotheby's, its affiliates, or any of their respective employees, shareholders, officers or directors (each, a "Sotheby's Party") (a) are liable for any negligence or willful act or omission of any person or entity providing any goods or services arising out of or in connection with Purchaser's purchase of or participation in any Experience or otherwise arising out of or in connection with the fulfillment of a purchased Experience, or (ii) are responsible for and each expressly disclaims and you release each such person or entity from any liability for any injury, damage or harm to any person or entity or to real or personal property, financial or physical loss, death, inconvenience or delay arising out of or in connection with Purchaser's purchase of or participation in any Experience or otherwise arising out of or in connection with the fulfillment of a purchased Experience.

In connection with the sale of any Lot which is an Experience, without limiting the generality of the foregoing, no Sotheby's Party will be liable for any incidental, punitive, special, exemplary or consequential damages, including lost profits, loss of data or goodwill, service interruption, computer damage or system failure or the cost of substitute services arising out of or in connection with Purchaser's purchase of or participation in any Experience or otherwise arising out of or in connection with the fulfillment of a purchased Experience, whether based on warranty, contract, tort (including negligence), product liability or any other legal theory, and whether or not such person or entity has been informed of the possibility of such damage, even if a limited remedy set forth herein is found to have failed of its essential purpose.

In connection with the sale of any Lot which is an Experience, no Sotheby's Party assumes any responsibility for any other third party's failure to comply with any applicable laws and regulations. Each Sotheby's Party explicitly disclaims and you release each Sotheby's Party from any and all liability for any act or omission of any other third person or entity. Sotheby's cannot control the Purchaser's or any guest's interaction with the Seller or any third party and each Sotheby's Party expressly disclaims and you release each Sotheby's Party from any liability arising out of or in connection with such interaction.

You agree that any legal remedy or liability that you seek to obtain arising out of or in connection with any Experience or the Online Only Auction will be limited to a claim against the Seller or other third parties. You agree not to impose or attempt to im-

pose any liability on any Sotheby's Party or seek any legal remedy from any Sotheby's Party with respect to any Experiences or the Online Only Auction.

### 14. Bidder's/buyer's warranties

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

### 15. 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 for Buyers (Online Only) be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business for Buyers (Online Only) are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business for Buyers (Online Only) 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.

### 16. Data Protection

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use



as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 17. Law and Jurisdiction

**Governing Law** These Conditions of Business for Buyers (Online Only) 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 for Buyers (Online Only) 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 AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical

publication or a print or drawing; or

(iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or

(v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or

(vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or

(vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (in respect of items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number, and the date of the auction at which it was purchased; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

## IMPORTANT NOTICES

### ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

**£1 = €1.16**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended

for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

### SAFETY AT SOTHEBYS

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

### PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby's to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

11/10 NBS\_NOTICE\_BOOKS €

Photography  
Laura Hart  
Catalogue Designer  
Becky Archer  
Colour Editor  
Steve Curley  
Production Controller  
Barbara-Anne Lowrie

