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10 July 2013
London



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Sotheby's Europe

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 collecting 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 I might be able to cheer Stanley up a bit, and took me to his Mayfair mews 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, whether I 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. Paul Getty; underbid Turner’s *Juliet and her Nurse* at \$6.4 million, which was then the most valuable painting ever sold at auction; and acquired a remarkable Bacon Triptych which 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 untutored 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*, which 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”. The origin of Stanley Seeger’s wealth is a classic American tale. His fortune was based on land, huge tracts on the border between Arkansas and Louisiana, acquired by his grandfather in the 1890s. For about a hundred years this same land provided first timber for construction, then oil and gas and finally a huge paper-mill supplied with pulp from the trees replanted by Stanley’s father. Following his death the company continued in great profitability for many years before finally being sold with the main beneficiaries being Stanley and his family. Stanley was not raised surrounded by art, however, but even at Princeton where he studied mathematics and music – “a clue to the way his mind worked” says Christopher – he had started to collect.



STANLEY J. SEEGER

An exhibition of some of those acquisitions was mounted at his *alma mater* in 1961, 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. 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. After ten years of buying, however, the accumulated collections had in some cases reached completion and in others needed to be rationalised. This was my introduction to the phenomenon that was Stanley Seeger: in 1992, I received a call from Christopher to say Stanley had decided to sell everything. We prepared elaborate plans for a succession of sales around the world, but this was not to be. 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

The lots in this catalogue comprise the first selection of highlights from one of the greatest libraries of first editions, inscribed works, manuscripts, letters and annotated proofs by Joseph Conrad ever assembled, and certainly the greatest amassed by a collector in modern times. Carefully put together over many decades with intense dedication and devotion it focuses, firstly, on the letters, manuscripts, typescripts and proofs which have been available during this time (many, of course, were snapped up at auction and elsewhere by major European and American institutions in the immediate years after Conrad's death) and secondly, on the best presentation and association

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, novellas and novels in English of great descriptive power, constantly examining man's confrontation with the natural elements, his fellow man, and his own fundamental isolation. In one sense Conrad's works are built upon the traditional literature of the sea reflecting Britain's rich maritime heritage across the centuries: his stories, with their diverse and exotic locations, pay tribute, in his own words, to "the imperishable sea, to the ships that are no more, and to the simple men who have had their day" (Author's Note to *The Mirror of the Sea*). But his works are simultaneously pioneering works of modernist fiction, initiating new narrative structures, and offering profound imaginative critiques of the politics of colonialism, imperialism and the emerging forces of terrorism and counter-espionage at the dawn of the twentieth century. His achievement is all the more notable and remarkable in that he was writing not in Polish (his native tongue), nor in French (his second adopted language, from his early years spent in this country), but in English (his third adopted tongue). It is almost impossible to over-estimate his influence on modern literature and the writers, poets, cinematographers and intellectuals who followed him. In terms of film, for instance, aside from Francis Ford Coppola's classic re-working of "Heart of Darkness" for his Vietnam masterpiece *Apocalypse Now* there have been more than 80 cinematic adaptations of Conrad's works since the first, a silent screen version of *Victory*, in 1919. To take another example, he was hugely influential in developing narrative technique, and his masterly use of narration gave F. Scott Fitzgerald the idea of using Nick Carraway as the first person narrator of *The Great Gatsby*.

copies of Conrad's works to come to market. Thus combined and arranged in chronological order, these lots tell the remarkable story of Conrad's life and career, his development and struggles as a writer, and his closest influences and inspirations. So, for instance, in this first sale, aside from the last great surviving autograph manuscript in private hands (that for *Typhoon*) and likewise the earliest letter in private hands (to Spiridion, Calcutta, 1885), there are exceptional presentation copies to his most intimate friends, literary collaborators and influences: John Galsworthy, Edward Sanderson, Ford Madox Ford, J.B. Pinker, Henry James, Andre Gide, Richard Curle, Hugh Walpole, among many others.

"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, fear, charm—all you demand—and, perhaps, also that glimpse of truth for which you have forgotten to ask..."

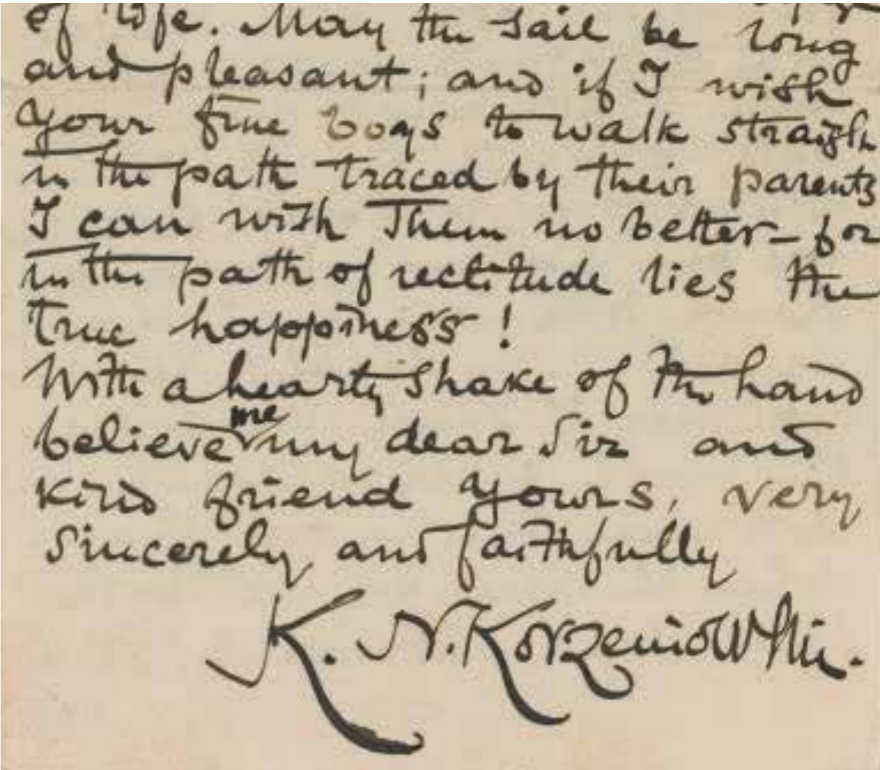
(from Conrad's Preface to *The Nigger of the 'Narcissus'*)

BOOK-LABELS

Stanley Seeger occasionally used a discreet and stylish book-label for some volumes in his library, using a monogram based on his initials "SJS" (or sometimes "SSJ"). For the present sale we have created a special 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. Alas 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, 1929). 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 Spiridion Kliszczewski

bemoaning the result of the recent British general election, warning that "every disreputable ragamuffin in Europe feels that the day of universal brotherhood, despoliation and disorder is coming apace, and nurses daydreams of well plenished pockets amongst the ruin 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 the pressure of infernal doctrines born in continental back-slums", warning of the dire consequences ("...Socialism must inevitably end in Caesarism...") and explaining that he sees no hope for the future ("...The whole herd of idiotic humanity are moving in that direction at the bidding of unscrupulous rascals, and a few sincere but dangerous lunatics. These things must be. It is a fatality!..."), 6 pages, 8vo, Calcutta, 19 December 1885, *second bifolium lacking integral blank, fold tears, pin holes, ink smudge*

"...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!..."

A POWERFUL TIRADE AGAINST PROGRESSIVE POLITICS. Although Conrad had a penchant for taking an apocalyptic view of contemporary

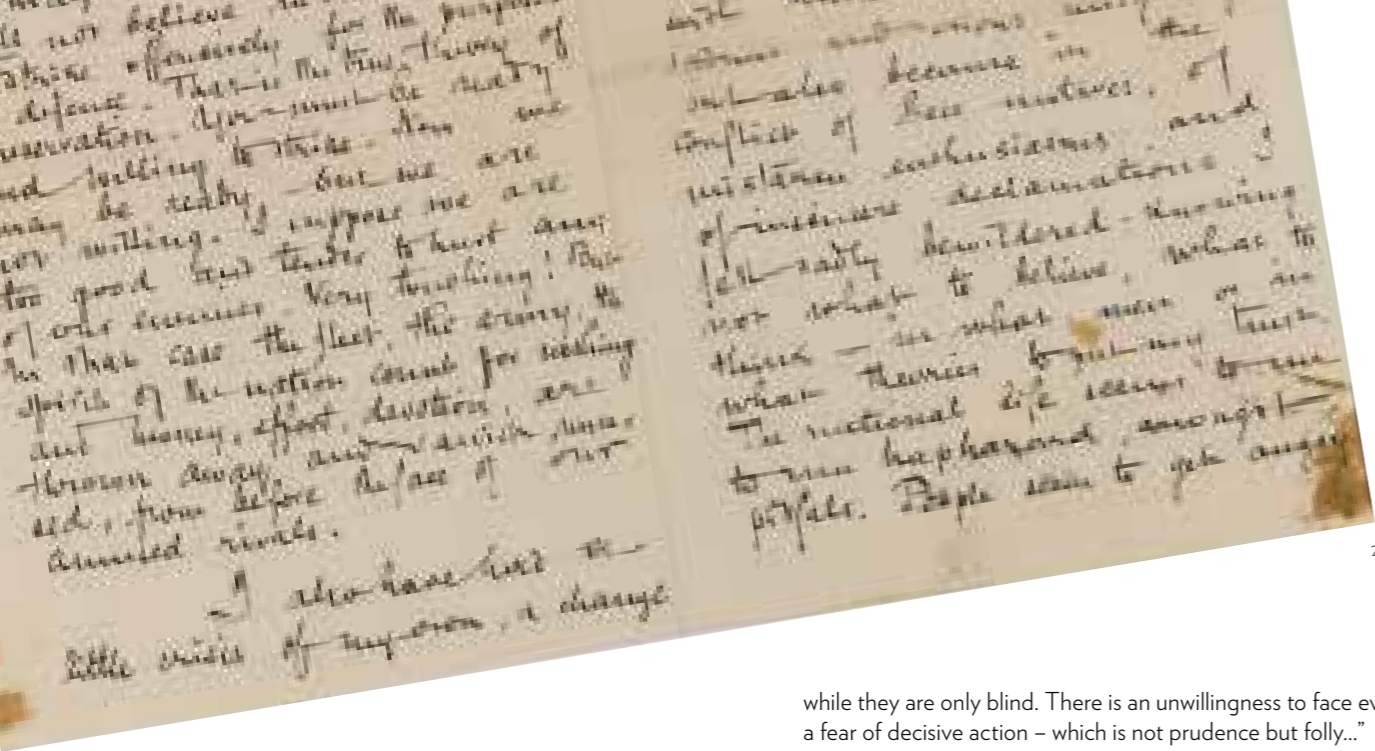
politics, the vehemence of his reaction to the British election results is remarkable, especially given that he had not yet taken British nationality, but Conrad's profound dislike of utopian politics was deeply rooted in his reaction to his father's idealistic nationalism, whilst his distrust - amounting 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 Spiridion Kliszczewski during a voyage to Singapore and back as second mate on the *Tilkhurst*: 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 Joseph Spiridion), was a watchmaker, the son of a Polish emigré who had settled in Cardiff. Conrad had befriended the family when the *Tilkhurst* had called at Cardiff. The younger Kliszczewski was an ardent nationalist, and in 1896 he fell out with Conrad during a Christmas visit to Cardiff, during which he criticised him for not writing in Polish (Stape, *The Several Lives of Joseph Conrad*, pp.97-98).

REFERENCES: *Collected Letters*, I, pp.15-17

PROVENANCE: Christie's, New York, 14 December 2000, lot 28

£ 12,000-15,000 € 14,300-17,800



2

2

CONRAD, JOSEPH

A series of 13 autograph letters signed, to E.B. Redmayne

an exceptional series, mostly dating from 1893 to 1896, AND INCLUDING AN IMPORTANT LETTER FROM FEBRUARY 1896 EXPRESSING HIS POLITICAL BELIEFS AND ANXIETIES ABOUT HIS OWN FUTURE SHORTLY BEFORE HIS MARRIAGE, charting the early development of Conrad’s writing career, beginning with his retirement from the sea (“...I have left the “Torrens” and am now without occupation...”) and apprehension about the future (“...I have long ago said good-bye to what is commonly called success...”), referring to the publication of *Almayer’s Folly* (“...the provincial press has received my “Folly” with great indulgence and remarkable unanimity of praise ... Two London weeklies criticised me severely but on the whole with approval and encouragement...”), the loss in a fire at the printer’s of the first edition of the *Outcast of the Islands* (“...the whole of the first edition, the type, and the stereotyped plates had gone up to the sky in flame and smoke...”), frequently expressing his thanks to Redmayne for his supportive comments about his novels, with several letters written around the time of his marriage to Jessie, discussing her (“...She is a person rather in humble life – not pretty but very intelligent and with great qualities of heart...”), their courtship and the beginning of their life together, often admitting to his anxieties about the future, the letters also discussing mutual friends, Conrad and Jessie Conrad’s ill health, their frequent moves, and other domestic matters, the final letter, written some 14 years after the main series, a letter of condolence on the death of a family member, 55 pages, mostly 8vo (one 4to), four with autograph addressed envelopes, 17 Gillingham Street, London, Geneva, Ile-Grande, Lannion, Stanford-le-Hope, Essex, Pent Farm, Hythe, and Capel House, Ashford, 13 October 1893 to 9 November 1912

“...There’s nothing so noxious as the conscience, the virtuous conscience of stupid people. Out of pure goodness they avoid facts in the face. They shut their eyes and say: “We are holy” –

while they are only blind. There is an unwillingness to face events, a fear of decisive action – which is not prudence but folly...”

Ephraim Brownlow Redmayne (1837-1914) was a well-to-do cotton manufacturer from Lancashire. He had befriended Conrad when he took passage to Adelaide on the *Torrens*, on which Conrad was serving as first mate. 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 Jameson Raid, 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 squeamishness 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 by compromises, that strike me as ridiculously futile”

This failure of debate, for which he blamed “absurd newspapers” and unscrupulous politicians, hid the fact that this was - Conrad believed - a turning point in British imperial history and an indication of weakness that would be clear to “amused rivals” (Conrad would have primarily been thinking of Germany). Redmayne was an interesting choice of correspondent to make this argument, as he was closely connected with the very Liberal politicians whom Conrad believed had suffered a catastrophic failure of nerve:

“the course of events will decide questions of Life or death; a fresh lease of the future on the lines of a glorious past - or a

stagnation of life - the arrested development which means practical extinction... the rest of Europe *will* not believe in our readiness to strike offensively for the purposes of defence. That is the true theory of preservation. You must be ready to strike.”

The anxiety that pervades this letter also had a more personal cause, and Conrad follows his gloomy political prognostications by admitting to what he tellingly calls 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”.

REFERENCES: *Collected Letters*, V, pp.133-34; IX, pp.7, 15-18, 21-26, 32-34, 42-43, 57-59, 65

PROVENANCE: Sotheby’s, London, 19 July 1990, lots 133 and 134
£ 15,000-20,000 € 17,800-23,700

3

CONRAD, JOSEPH

Two autograph letter signed, to W.H. Chesson

WRITING ABOUT HIS FIRST NOVEL *ALMAYER’S FOLLY* BEFORE THE PUBLICATION, the first letter admitting that the “Pantai River” in the novel was identifiable as a river in Borneo and regretting “to see my own stupid finger pointing for ever to the spot on the map”, for he has created a self-contained world (“...Any criticism that would look for real description of places and events would be disastrous to that particle of the universe which is nobody and nothing in the world but myself...”), the second admitting that the final typescript had omitted two paragraphs, which are therefore missing from the first edition, discussing advance publicity for the novel (“...Could you not say something about it being a “Civilized story in savage surroundings?”...”) and agreeing to omit the preface, 5 pages, 8vo, 17 Gillingham Street, London, [mid-October/mid-November 1894 and early January 1895], *adhesive marks, fold tears professionally restored*

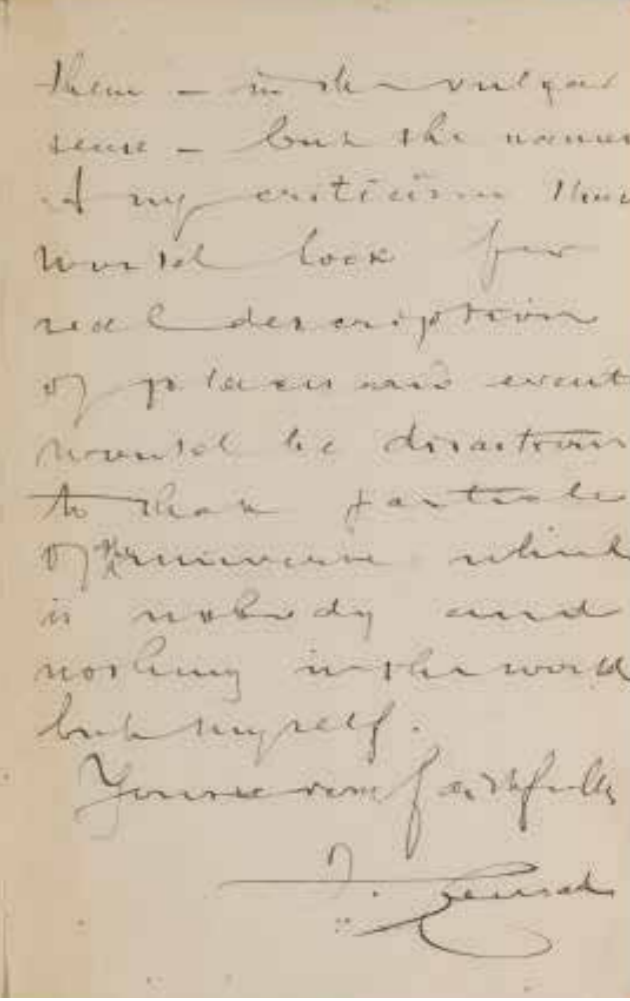
[together with:] two pages of notes, possibly in Chesson’s hand, summarising reviews of *Almayer’s Folly* and *An Outcast of the Islands*

Wilfrid Hugh Chesson (1870-1952) was a novelist, reviewer, editor and translator, who also worked as a reader for T. Fisher Unwin. When, on 4 July 1894, Unwin received an unsolicited typescript entitled *Almayer’s Folly* by an author signing himself “Kamudi”, it was sent to Chesson for comment. Chesson later recalled that the novel “was under my eyes as Mr Unwin’s receiver and

weeder of MSS and I remember how the magical melancholy of that masterpiece submerged me” (quoted from his review of *Under Western Eyes*), and he recommended it to Unwin’s senior reader, 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.

THESE ARE THE ONLY TWO KNOWN LETTERS BY CONRAD TO CHESSON AND ARE AMONG THE EARLIEST LETTERS BY CONRAD ON PURELY LITERARY SUBJECTS. They reveal how closely Chesson was involved in preparing the novel for publication and the level of trust between the two men. 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



3

CONRAD, JOSEPH

Almayer's Folly. A Story of an Eastern River.

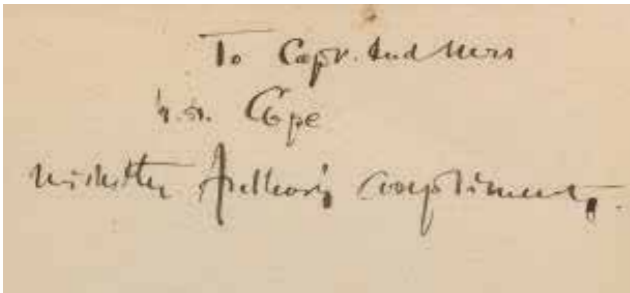
London: T. Fisher Unwin, 1895

8vo, FIRST EDITION, FIRST STATE OF THE AUTHOR'S FIRST BOOK, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS LAST CAPTAIN ("To Capt. and Mrs | W.H. Cope | with the Author's compliments.") on the half-title, title-page in red and black, original dark green vertically ribbed cloth lettered in gilt on spine, *some light spotting and browning, later ownership inscription on front fixed endpaper, cloth slightly cockled, spine faded, extremities slightly bumped*

A MAGNIFICENT ASSOCIATION COPY.

Captain W.H. Cope was the "whiskered, stout old captain" of the *Torrens*, the ship on which Conrad executed his last duties as a sailor (as chief officer) in 1891-92, and on board which he worked on this, "my first attempt at writing". The friendships Conrad developed on the ship, and between the two voyages, were vital in confirming Conrad in his new vocation. On board he met Edward Sanderson and John Galsworthy.

"On October 25th the *Torrens*, with Conrad as mate, again left London, and reached Adelaide, ninety-seven days later, on January 30, 1893. It was during this voyage that Conrad first communicated to anyone his literary projects. He had carried around with him the unfinished manuscript of *Almayer's Folly*, but he had allowed no one to read it. There was a young Cambridge man called W.H. Jacques on board the *Torrens*, who was taking the voyage for his health. Conrad, being a great reader, had many talks with this youth fresh from the university, and they lent each other books. One evening, while they were talking in the mate's cabin, Conrad obeyed a sudden impulse, pulled out a drawer, and gave him the first nine chapters of *Almayer's Folly*." (Jean Aubry, *Joseph Conrad Life and Letters*).



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 will 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

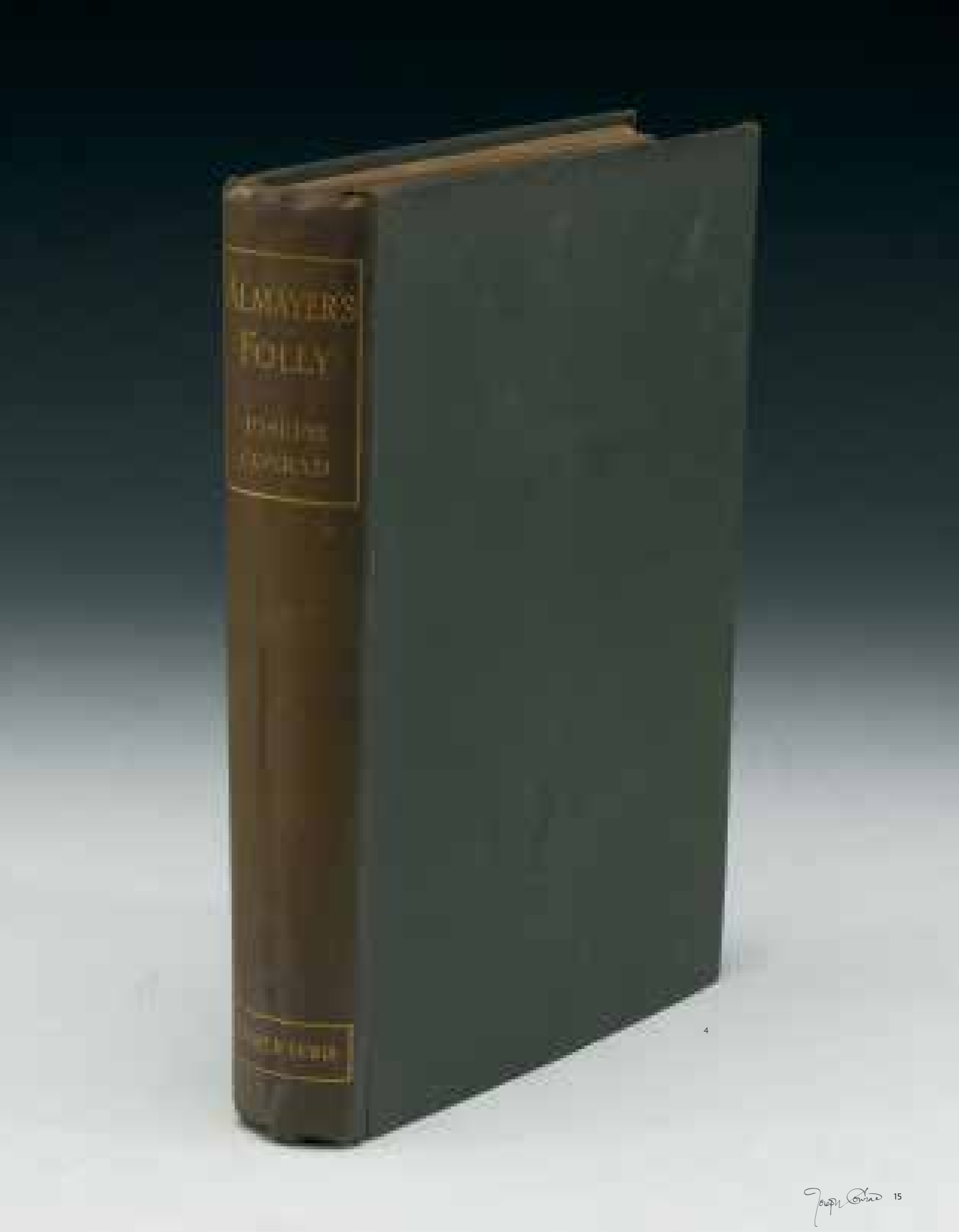
"...In the moment of his exit I heard the sustained booming of the wind, the swish of the water on the decks of the Torrens, and the subdued, as if distant, roar of the rising sea. I noted the growing disquiet in the great restlessness of the ocean..."

