THE JOSEPH CONRAD COLLECTION
FROM THE LIBRARY OF THE LATE STANLEY J. SEEGER.

PART I

10 JULY 2013
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AUCTION IN LONDON WEDNESDAY 10 JULY 2013 | 2.30 PM

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The Quiet Collectors

Stanley Seeger once said to his partner Christopher Cone “when I think of myself, it is as an island alone in the middle of the sea”. As one of the greatest collectors of his generation, Seeger was determined to guard his privacy in the middle of the sea of the art world. Over the last three decades of Seeger’s life, Cone observed both the pattern of his life and his collecting, recalling Stanley “as an immensely private person and, while his collection was both an aesthetic and intellectual pleasure to him, it was something he enjoyed privately”. So successful was Stanley at ensuring his invisibility that a day or so before his highly successful auction of 88 Picassos at Sotheby’s New York in 1992, he and Christopher went to look at an exhibition of Picasso Drawings at a gallery and over-heard the owner tell a visitor that he did “not believe that there was such a person as Stanley Seeger”. Delighted at this tribute they left the gallery unnoticed. Christopher was introduced to Stanley by the artist John Craxton, who thought that he might be able to cheer Stanley up a bit, and took me to his Mayfair news house for dinner. As an impoverished Sotheby’s Belgravia Victorian picture cataloguer, the experience of entering that pretty, and unostentatious house was something I shall never forget. The front door opened and there, standing beside an ancient oak dresser was Stanley, exotically, but typically dressed in a gloriously blue African robe with long hair and a beard and the most intensely blue, rather sad, eyes. Over supper, came to understand that Stanley was a softly spoken, reticent and gentle being, seemingly very shy, intense, and with an impish sense of humour. He asked me at one point, and with no relevance to anything, he could fly a vertical take-off jet. “Oh dear, never mind, but you could take lessons,” was his optimistic reaction to my negative response. This was altogether too weird and wonderful for words, but was to become the pattern and current of my life for the next 32 years.”

Stanley was a collector in wildly diverse fields, as Christopher recalls, “the golden age of his collecting began in the late 1970s, when he inherited his fortune”. Over the course of a year he moved to Sutton Place, the rather neglected Tudor mansion belonging to J. P. Getty’s underlaid Turner’s, Julet and her Nurse at $6.4 million, which was then the most valuable painting ever sold at auction; and acquired a remarkable Bacon Triptych that he controversially hung in the Great Hall at Sutton place.

Christopher had already glimpsed the breadth of Stanley’s taste on that first encounter. “Books were very much in evidence too, collections of first editions of Hawthorne, Mark Twain, Longfellow, Gertrude Stein and others. Also vying for attention were antiquities, and, to my unstated eye, a disconcerting, rather angry-looking collection of Pre-Columbian figures on shelves in the master bedroom.”

Stanley had consuming passions, and perhaps the greatest was for Picasso. “Stanley was by instinct cerebral and reclusive. But understanding Picasso became an obsession for Stanley. He responded to the sensuality of Picasso and he loved tough but predominantly figurative art.” His acquisition of Picasso’s work was like solving a particularly difficult puzzle. He had to finish it, but once he had fully explored it he needed to move on.” Characteristically, this change of direction was transformed into a new pleasure. Over the last 20 years, Christopher and Stanley oversaw with great attention to detail, the auction of $100 million of paintings and other works of art, while continuing to collect. For example, another passion, which was still in progress when he died, was his extraordinary collection of works by Joseph Conrad, which will be sold at Sotheby’s in London this July. Christopher recounts the personal connection for Stanley: “The collection is another example of his obsessiveness. It contains almost every edition of Conrad ever printed, as well as presentation copies and letters and the last great manuscript in private hands, Typhoon, that he bought in Sotheby’s New York in 1990. Stanley shared with Conrad a love of the sea, and the freedom of it. Stanley was footloose. For many years he lived on a boat in the Aegean.”

Another of Seeger’s passions, as already alluded to, was the transformation of high profile houses, such as Getty’s Elizabethan mansion, Sutton Place was a thrilling challenge and the whole house was renovated under the guidance of Sir Hugh Casson and Sir Geoffrey Jellicoe, who laid out spectacular gardens. However, the results attracted so much unlooked for attention that it became time to move on. Thereafter Christopher and Stanley’s life became more peripatetic, though on a less expansive scale with first Deanery Garden, a beautiful Lutyens house and Gertrude Jekyll garden in Sonning on Thames, and then a succession of other houses or flats in Switzerland, Britain, Italy, as well as the Stanley’s beloved yacht ‘Rosa’. They collected in order to furnish this succession of houses, as additions to specific collections or simply on impulse for pieces that appealed or amused. Stanley had a great eye as a decorator and every house became a distinctive private space for the couple and a close circle of friends.

An exhibition of some of those acquisitions was mounted at his alma mater in 1967, after which he worked with the fabled art dealer Catherine Viviano, discovering contemporary Italian art that he bought throughout his life, and Peter Lanyon, another of Viviano’s stable of artists.

Both Stanley and Christopher enjoyed selling as much as buying and the result was a succession of sales over a period of 20 years in New York, London and Milan. All have been resounding successes and the Joseph Conrad Library will reveal another facet of the collecting of this extraordinary couple. It will also confirm to me that Stanley and Christopher worked perfectly together, acting as a single unit – almost one person with two wholly different and extremely agile brains.

Marcus Linell
The Joseph Conrad Library of the late Stanley J. Seeger

Joseph Conrad (1857–1924)

Joseph Conrad left his homeland of Poland at the age of 16 to embark on a life at sea, chiefly in the British mercantile marine. His adventures on his many voyages — during which he rose through the ranks from third mate to Captain — included gun-running expeditions, storms, being shipwrecked and a formative journey to the Congo Free State. After a 20-year career he settled in England and from 1895 embarked on a literary career of great intensity and quality, producing a series of short stories, novels and novellas in English of great descriptive power, constantly examining man’s confrontation with the natural elements, his politics of colonialism, imperialism and the emerging forces of nationalism, and in 1896 he fell out with Conrad during a Christmas visit to Cardiff. The younger Kliszczewski was an ardent nationalist, and in 1896 he fell out with Conrad during a Christmas visit to Cardiff. It is only available as a photocopied version of this (illustrated below), which will be tipped-in to each book.

BIBLIOGRAPHICAL REFERENCES

The most detailed bibliography of Conrad’s works is universally acknowledged to be William Cagle’s and we have used this as the chief source of reference and for citations in preparing the current catalogue. Also the bibliography was never completed (it ends at A59/ Laughing Anne, 1923), was never officially published, and is only available as a photocopied typescript from the Lilly Library in Indiana. A copy is available in the Book Department for anyone who wishes to consult it. For works after 1923 we have used George T. Keating’s A Conrad Memorial Library (New York, 1939). For “The Secret Agent” inscribed by Conrad to Keating, see lot 64.

1

CONRAD, JOSEPH

Autograph letter signed using his Polish name (“K. N. Korzeniowski”), to Josef Spiridon Kliszczewski bemanning the result of the recent British general election, warning that “every disruptive ragamuffin in Europe feels that the day of universal brotherhood, despoliation and disorder is coming apace, and nurses daydreams of well plumed piketts amongst the rum of all that is respectable venerable and Holy”, claiming that this is the moment when “the great British Empire went over the edge” and marks the removal of the “last barrier to socialism must inevitably the pressure of infernal doctrines born in continental back-slums”, went over the edge” and marks the removal of the “last barrier to socialism must inevitably the pressure of infernal doctrines born in continental back-slums”, warning of the dire consequences (“Socialism must inevitably and in Caesarian...”) and explaining that he sees no hope for the future (“...The whole hard of idiotic humanity are moving in that direction at the bidding of uncivilized races, and a few sincere but dangerous lunatics. These things must be. It is a futility!...”). 4 pages, Rem. Calcutta, 9 December 1885, second bifolium lacking integral blank, fold tears, pin holes, ink smudges...

“A work that aspires, however humbly, to the condition of art should carry its justification in every line. My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you see. That—and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation; joy, charm—all you demand—and perhaps, also that glimpse of truth for which you have forgotten to ask...”

(from Conrad’s Preface to The Nigger of the ‘Narcissus’)

A powerful trade against progressive politics. Although Conrad had a penchant for taking an apocalyptic view of contemporary politics, the vehemence of his reaction to the British election results is remarkable, especially given that he had not yet taken British nationality, but Conrad’s profound dislike of utopian politics was deeply rooted in his reaction to his father’s idealistic nationalism, whilst his distrust - amounting almost to a fear - of the mob permeates his writing. The election of 1885 was the first after the Third Reform Act, which had doubled the size of the electorate by widening the franchise in rural areas, and it left Gladstone as Liberal Prime Minister but relying on the support of Parnell’s Irish Nationalists.

This is the sixth earliest surviving letter by Conrad and the earliest in private hands. It is also the fourth in a series of five letters which Conrad wrote to Josef Spiridon Kliszczewski during a voyage to Singapore and back as second mate on the Tihburn; these letters are generally considered to be Conrad’s first letters in English, and this is the only letter from the series that remains in private hands. Kliszczewski (whose naturalised English name was Josef Spiridon), was a watchmaker, the son of a Polish emigré who had settled in Cardiff, and had bemoaned the result of the recent British general election, warning that “...Socialism must inevitably in Caesarian...”) and explaining that he sees no hope for the future (“...The whole hard of idiotic humanity are moving in that direction at the bidding of uncivilized races, and a few sincere but dangerous lunatics. These things must be. It is a futility!...”). 4 pages, Rem. Calcutta, 9 December 1885, second bifolium lacking integral blank, fold tears, pin holes, ink smudges...

“...The destiny of this nation and of all nations is to be accomplished in darkness amidst much weeping and gnashing of teeth, to pass through robbery, equality, anarchy and misery under the iron rule of a military despotism. Such is the lesson of history! Such is the lesson of common sense logic!...”
They reveal how closely Chesson was involved in his political beliefs and anxieties about his own future shortly after his marriage, charting the early development of Conrad’s writing career, beginning with his retirement from the sea. Conrad had, by this time, largely completed the manuscript of Almayer’s Folly (which he showed to at least one other passenger on the trip to Adelaide). He was evidently touched by the sympathetic interest of this much older and more established man, and a significant correspondence ensued over the difficult years that followed, when Conrad was taking his first steps in the world of letters.

Conrad’s letter of 23 February 1896 stands out as of exceptional importance in this rich correspondence: entwining personal and political anxieties, this must surely stand as one of Conrad’s most revealing and significant letters. It was written in the aftermath of the January Mutiny in which an armed column from Rhodesia invaded the Boer territory of Transvaal to instigate a rebellion (with the ultimate aim of a British-dominated South African union) but failed and were arrested by the British colonial authorities in the Cape. Conrad was appalled by the squabbles of the Liberal government and the inanity of political debate in Britain, writing that “in the conflict of base motives, of mistaken enthusiasms and of insincere declamations I felt sadly bewildered; knowing not what to believe, what to think – in what men or in what theories to put my trust... People seem to get angry on superficial understanding of great issues, appeased or in what theories to put my trust... People seem to get angry on superficial understanding of great issues, appeased by compromises, that strike me as ridiculously futile”.

This failure of debate, for which he blamed “absurd newspapers” for being “noticeably their virtue”, among other things, was the turning point in British imperial history and an indication of the ultimate aim of a British-dominated South African union. That was the moment when Conrad believed had suffered a catastrophic failure of nerve: “the course of events will decide questions of Life or death; a little crisis of my own... I am going to get married at the end of March”. He provides a rather muted account of his relationship with Jessie (“...It is rather an old story...”) and admits his fears for his own future: “now we are going to join our two humble fortunes and face the heat and dust of the road. She reckless – like all women in love – starts with a light heart. I – much older and having been knocked about – do not feel that boundless trust in the future, which makes life easy. Still I am not much dismayed”. Conrad’s concern was principally whether he would be able to provide for his family. He expresses his acute awareness that “all literary hopes are very often disappointed – and novel writing may bring reputation without money...” and discusses plans to return to the sea, or to move to “some small village in Brittany”.

Conrad’s letter is an interesting choice of correspondent to make this argument, as the province of his political analysis is then and afterwards – his first encounter with the professional literary world. He had befriended Ephraim Brownlow Redmayne (1837-1914) was a well-to-do cotton manufacturer from Lancashire. He had befriended Edward Garnett, who in turn advised Unwin to “Hold on to this”. Conrad was duly offered £20 for the novel’s copyright. Conrad met both Chesson and Garnett when he called at Unwin’s offices shortly afterwards – his first encounter with the professional literary world. Chesson invited Conrad to read the manuscript of his own novel, Name This Child, later in 1894, and the two men remained in contact in later years. For the rest of his life Chesson took great pride in considering himself the man who discovered Conrad.

REFERENCES: Collected Letters, I, pp.186 and 198-99

PROVENANCE: Sotheby’s, 15 December 1970, lot 779

# £ 4,000-6,000 € 4,750-7,200
Conrad continues the story in A Personal Record: "Would it bore you very much reading a MS. in a handwriting like mine?" I asked him [Jacques] one evening on a sudden impulse. "Not at all," he answered with his courteous intonation and a faint smile. As I pulled a drawer open his suddenly aroused curiosity gave him a watchful expression. I wonder what he expected to see. In his reserved manner he asked, "What is this?" "It’s a sort of tale," I answered with an effort. "It is not even finished yet. Nevertheless, I would like to know what you think of it." I would read it tomorrow," he remarked and then, watching the roll of the ship for a propitious moment, he opened the door and was gone. In the moment of his exit I heard the sustained booming of the wind, the swish of the water on the decks of the Torrens, and the subdued, as if distant, roar of the rising sea. I noted the growing disquiet in the great restlessness of the ocean…"

Conrad’s acquaintance with the Torrens ceased in the middle of October 1893, as he recalls in Last Essays: "I ceased to belong to her on the 15th of October 1893, when, in London Dock, I took a long look from the quay at that last of ships I ever had under my care, and, stepping round the corner of a tall warehouse, parted from her for ever and at the same time stepped (in merciful ignorance) out of my sea life altogether".

REFERENCES: Wise | Cagle | Amsterdam
£8,000-12,000  €9,500-14,300
CONRAD, JOSEPH

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

Eight first edition, first state of the author’s first book, signed by the author, with note about the work’s conception (‘my very first attempt at writing, as related in a Personal Record’). On front free endpaper, ‘With the Publisher’s Compliments’ stamp on title-page, title-page in red and black, original dark green vertically ribbed cloth lettered in gilt on spine, collector’s chemise and green morocco-backed slipcase, top edge gilt, crease to front free endpaper, minor abrasion to front fixed endpaper, extremities very slightly bumped. “Books may be written in all sorts of places... I indulge in the pleasant fancy that the shade of old Flaubert... might have hovered with amused interest over the decks of a 2,000-ton steamer called the Adowa, on board of which, gripped by the inclement winter alongside a quay in Rouen, the tenth chapter of Almayer’s Folly was begun.” (A Personal Record, 1919, p.23)

Conrad’s first book and first novel, set in the Borneo jungle, was begun... (1919, p.23)

£ 3,000-5,000
€ 3,600-6,000

References: Wise 1; Cagle A1a(1)

6

CONRAD, JOSEPH

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

Five first edition, second state of the author’s first book, title-page in red and black, original blue green vertically ribbed cloth lettered in gilt on spine, some spotting, head and foot of spine slightly bumped. One of the greatest bibliographical Conrad rarities and in a binding unrecorded in the bibliography. Dropped letters on page 110 were detected very late in the press run of the first edition. Of the 28 copies of the first edition examined by Cagle, only one (at Yale) was in the second state. Moreover this copy is on thicker paper and the binding is in blue green cloth (rather than the dark green noted by Cagle).

References: cf Wise 1; Cagle Ata(1) £ 2,500-3,000 € 3,000-3,600

7

CONRAD, JOSEPH

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

Five first edition, colonial issue, title-page in red and black, publisher’s advertisement for “Unwin’s Colonial Library” on page 110 reveals type missing from the last two lines. The rare colonial issue of the author’s first book, probably one of 250 copies of a total edition of 1,100 copies. Later estimates include 1,000 copies (suggested by the publisher) and 2,000 copies (suggested by Wise).

This copy has the first state of page 110 in which type is missing in the last two lines.

References: Wise 1; Cagle Ata(2) £ 1,000-1,500 € 1,200-1,800

8

CONRAD, JOSEPH

Six autograph letters (four signed, one letter presumably lacking its final leaf, one with signature cut away), five to Ted Sanderson and one to his fiancée Helen Watson

A series of letters written with blazing intensity to one of his closest friends, urging him to propose to the woman he loves and then congratulating both him and his fiancée on their engagement, with one earlier letter on his plans for the publication of An Outcast of the Islands. (“Fisher”/ Unwin) wants to get the book accepted for a serial by some magazine or newspaper; I hate the idea but have given it in his arguments... My opinion is he shall not be able to place it... and his investment in a South African mining venture, a later letter commenting on his parting with Unwin and future publication plans (“I can see a long, hard fight before me, with no certitude of victory. I am rather weary and not as hearted as I ought to be – considering my many virtues...”) and the receipt of a letter from Poland (“...like voices from some other world seen a long time ago in another existence...”) together with one much later incomplete letter.

£ 1,000-1,500
€ 1,200-1,800

References: Cagle Ata(2)

9
...I do not wish to argue you away from conscientious scruples – to combat hesitations that are caused not by unworthy and selfish considerations but by a serious sense of duty. Yet I, standing a little way off have the presumption to think that I see things in a more true perspective. Have you the right to let the chance of happiness for both of you go by?... You must judge. I only wish to point out that in the most high-minded impulses there may lurk error and disaster, for even these letters of love and affection do, however, make clear his deep affection for Sanderson (“...He will give in your Faith sustain and console, and never ask for consolation in your mind has been given us for good and all, for our perdition or our salvation. But through our hearts, if they are reverent and humble, the Supreme Master of our lives sends inspiration upon the earth.”

This letter is followed by an equally remarkable expression of joy at the news of Sanderson’s engagement, an outburst of feeling that surely owed much to his powerful memories of the consolations that the Sanderson family had provided to him, as well as his own recent marriage. Not only did Conrad send his friend blessings (“...May you...”), but he also wrote a letter of congratulation to Helen Watson (10 December 1968, lot 742, now at Yale), as they were considered too personal to be made public.

The current letters were withheld by the family when the bulk of Conrad’s letters to Sanderson (73 letters) were sold in these rooms shortly after the death of Helen Sanderson. The current letters were the last of Conrad’s letters to Sanderson (10 December 1968, lot 742, now at Yale), as they were considered too personal to be made public.

REFERENCES: Collected Letters, IX, pp.15-41, 235-59

# £ 15,000-20,000 € 17,800-23,700

9 CONRAD JOSEPH
8vo, first edition of the author’s second book, one of around 1,000 copies, presentation copy inscribed by Conrad on the front endpaper (“From the Author”), title page in red and black, original dark green vertically ribbed cloth, spine lettered in gilt, top edge gilt, the others untrimmed, very minor darkening to edges of margins, slight offsetting to endpapers; upper hinge starting, minor wear and stains to covers

The copy Conrad gave to John Galsworthy. The modesty of the inscription is interesting, suggestive of an early formality in the relationship that later became one of the most important of Conrad’s life. Conrad and Galsworthy had first met three years earlier, when Conrad was first mate of the Temeraire, and met both Galsworthy and Ted Sanderson, who were making the passage from Australia to England. Galsworthy later wrote a vivid account of his first impressions of Conrad on board that ship, brilliantly encapsulating the character, and intellectual and emotional depth of his great friend-to-be: “It was in March, 1899, that I first met Conrad on board the English sailing ship Temeraire in Adelaide harbour. He was superintending the stowage of cargo. Very dark he looked in the burning sunlight, tanned, with a peaked brown beard, almost black hair, and dark brown eyes, over which the lids were deeply folded. He was thin, not tall, his arms very long, his shoulders broad, his head set rather forward. He spoke to me with a strong foreign accent. He seemed to me strange on an English ship. For fifty-six days I sailed in his company. The chief mate bears the main burden of a sailing ship. All the first night he was fighting a fire in the hold. None of us seventeen passengers knew of it till long after. It was he who had most truck with the tail of that hurricane off the Leeuwin, and later with another storm: a good seaman, watchful of the weather; quick in handling the apprentices... With the crew he was popular; they were individuals to him, not a mere gang... On that ship he told of life, not literature. On my last evening he asked me at the Cape to his cabin, and I remember feeling that he outweighted for me all the other experiences of that voyage. Fascination was Conrad’s great characteristic - the fascination of vivid expressiveness and zest, of his deeply affectionate heart, and his far-ranging, subtle mind. He was extraordinarily perceptive and receptive (“Reminiscences of Conrad”, 1924)

REFERENCES: Cape Aze(1)

PROVENANCE: Sotheby’s: Chancery Lane, 26 April 1979, lot 99; Lots 91-119 (“The Property of Lady”) comprised a collection of inscribed presentation copies of works by Conrad and others, all from the library of John Galsworthy. Some of these others were also acquired later by Stanley Spencer (see lot 57) in the present sale, for instance, the dedication copy of Nostromo: from 1904.

£ 3,000-5,000 € 3,600-6,000

John Galsworthy (1867-1933)
Novelist, dramatist and short-story writer (winner of the Nobel Prize for Literature in 1932). In 1893 Galsworthy and his fellow Harrovian E.L. Sanderson had been to Australia and then to the South Seas in quest of Robert Louis Stevenson; “they missed Stevenson, but found Conrad. From that meeting developed two of the longest and most equal friendships of Conrad’s life” (Knowles and Moore).

Conrad was the senior author, reading his friend’s early manuscripts such as A尤seley (1899) and A Man of Devon (1900), advising him and helping him get his work noticed and published. Galsworthy was a writer steeped in the English national tradition, concerned with the issues of genteel society, who wrote fluently and naturally appealed to a middle-class audience. Despite their different backgrounds, Conrad and Galsworthy were the closest of friends, and ten years of this friendship lies behind Conrad’s dedication of Nostromo to Galsworthy in 1904 (see lot 57).

In 1904 Conrad named his younger son John in honour of his friend. Conrad also came to a sympathetic understanding of Galsworthy’s difficult personal situation in 1896; he had formed a close attachment with Ada Galsworthy (née Pearson, 1864-1956) the wife of a first cousin, and Ada was not free to marrying him until after her divorce ten years later. Conrad wrote toAda translation of several of Haupassant’s stories in 1904 (see lot 165), in return for Conrad’s advice and good reviews Galsworthy reciprocated with “constant emotional support, considerable financial help, hospitality at his London homes, and even proof-reading” (Knowles and Moore). In 1910, following a campaign waged for two years, Galsworthy secured for his friend an annual Civil List Pension of £100. One of the most sensitive and acute obituary tributes of Conrad’s life, and his fellow Harrovian E.L. Sanderson had been to Australia and then to the South Seas in quest of Robert Louis Stevenson; “they missed Stevenson, but found Conrad. From that meeting developed two of the longest and most equal friendships of Conrad’s life” (Knowles and Moore).
Conrad, Joseph


8vo, first edition of the author’s second book, colonial issue with title page reset and advertisements for Unwin’s colonial library on verso of p. iv, original olive green vertically ribbed cloth (Cagle’s ‘a’ binding), contemporary ownership signature, some slight spotting, endpapers browned, slight wear to edges of cloth binding

Scarcer than the regular issue: only around 250 to 300 sets of sheets were bound up for the Colonial issue, compared to the 1,000 or so for the domestic edition. The publication was probably simultaneous (see Cagle p.12), though this cannot be verified for certain in the absence of the publisher’s files.

References: Cagle A2a(2)

£ 500-700  € 600-850

Conrad, Joseph


8vo, first edition of the author’s second book, one of around 1,000 copies, presentation copy inscribed by the author at the first page of text on p.3 (“To my sister | Edwin Pugh”). Jsp Conrad (1892/98), title page in red and black, original dark green vertically ribbed cloth, spine lettered in gilt, top edge gilt, the others untrimmed, some slight spotting, hinges repaired, minor bumping and bubbling to cloth

The writer Edwin Pugh (1874-1950), who produced two “Cockney” novels and two novels on alcoholism, became a good friend of Conrad’s, particularly after his move to Pent Farm on 26 October 1896 (see Cagle). Conrad’s move to Pent Farm in Kent meant Karl records (pp.472ff) Conrad’s move to Pent Farm in Kent meant he now lived within a few miles of those who would become part of his “circle”: these included Ford Madox Ford, Henry James and H.G. Wells. The most devoted friends would visit frequently. These included Galsworthy, Hugh Clifford, and Edwin Pugh.

An Outcast of the Islands was published on or about 4 March 1896 (see Cagle). The publisher Unwin is reported to have said that 1,000 copies were printed for the domestic market and 1,000 or so for the domestic edition. The publisher Unwin is reported to have said that 1,000 copies were printed for the domestic market and 1,000 or so for the domestic edition. The publication was probably simultaneous (see Cagle p.12), though this cannot be verified for certain in the absence of the publisher’s files.

Conrad, Joseph

Autograph letter signed, to Nita M. B. Wall (“Dear Mrs Wall”) a lengthy and gracious response to her letter of appreciation on The Outcast of the Islands, describing her letter as a reward for the painful labour of creation (“...when one sits before the blank page while the unexpressed thought shapes itself slowly - deep down somewhere at the bottom of one’s heart.”) and as sweetening the bitterness of the writer’s solitude (“...That’s why - I apprehended - the author, the artist craves for praise. For the hours of labour are long - and the time of achievement is only a short and fleeting moment.”) also with thanks for her wishes on his marriage and informing her that “we shall withdraw from the sights and sounds of civilization into the wilds of Brittany”.