## International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### London

Dr. David Goldthorpe  
*Head of Department*  
+44 (0)20 7293 5303

ENGLISH LITERATURE  
AND HISTORY, CHILDREN'S  
BOOKS AND ILLUSTRATIONS

Peter Selley  
+44 (0)20 7293 5295

Dr. Philip W. Errington  
+44 (0)20 7293 5302

Dr. Gabriel Heaton  
+44 (0)20 7293 5670

Paige Thompson  
+44 (0)20 7293 5296

TRAVEL, ATLASES, MAPS  
AND NATURAL HISTORY

Dr. David Goldthorpe  
+44 (0)20 7293 5303

Richard Fattorini  
+44 (0)20 7293 5301

Cecilie Gasseholm  
+44 (0)20 7293 5292

Roger Griffiths ‡

CONTINENTAL AND RUSSIAN  
BOOKS, SCIENCE, MEDICINE  
AND BINDINGS

Charlotte Miller  
+44 (0)20 7293 5893

MUSIC AND CONTINENTAL  
MANUSCRIPTS

Dr. Simon Maguire  
+44 (0)20 7293 5016

Dr. Stephen Roe  
*Senior International Consultant* ‡

John Arthur ‡

MEDIEVAL AND RENAISSANCE  
MANUSCRIPTS

Peter Kidd ‡

ADMINISTRATORS

Augusto Aquila  
+44 (0)20 7293 6267

Stephanie KV Chan  
+44 (0)20 7293 5297

AUCTION OPERATIONS

Hannah Welfare  
Caroline D'Amario

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

MODERN LITERATURE AND  
ILLUSTRATED BOOKS, PRIVATE  
PRESS, NATURAL HISTORY

Justin Caldwell  
+1 212 894 1265

EARLY PRINTED BOOKS AND  
MANUSCRIPTS, SCIENCE AND  
TECHNOLOGY

Cassandra Hatton  
+1 212 894 2342

Dr. Kalika Sands  
+1 212 606 7385

Dr. Paul Needham ‡

JUDAICA

Dr. Sharon Mintz ‡

### Paris

Anne Heilbronn  
*Head of Department*  
+33 (0)1 53 05 53 18

BOOKS AND MANUSCRIPTS

Anne Heilbronn  
+33 (0)1 53 05 53 18

Patricia de Fougerolle  
+33 (0)1 53 05 52 91

Benoît Puttemans  
+33 (0)1 53 05 52 66

ADMINISTRATOR

Théodore Bing  
+33 (0)1 53 05 53 19

### Amsterdam

Evelien Jansen  
+31 20 5502200

### Brussels

BOOKS AND MANUSCRIPTS

Deborah Quackelbeen  
+32 26 277 193

### Milan

BOOKS AND MANUSCRIPTS

Filippo Lotti  
+39 02 295 001

Consultant ‡

## Forthcoming Auctions

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

**SCARFE AT SOTHEBY'S: 60  
YEARS OF BEING RUDE**  
29 November-December 2019  
Online

**IMPORTANT MANUSCRIPTS,  
CONTINENTAL BOOKS AND  
MUSIC**  
3 December 2019  
London

**THE BEATLES**  
6-13 December 2019  
Online

**LA COLLECTION RIBES II: LA  
BIBLIOTHÈQUE**  
12 December 2019  
Paris

**BOOKS AND MANUSCRIPTS**  
5-17 December 2019  
New York

**HISTORY OF SCIENCE &  
TECHNOLOGY, INCLUDING  
NATURAL HISTORY**  
17 December 2019  
New York

**FINE BOOKS AND  
MANUSCRIPTS, INCLUDING  
THE OLYMPIC MANIFESTO**  
18 December 2019  
New York

## Index

---

Adams, R. 205  
Allestree, R. 28  
Andersen, H.C. 206, 238  
Armour, M. 231

Bacon, F. 32  
Barrie, J.M. 223  
Bateman, H.M. 207-211  
Beatles, The 173-196  
Beckett, S. 101, 102  
Bedford, E. 21  
Bedingfeld, T. 40  
Beerbohm, M. 19, 20  
Berkeley, S. 212  
Bible, English 33  
Bible, Irish 82  
Binoche, F. 126  
Blair, R. 85  
Blake, W. 91  
Blower, E. 34  
Blyton, E. 213, 214, 215, 216, 217  
Boccaccio, G. 35  
Borges, J.L. 103  
Boswell, J. 37, 38, 70  
Boyd, W. 104  
Bright, T. 83  
Bronte, A. 92  
Bronte, C. 92  
Brooke, F. 39  
Burke, E. 9  
Burke, W. 70  
Burns, R. 142  
Byron, G.G.N. 93

Caldwell, E. 143  
Capote, T. 144  
Cardano 40  
Carr, J.L. 105  
Carroll, L. 218-222  
Cervantes Saavedra, M. de 41, 42  
Chandler, R. 145  
Christie, A. 146, 147  
Chronicles of England 89  
Churchill, W. 6, 21, 23, 24, 25  
Cleland, J. 32, 43  
Collingwood, S.D. 222

Darwin, C. 15  
Defoe, D. 70  
Dexter C. 148  
Dodgson, C.L. 218-222  
Donne, J. 44  
Doyle, A.C. 94- 97, 149  
Drummond W. 46  
Duchamp, M. 198  
Dulac, E. 223  
Dylan, B. 197

East India Company 69  
Edmondes, C. 47  
Edward VII 20  
Ellroy, J. 200

Farrar, F.W. 212  
Ferguson, A. 48  
Fermor, P.L. 106, 107  
Fielding, S. 49

Fleming, I. 108, 109, 150, 151  
Forester, C.S. 152  
Freud, L. 199

Gandhi 22  
Garter, Order of 1  
Gibbon, E. 50  
Gillray, J. 99  
Ginsberg, A. 197  
Goble, W. 223  
Godwin, W. 51  
Golding, W. 110, 111, 112, 113  
Grahame, K. 153, 252  
Greenaway, K. 224- 228  
Greene, G. 114-131, 154  
Gunning, S. 52

Hammett, D. 155, 156  
Harris, J. 53  
Harrison, G. 174-176, 186  
Haywood, E. 54, 55  
Heller, J. 157  
Hennessy, W.J. 212  
Henry VIII 56  
Higden, R. 89  
Hoffnung, G. 229  
Holcroft, T. 68  
Home, H. 57  
Hope, A.R. 240

Ibsen, H. 239

Johnson, S. 58  
Johnston, C. 59  
Joyce, J. 132, 134, 135  
Julius, A. 60

Kerouac, J. 158  
King George V 19  
King, A.G. 16  
Kubrick, S. 203, 204

Larkin, P. 136  
Lawrence, J. 205  
Lear, E. 230  
Lee, H. 159  
Lennon, J. 191  
Levinthal, D. 200  
Little Gidding, 33  
Locke, J. 84  
Lofting, H. 160  
Lowndes, W. 4, 5

MacDougall, W.B. 231  
Mackenzie, H. 61-63  
Markham, G. 64  
Marlborough 6  
Maugham, W. S. 161-163  
May, R. 65  
Melville, H. 164  
Mercator 66  
Michener, J. A. 165  
Milne, A.A. 232-234, 251  
Montagu, W. 67  
Montolieu, I. 68  
More, H. 12  
Morgan, M. 85