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... Next day, Jacques entered my cabin. 'Well, what do you say', I asked at last. 'Is it worth finishing?' This question expressed exactly the whole of my thoughts. 'Distinctly', he answered in his sedate, veiled voice... 'Were you interested?' I inquired further, almost in a whisper. 'Very much!'... 'Now let me ask you one more thing: Is the story quite clear to you as it stands?' He raised his dark, gentle eyes to my face and seemed surprised. 'Yes! Perfectly'. This was all I was to hear from his lips concerning the merits of *Almayer's Folly*. We never spoke together of the book again".

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 1; Cagle A1a(1)

£ 8,000-12,000 € 9,500-14,300



5

CONRAD, JOSEPH

Almayer's Folly. A Story of an Eastern River.

London: T. Fisher Unwin, 1895

8vo, FIRST EDITION, FIRST STATE OF THE AUTHOR'S FIRST BOOK, SIGNED BY THE AUTHOR WITH A NOTE ABOUT THE WORK'S CONCEPTION ("my very first attempt at | writing, as related in | A Persona[|] Record. | J.C.") 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*

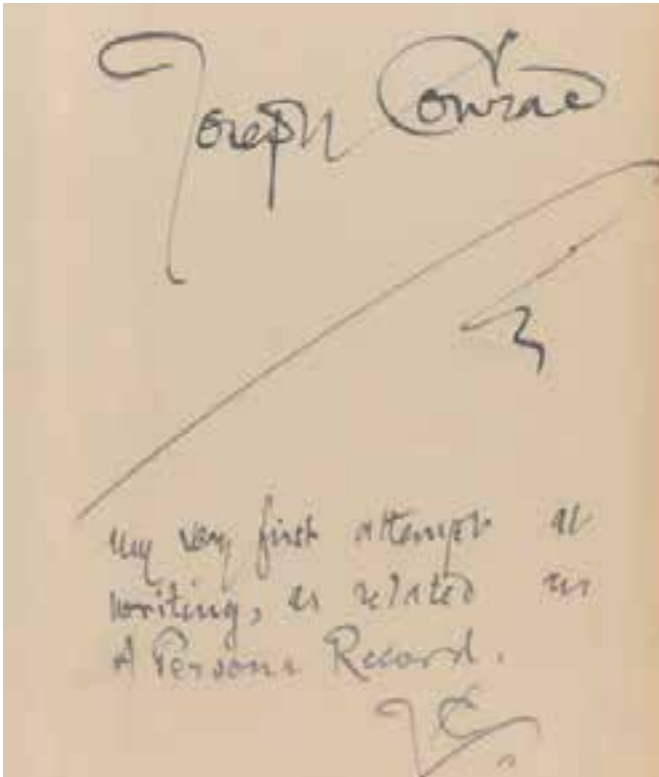
"Books may be written in all sorts of places... I indulge in the pleasant fancy that the shade of old Flaubert... might have hovered with amused interest over the decks of a 2,000-ton steamer called the *Adowa*, on board of which, gripped by the inclement winter alongside a quay in Rouen, the tenth chapter of *Almayer's Folly* was begun..." (*A Personal Record*, 1919, p.23)

Conrad's first book and first novel, set in the Borneo jungle, about the Dutch trader Kaspar Almayer and Nina, his half-caste daughter. Conrad noted, in 1895, a first printing of 1100 copies. Later estimates include 1000 copies (suggested by the publisher) and 2000 copies (suggested by Wise).

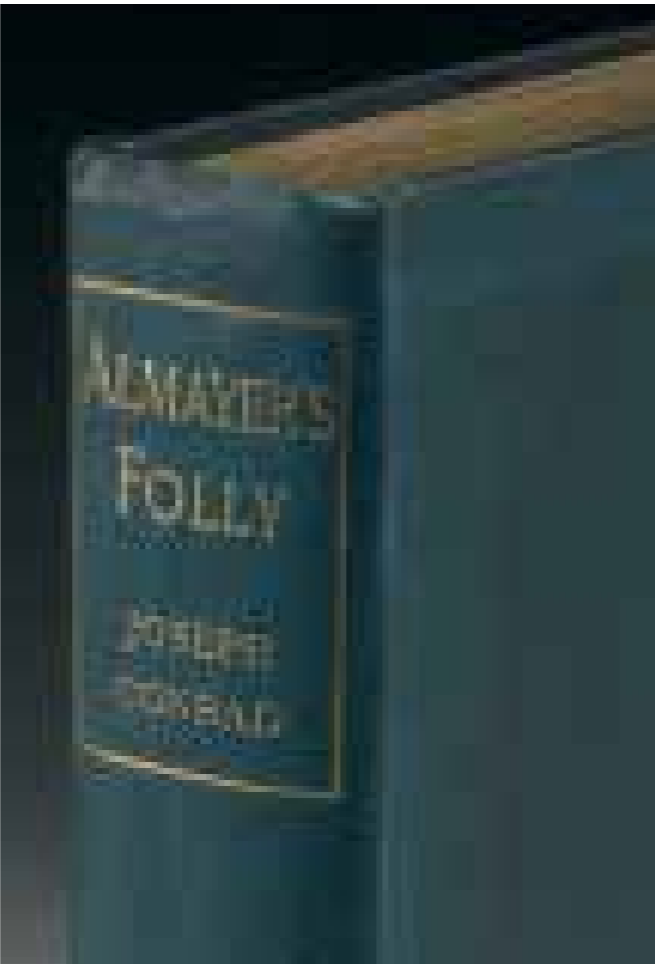
This copy has the first state of page 110 in which type is missing in the last two lines.

REFERENCES: Wise 1; Cagle A1a(1)

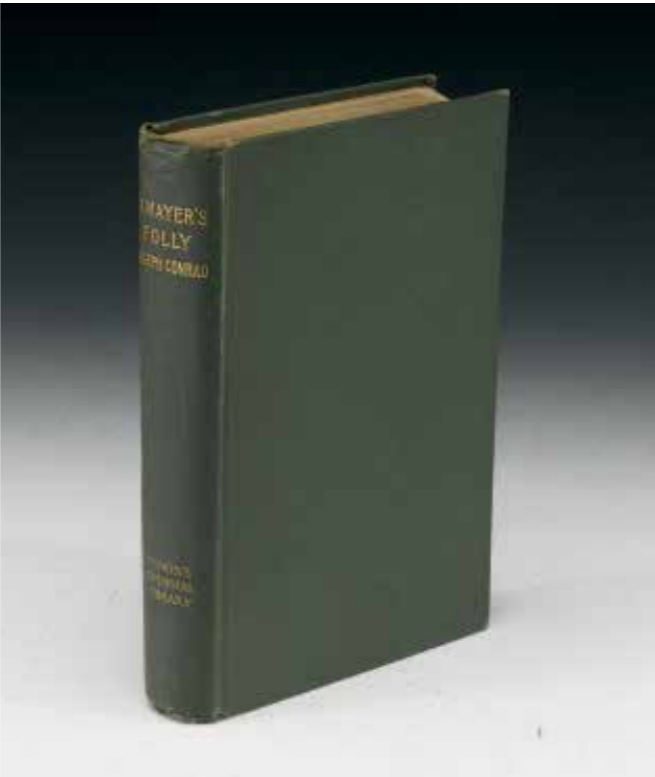
£ 3,000-5,000 € 3,600-6,000



5



6



7

6

CONRAD, JOSEPH

Almayer's Folly. A Story of an Eastern River.

London: T. Fisher Unwin, 1895

8vo, 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 GREAT 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 is 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 A1a(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

8vo, first edition, colonial issue, title-page in red and black, publisher's advertisement for "Unwin's Colonial Library" on page [2], original green vertically ribbed cloth lettered in gilt on spine, *some browning to endpapers, label for "The Southern Cross Library & Reading Room... Melbourne" on front fixed endpaper, fifth leaf of fourth gathering not trimmed, head and foot of spine slightly bumped*

The rare colonial issue of the first edition of the author's first book, probably one of 250 copies of a total edition of 1000. As with the first state of the first edition, page 110 reveals type missing from the last two lines.

REFERENCES: Cagle A1a(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* ("...F[isher] U[nwin] wants to get the book accepted for a serial by some magazine or newspaper. I hate the idea but have given in to 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 restful 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, 42 pages, 8vo, one with autograph envelope, 17 Gillingham Street, London, and Stanford-le-Hope, Essex, 14 August 1895 to 14 November 1896, the *first letter seemingly lacking final leaf and with punch holes and adhesive stain, fold tears, one later letter lacking portion of text and signature*

[with:] Three autograph letters signed by Sanderson to Helen Watson, and four autograph letters signed by Watson to Sanderson, letters of a cautiously blossoming courtship, including her comments on *The Outcast of the Islands* ("...Mr Conrad has a curious power of expressing feelings one has had & did not know of till one read his book...") and *Almayer's Folly*, and his defence of Conrad and his works ("...Conrad's is one of the noblest, most unselfish refined natures that I have ever met. I think I told you of the hard life which he has had to lead. Throughout it all, his Ideals have never been lowered..."), 33 pages, 13 September to 1 October 1896

"...But the truth of life is – I hold – that we get just exactly the happiness we deserve; and our deserts are (alas!) measured by a more impartial standard than that set up by your affection, to judge by the motives and acts of those you love..."

THESE STRIKING LETTERS ARE AMONG THE MOST INTIMATE, UNGUARDED, AND PERSONAL LETTERS WRITTEN BY CONRAD. Edward Lancelot Sanderson (1867-1939) met Conrad in 1893 when he was John Galsworthy's travelling companion to the South Pacific and returned to Europe on the *Torrens*, on which Conrad was serving as first officer. A lifelong friendship ensued between these two very different men. Sanderson was a committed Anglican from a large and comfortably middle class family in Middlesex who, having read Classics at Cambridge, was working as a teacher at his family's Preparatory School in Elstree, Middlesex. In the months and years that followed their meeting, Sanderson encouraged Conrad to complete *Almayer's Folly* and helped to prepare the book for publication, whilst his family made Conrad welcome in their home on many occasions. This was a period when Conrad was particularly rootless and isolated, struggling financially as he tried to establish himself as a writer, and he was profoundly appreciative of the easy friendship offered by the Sanderson family. Conrad did not, of course, share Sanderson's deep religious faith, and it is fascinating to observe how his religious scepticism lies just submerged in these letters, with their cautious but sympathetic treatment of Christian faith.

Love and marriage are at the heart of this sequence of letters, four of which date from October to November 1896. Conrad had recently married (his comment in the earliest letter in the series, from August 1895, that his "life has been so strangely full lately" was probably a veiled reference to his courtship) and Sanderson had fallen in love with a young Scottish woman, Helen Mary Watson. The first letter was written when Sanderson was about to set off to Dumfries and Galloway with tentative plans to propose marriage, and in it Conrad encourages his friend to overcome his reservations:



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“...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 our 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 consolation 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 in your Faith sustain and console, and never ask for consolation in vain...”), but he also wrote a letter of congratulation to Helen Watson that makes clear his deep affection for Sanderson (“...He will give into your keeping his longings, his ambitions; the passing dreams of the moment and the guiding principle of his life. And to you also will be disclosed his weaknesses, his hesitations, his falterings, his doubts – and they will make him only the more precious to you...”). Even these letters of love and affection do, however, contain passages of more characteristic Conradian intensity:

“...Tell Her that men are very impenetrable – not because they wish to be so, but because such is their fate. On earth we are

orphan souls, wandering lonely, each with its own intolerable burden, under the compassionate eyes of our Father in Heaven. In forgiveness and love is consolation and fleeting ease, till the time of final relief. We can make nothing clear – we can only ask for help even while we cannot disclose our danger. If you groan under a great burden you ought to be the more precious for Her...”

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 (10 December 1968, lot 742, now at Yale), as they were considered too personal to be made public.

REFERENCES: *Collected Letters*, IX, pp.35-41, 255-59

£ 15,000-20,000 € 17,800-23,700

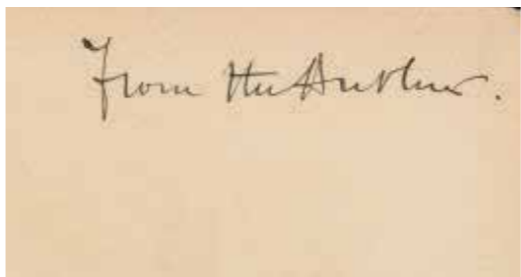
9

CONRAD, JOSEPH

An Outcast of the Islands. London: T. Fisher Unwin, 1896

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



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years earlier, when Conrad was first mate of the *Torrens*, 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, 1893, that I first met Conrad on board the English sailing ship *Torrens* 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 outweighed 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: Cagle A2a(1)

PROVENANCE: Sotheby’s at Chancery Lane, 26 April 1979, lot 99; Lots 97-139 (“The Property of a 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 Seeger: see lot 57 in the present sale, for instance, the dedication copy of *Nostromo* from 1904.

£ 3,000-5,000 € 3,600-6,000

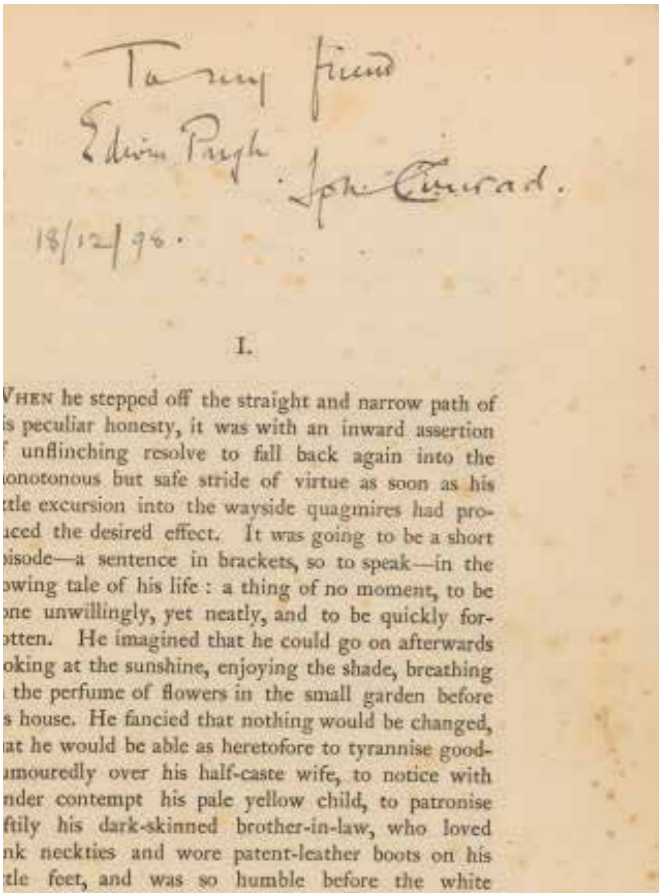


John Galsworthy (1867-1933)

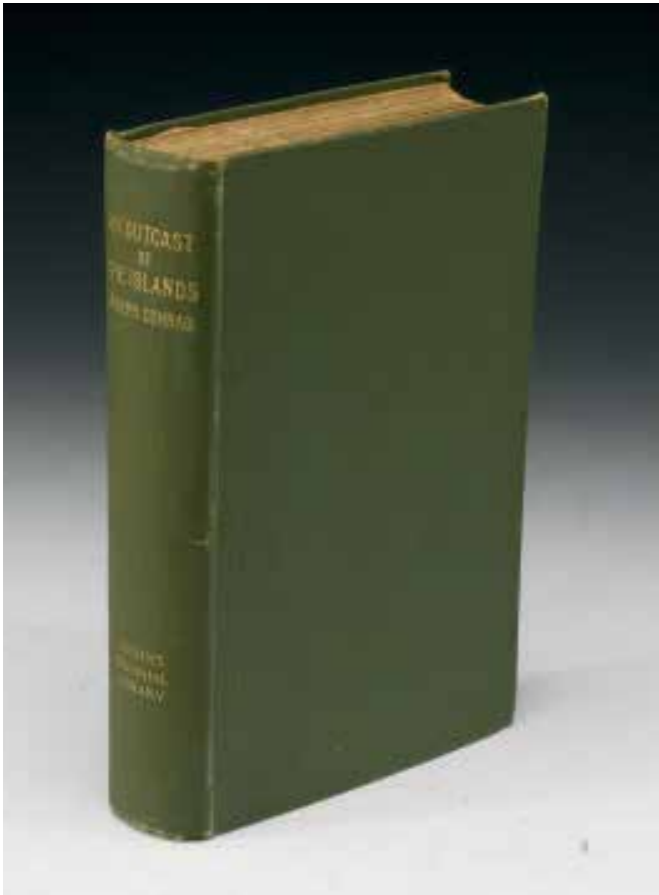
Novelist, dramatist and short-story writer (winner of the Nobel Prize for Literature in 1932). In 1893 Galsworthy and his fellow Harrovian E.L. Sanderson had been to Australia and then to the South Seas in quest of Robert Louis Stevenson: “they missed Stevenson, but found Conrad. From that meeting developed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

Conrad was the senior author, reading his friend’s early manuscripts such as *Jocelyn* (1898) and *A Man of Devon* (1901), 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 1906 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 1895 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 the preface to Ada’s translation of several of Maupassant’s stories in 1904 (see lot 115). 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 after his death in 1924 was Galsworthy’s ‘Reminiscences of Conrad: 1924’.



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10

CONRAD, JOSEPH

An Outcast of the Islands. London: T. Fisher Unwin, 1896

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 friend | Edwin Pugh | Jph Conrad. | 18/12/98”), 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 (1874-1930), 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 1898 (the inscription here coming around two months later). As 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 250 for the Colonial issue. However, in the light of the absence of Unwin’s files, and the fact that *Almayer’s Folly* had gone through two printings in its first year, it is quite possible that the print run was slightly higher (Cagle, p.11).

REFERENCES: Cagle A2a(1)

PROVENANCE: Michael Scott, bookplate, sale including collection of works by Conrad, all from his library, Sotheby’s, 25 January 1982, lot 63

£ 3,000-5,000 € 3,600-6,000

11

CONRAD, JOSEPH

An Outcast of the Islands. London: T. Fisher Unwin, 1896

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

12

CONRAD, JOSEPH

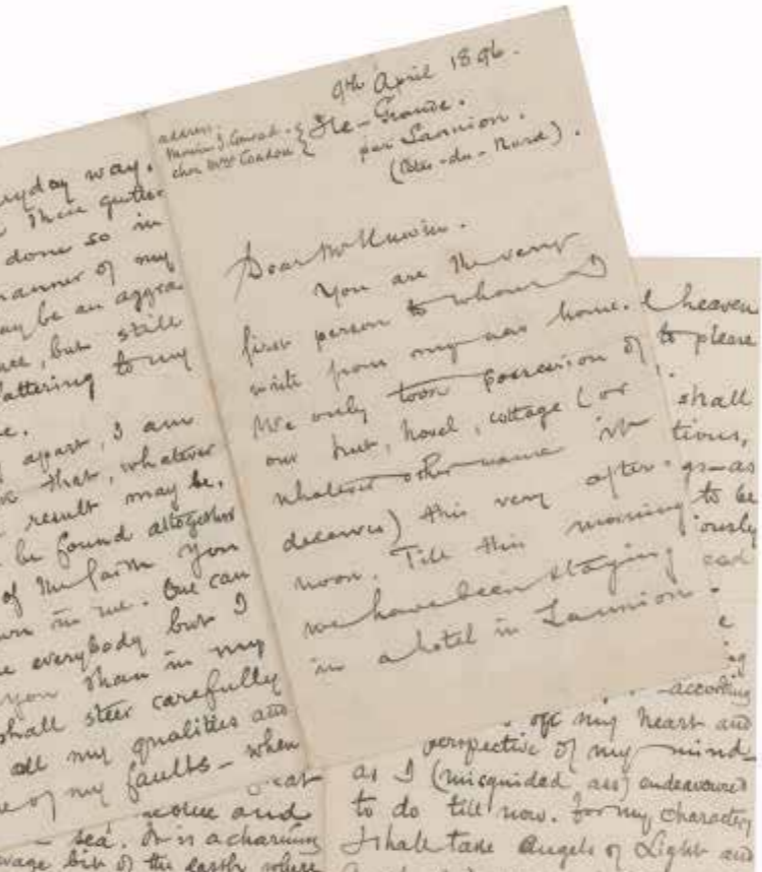
Autograph letter signed, to Nita M.B. Wall (“Dear Mrs Wall”)

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 apprehend - 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”, 5 pages, 8vo, 17 Gillingham Street, London, 22 March 1896, autograph addressed envelope with red wax seal impression, *lacking integral blank, envelope dust stained*

“...Therefore I thank you for your letter with a perfect gratitude which is the more great because I know very well that only half of the book comes from the hand of the author - the other half is only to be found in the heart of some rare and precious reader...”

Juanita (“Nita”) Wall was the daughter of E.B. Redmayne (see lot 2), and accompanied her father to Australia in 1892 when they sailed on the *Torrens* and befriended Conrad, the ship’s first officer. Conrad had asked Redmayne for her address on 23 February 1896 in order to send her a copy of *The Outcast*, and she had written to Conrad on 21 March, commenting, “How good it must be to have the power to make others see & feel so keenly”. These enthusiastic words spurred Conrad into a detailed response which dwelt at length on the difficulties of an author’s life.

£ 3,000-5,000 € 3,600-6,000



13

CONRAD, JOSEPH

Autograph letter signed, to T. Fisher Unwin

AN UNUSUALLY WITTY AND LIGHT-HEARTED LETTER INCLUDING A WRY 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...”), noting with some pride the reviews of *An Outcast of the Islands* (“... According to the critical mind I am this and that, sublime or repulsive, Stevenson-like or Victor Hugo-like - but no-body (I think) accused me of being commonplace...”) and continuing in ironic terms about his intention to cater to popular taste and disregard his writerly instincts, followed by a summary of *The Rescue* with similarly ironic promises (“...Everybody or almost everybody in the tale shall be virtuous and beautiful and high minded. And even the wicked people shall wash their faces in rose water and brush their hair smoothly...”), 8 pages, 8vo, Ile-Grande, par Lannion, Cotes-du-Nord, France, 9 April 1896

“...I shall be as untrue to my emotions, as callous to my feelings - as I have hitherto tried to be responsive and true. I piously hope that I shall succeed in squinting in the most approved fashion at nature and at men instead of looking at the world straight - according to the dictates of my heart and the perspective of my mind, as I (misguided ass) endeavoured to do till now. For my characters I shall take Angels of Light and Darkness instead of the common average sinners in whom (owing to my taste for low company) I have been interested to this day. I shall reform - but I shall never, never repent!...”