An Outcast of the Islands (“... According to the critical mind I am this and that, a lengthy and gracious response to her letter of appreciation on The Outcast of the Islands, describing her letter as a reward for the painful labour of creation (“...when one sits before the blank page while the unexpressed thought shapes itself slowly - deep down somewhere at the bottom of one’s heart.”) and as sweetening the bitterness of the writer’s solitude (“...That’s why - I apprehended - the author, the artist craves for praise. For the hours of labour are long - and the time of achievement is only a short and fleeting moment.”) also with thanks for her wishes on his marriage and informing her that “we shall withdraw from the sights and sounds of civilization into the wilds of Brittany”.

References: Collected Letters, IX, pp.27-28

Provenance: Christie’s, New York, 15 June 1990, lot 27 (portion); Christie’s, New York, 14 December 2000, lot 29

# £ 4,000-6,000  € 4,750-7,200

Conrad, Joseph

Autograph letter signed, to T. Fisher Unwin

An unusually witty and light-hearted letter including a very

statement of his Artistic credo written to his publisher from his honeymoon in Brittany (“...We only took possession of our own hut, hovel, cottage (or whatever other name it deserves) this very afternoon...”). Conrad had begun before his marriage and was hoping to complete the following year (see lot 20), but which occupied him for another twenty years before finally reaching print.

References: Collected Letters, IX, pp.27-28

Provenance: Sotheby’s, New York, 15 June 1990, lot 27 (portion); Christie’s, New York, 14 December 2000, lot 29

# £ 4,000-6,000  € 4,750-7,200
Conrad, Joseph

Autograph letter signed, to T. Fisher Unwin (“Dear Sir”) informing him that, after failing to find Unwin at his office, he is going out of town and asking him “to send me word about my short story and the *Cosmo*”, giving his address as “Stanford-le-hope, Essex”, 1 page, 8vo, headed stationery of T. Fisher Unwin, 11 Paternoster Buildings, London, [23 September 1896], docketed on the verso with the date, framed and glazed, torn along right edge where integral blank has been removed, light creasing and staining

This note, written by Conrad after he had been waiting at his publisher’s offices, refers to on-going negotiations with the magazine *Cosmopolis* for the publication rights to his story “An Outpost of Progress”. He had demanded the large sum of £50 and had made clear that “I do not want to haggle over the value of my work as if I had been selling a pig at a fair” (Collected Letters, I, p.305). The story appeared in the June/July 1897 issue of the magazine.

References: Collected Letters, IX, pp.304-5

# 800-1000 € 950-1200

£ 20,000-30,000 € 23,700-35,600

Conrad, Joseph

The Nigger of the “Narcissus”. A Tale of the forecastle. London: William Heinemann, 1897 large 8vo (245 x 163mm.), 120pp., first separate issue, copyright edition, one of eight known copies, original grey wove paper wrappers, note by Heinemann or publisher’s clerk on upper wrapper (“serial | setting | only. Book form | will be | ordinary | sized page”), preserved in blue cloth folding case and matching slipcase, some slight wear and creasing at head and base of the spine and at extremities the only recorded copy in private hands of the rare copyright edition of Conrad’s great novel.

This edition was printed at around the same time as the first instalment of the serialization of the novel appeared in the *New Review* on 26 July 1897. Conrad had signed an agreement with Heinemann for the English book publication on the same day, and the publisher immediately instructed W.E. Henley (to whom Conrad had given the serial rights in May) to print the necessary copyright copies from the typesetting for the *New Review* (see Cagle A3a, and the note on the upper wrapper of the present lot). Between the serial and book-form publication Conrad made a number of textual changes (see Cagle, p.24), “largely a matter of substituting a more precise word or phrase in his continuing search for the mot juste.”

The two examples given by Cagle are present in this copyright edition struck off from the same setting: line 7 on the first page has “then said deliberately”, replaced by “then said reflectively” in lines 9-10 of the book edition; and p.15, line 22 “just a little bitterness” is changed to “some slight bitterness”.

The pagination in the present copy varies substantially from that in the *New Review* (a collation and comparison of this, from the time of the Sotheby’s 1990 sale, is included in the lot). Pp. 71-80 are paginated and printed on the rectos only, indicating that they are perhaps proof sheets; many of the other leaves are quite possibly page proofs, printed on recto and verso.

References: Cagle A3a, recording copies at the British Library, the Bodleian, Cambridge University Library, the National Library of Scotland, Colgate University, Yale (two copies) and “one in a private collection” (presumably the present copy).

Provenance: Charles Scribner’s Sons, New York, presented to them by the publisher, inscription on upper wrapper; by descent to The Scribner Book Store, Fifth Avenue, New York, their typed description loosely inserted (“...a book too noble to be considered merely as a work of art...”), c.1940s; Sotheby’s New York, 15 June 1990, lot 28, $28,000

£ 20,000-30,000 € 23,700-35,600

Conrad, Joseph


8vo, first American edition, first issue, title-page dated 1897, original light blue unlined cloth, upper cover lettered in gold around illustrated panel in black and shades of blue depicting bow of a ship, spine lettered in gilt, preserved in blue cloth folding case and quarter blue morocco slipcase, upper hinge starting, OTHERWISE A VERY FINE COPY

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

References: Cagle A6b(1)

Provenance: Allen C. Bakewell, bookplate

£ 300-500 € 400-600
CONRAD, JOSEPH
New York: Dodd, Mead and Company, [probably after 1898]
8vo, American edition, later printing, signed by Conrad.
ON THE TITLE-TITLE, frontispiece illustration, title-page present.
(but setting otherwise apparently as in first printing), variant binding.
Binding of dark blue-green cloth without illustration on upper cover, some slight browning, upper hinge slightly split, slightly faded on the spine, some wear to edges of binding.
A rare example of a signed copy of one of the early American editions of Conrad's works.

Cagle records only the two issues of the first printing of the American edition: the present (undated) printing is presumably one of the two reprints by Dodd, Mead he alludes to on p. 25 of his unpublished bibliography. This was before the publishers sold the plates to Doubleday in 1914.

REFERENCES: Cagle Att
£ 800-1,200 € 950-1,450

CONRAD, JOSEPH
The Nigger of the “Narcissus”. A Tale of the Sea.
London: William Heinemann, 1898
8vo, first English edition, presentation copy inscribed by Conrad.

The Nigger of the “Narcissus” is in my opinion the very finest & strongest picture of the sea and sea-life that our language possesses—the masterpiece in a whole class.” (Henry James, A Portrait in Letters, 36)

REFERENCES: Cagle Att(b)
PROVENANCE: Mrs Helen Sanderson (née Watson), wife of Edward Lancelot Sanderson, presentation inscription.
£ 5,000-7,000 € 6,000-8,500

PROVENANCE acquired from Henry Clapp Smith, New York bookseller, 5 May 1964 (receipt loosely inserted).
£ 500-700 € 600-850

PROVENANCE: acquired from Henry Clapp Smith, New York bookseller, 5 May 1964 (receipt loosely inserted).
£ 500-700 € 600-850

PROVENANCE acquired from Henry Clapp Smith, New York bookseller, 5 May 1964 (receipt loosely inserted).
£ 500-700 € 600-850

PROVENANCE: acquired from Henry Clapp Smith, New York bookseller, 5 May 1964 (receipt loosely inserted).
£ 500-700 € 600-850

The Children of the Sea

The Nigger of the “Narcissus”
Conrad, Joseph

“‘The rescuer. a tale of narrow waters’”

autograph manuscript synopsis of the novel later published as
The Rescue on a single leaf of lined paper, providing details of its proposed length (“no more than 100,000 and no less than 90,000 words”) and Conrad’s timetable for completion; a summary of the plot; and an explanation of his narrative methods (“...The events shall be the outcome of feelings; consequently there is no villain of romance in the story - and no impossible hero. But it shall be a romance nevertheless...”), themes, and use of historical background; 2 pages, 4to (270 x 210 mm), [1897], in a manilla folder in a blue cloth slipcase

An important witness to Conrad’s artistic intentions at an early stage of writing; The Rescue, expressing his ambition to combine romance, realism, and technical experimentalism. Conrad provided a synopsis of The Rescue to William Blackwood in a letter dated 6 September 1897 and a similar synopsis to S.S. Pawling, a partner at Heinemann, on 8 November. Both of those synopses are similar, but not identical, to the current text. It has been suggested that the current manuscript was produced for Pawling in June 1897, when he was sent a copy of Part One of the novel and, following a visit to Conrad, agreed to publish the completed work. The dating found in the manuscript fits this chronology (it shows him calculating a consistent writing speed of 25,000 words every three months), but it is difficult to explain convincingly why Conrad would have sent Pawling an outline of the novel in November if he had previously been sent one in June. It therefore seems likely that the current manuscript was composed in June, probably for Pawling, but that it was, for whatever reason, retained by Conrad. It may therefore have served as a template when Conrad composed his later letters to Blackwood and Pawling (the editors of the Collected Letters IX, p.55) suggest that it is a “rough draft that Conrad consulted when composing” (those later letters).


# £ 7,000-9,000 € 8,300-10,700

Conrad, Joseph

Tales of Unrest. New York: Charles Scribner’s Sons, 1898

8vo, first edition, title-page in red and black, original beige buckram titled in red on spine and with design in brown on covers and spine, embossed ownership stamp on title-page

A fine copy. The American edition was published on 26 March 1898 before the English edition which was published on 4 April. Cagle notes green decoration on the spine, which is present in this copy in brown.

REFERENCES: Cagle A6

# £ 400-600 € 500-750

Conrad, Joseph

autograph letter signed, probably to C.L. Hind regretfully declining his offer to review Stephen Crane’s The Open Boat (“...The excellent fellow in the goodness of his heart has been praising me beyond my merits on his own side of the water...I’ve not enough standing and reputation to put me above the suspicion of swinging back the censer...”), explaining that he read the stories prior to publication and has discussed them with him at length, “yet what can be said and explained during an all-night talk may wear a different complexion in the cold austerity of print", 4 pages, 8vo, Stanford-le-Hope, Essex, 23 April 1898, dust stained

A charming letter in which Conrad makes clear his admiration for Stephen Crane’s work but rejects the time-honoured tradition of friendly writers puffing each other’s books. In later years, after Crane’s early death, Conrad was to write poignantly about his life and work (see lot 128). Conrad’s correspondent here may well have been Charles Lewis Hind (1862-1927), editor of the Academy, who had just commissioned Conrad to review a volume of short stories set in Malay by Hugh Clifford.

REFERENCES: Collected Letters, I, p.59

# £ 1,500-2,000 € 1,800-2,400
One of the most astute and most important agents of the twentieth century. Pinker worked on Tilbury Docks before entering journalism, becoming editor of Pearson’s Magazine, and then starting the Granville House Literary Agency in 1896. By 1900, when Conrad joined him, his clientele included Arnold Bennett, H.G. Wells, Stephen Crane, Henry James and Ford Madox Ford. Pinker was “superbly attuned to the changing economic climate of the 1890s publishing market and served the interests of several ‘difficult’ writers with a skilful blend of shrewdness, tact, generosity, and long-suffering” (Knowles and Moons). This was amply demonstrated in his relationship with Conrad, in which the agent was required to play many roles: friend, banker, father-figure and general factotum.

Pinker backed Conrad for the long term, bankrolling him through the lean years in the hope of future payments and royalties. Conrad was forced to split his time between his long serious projects and more commercial journalistic material. Tensions were high between author and agent between 1904 and 1910, with Pinker being asked for larger and larger advances to fund medical costs, household bills and overseas trips.

In December 1909 Pinker’s patience finally snapped after the author had been working on Under Western Eyes for two years and then broke off, against his agent’s wishes, to write for the English Review. Pinker threatened to cut off all funds, his author retaliated by threatening to throw the manuscript into the fire (see lot 80). After an explosive row the two did not speak for two years. After the dramatic upturn in Conrad’s popularity and finances after 1914, the author could finally begin to settle his debts, and latterly the two men met weekly, spending weekends at each other’s homes, sharing holidays and even collaborating on a screenplay. Conrad was deeply affected by his agent’s sudden death in New York in 1922.

J. B. Pinker (1863-1922)

One of the first literary agents in London, and one of the most astute and most important agents of the twentieth century. Pinker worked on Tilbury Docks before entering journalism, becoming editor of Pearson’s Magazine, and then starting the Granville House Literary Agency in 1896. By 1900, when Conrad joined him, his clientele included Arnold Bennett, H.G. Wells, Stephen Crane, Henry James and Ford Madox Ford. Pinker was “superbly attuned to the changing economic climate of the 1890s publishing market and served the interests of several ‘difficult’ writers with a skilful blend of shrewdness, tact, generosity, and long-suffering” (Knowles and Moons). This was amply demonstrated in his relationship with Conrad, in which the agent was required to play many roles: friend, banker, father-figure and general factotum.

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CONRAD, JOSEPH

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

8vo, first English edition, first printing, first domestic issue, presentation copy inscribed by the author to his literary agent (“For J.B. Pinker | Joseph Conrad”) on front free endpaper, title-page in red and black, original dark green vertically ribbed cloth lettered in gilt on spine, later chemise and slipcase, copyright notice, ownership signature verso front free endpaper, original dust-jacket, private ownership inscription on the half-title, occasional spotting in text, repair and loss to rear free endpaper, upper hinge split, embossed library stamp to upper cover inexpertly removed, extremities worn.

Conrad’s first collection of short stories, including “The Lagoon”, the first short story he wrote. All were previously serialized. It was first published by Scribner’s in America on 26 March 1898, and by T. Fisher Unwin in Britain on 4 April 1898. Cagle notes that “it seems likely that Tales of Unrest was originally printed in a run of 1250 copies of which number 250 were for the colonial issue.” While still drawing upon Malay material it marks the first stage of Conrad learning to write for popular magazines: “in that book I come nearer to the popular notion of tale-telling than in any previous work of mine” (writing to Unwin, Collected Letters, II, p. 48). It also shows Conrad expanding his subject matter to include African material as well as developing personalized narrative voices and relative perspectives.

REFERENCES: Cagle 1994

PROVENANCE: J.B. Pinker, presentation inscription

£1,000-1,500 £1,200-1,800

25

[CONRAD, JOSEPH]—CUNNINGHAME GRAHAM, R.B.


8vo, presentation copy inscribed by Conrad to Elsie Hueffer (“To Mrs Elsie Ford M. Hueffer. In the intervals of concocting, with your husband, circumstantial untruths for sale | we looked into this truthful book. And as a [proof that even when engaged in the most] engrossing occupation man can find in this world | you were not far from our thoughts we | remarked that most likely you would like | it. And as the book is mine (honorably come by) | I pray you accept this copy from your | most humble obedient servant | J. Conrad. 3rd Dec."1898”) on front free endpaper, portrait frontispiece, map, original cloth, binding slightly soiled, spine discoloured, hinges split.

For a note on Elsie Hueffer (née Martindale) and her husband, Conrad’s friend and literary collaborator Ford Madox Ford, see lot 35. Cunningham Graham was a contributor to the first issue of Ford’s English Review, and a regular correspondent of Conrad. Upon receiving the book on 1 December, Conrad wrote to Cunningham Graham: “I do not know really how to express the kind of intellectual exaltation your book has awakened in me; and I will not stay to try; I am in too great a hurry to get back to the book.” (Collected Letters, II, p.124).

PROVENANCE: Elsie Hueffer, presentation inscription by Conrad, sale, Christie’s South Kensington, 7 June 2005, lot 122

£1,000-1,500 £1,200-1,800

26

CONRAD, JOSEPH

“Lord Jim: A Sketch”, original parts within Blackwood’s Edinburgh Magazine, Vol. CLXVI - CLXVIII.

New York: The Leonard Scott Publication Co., Jul 1899 - Dec 1900

18 numbers (14 with Conrad’s contribution) in three volumes. American edition, bound with publisher’s title-page and index for each volume, later black cloth lettered in gilt on spine, marbled design on fore-edges and lower edges, slight browning, embossed library stamps.

Copies of the complete novel in the original serial publication are rare.

The serial publication of Lord Jim (October 1899 through to November 1900) pre-dates the appearance of the novel in book form and presents an earlier state of the text. Conrad, in this period, characteristically published his novels first in serial form in magazines, and only later revised them for their publication in book form. Consequently these serial publications are not only the first printing of the books in question, they contain the only authoritative indication of Conrad’s first version of the book.

John Stape has noted that “for book publication Conrad edited in tear-sheets from Blackwood’s... The tear-sheets provide a valuable glimpse into the revision process and establish the general procedures Conrad followed in preparing his text for book publication. His revision for the book edition in tear-sheets from Blackwood’s affected a thorough polishing of the text, involving stylistic sophistications, tightening to avoid repetition, an emphasis on implication rather than direct statement, and small but effective changes that subtly alter character and scene.”

REFERENCES: see Wise note, p. 11

£1,500-2,000 £1,800-2,400
Hugh Walpole (1884–1941)

Prolific New Zealand-born novelist, one of a number of avid admirers of Conrad who gathered around him in his later years. Previously a schoolmaster Walpole became a close companion of Henry James in 1909, driven by his “insatiable urge to connect himself to literary celebrities” (Knowles and Moore), and thus entered the most famous literary salons and circles of the era.

He did not meet Conrad until 1918, after returning from wartime service in Russia, and after previously writing an early critical review of his fiction (Joseph Conrad, 1916). From 1918 he was a regular visitor to Conrad’s Kent home, normally arriving “all smiles and friendliness”, and (unlike Ford Madox Ford) well-liked by the family, even if Conrad himself did not always approve of his inclination to gossip. It was clearly during these visits that Conrad inscribed a number of his first editions to his friend (as present in this collection), often with some background information and an account of the genesis of the relevant work.

Conrad read and approved Walpole’s two Russian novels, The Dark Forest and The Secret City (1922). Walpole responded by dedicating The Cathedral (1922) to his friend. Walpole lived in Cumbria from 1924 until his death in 1941. His house, Brackenburn, with a beautiful position overlooking Derwentwater, housed his large library of some 30,000 books, together with a collection of paintings. The library was sold in a series of auctions at Christie’s between May 1945 and July 1946, with many collectors since finding copies of his books, with their distinctive “Brackenburn” book-labels, making their way into their collections.

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27

Conrad, Joseph


8vo, first edition, presentation copy inscribed by the author on front endpaper to Hugh Walpole with a long inscription about the novel: “For Hugh Walpole. This novel begun in 1898 was laid aside for several months and finished in Knocke in the summer of 1900. The subject was suggested by an incident much talked about in the east of a pilgrim steam-ship being found in the Arabian sea by a French gunboat with the [pilgrims on board but deserted] by her white officers. Joseph Conrad June 1922.” Original light green smooth cloth lettered in gilt on spine and in black on upper cover, some browning and spotting, occasional short tears, slight water-staining, subscription library label, bookplates, cloth cockled, binding rubbed and soiled, hinges split

Conrad’s reference to “Knocke” refers to Knocke-sur-Mer, the coastal resort in Ostend.

Writing in The Times on 6 June 1941 after Walpole’s death, T.S. Eliot stated: “One trait of Sir Hugh Walpole, of which, I hope, posterity will not be left in ignorance, was a capacity to appreciate and admire generously the work of authors very different from himself...”

References: Cagle A5a(1)

Provenance: Sir Hugh Walpole, bookplates; Maurice F. Neville, his sale, Sotheby’s, 13 April 2004, lot 29

£8,000-10,000  €9,500-11,900

28

Conrad, Joseph


8vo, first edition, presentation copy inscribed by the author to his closest friend John Galsworthy a few days after publication: “John Galsworthy from Joseph Conrad 16th Oct 1900.” Original light green smooth cloth lettered in gilt on spine and in black on upper cover, some browning and occasional staining, staining to upper cover and spine, binding worn at extremities

Conrad had written to Galsworthy on 20 July 1900 describing his completion of the novel: “Dearest Jack... The end of L.J. has been pulled off with a steady drag of 21 hours. I sent wife and child out of the house and sat down at 9am with a desperate resolve to be done with it. Ten-minute meals. A great hush. Cigarette ends growing into a mound similar to a cairn over a dead hero. Moon rose over the barn, looked in at the window and climbed out of sight. Dawn broke, brightened. I put the lamp out and went on, with the morning breeze blowing the sheets of Mss. all over the room. Sun rose, I wrote the last word...” (see Gérard Jean-Aubry, Joseph Conrad Life and Letters, volume 1, p. 295)

For a note on Galsworthy, see lot 9.

References: Cagle A5a(1)

Provenance: John Galsworthy, bookplates; Sotheby’s (Hodgson’s Rooms), 26 April 1979, lot 104

£8,000-12,000  €9,500-14,300
29  CONRAD, JOSEPH
Lord Jim: A Romance
New York: Doubleday & McClure Co., 1900
8vo, first American edition, first printing, second state, presentation copy inscribed by the author to Mr and Mrs Joseph Spiridion ("To Mr and Mrs J. Spiridion from their friend the Author Nov. 1900") on front free endpaper, presentation copy inscribed by Conrad on front endpaper to his French translator ("A Henry D. Davray avec les amitiés de l’auteur Novembre 1900") who also translated contemporary works, French library stamps at beginning and end and on some leaves of the text ("Bibliothèque Renard" and "Bibliothèque L’Hirondelle"), underlinings in ink and pencil to numerous passages, probably by Davray, some leaves crudely cut down at outer margin for rebinding (not affecting text), unprinted library stamps, wear and slight staining to library binding

The first American edition of Lord Jim was published on 31 October, so this inscribed by Conrad dates from the following month. Davray (see also lot 32) translated a number of Conrad’s early works, including Typhoon, and obviously appears to have considered Lord Jim as well, though this was not carried through. The work remained untranslated into French until 1922. Though not an attractive copy, this is a very interesting one, and a title almost never found inscribed by the author.

REFERENCES: Cagle A5b(2)

PROVENANCE: Henry D. Davray, presentation inscription from the author

£ 2,000-3,000  € 2,400-3,600

30  CONRAD, JOSEPH
Lord Jim: A Romance
New York: Doubleday & McClure Co., 1900
8vo, first American edition, second state with cancel title page (with verso reading “Copyright, 1899 and 1900”), presentation copy inscribed by Conrad on front endpaper to his French translator ("A Henry D. Davray avec les amitiés de l’auteur. Novembre 1900"), rebound in cloth-backed contemporary boards, French library stamps at beginning and end and on some leaves of the text ("Bibliothèque Renard" and "Bibliothèque L’Hirondelle"), underlinings in ink and pencil to numerous passages, probably by Davray, some leaves crudely cut down at outer margin for rebinding (not affecting text), unprinted library stamps, wear and slight staining to library binding

The first American edition of Lord Jim was published on 31 October, so this inscription by Conrad dates from the following month. Davray (see also lot 52) translated a number of Conrad’s early works, including Typhoon, and obviously appears to have considered Lord Jim as well, though this was not carried through. The work remained untranslated into French until 1922. Though not an attractive copy, this is a very interesting one, and a title almost never found inscribed by the author.

REFERENCES: Cagle A5b(2)

PROVENANCE: Henry D. Davray, presentation inscription from the author

£ 2,000-3,000  € 2,400-3,600

31  CONRAD, JOSEPH—SYLVIA PLATH
Lord Jim. Introduction by J. Donald Adams.
8vo, Sylvia Plath’s copy, bearing her signed bookplate and extensively underlined and with numerous annotations by her,Additional Information & Condition Report at Sotheby’s

The first American edition of Lord Jim was published on 31 October and this copy was therefore inscribed to Mr and Mrs Joseph Spiridion within a month of publication. (See lot 1 for Conrad’s early letter to Spiridion, and a note). Cagle records two states of the first printing. This, the second state, has a cancel title with a revised copyright note on the reverse.

REFERENCES: Cagle A5b(2)

PROVENANCE: Mr and Mrs J. Donald Adams, presentation inscription, Christie’s, New York, 8 October 1991, lot 48

£ 4,000-6,000  € 4,750-7,200

£ 6,000-8,000  € 7,200-9,500

30  CONRAD, JOSEPH
Lord Jim: A Romance
New York: Doubleday & McClure Co., 1900
8vo, first American edition, first printing, second state, presentation copy inscribed by the author to Mr and Mrs Joseph Spiridion (“To Mr and Mrs J. Spiridion from their friend the Author Nov. 1900”) on front free endpaper, ownership signature (“Józef Kliszczewski”), on reverse of half-title, original light green vertically ribbed cloth lettered in green on spine and upper cover, collector’s green morocco-backed folding box, slight spotting, minor aging to binding

The first American edition of Lord Jim was published on 31 October and this copy was therefore inscribed to Mr and Mrs Joseph Spiridion within a month of publication. (See lot 1 for Conrad’s early letter to Spiridion, and a note). Cagle records two states of the first printing. This, the second state, has a cancel title with a revised copyright note on the reverse.