Nabokov, V. 166

O'Flaherty, L. 167  
Ono, Y. 190, 194, 201  
Orwell, G. 137  
Osbourne L. 169  
Outhwaite, I.R. 235

Paine, T. 70  
Parsons, R. 71  
Pitt, W. 69  
Poem of the Month Club 138  
Pope, A. 86, 87  
Potter, B. 236

Rackham, A. 237-239  
Reed, C. 129  
Reeve, C. 72  
Rothenstein, M. 202  
Rowlandson, G.D. 212  
Rowling, J.K. 241-244

Saint Albans Chronicle 89  
Sandham, H. 240  
Sassoon, S. 19  
Scotland 73, 75  
Searle, R. 245-249  
Sendak, M. 236  
Sewell, A. 253  
Shakespeare, W. 83, 88  
Shelley, P.B. 100  
Shepard, E.H. 232-234, 250-252  
Slave Trade 8  
Smart, L. 191  
Smith, A. 75, 76  
Smith, L.P. 139  
Smith, P.C. 98  
Smyth, W.H. 85  
Spence, P.F.S. 253  
St Helena 2  
Starr, R. 175, 187, 188  
Stevenson, R.L. 168, 169, 170, 223  
Swift, J. 90

Talbot, G. 3  
Tankerville 10  
Temple, R. 13  
Thompson, E. 85  
Thompson, L. B. 254  
Thomson, H. 223  
Titanic 17  
Tyndall, R. 217

Virel, M. 78

Waugh, E. 140, 141  
Welles, O. 129  
Wells, H. 171  
William IV 36  
Wilson, P. 255  
Wodroephe, J. 79  
Wolley, H. 80, 81  
Wyndham Lewis, P. 172



**SOTHEBY'S EXECUTIVE  
MANAGEMENT**

Charles F. Stewart

**Chief Executive Officer**

John Auerbach

**Art & Objects Division, Americas  
Digital Businesses, Worldwide**

Jean-Luc Berrebi

**Chief Financial Officer  
Worldwide**

Jill Bright

**Human Resources  
Administration  
Worldwide**

Amy Cappellazzo

**Chairman  
Fine Art Division**

Valentino D. Carlotti

**Business Development  
Worldwide**

Kevin Ching

**Chief Executive Officer  
Asia**

Ken Citron

**Operations and Chief  
Transformation Officer  
Worldwide**

Lauren Gioia

**Communications  
Worldwide**

Jane Levine

**Chief Compliance Counsel  
Worldwide**

Jonathan Olsoff

**General Counsel  
Worldwide**

Jan Prasens

**Managing Director  
Europe, Middle East, Russia,  
India and Africa**

Allan Schwartzman

**Chairman  
Fine Art Division**

Patti Wong

**Chairman  
Asia**

**SOTHEBY'S INTERNATIONAL  
COUNCIL**

Robin Woodhead

**Chairman**

Jean Fritts

**Deputy Chairman**

John Marion

**Honorary Chairman**

Juan Abelló

Judy Hart Angelo

Anna Catharina Astrup

Nicolas Berggruen

Philippe Bertherat

Lavinia Borromeo

Dr. Alice Y.T. Cheng

Laura M. Cha

Halit Cingillioğlu

Jasper Conran

Henry Cornell

Quinten Dreesmann

Ulla Dreyfus-Best

Jean Marc Etlin

Tania Fares

Comte Serge de Ganay

Ann Getty

Yassmin Ghandehari

Charles de Gunzburg

Ronnie F. Heyman

Shalini Hinduja

Pansy Ho

Prince Aynin Aga Khan

Catherine Lagrange

Edward Lee

Jean-Claude Marian

Batia Ofer

Georg von Opel

Marchesa Laudomia Pucci Castellano

David Ross

Patrizia Memmo Ruspoli

Rolf Sachs

René H. Scharf

Biggi Schuler-Voith

Judith Taubman

Olivier Widmaier Picasso

The Hon. Hilary M. Weston,

CM, CVO, OOnt

**CHAIRMAN'S OFFICE****AMERICAS**

Lisa Dennison

Benjamin Doller

George Wachter

Thomas Bompard

Lulu Creel

Nina del Rio

Mari-Claudia Jimenez

Brooke Lampley

Gary Schuler

Simon Shaw

Lucian Simmons

August Uribe

**EUROPE**

Oliver Barker

Helena Newman

Mario Tavella

Alex Bell

Michael Berger-Sandhofer

David Bennett

Lord Dalmeny

Claudia Dwek

Edward Gibbs

George Gordon

Franka Haiderer

Henry Howard-Sneyd

Caroline Lang

Cedric Lienart

Daniela Mascetti

Yamini Mehta

Wendy Philips

Lord Poltimore

Samuel Valette

Albertine Verlinde

Roxane Zand

**ASIA**

Patti Wong

Nicolas Chow

Lisa Chow

Jen Hua

Yasuaki Ishizaka

Wendy Lin

Rachel Shen





Sotheby's EST. 1744  
Collectors gather here.