Thomas Fisher Unwin (1848-1935) had started his publishing business in 1882 and soon established a name for himself for his willingness to take on unknown and experimental writers. This letter, in which Conrad views his own his literary ambitions with a typically ironic eye, was written at a moment of personal and professional exhilaration. At any other moment Unwin would have been an unlikely recipient for such an intimate letter, for although he provided crucial early support for Conrad and published his first three books, he was notoriously irascible with a cold and impersonal manner - Conrad once complained that “he numbs me like an electric eel” (*Collected Letters*, I, p.281). He was also a ruthless negotiator, broke with Conrad when he refused the terms the author demanded for *The Nigger*, and was later satirised as the philistine Polehampton in *The Inheritors*. This letter includes one of Conrad’s earliest references to *The Rescue*, which Conrad had begun before his marriage and was hoping to complete the following year (see lot 21), 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 37 (portion); Christie’s, New York, 14 December 2000, lot 29

£ 4,000-6,000 € 4,750-7,200

13

14

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

£ 800-1,000 € 950-1,200

15

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

16

CONRAD, JOSEPH

The Children of the Sea. A Tale of the Forecastle.
New York: Dodd, Mead and Company, 1897

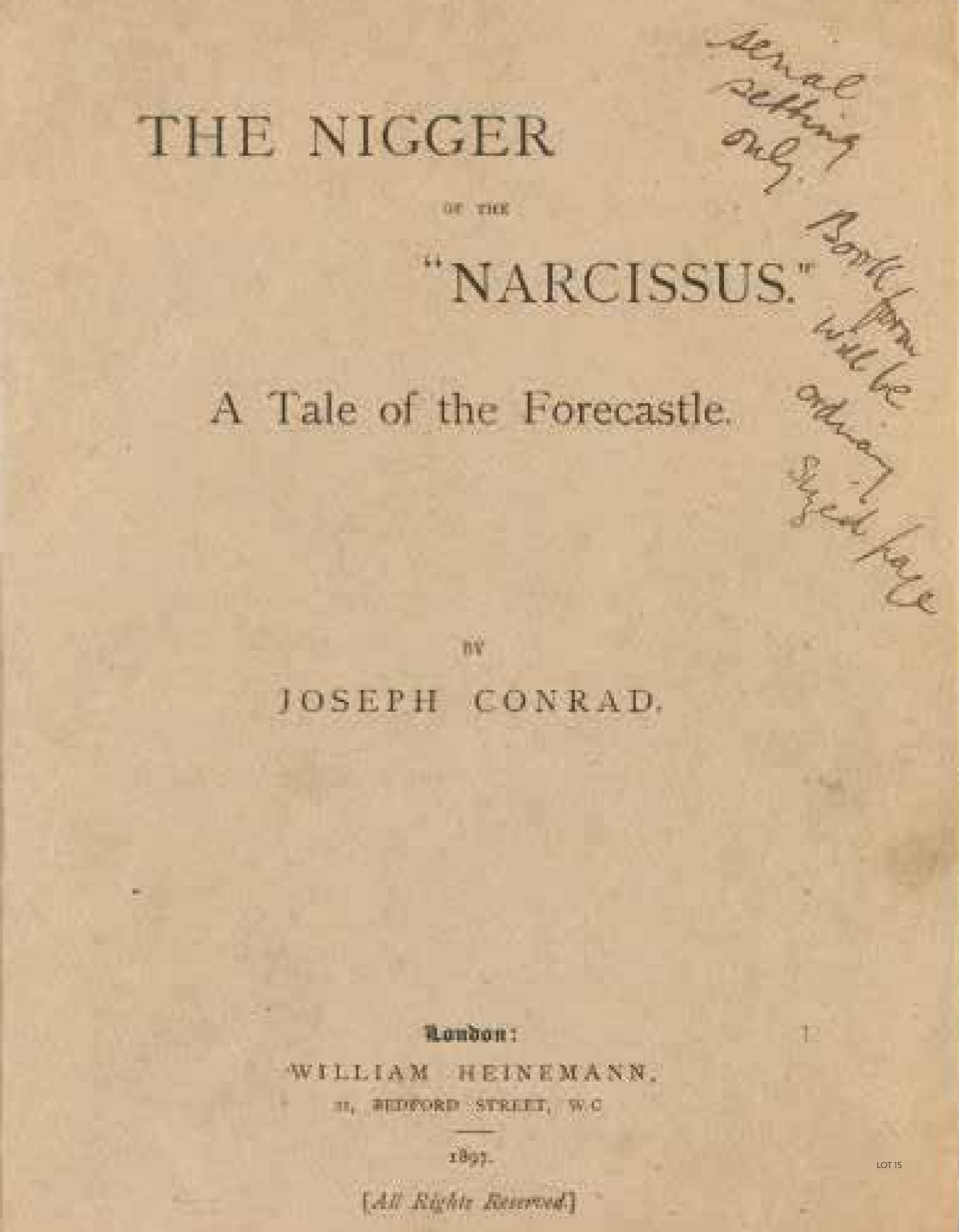
8vo, FIRST AMERICAN EDITION, FIRST ISSUE, title-page dated 1897, original light blue unsized cloth, upper cover lettered in gold around illustrated panel in black and shades of blue depicting bow of a ship, spine lettered in gilt, preserved in blue cloth folding case and quarter blue morocco slipcase, *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 A3b(1)

PROVENANCE: Allan C. Bakewell, bookplate

£ 300-500 € 400-600



17

CONRAD, JOSEPH

The Children of the Sea. A Tale of the Forecastle.

New York: Dodd, Mead and Company, [probably after 1898]

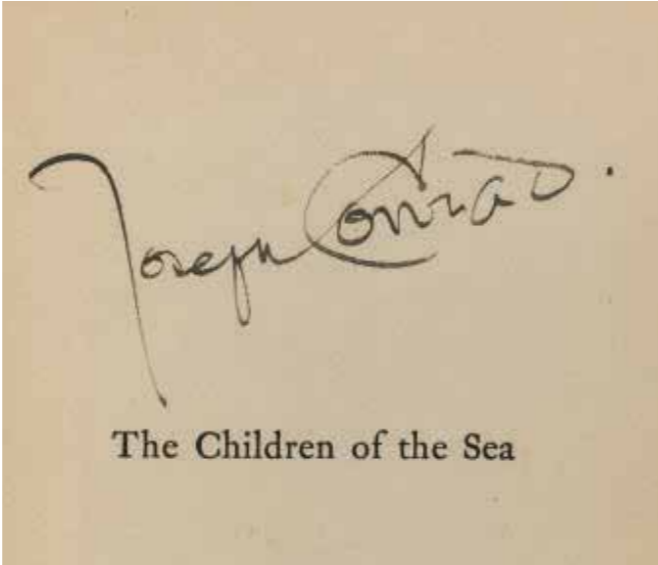
8vo, American edition, later printing, SIGNED BY CONRAD ON THE HALF-TITLE, frontispiece illustration, title-page reset (but setting otherwise apparently as in first printing), variant binding of dark blue-green cloth without illustration on upper cover, *some slight browning, upper hinge slightly split, 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: cf Cagle A3b

£ 800-1,200 € 950-1,450



17

18

CONRAD, JOSEPH

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

London: William Heinemann, 1898

8vo, FIRST ENGLISH EDITION, FIRST STATE 4pp. of advertisements at the end (leaves S1, S2), 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 green cloth folding box, *some minor spotting, binding very slightly loose, slight wear to edges of binding*

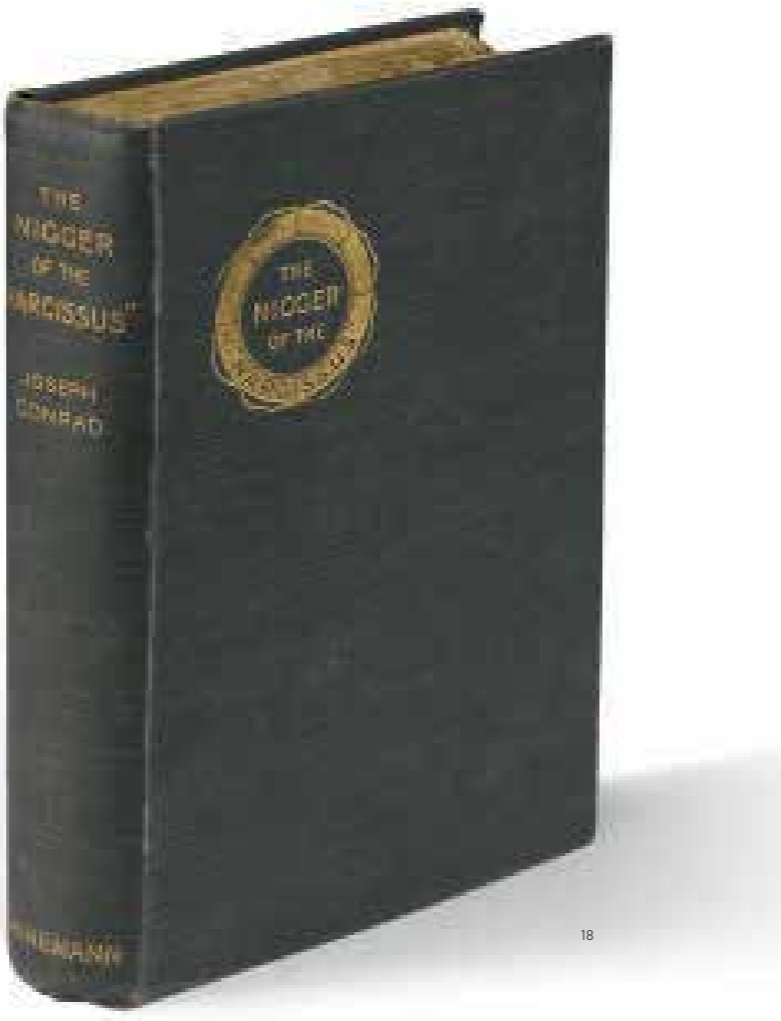
This copy is in Cagle’s “a” binding with the initial letter in the publisher’s name on the spine 5.5mm high and those following 4mm, and with the 16-page catalogue bound in at the end. Four separate binding orders were received between 22 November 1897 and 6 April 1898, in at least three different binding styles, making up a total edition of around 1,500 copies.

Although Cagle places the first American edition (with its different title *The Children of the Sea*) before the regular “domestic printing” of the English edition it is not certain, from his analysis of the publishing records, which actually came first. The first American edition (see lot 16) was published on 30 November 1897; it is recorded that the first 25 copies of the English edition were “received bound” on 26 November 1897, and there is a recorded presentation copy from Conrad to his wife Jessie dated 27 November, with copies inscribed to Henry James on the 30th. Whether these were advance presentation copies is not clear, and there appears to be no firmly identified publication date for the English edition.

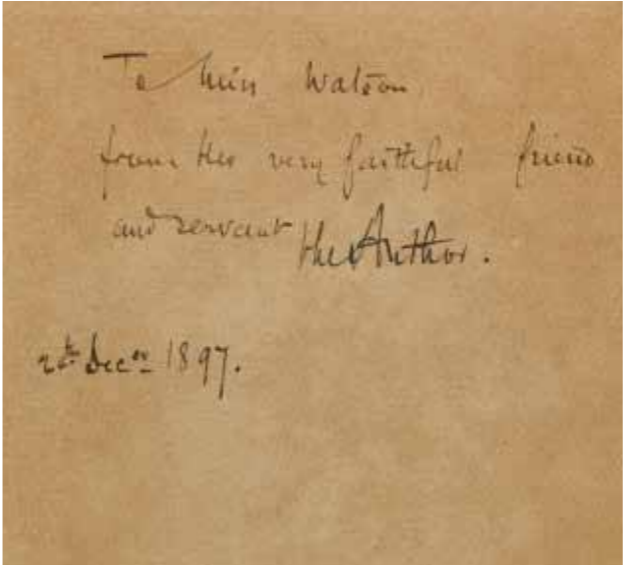
REFERENCES: Cagle A3c(1)a

PROVENANCE: acquired from Henry Clapp Smith, New York booksellers, 5 May 1964 (receipt loosely inserted)

£ 500-700 € 600-850



18



19

19

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 NEAR THE TIME OF PUBLICATION ON HALF-TITLE TO THE FUTURE WIFE OF HIS FRIEND EDWARD SANDERSON (“To Miss Watson, | from her very faithful friend | and servant | the Author. | 24th December 1897”), p.(ii) with publisher’s advertisement, last four pages with publisher’s advertisements, 16-page Heinemann catalogue bound in at the end, original slate grey smooth cloth, upper cover stamp in gold with title within life ring device, Cagle’s (b) binding with publisher’s name at foot of spine of a uniform 3mm. in height, *endpapers with some offsetting, some spotting, cloth quite worn and rubbed, hinges starting*

A FINE PRESENTATION COPY OF CONRAD’S FIRST ENGLISH NOVEL, CELEBRATING LIFE AT SEA AND THE TRADITIONS OF HIS ADOPTED HOMELAND. Helen Mary Watson (1875-1967), the daughter of the Sheriff Substitute of Dumfries and Galloway in Scotland, married Conrad’s close friend Edward Lancelot Sanderson (the dedicatee of *The Outcast of the Islands*) in 1898 (see also lot 8). In an affectionate letter to Sanderson on 26 December 1897 sending him “all the wishes suitable to the season and which friendship may dictate” Conrad ends by referring to this copy: “My affectionate regards and duty to Miss Watson. I’ve sent off a copy of the “N[igger]” for her. You must wait for yours a little. With love Ever Yours Jph. Conrad” (*Collected Letters*, I, p.435)

“*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 A3c1(b)

PROVENANCE: Mrs Helen Sanderson (née Watson), wife of Edward Lancelot Sanderson, presentation inscription

£ 5,000-7,000 € 6,000-8,300



20

20

CONRAD, JOSEPH

Der Nigger vom “Narzissus”.

Munich: Albert Langen, 1912

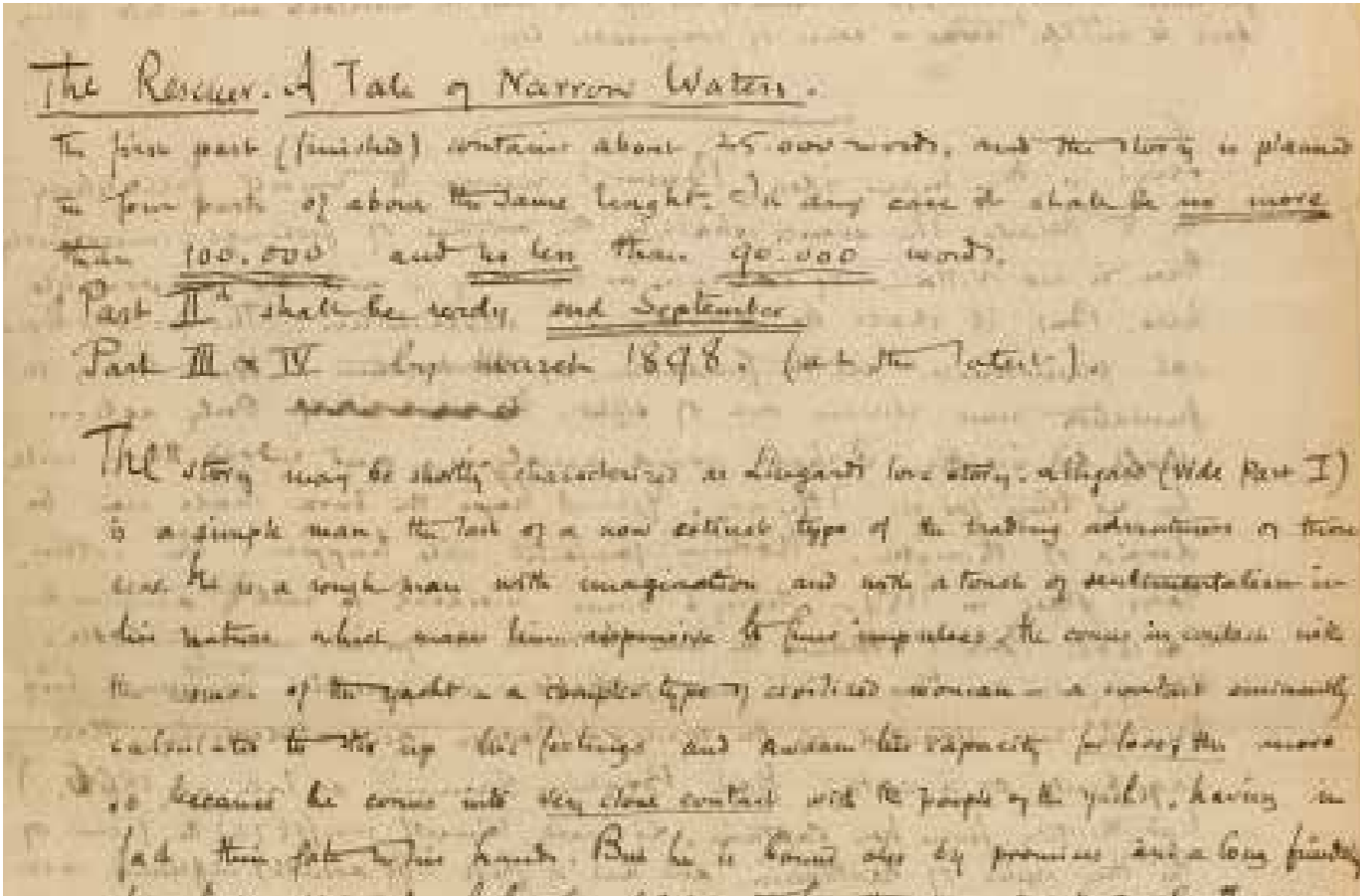
8vo, first edition in German, translated by Ernst Wolfgang Gunter, PRESENTATION COPY INSCRIBED ON THE HALF-TITLE BY THE AUTHOR TO HIS SON BORYS (“To my dear son Borys | J. Conrad | 1914”), original light brown pictorial cloth lettered and blocked in black and gilt, decorated endpapers, *front endpaper torn and detached, minor fading to cloth*

A FINE PRESENTATION AND FAMILY ASSOCIATION COPY.

At the time of this inscription Borys was 16 years of age. A year later he enlisted in the British Army and was gazetted as a second lieutenant. In 1917 Conrad dedicated *The Shadow Line* to him (see lot 102; and also lots 104 and 166).

A number of recent critical works have re-investigated Conrad’s reception in Germany, with some demonstrating that his works were used by German readers as an alternative literary and moral voice against the prevailing nationalism and ideology of the 1930s and 1940s. After the translation of his complete fiction in the 1920s Conrad achieved near cult status in Germany.

£ 1,500-2,500 € 1,800-3,000



21

21

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

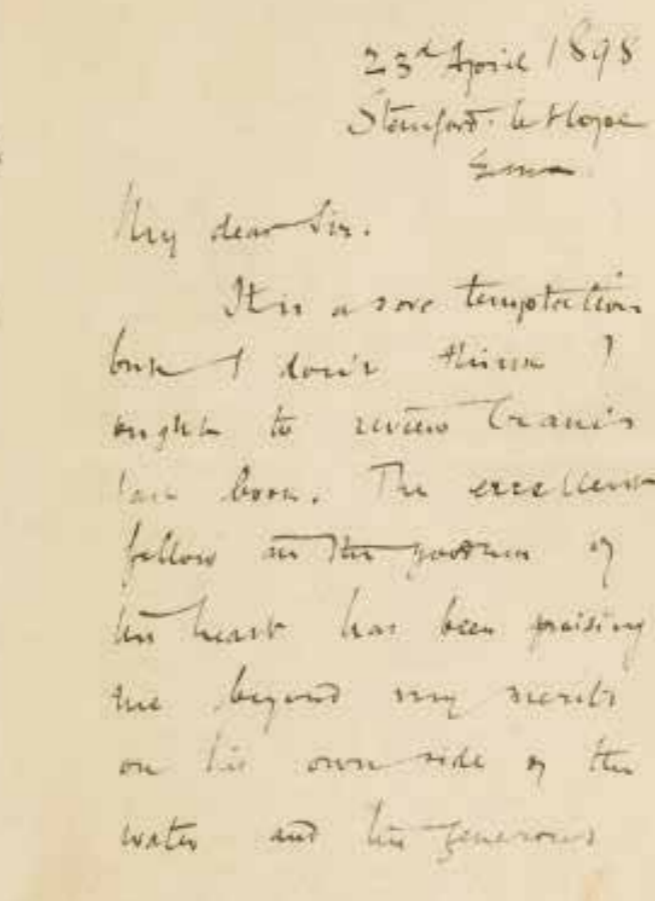
AN IMPORTANT WITNESS TO CONRAD’S ARTISTIC INTENTIONS AT AN EARLY STAGE OF WRITING *THE RESCUE*, EXPRESSING HIS AMBITION TO COMBINE ROMANCE, REALISM, AND TECHNICAL EXPERIMENTALISM. Conrad provided a synopsis of *The Rescue* to William Blackwood in a letter dated 6 September 1897 and a similar synopsis 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.53) suggest that it is a “rough draft that Conrad consulted when composing” those later letters).

REFERENCES: Moore 213; K.I. Baxter, “‘The Rescuer’ Synopsis: A Transcription and Commentary’, *The Conradian*, Vol. 31 (2006), pp. 117-127

PROVENANCE: Theodore A. Swan; sale of his library, Anderson Galleries, New York, 3-4 February 1937, lot 88; Halsted B. Vander Poel; sale of his library, Christie’s, London, 3 March 2004, lot 272

£ 7,000-9,000 € 8,300-10,700



22

22

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 Malaya by Hugh Clifford.

REFERENCES: *Collected Letters*, II, p.59

£ 1,500-2,000 € 1,800-2,400



23

23

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 A4b

£ 400-600 € 500-750

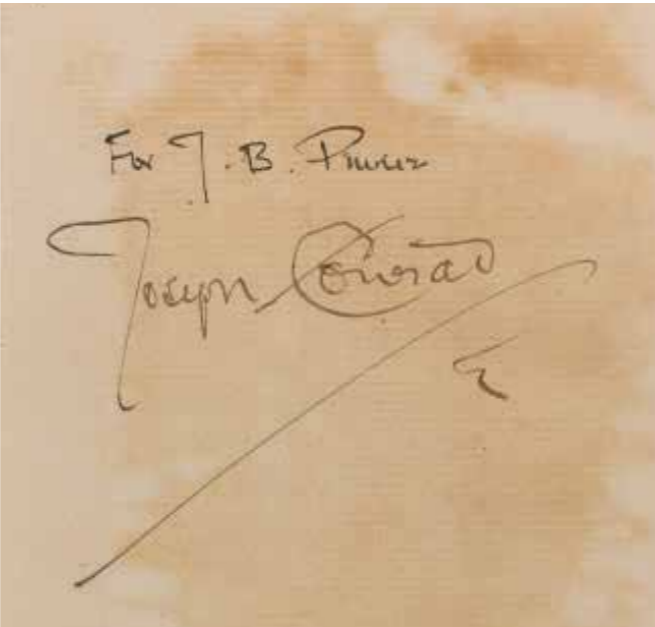


J. B. Pinker (1863-1922)

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 Moore). 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.



24

24

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, some browning, ownership signature on front fixed endpaper removed, inkstamp and remnants of label to rear fixed endpaper, 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 personalised narrative voices and relative perspectives.

REFERENCES: Cagle A4c(1)

PROVENANCE: J.B. Pinker, presentation inscription

£ 2,500-3,500 € 3,000-4,150

25

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

Mogreb-El-Acksa: A journey in Morocco.

London: William Heinemann, 1898

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 (honestly come by) | I pray you accept this copy from your | most humble obedient servant | Jph. Conrad. 3rd Dec^r1898”) 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. Cunninghame 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 Cunninghame 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 123

£ 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

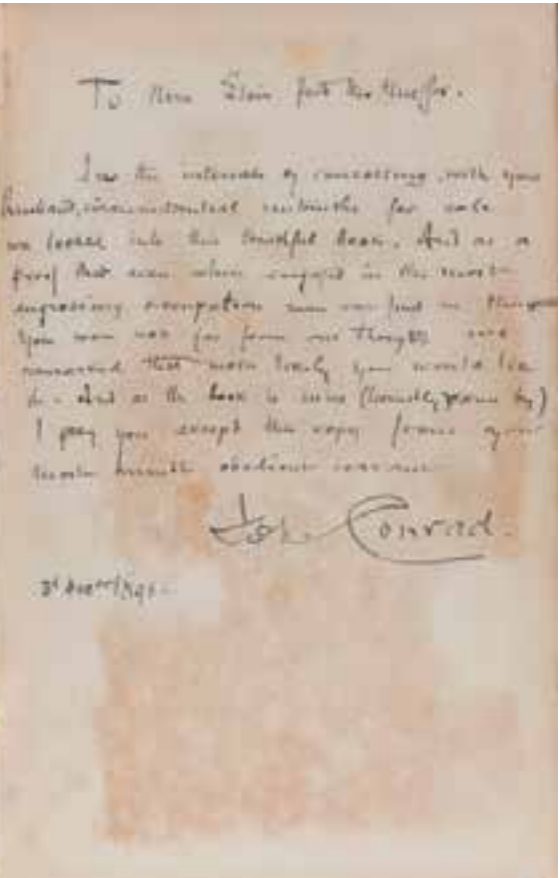
COPIES OF THE COMPLETE NOVEL IN THE ORIGINAL SERIAL PUBLICATION ARE RARE.

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.

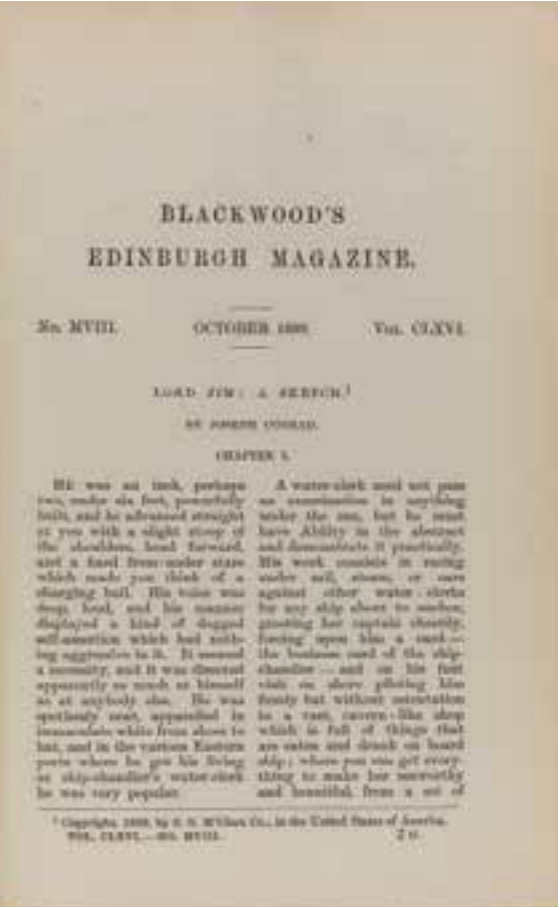
John Stape has noted that “for book publication Conrad edited in tear-sheets from Blackwood’s... The tear-sheets provide a valuable glimpse into the revision process and establish the general procedures Conrad followed in preparing his text for book publication. His revision for the book edition in tear-sheets from Blackwood’s effected 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. 15

£ 1,500-2,000 € 1,800-2,400



25



26

Joseph Conrad 29



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.