REFERENCES: Cagle A5b(2)

PROVENANCE: Mr and Mrs Józef Spiridion, presentation inscription; Christie’s, New York, 8 October 1991, lot 48

£ 4,000-6,000  € 4,750-7,200

£ 4,000-6,000  € 4,750-7,200

£ 2,000-3,000  € 2,400-3,600
32

CONRAD, JOSEPH—WILLIAM ROTHESENSTEIN
Three works, comprising:


Conrad, J. Under Western Eyes. London: Methuen & Co. Ltd., 1912, second impression (‘second edition’), presentation copy inscribed by the author to Alice and William Rothenstein (‘To | A & W Rothenstein | affectionately from | J. Conrad’ 1911) on front free endpaper, original cloth, some browning and light spotting—

Rothenstein, W. Twenty-Four Portraits... London: George Allen and Unwin, 1920, first edition, one of 2,000 copies, 24 plates after William Rothenstein, original buckram-backed boards with paper labels on spine and upper cover, worn at extremities; all 8vo (3)

PROVENANCE: William Rothenstein, authorial inscriptions and book-labels [Lord Jim and Under Western Eyes]

£ 1,500-2,000

€ 1,800-2,400

33

ROTHESENSTEIN, WILLIAM—[THOMAS HARDY]
Twenty-Four Portraits... with critical appreciations by various hands. London: George Allen and Unwin, 1920

8vo, first edition, one of 2,000 copies, presentation copy inscribed by the artist to Thomas Hardy (‘For Thomas Hardy with the warmest | homage—Nov 1920’) on preliminary blank, 24 plates after William Rothenstein, original buckram-backed boards with paper labels on spine and upper cover, worn at extremities

A reproduction of Rothenstein’s 1916 drawing of Conrad is the seventh portrait in the volume. A portrait of Hardy comprises the fifteenth portrait together with an anonymous epithet. The writer of the piece was Henry Newbolt though I said to my wife ‘It is the best done of them all, though I was not aware that you wrote the ‘appreciation’ of my poor self, ‘I, too, thought Rothenstein’s book of portraits interesting... I was not aware that you wrote the ‘appreciation’. The writer of the piece was Henry Newbolt’ (letter to Garnett, 26 March 1900)

REFERENCES: Cagle A6a; Harvey A9a

£ 2,500-3,500

€ 3,000-4,150

34

CONRAD, JOSEPH AND
FORD MADOX HUEFFER

8vo, first edition, the rare pre-publication state with misprint on dedication page (‘To Boys & Christina’), original pictorial beige smooth cloth, upper cover with illustration depicting a man and a woman with view of Canterbury in the background, spine lettered in black, preserved in matching cloth case, hinges slightly split, covers slightly stained and worn

Conrad and Hueffer’s joint work. The Inheritors was first printed in America following almost simultaneous agreement by the authors with Heinemann and Robert McClure in late February 1901 for the English and American rights respectively. It was necessary to have the book set up in type to secure US copyright, so it was decided that the American publishers ‘would furnish Heinemann with electroplates... for the English printing’ (Cagle p. 46). The error in the dedication page was detected ‘after only a few copies had left the publisher’s hands’ (op. cit.). Conrad himself thought only four copies escaped with the uncancelled leaf—Cagle located six copies at the Beinecke, the Lilly Library, the University of Texas, the Library of Congress (the one surviving of the two deposit copies), and the private collection of Kenyon Law Starling. A few other copies have surfaced at auction since Cagle conducted his research (e.g. the copy sold in these rooms on 19 July 1994 (£1,600).

The Inheritors, a political extravaganza, was the first collaboration between Conrad and Hueffer. ‘How [Hueffer] worked! There is not a chapter I haven’t made him write twice - most of them three times over. This is collaboration if you like... the expenditure of nervous fluid was immense. There were moments when I cursed the day I was born and dared not look up at the light of day I had to live through with this thing on my mind. [Hueffer] has been as patient as no angel had ever been. I’ve been fiendish. I’ve been rude to him; if I’ve not called him names I’ve implied... the most opprobrious epithets...’ (letter to Garnett, 26 March 1900)

REFERENCES: Cagle A6a; Harvey A9a

£ 2,500-3,500

€ 3,000-4,150
Ford Madox Ford (1873–1939)

Known also as Ford Madox Hueffer, novelist and English man of letters, author of more than 80 books, including The Good Soldier (1915), born Ford Hermann Hueffer with a German father, Ford emigrated to England and became music critic of The Times, where he championed Wagner and Schoenberg. His maternal grandfather, the artist Ford Madox Brown, was a lifelong source of inspiration. Ford was Conrad’s closest literary friend and collaborator between 1898 and 1909, coming up with the idea behind The Secret Agent, and at times acting as his amanuensis, editor and adviser. He also lent him money (allegedly never fully repaid), sublet Pent Farm in Kent to him (to the Conrads’ home between 1898 and 1907) and in general did anything to further the literary career of one whose genius he recognised as potentially greater than his own. Jesse Conrad, however, never liked Ford, owing perhaps to the scandals surrounding his numerous love affairs (see below). Ford was Conrad’s closest literary friend and collaborator between 1898 and 1909, coming up with the idea behind The Secret Agent, and at times acting as his amanuensis, editor and adviser. He also lent him money (allegedly never fully repaid), sublet Pent Farm in Kent to him (to the Conrads’ home between 1898 and 1907) and in general did anything to further the literary career of one whose genius he recognised as potentially greater than his own.

Latterly Ford spent much time in the United States. His love life was extremely eventful, tumultuous and complicated. In 1894, aged 19, he eloped with the 16 year-old Elsie Martindale (a number of various accounts of how Conrad and Ford met, but it seems the main motivation was Conrad’s recognition that he could not write fast enough to support his family, whereas Ford was an extremely fluent and fast writer. Conrad, for his part, taught Ford much about the precision required in the art of writing and how to move a story along with every word. Ford founded the English Review in 1908 and then after the war settled in Paris, founding transatlantic review and publishing a new generation of writers. Ford, Joseph Conrad: A Personal Remembrance, a deeply felt history of his their friendship and collaboration, appeared shortly after Conrad’s death in 1924. Lately Ford spent much time in the United States, being awarded an honorary doctorate and professorship at Olivet College in Michigan.

Ford Madox Ford was Conrad’s recognition that he could not write fast enough to support his family, whereas Ford was an extremely fluent and fast writer. Ford, for his part, taught Ford much about the precision required in the art of writing and how to move a story along with every word. Ford founded the English Review in 1908 and then after the war settled in Paris, founding transatlantic review and publishing a new generation of writers. Ford, Joseph Conrad: A Personal Remembrance, a deeply felt history of his their friendship and collaboration, appeared shortly after Conrad’s death in 1924.

The Inheritors

The Inheritors was published by McClure in New York on 1st June 1901. A few copies were issued with a misprinted dedication leaf (see previous lot), soon corrected for the second issue. According to T.J. Wise, as recorded by Harvey in his own bibliography of Ford Madox Ford’s works, ‘a few copies of this edition (the publisher thinks there were seven or eight) were forwarded to London, and issued for copyright purposes by William Heinemann. These have the words ‘London / William Heinemann’ added at the foot of the title-page by means of an ordinary rubber stamp. An example is in the British Museum...’ (quoted by Harvey, p.9). This account is backed up by Conrad’s inscription in one of these copies, given to Robert Cuffe in 1915, and subsequently sold by the American Art Association on 28 April 1927 (lot 58).

The double presentation inscription conveys an extraordinary literary collaboration. Ford and Conrad had first met at the former’s cottage in Limpfield in September 1898 (the cottage was rented from Edward Garnett). Conrad was 41 and Ford 24, the former’s cottage in Limpsfield in September 1898 (the cottage was rented from Edward Garnett). Conrad was 41 and Ford 24, and the shared the common goal of refashining the English novel according to the principles set down by their literary heroes such as Turgenev, Flaubert and Maupassant. Within a month they had agreed to collaborate, and The Inheritors was the first of their joint works, to be followed by Romance and The Nature of a Crime. Ford wrote to Edward Garnett after his friend’s death: ‘My affection for Conrad was so great and remained so unchanged that I have never been able really to believe in his death...’ (quoted by Alan Judd, Ford Madox Ford, p.64).

The Inheritance: An Extravagant Story


One of only a handful of copies, this is the first presentation copy inscribed by Hueffer (later Ford) to his wife Else, the inscription signed by both Conrad and Hueffer (To Else... the collaboration...). An early history of their friendship and collaboration, appeared shortly after Conrad’s death in 1924. Ford Madox Ford was Conrad’s recognition that he could not write fast enough to support his family, whereas Ford was an extremely fluent and fast writer. Conrad, for his part, taught Ford much about the precision required in the art of writing and how to move a story along with every word.

The Inheritors

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Typhoon, the complete autograph draft manuscript
with revisions to every page but one (fol. 125), many leaves incorporating extensive deletions, corrections, and additions, written in black ink, text on rectos only except for the verso of fol. 66 (a few scattered notes only), 67, and 135, all text on verso cancelled in blue crayon, some additional corrections and editorial notes in blue crayon and pencil, 191 leaves, foliated in orange crayon at the foot of every recto (fol. 55 omitted but with gap in the manuscript, and one page unnumbered in crayon but with later number “82a” in pencil), also with four sequences of somewhat irregular autograph foliations (1-26, 1-37, 1-134, 1-106) occasionally corrected in blue or red crayon, on lined writing paper of two stocks, the first 64 leaves (p. 64 misnumbered 65) on large post paper (275 x 211mm, watermarked “Adam Bury Extra Strong Bank”), the remaining 127 leaves on foolscap paper (325 x 205mm, watermarked “English Made Bank Rock Bros Ltd”), the manuscript dated at the end (“Midnight 10th-11th January 1901”), loosely inserted in a crushed brown morocco solander case by Bradstreet’s, together with the autograph address panel from the manilla envelope in which the manuscript was sent to John Quinn (postmarked 24 May 1912), a brief typescript note on the foliations, and loose bookplates of John Quinn and Barton Wood Currie, tears at least 8 leaves not affecting text (fol. 10, 52, 66, 80, 139, 140, 165, 187), tiny burn holes on fol. 155 not affecting text, occasional smudging and staining, a few tiny burn holes on folios 155 not affecting text, occasional smudging and staining, a few leaves creased (e.g. fol. 1, 6, 12, 14, 91), pin holes to some leaves affecting text (fols 10, 52, 66, 80, 139, 140, 168, 187), tiny burn holes on fol. 155 not affecting text, occasional smudging and staining, a few leaves creased (e.g. fol. 1, 6, 12, 14, 91), pin holes to some leaves

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The draft manuscript is replete with evidence of Conrad’s imagination at work, the copious additions and corrections revealing his struggle to find adequate expression for his tale of man’s frontal confrontation with the pitiless and inhuman ferocity of the sea. Taken together with the accompanying corrected typescript, which was produced while Conrad was still working on the manuscript, these are the witnesses to the development of one of Conrad’s greatest tales.

Typhoon has a clarity and formal simplicity unique among Conrad’s major shorter fictions. It is a not only highly sophisticated piece of writing, although perhaps it does not have the complex moral ambiguities of other works written at this period such as Heart of Darkness, but also a fantastically engaging piece of prose. Its readability derives first and foremost from the power of Conrad’s description of the storm itself, which manages to combine an urgent immediacy with Conrad’s typically highly figurative language, and has earned praise from generations of critics, not least Cedric Watts: “Accounts of a ship’s struggle with a storm have long been part of the stock-in-trade of sea-writers, but none of them have surpassed Conrad’s description of the Nan- Shan’s battle with the typhoon. It is graphic, knowledgeable, dramatic; a wealth of vivid particulars (such as the darkness that ‘palpitated down’ between the flashes of lightning or the water – both fresh and salt – swallowed by Jake) brings the vessel’s ordeal intensely to the imagination.”

Typhoon is, however, more than a “storm-piece”, and Conrad’s own 1919 “Author’s Note” provides the best analysis of the structural elements that underpin the story. Firstly, the human implications of the storm are given depth by the presence on board the ship of indented Chinese labourers, which Conrad in his “Note” describes as “the extraordinary complication brought into the ship’s life at the moment of exceptional stress by the human element below deck.” Their presence adds to the story’s sense of place in the South China Sea and enhances the sense of terrible suffering caused by the typhoon, which in turn increases the pressure on the ship’s crew and captainer. It is, however, ultimately through its presentation of character that Typhoon transcends its subject-matter.

From the first the mere anecdote, the mere statement I might say, that such a thing had happened on the high seas, appeared to me a sufficient subject for meditation. Yet it was but a sea yarn after all. I felt that to bring out its deeper significance which was quite apparent to me, something other, something more was required; a leading motive that would harmonise all these violent noises, and a point of view that would put all that elemental fury into its proper place.

“What I needed of course was Captain MacWhirr. Directly I perceived him I could see that he was the man for the situation. I don’t mean to say that I ever saw Captain MacWhirr in the flesh, or had ever come into contact with his literal appearance. MacWhirr was not an acquaintance of a few hours, or a few weeks, or a few months. He is the product of twenty years of life. My own life.”

Conrad denies that Captain MacWhirr is based on a real acquaintance but he had in fact served under a Captain McWhirr on the Highland Forest sailing from Amsterdam to Java in 1887, although he had certainly not been tested on that journey in the
way that the crew of the Nan-Shen is in Typhoon. MacWhirr is stolid and unimaginative, weaknesses especially evident to Jukes, his mate, a man of much more lively intelligence. There is irony in the treatment of both MacWhirr and Jukes, but as the story progresses it becomes clear that the very facets of character that make MacWhirr so limited also endow him with an indomitable bravery in crisis that allows him to weather the storm, whereas Jukes is revealed to lack his captain's moral strength in the face of adversity. MacWhirr's simple and literal mind also enables him to deal in a common-sense way with the distribution of the money belonging to the Chinese labourers, which in turn draws attention to the casual racism of Jukes's dismissive attitude to their passengers.

The copious evidence of the composition process provided by the current manuscript reveals the centrality of MacWhirr to Conrad's conception of the story as he began to put it to paper. The first three pages of the manuscript comprise a long passage that was cancelled during composition: the story originally began with a precise description of Captain MacWhirr's "excellent 'Fortin' barometer" and the captain's observation that it "was falling and no mistake", with MacWhirr's reaction to the ominous falling pressure leading into Conrad's initial assessment of MacWhirr's character. His failure to respond creatively to the omens of a coming storm is a result of his limited imagination, as Conrad makes explicitly clear in his cancelled introductory paragraphs:

"In order to be properly responsive to omens and prophecies the mind must be endowed with a certain alert power of projecting itself forward into time and space where lie hidden our trials, successes, disappointments, experiences upon which afterwards we look back with horror, surprise or complacency."

MacWhirr does not have this alertness of mind: he makes no attempt to evade the coming storm but simply ploughs onwards. By the time Conrad had revised the text for the typescript this entire passage had been deleted; the falling of the barometer has been pushed seven paragraphs into the text and the story begins, as it did when it finally reached print, with the observation that: "Captain MacWhirr, of the steamer Nan-Shen, had a physiognomy that, in the order of material appearances, was the exact counterpart of his mind… ordinary, irresponsive, and unflinched."

This delay in imparting to the reader the crucial information that warns of the coming storm is a typically Conradian narrative manoeuvre, whilst moving MacWhirr's response to the barometer from the very beginning of the story alters the presentation of the captain's character. The change reduces the emphasis on MacWhirr's failure to evade the storm it is on MacWhirr's bravery that Conrad ultimately wishes to focus the reader.

Conrad's first reference to "a story of a typhoon" came in a letter to David Meldrum of Blackwood's on 14 February 1899, but he did not begin writing the story until about October 1900. He did not give it to Blackwood's but sent it instead to his new agent J.B. Pinker. Conrad first outlined the plot to Pinker by letter on 8 October 1900, and was soon writing in earnest. The corrected typescript that forms part of this lot was the copy provided to Pinker, and it was typed up and corrected whilst Conrad was still working on the manuscript. An undated letter shows that he sent the first 33 pages of the typescript to Pinker on a Monday in November, and on the 25 November sent pages 33-53 (this explains the presence of Conrad's name and address on the versos of folios 33 and 53 of the typescript). Conrad completed the manuscript on the night of 10/11 January (as is recorded on the final page of the text), and the second half of the typescript (i.e. pp. 54-end) was hand-delivered to Pinker the following day. Jessie must therefore have been typing the story as Conrad was working on the manuscript, with the typed text then being given back to the author for correction. The hurry to submit the typescript to Pinker presumably explains the lack of authorial corrections to its final pages. Pinker produced his own clean typescript for submission to publishers and provided the author with an advance of £100. Conrad requested the return of "my own typed copy of the story" (14 January), and he had it back from Pinker by 18 January. Typhoon was the first story that Conrad placed with Pinker, and its complicated publication history was a result of Pinker's endeavours.
to ensure maximum profit from the manuscript, thus setting a pattern for their collaboration that would ensure that Conrad's works would have a complex publication history. Typhoon was published in serial form in both Britain (Pall Mall Magazine, January-March 1902) and the USA (Critic, February-May 1902), and appeared in book form alone in the USA (in September 1902), but the following year appeared as part of a volume of stories in the UK. Conrad is unlikely to have had an opportunity to revise the text between giving the typescript to Pinker on 11 January 1901 and receipt of proofs, and he used the opportunities provided by these multiple appearances in print to make further revisions. John Quinn acquired the great majority of Conrad's extant manuscripts between 1911 and 1918, including the current manuscript, which Conrad sold to him in 1912. Quinn's collection was dispersed at auction in 1923. The great majority of the Conrad manuscripts were acquired by the dealer and collector A.S.W. Rosenbach and then found their way into major American institutional collections. Gene Moore's Descriptive Location Register of Joseph Conrad's Literary Manuscripts lists 310 items, of which 288 are in institutional collections (mostly in the USA). None of the other items listed by Moore that remains in private hands are as long as this manuscript, most are fragments, typescripts, corrected proofs, and the like, and relatively few date from Conrad's earliest and greatest period of writing: **This is without question the most substantial, and the most richly informative, manuscript of Conrad's that is ever likely to come to the market.**

REFERENCES: Moore, 100 and 105

**PROVENANCE:** Sold by the author to John Quinn, together with "Amy Foster" and "To-morrow," for £70 in 1912; The Library of John Quinn, Part One, Anderson Galleries, 12-14 November 1922, lot 2927, £5,000, and lot 2928, £7,000; Rosenbach, by 1949 the property of the collector Barton Wood Currie (1877-1962); Sotheby's, New York, 15 June 1990, lot 52, $170,000

- £ 300,000-500,000
- € 356,000-595,000

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**CONRAD, JOSEPH**

Falk, corrected typescript

comprising about half the text (c.14,000 words), almost certainly typed by Jessie Conrad and with autograph revisions and corrections to all but one page, including substantial additional passages and cancellations as well as changes and corrections to individual words, text on recto only; revisions mostly in black ink with some in pencil and some cancellations in red crayon. 59 pages, small post 4to (250 x 180mm, unwatermarked), somewhat irregular pagination running from p.41 (one page numbered "pp. 28, 29 & 30", pages numbers 31 and 32 given twice, with one unnumbered page following the first p.32), pagination added by hand to p.30 and thereafter typed, with a note in another hand on the first page ("First 7 pages wanting [Narrative Proper]"). 1901, loose leaves housed in pairs in 50 VPD sheet protectors, in a folding box and brown half morocco gilt slipcase, lacking the first c.800 words of the story; these pages missing originally (pp. 5, 7-9), and lacking the final c.15,000 words of the story (of c.30,000 words), each leaf with a horizontal fold, c.20 leaves strengthened or with tape repairs to fold tears incomplete, pen holes at top left corners

The partial typescript of one of Conrad's most powerful short stories, Like Heart of Darkness, the story begins on the Thames downstream from London, as an unnamed sea captain recalls "an absurd episode in my life", when he earned the antagonism of Falk, a tugboat captain in Bangkok. The narrator discovers that Falk believes him to be a rival for the love of a girl and the narrator - who needs Falk's assistance to set sail - disabuses him and offers to act as an intermediary between Falk and the girl. He is then a witness to Falk's confession that "I have eaten man": starving on a stranded ship, he had killed and eaten other members of the crew to survive. Falk acted out of a need to survive, and Conrad himself commented (albeit somewhat facetiously) that "his behaviour, if cannibalistic, is extremely nice throughout - or at any rate perfectly straightforward" (letter to William Blackwood, 7 November 1901). Indeed Conrad was clear that cannibalism itself was not his primary subject, writing illuminatingly in his 1919 preface Typhoon and Other Stories that:

"I may safely say that Falk is absolutely true to my experience of certain straightforward characters, combining a perfectly natural ruthlessness with a certain amount of moral delicacy. Falk obeys the law of self-preservation without the slightest misgivings as to his right, but as a crucial turn of that ruthlessly preserved life he will not condescend to dodge the truth. As he is presented as sensitive enough to be affected permanently by a certain unusual experience, that experience had to be set by me before the reader vividly; but it is not the subject of the tale." (Author's Preface, 1919, p.3)

When Conrad wrote to Pinker on 8 October 1900 outlining the plot of Typhoon, he also mentioned that he had the idea for a second story, "shorter and more horrible", and he Conrad began 'Falk' in mid-January 1901, immediately after completing Typhoon (for which see lot 37). It was composed in a similar manner, a typescript was prepared, presumably by Jessie, from Conrad's manuscript and that typescript was then corrected by Conrad. Conrad enclosed the bulk of the typescript with an undated letter to Pinker, probably written in the second half of May, explaining that
the last pages had not been typed and corrected, and those last pages no doubt followed some days later. The current typescript is undoubtedly that provided to Pinker. Conrad requested a copy of Pinker’s own typescript (produced from the corrected typescript), and on 7 June 1901 returned this to him in duplicate, pronouncing the story ready for the press. However, Pinker was unable to place the story for periodical publication, no doubt because of the tale’s subject matter, so it was not published until it appeared as the second story in Typhoon and Other Stories (1903).

Although the manuscript of “Falk” was sold to Quinn (and is now at Yale), this incomplete typescript remained with Conrad. In 1919 he found these “60 small pages of type, corrected; altered; and in many places altogether rewritten” and offered them to Quinn, commenting that “I myself was surprised to see what a lot of work I put into that story” (Conrad to Quinn, 29 September 1919. Collected Letters, VI, p. 498). The typescript never reached Quinn, despite Conrad’s offer to send it to him “without of course any question of payment arising”, and it was instead sold by Jessie after Conrad’s death.

REFERENCES

Moore 60 (where incorrectly located at Texas Tech University).

PROVENANCE

Books, Manuscripts and Corrected Typescript... of the late Joseph Conrad, Sold by Order of Mrs Conrad and the Executors, Hodgson’s, 13 March 1925, lot 152, £21; to L.M. Wilson L.M. Wilson Catalogue no. 1 (Paris, 1925). Sotheby’s, 1 March 1926, lot 422, £37; Maggs, Maggs Catalogue no. 487, no. 555. Jane Engelhardt, Crawford booklabel, her sale, Christie’s, New York, 27 October 1999, lot 22, £80,000

© 30,000-50,000 £ 35,600-59,500

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CONRAD, JOSEPH


8vo, FIRST EDITION, SIX HALF-TONE PLATES AFTER MAURICE GREIFFENHAGEN, 4pp. PUBLISHER’S ADVERTISEMENTS AT FRONT AND UPPER COVER, ILLUSTRATED PANELED IN BLIND AND ORANGE ON SPINE AND UPPER COVER, DUST-JACKET, COLLECTOR’S FOLDING BOX, VERY MILD BROWNING, FIST OF SPINE SLIGHTLY RUBBED, DUST-JACKET SLIGHTLY WORN WITH TEARS AND MINOR LOSS, ADHESIVE TAPE REPAIR TO REVERSE AT HEAD OF SPINE

EXCEEDINGLY RARE IN DUST-JACKET.

The first edition of Conrad’s novella, with illustrations previously used for the English serialization in the Pall Mall Magazine. The work had also been serialized in the United States in Citron. Conrad was unhappy with separate publication by Putnam’s and noted that he had not been shown proofs and that the book had been “set up from an uncorrected MS” (see Collected Letters, II, p. 466).

REFERENCES

Cagle A8a

PROVENANCE: John Kobler, bookplate

£ 8,000-10,000 € 9,500-11,900

40

CONRAD, JOSEPH

Typhoon and Other Stories. London: William Heinemann, 1903

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENVELOPE TO HIS CLOSE FRIEND JOHN GALSWORTHY (“To J. Galsworthy [most affectionately] from Jph. Conrad [1903].”), 2pp. publisher’s advertisements at front. 32pp. publisher’s catalogue at end, original slate grey smooth cloth lettered and with design in gilt on spine and upper cover (Cagle’s “a” binding), some light spotting, binding worn and soiled, head and foot of spine bumped.

For Galsworthy’s central importance in Conrad’s life and literary career, see lot 9. Although Typhoon had first been published in book form in the United States, this was the first book appearance together with “Amy Foster”, “Falk” and “To-Morrow”.

“A wrestle with wind and weather has a moral value like the primitive acts of faith on which may be built a doctrine of salvation and a rule of life. At any rate men engaged in such contests have been my spiritual fathers too long for me to change my convictions” (Conrad, letter to William Blackwood, August, 1901. Collected Letters, II, p. 354).

REFERENCES

Cagle A8b(1)

PROVENANCE: John Galsworthy (bookplates and autograph inscription). Sotheby’s (Hodgson’s Rooms), 24 April 1979, lot 199

£ 5,000-7,000 € 6,000-8,300

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CONRAD, JOSEPH

Typhoon and Other Stories. London: William Heinemann, 1903

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HUGH WALPOLE ON FRONT ENVELOPE (“for Hugh Walpole | As a storm piece the | title-tale is a pendant | to the ‘Narcissus’ | storm. | The ship being a | sailing vessel and | the other a | steamer | Joseph Conrad | 1922”), 32pp. publisher’s catalogue at end, original slate grey smooth cloth lettered and with design in gilt on spine and upper cover (Cagle’s “b” binding), some spotting, binding worn at extremities, slight cockling to spine, ‘Modern Select Library’ label to upper cover, hinges splitting.