27

CONRAD, JOSEPH

Lord Jim. A Tale. *Edinburgh and London:*
William Blackwood and Sons, 1900

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 all 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*

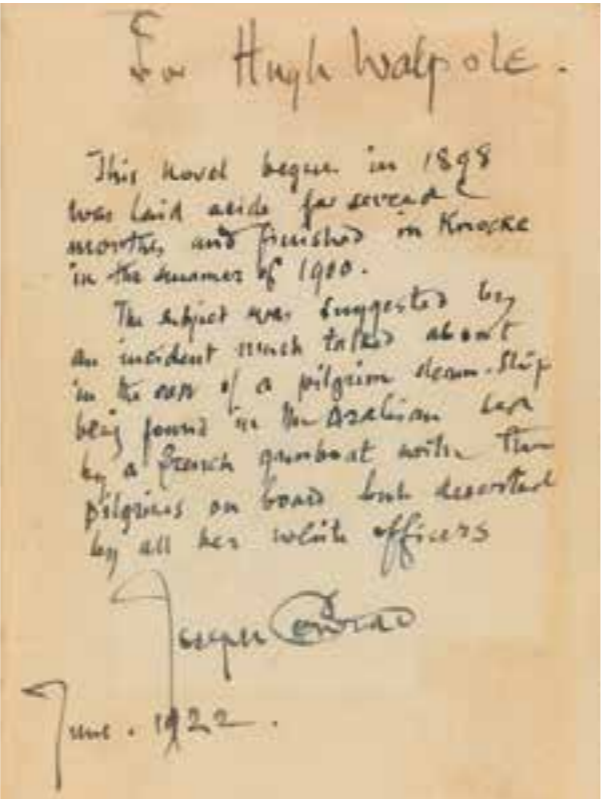
Conrad’s reference to “Knocke” refers to Knocke-sur-Mer, the coastal resort in Ostend.

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



27

28

CONRAD, JOSEPH

Lord Jim. A Tale. *Edinburgh and London:*
William Blackwood and Sons, 1900

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.”) on front free endpaper, 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:

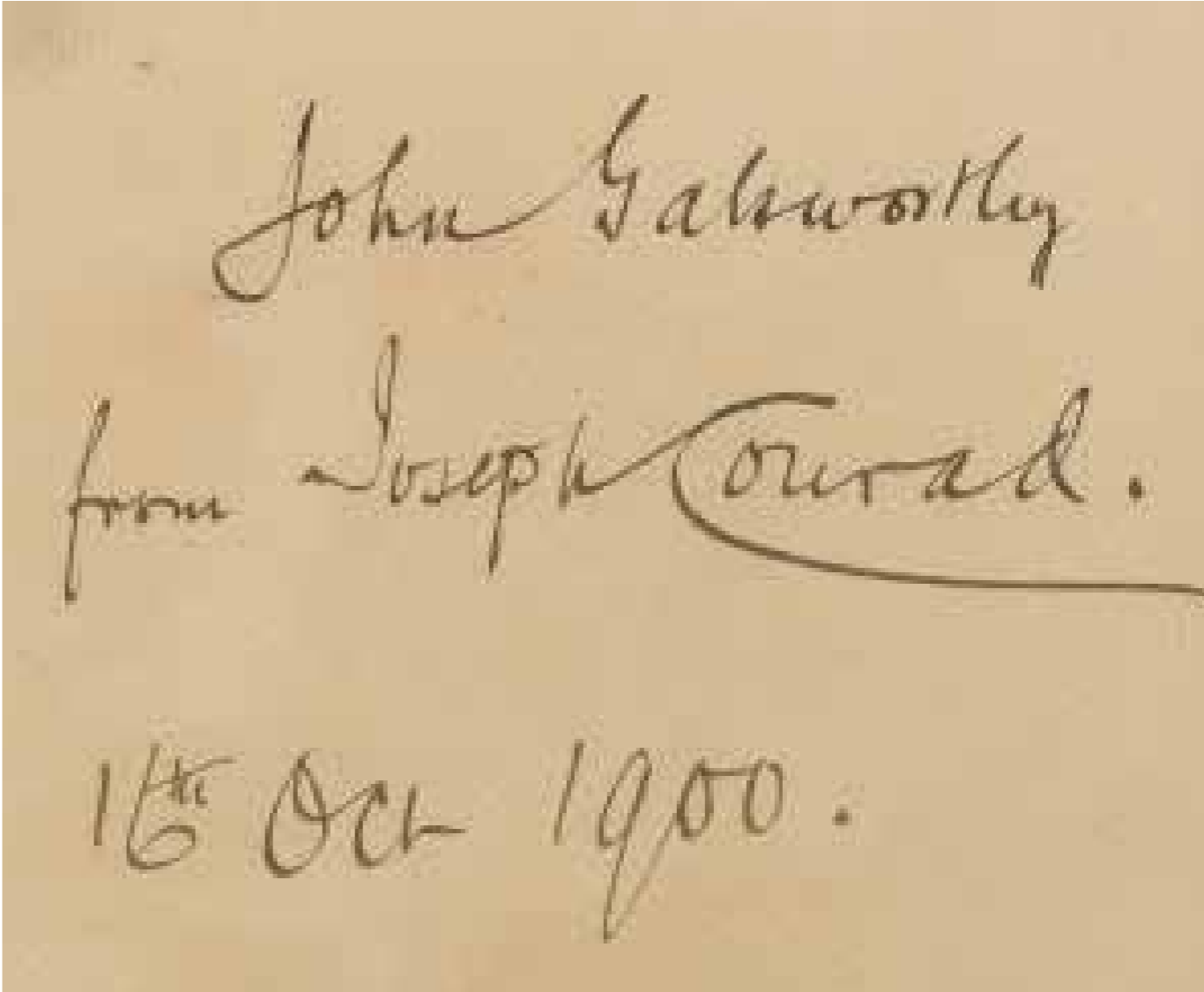
“Dearest Jack... The end of L.J. has been pulled off with a steady drag of 21 hours. I sent wife and child out of the house and sat down at 9am with a desperate resolve to be done with it. Ten-minute meals. A great hush. Cigarette ends growing into a mound similar to a cairn over a dead hero. Moon rose 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, authorial inscription; Sotheby’s (Hodgson’s Rooms), 26 April 1979, lot 104

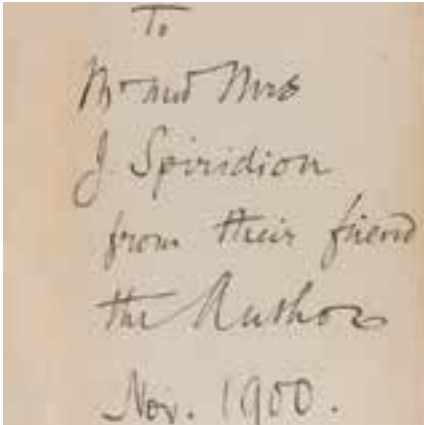
£ 8,000-12,000 € 9,500-14,300



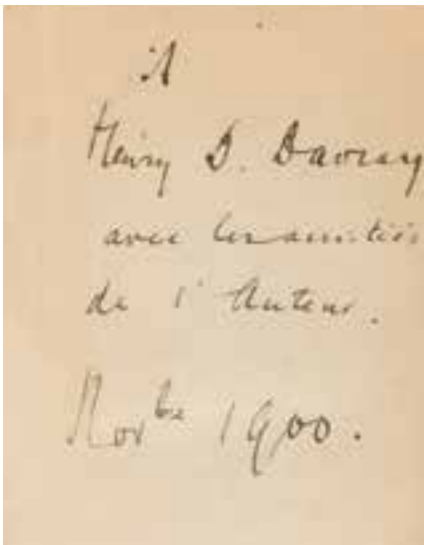
28



29



29



30

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, 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 soiling 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

30

CONRAD, JOSEPH
Lord Jim. A Romance.
New York: Doubleday & McClure Co., 1900

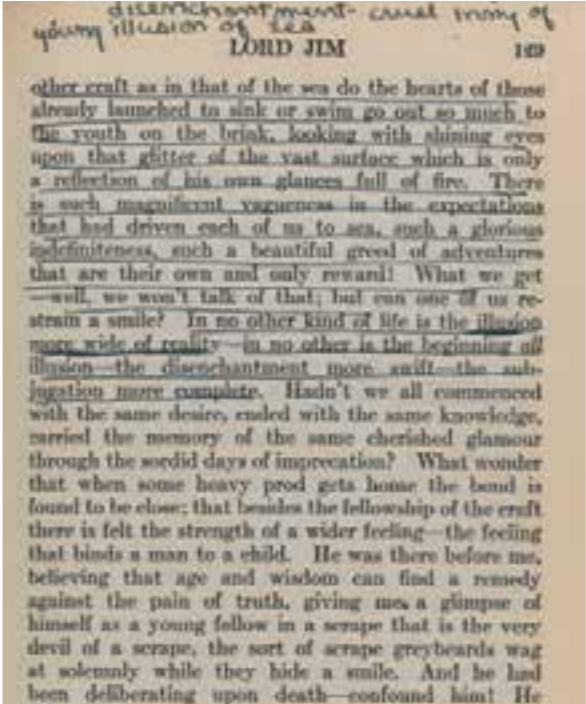
8vo, first American edition, second state with cancel title page (with verso reading “Copyright, 1899 and 1900”), PRESENTATION COPY INSCRIBED BY CONRAD ON FRONT ENDPAPER TO HIS FRENCH TRANSLATOR (“A | Henry D. Davray | avec les amitiés | de l’auteur. | Nov^{bre} 1900”), rebound in cloth-backed contemporary boards, French library stamps at beginning and end and on some leaves of the text (“Bibliothèque Renand” 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), unsightly 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

31

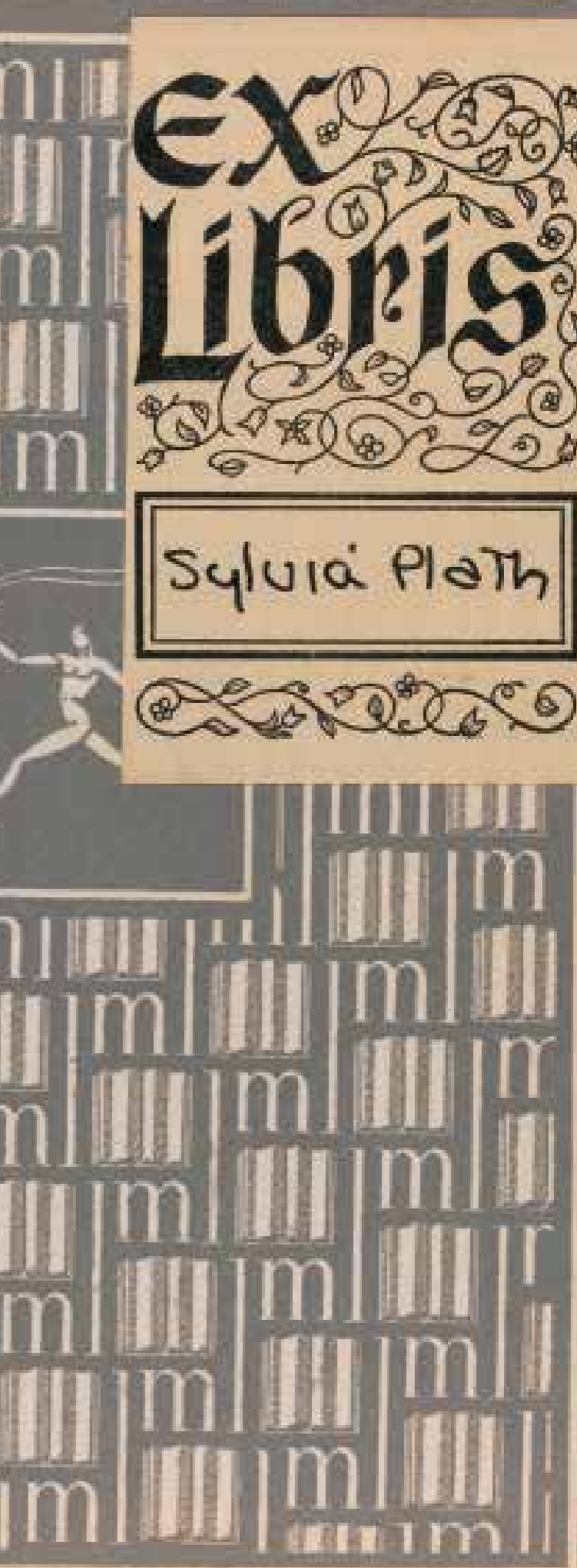
CONRAD, JOSEPH—[SYLVIA PLATH]
Lord Jim. Introduction by J. Donald Adams.
New York: The Modern Library, [n.d.]

8vo, SYLVIA PLATH’S COPY, BEARING HER SIGNED BOOKPLATE AND EXTENSIVELY UNDERLINED AND WITH NUMEROUS ANNOTATIONS BY HER, ADDITIONALLY ANNOTATED BY TED HUGHES (“I read this novel, this copy, aloud | to Sylvia, in the evenings, while | she was making her rag rug - 1962. | Ted Hughes” on rear free endpaper, original red brown cloth lettered in gilt on spine and upper cover, dust-jacket, *extremities bumped and sunned, occasional scribbles in green felt-tip, significant loss to dust-jacket*

Plath’s annotations show a constant and inquiring attentiveness as she reads the book, signalling passages with comments such as “disenchantment - cruel irony of young illusion of sea” (in chapter eleven). Plath has underlined Conrad’s comment in his author’s note about “thinking it over for something like sixteen years” and added “never commit yourself hastily, I always say!”

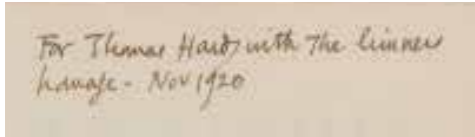
PROVENANCE: Sylvia Plath, ownership signature and annotations

£ 6,000-8,000 € 7,200-9,500





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32

CONRAD, JOSEPH—WILLIAM ROTHENSTEIN
Three works, comprising:

Conrad, J. Lord Jim. *A Tale*. *Edinburgh and London: William Blackwood and Sons, 1904*, third impression, presentation copy inscribed by the author to William Rothenstein (“To | Will Rothenstein | affectionately | Jph. Conrad | 20 June 1905”) on front free endpaper, original cloth, *some browning and spotting, binding slightly worn, hinges split*;

Conrad, J. *Under Western Eyes*. *London: Methuen & Co. Ltd., 1911*, 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

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

8vo, first edition, one of 2000 copies, PRESENTATION COPY INSCRIBED BY THE ARTIST TO THOMAS HARDY (“For Thomas Hardy with the limners | 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 ‘appreciation’. The writer of the piece was Henry Newbolt and Hardy wrote to him on 16 December 1920 stating:

“I, too, thought Rothenstein’s book of portraits interesting... I was not aware that you wrote the ‘appreciation’ of my poor self, though I said to my wife ‘It is the best done of them all, though I am not the one who deserves it.’”
(See ed. Purdy and Millgate, *The Collected Letters of Thomas Hardy, Vol. VI 1920-1925*. Oxford: 1987, pp. 52-53)

PROVENANCE: Thomas Hardy, artist’s inscription, his sale, Hodgson and Co., 26 May 1938, part of lot 48

£ 600-800 € 750-950

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CONRAD, JOSEPH AND
FORD MADDOX HUEFFER
The Inheritors. An Extravagant Story.
New York: McClure, Phillips & Co., 1901

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*

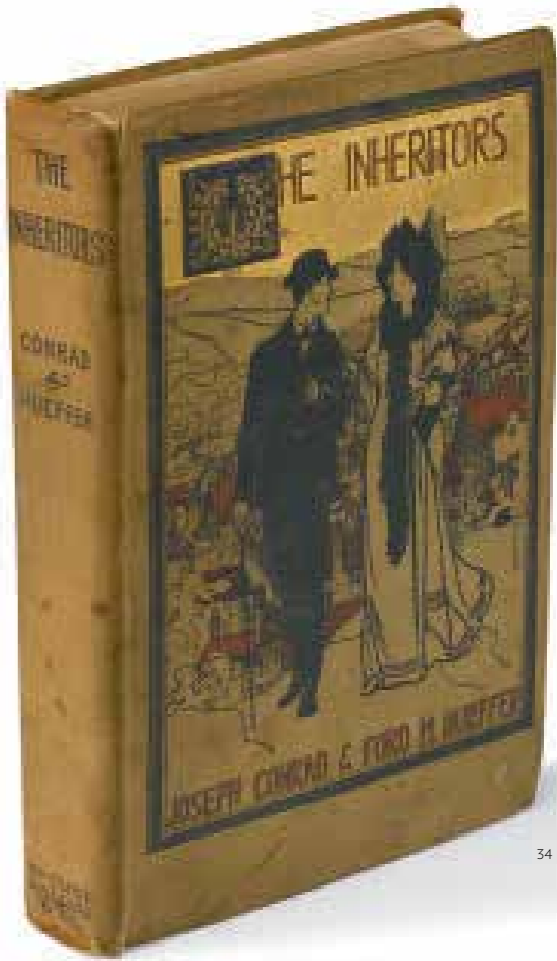
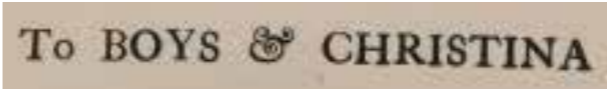
Conrad and Hueffer’s joint work *The Inheritors* was first printed in America following almost simultaneous agreement by the authors with Heinemann and Robert McClure in late February 1901 for the English and American rights respectively. It was necessary to have the book set up in type to secure US copyright, so it was decided that the American publishers “would furnish Heinemann with electroplates... for the English printing” (Cagle p.61). 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 uncanceled 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. H[ueffer] 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

PROVENANCE: apparently a duplicate of Indiana University Libraries, with label and shelfmark on lower paste-down (“...copy 3...”)

£ 2,500-3,500 € 3,000-4,150



34



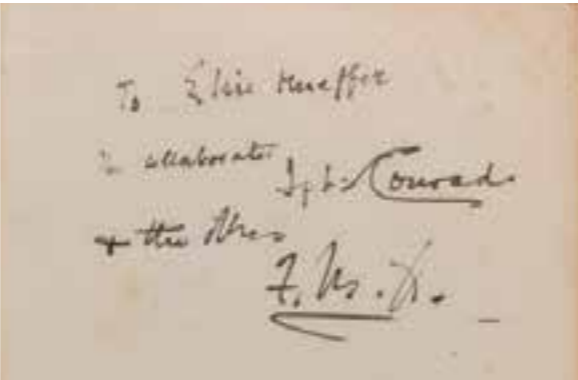
Ford Madox Ford (1873-1939)

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 Schopenhauer. 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*, lending him money, subletting Pent Farm in Kent to him, and at times acting as his amanuensis and editor.

Ford and Conrad co-authored *The Inheritors* (1901), *Romance* (1903) and *The Nature of a Crime* (written in 1906, published in 1909). The main motivation for collaboration 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’s *Joseph Conrad: A Personal Remembrance*, a deeply felt history of his their friendship and collaboration, appeared shortly after Conrad’s death in 1924.

Latterly Ford spent much time in the United States. His love life was extremely complicated. In 1894, aged 19, he eloped with the 16 year-old Elsie Martindale (a number of works in the present collection are inscribed to Elsie as well as her husband). They had two children, though there were rumours of intimacy with Elsie’s elder sister Mary. In 1908 he started an affair with the author and hostess Violet Hunt, a relationship which temporarily ruined relations with Conrad, Henry James and many other friends. Ford later went to Germany and returned with the (false) claim that he had obtained a divorce from Elsie.



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CONRAD, JOSEPH AND FORD MADOX HUEFFER
The Inheritors. An Extravagant Story. New York:
McClure, Phillips & Co. [then rubberstamped
“London, Y William Heinemann” beneath], 1901

8vo, UK COPYRIGHT COPY OF THE FIRST AMERICAN EDITION, PRESENTATION COPY INSCRIBED BY HUEFFER [LATER FORD] TO HIS WIFE ELSIE, THE INSCRIPTION SIGNED BY BOTH CONRAD AND HUEFFER (TO ELSIE | THE COLLABORATOR | JPH CONRAD. | & THE OTHER F.M.H.”), second (regular) issue with cancelled dedication leaf with corrected text (“To Borys & Christina”), original pictorial beige smooth cloth, upper cover with illustration depicting a man and a woman with view of Canterbury in the background, sky in gilt (Cagle’s earlier binding), spine lettered in black, a few small tears to inner margin, occasional spotting, spine darkened, wear to edges, covers slightly soiled

ONE OF ONLY A HANDFUL OF COPIES OF THE UK COPYRIGHT EDITION, THIS ONE INSCRIBED BY THE TWO AUTHOR COLLABORATORS TO FORD MADOX FORD’S WIFE ELSIE.

The first edition of *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 rubberstamp. 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 Richard Curle in 1915, and subsequently sold by the American Art Association on 28 April 1927 (lot 38).

THE DOUBLE PRESENTATION INSCRIPTION COMMEMORATES A REMARKABLE LITERARY COLLABORATION. Ford and Conrad had first met at the former’s cottage in Limpsfield in September 1898 (the cottage was rented from Edward Garnett). Conrad was 41 and Ford 24, and the two shared the common goal of refashioning 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).

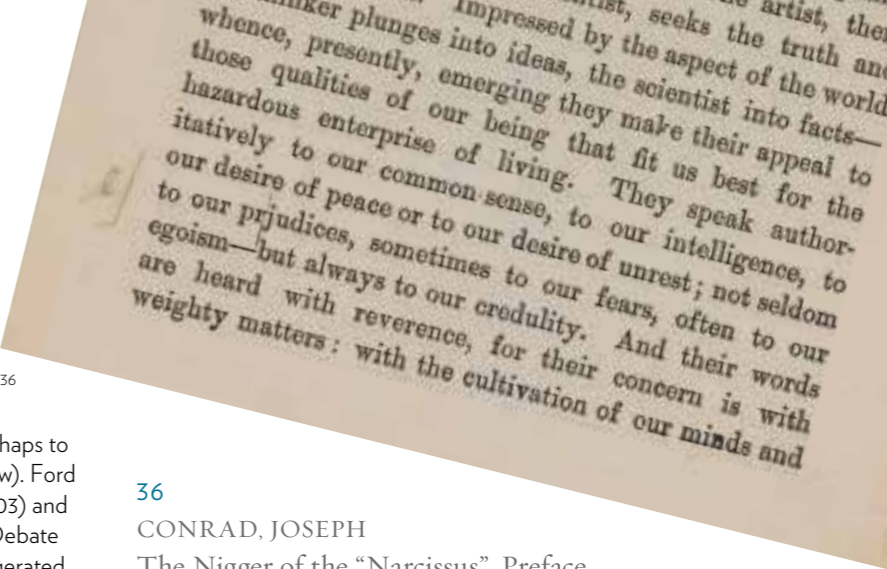
FORD MADOX FORD (1873—1939), known also as Ford Madox Hueffer, novelist and English man of letters, author of more than 80 books, including *The Good Soldier* (1915). Ford was Conrad’s closest literary friend and collaborator between 1898 and 1909, coming up with the idea behind *The Secret Agent*, and 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 (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. Jessie Conrad, however, never liked Ford, owing mainly perhaps to the scandals surrounding his numerous love affairs (see below). Ford and Conrad co-authored *The Inheritors* (1901), *Romance* (1903) and *The Nature of a Crime* (written in 1906, published in 1909). Debate has raged among Conrad scholars as to whether Ford exaggerated his importance in Conrad’s life and career, but it seems that the documentary evidence has often borne out his claims. Born Ford Hermann Hueffer with a German father whose family owned a publishing company in Münster, Ford emigrated to England and became music critic of *The Times*, where he championed Wagner and Schopenhauer. His maternal grandfather, the artist Ford Madox Brown, was a lifelong source of inspiration. There are 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, as Knowles and Moore note, “fluency was never Ford’s problem; Conrad produced only one novel in the seven years between the publication of *Nostromo* and *Under Western Eyes*, while during the same period Ford wrote eleven”. On the other side Conrad taught Ford much about the precision required in the art of writing, how to move a story along with every word, and how to achieve the best dramatic effects. Ford founded the *English Review* in 1908 (Conrad contributed) and then after the war (in which he served in the trenches) settled in Paris, founding *transatlantic review*, publishing the new generation of writers which included Hemingway, Joyce, Pound and Gertrude Stein. Ford’s *Joseph Conrad: A Personal Remembrance*, a deeply felt history of his their friendship and collaboration, appeared shortly after Conrad’s death in 1924. Latterly Ford spent much time in the United States, being awarded an honorary doctorate and professorship at Olivet College in Michigan.

Ford’s love life was extremely eventful, tumultuous and complicated. In 1894, aged 19, he eloped with the 16 year-old Elsie Martindale and subsequently married her (a number of works in the present collection are inscribed to Elsie as well as her husband). They had two children, though there were rumours of intimacy with Elsie’s elder sister Mary. In 1908 he started an affair with the author and hostess Violet Hunt, a relationship which temporarily ruined relations with Conrad, Henry James and many other friends (the breach with Conrad lasted from July 1909 until March 1911). Ford later went to Germany and returned with the (probably spurious) claim that he had obtained a divorce from Elsie. He later had relationships with the Australian-born artist Stella Bowen and (in his final decade) the Polish-American artist Janice Biala.

REFERENCES: cf Cagle A6b(a); Harvey A9a

PROVENANCE: Elsie Hueffer, presentation inscription; Christie’s South Kensington (“The Property of Ford Madox and Elsie Hueffer by direct descent”), 7 June 2005, lot 115

£ 5,000-7,000 € 6,000-8,300



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CONRAD, JOSEPH
The Nigger of the “Narcissus”. Preface.
[Hythe: Privately printed for the author by J. Lovick, 1902]

8vo (215 x 140mm.), FIRST SEPARATE (AND REVISED) EDITION, 7pp. stapled pamphlet (as issued), WITH A FOUR-LINE INSCRIPTION BY CONRAD AT THE HEAD OF THE TEXT (“This preface suppressed at the time of first publication was printed by W. Henley as an Afterword | in the *New Review* and the end of the last instalment | of the story. J. Conrad”), preserved in green cloth case and matching quarter green morocco slipcase, spine gilt, minor rust stains around single staple

THE RARE SEPARATE EDITION OF THE SUPPRESSED PREFACE, LIMITED TO 100 COPIES PRIVATELY PRINTED FOR FRIENDS (of which 40, according to the author, were accidentally destroyed). Conrad has also signed and dated the final page (“Joseph Conrad | 18 March 1919”) and made one small correction on the first page. “Sometime after publication of the ‘Preface’ as an author’s note in the December 1897 issue of the *New Review* Conrad worked over his original manuscript making a number of changes. In November 1902 he had one hundred copies of the revised text printed in pamphlet form by J. Lovick of Hythe...” (Cagle. p.32). The *Preface* did not appear in the first English edition of the book since (according to Karl, p.397) Pawley of Heinemann refused to publish it with the novel. The version published in the *New Review* (by Henley) following the last instalment of the serial differs in omissions and details from the one Conrad originally wrote: THE PRESENT LOT THEREFORE IS THE FIRST VERSION AS CONRAD HIMSELF WANTED IT TO APPEAR.

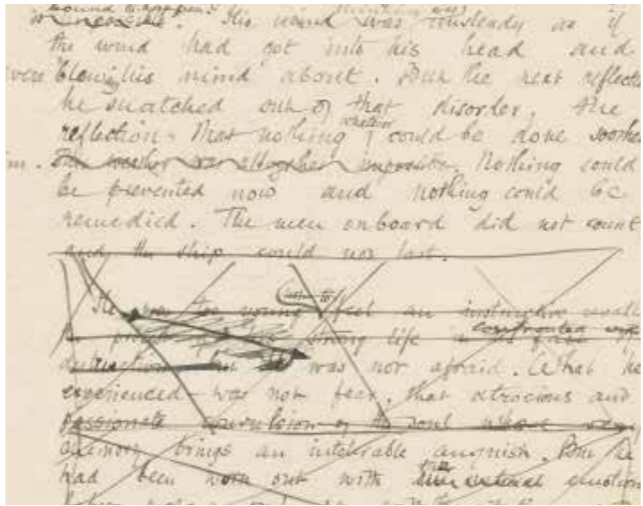
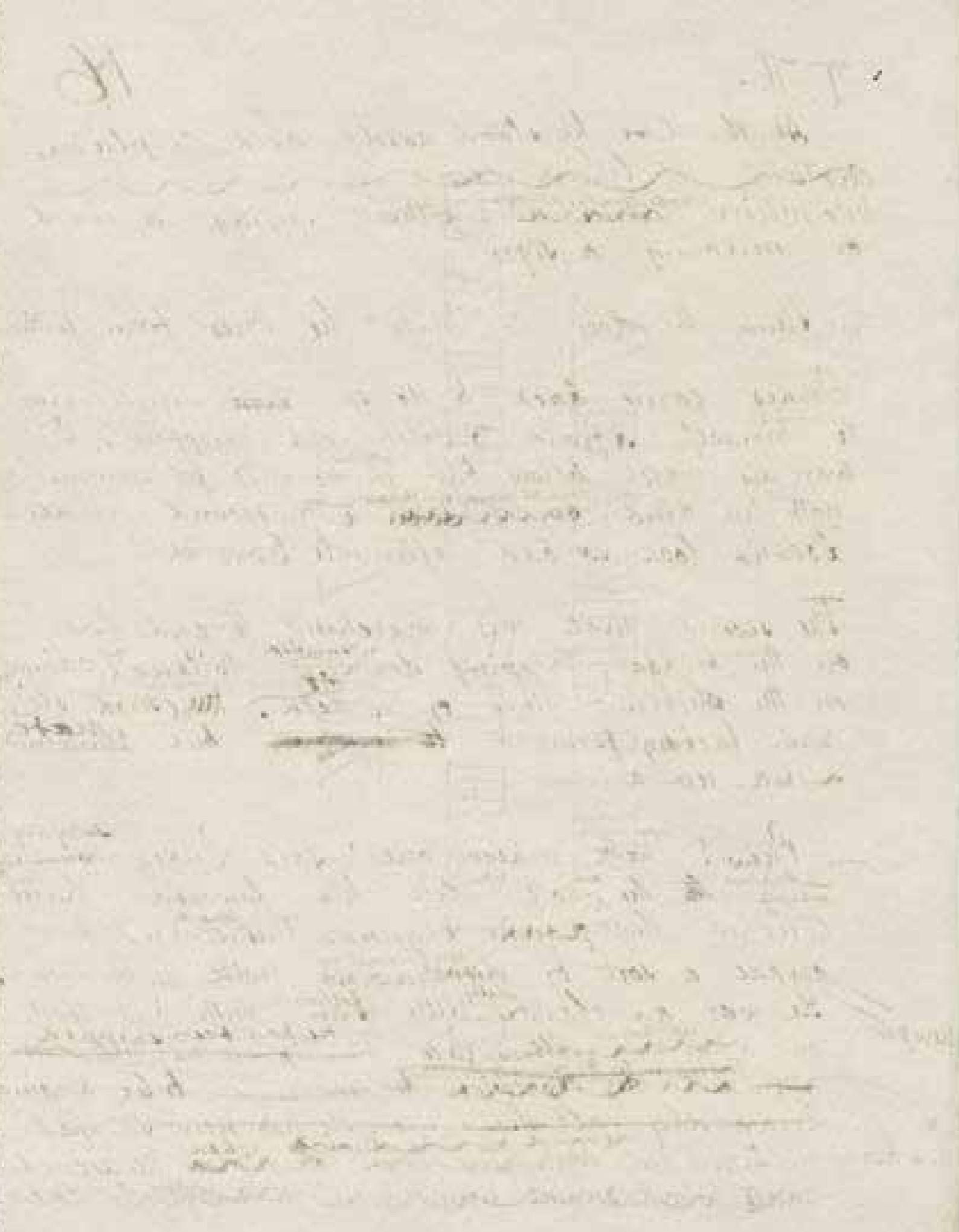
Conrad’s preface to *The Nigger of the “Narcissus”*, in which he cites the need to do “the highest kind of justice to the visible universe”, is a document of overwhelming personal importance, an artistic manifesto summing up his life as an artist until 1897 and a harbinger of the artist to come (see Karl, p.394ff.).

...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, fear, charm—all you demand—and, perhaps, also that glimpse of truth for which you have forgotten to ask. To snatch in a moment of courage, from the remorseless rush of time, a passing phase of life, is only the beginning of the task...

REFERENCES: Cagle A3f

PROVENANCE: Christie’s, 24 June 1992, lot 121

£ 2,000-3,000 € 2,400-3,600



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.

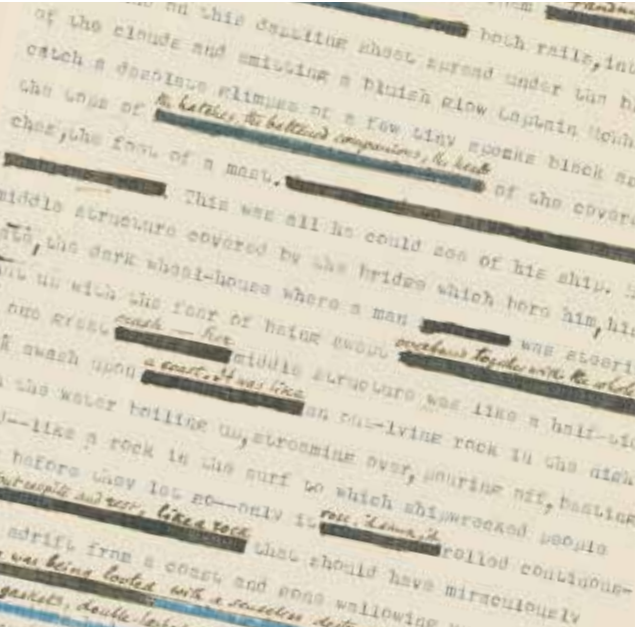
The copious evidence of the composition process provided by the current manuscript reveals the centrality of MacWhirr to Conrad's conception of the story as he began to put it to paper. The first three pages of the manuscript comprise a long passage that was cancelled during composition: the story originally 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, irresponsible, and unruffled."

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 fols 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 writing 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 correctons 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

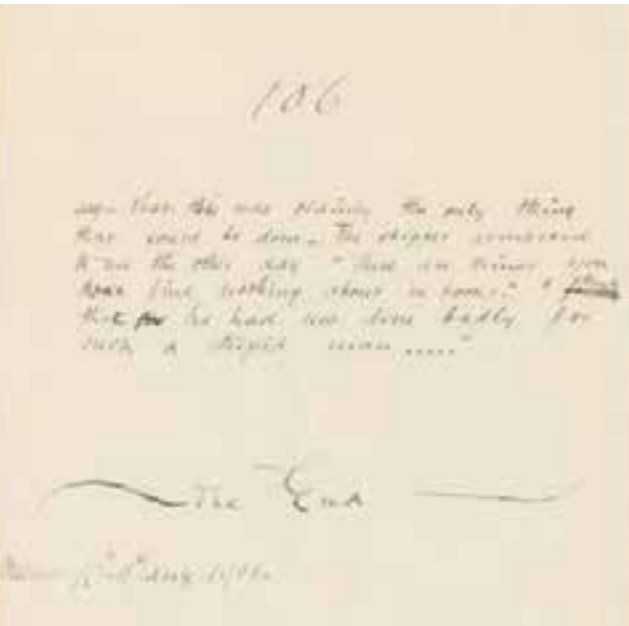
to ensure maximum profit from the manuscript, thus setting a pattern for their collaboration that would ensure that Conrad's works would have a complex publication history. *Typhoon* was printed in serial form in both Britain (*Pall Mall Magazine*, January-March 1902) and the USA (*Critic*, February-May 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 330 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 RICHL Y INFORMATIVE, MANUSCRIPT OF CONRAD'S THAT IS EVER LIKELY TO COME TO THE MARKET.

REFERENCES: Moore, 300 and 303

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 1923, lot 1807, \$5,100, and lot 1808, \$725, both to Rosenbach; by 1949 the property of the collector Barton Wood Currie (1877-1962); Sotheby's, New York, 15 June 1990, lot 32, \$170,000

£ 300,000-500,000 € 356,000-595,000



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CONRAD, JOSEPH

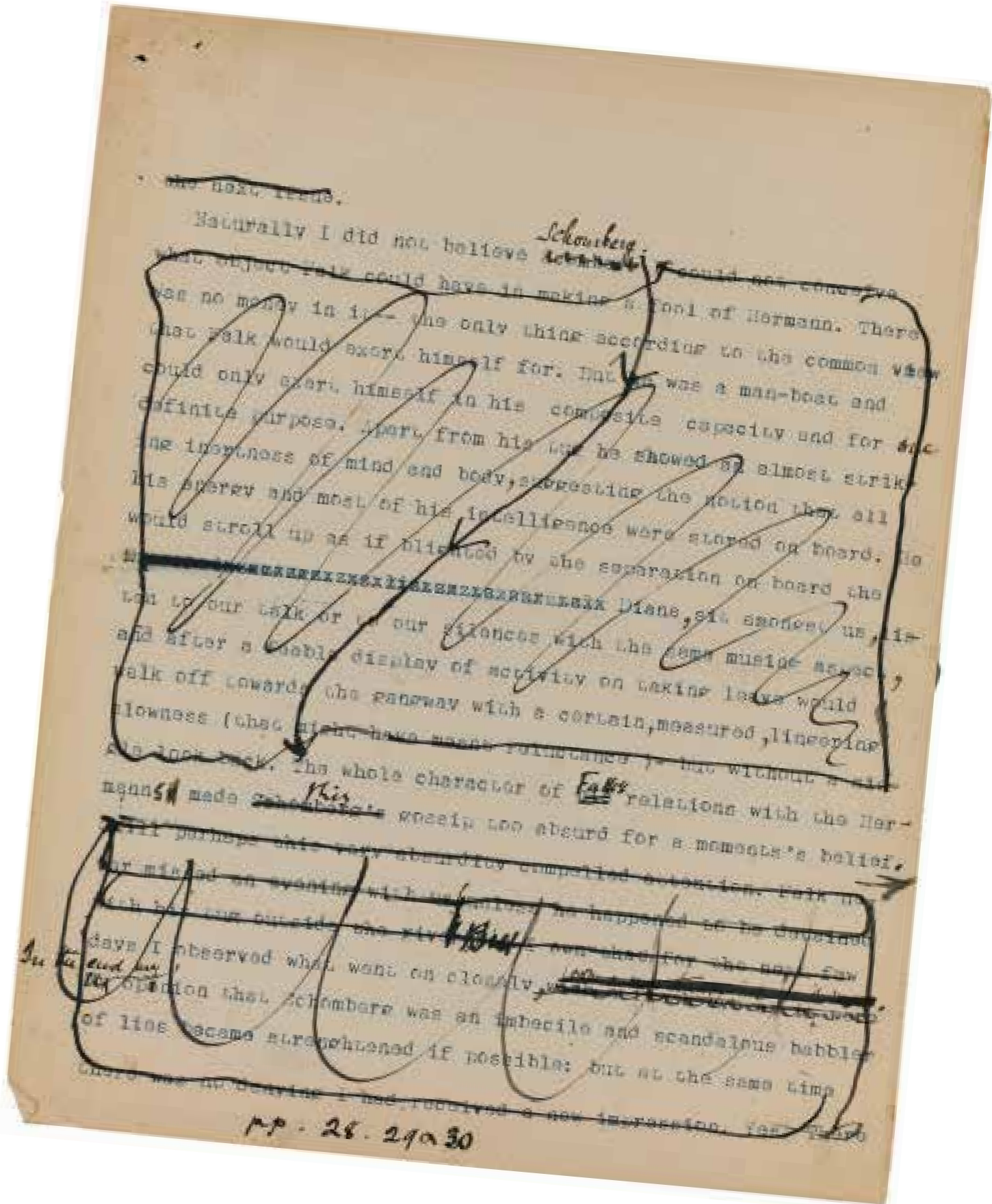
Falk, corrected typescript

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 rectos only, revisions mostly in black ink with some in pencil and some cancellations in red crayon, 59 pages, small post 4to (230 x 180mm, unwatermarked), somewhat irregular pagination running pp.1-61 (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 30 VPD sheet protectors, in a folding box and brown half morocco gilt slipcase, *lacking the first c.800 words of the story, three pages missing internally (pp. 5, 7, 39), 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, pin 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.x)

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



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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 Engelhard, Cragwood booklabel; her sale, Christie’s, New York, 27 October 1995, lot 22, \$30,000

£ 30,000-50,000 € 35,600-59,500

39

CONRAD, JOSEPH

Typhoon. New York and London: G.P. Putnam’s Sons, 1902

8vo, FIRST EDITION, six half-tone plates after Maurice Greiffenhagen, 4pp. publisher’s advertisements at end, original dark green smooth cloth titled in orange on spine and upper cover, illustrated panel in blind and orange on upper cover, DUST-JACKET, collector’s folding box, *very minor browning, foot 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 *Critic*. 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 A8(a)

PROVENANCE: John Kobler, bookplate

£ 8,000-10,000 € 9,500-11,900

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CONRAD, JOSEPH

Typhoon and other stories.

London: William Heinemann, 1903

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENDPAPER 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*

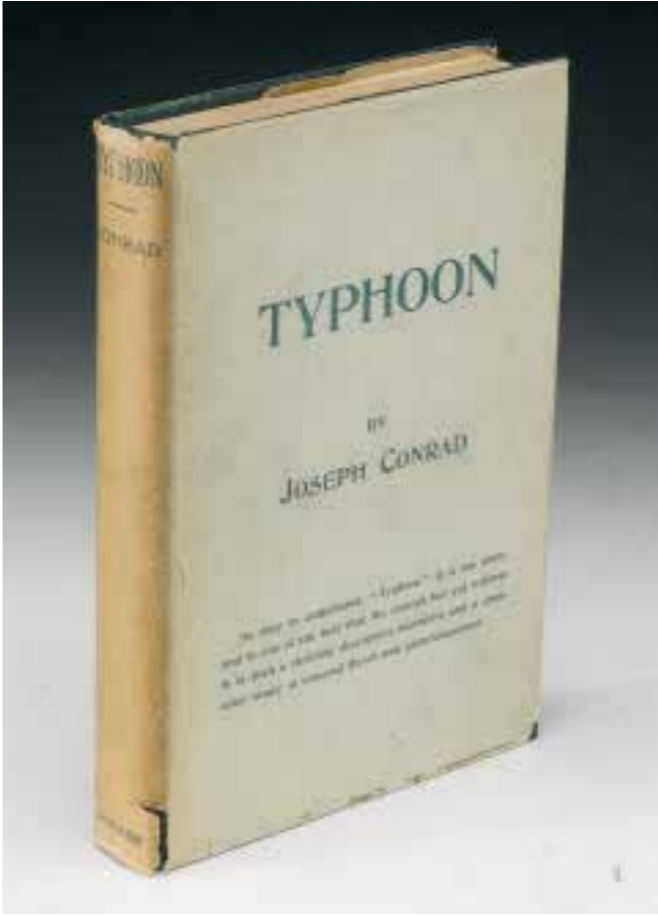
For Galsworthy’s central importance in Conrad’s life and literary career, see lot 9. Although *Typhoon* had first been published in book form in the United States, this was the first book appearance together with “Amy Foster”, “Falk” and “To-Morrow”.

“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 authorial inscription); Sotheby’s (Hodgson’s Rooms), 26 April 1979, lot 106

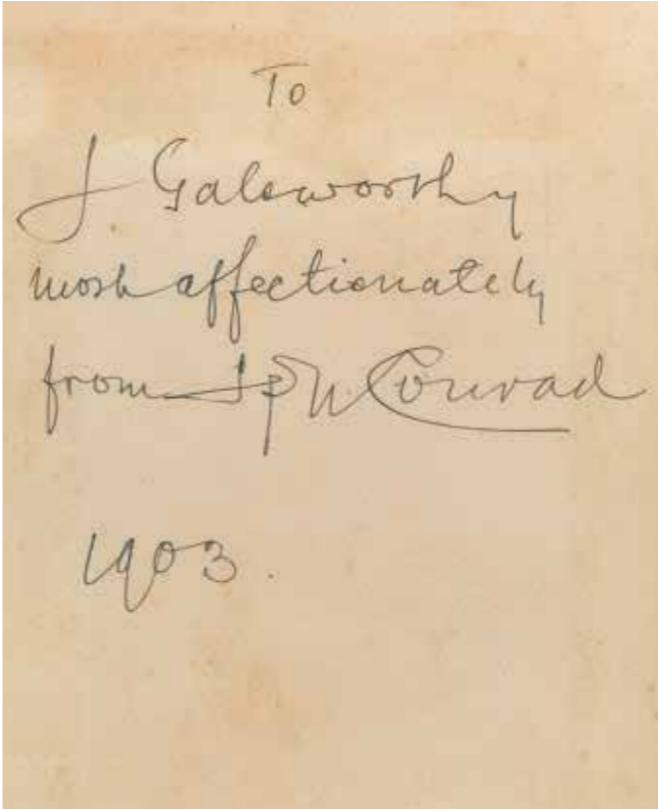
£ 5,000-7,000 € 6,000-8,300



40



40



40

41

CONRAD, JOSEPH

Typhoon and other stories.

London: William Heinemann, 1903

8vo, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HUGH WALPOLE ON FRONT ENDPAPER (“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, “Mudie’s 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.

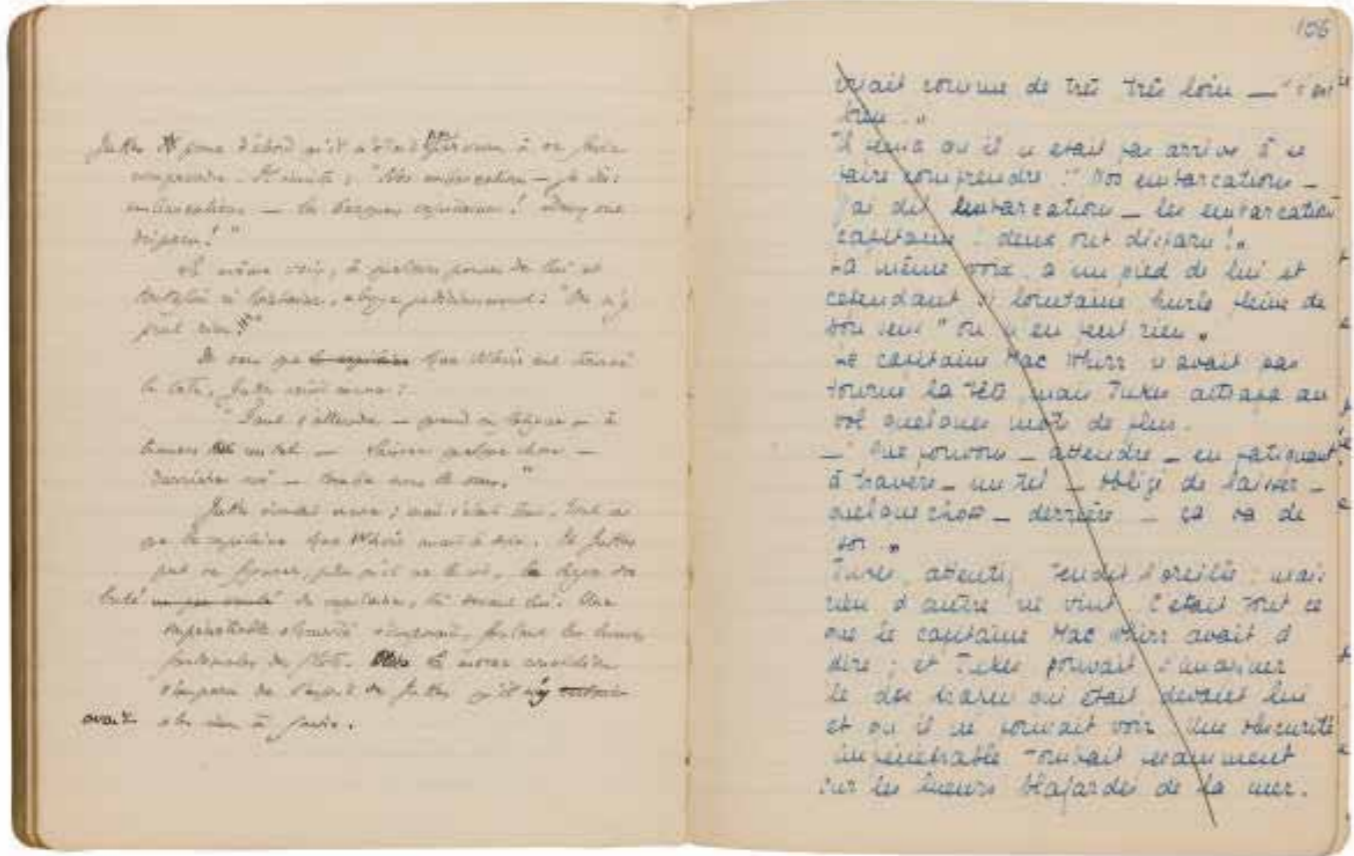
REFERENCES: Cagle A8b(1)

PROVENANCE: Hugh Walpole, bookplates and authorial inscription; Sotheby’s (Hogson’s Rooms), 14 December 1978, lot 580; Roger Rechler, his sale, Christie’s New York, 11 October 2002, lot 51

£ 3,000-5,000 € 3,600-6,000



41



42
GIDE, ANDRÉ, AND MULLER, MARIE-THERESE
“Le Typhon”, autograph manuscript translation of
Joseph Conrad’s *Typhoon*

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 initialled “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 from Grands Magasins du Louvre, Paris, 1916-17, in a blue morocco backed chemise, lettered in gilt, and matching slipcase, a *small number of leaves excised in the course of composition, wear to covers*

THE WORKING MANUSCRIPT FOR THE FRENCH TRANSLATION OF TYPHOON, REVEALING THE TRUE LEVEL OF COLLABORATION IN THE PRODUCTION OF THE TEXT. André Gide (1869-1947) was one of the most important literary friends of Conrad’s later years, although their friendship was almost exclusively epistolary. In 1915 Conrad accepted Gide’s offer to supervise the translation of his works into French for Gallimard. Gide passed the translation of Typhoon to Marie-Thérèse Müller, a friend of Elisabeth van Rysselberghe. However, Gide was unhappy with Müller’s work.