For Hugh Walpole see lot 27. The first gathering in this copy appears to be a variant unrecorded by Cagle. Only two leaves comprise the first gathering and this copy therefore omits the press opinions of The Nigger of the Narcissus in addition to the printed dedication.

REFERENCES

Cagle A8b(1)

PROVENANCE: Hugh Walpole, bookplates and autograph inscription. Sotheby’s (Hodgson’s Rooms), 14 December 1978, lot 580; Roger Rechler, his sale, Christie’s New York, 11 October 2002, lot 11

£ 3,000-5,000 € 3,600-6,000
typhoon , revealing the true level of collaboration in the production of the text

The current manuscript shows that he revised her translation extensively, but it equally shows that Gide left large portions of Muller’s translation intact. Yet Gide appears to have systematically effaced Muller’s name from the translation: he removed her name from Gallimard’s list of Conrad translators; commented to a number of friends that collaborative translation was always unsatisfactory; informed Conrad, when he sent him a typescript of the translation, that it was entirely his own work; and ensured that his was the only name to appear in the various printed editions of the translation.

Conrad commented on the translation in a letter to Pinker on 10 May 1917: “It is wonderfully done - in parts. In others utterly wrong.” He did not blame Gide for its perceived shortcomings but rather the inherently English nature of the story and admitted that “with all my knowledge of the two languages I can’t do much either in the way of suggestion.” (Collected Letters, VI, pp. 88-89). The translation was first published in the two March 1918 issues of the Revue de Paris, a limited edition of 300 copies followed later in 1918 (see lot 45), and the Gallimard edition in 1923.

REFERENCES: Russell West, Conrad and Gide: Translation, transference and intertextuality (1996), 86-88


£ 6,000-8,000 £ 7,200-9,500

CONRAD, JOSEPH—BARTH, HENRY

Travels and Discoveries in North and Central Africa.

London: Ward, Lock and Co., 1890

8vo, original cloth lettered in gilt on spine, collector’s calf-backed box, pages 459/460 and 461/462 defective, binding slightly worn and soiled

It is pleasing to think that Conrad may have referred to this in the composition of Heart of Darkness.

£ 600-900 £ 750-1,100

References

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GIDE, ANDRE, and MULLER, MARIE-THERESE

“Le Typhon”, autograph manuscript translation of Joseph Conrad’s Typhon

two notebooks, Marie-Thérèse Müller’s text in blue ink on the rectos, with uncertain readings and phrases in English on the facing versos, every page revised by Gide in black ink or occasionally pencil and blue ink, minor corrections made on the rectos, extensive revisions on the facing versos, about 70 pages (including all of Chapter III) entirely cancelled and rewritten, both volumes inscribed “M.T.M. on front free endpapers, with title page (“Le Typhon”) and foliations (each with 118 leaves) by Müller, in total nearly 470 pages plus a small number of blanks, 4to (223 x 117 mm), in two lined paper notebooks (each with 118 leaves plus a small number of blanks), 4to (223 x 117 mm), in two lined paper notebooks from Grands Magasins du Louvre, Paris, 1916-17, in a blue morocco half cloth, upper cover stamp in gold with title within life ring device, preserved in a half morocco green slip case, recaressed, some wear at joints, corners bumped, spine of case sunned (with, inserted on front free endpaper) Autograph letter signed, to Elsie Hueffer (“Dame Auntie Elsie”), writing with thanks on behalf of Elsie following a visit to the Hueffers in Winchelsea (“I am quite unable to say anything really pretty in the way of thanks and have mislaid my polite letter-writer which expresses itself with great force and elegance; but pray believe in our gratitude...”), asking her to tell the “domestic despot” that he has written “a good many pages on Saturday, none today, and contemplate a field day for to-morrow,” and saying that “Jack [Galsworthy?]...contemplates a visit to you,” 1 page, oblong 4to, on lined paper, Sunday evening [7/9/02], split at fold with fold tears, some repairs, browning

The dating of this letter is uncertain. It has the date “March 17 1902” in pencil, but this date was a Saturday and there is another surviving letter to Elsie Hueffer written on that date. Karl and Davies date the letter to 1907 in the Collected Letters, although they comment that “the tone and contents of this text would point to 1901 or 2 rather than 1907”. However, the editors relied on a transcription of the letter by Elsie Hueffer’s daughter that had the address of the Someries, Luton (where the Conrads were staying in 1907), but that address is not found on the original letter.

REFERENCES: Cagle Atlas: Collected Letters, III, pp.505-6

PROVENANCE: Pierre S. Dupont III; his sale at Christie’s New York, 4 October 1991, lot 40

£ 1,500-2,500 £ 1,800-3,000

CONRAD, JOSEPH—GIDE, ANDRÉ

Typhon. Paris: Nouvelle Revue Française, 1918

8vo, NAPHE 170 of 500 copies, original paper wrappers printed in black, very minor browning


£ 200-300 £ 250-400

CONRAD, JOSEPH

The Nigger of the “Narcissus”. A Tale of the Sea.

London: William Heinemann, 1918

8vo, FIRST ENGLISH EDITION, FIRST STATE, 4pp. of advertisements at the end (leaves St, 52), 16-page catalogue of publisher’s Autumn Announcements’ bound in after this, original slate grey smooth cloth, upper cover stamp in gold with title within life ring device, preserved in a half morocco green slip case, recaressed, some wear at joints, corners bumped, spine of case sunned (with, inserted on front free endpaper) Autograph letter signed, to Elsie Hueffer (“Dame Auntie Elsie”), writing with thanks on behalf of Elsie following a visit to the Hueffers in Winchelsea (“I am quite unable to say anything really pretty in the way of thanks and have mislaid my polite letter-writer which expresses itself with great force and elegance; but pray believe in our gratitude...”), asking her to tell the “domestic despot” that he has written “a good many pages on Saturday, none today, and contemplate a field day for to-morrow,” and saying that “Jack [Galsworthy?]...contemplates a visit to you,” 1 page, oblong 4to, on lined paper, Sunday evening [7/9/02], split at fold with fold tears, some repairs, browning

The dating of this letter is uncertain. It has the date “March 17 1902” in pencil, but this date was a Saturday and there is another surviving letter to Elsie Hueffer written on that date. Karl and Davies date the letter to 1907 in the Collected Letters, although they comment that “the tone and contents of this text would point to 1901 or 2 rather than 1907”. However, the editors relied on a transcription of the letter by Elsie Hueffer’s daughter that had the address of the Someries, Luton (where the Conrads were staying in 1907), but that address is not found on the original letter.

REFERENCES: Cagle Atlas: Collected Letters, III, pp.505-6

PROVENANCE: Pierre S. Dupont III; his sale at Christie’s New York, 4 October 1991, lot 40

£ 1,500-2,500 £ 1,800-3,000
46

CONRAD, JOSEPH

Autograph letter signed, to Elise Hueffer ("My dear Senora") explaining that "I have been plunged in a torpor so profound that even your attack on my pet Heart of Darkness could do no more than make me roll my eyes facetiously", but now responding in detail to her criticisms, admitting that "your strictures are intelligible to me; and every criticism that it intelligible (a quality by no means common) must have some truth", but explaining his intentions in writing Heart of Darkness and his characterisation of Kurtz, concluding with typically decorous compliments and promising to bring cuttings of reviews to their next meeting ("...Most of them are unintelligible to me and consequently contain no truth..."). 6 pages, two headed stationery of Pent Farm, Stanford, Kent. 3 December 1902, integral blank on second bifolium torn off, not affecting text.

...What I distinctly admit is the fault of having made Kurtz too symbolic or rather symbolic at all. But the story being merely a vehicle for conveying a batch of personal impressions I gave the rein to my mental laziness and took the line of least resistance. This is then the whole Apologia pro Vita Kurtzii - or rather for the tardiness of his vitality...

A RARE LETTER BY CONRAD DISCUSSING HIS MOST FAMOUS AND RESONANT WORK, Heart of Darkness, providing a fascinating analysis of the character of Kurtz. The letter was written to Elise Hueffer, née Martindale, the wife of Conrad's collaborator Ford Madox Hueffer (later Ford Madox Ford, see note by lot 35), who was herself a translator of Maupassant and novelist (Conrad had commented by letter on the manuscript of her novel Margaret Hesper some six weeks before writing this letter). The content of her letter to Conrad is not known, but Frederick Karl has surmised convincingly that she criticised him for a vagueness and lack of focus that was closely connected to weaknesses in The Inheritors (co-written by Conrad and Hueffer): "The effective use of irony...was and would be derivative of particularism. They were not novelists of sufficient philosophical consistency (or world-view) to be able to move among generalities." (Karl, Joseph Conrad: Three Lives, p.464).

REFERENCES: Collected Letters, II, pp 460-61
PROVENANCE: Maurice F. Neville; his sale, Sotheby's, New York, 15 April 2004, lot 30, $80,000

# £ 25,000-35,000 € 29,700-41,500

47

CONRAD, JOSEPH

Youth: a narrative and two other stories. Edinburgh and London: William Blackwood and Sons, 1902 8vo, first edition, presentation copy inscribed by the author to John Galsworthy ("To J Galsworthy [affectionately] from Jph. Conrad") on front free endpaper, 32pp. publisher's catalogue at end dated 10/02 (earliest issue), original light green smooth cloth lettered in gilt on spine and in black on upper cover, slight browning, bumped at extremities, minor ink stain to spine. THE FIRST BOOK APPEARANCE OF CONRAD'S MOST CELEBRATED WORK, INSPIRED TO THE AUTHOR'S YOUNG WRITER, AND CLOSEST LITERARY FRIEND, FOR WHOM HE RETAINED A DEEP AND LASTING AFFECTION. 'In his integrity and generosity of spirit Galsworthy personified those qualities which Conrad admired most; embedded in the rock of moral certitudes, he was always there to sustain Conrad's more profound and insecure nature, and often to help him materially.' (Jocelyn Barnes, Joseph Conrad, A Critical Biography). See further note on Galsworthy by lot 9.

Heart of Darkness, with its generation of visual scene upon visual scene each charged with more intense emotive impact, and a final cumulative effect of human imbecility, evil and horror, is now regarded as one of the greatest short stories ever written.

The three short stories here were first serialised in Blackwood's Magazine.

REFERENCES: Cape A1a(7)
PROVENANCE: Arnold Bennett, authorial inscription; Christie's New York, 27 October 1995, lot 20

€ 5,000-7,000 € 6,000-8,300

48

CONRAD, JOSEPH

Youth: a narrative and two other stories. Edinburgh and London: William Blackwood and Sons, 1902 8vo, first edition, presentation copy inscribed by the author to Arnold Bennett a week after publication ("To A Bennett (cordially) from J Conrad [20th Nov. 1902"] on front free endpaper, 32pp. publisher's catalogue at end dated 10/02 (earliest issue), original light green smooth cloth lettered in gilt on spine and in black on upper cover, collector's chemise and green morocco-backed slipcase, slight browning and spotting, slight splitting between gatherings, binding worn and slightly soiled, cloth slightly cockled on upper cover, booklabel on rear free endpaper.

Enoch Arnold Bennett (1867-1931) was one of the earliest champions of Conrad's work. Conrad read several of Bennett's novels but the two only enjoyed a significant exchange of letters towards the end of Conrad's life.

REFERENCES: Cape A1a(7)
PROVENANCE: Arnold Bennett, authorial inscription; Christie's New York, 27 October 1995, lot 20

€ 5,000-7,000 € 6,000-8,300
CONRAD, JOSEPH
Youth: a narrative and two other stories
Edinburgh and London: William Blackwood and Sons, 1902
8vo, first edition, colonial issue, original light green cloth lettered in black on spine and upper cover, slight browning to endpapers, contemporary ownership inscription to front free endpaper, some surface abrasions and minor holes to front (free endpaper, slightly skewed, binding slightly worn with faded spine

The rare colonial issue of the first printing of Youth. It is recorded in the publisher’s ledger that 725 copies were bound for colonial issue comprising 400 copies in cloth and 325 copies in paper wrappers. Cagle saw neither and states simply “no copy located”.

The design on the upper cover notes “for circulation in India and British Colonies only.” The contemporary ownership inscription is dated 10 January 1903.

$2,000-3,000 £1,500-2,200

CONRAD, JOSEPH
Heart of Darkness. With Etchings by Sean Scully.
New York: the Limited Editions Club, 1992
4to, new edition, with four full-page and half-page etchings by the artist, no.154 of 300 copies signed by Scully, original full black Roger mooreco cloth lettered in gilt, original matching black cloth folding box with grey suede lining, black mooreco label on spine

REFERENCES: Elizabeth Phillips & Tony Zwiork, The American Livre de Peintre, 48 (“Scull, long a champion of abstract art as a democratic language capable of expressing pure feeling, here maps the African continent in a group of etchings, which, with their boldly intense, unparallel to the unfolding of Conrad’s sombre allegory”)

$1,000-1,500 £750-1,200

CONRAD, JOSEPH
Autograph letter signed, to George Gissing
in French, apologising for his delay in thanking Davray for notices in Semaine Littéraire and Mercure in praise of his work, comparing Gissing to Aladdin who “can enrich Aladdin with ‘the Lamp and the Treasure’ who ‘can make him melancholy, isolation, and the difficulty he is having in writing Noumuro, also praising Elsie Martindale’s [Hueffer] translation of Maupassant which is about to be published, and asserting the profound influence of Maupassant on his own work (“... Moi qui suis ... saturé de Maupassant...”), 8 pages, with the final five lines written cross-wise in the margin, 8vo, headed stationery of Pent Farm, near Hythe, Kent, 21 December 1902, second bifolium with integral blank crudely torn off, small nick to first bifolium

REFERENCES: Collected Letters, II, pp.464-65

$2,500-3,500 £2,000-3,000

CONRAD, JOSEPH
Youth: a narrative and two other stories
Edinburgh and London: William Blackwood and Sons, 1902
8vo, first edition, colonial issue, original light green cloth lettered in black on spine and upper cover, slight browning to endpapers, contemporary ownership inscription to front free endpaper, some surface abrasions and minor holes to front (free endpaper, slightly skewed, binding slightly worn with faded spine

The rare colonial issue of the first printing of Youth. It is recorded in the publisher’s ledger that 725 copies were bound for colonial issue comprising 400 copies in cloth and 325 copies in paper wrappers. Cagle saw neither and states simply “no copy located”.

The design on the upper cover notes “for circulation in India and British Colonies only.” The contemporary ownership inscription is dated 10 January 1903.

$2,000-3,000 £1,500-2,200

CONRAD, JOSEPH
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New York: the Limited Editions Club, 1992
4to, new edition, with four full-page and half-page etchings by the artist, no.154 of 300 copies signed by Scully, original full black Roger mooreco cloth lettered in gilt, original matching black cloth folding box with grey suede lining, black mooreco label on spine

REFERENCES: Elizabeth Phillips & Tony Zwiork, The American Livre de Peintre, 48 (“Scull, long a champion of abstract art as a democratic language capable of expressing pure feeling, here maps the African continent in a group of etchings, which, with their boldly intense, unparallel to the unfolding of Conrad’s sombre allegory”)

$1,000-1,500 £750-1,200

CONRAD, JOSEPH
Autograph letter signed, to H.-D. Davray
in French, apologising for his delay in thanking Davray for notices in Semaine Littéraire and Mercure in praise of his work, comparing Gissing to Aladdin who “can enrich Aladdin with ‘the Lamp and the Treasure’ who ‘can make him melancholy, isolation, and the difficulty he is having in writing Noumuro, also praising Elsie Martindale’s [Hueffer] translation of Maupassant which is about to be published, and asserting the profound influence of Maupassant on his own work (“... Moi qui suis ... saturé de Maupassant...”), 8 pages, with the final five lines written cross-wise in the margin, 8vo, headed stationery of Pent Farm, near Hythe, Kent, 21 December 1902, second bifolium with integral blank crudely torn off, small nick to first bifolium

REFERENCES: Collected Letters, II, pp.464-65

$2,500-3,500 £2,000-3,000
Conrad, Joseph

**NOSTROMO**

A TALE OF THE SEABOARD.

London and New York: Harper & Brothers, 1904

8vo, corrected page proofs of the first edition, presentation copy inscribed by the author to his literary agent and close friend (“To J.B. Pinker | affectionately | from J. Conrad”) on front free endpaper, gatherings mostly stamped by the printers (“W. Clowes & Sons, Limited | Stamford St. S.E.”) with dates between 4 August and 24 September 1904, original blue smooth cloth lettered in gilt on spine and in light blue on upper cover, collector’s chemise and brown morocco-backed slipcase, some minor spotting, occasional soiling, minor loss to B1, lower hinge split.

Assumed to be the only surviving set of page-proofs for the first setting of the text of one of the great novels of the twentieth century and one of the greatest historical novels of all time.

Using highly innovative narrative techniques of flashback and anachrony Conrad condenses centuries of the history of the silver mine in the Occidental Province of the imaginary Latin American country of Costaguana into a few weeks of taut and exciting action.

This set of proofs presents the earlier version of the ending (“...the invincible genius of the magnificent Capataz de Cargadores denominated [sic] the gulf.”)

There are autograph emendations on the title-page (including the addition of the motto), the dedication page is present in manuscript and the page stating “Works by the Same Author” is also in manuscript. There are small autograph corrections, emendations or identification of proof state on pp. 73, 255, 260, 269, 273, 284, 289, 290, 305, 318, 353, 358, 385, 395, 419, 421, 435, 436, 445, 446 and 447. Gathering 2B (pp.269-384) is supplied from the first printed edition.

Keating, in *A Conrad Memorial Library* (New York, 1929), describes this copy in some detail on page 143 of his work. See also Cagle p.103. For J.B. Pinker’s central importance in the development of Conrad’s literary career, see lot 24.

**References:** Cagle p. 103; Moore 155

**Provenance:** J.B. Pinker, provenance note; Michael Scott bookplate

£ 20,000-30,000 € 23,700-35,600
57

CONRAD, JOSEPH

Nostromo. A tale of the seaboard
London and New York: Harper & Brothers, 1904

8vo, the dedication copy warmly inscribed by the author to his closest friend, John Galsworthy (“Dear Jack’s copy. J. with love | J. C.”) on front free endpaper, original blue smooth cloth lettered in gilt on spine and in light blue on upper cover, collector’s box, some spotting and browning, repair to head of spine.

The dedication copy of Conrad’s panoramic epic and masterpiece, one of the great early experimental novels of the Modernist period, and a key early imaginative study of post-colonial, global capitalism. For John Galsworthy’s introduction to 1951 Random House edition (see Cagle p.106).

Nostromo was described by the author as his work with the largest canvas, set as it is in the imaginary South American republic of Costaguana (rather like Columbia), and covering a period of history from the mid-1880s to 1900. The action centres on the various interests involved with the San Tomé silver mine: as his finest achievement, combining powerful characterization and astute political analysis of a post-imperial scenario, all told through a versatile “omniscient” narrator conveying the history of Costaguana from a number of different perspectives.

“I see nothing, I read nothing. It is like a kind of tomb which is also hell where one must write, write...” (Conrad, on the novel’s composition)

Although Cagle notes that the novel was published “on or about 14 October 1904”, Conrad himself recorded that “Nine appeared ‘Yesterday’ in a letter to Ford Madox Ford dated 15 October 1904 (see Collected Letters, III, p.110). It therefore appears that this copy was presented to Ada Galsworthy the day after publication.

REFERENCES: Cagle p.106

PROVENANCE: Ada Galsworthy, authorial inscription, Sotheby’s (Hodgson’s Rooms), 26 April 1979, lot 110

£ 5,000-7,000  £ 6,000-8,300

58

CONRAD, JOSEPH

Nostromo: A tale of the seaboard
London and New York: Harper & Brothers, 1904

8vo, presentation copy inscribed by the author to the wife of the dedicatee, Ada Galsworthy (“Mrs Ada Galsworthy | from her friend and servant | Joseph Conrad | 15th Oct 1904 | on front free endpaper, original smooth cloth lettered in gilt on spine and in light blue on upper cover, collector’s folder, some spotting and browning, binding slightly worn and skewed.

Although Cagle notes that the novel was published “on or about 14 October 1904”, Conrad himself recorded that “Nine appeared ‘Yesterday’ in a letter to Ford Madox Ford dated 15 October 1904 (see Collected Letters, III, p.110). It therefore appears that this copy was presented to Ada Galsworthy the day after publication.

REFERENCES: Cagle p.106

PROVENANCE: Ada Galsworthy, authorial inscription, Scribner Book Store, New York, their symbolic code and the date (17/0 on the upper wrapper of part B; Scribner’s New York, 15 June 1990, lot 55)

£ 7,000-10,000  £ 8,500-11,900
To dear Ada

Conrad, in his Author's Note

their day.” It is the best tribute my piety can offer to the ultimate shapers of my emotions.

“Within these pages I make a full confession not of my sins but of my extremities bumped, hinges split, professional repair to head of spine (Cagle’s “a” binding), collector’s green morocco-backed folding box by the Dragonfly bindery, head and foot of spine slightly frayed, extremities bumped, hinges split, professional repair to head of spine.

For John and Ada Galsworthy, see lot 9.

60

CONRAD JOSEPH


8vo, first edition, presentation copy inscribed by the author to his close friends John and Ada Galsworthy (“To dear Ada and John | from J.C. | 1906.”) on front free endpaper, title-page in red and black, 40pp. publisher’s catalogue at end dated August 1906, original green cloth lettered in gilt on spine, top edge gilt (Cagle’s “a” binding), collector’s green morocco-backed folding box by the Dragonfly bindery, head and foot of spine slightly frayed, extremities bumped, hinges split, professional repair to head of spine.

61

CONRAD JOSEPH

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


62

JOSEPH CONRAD


8vo, new (“Deep Sea”) edition, Stanley Swager Sr’s copy with his ownership signature on upper paste-down (“Stanley Swager Jr | Milwaukee | 1916”), original limp blue leather, slightly-browned, worn and rubbed at edges of binding and on spine.

This is the probably the earliest (or one of the earliest) Conrad books acquired in assembling the present library, linking two generations of the Seeger family, father and son, with their shared interest in the life and work of Joseph Conrad. Stanley Swager Sr., a doctor based in Milwaukee who collected first editions, while his wife enjoyed collecting antiques. Their son Stanley J. Seager Jr was born in May 1930, and clearly inherited the collecting gene.

References: Cagle p.118

PROVENANCE: Henry James, authorial inscription; Henry James, Jr (1879-1947 and recipient of the 1931 Pulitzer Prize for Biography or Autobiography), Oliva James rights from Harper, whose third and final printing of the first edition was issued in December 1916 (see Cagle p.118).

This edition appears to be the first published by Doubleday (using their “Deep Sea” format) after they took over the rights from Harper, whose third and final printing of the first edition was issued in December 1916 (see Cagle p.118).

PROVENANCE: Stanley Swager Sr, ownership signature on upper paste-down, thence by descent.

£ 150-200 € 200-250
CONRAD, JOSEPH

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

8vo, first edition, presentation copy inscribed by the author to the collector George Keating ("for G.T. Keating [eraser] Joseph Conrad [1919] [eraser]") on half-title, 40pp. publisher’s catalogue dated September 1907 at end, original dark red vertically ribbed cloth lettered and with design in gilt on spine, collector’s green cloth folding box, inscription partially erased, dedication leaf loose but present, some tears, binding worn

A rare presentation copy of Conrad’s greatest political novel, set in London in 1896 and centering on the character of the anarchist Verloc, who is charged by his superiors with the task of destroying Greenwich with a bomb. The Secret Agent is the first modern novel of counter-espionage, and is now regarded as one of Conrad’s greatest masterpieces. It is also his only novel entirely set in London. “A profoundly ironic study of the ways in which domestic relations and political ideologies reflect and corrupt each other.” (Knowles and Moore, p.56)

George Thomas Keating (1892-1976) assembled one of the finest Conrad collections (now at the Beinecke Rare Book and Manuscript Library, Yale University). The present copy reveals an attempt to remove Keating’s name and the date (but both are fully legible). Keating’s catalogue, A Conrad Memorial Library, reveals that the copies present in his collection comprise Jessie Conrad’s inscribed copy and one including a note by Conrad and Hugh Walpole (presumably Walpole’s copy).

REFERENCES: Cagle A12a(1)
PROVENANCE: G.T. Keating, autograph inscription
£1,500-2,000 €1,800-2,400

CONRAD, JOSEPH

The Secret Agent: A Drama in Three Acts.
London: T. Werner Laurie Ltd, 1923

8vo, second edition, No.714 of 1,000 copies signed by the author, [presentation copy inscribed by the author to Richard Curle] (I consider this a collection of no mean tricks. [Manner The Duel is my first attempt at historical fiction on which I’ve been complimented by some French people who know Joseph Conrad] on front free endpaper, 40pp. publisher’s catalogue dated June 1908 at end, original dark blue smooth cloth lettered in gilt on spine and in dark red on upper cover, some browning, binding slightly worn, upper hinge split

Curle records this copy in his Notes by Joseph Conrad (London, 1925) on page 27.

REFERENCES: Cagle A12b
PROVENANCE: Christie’s, 30 November 2005, lot 5
£300-500 €400-600

CONRAD, JOSEPH

A Set of Six. London: Methuen & Co., 1908

8vo, first edition, corrected state (listing of author’s works corrected), presentation copy inscribed by the author to Richard Curtis I consider this a collection of no mean tricks. [Manner. The Duel is my first attempt at historical fiction on which I’ve been complimented by some French people who know Joseph Conrad] on front free endpaper, 40pp. publisher’s catalogue dated June 1908 at end, original dark blue smooth cloth lettered in gilt on spine and in dark red on upper cover, some browning, binding slightly worn, upper hinge split

Curle’s appreciation, Joseph Conrad: A Study, appeared in 1914. He was active as a journalist in South Africa in 1916-18, and then spent most of 1920 in Burma and the Malay States.