The current manuscript shows that he revised her translation extensively, but it equally shows that Gide left large portions of Müller’s translation intact. Yet Gide appears to have systematically effaced Müller’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 43), and the Gallimard edition in 1923.

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

PROVENANCE: Unidentified auction, Paris, 1983; Christie’s, New York, 14 December 2000, lot 72

£ 6,000-8,000 € 7,200-9,500

43
CONRAD, JOSEPH—GIDE, ANDRÉ
Typhon. Paris: Nouvelle Revue Française, 1918

8vo, NUMBER 170 OF 300 COPIES, original paper
wrappers printed in black, *very minor browning*

First edition of the French translation of the novel by André Gide.
£ 200-300 € 250-400

44
CONRAD, JOSEPH
The Nigger of the “Narcissus”. A Tale of the Sea.
London: William Heinemann, 1898

8vo, FIRST ENGLISH EDITION, FIRST STATE, 4pp. of advertisements at the end (leaves S1, S2), 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, *recased, some wear at joints, corners bumped, spine of case sunned*

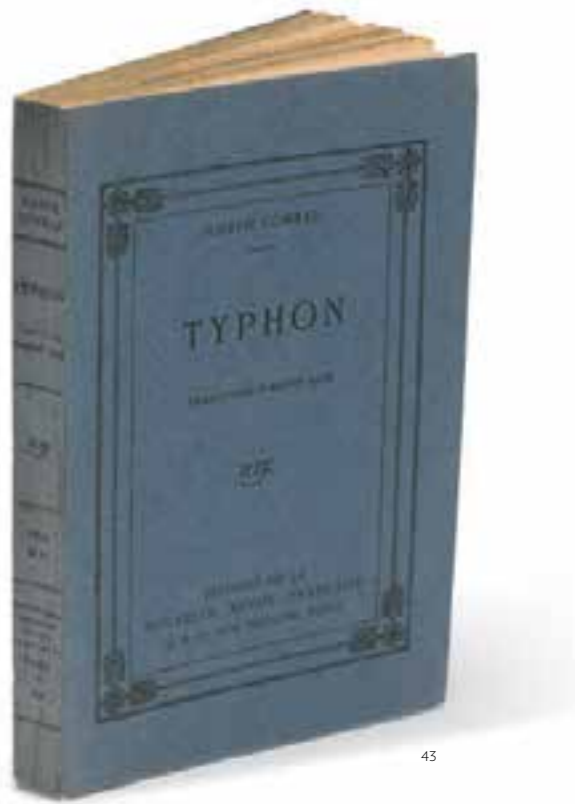
[with, inserted on front free endpaper:] Autograph letter signed, to Elsie Hueffer (“Dear Auntie Elsie”), writing with thanks on behalf of Elsie following a visit to the Hueffers in Winchelsea (“...I am quite unable to say anything really pretty in the way of thanks and have mislaid my polite letter-writer 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 [?1902], *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 in 1907), but that address is not found on the original letter.

REFERENCES: Cagle A3c(1)a; *Collected Letters*, III, pp.505-6

PROVENANCE: Pierre S. Dupont III; his sale at Christie’s New York, 8 October 1991, lot 46

£ 1,500-2,500 € 1,800-3,000



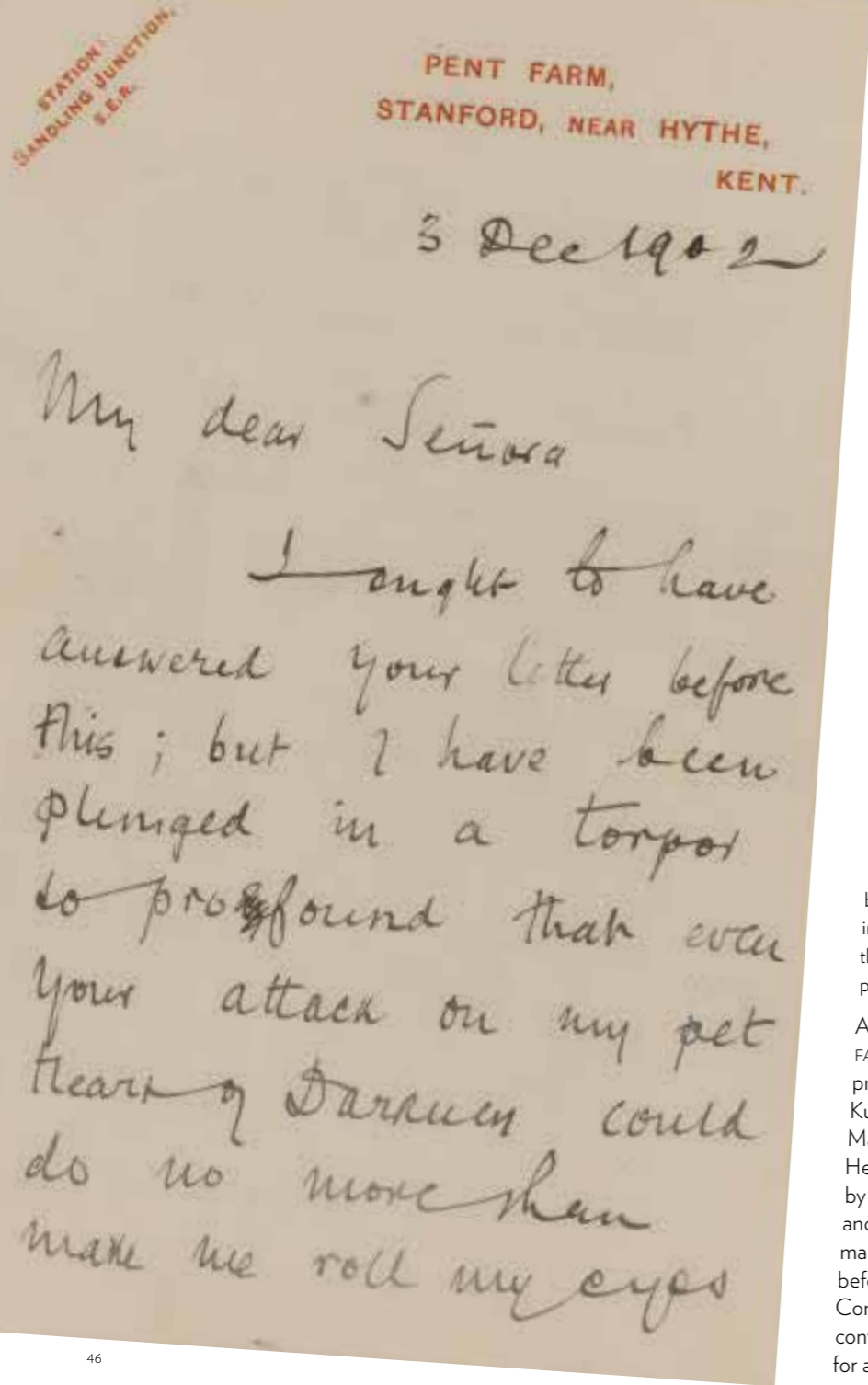
45
[CONRAD, JOSEPH]—BARTH, HENRY
Travels and Discoveries in North and Central Africa.
London: Ward, Lock and Co., 1890

8vo, INSCRIBED BY JESSIE CONRAD AND IDENTIFYING THIS VOLUME AS A IMPORTANT VOLUME FROM CONRAD’S LIBRARY (“To the Rev J.V. Mordenshaw | A bedside book of Joseph | Conrad, sent with every | good wish and regard | from Jessie Conrad... | Canterbury | Sept 26th | 1929.”) on front free endpaper, frontispiece, illustrations, 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





46

46
CONRAD, JOSEPH
Autograph letter signed, to
Elsie 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 ferociously”, 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, 8vo, headed stationery of Pent Farm,
Stanford, Kent, 3 December 1902, *integral blank
on second bifolium torn off, not affecting text*

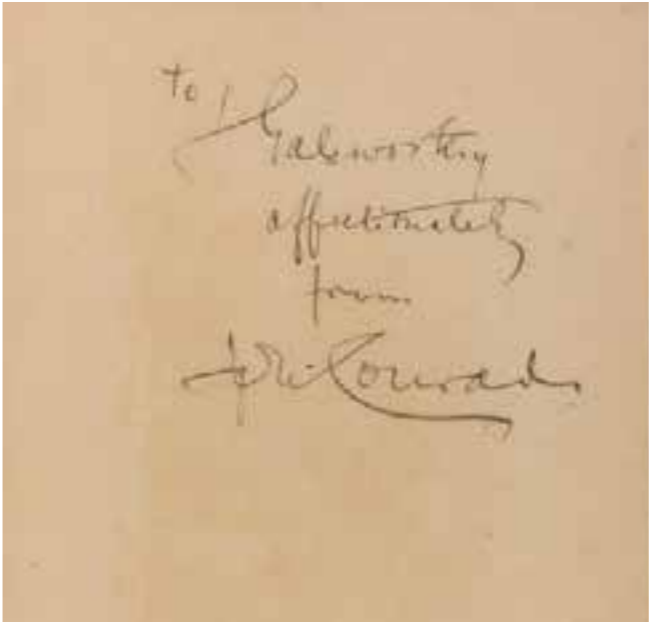
“...What I distinctly admit is the fault of having made
Kurtz too symbolic or rather symbolic at all. But the story
being mainly a vehicle for conveying a batch of personal
impressions I gave the rein to my mental laziness and took
the line of least resistance. This is then the whole Apologia
pro Vita 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 Elsie Hueffer, née
Martindale, the wife of Conrad’s collaborator Ford
Herman 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 Hever* 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 *Heart of Darkness*
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 particularization.
They were not novelists of sufficient philosophical
consistency (or world-view) to be able to move among
generalities.” (Karl, *Joseph Conrad: Three Lives*, p.484).

REFERENCES: *Collected Letters*, II, pp.460-61

PROVENANCE: Maurice F. Neville; his sale, Sotheby’s, New York,
13 April 2004, lot 30, \$80,000

£ 25,000-35,000 € 29,700-41,500



47

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, INSCRIBED TO THE AUTHOR’S FELLOW 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 Baines, *Joseph Conrad. A
Critical Biography*). See further note on Galsworthy by lot 9.

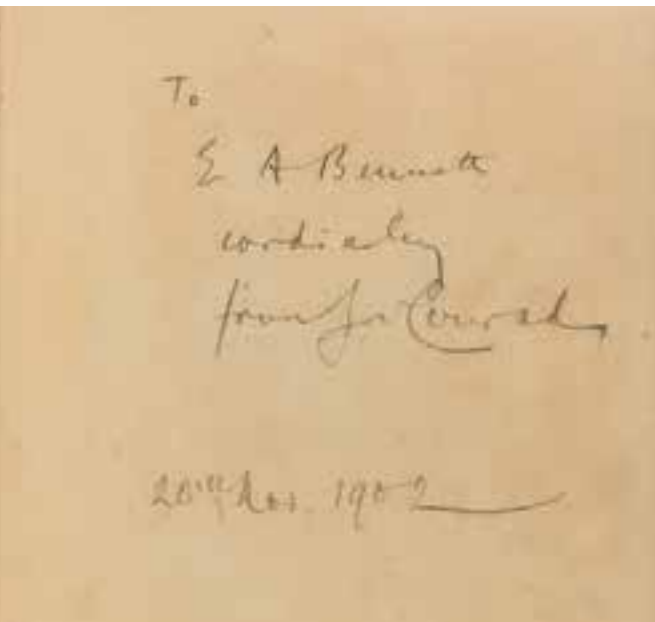
Heart of Darkness, with its generation of visual scene upon visual
scene each charged with more intense emotive impact, and a
final cumulative effect of human imbecility, evil and horror, is
now regarded as one of the greatest short stories ever written.

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

REFERENCES: Cagle A7a(1)

PROVENANCE: John Galsworthy, authorial inscription;
Sotheby’s (Hodgson’s Rooms), 26 April 1979, lot 105

£ 6,000-8,000 € 7,200-9,500



48

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 | E 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: Cagle A7a(1)

PROVENANCE: Arnold Bennett, authorial inscription;
Christie’s New York, 27 October 1995, lot 20

£ 5,000-7,000 € 6,000-8,300

49

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 13 January 1903.

REFERENCES: Cagle A7a(2)

£ 1,000-1,500 € 1,200-1,800

50

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 four half-page etchings by the artist, NO.154 OF 300 COPIES SIGNED BY SCULLY, original full black niger morocco lettered in gilt, original matching black cloth folding box with grey suede lining, black morocco label on spine

REFERENCES: Elizabeth Phillips & Tony Zwicker, *The American Livre de Peintre*, 48 ("Scully, 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 brooding intensity, run parallel to the unfolding of Conrad's sombre allegory").

£ 1,000-1,500 € 1,200-1,800

51

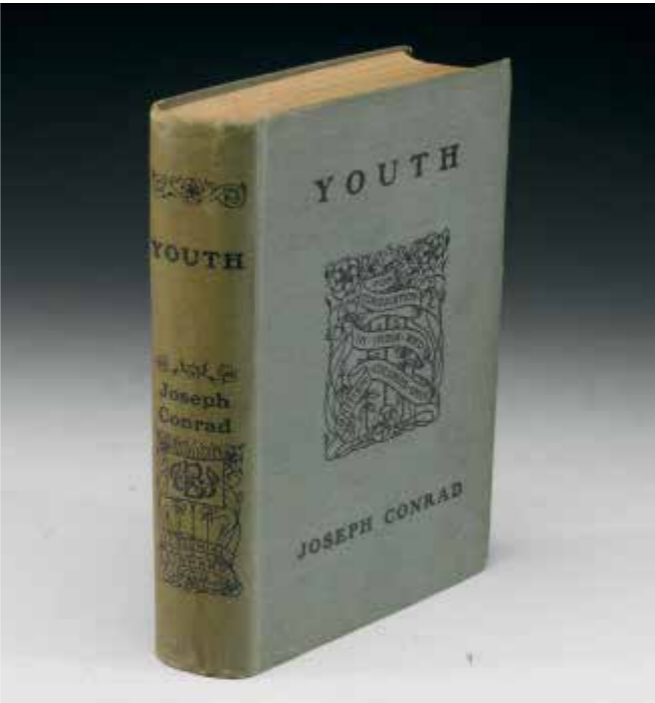
CONRAD, JOSEPH

Autograph letter signed, to George Gissing

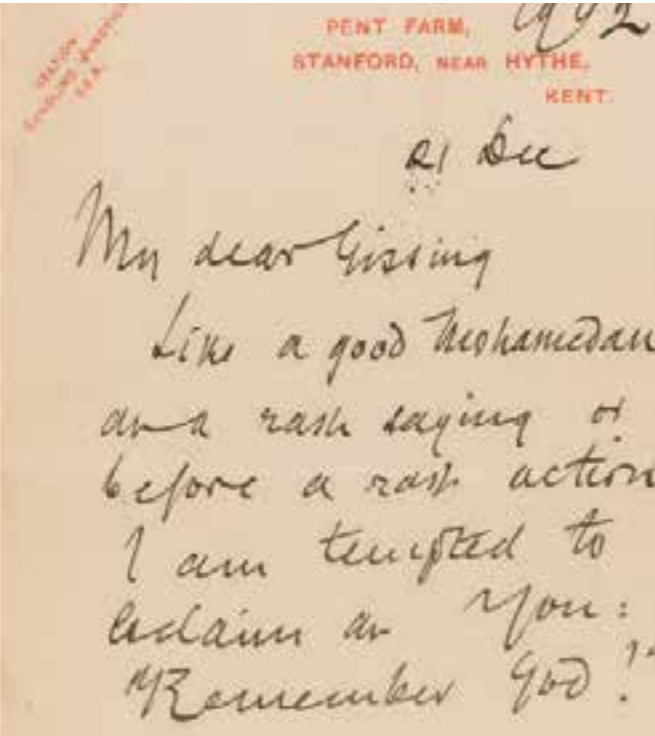
responding in generous but characteristically lugubrious terms to Gissing's enthusiasm for his work, comparing Gissing to an enriched Aladdin with "the Lamp and the Treasure" who "can afford royally to fling away a priceless jewel of a word", admitting that "After forty it is easier to spurn away blame than to embrace the fair form of praise", and concluding that Gissing's praise is a Christmas gift "as no lavishness of Dickens's imagination could have contrived", 6 pages, 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*

"....There is a talking spectre, a ghostly voice whispering incessantly in one's ear of the narrow circle circumscribing all effort, of the shortness of one's vision and of the poverty of one's thought..."

ONE OF ONLY TWO KNOWN LETTERS BY CONRAD TO GISSING. Conrad wrote to Gissing in response to a letter Gissing had



49

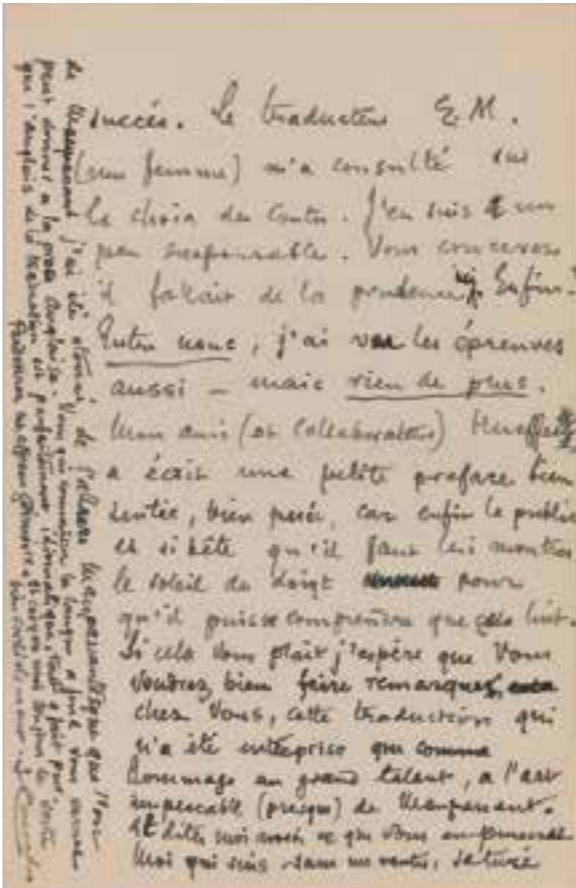


51

written to a mutual friend, Edward Clodd, describing Conrad as "the strongest writer - in every sense of the word - at present publishing in English". Conrad's description of Gissing as enriched with Aladdin's treasure refers to his writing but is ironic given Gissing's grinding money troubles (about which Conrad may have been ignorant), however Conrad's mordant tone is likely to have struck a chord given Gissing's chronic ill health.

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

£ 2,500-3,500 € 3,000-4,150



52

52

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*, which he blames on his melancholy, isolation, and the difficulty he is having in writing *Nostromo*, also praising Elsie Martindale's [Hueffer's] 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, 22 August 1903, *fold tears*

"...J'aurai dû vous écrire aussitôt mais - il y a de ces mais qui ne sont pas tout-à-fait ni paresse, - ni ingratitude, - ni insensibilité: mais plutôt une stupeur de l'esprit, un invincible dégoût de la plume, une terreur de l'encrier, mon cher, come si c'était un trou noir et sans found où on pourrait se noyer..."

[...I should have written to you at once but - there are some buts which are not entirely laziness - or ingratitude - or lack of feeling, but rather a stupour of the spirit, an insurmountable disgust with the pen, a terror of the inkwell, my dear fellow, as though it were a black and bottomless hole where one could drown oneself...]

Henry-Durand Davray (1873-1944) was a long-term contributor to *Mercure de France* and a champion of many English writers including Conrad, Kipling and Wells. See also lot 30.

REFERENCES: *Collected Letters*, III, pp.51-54

£ 2,000-3,000 € 2,400-3,600



53

53

CONRAD, JOSEPH AND FORD MADDOX HUEFFER

Romance: a novel. London: Smith, Elder & Co., 1903

8vo, first edition, PRESENTATION COPY INSCRIBED BY FORD MADDOX HUEFFER AND SIGNED BY BOTH AUTHORS TO HUEFFER'S MOTHER-IN-LAW DURING THE MONTH OF PUBLICATION ("Mrs William Martindale | Affectionately from | Joseph Conrad. | + | Ford Madox Hueffer. | October 1903") on front free endpaper, 8pp. publisher's catalogue at end, original blue smooth cloth lettered in gilt on spine and in white on upper cover, *some spotting, binding rubbed at extremities, hinges splitting*

A rare double presentation copy of Conrad's successful collaboration with Ford Madox Hueffer [Ford]. The adventure novel is set in the Caribbean in the 1820s and is frequently seen as an example of boys' literature. Conrad stated: "In this book I have done my share of writing. Most of the characters... were introduced by Hueffer and developed then in my own way with, of course, his consent and collaboration. The last part is, like the first, the work of Hueffer, except a few portions written by me. Part Second is actually joint work. Parts 3 and 4 are my writing, with here and there a sentence by Hueffer." (see Wise, p. 27)

Hueffer proposed to Elsie Martindale on her sixteenth birthday (when he was nineteen). As Max Saunders notes in the *Oxford DNB*, "In 1894 Ford eloped with his school girlfriend Elsie Martindale (1877-1949), the daughter of Dr William Martindale (1840-1902), an eminent analytical chemist, who opposed her marrying someone with such unreliable financial prospects. Ford and Elsie married in Gloucester on 17 May 1894."

The Martindales would eventually be reconciled with the Hueffers and in January 1901 William Martindale bought the couple "The Bungalow" in Winchelsea. In February 1902, however, Martindale committed suicide with cyanide. There has been some suggestion that Ford had an affair with his sister-in-law around this time. The final two words of William Martindale's suicide note ("Thank Ford") may refer to this. Nevertheless, Ford seems to have been on sufficiently good terms with his mother-in-law to present her with this inscribed volume during the month of its publication.

REFERENCES: Cagle A9a(1)

PROVENANCE: Mrs William Martindale, presentation inscription; Christie's South Kensington ("The Property of Ford Madox and Elsie Hueffer by direct descent"), 7 June 2005, lot 116

£ 5,000-7,000 € 6,000-8,300



54

54

CONRAD, JOSEPH AND FORD MADDOX HUEFFER
Romance: a novel. *New York: McClure, Phillips & Co., 1904*

8vo, second American edition (“second impression” on imprint page), SIGNED BY THE AUTHOR (“Joseph Conrad”) on front free endpaper, FORMERLY IN THE COLLECTION OF THE AUTHOR’S AGENT J.B. PINKER, typed note signed and dated by Bertram Rota, 22 October 1928, noting provenance, 8 half-tone plates after Charles R. Macauley, original dark blue smooth cloth lettered in gilt on spine and upper cover together with design of dolphins and anchors in grey on upper cover, *extremities slightly bumped, bookplate*

REFERENCES: see Cagle p. 47

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

£ 500-700 € 600-850

55

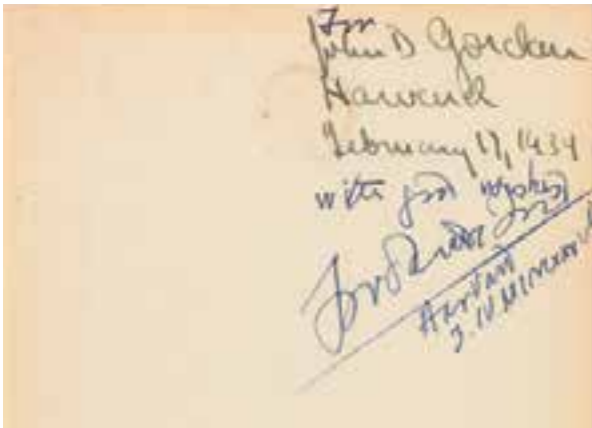
CONRAD, JOSEPH AND FORD MADOX HUEFFER
Romance. A novel. *Garden City, New York: Doubleday, Page & Company, 1923*

8vo, later edition, PRESENTATION COPY INSCRIBED (AROUND JOHN D. GORDAN’S OWNERSHIP SIGNATURE) BY FORD MADOX FORD TO JOHN D. GORDAN (“For | [John D Gordan | Harvard | February 17, 1934] | with good wishes | Ford Madox Ford | Harvard | 3. IV. MCMXXXVI” on front free endpaper, contents annotated with initials indicating authorship, original blue cloth lettered in gilt on spine, *chip to booklabel, spine sunned, head and foot of spine frayed*

See lot 82 for details about John D. Gordan. This reprint appears to be unrecorded by Cagle.