Conrad dedicated The Arrow of Gold to his friend, and Curle became a very regular guest at Oswalds in the final years, being present on the day of Conrad’s death on 3rd August 1924. With Ralph Wedgwood Curle was co-executor of Conrad’s estate for twenty years. He prepared the final novel, Suspense for publication, arranged for limited editions of Conrad’s Congo Diary (as well as the notes Conrad had inscribed in books he had given to Curle), and helped Jessie to organise the sale of her husband’s library. The bulk of his extensive Conrad collection was sold in 234 lots by the American Art Association in New York on 28 April 1927.

REFERENCES: Christie’s, 17 April 1941, lot 411
£3,000-5,000 €3,600-6,000
For a note on Ford Madox Ford and his wife Elsie, see lot 35.

They are just stories in which I’ve tried my best to

Conrad noted “It’s difficult to find a general definition of the stories. They are varied. No monotony is to be feared either in feeling or incident... They are just stories in which I’ve tried my best to

Writing to Algernon Methuen before publication of Soskice’s Collected Letters, IV, p. 24).

A collection of six stories originally written by Conrad in the period 1905-1907 and all previously published in periodicals (in earlier textual states). Writing to Algernon Methuen before publication Conrad noted “It’s difficult to find a general definition of the stories. They are varied. No monotony is to be feared either in feeling or incident... They are just stories in which I’ve tried my best to

It is assumed that Sydney Cockrell had sent Conrad a copy of Soskice’s Chapters from Childhood first published in book form in 1921. Conrad’s own work is thought to be chapter VII of The Rover (see Collected Letters, IX, p. 24).

For a note on Ford Madox Ford and his wife Elsie, see lot 35.

REFERENCES: See Cagle p. 118

PROVENANCE: Sydney C. Cockrell, authorial inscription

£ 1,500-2,500  € 1,800-3,000

A Set of Six: London: Methuen & Co., 1908

8vo, first edition, corrected state (basing of author’s works corrected), presentation copy inscribed by the author to Elsie Hueffer (“Elsie Hueffer: affectionately from the Author [1908]”) on front free endpaper. 40pp. publisher’s catalogue dated June 1908 at end, original dark blue smooth cloth lettered in gilt on spine and in dark red on upper cover, collector’s slip-case and blue morocco-backed slip-case, light browning, some splitting at gutter, binding slightly worn, lower hinge split.

A collection of six stories originally written by Conrad in the period 1905-1907 and all previously published in periodicals (in earlier textual states). Writing to Algernon Methuen before publication Conrad noted “It’s difficult to find a general definition of the stories. They are varied. No monotony is to be feared either in feeling or incident... They are just stories in which I’ve tried my best to

It is assumed that Sydney Cockrell had sent Conrad a copy of Soskice’s Chapters from Childhood first published in book form in 1921. Conrad’s own work is thought to be chapter VII of The Rover (see Collected Letters, IX, p. 24).

For a note on Ford Madox Ford and his wife Elsie, see lot 35.

REFERENCES: See Cagle p. 118

PROVENANCE: Elsie Hueffer, authorial inscription; Albert Henry Wiggin, bookplate; Margaret Wiggin Prescott, her sale. Christ’s New York, 6 February 1981. 1000-1500.

£ 3,000-5,000  € 3,600-6,000

A Conrad Memorial Library . However, in the author’s Earth Heaven (1922) she suggests 1909. If this volume is indeed inscribed to Mary Austin, the earlier meeting is probably confirmed by the inscription. Austin’s second meeting was in 1922. Austin’s articles on Conrad included “A Sermon in One Man”, Harper’s Weekly, 16 May 1914 and the fascinatingly entitled “Joseph Conrad Tells What Women don’t know about Men”, Pictorial Review, September 1923.

The Point of Honor comprises the first separate volume publication of “The Duel: a military tale”, first published in the Pall Mall Magazine (January to May 1908), Forum (July to October 1908) and as one of the tales within A Set of Six.

REFERENCES: Cagle Art(s)

PROVENANCE: M. Curzon Austin, authorial inscription

£ 1,500-2,500  € 1,800-3,000

A Set of Six: London: Methuen & Co., Ltd., 1920

8vo, “sixth edition”, presentation copy inscribed by the author to S.C. Cockrell (“Sydney C. Cockrell!” with great regard) from J. Joseph Conrad [Oct. 1920] on front free endpaper. 8pp. publisher’s catalogue (undated) at end, original green cloth lettered in black on spine and upper cover, dust-jacket, browning to endpapers, incomplete dust-jacket with extensive loss to spine [with, inserted on front free endpaper].

Autograph letter signed, to S.C. Cockrell stating that he has no plans to publish any further reminiscences (“...I gave way to megalomania at the insistence of F.M. Hueffer who insisted on having something from me for the English Review...”) but admitting that “the Mirror of the Sea is, in a sense, biographical” and wishing Plassi good fortune in his “Quixotic adventure”, 2 pages, 4to, headed stationery of Aldington, near Hythe, Kere, 12 November 1909.

A letter remaining on the unpropitious fate of Nostromo, the novel now widely regarded as Conrad’s greatest achievement, to Violet Paget (1856-1935), the accomplished art historian, aesthetic theorist, novelist (as “Vermont Lee”) and travel writer. Principally based in Florence, Paget counted Robert Browning, Walter Pater, and Henry James among her friends. This is the only recorded letter from Conrad to Paget, and she writes in part at least on behalf of the critic Carlo Placci who in 1911 went on to write the first article on Conrad published in Italy.

Conrad here mentions his series of reminiscences published between December 1908 and June 1909, Conrad’s decision to halt the series caused a breach in their friendship that was never fully healed.

REFERENCES: Collected Letters, IX, p. 119

PROVENANCE: Sold in these rooms, 16 December 2004, lot 207

£ 3,500-5,500  € 4,000-6,500

CONRAD, JOSEPH

Autograph note intituled ("J.C."), to Edward Moore

Asking him to forward the enclosed to his literary agent J.B. Pinker, 1 page, 4to, headed stationery of Someries, Luton, [late January/early February 1908], slightly stained on upper right corner.

Edward Moore was Pinker’s office manager. This note probably relates to Conrad’s insurance policy.

REFERENCES: Collected Letters, IX, p. 124

#  £ 400-600  € 500-750

CONRAD, JOSEPH

The Point of Honor: a military tale

New York: The McClure Company, 1908

8vo, first edition, presentation copy inscribed by the author to M. Curzon Austin (“M. Curzon Austin | from the Author | 1908.”) on front free endpaper, four coloured plates after Dan Sayre Groesbeck, original dark green smooth cloth lettered in gilt on spine and upper cover with design in white (Cagle’s “binding”), minor browning and spotting, binding worn at extremities.

Authorial inscriptions in American editions of Conrad are rare.

The recipient may be Mary Austin (1868-1954), the American writer and feminist, known for her book about the California Desert, The Land of Little Rain (1903). Austin met Conrad twice. The first occasion was recorded as 1908 by Austin in her essay on Typhoon in Keating’s A Conrad Memorial Library. However, in the author’s Earth Heaven (1922) she suggests 1909. If this volume is indeed inscribed to Mary Austin, the earlier meeting is probably confirmed by the inscription. Austin’s second meeting was in 1922. Austin’s articles on Conrad included “A Sermon in One Man”, Harper’s Weekly, 16 May 1914 and the fascinatingly entitled “Joseph Conrad Tells What Women don’t know about Men”, Pictorial Review, September 1923.

The Point of Honor comprises the first separate volume publication of “The Duel: a military tale”, first published in the Pall Mall Magazine (January to May 1908), Forum (July to October 1908) and as one of the tales within A Set of Six.

REFERENCES: Cagle Art(s)

PROVENANCE: M. Curzon Austin, authorial inscription

£ 1,500-2,500  € 1,800-3,000

CONRAD, JOSEPH

Autograph letter signed, to Violet Paget

on Nostromo (“...the least lucky of my reveries - badly printed, obscurely published and generally ignored...”), and explaining, in answer to questions put by her on behalf of Carlo Placci, that he has no plans to publish any further reminiscences (“...I gave way to megalomania at the insistence of F.M. Hueffer who insisted on having something from me for the English Review...”) but admitting that “the Mirror of the Sea is, in a sense, biographical” and wishing Plassi good fortune in his “Quixotic adventure”, 2 pages, 4to, headed stationery of Aldington, near Hythe, Kere, 12 November 1909.

A letter remaining on the unpropitious fate of Nostromo, the novel now widely regarded as Conrad’s greatest achievement, to Violet Paget (1856-1935), the accomplished art historian, aesthetic theorist, novelist (as “Vermont Lee”) and travel writer. Principally based in Florence, Paget counted Robert Browning, Walter Pater, and Henry James among her friends. This is the only recorded letter from Conrad to Paget, and she writes in part at least on behalf of the critic Carlo Placci who in 1911 went on to write the first article on Conrad published in Italy.

Conrad here mentions his series of reminiscences published between December 1908 and June 1909, Conrad’s decision to halt the series caused a breach in their friendship that was never fully healed.

REFERENCES: Collected Letters, IX, p. 119

PROVENANCE: Sold in these rooms, 16 December 2004, lot 207

£ 3,500-5,500  € 4,000-6,500
explaining that he has been away for the first time since his serious
illness earlier in the year and that his wife “who has been nursing me
for 5 months singlehanded”, is now very weak (“...Perhaps you don’t
know that the poor woman has been greatly handicapped for the
last six years by a very painful lameness...”) so they are now leading a
retired life, 1 page, 4to, headed stationery of Capel House, near
Ashford, Kent, 1 July 1910, some residue from previous mount on verso

Catherine Cobden-Unwin (1851-1947) was the wife of
Thomas Fisher Unwin, Conrad’s first publisher (see lots
13 and 14 for letters to Unwin). She was the daughter of the
radical politician Richard Cobden and was herself a supporter
of progressive causes such as women’s suffrage. Conrad was
trying to pass as a married couple (see longer note, lot 35)
with the novelist Violet Hunt. The couple were living in Germany
by the time of publication, Ford Madox Ford had begun his affair
with the novelist Violet Hunt. The couple were living in Germany
trying to pass as a married couple (see longer note, lot 35)

RARE IN DUST-JACKET.
The dust-jacket contains a text which quotes Conrad stating that
the novel is “the sustained psychology of a mood having its origin in
a crime, and ending in a moral revolt which breaks it down”.

REFERENCES: Cagle Atm4()

£ 5,000-7,000  € 6,000-8,500
A Personal Record. London and Toronto: J.M. Dent & Sons Ltd., 1899

8vo, third English edition (of Some Reminiscences) with a new preface, first printing. The author's copy with a note inscribed by the author on front free endpaper: "To Jack and Ada [with love from J.C. | 1912]."

This copy, signed by the author at some point during his last few months, passed with a number of books from Conrad's library to Germaine Jean-Aubry, his first biographer. Some offsetting to endpapers. Some slight browning. Splitting to hinges, extremities slightly bumped. Overall a fine association copy linking one of the greatest novelists with one of the greatest poets of the age. Edward Thomas probably met Conrad in 1910 at one of Thomas's and Garnett's Mont Blanc Tuesday lunchtime gatherings. Thomas and Conrad were close neighbours in Kent and became good friends. Thomas dedicated his Walter Pater: A Critical Study to Conrad in 1913. Shortly after, Conrad met Thomas in London and Thomas greeted him with the comment "We must, then, my dear Conrad, once more." Conrad shuddered at the seeming finality of it. A few days later Thomas left for France; within weeks he was dead at the battle of Arras. Conrad's autobiography, with a fictional slant, was first published, in the same month as the English edition, between December 1908 and January 1909 and was serialized in the English Review from February to May 1909. It was published, in the same month as the English book edition, in the United States as A Personal Record.

REFERENCES: Cagle A15b(1)

PROVENANCE: Author's own copy; Gérard Jean-Aubry

79

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

8vo, first edition, the rare first state, presentation copy affectionately inscribed by the author to his agent on front free endpaper: "(Said for J.B. Pinker, with love, by Joseph Conrad)," a fine presentation copy of the first book appearance of "The Secret Sharer," warmly inscribed to the author's long-suffering and long-supportive agent J.B. Pinker (see lot 24).

The inscription, though undated, probably dates from sometime around publication in October 1912, a few months after relations had been finally restored between the two men after a two-year estrangement. Pinker's patience had finally snapped as the year estrangement. Pinker's patience had finally snapped as the year of relations reached its conclusion towards the end of 1909. With Conrad then owing him £2,700 he asked Pinker for a new agreement to allow him to break off to write for The English Review a blazing row ensued, with relations only restored in the spring of 1912. Two of the three stories collected here (they were all published previously in magazines) were written during Conrad's period of convalescence from the breakdown he suffered after completing Under Western Eyes and his breach with Pinker. The third, the richly enigmatic "The Secret Sharer," was written during the period before, and is Conrad's most famous and most anthologised short story.

REFERENCES: Cagle A15a(1)

PROVENANCE: John and Ada Galworthy, presentation inscription; Sotheby’s at Chancery Lane, 26 April 1979, lot 175

80

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

8vo, first edition, presentation copy affectionately inscribed by the author to his agent on front free endpaper: "(Said for J.B. Pinker, with love, by Joseph Conrad)," a fine presentation copy of the rare first state.

REFERENCES: Cagle A16a(1)b

PROVENANCE: Edward Thomas, authorial inscription

5,000-7,000 € 6,000-8,300

ADDITIONAL INFORMATION & CONDITION REPORTS AT SOTHEBY’S.COM
CONRAD, JOSEPH

Chance: a tale in two parts.
London: Methuen & Co. Ltd., 1914
8vo, first published state, presentation copy inscribed by the author to his friends Ted and Helen Sanderson (To Ted and Helen), with JC’s dear | love | 1914). On front free endpaper, cancel title-page in Cagle’s “A” state, 8pp. “Methuen’s Popular Novels” advertisements (Cagle’s second state with The Harrovians on page 6) together with 32pp. publisher’s catalogue dated September 1913 at end, original green linen finish cloth lettered in gilt on spine (publisher’s name appears as “METHVEN”), some spotting, upper hinge splitting, binding worn.


References: Cagle A17a(10).


£ 2,500-3,500  |  € 3,000-4,150

CONRAD, JOSEPH

Chance: a tale in two parts.
London: Methuen & Co. Ltd., 1914
8vo, first published state, presentation copy inscribed by the author to his friends Ted and Helen Sanderson (To Ted and Helen), with JC’s dear | love | 1914). On front free endpaper, cancel title-page in Cagle’s “A” state, 8pp. “Methuen’s Popular Novels” advertisements (Cagle’s second state with The Harrovians on page 6) together with 32pp. publisher’s catalogue dated September 1913 at end, original green linen finish cloth lettered in gilt on spine (publisher’s name appears as “METHVEN”), some spotting, upper hinge splitting, binding worn.


References: Cagle A17a(10).


£ 2,500-3,500  |  € 3,000-4,150
A newspaper letter showing Conrad’s continued engagement with maritime life twenty years after retiring from the sea, in which he defends his suggestion that greater use of fenders could save lives in collisions (“...Twice in my sea-life I had occasion to be impressed [by] the preserving effect of a fender...”). Conrad was writing in the immediate aftermath of the sinking of The Empress of Ireland, an ocean liner operated by Canadian Pacific Steamships, which sank on the St Lawrence River on 29 May 1914 following a collision with the Storstad, a Norwegian collier. More than 1,000 people were killed, making it one of the deadliest maritime disasters ever recorded. Conrad’s response to the disaster, “Protection of Ocean Liners”, was written for the Illustrated London News. As Conrad explains in his note at the head of this manuscript, the article generated a number of responses to which Conrad replied in this letter, which was printed in the Daily Express under the heading “Protect the Ocean Liners: Would a Fender Have Saved the Empress of Ireland?” The letter, together with Conrad’s original article, was reprinted in Notes on Lives and Letters (1921).

REFERENCES: Moore, 208  
PROVENANCE: Sold to T.J. Wise, June 1920; Maggs, catalogue 447 (1924), no. 120; Rothenbush, catalogue 26 (1933), no. 79; Sotheby’s, New York, 15 June 1998, lot 17.
91

CONRAD, JOSEPH

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

8vo, first edition, presentation copy inscribed by the author to his friend Richard Curle (“Richard Curle [from J. Conrad] an ...”) at four different methods of telling a story - an essay in craftsmanship...” (Collected Letters, V, p. 439). This description is echoed in the inscription for Curle.

Curle records this copy in his Notes by Joseph Conrad (London, 1925) on page 30. Curle appears to have added a date of 1 March 1915 in pencil to Conrad’s inscription. This copy also includes a clipping from the Bulletin (from Sydney). This is headed “A Letter from Conrad”. The text appears in Collected Letters, V, pp. 545-55.

REFERENCES: Cagle A18a(1)

PROVENANCE: Richard Curle, his sale, American Art Association, 28 April 1927, lot 84

£ 4,000-6,000 € 4,750-7,200

92

CONRAD, JOSEPH

A series of 22 autograph letters signed and typed letter signed with autograph postscript, to Christopher Sandeman, writing about the progress of World War One and related international affairs, with notable content on his distrust of American intentions and intense dislike of President Wilson’s rhetoric, also discussing his own writings, the adaptation of Victory for the stage, Sandeman’s work, other literary and imaginative subjects, his health and that of Jessie Conrad, 67 pages, 4to and 8vo, headed stationery of Capel House, Orlestone, Spring Grove, Wyre, and Oswaldo, Bisphamourne, all Kent, 28 August 1916 to 21 November 1922, occasional smudges and slight dust staining “...I do turn to you to ease my mind on various matters in which I feel I’ll be understood by you better than by anyone. Vous êtes mon correspondant très spécial...”

An important correspondence, revealing Conrad’s thoughts and fears especially during the later years of World War One. Christopher Sandeman (1882-1953) was a wealthy man – Conrad described him to Pinker as “the only really rich man I know” (29 March 1917) – whose money came from his family’s long tradition of port shipping (Sandeman remains to this day one of the best-known brands of port). His money gave him ample opportunities to develop his wide-ranging literary and intellectual interests. He was a playwright and journalist, worked for the Intelligence Corps during World War One, and his interest in botany led him to undertake a number of expeditions collecting orchids in remote parts of South America.

The majority of these letters date from the second half of World War One, and the progress of the war inevitably looms large in Conrad’s letters to Sandeman. He gives his thoughts on strategy (“...This war (like every other) has to be won on land...”), keeps Sandeman informed of his son Borys’s progress in the forces, and also of his own propaganda work (“...I have been at some of our Naval bases on Admiralty’s invitation with a view for writing up the work of the R[Naval] R[eserve] officers and men...”). Sandeman informed of his son Borys’s progress in the forces, and also of his own propaganda work (“...I have been at some of our Naval bases on Admiralty’s invitation with a view for writing up the work of the R[Naval] R[eserve] officers and men...”).

Several of the letters dwell on Poland. Conrad reminds Sandeman “that I left... Poland altogether in 1871... and since my maternal uncle’s death now 25 years ago I haven’t exchanged 10 letters with Poland, til quite lately”, but international events and the actions of mutual friends such as Josef Retinger and Prince Michal Wroceiski (both mentioned several times in the letters) in support of Polish independence had turned Conrad’s thoughts back to the land of his birth. He writes in 1916 about his concern that the western allies may feel overly obliged to Russia and so allow her to dominate Poland following the defeat of Germany: “Poland attached to Russia would end by getting absorbed either by massacre or conciliation or by mere economic pressure or from other hopeless aspects of its future. And I submit that with all possible loyalty to our present engagements it is no part of our duty to work gratuitously for the appendageism of Russia.”
mythology. I know absolutely nothing of the legends Wagner a... you will hardly give credit to my abysmal ignorance of Teutonic pastiche of Wagner he responds with an admission that “I am afraid... Still I was well entertained, yet not without a certain contempt for the subject exactly as I've seen a monkey play with a nut. (...I am confirmed in the... Victory for the stage and other dramatists – notably a startling dismissal of...\textdagger...Never before perhaps in the diplomatic history of the world... Wilson's attempts to mediate peace at the end of 1916, finding in his concluding words in a speech ‘a phrase of amazing stupidity. So amazing as to be incredible, or is it only American humour... It must be that... for it would be improper to assume that the finest (intellectual) product of ‘God's Own Country' is – an enormous As'. As the war reached its end, Conrad wondered what the price the USA would exact on her European allies for her assistance. Always alive to the ironic undercutting of self-righteous rhetoric, Conrad spoke about “Wilson the first – sa majesté trô Transatlantique” in terms strikingly similar to Marxist’s opinions of Kautz... “...Never before perhaps in the diplomatic history of the world had utter frankness, obvious straightforwardness, worn such an aspect of impenetrable and calculating craft. Somehow an air of mystery hangs about the dramatization of..."\textdaggerdbl;Cone," 1919, with the subject of the latest productions, and taking seriously his advice about casting. He also comments about Sandeman's work for the stage and other dramatists – notably a startling dismissal of Ibsen following a reading of Ghosts (...I am confirmed in the idea I had for some time that Ibsen 'on vues singulière'. He plays with the subject exactly as I've seen a monkey play with a nut. Still I was well entertained, yet not without a certain contempt for the dowdy, 'get-up', of that play, its amazing provinciality and its funny air of respectability." Conrad also responds in some detail to books sent to him by Sandeman, for example when he is sent a pastiche of Wagner by a friend of Sandeman, with an admission that “I am afraid you will hardly give credit to my abysmal ignorance of Teutonic mythology. I know absolutely nothing of the legends Wagner a..."...
98 CONRAD, JOSEPH
London and Toronto: J.M. Dent and Sons Ltd., 1917.
8vo, first edition, title page in red and black. 18pp. of publisher's advertisements at the end, original vertically ribbed grey-green cloth stamped and lettered in brown and gold, top edge stained dark green, dust-jacket in red and olive green with portrait of Conrad, publisher's prospectus for the Wayfarer's Library loosely inserted, some tiny tears and very slight browning to jacket, otherwise an exceptionally fine copy.

A fine copy in jacket of the novel first serialized in the Metropolitan Magazine in September and October 1916 and then in the English Review between September 1916 and March 1917. Cagle records that "the texts vary. The English Review version was substantially revised for the copy text provided for both the English and American editions. As was his habit, Conrad continued polishing while reading proof..." (Cagle, p.239).

REFERENCES: Cagle A21a(1)
£ 800-1,200  € 950-1,450

99 CONRAD, JOSEPH
8vo, second printing in the same month as the first edition, presentation copy inscribed by the author to his friend the novelist Hugh Walpole on front endpaper, dust-jacket inscribed affectionately from J.C." to Hugh Walpole, see lot 27.

REFERENCES: Cagle A21a(1)
PROVENANCE: Hugh Walpole, presentation inscription, bookplates
£ 1,000-1,500  € 1,200-1,800

100 CONRAD, JOSEPH
Autograph letter signed, to "Miss Gladys" responding to her praise ("...I'll confess to you, I like the Ngger very much myself..."), 1 page, 8vo, 29 March 1917, adhesive reseal where removed from mount. The recipient has been tentatively identified as Gladys Langham, a friend of Jessie Conrad.

REFERENCES: Collected Letters, VI, p.59
# £ 700-900  € 850-1,100

101 CONRAD, JOSEPH
8vo, first edition, presentation copy inscribed by the author in month of publication to Andre Gide on front endpaper ("Au tres cher | Maitre et Ami | Andre Gide | affectueusement | Joseph Conrad | March 1917"), title in red and black. 18pp. of publisher's advertisements at the end, original grey-green vertically-ribbed cloth, upper cover and spine stamped in brown and gilt, some slight browning and offsetting, minor wear and some tiny stains to covers.

A major inscribed presentation copy. A brief pencil note by Gide appears on the second free endpaper and there is one short pencil underlining to one page of text. Conrad was introduced to Gide and Valery Larbaud by Agnes Tobin in 1911. As Jessie Conrad later wrote in her 1935 biography, "Gide was one of the most distinguished and artistically remarkable of all Conrad's literary friends. They wrote regularly to each other and exchanged editions of their works, shared domestic and literary news. Conrad referred to Gide as 'Master and Friend' in correspondence - the only other correspondent whom he addressed in a similar style was Henry James." Gide took a great interest in Conrad's reception in France, subsequently translating Typhoon into French and revising the existing translations of 'Heart of Darkness' and 'Youth'. Gide dedicated Voyage au Congo to Conrad's memory.

REFERENCES: Cagle A21a(1)
PROVENANCE: Andre Gide, presentation inscription
£ 7,000-10,000  € 8,300-11,900

102 CONRAD, JOSEPH
8vo, reprint, title in red and black, dedication copy inscribed by the author to his son Borys ("To my dearest Boy | to replace his own | 1st edition copy lost in | March 1918 on the Somme | front notwithstanding his | efforts to save it from the fire. | J.C."). original grey-green vertically-ribbed cloth, upper cover and spine stamped in brown and gold, preserved in green cloth case and slipcase, text slightly browned, offsetting to endpapers, hinges starting, spine slightly sunned, minor wear to edges of cloth.

The replacement dedication copy for that lost by the author's son on the Somme. Conrad's depth of feeling is evident from the printed dedication: "To Borys and all others who like himself have crossed in early youth the Shadow-Line of their generation. With love." Borys Conrad was gassed and severely shell-shocked during the Second Army's advance into Flanders in mid-October 1918, and was in hospital in La Havre at the close of the war. Writing to S.C. Cockerell on 14 October 1921 Conrad stated "The truth of the matter is that Borys to whom I hinted that I could get a 1st Edition had absolutely no feeling about it. An edition means absolutely nothing to him - as long as he has some copy. The actual volume I sent him was the one he cared for. That being gone to appreciate the second copy I gave him with the inscription reminding him of the other he had lost. He has no 1st edition of any other of my books in that set is spoiled by his loss" (see Collected Letters, VII, p. 153).

REFERENCES: Cagle A21a(1), third reprint
PROVENANCE: The author's son Borys, presentation inscription; John A. Spoor, bookplates. Jonathan Goodwin, the sale of his library, Part I, Sotheby Parke Bernet, 29 March 1977, lot 34
£ 10,000-15,000  € 11,900-17,800
103 CONRAD JOSEPH
8vo, reprint in "The Wayfarers Library", presentation copy inscribed by the author to his friend Hugh Walpole on front endpaper ("H.W. | from | his J.C."); further inscribed by Conrad below his portrait on the frontispiece ("Not at all like me | J.C."); advertisements, blue cloth, pictorial dust-jacket, minor browning, a few minor tears and repairs to jacket.
For Hugh Walpole see lot 27. According to COPAC this is the fourth and final printing of 1,250 copies ordered by the publishers in June 1920.

REFERENCES: Cagle A24

PROVENANCE: Hugh Walpole, authorial inscription; his "Brackenburn" book-label.

Walpole's extensive library was sold through a series of sales at Christie's his "Brackenburn" book-label.

The text was later reprinted within Notes on Life and Letters.

£ 950-1,200

104 CONRAD JOSEPH
Four works inscribed to Borys Conrad by his father, together with one other and one work by John Conrad, comprising:

   all 8vo, original bindings, some spotting and browning, bindings slightly worn (6)
   £ 2,400-3,600

2. The Coming of the Friris. New York: Putnam's Sons, [1905], sixteenth impression, inscribed "Borys Conrad | from his father | 15 Jan. 1912" on front free endpaper, stain to lower cover—
   Taylor, T.E. Running the Blackcaps. London: John Murray, 1912, fourth edition, inscribed to "Borys Conrad" with love from "his father | 1912", frontispiece, folding map—
   all 8vo, original bindings, some spotting and browning, bindings slightly worn (6)
   £ 2,400-3,600

3. The First News.
   London: privately printed by Clement Shorter, 1918
   4to, first edition, one of 25 copies of which this copy is numbered XI and signed by Shorter, additionally inscribed "Ernest Maggs | With kind regards | Clement Shorter | Oct 9. 1918." on half-title, original blue-grey heavy wove paper wrappers printed in black on upper wrapper, collector's chemise and brown morocco-backed chemise
   A fine copy of one of Clement Shorter's privately printed pamphlets. The text was taken from the first issue of Reunions In August 1918. It was later included within Notes on Life and Letters.
   REFERENCES: Cagle A24
   PROVENANCE: Ernest Maggs, inscription; Kenyon Starling, bookseller's chemise.
   £ 800-1,200

4. Autocracy and War.
   London: privately printed by T.J. Wise, 1919
   4to, first edition, one of 25 copies, unopened, original grey wove paper wrappers printed in black on upper cover, collector's dust-jacket, chemise and orange morocco-backed slipcase
   A fine copy of one of T.J. Wise's privately printed pamphlets. The text was taken from the Fortnightly Review for July 1905 and reprinted in Notes on Life and Letters.
   REFERENCES: Cagle A25
   £ 600-850

£ 800-1,200

£ 500-700

£ 800-1,200

£ 2,000-3,000

£ 950-1,450

£ 800-1,200

£ 950-1,450

£ 500-700

£ 600-850
109
CONRAD, JOSEPH
Henry James: an appreciation.
London: privately printed for Thomas J. Wise, 1919
8vo, first edition, one of 25 copies, signed by the author on the half-title, original pink wove paper wrappers printed in black on upper wrapper, collector’s chemise and purple morocco-backed slipcase, some very minor fading to spine.

£ 700-900  € 850-1100

110
CONRAD, JOSEPH
Tradition.
London: printed for Thomas J. Wise, 1919
8vo, first edition, one of 25 copies, unopened, original light coral wove paper wrappers printed in black on upper wrapper, collector’s chemise and red morocco-backed slipcase.

£ 800-1,200  € 950-1,450

111
CONRAD, JOSEPH
Some Reflections Seamanlike and Otherwise on the Loss of the Titanic.
London: printed for Thomas J. Wise, 1919
8vo, first edition, one of 25 copies, signed by the author on the half-title, original blue wove paper wrappers printed in black on upper wrapper, collector’s chemise and brown morocco-backed slipcase, minor browning to first and last leaves, slight fading to extremities of wrappers.

£ 1,000-1,500  € 1,200-1,800

112
CONRAD, JOSEPH
The Polish Question.
London: privately printed by Clement Shorter, 1919
4to, first edition, one of 25 copies, presentation copy inscribed by the author to his friend Richard Curle (“R. Curle | from | J. Conrad | 1919.”) on preliminary blank, unopened, original red heavy wove paper wrappers printed in black on upper cover, collector’s blue cloth chemise and blue morocco-backed slipcase.

A fine copy of one of Clement Shorter’s privately printed pamphlets. The work is subtitled “a note on the joint protectorate of the Western Powers and Russia” and the text, prompted by the author’s friendship with Jozef H. Retinger who had prompted Conrad’s concern for the fate of wartime Poland, was sent to the British Foreign Office in London in 1916. The text is printed here for the first time. It was later included in Notes on Life and Letters.

£ 1,000-1,500  € 1,200-1,800

113
CONRAD, JOSEPH
The Tale.
London: privately printed by Clement Shorter, 1919
4to, first edition, one of 25 copies, presentation copy inscribed by the author to Richard Curle (“R. Curle | from | J. Conrad | 1919.”) on preliminary blank, unopened, original red heavy wove paper wrappers printed in black on upper wrapper, collector’s green cloth chemise.

A fine copy of one of Clement Shorter’s privately printed pamphlets. The text originally appeared in the Strand Magazine for October 1919. It was later reprinted within Tales of Hearsay.

£ 1,000-1,500  € 1,200-1,800

114
CONRAD, JOSEPH
Guy de Maupassant.
London: printed for Thomas J. Wise, 1919
8vo, first edition, one of 25 copies, signed by the author on the half-title, unopened, original green wove paper wrappers printed in black on upper wrapper, collector’s green morocco wallet, some minor offsetting.

One of T.J. Wise’s privately printed pamphlets and, although not called-for, signed by the author. The text comprises Conrad’s introduction to Aida Galkowsky’s translation of Guy de Maupassant’s Vente and other stories (1904; for the annotated proof copy of this, see next lot). Conrad’s contribution was later included within Notes on Life and Letters.

£ 700-900  € 850-1,100
The earth had for him a compelling charm. He looks upon her august and with the fierce insight of real passion. This is the power of detecting the one immutable quality that matters in the changing aspects of nature and under the ever-shifting surface of life... Maupassant was one of Conrad's most direct and most powerful literary influences, particularly at the outset of his career. Here Conrad substantially revises the end of his preface to the 1904 English selection of the French writer's stories. Clearly dissatisfied with the conclusion of his preface Conrad partially re-writes some of the existing phrasing but adds significant new portions, to emphasise the artistry and integrity of Maupassant, whom he greatly admired... Maupassant was a true and dutiful lover of our earth...
Conrad, Joseph
Tales of Unrest. London: T. Fisher Unwin, 1898
8vo, first English edition, first printing, first domestic issue, title-page in red and black, original dark green vertically ribbed cloth lettered in gilt on spine, in a half-morocco folding case, upper hinge split, rubbed, case broken [with, edge mounted on half-title]: autograph letter signed, to his agent J. B. Pinker, on forthcoming visits by the Galsworthys, Frank Vernon, and other literary and theatrical friends, also promising that his typist will soon return and “I would like to begin something then and, for preference, the play”, 2 pages, oblong 8vo, Spring Grove, Wye, Kent, Saturday [4 June] 1919, weak at folds
Edmund Candler (1874-1926) was a traveller and writer who worked for many years in India and was, at the time of writing, Director of Publicity for the Punjab. The two men shared a literary agent, J. B. Pinker, and Candler established a friendship with Conrad after sending him a copy of his novel Siri Ram in 1918. This letter describes Conrad’s final phase of work on The Rescue, which he had been working on sporadically for more than 20 years (for an early manuscript fragment of the novel see lot 21).
References: Collected Letters, vol. IX, pp. 219-20
Provenance: Bonhams, 16 November 2004, lot 599
# £ 1,000-1,500 € 1,200-1,800
£ 700-900 € 850-1,100

Conrad, Joseph
To Poland in War-Time. London: printed for Thomas J. Wise, 1919
8vo, first edition, one of 25 copies, signed by the author on the half-title, unopened, original dark red wove paper wrappers printed in black on upper wrapper, collector’s chemise and black calf-backed slipcase, very minor browning
One of T. J. Wise’s privately printed pamphlets and, although not called for, signed by the author. The text is from the Daily News and Leader for 31 March 1915 and was later reprinted in Notes on Life and Letters.
Provenance: Christie’s, New York, 8 October 1997, lot 47
£ 1,500-2,000 € 1,800-2,400
125

**CONRAD, JOSEPH**


8vo, first American edition, first printing, original dark blue linen finish cloth lettered in gilt on spine and upper cover. **Dust-jacket**: head and spine very slightly bumped, extremities of dust-jacket slightly chipped with loss to head and foot of spine

*RARE IN DUST-JACKET.*

**REFERENCE**: Cagle A38a(1)

**PROVENANCE**: Conrad, Joseph. Collection of two volumes inscribed to Christopher Sandeman, comprising:

*The Arrow of Gold.* London: T. Fisher Unwin, 1919, first English edition, presentation copy inscribed by the author to his dear friend Richard Curle, state (c) with white wove endpapers, top edge stained green, spine and upper cover lettered in gilt, dust-jacket (Cagle’s (b) jacket, white wove paper with letterpress in blue and an arrow in gold on upper panel and spine), preserved in close case and quarter green morocco folding box, minor offsetting to endpapers, minor bumping to cloth, jacket slightly torn and chipped at edges, box broken

A superb copy, with two inscriptions by Conrad to his dedicatee, one on the half-title ("Richard Curle | his own copy | from J. C. 6.8.1919"), the other a lengthy note on the dedication page itself ("The subject of this piece of work has been in my mind for many years. | All the personages are authentic | and the facts are as stated | [printed dedication to Curle] | The MS was finished in | eleven months. Serially pub’d in the London Mag* | began in the Christmas | number 1918 | Joseph Conrad"")

For more on Richard Curle, the author’s close friend in his final decade, see lot 66.

**REFERENCES**: Cagle A38b(1)

**PROVENANCE**: Richard Curle, authorial inscription

£ 8,000-12,000 € 9,500-14,300

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125

**CONRAD, JOSEPH—SANDEMAN, CHRISTOPHER**

Collection of two volumes inscribed to Christopher Sandeman, comprising:

*The Arrow of Gold.* London: Methuen & Co., 1915, fifth impression, presentation copy inscribed by the author ("Christopher Sandeman | with most friendly regards | from Joseph Conrad. [Nov. 1916]"") on front free endpaper, original red cloth lettered in gilt on spine, [Cagle see p. 218] occasional spotting, bookplate of Timothy W. Sandeman, upper cover bowed, spine faded. *The Arrow of Gold.* London: Methuen & Co., 1915, fifth impression, presentation copy inscribed by the author ("Christopher Sandeman | in friendship | Joseph Conrad 1919") on front free endpaper, original dark green vertically ribbed cloth lettered in gilt on spine and upper cover. [Cagle A38b(2)], spotting and browning to endpapers, binding worn with some loss, parts splitting, both 8vo (2)

For Christopher Sandeman, see lot 92.

**REFERENCES**: Christopher Sandeman, authorial inscriptions; Bonhams, 29 June 2004, lots 407 and 408

£ 1,500-2,500 € 1,800-3,000

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124

**CONRAD, JOSEPH**


8vo, first American edition, first printing, presentation copy inscribed by the author to Gérard Jean-Aubry ("A. Jean Aubry | son ami | Joseph Conrad 1919") on front free endpaper, original dark blue linen finish cloth lettered in gilt on spine and upper cover, correction lettered in gilt on spine and upper cover, correction to ‘Characters’ on title-page, typed note tipped in on dedication page, some splitting at gutter, binding worn

Gérard Jean-Aubry (né Jean-Féderic-Émile Aubry, 1882-1950) was the cultured and always impeccably attired Frenchman of letters who first met Conrad in 1918, becoming an ardent admirer and regular member of his circle, and frequent visitor to the Conrads’ Kent homes. He accompanied the family part way on their journey through France in 1921, and helped Conrad find a French tutor for his son John in 1922. In return Conrad championed his friend’s causes: for instance, he supported him as the translator of the present work, *The Arrow of Gold*, in preference to the female translator chosen by Gide, *The Rover* (1923), with its central character Jean Peyrol perhaps named after his friend, is dedicated to Jean-Aubry. Conrad appointed him as his first official biographer, with Jean-Aubry’s Joseph Conrad: Life and Letters, appearing three years after the author’s death in 1922. Numerous other works on Conrad’s life and letters followed in subsequent years, and there is little question, despite some shortcomings, that Jean-Aubry made a profound contribution to Conrad scholarship by “making primary materials available, promoting the author’s posthumous reputation, and securing him a wider audience in France” (Knowles and Moore).

**REFERENCES**: Cagle A38a(2)

**PROVENANCE**: Conrad, Joseph—SandeMan, Christopher

£ 800-1,200 € 950-1,450

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126

**CONRAD, JOSEPH**


8vo, first English edition, the dedication copy inscribed by the author on day of publication to his dear friend Richard Curle, state with missing “A” in “ARROW” in running head on p. 67, original dark green vertically ribbed cloth (Cagle’s binding, in state (c) with white wove endpapers), top edge stained green, spine and upper cover lettered in gilt, dust-jacket (Cagle’s (b) jacket, white wove paper with letterpress in blue and an arrow in gold on upper panel and spine), preserved in close case and quarter green morocco folding box, minor offsetting to endpapers, minor bumping to cloth, jacket slightly torn and chipped at edges, box broken

A superb copy, with two inscriptions by Conrad to his dedicatee, one on the half-title ("Richard Curle | his own copy | from J. C. 6.8.1919"), the other a lengthy note on the dedication page itself ("The subject of this piece of work has been in my mind for many years. | All the personages are authentic | and the facts are as stated | [printed dedication to Curle] | The MS was finished in | eleven months. Serially pub’d in the London Mag* | began in the Christmas | number 1918 | Joseph Conrad"")

For more on Richard Curle, the author’s close friend in his final decade, see lot 66.

**REFERENCES**: Cagle A38b(1)

**PROVENANCE**: Richard Curle, authorial inscription

£ 8,000-12,000 € 9,500-14,300
127

**Conrad, Joseph**


8vo, first English edition, presentation copy inscribed by the author on front endpaper in year of publication to his close friends Edward and Helen Sanderson (“To | dear Helen & Ted Sanderson | with love J. c onrad | 1919”), original dark green vertically ribbed cloth (Cagle’s A. binding with white wove endpapers), top edge stained green, spine and upper cover lettered in gilt, preserved in green cloth chemise and quarter green morocco slipcase, hinges starting. A fine presentation and association copy, inscribed by Conrad to his dear friends the Sandersons (see also lots 8, 19 and 83).

References: Cagle A38b(1)

Provenance: Edward and Helen Sanderson, authorial inscription

£ 2,500-3,500 € 3,000-4,150

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128

**Conrad, Joseph**

Stephen Crane. A Note without Dates

Corrected typescript in red ink with extensive autograph revisions to every page, an additional final paragraph of some 60 words, and the title and date of completion (25 September 1919) in Conrad’s autograph, also inscribed and dated at end (“Spring Cove, September 1919”), with a further signed autograph note added at the bottom of the final page on the circumstances of composition (“Written at the request of a complete stranger named P.F. Somervilla who ... asked me to give him a sketch of the man for a newspaper he wished to revive, The Englishman, to be published in Glasgow ... After writing this paper rather impulsively I held it back to learn something more of the periodical and thus up to this date 4 October [1919] the above remains unpublished.”), a brief signed note to the publisher (“If you don’t like it send it back to me.”) cancelled in red crayon, and a further signed note (“Original draft”) on the top right corner of the first page, 6 numbered pages, 4to (260 x 203mm.), 1919, fastened at upper left corners with a brass split, fastened in a collector’s red morocco folding box lettered in gilt on upper cover.

“In this passage on this earth was like that of a horseman riding swiftly in the dawn of a day fated to be short and without sunshine...”

The complete draft of Conrad’s affectionate memoir of the great American writer Stephen Crane. He remembers a slender young man “with very steady penetrating blue eyes, the eyes of an artist who not only can see vivid images but can brood over them to some purpose”, and writes warmly both of Crane’s writing and character. Typically, however, there are reservations and ironies embedded in Conrad’s assessment of Crane, as when he suggests that his work had already reached its greatest artistic expression: “The loss was great but it was the loss of the delight his art could give, not the loss of any further possible revelation.” The piece concludes with Conrad recalling his last meeting with Crane two weeks before his death from tuberculosis. He was about to cross the Channel for a health cure in Germany, but “one glance at that wasted face was enough to tell me that it was the most forlorn of all hopes.”

When Somervilla’s plans to revive The Englishman fell through, Conrad instructed Prinker to provide the article to J.C. Squire, editor of the London Mercury, who published it in December 1919. The piece was later collected in Note on Life and Letters (1921).

References: Moore 268

Provenance: Betsey Cruickshank Whitney (1908-1990); her estate sale, Sotheby’s, New York, 22-25 April 1999, lot 457

£ 8,000-12,000 € 9,500-14,500
129
CONRAD, JOSEPH
Autograph letter signed, to Mrs Mary Pinker
with news of Jessie’s convalescence after a knee operation (“...we are trying to keep Mrs Jessie lying down...”) and sending affectionate Christmas greetings to her family (“...Mrs [Dorane] Pinker must not doubt of the prominent place she holds in our thoughts that at this season (and indeed at all seasons) turn affectionately to Burys Court circle...”), 3 pages, 8vo, headed stationery of Oswalds, Bishopsbourne, 24 December 1919; second and third pages sunned
REFERENCES: Collected Letters, VI, pp.544-45
£ 1,000-1,500 € 1,200-1,800

130
CONRAD, JOSEPH
The Lesson of the Collision. Orleston[e]: for Joseph Conrad, 1919
4to, first edition, number 13 of 25 copies, original light blue wove paper wrappers printed in black on upper wrapper, collector’s chemise and light blue morocco-backed slipcase, minor colour variation on wrappers
One of T.J. Wise’s privately printed pamphlets. This example is from Wise’s second series which directly associated Conrad in their production. The text was first published in the Illustrated London News on 6 June 1914 and later included in Notes on Life and Letters.
REFERENCES: Cagle A39
£ 400-600 € 500-750

131
CONRAD, JOSEPH
4to, first edition, one of 25 copies of which this copy is numbered 23 and signed by Shorter, original light green linen finish wove paper wrappers printed in black on upper cover, creased, some colour variation on wrappers
Although this is one of T.J. Wise’s privately printed pamphlets, it is signed and numbered by Shorter. The text is from Outlook of 4 June 1898 and later reprinted within Notes on Life and Letters.
REFERENCES: Cagle A40
£ 800-1,200 € 950-1,450

132
CONRAD, JOSEPH
4to, number 15 of 25 copies, original light coral wove paper wrappers printed in black on upper cover, collector’s chemise and orange morocco-backed slipcase, some very light fading to wrappers
One of T.J. Wise’s privately printed pamphlets. This example is from Wise’s second series which directly associated Conrad in their production. The text is from the Daily Mail of 30 June 1919. It was reprinted within Notes on Life and Letters.
REFERENCES: Cagle A42
£ 400-600 € 500-750

133
CONRAD, JOSEPH
4to, first edition, number 17 of 25 copies, original light blue wove paper wrappers printed in black on upper wrapper, collector’s chemise and purple morocco-backed slipcase, minor colour variation on wrappers
One of T.J. Wise’s privately printed pamphlets. This example is from Wise’s second series which directly associated Conrad in their production. The text was first published within the English Review for December 1908 and was later included within Notes on Life and Letters.
REFERENCES: Cagle A41
£ 400-600 € 500-750

134
CONRAD, JOSEPH
4to, number 14 of 25 copies, original light green wove paper wrappers printed in black on upper wrapper, collector’s chemise and green morocco-backed slipcase
A fine copy of one of T.J. Wise’s privately printed pamphlets. This example is from Wise’s second series which directly associated Conrad in their production. The text is from the Speaker for 15 July 1905 and was later reprinted in Notes on Life and Letters.
REFERENCES: Cagle A41
£ 400-600 € 500-750

135
CONRAD, JOSEPH
Confidence. London: printed for the author, 1920
4to, first edition, number 9 of 25 copies, original beige wove paper wrappers printed in black on upper wrapper, collector’s chemise and green morocco-backed slipcase, some browning, chips to extremities of lower wrapper
One of T.J. Wise’s privately printed pamphlets. This example is from Wise’s second series which directly associated Conrad in their production. The text is from the Daily Mail of 30 June 1919. It was reprinted within Notes on Life and Letters.
REFERENCES: Cagle A41
£ 400-600 € 500-750
136

CONRAD, JOSEPH
4to, first edition, number 10 of 25 copies, unopened, original dark red heavy wove paper wrappers printed in black on upper wrapper, collector’s chemise and dark yellow morocco-backed slipcase, small creases and chips to wrappers, paper flaw to final leaf
One of T.J. Wise’s privately printed pamphlets. This example is from Wise’s second series which directly associated Conrad in their production. The text is from Academy for 25 April 1898 and was reprinted in Notes on Life and Letters. The work comprises a review of Hugh Clifford’s Studies in Brown Humanity.

REFERENCES
Cagle A46
£400-600 £500-750

137

CONRAD, JOSEPH
4to, first edition, number 21 of 25 copies, unopened, original beige wove paper wrappers printed in black on upper wrapper, collector’s chemise and dark yellow morocco-backed slipcase, some variation to colour on wrappers
One of T.J. Wise’s privately printed pamphlets. This example is from Wise’s second series which directly associated Conrad in their production. The text is from the Oxford and Cambridge Review for October 1911 and was later reprinted within Tales of Hearsay.

REFERENCES
Cagle A46
£400-600 £500-750

138

CONRAD, JOSEPH
The Warrior’s Soul. London: printed for the author for private circulation, 1920
4to, proof copy annotated by T.J. Wise with notes to the printer, unstitched, original light green heavy wove paper wrappers printed in black on upper cover, collector’s chemise and green cloth slipcase, some variation to colour on wrappers
One of T.J. Wise’s privately printed pamphlets. This example is from Wise’s second series which directly associated Conrad in their production. Wise has annotated this proof printing with notes to the printer (“The wrapper is all right, but | mind you don’t trim the edges | T.J. Wise”) on the upper wrapper. “Please be careful that | no fresh error is allowed | to creep in when | making ready for Press!” on half-title, “How would it look | if a small printer’s | ornament such as | this were introduced | into the title-page?” on title-page, “Yes. Italics | are quite | correct. See | the earlier | proof | T.J.W.” on page 37 and “Let every copy be | numbered here, in | red ink, 1-25. | T.J. Wise” on page 40, etc.)
Cagle originally noted in his bibliography that “unlike the other nine pamphlets in the second series published by Wise, no proofs of The Warrior’s Soul are known to survive.” This note was changed to “Lily proof copy dated 1919.” This might be the earlier proof to which Wise refers on page 37.
The text, a short story, is from Land and Water for 29 March 1917 and was reprinted in Tales of Hearsay.

REFERENCES
Cagle A45
£800-1,200 £950-1,450

139

CONRAD, JOSEPH
Autograph letter signed, to his son John’s tutor Harold Goodburn
expressing his gratitude that “you will take John again after his birthday,” page 2, headed stationery of Oswalds, Bishopstone, Kent, 27 April 1920, autograph envelope with a collection of material relating to Harold Goodburn’s association with the Conrads, comprising: a loose title page from a copy of This Way to Johnny Crow’s Garden inscribed by Conrad “For the nursery library of the Misses Goodburn; loose title-page of a school exercise book inscribed by John Conrad; vintage leavesprint of Jessie Conrad and John Conrad, both by B. & W. Pink-Moore of Canterbury, mounted, each inscribed on the mount by the sitter to Harold and Ada Goodburn, 1924-25, aldehyde, two other family photographs and a printed review “JC had a very high opinion of Goodburn and he helped me to improve my knowledge considerably, as he had the knack of imparting knowledge and made every subject more interesting than most of the masters | I had at school. He became a close friend and remained so throughout his life.” (John Conrad; Joseph Conrad Times Remembered, p.205)
Harold Goodburn (1891-1966) taught at the King’s School, Canterbury, from 1919 to 1945. See also lots 188 and 193.

REFERENCES
Collected Letters, VII, p.85

PROVENANCE
Michael Scott, bookplate within chemise
£400-600 £500-750

140

CONRAD, JOSEPH
Autograph letter signed, to Mrs Mary Pinker
giving thanks following a short visit by Conrad to the Pinkers, informing her that he has returned “greatly refreshed from his sojourn in the friendly atmosphere of your home,” and thanking her especially for “your kindly reception in which your charming (even after her hair was bobbed) daughter has assisted you so ably.
She was perfectly sweet to me all the time and I have developed a real affection for her,” 2 pages, 4to, headed stationery of Oswalds, Bishopstone, 31 August 1920, with autograph addressed envelope, very slight spotting
This letter was written following a short visit by Conrad to the Pinkers at Burys Court, a rambling Victorian gothic pile (completed 1876) just outside Reigate.