PROVENANCE: John D. Gordan, ownership signature and booklabel

£ 200-300 € 250-400



55



56

56

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, 257, 259, 260, 269, 273, 284, 289, 290, 305, 318, 353, 358, 385, 395, 420, 421, 435, 436, 445, 446 and 447. Gathering 2B (pp.269-384) is supplied from the first printed edition.

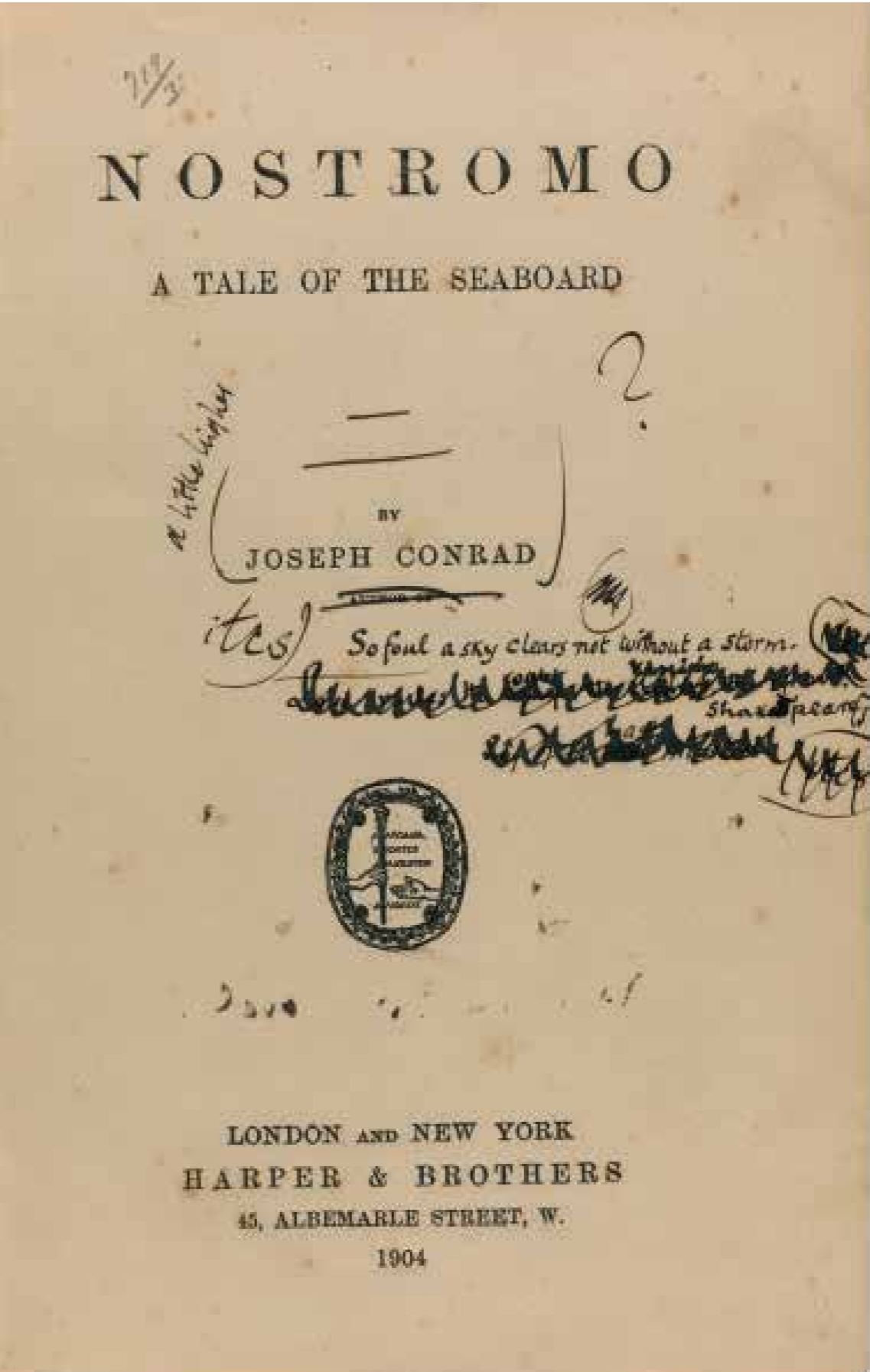
Keating, in *A Conrad Memorial Library* (New York, 1929), describes this copy in some detail on page 143 of his work. See also Cagle p.103. For J.B. Pinker’s central importance in the development of Conrad’s literary career, see lot 24.

“...one of the few mastering visions of our historical moment and our human lot...” (Robert Penn Warren, introduction to the 1951 Random House edition)

REFERENCES: Cagle p. 103; Moore 155

PROVENANCE: J.B. Pinker, authorial inscription, his sale, Sotheby’s 17 December 1924, lot 637; Sotheby’s New York, 15 June 1990, lot 34

£ 20,000-30,000 € 23,700-35,600



56



57

57

CONRAD, JOSEPH

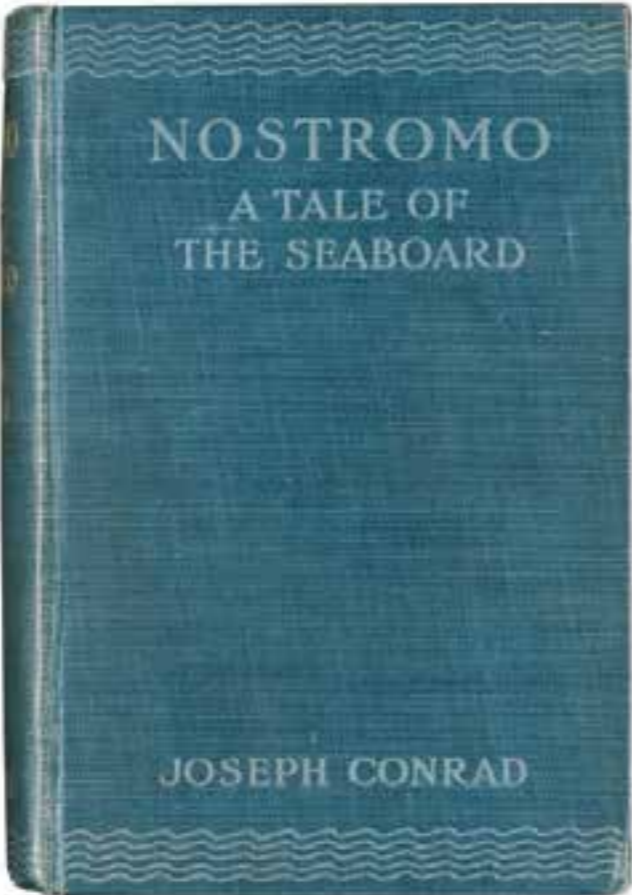
Nostromo: a tale of the seaboard.

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. | 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 MASTERWORK, 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 key role in Conrad’s life and literary career, see lot 9.

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 Conrad himself remarked, “Silver is the pivot of the moral and material events, affecting the lives of everybody in the tale.” A recent commentator has noted that if the story “echoes one work of fiction more than another, it is *The Pardoner’s Tale*, with all the



57

human agencies cancelling out and the treasure emerging as the sinister protagonist of the narrative...” (Kenneth Ligda, “Nostromo”, accessed at <http://modernism.research.yale.edu/wiki/index.php/Nostromo>). The work grew from a projected short story into the author’s longest novel, and cost him dear: throughout the writing of it he suffered gout, depression and severe financial hardship. Then, once completed, it was misunderstood and unpopular with critics and the reading public. Latterly however, it has been recognized 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.

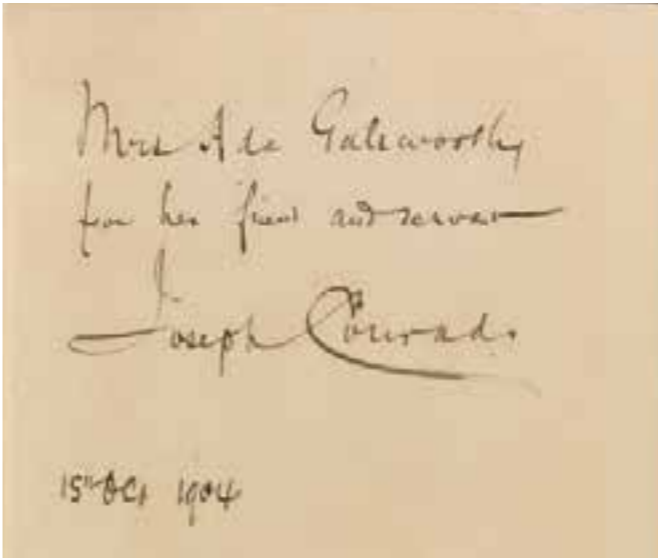
“I see nothing, I read nothing. It is like a kind of tomb which is also hell where one must write, write, write.” (Conrad, on the novel’s composition)

“...one of the few mastering visions of our historical moment and our human lot...” (Robert Penn Warren, introduction to 1951 Random House edition)

REFERENCES: Cagle A10a(1)

PROVENANCE: John Galsworthy, authorial inscription; Sotheby’s (Hodgson’s Rooms), 26 April 1979, lot 109

£ 15,000-20,000 € 17,800-23,700



58

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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 folding chemise, *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 “*Nmo* appeared Yesterday” in a letter to Ford Madox Ford dated 15 October 1904 (see *Collected Letters*, III, p.170). It therefore appears that this copy was presented to Ada Galsworthy the day after publication.

REFERENCES: Cagle A10a(1)

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

£ 5,000-7,000 € 6,000-8,300



59

59

CONRAD, JOSEPH

Nostromo. New York: Harper & Brothers, 1904

Small folio, 22 parts, THE COPYRIGHT EDITION, COMPRISING ONE OF TWO COPIES FORMERLY DEPOSITED IN THE LIBRARY OF CONGRESS TO SECURE AMERICAN COPYRIGHT, each copy stamped and annotated “Library of Congress | Two Copies Received | Jan 29 1904 [through to Jul 23 1904] | Copyright Entry | Jan. 22, 1904 | Class a XXc. No. | 78041 | Copy B [or A]”, also “The Library of Congress | Duplicate”, printed in galley format on rectos only, original printed wrappers, leaves stapled or sewn, collector’s chemise and blue morocco-backed slipcase, *wrappers worn with tears and some loss, many wrappers and occasional leaves loose, occasional adhesive tape repairs*

ONE OF ONLY TWO COPIES. This set comprises thirteen parts lettered A and nine parts lettered B. An address panel from an envelope is also included, addressed by the publishers to the Librarian of Congress. This is postmarked 20 May 1904 (and stamped as received on 21 May 1904). This would have contained the sixteenth part of the set.

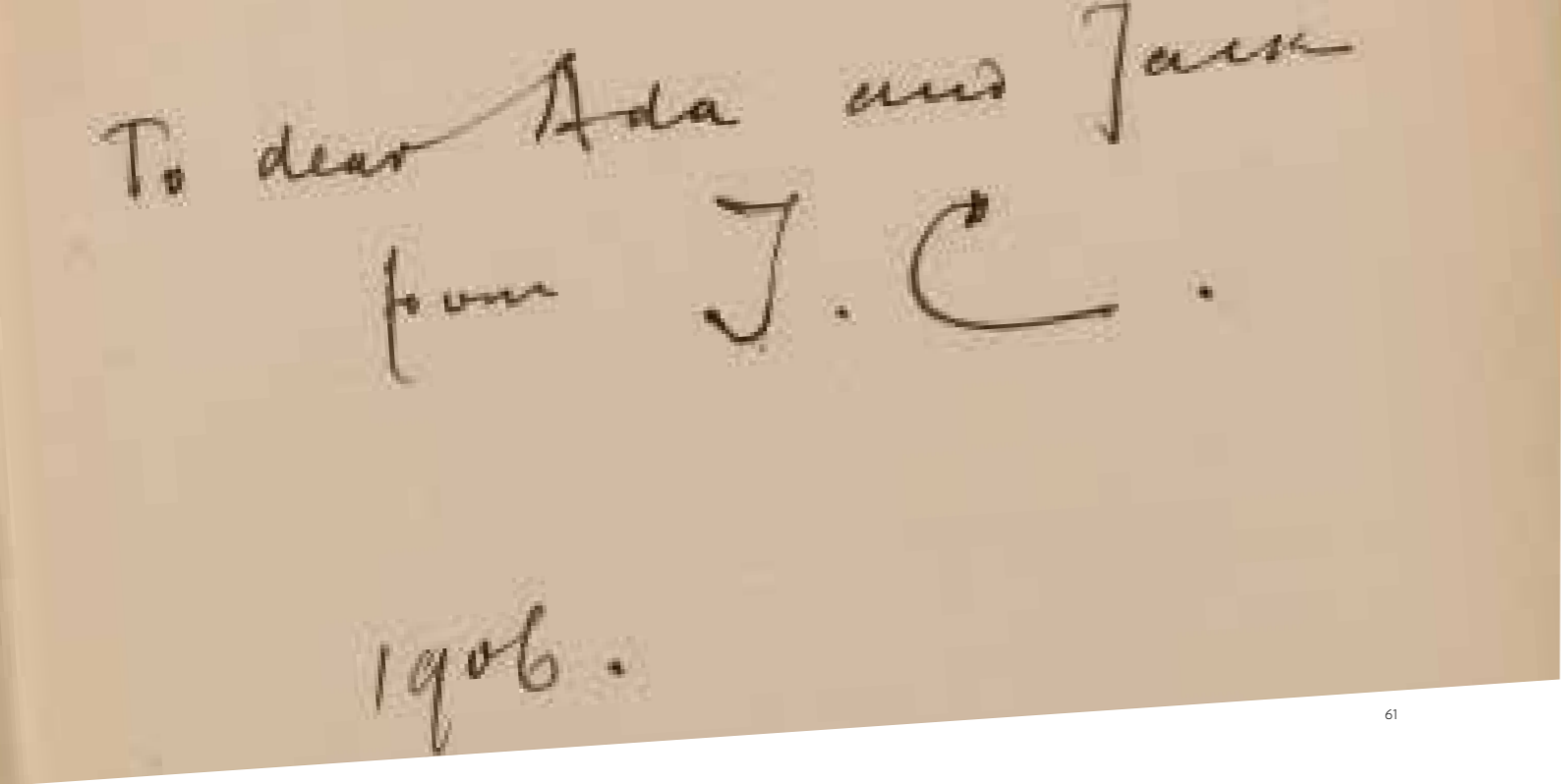
Cagle notes that Harper entered the novel for copyright in the United States on 22 January 1904 and, around the same date, began receiving proofs of the instalments of the book as it appeared in the English periodical *T.P.’s Weekly* (from 29 January 1904). Each of these was set in type and galley proofs were pulled, two sets of which were supplied with specially printed wrappers and deposited in the Library of Congress between 29 January and 23 July 1904. These wrapped parts, twenty-two in each set, were prepared for only the first 457 of the 631 pages of text.

For the American book publication (which did not occur until around 23 November 1904), proofs from the first English edition, with Conrad’s revisions, were sent to New York and the type for the first American edition was corrected.

REFERENCES: see Cagle p.106

PROVENANCE: Scribner Book Store, New York, their symbolic code and the date 11/50 on the upper wrapper of part 8; Sotheby’s New York, 15 June 1990, lot 33

£ 7,000-10,000 € 8,300-11,900



60

CONRAD, JOSEPH

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

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS CLOSE FRIENDS JOHN AND ADA GALSWORTHY (“To dear Ada and Jack | 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

For John and Ada Galsworthy, see lot 9.

“Within these pages I make a full confession not of my sins but of my emotions.

It is the best tribute my piety can offer to the ultimate shapers of my character, convictions, and, in a sense, destiny—to the imperishable sea, to the ships that are no more and to the simple men who have had their day.”

(Conrad, in his Author’s Note)

REFERENCES: Cagle A11a

PROVENANCE: John and Ada Galsworthy, authorial inscription; Sotheby’s (Hodgson’s Rooms), 26 April 1979, lot 111; Swann, 23 March 1989, lot 15

£ 2,500-3,500 € 3,000-4,150

61

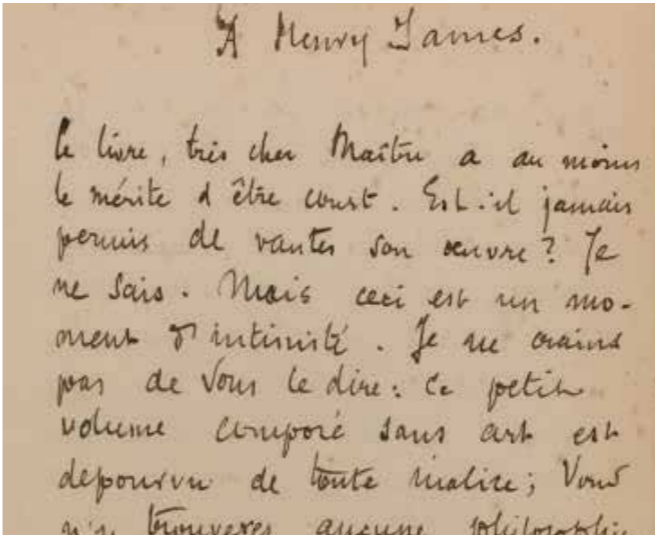
CONRAD, JOSEPH

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

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HENRY JAMES ON FRONT ENDPAPER (“A Henry James. | Le livre, très cher Maître a au moins | le mérite d être court. Est-il jamais | permis de vanter son oeuvre? Je | ne sais. Mais ceci est un mo- | ment d’intimité. Je ne crains | pas de vous le dire: ce petit | volume composé sans art est | depourvu de toute malice; Vous | n’y trouverez aucune philosophie, | mais, peut-être, quelque sen- | timent des choses lointaines | et des hommes simples | qui ont vécu. | Ces esquisses furent tracées | surtout pour mon plaisir. | Ecrire pour le plaisir est | une dangereuse fantaisie. Je | me la suis passée au risque de | provoquer des grimaces d’ennui | ou des sourires plus blessants | encore. Si dans cette petite pré- | face, écrite pour vous tout seul, | j’en fais la confession c’est que | je suis très sûr de l’amitié dont | vous m’honorez. Je sais que votre | sourire s’éclairera d’une bienveillante | douceur. Votre oeil ami saura | distinguer dans ces pages cette | piété du souvenir qui a guide | la phrase tâtonnante et une | plume toujours rebelle. | JC”), 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 cloth chemise and green morocco-backed slipcase, some spotting, head and foot of spine bumped, hinges split, slight indentation to top edge, minor stain to lower cover

AN EXCEPTIONAL CONRAD ASSOCIATION COPY, LINKING THE TWO GREAT NOVELISTS OF THE EDWARDIAN ERA AND TWO FELLOW PIONEERS OF EARLY LITERARY MODERNISM. Conrad association copies with significant literary associations are scarce. No book inscribed by Conrad to Henry James has been offered at auction for at least thirty years.

The Mirror of the Sea is Conrad’s only book devoted solely to the sea, as well as his first volume of autobiography, collecting together a number of essays on sea life. T.E. Lawrence proclaimed it Conrad’s best book, and, while other writers have not entirely concurred, there is a strong argument that it is his most central.



Frederick R. Karl notes in *Joseph Conrad: The Three Lives* that “For Conrad, who was still trying out his powers [in the late 1890s], James was a novelist who showed what could be accomplished in fiction, not necessarily a writer who provided any specific guidance... Chiefly, Conrad’s obeisance before James... was not the deference of the apprentice before the master in any literary sense... Rather, it was Conrad’s way, we can speculate, of dissociating himself from the Grub Street practitioners of the novel by linking himself with the most serious of writers: in a sense, the only competitor each was to have in the novel in that pre-World War I era” (see pp.382-83).

Karl later comments “...[Conrad] sent a copy of *The Mirror of the Sea* to Henry James with a long dedicatory note in French. Part of it indicates Conrad’s obeisance before James: ‘These sketches were set forth chiefly for my own pleasure. To write for pleasure is a dangerous fantasy. I have gone at it with the risk of provoking some grimaces of boredom or some smiles even more wounding. If within this little preface written for you all alone, I make a confession of it, it is that I am very sure of the friendship with which you honor me. I know that your smile will brighten with a welcome sweetness. Your friendly eye will know how to distinguish within these pages this filial devotion to memory which has guided the groping phrase and an always rebellious pen.’ [in translation]” (see p.610).

Conrad always wrote to James in French; a sign of respect, and necessitated, as it were, by his constant salutation: “Cher Maître.” His essay on James in *Notes on Life and Letters* indicates clearly his profound admiration for James of all English writers. James’s remarks on Conrad, in his 1914 essay on new novelists, are less effusive, but only because the remarks are limited to comments on the recently published *Chance*.

On the half-title is a pencilled presentation from the author’s nephew presenting the book to his (first) wife: “To O.J. from H.J. (Jr.) 1928.” Olivia Cutting, daughter of the New York attorney and financier, William Bayard Cutting (1850–1912), married Henry James, Jr in 1917. William Bayard’s bookplate is loosely inserted although it is doubtful he owned the book.

REFERENCES: Cagle A11a

PROVENANCE: Henry James, authorial inscription; Henry James, Jr (1879-1947 and recipient of the 1931 Pulitzer Prize for Biography or Autobiography); Olivia James

£ 15,000-20,000 € 17,800-23,700



62

JOSEPH CONRAD

The Mirror of the Sea.

Garden City New York: Doubleday, Page & Company, 1916

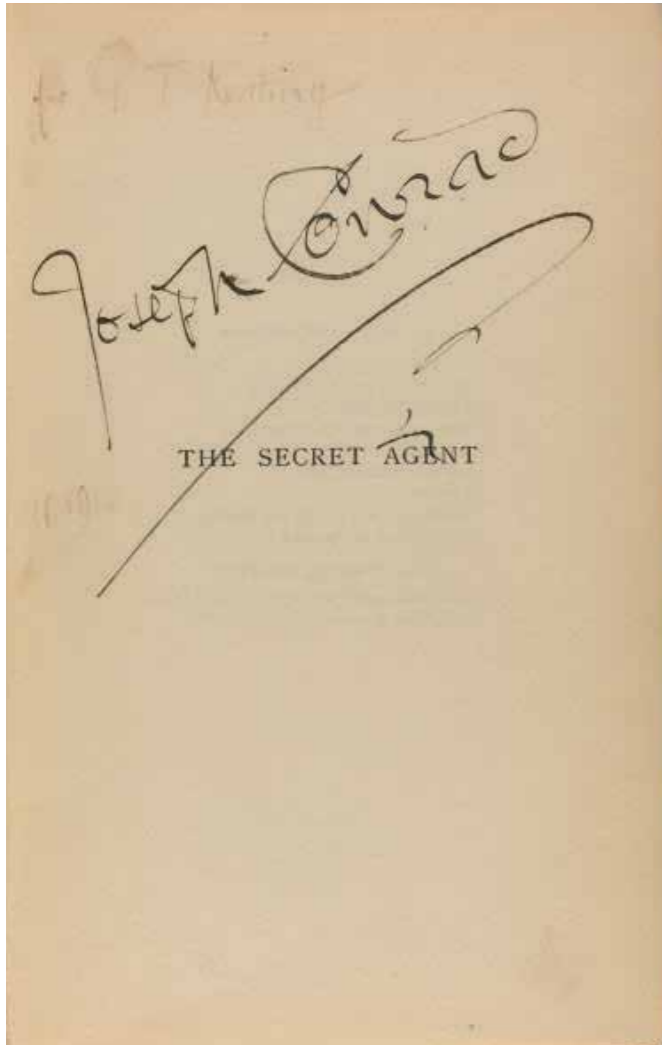
8vo, new (“Deep Sea”) edition, Stanley Seeger Sr’s copy with his ownership signature on upper paste-down (“Stanley | Seeger | Milwaukee | 1918”), original limp blue leather, slightly browned, worn and rubbed at edges of binding and on spine

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 Seeger Sr. was a doctor based in Milwaukee who collected first editions, while his wife enjoyed collecting antiques. Their son Stanley J. Seeger Jr was born in May 1930, and clearly inherited the collecting gene.

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 Seeger Sr, ownership signature on upper paste-down; thence by descent

£ 150-200 € 200-250



63

63

CONRAD, JOSEPH

The Secret Agent: a simple tale.

London: Methuen & Co., 1907

8vo, FIRST EDITION, 40pp. publisher's catalogue dated September 1907 at end, 4pp. publisher's leaflet for "Methuen's Popular Novels" loosely inserted, original dark red vertically ribbed cloth lettered and with design in gilt on spine, occasional minor cracking between gatherings at spine, head and foot of spine slightly bumped

One of the author's masterpieces and the first modern novel of counter-espionage. F.R. Leavis would later describe the book as "indubitably a classic and a masterpiece", noting that the final scene between Adolf and Winnie Verloc was "one of the most astonishing triumphs of genius in fiction".