REFERENCES
Collected Letters, VII, p.172-75

£1,000-1,500 £1,200-1,800
The corrections to the text include the replacement of “Edith” by “Mrs Travers”, amendments to punctuation, and the careful revision of the phrasing in multiple places.

The Rescue, which Conrad began in 1896 to capitalise on the popularity of Lingard in Algmar’s Folly, has been described by the author’s biographer as his “albatross”, with the first draft of the novel not completed until 25 May 1919. A version of it — not apparently identical to Conrad’s manuscript — was serialized in Land and Water in the UK and Romance in America in the first half of 1919 and the end of 1919/early 1920 respectively. Conrad continued to work on the novel extensively before book publication. The author’s heavily annotated proofs (from the Land and Water sheets) are preserved at the Beinecke Library at Yale, and the Collected Letters record that Conrad was working on this throughout the spring of 1920, with Doubleday in America initially setting the text from an earlier proof (this then had to be heavily revised, causing much consternation; Conrad was an inveterate reviser, sometimes working on multiple versions of a novel or story, whether in manuscript, typescript, proof or already published periodical and book editions).

On 27 March he records in a letter to Eric Pinker that “I expect Doubleday has got Dint’s proof already by this time” (Letters, VII, p.60). Given the date-stamps in the present lot, this would appear to be either this or another set of Dint’s uncorrected proofs, which Doubleday then went ahead to use to set the first American edition, published on 21 May 1920. However, the text in the American edition is not always identical to the uncorrected text present in the present lot.

For instance, in the first American edition “After a time this absolute silence which she almost could feel pressing upon her on all sides induced a state of hallucination” appears here as “After a time this absolute silence which she almost could feel pressing upon her on all sides induced a state of hallucination” appears here as “After a time this absolute silence which she almost could feel pressing upon her on all sides induced a state of hallucination”. So the proof received by Doubleday may have varied slightly from the present lot, or possibly Doubleday made errors in the setting. Dint produced an advance copy for private distribution in Britain shortly afterwards (which Cagle calls the first English edition, unpublished, A49b(2)), which is almost identical to the American text.

Either way, nearly all of Conrad’s revisions to the present proof are then incorporated into the first (published) English edition, which appeared on 24 June 1920. For instance, in the passage quoted above, Conrad makes the autograph revision changing “Edith” to “Mrs Travers”, which is how it appears in the final text. Some of the suggested italicization does not appear, though this is incorporated into later editions of the work, such as that for the Collected Works, 1921 (see lot 143).

The letter bound in at the beginning is to Samuel Everitt, the treasurer at Doubleday, the American publishers, and is in advance of a visit to Oswalds by Everitt and his party (“...We will be very pleased to see you all here on Thursday afternoon if that day suits you...”). The letter is not published in The Collected Letters though Conrad refers to Everitt’s visit in a letter to J.B. Pinker on 22nd August. It is not clear whether Conrad presented this corrected proof to Everitt at this time, or whether Everitt had received it at Doubleday during the publication process the year before.

REFERENCES: (1 Cagle A49b(1) and A49b(2)

PROVENANCE: The author, with his autograph revisions; Samuel Everitt, treasurer at Doubleday, the American publishers (see above)

£ 15,000-20,000 £ 17,800-23,700
143
CONRAD, JOSEPH
The Rescue. A Romance of the Shallows.
8vo, “Deep Sea” format edition, fine presentation copy inscribed by the author to his agent’s son Ralph Pinker (to | his friend | Joseph Conrad | 1920”), original sea-green limp leather, upper cover stamped in gold with publisher’s nautical device, spine gilt, pictorial nautical endpapers, preserved in green cloth case and quarter green morocco slipcase, some slight wear to the binding

Ralph Pinker (1900—1939) was the second son of Conrad’s long-term agent J.B. Pinker, who died suddenly in New York in 1922. Ralph’s brother Eric took over the firm and became Conrad’s agent for the last two years of the author’s life, and set up the American branch of the firm in New York in 1926, leaving the younger Ralph in charge of the London office. The story ended unhappily: Eric admitted to embezzlement in 1939 (when the firm was liquidated) and was sent to jail at New York’s Sing Sing prison; Ralph later also admitted to malpractice and misappropriation of funds, and was sent to London’s Wormwood Scrubs.

Doubleday normally printed Conrad’s books simultaneously in cloth and “Deep Sea” leather formats. Cagle speculates, however, that in this case (owing to there being no mention of this format in the initial advertisements) that copies of the “Deep Sea” edition appeared later in the year (probably around October, after the first edition had been published in May).

REFERENCES: Cagle Art#(1) (subsequent printing)
PROVENANCE: Ralph Pinker, authorial inscription
£ 700-1,000 £ 850-1,200

144
CONRAD, JOSEPH
The Rescue. A Novel of Joseph Conrad
8vo, first edition, original dark blue linen cloth decorated and lettered in gilt, in the rare pictorial dust-jacket (first state, with price on inner flap corrected by overprinting the original figure with type ornaments), one small chip to jacket and some slight edge-wear to jacket, otherwise an exceptionally fine copy

A beautiful copy of Conrad’s long labouring-over and contrarily revised work (for more details see lot 142). An earlier version of the novel was serialised in Land and Water between January and July 1919. This first book edition preceded the English edition by a month.

REFERENCES: Cagle Art#(1)
£ 700-1,000 £ 850-1,200

145
CONRAD, JOSEPH
The Rescue. A Romance of the Shallows.
8vo, first (published) English edition, fine author’s presentation copy inscribed by the author on front endpaper to his close friends | John and Ada Galworthy (| “To | dearest Jack and Ada | with love | J. Conrad | 1920”), original green smooth cloth (Cagle’s “a” binding), upper cover stamped in blind with publisher’s device, spine lettered in gilt, preserved in green cloth case and matching slipcase, slightly bumped, minor wear to edges of covers

For John and Ada Galworthy see lot 9.

REFERENCES: Cagle Art#(2)
PROVENANCE: John and Ada Galworthy, presentation inscription from the author
£ 3,000-5,000 £ 3,600-6,000

146
CONRAD, JOSEPH
The Rescue. A Romance of the Shallows.
London & Toronto: J.M. Dent, 1920
8vo, second (first published) English edition, contemporary presentation copy inscribed by the author on front endpaper to his friend Lord Northcliffe (“Viscount Northcliffe [from Joseph Conrad | 1920] | It is certain my conviction gains [infinitely the moment another soul | will believe in it | Novals.”), later pencil inscription below, original green smooth cloth (Cagle’s “a” binding with upper cover in blind and spine lettered in gold), hinges repared, a few minor stains, slight wear to cloth

For Viscount Northcliffe see lot 157. Conrad here quotes his favourite epigram, also used as an epigraph in Lord Jim and quoted in A Personal Record, where Conrad then comments “And what is a novel if not a conviction of our fellow-men’s existence strong enough to take upon itself a form of imagined life clearer than reality and whose accumulated verisimilitude of selected episodes puts to shame the pride of documentary history...?”. In fact the meaning of the word in Novals’s original German is “opinion”, not “conviction”, but Conrad was probably familiar with Carlyle’s version quoted in his 1841 book On Heroes, Hero-Worship and the Hero in History (see Ian Watt, Conrad in the Nineteenth Century).

REFERENCES: Cagle Art#(2)
PROVENANCE: Sotheby’s, 18 December 1985, lot 145
£ 2,000-3,000 £ 2,400-3,600
with ink stamps of the printers dated between 31 May and 16 September 1920; collector’s chemise and blue morocco-backed box, some tears and creases, generally worn and soiled, several conjugate leaves detached, lacking final blank. These annotated page proofs for the first volume in the Heinemann Collected Works present texts for Almayer’s Folly and Tales of Unrest. Numerous typographical errors and instructions to the printer have been made by the publishers (the initials of C.S. Evans from the Heinemann firm can be identified) and Conrad has corroborated or rejected many of these. There are around 26 corrections by Conrad to Almayer’s Folly; the first few on pages 30, 39 and 54 are in black ink, corrections are in pencil between pages 96 and 186, before blue crayon completes the task between pages 210 and 256. There are a few corrections to Tales of Unrest, appearing between pages 6 and 75, which are mostly initialled. The preliminaries to both Almayer’s Folly and Tales of Unrest are dated 16 September 1920. The gatherings for the text of Almayer’s Folly are dated between 31 May and 10 June 1920 while the gatherings for the text of Tales of Unrest are dated between 21 June and 26 June 1920.

PROVENANCE: Raphael King Limited; Halsted B. Vander Pool, his sale, Christie’s, 3 March 2004, lot 270

£3,000-5,000 €3,600-6,000

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CONRAD, JOSEPH

The Works of Joseph Conrad [volume one].

London: William Heinemann, 1921

8vo, annotated page proofs with corrections in numerous hands and at least thirty corrections by the author. 36 gatherings
149

CONRAD, JOSEPH

Six volumes within the “Deep Sea” format, each inscribed to D.W. Reid, Garden City, New York: Doubleday, Page & Company, 1921-1922, comprising:

A Set of Six: 1922, later impression, presentation copy inscribed by the author (“DWR | from J.C.”) on front free endpaper, [see Cagle p.145], minor water damage to lower edge, dust-jacket stained and with some loss.

Under Western Eyes: 1922, later impression, presentation copy inscribed by the author (“DWR | from J.C.”) on front free endpaper, [not in Cagle], large section at top of dust-jacket spine and upper cover missing.

Chance: 1922, later impression, presentation copy inscribed by the author (“DWR | from J.C.”) on front free endpaper, [see Cagle p.199], minor loss to head of dust-jacket spine.

Within the Tides: 1921, later impression, presentation copy inscribed by the author (“DWR | from J.C.”) on front free endpaper, [see Cagle p.204], spine at gutter before title-page.

The Shadow Line: 1921, later impression, presentation copy inscribed by the author (“DWR | from J.C.”) on front free endpaper, [see Cagle p.245], dust-jacket.

The Arrow of Gold: 1922, later impression, presentation copy inscribed by the author (“DWR | from J.C.”) on front free endpaper, [see Cagle p.275], dust-jacket.

Within the Tides: 1921, later impression, presentation copy inscribed by the author (“DWR | from J.C.”) on front free endpaper, [see Cagle p.204], dust-jacket.

A rare set of six.

Doubleday, Page and Company, 1921-1922, comprising:

six volumes within the “deep sea” format, each

Conrad, Joseph

and with design on upper cover, all 8vo, original dark blue leather lettered in gilt on spine at extremities with occasional tears and chips.

£1,500-2,000

150

CONRAD, JOSEPH

Notes on Life & Letters,

London and Toronto: J.M. Dent & Sons Ltd., 1921

8vo, first regular edition, presentation copy inscribed by the author on front free endpaper (“Agnes Ridgeway | with love from her | old friend | Joseph Conrad | 1921.”), second state of the Contents leaf with “S” and “A” in “Sea” stamped in by hand, title in red and black, original olive green smooth cloth, author’s monogram within wreath in gilt on upper cover, spine lettered in gilt, dust-jacket, spine wrinkled, some offsetting and blonning, slight ink staining to rear endpapers, jacket slightly chipped.

The recipient Agnes Ridgeway was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued, the recipient Agnes was the second sister of Conrad’s intimate friend Ted Sanderson, and met Conrad in 1894, the time of Conrad’s first visit to the boisterous Sanderson house at Elstree. A lifetime friendship ensued,

£1,000-1,500

151

CONRAD, JOSEPH

Notes on my Books.

London: William Heinemann, 1921

8vo, first edition, English issue, no.175 of 250 copies signed by the author, this copy additionally warmly inscribed by Conrad to his friend Hugh Walpole on front endpaper (“... affectionately | Joseph Conrad”), original Japanese vellum-backed grey paper covered boards, slight offsetting to endpapers.

A rare work of Conrad’s to find inscribed.

For Hugh Walpole, see lot 27.

PROVENANCE: Hugh Walpole, presentation inscription; “Brackenbush” book-label; Walpole’s extensive library was sold through a series of sales at Christie’s between May 1945 and July 1946.

£1,000-1,500 £1,200-1,800

152

CONRAD, JOSEPH

Notes on my Books.

New York and Toronto: Doubleday, Page & Company, 1921

8vo, first edition, American issue, no.221 of 250 copies signed by the author, title in black and blue, original parchment paper boards with blue corners and stripes, slip design in gold on upper cover and spine, dust-jacket, preserved in green cloth folding box.

This volume contains previously published author’s notes on my Books which Conrad had written for various editions of his works (chiefly Dent editions and the “Sun Dial Edition” of his collected works). There were also 250 copies printed for the English issue published by Heinemann.

REFERENCES: Cagle Atl2b


£500-700 £600-850

153

CONRAD, JOSEPH

Autograph letter signed, to Alice Kinkead enclosing payment for a piece of jewellery (“... My wife is delighted to have something made by you and I was more than pleased... to give her such a charming trinket.”), 1 page, 8vo, [Ajaccio?, Corsica], Thursday [February-April 1927?], very minor spotting.

Alice Sarah Kinkead (1871-1926) was a painter and goldsmith, who met the Conrads when they holidayed in Corsica in 1921. She later painted portraits of both Joseph and Jessie Conrad, but this letter evidently refers to a product of her work as a goldsmith.

REFERENCES: Collected Letters, IX, p.295

£600-800 £750-950

154

JAMES, ALICE

Autograph letter signed, to Joseph Conrad praising his critical acumen in describing the novels of her brother-in-law Henry James ("... How wonderful of you to say the intimate, perfect word of that patient, much misconceived writer. It is so apt, so real, that I sit almost bewildered that it should never have been said...”) and saying how much her sons enjoy his work. 3 pages, small 4to, headed stationery of 994 Chestnut Street, California, 11 July 1921, docketed by Conrad “19(July)12”, small fold tear, slight smudging on final page.

Alice Howe James, née Gibbons (1849-1922), was the widow of William James. The phrase that captured her imagination was Conrad’s assertion that “the fair truth of human delicacy can be found in Mr. Henry James’s novels” in his 1905 essay “Books”, which had just been reprinted in Notes on Life and Letters.

PROVENANCE: Christie’s, New York, 7 February 1986, lot 17.

£400-600 £500-750
155

CONRAD, JOSEPH

Two pamphlets, comprising:


Landscapes of Corsica and Ireland by A.S. Kinkhead. [London: The United Arts Gallery, 1921], presentation copy inscribed by the author to Sydney C. Cockerell ("scc [from J.C.]") on upper wrapper. [Wise, Ashley, p. 257; Keating 250].

Both two, first editions, original paper wrappers printed in black on upper wrappers, in collector's blue cloth chemises (Q).

Conrad's preface to his wife's cookery book was privately printed prior to volume publication. Wise notes in his Ashley library catalogue that "one hundred copies were printed, 90 of which were sold, each signed by the author". Keating suggests a publication date of 1922 although this is, evidently, incorrect.

A S. Kinkhead's exhibition of landscapes was exhibited at the United Arts Gallery in Old Bond Street between November and December 1921. Cockerell has added the date of 21 November 1921 below Conrad's initials.

PROVENANCE: Sydney C. Cockerell, presentation inscriptions (€ 800-1,200). € 950-1,450

156

CONRAD, JOSEPH

One autograph letter and one typed letter signed, to John Everett

the first writing enthusiastically on a proposed edition of The Mirror of the Sea illustrated by Everett, explaining his vision of the edition ("...the scheme presents itself to me distinctly as an association. In my mind it has nothing to do with illustration so-called. It would simply be your vision of the seas and ships and mine between the covers of the same book...") and his enthusiasm for Everett's work ("...I have been profoundly moved by your beautiful inspired renditions of the realities we both know...").

with suggestions about selection; the second letter thanking him for photographs, which he will forward to Eric Peker, and assuring him of his continued commitment to the project; altogether 4 pages, 4to, headed stationery of Osvalds, Bishopsbourne, Kent, 26 November 1921 and 26 December 1922, dust staining and minor fold tears to one letter, tears professionally restored to the other.

The marine painter and engraver John Everett (1876-1949) became known to Conrad through Will Rothenstein. Although Conrad welcomed the idea of collaboration, the negotiations were tortuous and by December 1922 Everett was complaining to Conrad that he could not afford to sit on his work any longer. The project fell through and Everett bequeathed his work to the National Maritime Museum. An example is reproduced as Plate 3 in Collected Letters, VII.

REFERENCES: Collected Letters, VII, pp.581-82 and 627-28

# £ 500-800 € 1,800-2,400

157

CONRAD, JOSEPH

Autograph letter signed ("My dear Lord"), to Lord Northcliffe welcoming him home from his world cruise and congratulating him on his speeches, informing him that "the greatest interest for me at least, was the Australian part of your significant pilgrimage", and agreeing with Northcliffe's criticism of Australian anti-immigration policies ("...then came 'Australia for White men', cry so inconsistently associated with the anti-immigration attitude for so many years...I hope that your serious words inspired by the wisest patriotism and a deep sense of the political future will put an end to this selfish folly once and for all..."), and also praising the eloquence of his prose, 2 pages, 4to, headed stationery of Osvalds, Bishopsbourne, Kent, [c. 21 February 1922], paper residue on upper portion of left margin where dismounted.

An unusually effusive letter to the "Napoleon of Fleet Street", whom Conrad had first met in 1916. The press baron Lord Northcliffe (1865-1922) owned the Daily Mail, the Daily Mirror, and The Times: "Northcliffe, in his grasp of the principles and techniques of modern journalism and of the nature of its readers, was the greatest figure who ever walked down Fleet Street: the Chief" (ODNB).


PROVENANCE: Sotheby's, New York, 10 December 1993, lot 269 (portion) £ 1,500-2,000 € 1,800-2,400

158

CONRAD, JOSEPH

Typed letter signed, with two line autograph postscript, to Neville Ridgeway expressing concern about the suitability of his son John's spectacles and asking for Ridgeway to arrange an eye test at an early opportunity, discussing his plans for the school holiday ("...I am making arrangements for his attending a class for conversational French...I will make him converse and read aloud with me. I am thinking also of asking Mr. Goodburn to give him at least ten hours' work at maths...") and also praising his enthusiasm for Everett's vision of the edition ("...the scheme presents itself to me distinctly as an association. In my mind it has nothing to do with illustration so-called. It would simply be your vision of the seas and ships and mine between the covers of the same book...")

The Rev. Neville Vibart Ridgeway (1885-1973) was a schoolmaster at Tonbridge School, where Conrad's son John was a student. He was married to Agnes, sister of Conrad's old friend Ted Sanderson. For Harold Goodburn see note to lot 139, and also lot 193.

REFERENCES: Collected Letters, VII, pp.581-79

PROVENANCE: Sold in these rooms, 30 June 1982, lot 440 £ 800-1,200 € 950-1,450
Conrad, Joseph and Jessie Conrad

Two volumes, both inscribed to Elbridge Adams, comprising:

Conrad, Joseph. John Galsworthy. A appreciation. Canterbury: printed for private circulation by J.J. Goulden, 1922, 8vo, second printing, presentation copy inscribed by J.J. Goulden to Elbridge Adams ("To a dear and valued friend, Elbridge Adams, affectionately, from J.J. Goulden," on front free endpaper), together with autograph letter signed ("J.J. Goulden") to Adams mentioning the unveiling of Conrad memorial in Bishoipsbourne, troubles with Borys ('perhaps it is in his nature to show rather a bombastic front to hide his real feelings...') and concerns over John's wish to marry, (4 pages, 8vo, 31 October 1927, The Old Farmhouse, Elstead), original blue morocco, collector's chemise and green cloth slipcase, worn with loss to edges of binding with crude tape repair to head of spine (2)


References: Cagle A57b

Provenance: John Galsworthy: Elbridge Adams, authorial inscription; H. Bradley Martin, his sale, Sotheby's New York, 30 April 1990, lot 2729

£600-800  €750-950

Conrad, Joseph

Travel: a preface to Into the East: Notes on Burma and Malaya by Richard Curle. (Edinburgh:) privately printed for Richard Curle, 1922, 8vo, first edition, one of 20 copies, signed and dated by the author ("Joseph Conrad | 1922" on half-title), original light blue wrappers, collector's cloth chemise and blue morocco-backed slipcase, some spotting throughout, minor ink stain to upper wrapper

Richard Curle asked Conrad to contribute a preface to his work, Into the East: Notes on Burma and Malaya, and Conrad replied that he would "see what I can do..." in November 1921. The finished work was published in 1923. Prior to volume publication, Curle privately printed the preface as a pamphlet in December 1922.

Provenance: E.E. Taylor, bookplate in chemise; Michael Scott, bookplate, sale including collection of works by Conrad, all from his library, Sotheby's, 25 January 1982, lot 2729

£500-700  €600-850

Conrad, Joseph—Arbuthnot, Malcolm

Photographic portrait silverpoint, depicting Conrad seated, half-length, mounted, signed by the artist on the mount in pencil and blind-stamped on the image ("Malcolm Arbuthnot | 43 & 44 New Bond St."). inscribed on the mount by Conrad to Mrs Corona Gaynor and dated 1922, image size 190 x 140mm., framed and glazed (frame size 325 x 250mm.), some silverying at edges, not examined out of frame

Conrad "had 14 shots fired at me by Arbuthnot," a popular society photographer, in July 1919 (Conrad to Pinker, 17 July 1919, Collected Letters VI, p.449)

# £1500-2000  €1800-2400
165

CONRAD, JOSEPH
The Dover Patrol. A tribute.
Canterbury: printed for private circulation by H.J. Goulden, 1922
8vo, second printing, presentation copy inscribed by the author to his close friend Richard Curle ("Joseph Conrad | to | R. Curle.").
Collector’s green cloth chemise, minor crease to upper wrapper, slight variation in colour to wrappers.
The printer H.J. Goulden originally printed this title without a title-page. Apparently Conrad objected and, to please the author, a second printing was produced which included both a half-title and title-page. Cagle notes that “copies from the second printing...are much more common than copies from the first...” The text is from The Times of 27 July 1921. It was reprinted within Last Essays. For Richard Curle, a close friend of Conrad’s in his final decade, see lot 66.

References: Cagle A59
Provenance: Joan Madeleine Conrad (née King), presentation inscription from the author; John Guider Gordon, book-label [for a note on Gordon see lot 82]

£ 1,500-2,000 € 1,800-2,400

166

CONRAD, JOSEPH
8vo, one of 200 copies signed by the author, of which this is one of 26 copies for presentation, inscribed by Conrad to his daughter-in-law ("To Madeline J[oan] C[onrad], with love.").
Hand-printed on Kelmscott hand-made paper, printed in black and green, original vellum (Cagle’s “a” binding), top edge gilt, preserved in blue cloth slipcase.
A remarkable and rare family presentation copy. Just before Conrad’s visit to America in May 1923 his wife Jessie learned of their son Borys’s secret marriage to Joan Madeleine King (1894–1981), whom he had met during the war in France, on 2 September the previous year. Borys’s “secret” was kept from his father until he returned to Britain in June 1923. Although initially furious, Conrad seems to have become reconciled to the marriage, and soon arranged a wedding present in the form of a regular allowance. Borys and his wife visited Oswalds twice in the summer and it seems likely that during this time Conrad presented his new daughter-in-law with this copy of Laughing Anne, which was one of ten advance copies given him for presentation by the publisher. If this suggestion is right, the gift represents Conrad’s attempt to affect some rapprochement with Borys and his new wife. Conrad family associations are rare.
Laughing Anne is a dramatization of Conrad’s story “Because of the Dollars” from the collection Within the Tides.

References: Cagle A59
Provenance: Joan Madeleine Conrad (née King), presentation inscription from the author.

£ 1,500-2,000 € 1,800-2,400

167
CONRAD, JOSEPH
Autograph letter signed (“JC”), to his son John thanking him and his mother for their letters and informing him that “the packet sails tomorrow and I have only just time to thank you and send you my dear love.” 1 page, 8vo, headed stationery of Effendi Hill, Oyster Bay, Long Island, New York, 6pm, 7 June 1923, lacking integral blank, fold tear.
The only recorded letter by Conrad to his younger son, John (1906–1992), who was at the time home from boarding school in Tonbridge. This brief but affectionate note was written at the end of Conrad’s triumphant but gruelling American tour. During his time in America Conrad stayed at the Long Island home of F.N. (“Effendi”) Doubleday, his chief American publisher.

References: Collected Letters, VIII, p 92
Provenance: Bonhams, 24 June 2008, lot 150

£ 800-1,200 € 950-1,450
168
CONRAD, JOSEPH
The Rover. London: T. Fisher Unwin Ltd., 1923
8vo, page proofs comprising twenty untrimmed and unsewn gatherings, first leaf marked "Private," and J. Conrad together with note "kindly destroy [after reading] as I don't want it to get into circulation | J.H.C.,” collector’s chemise and cloth folding box, some soiling and creases.

An earlier state of the text than that published as the first English edition. Page 55-56, for example, follows the text of the periodical publication text and reads: “but next moment the detonation of a piece of ordnance reached them…” (The text in the published editions, both American and English, reads: “but next moment the report of a piece of ordnance reached them…”). This printing also omits the listing of Conrad’s novels on page 2, the two-line quotation from Spenser on the title-page, the dedication on page 5, “The End” from page 317 and the printer’s imprint on page 318.

PROVENANCE: Frank J. Hogan, bookplate in box, his sale, Parke-Bernet Galleries, 24 April 1945, lot 191; Hallet B. Vander Pool, his sale, Christie’s, 1 March 2004, lot 271 (part of).

£ 2,000-3,000 | € 2,400-3,600

169

CONRAD, JOSEPH
8vo, first edition, number 193 of 375 copies signed by the author, frontispiece after an etching by Muirhead Bone, unopened, original parchment boards lettered in gilt on spine and upper cover, top edge gilt, collector’s blue morocco-backed folding box by Asprey, minor tears and chips to free endpapers, slight splitting at gutter.

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

£ 400-600 | € 500-750

170
CONRAD, JOSEPH
The Rover: Garden City, New York: Doubleday, Page, & Company, 1923
8vo, first trade edition, title-page in red and black, original blue cloth lettered in gilt on spine and upper cover, dust-jacket, very minor browning and spotting, spine of dust-jacket soiled, chips and minor loss to extremities.
The dust-jacket describes the novel as “a story of Napoleonic times...” The story of Peyrol, the rover, and the lovely Arlette - Mr Conrad’s first novel in three years.”

£ 200-300 | € 250-400

171
CONRAD, JOSEPH
The Rover. London: T. Fisher Unwin, 1923
8vo, first English edition, presentation copy inscribed to Dr and Mrs D.W. Reid (“To Dr + Mrs Reid | from their friend | Joseph Conrad”) on front free endpaper, publisher’s 4 page advertisement leaflet (“The greatest living artist in English prose”) loosely inserted, original green cloth lettered in gilt on spine and upper cover, dust-jacket, some spotting and browning, photograph of bronze relief of Conrad laid down to front fixed endpaper, repaired tear to front free endpaper, stitching becoming loose in first gathering, lower hinge split, soiled dust-jacket.

Douglas Whitehead Reid (1883-1930) qualified as a radiologist and surgeon in 1909. He was both senior surgeon at the Kent and Canterbury Hospital and St George’s House, a nursing home, in Canterbury. During the early 1920s he attended to Jessie Conrad’s problems with her leg.

Two different designs of dust-jackets appear to have been used for the English edition (compare with next lot).

PROVENANCE: Dr. and Mrs. D.W. Reid, authorial presentation.

£ 800-1,200 | € 950-1,450

172
CONRAD, JOSEPH
The Rover. London: T. Fisher Unwin, 1923
8vo, first English edition, presentation copy inscribed to Dr and Mrs D.W. Reid (“To Dr + Mrs Reid [from their friend | Joseph Conrad”) on front free endpaper, publisher’s 4 page advertisement leaflet (“The greatest living artist in English prose”) loosely inserted, original green cloth lettered in gilt on spine and upper cover, dust-jacket, some spotting and browning, photograph of bronze relief of Conrad laid down to front fixed endpaper, repaired tear to front free endpaper, stitching becoming loose in first gathering, lower hinge split, soiled dust-jacket.

Two different designs of dust-jackets appear to have been used for the English edition (compare with previous lot). This version is thought to be the scarcer issue (no precedence established).

£ 200-300 | € 250-400
175

CONRAD, JOSEPH


4to, first edition, number 7 of 20 copies signed and numbered by the author, two photographic illustrations in the text, original paper wrappers printed in black on upper wrapper, collector's silk chemise, minor spotting, slight soiling to wrappers

Conrad's remembrance of the Torrens appeared in the October issue of Blue Peter (entitled "A clipper ship I knew"). The text was reprinted in Last Essays. Knowles and Moore note Conrad's tone of elegiac pathos and state that the author uses the ship "to symbolize a moment when sailing ships simultaneously reached a point of perfection and were irrevocably doomed".

REFERENCES: Keating 207


£ 600-800  € 750-950

176

CONRAD, JOSEPH

Geography and Some Explorers. London: privately printed by Strangeways and Sons, 1924

8vo, first edition, number 12 of 30 copies signed by the author, original brown paper wrappers printed in black on upper cover

Knowles and Moore note that Conrad agreed to provide a general preface for J.A. Hammerton's serial publication Countries of the World and the piece was written in November 1923. The contribution apparently appeared under the title of "The Romance of Travel in Countries of the World" in February 1924 and was published in America in the National Geographic Magazine in March 1924. It was later reprinted in Last Essays. This privately printed pamphlet therefore appears to be its first appearance in print.

PROVENANCE: Pierre S. Dupont III, his sale at Christie's New York, 8 October 1991, lot 68

£ 600-800  € 750-950
Having been a keen admirer of Joseph Conrad’s work since his early days in New York, Epstein gladly took up the commission proposed to him by his close friend and supporter Muirhead Bone to create a bust of the writer. With the growing infamy surrounding much of his public work, and the large body of critical attention that it received, the artist was always keen for these popular portrait commissions, bringing with them a steady and much-needed source of income to support his ever-growing family. Originally intended as a commission for the Polish government (although never purchased), Epstein arrived at Conrad’s house, Oswhal, near Canterbury, in March 1924. He disliked staying with his subjects and instead lodged in the nearby village of Bridge, soon joined by his five-year-old daughter Peggy Jean.

Taking three weeks to complete, Epstein later recalled of Conrad that “he had a head that appealed to a sculptor, massive and fine at the same time...he was a good sitter, always strictly punctual...[he] had a demon expression in the left eye, while his right eye was smothered by a drooping lid, but the eyes glowed with a great intensity of feeling. The drooping, weary lids intensified the impression of brooding thought. The whole head revealed the man who had suffered much” (Jacob Epstein, Let There Be Sculpture, London, 1940, pp.90-92).

Standing as a lasting testament to the writer, Epstein’s strong, stoic bust displays well the sculptor’s great aptitude at capturing the character of his sitters, presenting him as a distinguished and esteemed intellectual. Conrad too was clearly impressed with the result, writing to his biographer Richard Curle that “the bust of Ep., has grown truly monumental. It is a marvellously effective piece of sculpture with even something more than a masterly interpretation...the result, written to his biographer Richard Curle that ‘the bust of Ep,’ has grown truly monumental. It is a marvellously effective piece of sculpture with even something more than a masterly interpretation...the result, written to his biographer Richard Curle that ‘the bust of Ep., has grown truly monumental. It is a marvellously effective piece of sculpture with even something more than a masterly interpretation. (another cast);

Bust of Joseph Conrad
bronze, 495 x 195mm. (height)

EXHIBITED:
London, Leicester Galleries, Carvings and Bronzes by Jacob Epstein, May 1935, cat. no.2 (another cast);
Leeds, Temple Newsam, Exhibition of Sculpture and Paintings by Jacob Epstein and Matthew Smith, 12 July – 14 September 1942, cat. no.55, illustrated (another cast, where lent by Muirhead Bone);
London, Arts Council of Britain at the Tate Gallery, Epstein, 25 September – 9 November 1952, cat. no.24, illustrated (another cast, where lent by Muirhead Bone);
London, Arts Council Memorial Exhibition, Epstein, 1961, cat. no.25 (another cast, where lent by the artist’s estate);
Lisbon, Calouste Gulbenkian Foundation, Twentieth Century British Art, 1962, cat. no.79 (another cast);
Midland Area Service, Epstein: An Exhibition of Sculpture and Drawings, 1962-3, cat. no.9 (another cast);
Folkestone, New Metropole Arts Centre, Jacob Epstein: Sculpture and Painting, 1965, cat. no.61 (another cast);
New Jersey, Fairleigh Dickinson University, Rutherford, Exhibition of St. Jacob Epstein work from the Collection of Mr. Edward P. Scheiman, 1967, illustrated (another cast);
Iowa, Des Moines Art Centre, Selections from the B. Gerald Cantor Collection, December 1970 – January 1971, with tour to Indianapolis Museum of Art, University Art Museum Albuquerque, Santa Barbara Museum of Art and Fort Worth Art Centre, Texas (another cast);
Folkestone, Edwardian Festival (details untraced, another cast).
Birmingham, Birmingham Museum and Art Gallery, Rebel Angel: Sculpture and Watercolours by St. Jacob Epstein 1880-1959, 16 October – 10 November 1980, cat. no.15, illustrated (another cast);
Leeds, City Art Galleries and London, Whitechapel Art Gallery, Jacob Epstein: Sculpture and Drawings, 16 April – 21 June 1987, cat. no.95, illustrated (another cast);

REFERENCES:
Hubert Wellington, Jacob Epstein, Bem, London, 1925, p.27, illustrated p.19 (another cast);
Jacob Epstein, Let There Be Sculpture, Michael Joseph, 1940, pp.89-94, illustrated (another cast);
Jacob Epstein, An Autobiography, Hubert Wellington, London, 1953, pp.75-77, illustrated (another cast);
Richard Buckle, Jacob Epstein Sculptor, Faber and Faber, London, 1945, pp.150-1, illustrated fig.202-3 (another cast);
Evelyn Silver, The Sculpture of Epstein, Phaidon, Oxford, 1964, cat. no.148, illustrated pl.15 (another cast);

# £ 20,000-30,000 $ 23,700-35,600
Laughing Anne & One Day More... with an Introduction by John Galsworthy. London: John Castle, 1924

8vo, first collected edition of these two plays. Gérard Jean-Aubry’s copy, with an original sketch by Conrad tipped-in on p.18, indicating the correct stage layout and the positioning of the characters in Laughing Anne (with note by Jean-Aubry at the bottom “Plan de la scene | Par Joseph Conrad”), original green cloth, dust-jacket, preserved in green cloth case and matching slipcase, slight offsetting to endpapers, slight browning to jacket.

Laughing Anne was first published separately in 1923, and One Day More first published in 1927. According to the publisher’s note on the jacket, “The publication of these two plays was one of the last matters dealt with by the Author, who was to have written a Preface to this volume. His death occurred before this could be done...” (Galsworthy provided the introduction instead). The sketch included here for Laughing Anne may have been sent to Jean-Aubry at around the same time Conrad wrote to him in December 1920, describing the work “as a play for Grand Guignol (English), 2 acts, 3 scenes. It will play forty minutes” (quoted by Knowles and Moore).

Laughing Anne was not performed until 15 June 2000, in a production at the English Review.

The Nature of a Crime was published simultaneously in Britain and America on 26 September 1924, less than two months after Conrad’s death. The story was first published in Ford’s English Review in April and May 1909 under one of Ford’s many pseudonyms (“Baron Ignatz von Aschendorf”). It is almost entirely Ford’s work. Ford met the young Australian painter Esther (Stella) Bowen in 1918 and they became lovers the following year, before moving to rural Sussex and then Paris. Their daughter Esther Julia was born in 1920. They separated in 1928. Although often referred to as “Stella Bowen” it seems clear they never married. Ford in fact remained a bigamist is unclear...”. For more on Ford Madox Ford, and his relationship with Violet Hunt (who also sometimes took her husband’s first surname of “Hueffer”). As Julian Corso has written, “whether he was legally, or only psychologically, a bigamist is unclear...” For more on Ford Madox Ford, and his central importance to Conrad’s literary career, see lot 135.

REFERENCES: Keating 185

PROVENANCE: The painter Stella Bowen (1895-1947), presentation inscription to her by her lover, the co-author Ford Madox Ford

£ 700-1000 £ 850-1200

Does not include VAT.
183. [CONRAD, JOSEPH]
8vo, first edition, limited slip on large paper, no. 51 of 377 copies, original decorative vellum boards, decorated with ship design and lettered in gilt, blue strips and blue corners, top-edge gilt, blue dust-jacket lettered with design on spine, tiny chips to top and base of spine of jacket, slight darkening to jacket. This is the first book edition in its limited issue, published on 3 July 1925. REFERENCES: Keating 188
PROVENANCE: Dr E. Norman Sabel, bookplate.
Christie’s, 10 November 2005, lot 7
£250-350 €300-450

184. [CONRAD, JOSEPH]
Last Essays. London and Toronto: J.M. Dent, 1926
8vo, first edition, presentation copy inscribed by J. H. Curle to the authors physician and his wife ("Affectationally to Douglas and Mary | from Jesse Conrad | Memories are given to us that we may have roses in December | E. Paterson"), original green cloth, "JC" monogram within wreath in blind on upper cover, spine lettered in gilt, dust-jacket, slight offsetting, slight fading to cloth, jacket chipped and darkened. This posthumously published collection of meditative reminiscences and other pieces (some of which were conceived as a would-be companion volume to The Mirror of the Sea) was compiled by Richard Curle. It was published in Britain on 3 March 1926. For the Reids, see lot 171. REFERENCES: Keating 201
PROVENANCE: Douglas and Mary Reid, presentation inscription.
£250-350 €300-450

185. [CONRAD, JOSEPH]
To My Brethren of the Pen. [n.p.]: privately printed, 1927
8vo, first edition, one of 150 copies, facsimile of conclusion of text on final page, original cream wove paper wrappers printed in black on upper wrapper with border in brown, very minor dust-soiling.

The text of this letter, addressed to William Reno Kane (1885-1971), editor of The Journal of Information for Literary Workers, is included in Collected Letters, I, pp.521-22. The colophon notes that it is "printed for the first time by permission of Mrs. Joseph Conrad". No printer or place of publication is provided and the piece does not appear to have any detailed bibliographical record, although listed in the New Cambridge Bibliography of English Literature.

REFERENCES: Keating 190
PROVENANCE: Douglas and Mary Reid, presentation inscription.
£400-600 €500-750

186. [CONRAD, JOSEPH]
Five volumes from the library of Joseph and Jessie Conrad, comprising:
Curle, J.H. The Shadow-Show. London: Methuen, 1912, second edition, presentation copy inscribed by the author ("To | Joseph Conrad | from the author") on front free endpaper, head and foot of spine faint—
Gosse, E. Three French Moralists. London: Heinemann, 1918, presentation copy inscribed by the author ("Joseph Conrad | with the kindest regards of | Edmund Gosse | May 31, 1918") on front free endpaper, Walpole's booklabel—
George, W.L. A Novelist on Novels. London: W. Collins, 1918, presentation copy inscribed by the author ("To Joseph Conrad, | respectfully, from | the author | W.L. George | June 1918") on front free endpaper, loss to head and foot of spine—
Partington, W. Sir Walter's Post-Bag. London: John Murray, 1932, presentation copy inscribed by the author ("For | Mrs Joseph Conrad | with kind regards | Wilfred Partington") on front free endpaper, some spotting to edges—

£700-900 €850-1,300

187. [CONRAD, JOSEPH]—KIPLING, RUDYARD
The Seven Seas. London: Methuen and Co., 1898
8vo, fourth edition, from the library of Joseph Conrad with his ownership signature ("Joseph Conrad") on front free endpaper, 40pp publisher’s catalogue at end, original red buckram stamped in gilt on spine, top edge gilt, some browning, spine faded, bumped at extremities. Conrad visited Kipling in August 1904 and sent him an inscribed copy of The Mirror of the Sea a couple of years later. Kipling claimed that the secret of Conrad’s appeal to the English was, in the view of Kipling and Moore, “through his very strangeness and foreignness.”

Writing to R.B. Cunninghame Graham in 1897, Conrad noted that “Mr. Kipling has the wisdom of the passing generations - and holds it in perfect sincerity. Some of his work is of impeccable form and because of that little thing he shall squirm in Hell only a very short while. He squints with the rest of his excellent sort. It is a beautiful squint; it is an useful squint. And - after all - perhaps he sees around the corner?” (Collected Letters, 1, pp.569-70).

PROVENANCE: Christie’s, 7 June 2005, lot 145
£800-1,200 €950-1,450
HUEFFER [FORD] FORD MADOX
Collection of seven volumes, including two presentation copies inscribed to Joseph Conrad, comprising
The Face of the Night. London: John Marqueen, 1904, first edition, Presentation copy inscribed by the Author to JOSEPH CONRAD (Joseph Conrad) from [F. M. H.]
on front free endpaper, collector’s chemise and red morocco backed slipcase, sporting throughout, some splitting at gutter;
Joseph Conrad. London: Duckworth, 1924, presentation copy inscribed by the author to his wife ("To my dear Stella [That too is Romance] / F.M.H. / 19th Nov MCXXIV") on front free endpaper, dust-jacket, dust-jacket worn and soiled;
Joseph Conrad’s Letters. London: Macmillan, 1923, one of 125 large paper copies bound in collector’s green cloth folding box, occasional tears, final two sheets of galley proof split into six fragments, but complete;
Joseph Conrad Life & Letters. London: Crosby Gaige, 1929, publisher’s mock-up with text laid down to blank pages, the text includes passages suppressed for the published edition, collector’s green cloth folding box, occasional tears, final two sheets of galley proof split into six fragments, but complete;
Letters of Joseph Conrad to Richard Curle. New York: Crosby Gaige, 1928, publisher’s m审-up with text laid down to blank pages, the text includes passages suppressed for the published edition, collector’s green cloth folding box, occasional tears, final two sheets of galley proof split into six fragments, but complete;
The Good Soldier. New York: Albert and Charles Boni, 1927, number 142 of 325 copies of which this is one of 500 copies, signed by the author, remnants of glassine, original slipcase;

The English Novel: London: Constable, 1930, dust-jacket, some minor soiling to price-clipped dust-jacket;
Joseph Conrad. London: Duckworth, 1924, presentation copy inscribed by the author to his wife ("To my dear Stella [That too is Romance] / F.M.H. / 19th Nov MCXXIV") on front free endpaper, some browning, binding worn, joints splitting, loss to head of spine; all three, original bindings, some occasional spotting and browning, bindings worn;

REFERENCES: For Ford Madox Ford, see lot 105 for Stella Brown, see lot 179.
PROVENANCE: Joseph Conrad, Jeannie Foster, Ruth Kerr and Stella Brown (autograph inscriptions to them by Ford Madox Ford)

£ 2,500-3,500 € 3,000-4,350

189
[CONRAD, JOSEPH]
Collection of seven volumes by, or relating to, Richard Curle, comprising
Curle, R. The Last Twelve Years of Joseph Conrad. London: Sampson Low, Marston & Co. 1928, first edition, The Dedication Copy With Ownership of Hugh Walpole ("This is by far the best and most book on [Conrad’s personality] that has yet been published"); bookplates of Walpole and Kenneth A. Loft, dust-jacket, some spotting, tear to foot of spine—
Wise, T. J. A Bibliography of the Writings of Joseph Conrad. London: for private circulation, 1921, second edition, presentation copy inscribed by the author to Richard Curle together with extensive notes by Curle, loosely inserted letters from George T. Keating, William Heinemann publishers, Harper and Brothers regarding bibliographical details, worn and soiled, lower cover and most leaves with stub hole—
Curle, R. Letters (54) Joseph Conrad to Richard Curle. New York: Crosby Gaige, 1928, publisher’s galley proof comprising 52 sheets (including one sheet present in two states) together with 2 pages of notes and 10 pages of annotated typescript, the text includes passages suppressed for the published edition, collector’s green cloth folding box, occasional tears, final two sheets of galley proof split into six fragments, but complete;
Curle, R. Letters (54) Joseph Conrad to Richard Curle. New York: Crosby Gaige, 1928, publisher’s mock-up with text laid down to blank pages, the text includes passages suppressed for the published edition, collector’s green cloth folding box, occasional tears, final two sheets of galley proof split into six fragments, but complete;
Curle, R. Letters (54) Joseph Conrad to Richard Curle. New York: Crosby Gaige, 1928, publisher’s m审-up with text laid down to blank pages, the text includes passages suppressed for the published edition, collector’s green cloth folding box, occasional tears, final two sheets of galley proof split into six fragments, but complete;
Curle, R. Letters (54) Joseph Conrad to Richard Curle. New York: Crosby Gaige, 1928, publisher’s mock-up with text laid down to blank pages, the text includes passages suppressed for the published edition, collector’s green cloth folding box, occasional tears, final two sheets of galley proof split into six fragments, but complete;
Curle, R. Letters (54) Joseph Conrad to Richard Curle. New York: Crosby Gaige, 1928, publisher’s mock-up with text laid down to blank pages, the text includes passages suppressed for the published edition, collector’s green cloth folding box, occasional tears, final two sheets of galley proof split into six fragments, but complete;

REFERENCES: For Ford Madox Ford, see lot 105 for Stella Brown, see lot 179.
PROVENANCE: Joseph Conrad, Jeannie Foster, Ruth Kerr and Stella Brown (autograph inscriptions to them by Ford Madox Ford)

£ 2,500-3,500 € 3,000-4,350

190
GALSWORTHY, JOHN
Two volumes and one autograph letter, comprising
Garrett, E., ed. Letters from Conrad 1895 to 1924. London: Nonesuch Press, 1928, one of 925 copies of which this copy is un-numbered; Presentation Copy inscribed by the Editor to John Galsworthy ("June 1. 1929 | John Galsworthy | with affection | from Edward Garrett."); original red buckram, bronzing to endpapers—
Galsworthy, J. Two Essays on Conrad with the story of a remarkable friendship by Richard Curle. Cinccinnati: Ebert and Richardson Co., 1910, one of 95 copies, tipped-in illustrations, original cloth-backed boards, collector’s folding box, corners very slightly bumped;[with, loosely inserted] Autograph letter signed ("John Galsworthy"), to Edward Conklin discussing whether Conrad was "aristocratic" ("Conrad was certainly sensitive, deeply reticent [most obviously so], contemptuous of what is cheap and blatant; if that is being aristocratic – he was...)"); 2 pages, Algiers, 4to, 28 January 1925 together with envelope, tears to envelope

£ 600-800 € 750-950

191
[CONRAD, JOSEPH] – JEAN-AUBRY, GÉRARD
Collection of four works by, edited or inscribed to G. Jean-Aubry, comprising
Jean-Aubry, G. Joseph Conrad Life & Letters. London: Heinemann, 1927, 2 volumes, presentation copy inscribed by the author to John Galsworthy ("To John Galsworthy | with kind regards | from his grateful | G. Jean-Aubry") on half-title in volume one, both volumes signed by Ada Galsworthy, markings in pencil and red pencil next to texts of Conrad’s letters to Galsworthy, top edge gilt;
Jean-Aubry, G. Vie de Conrad. Paris: Gallimard, 1947, copy A of five hors commerce copies, assumed to be the Author’s own copy and signed by him on the glaceine, publisher’s wrap-around tipped-in and advertising slip loosely inserted, chips to glaceine, extremities of wrapper slightly chopped—
Conrad, J. Lettres Francaises avec une introduction... de G. Jean-Aubry. Paris: Editions de la Nouvelle Revue Francaise, 1930, number XVIII of 100 copies for the “Bibliothèque de la Nouvelle Revue Française”, foot of spine very slightly frayed—
Garnett, E., ed. Letters from Conrad 1895 to 1924. London: Nonesuch Press, 1928, one of 925 copies of which this copy is un-numbered; Presentation Copy inscribed by the Editor to G. Jean-Aubry ("1.6.28. | G. Jean- aubry | from edward Garnett").

£ 750-950

xxx
192

[CONRAD, JOSEPH]—WALPOLE, HUGH
Three volumes, comprising:

presentation copy from the author to Joseph Conrad
("To Joseph Conrad | from his friend | the Author. | In memory of a | wonderful week-end. | June 1 – 3 | 1918")
on front free endpaper, annotated by Conrad on
fifteen pages, original cloth, some browning, worn;

presentation copy from the author to Katharine de Berkeley
Parsons ("Hugh Walpole | for | Miss Katharine | de B. Parsons | Oct: 2. '31"), original cloth, collector's chemise and slipcase—

owner ("Hugh Walpole | Brackenburn | May 35") on half-title, numerous illustrations, original wrappers,
some spotting, upper wrapper becoming detached

all 8vo (3)

For Hugh Walpole, see lot 27.

Conrad's annotations in the first volume range from repeated
corrections of the mis-spelling of the name "Marlowe" (to
which an "e" is added, which Conrad crosses out), to more
substantive comments. In one example (page 77) he writes
"no" in the margin to refute Walpole's suggestion that
Flaubert was a major influence on him; on page 78 he writes
"very acute" next to a description of his prose style, while
on page 79 he observes "not exactly the mood" as Walpole
describes his failures to express "wonder and praise"; on page
95 he corrects the word "strong" to read "stony"; on page
119 he notes "no | violent if you like" to correct Walpole's
description of the conclusion of *The Secret Agent* as "wanton."

£ 2,000-3,000  € 2,400-3,600

193

[CONRAD, JOSEPH]
Four works (in five volumes) inscribed by
Conrad to various recipients, comprising:

volumes, inscribed "N.V. Ridgeway | affectionately | from
J. Conrad | Memorial of a man whom | I loved – the truest
friend | of England in the darkest | hours of her history."
on front free endpaper of volume one and "With warm
wishes | of health and prospe- | rity and love to | you
both and the | chicks | J.C." on slip tipped-in on front
free endpaper of volume two, numerous illustrations—

Holmes, O.W. The Professor at the Breakfast-Table. *London: J.M. Dent*, 1902, inscribed "To | Elena Wright | from | Joseph
Conrad | 1906." on front free endpaper, slightly cockled—

Harris, F. Contemporary Portraits. *New York: Mitchell
Kennerley*, 1915, inscribed "Ralph Pinker | from | Joseph
Conrad" on front free endpaper, slight abrasions to binding—

Goodburn | from | Joseph Conrad. | 1920", on front
free endpaper, illustrations by L. Leslie Brooke, shaken,
splitting at gutter, adhesive tape repairs, loose leaves—

all 8vo, original bindings, occasional spotting and browning (5)

For details of N.V. Ridgeway see lots 150 and 158; for Ralph
Pinker see lot 143; for the Goodburn family, see lot 139.

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