REFERENCES: Cagle A12a(1)

£ 400-600 € 500-750

64

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 [erased] | Joseph Conrad | 1919. [erased]") 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 GREAT POLITICAL NOVEL, set in London in 1896 and centring 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.368)

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, authorial inscription

£ 1,500-2,000 € 1,800-2,400

65

CONRAD, JOSEPH

The Secret Agent. A Drama in three Acts.

London: T. Werner Laurie Ltd, 1923

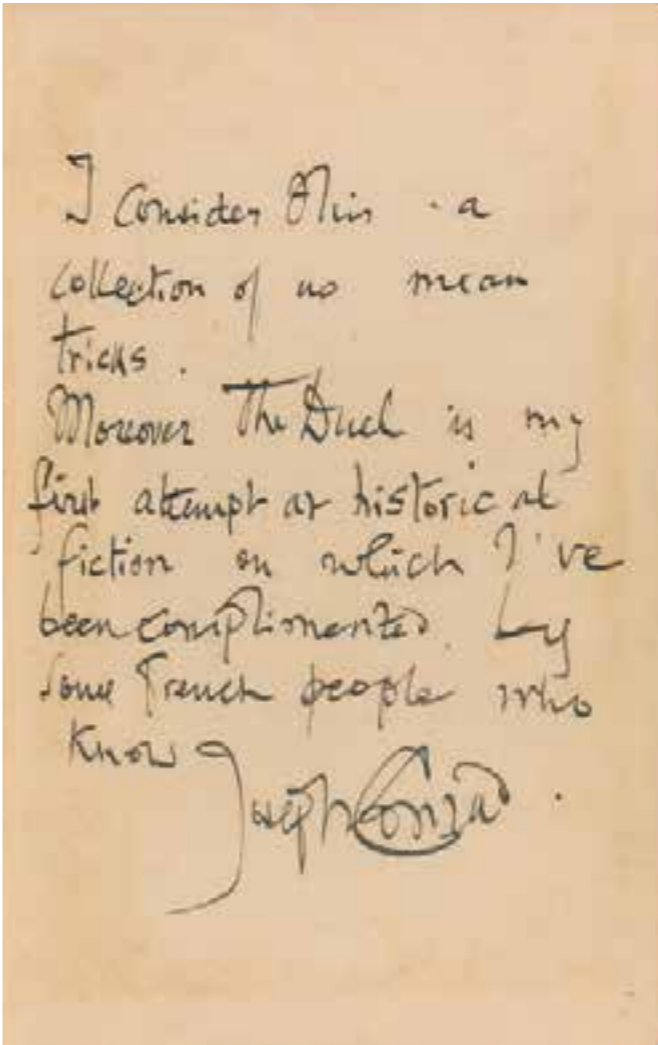
8vo, second edition, NO.714 OF 1,000 COPIES SIGNED BY THE AUTHOR, photographic frontispiece, original cream parchment-backed blue grey boards, printed label on spine, all edges untrimmed, dust-jacket, minor offsetting to endpapers, jacket slightly soiled and torn with some loss on lower panel

Conrad made a few revisions to the text for this limited T. Werner Laurie edition.

REFERENCES: Cagle A54b

PROVENANCE: Christie's, 30 November 2005, lot 5

£ 300-500 € 400-600



66

66

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 CURLE] ("I consider this a | collection of no mean | tricks. | Moreover 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 A13a(2)

PROVENANCE: Richard Curle, his sale, American Art Association, 28 April 1927, lot 63; A. Edward Newton, bookplate, his sale, Parke-Bernet Galleries, 17 April 1941, lot 411

£ 3,000-5,000 € 3,600-6,000

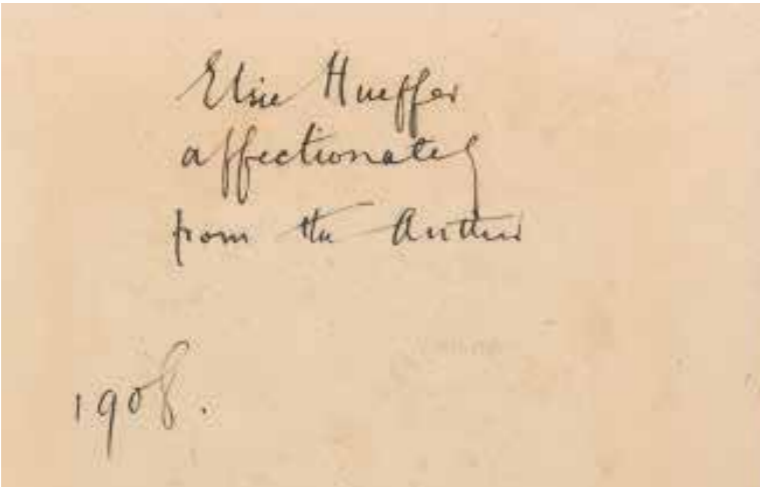


Richard Curle (1883-1968)

Author, editor and journalist. The son of a Scottish landowner, Curle was a close friend of Conrad's in the last decade of his life, and also co-executor of his estate after his death. The two first met in 1912 at one of the Thursday meetings of Edward Garnett's circle at the Mont Blanc Restaurant. "The friendship developed and became lasting, with Curle perhaps filling the gap left by Conrad's rupture with Ford Madox Ford" (Knowles and Moore).

As well as enjoying his company Conrad made considerable use of Curle's contacts in the press world and valued his practical advice. 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.



67

67
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 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 slipcase and blue morocco-backed slipcase, *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 be *simply entertaining...*” (see *Collected Letters*, IV, pp.29-30).

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

REFERENCES: Cagle A13a(2)

PROVENANCE: Elsie Hueffer, authorial inscription; Albert Henry Wiggin, bookplate; Marjorie Wiggin Prescott, her sale, Christie’s New York, 6 February 1981, lot 66

£ 3,000-5,000 € 3,600-6,000

68
CONRAD, JOSEPH
A Set of Six. London: Methuen & Co. Ltd., 1920

8vo, “sixth edition”, presentation copy inscribed by the author to S.C. Cockerell (“Sydney C Cockerell | with great regard | from | 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. Cockerell thanking the recipient for a book by Mrs [Juliet M.] Soskice, stating that “it certainly has a

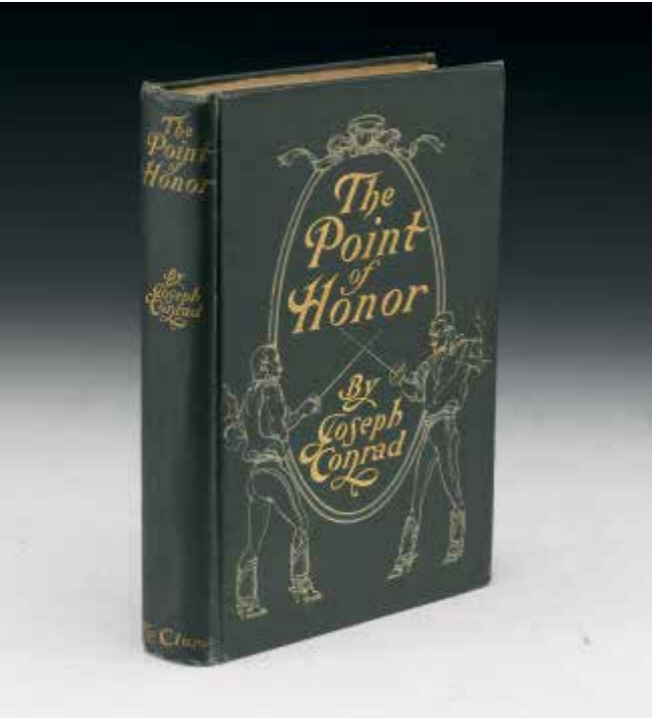
quality but it is very much like the one-time Juliet” and commenting on his own progress with work (“I have been able to get some sort of hold on my work these last 4 days, and feel much happier in consequence”), 4 pages, 8vo, headed stationery of Oswalds, Bishopsbourne, 1 May [1922], *some browning*

It is assumed that Sydney Cockerell 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. 241)

REFERENCES: See Cagle p. 138

PROVENANCE: Sydney C. Cockerell, authorial inscription

£ 1,500-2,500 € 1,800-3,000



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69
CONRAD, JOSEPH
Autograph note initialled (“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

70
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 “a” binding), *minor browning and spotting, binding worn at extremities*

AUTHORIAL INSCRIPTIONS IN AMERICAN EDITIONS OF CONRAD ARE RARE.

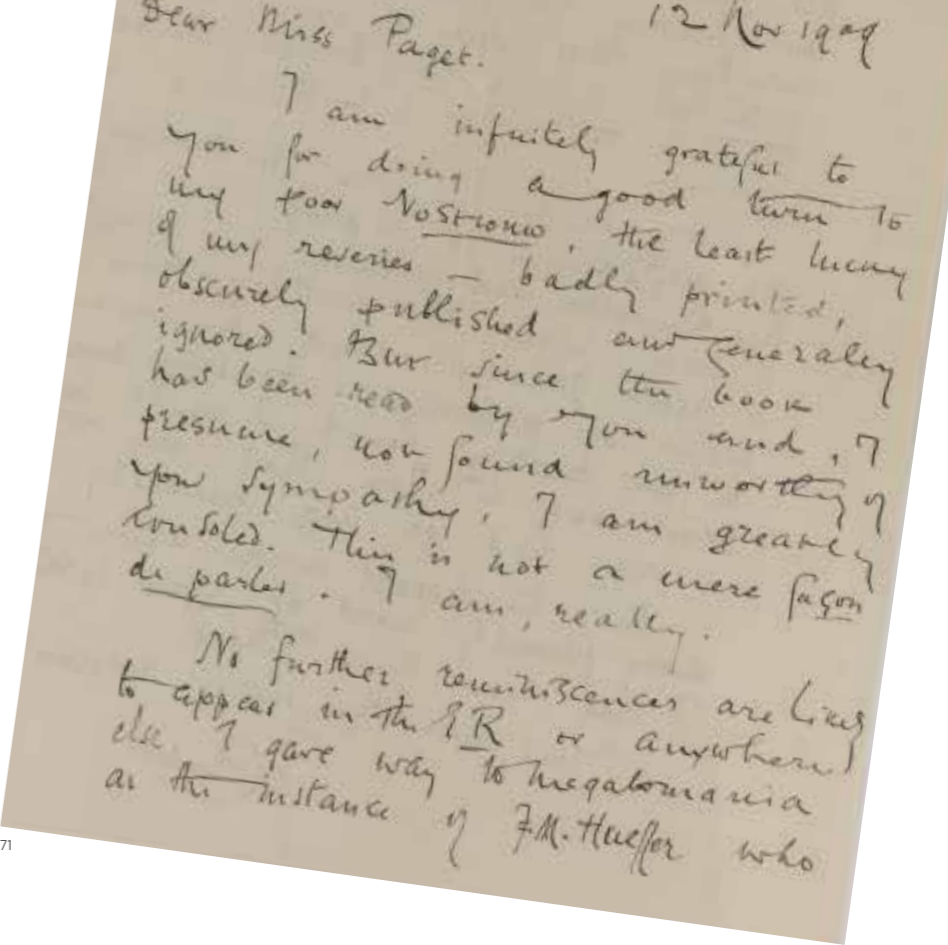
The recipient may be Mary Austin (1868-1934), the American writer and feminist, known for her book about the California Desert, *The Land of Little Rain* (1903). Austin met Conrad twice. The first occasion was recorded as 1908 by Austin in her essay on *Typhoon* in Keating’s *A Conrad Memorial Library*. However, in the author’s *Earth Horizon* (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 A13(c)

PROVENANCE: M. Curzon Austin, authorial inscription

£ 1,500-2,500 € 1,800-3,000



71

71
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 E[nglish] R[evue]...”) but admitting that “the *Mirror of the Sea* is, in a sense, biographical” and wishing Placci good fortune in his “Quixotic adventure”, 2 pages, 4to, headed stationery of Aldington, near Hythe, Kent, 12 November 1909

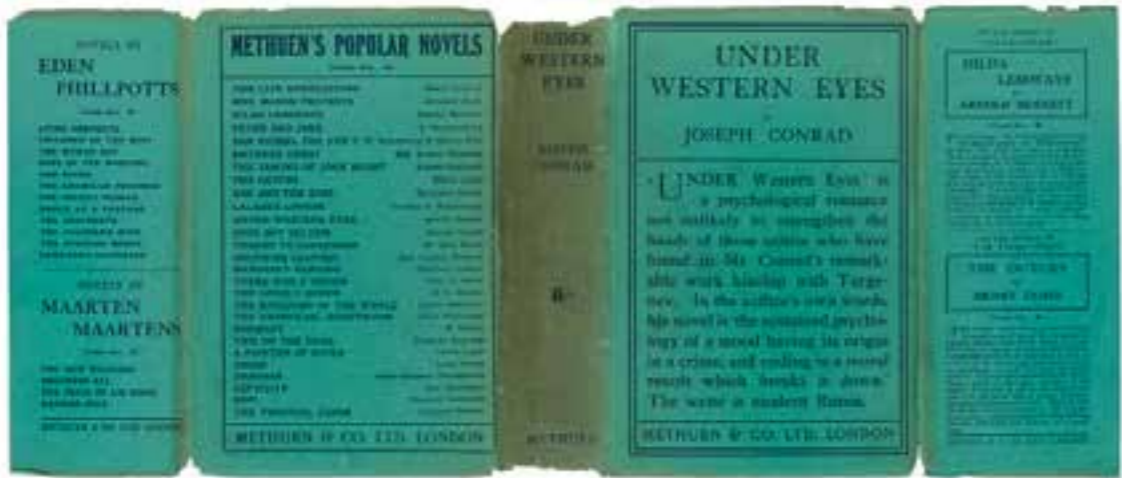
A LETTER REMARKING ON THE UNPROFITIOUS FATE OF *NOSTROMO*, THE NOVEL NOW WIDELY REGARDED AS CONRAD’S GREATEST ACHIEVEMENT, to Violet Paget (1856-1935), the accomplished art historian, aesthetic theorist, novelist (as “Vernon Lee”) and travel writer. Principally based in Florence, Paget counted Robert 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.139

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

£ 2,500-3,500 € 3,000-4,150



73

72

CONRAD, JOSEPH

Autograph letter signed,
to Jane Cobden-Unwin (“Mrs Unwin”)

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 3 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*

Jane 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 evidently replying to a letter of sympathy following the terrible early months of 1910, when a serious mental breakdown with fits of delirium, in which Conrad conversed with characters from *Under Western Eyes*, were accompanied by severe bouts of gout.

REFERENCES: *Collected Letters*, IX, p.146

£ 1,200-1,500 € 1,450-1,800

73

CONRAD, JOSEPH

Under Western Eyes. London: Methuen & Co. Ltd., 1911

8vo, first edition, 32pp. publisher’s catalogue dated September 1911 at end, original red linen finish cloth lettered in gilt on spine, DUST-JACKET, *browning to endpapers, extremities of dust-jacket frayed with some minor loss to head and foot of spine*

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 A14a(1)

£ 5,000-7,000 € 6,000-8,300

74

CONRAD, JOSEPH

Under Western Eyes. London: Methuen & Co. Ltd., 1911

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO ELSIE HUEFFER (“To | Elsie Hueffer | affectionately | from J.C. | 1911.”) on front free endpaper, 32pp. publisher’s catalogue dated September 1911 at end, original red linen finish cloth lettered in gilt on spine, collector’s chemise and blue morocco-backed slipcase, *minor browning, spine slightly faded, minor spotting to edges*

Described by Conrad as “without doubt... the most deeply meditated novel that came from under my pen” (*Collected Letters*, V, p.695), this political novel was written over a two year period between the end of 1907 and the beginning of 1910.

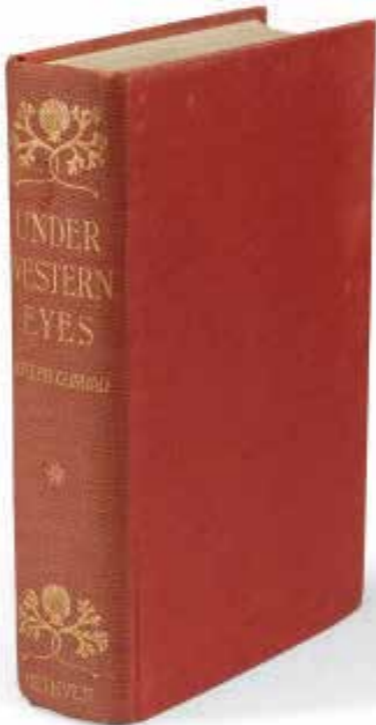
By the time of publication, Ford Madox Ford had begun his affair with the novelist Violet Hunt. The couple were living in Germany trying to pass as a married couple (see longer note, lot 35)

REFERENCES: Cagle A14a(1)

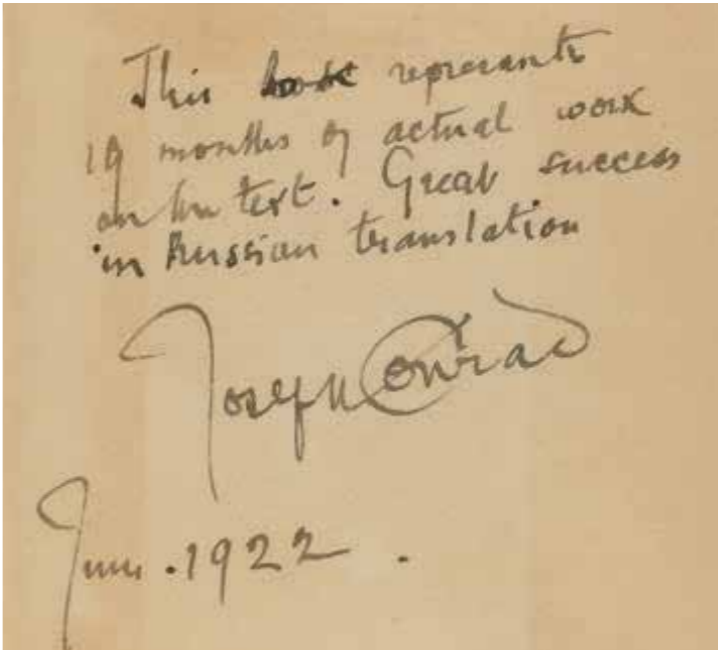
PROVENANCE: Elsie Hueffer, authorial inscription; Albert Henry Wiggin, bookplate; Marjorie Wiggin Prescott, her sale, Christie’s New York, 6 February 1981, lot 68; Christie’s New York, 7 December 1990, lot 78

£ 3,000-5,000

€ 3,600-6,000



74



75

75

CONRAD, JOSEPH

Under Western Eyes. London: Methuen & Co. Ltd., 1911

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR FOR HUGH WALPOLE (“This book represents | 19 months of actual work | on the text. Great success | in Russian translation | Joseph Conrad | June. 1922.”), ownership inscription in Walpole’s hand (“Hugh Walpole | London | 1911”) on preliminary blank, title-page stamped with “PRESENTATION COPY”, 32pp. publisher’s catalogue dated September 1911 at end, original red linen finish cloth lettered in gilt on spine, *some browning and spotting, minute holes to upper joint, foot of spine frayed and torn*

For Hugh Walpole, see lot 27.

At the end of May and beginning of June 1922 Conrad was complaining about a wrist injury. He explained to G. Jean-Aubry on 27 May that “I’ve been unable to hold a pen” (see *Collected Letters*, VII, p.473) and on 2 June 1922 he wrote to Warrington Dawson “I dictate this letter because I really don’t know when I will be able to write in pen and ink, my right wrist having been bad for a long time now and showing no signs of serious improvement” (*Collected Letters*, VII, p.476). At the end of the month he was still making excuses due to “the beastly swollen wrist which prevented me holding the pen” (letter to R.B. Cunninghame Graham, dated 28 June 1922, *Collected Letters*, VII, p.483). Nevertheless, swollen wrist or not, the author inscribed this copy during June 1922 (and the condition may have resulted in the awkward writing of the word “book”).

REFERENCES: Cagle A14a(1)

PROVENANCE: Hugh Walpole, bookplates and ownership inscription; Sotheby’s (Hodgson’s Rooms), 14 December 1978, lot 581; Roger Rechler, his sale, Christie’s New York, 11 October 2002, lot 52

£ 3,000-5,000 € 3,600-6,000

76

CONRAD, JOSEPH

Under Western Eyes. London: Methuen & Co. Ltd., 1915

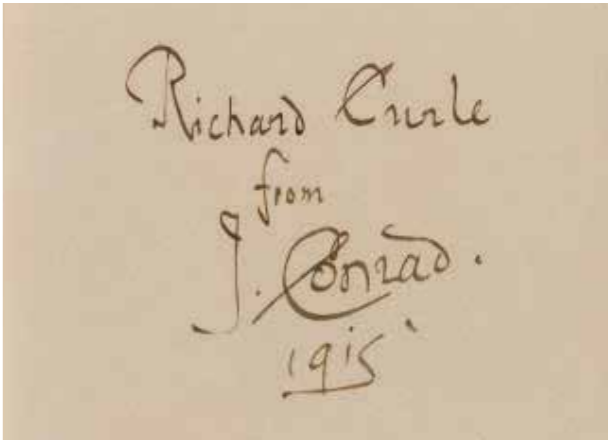
8vo, “third and cheaper edition”, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO RICHARD CURLE (“Richard Curle | from | J. Conrad. | 1915”) on front free endpaper together with later inscription in pencil from Curle to Wise (“Given to T.J. Wise | by his obliged friend | Richard Curle | 19/11/19”), 32pp. publisher’s catalogue dated Spring 1915 at end, original red linen finish cloth lettered in gilt on spine, collector’s chemise and blue morocco-backed slipcase

A fine copy linking two great Conrad collectors.
For a note on Curle see lot 66.

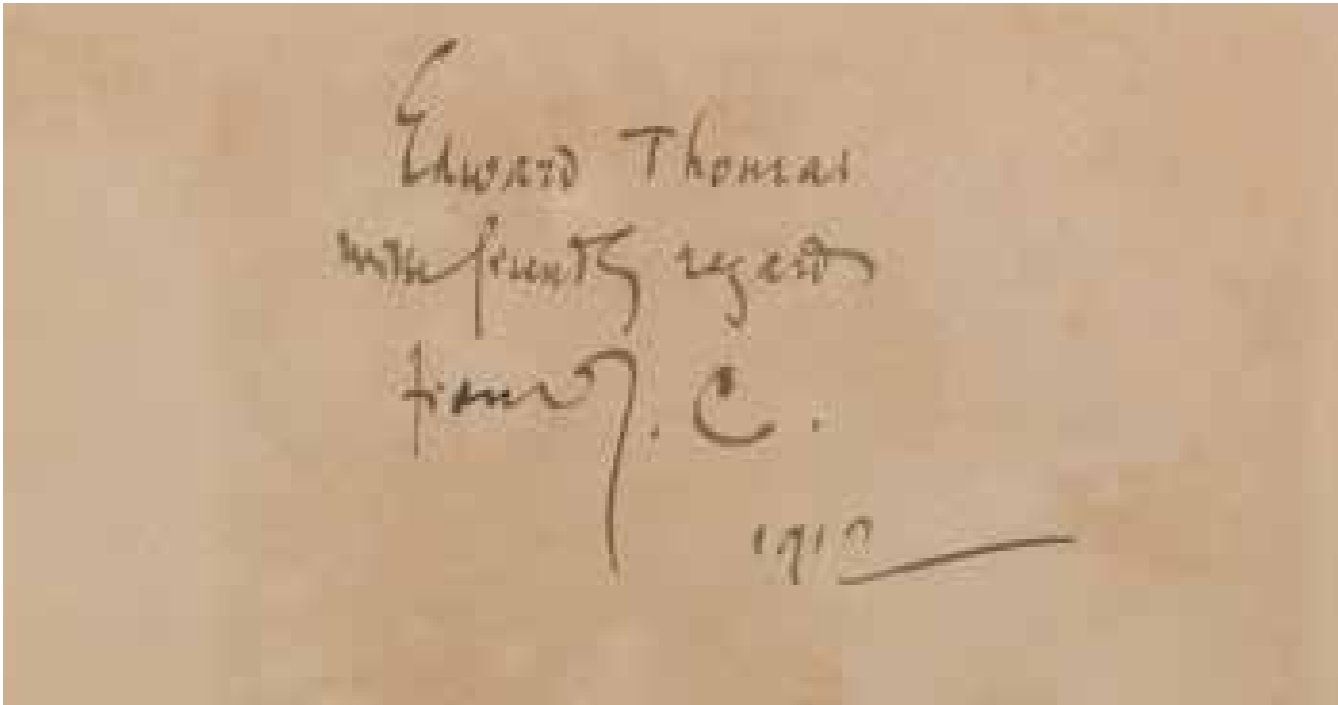
REFERENCES: Cagle see p. 153

PROVENANCE: Richard Curle, presentation inscription; T.J. Wise, presentation from Curle

£ 1,000-1,500 € 1,200-1,800



76



77

77

CONRAD, JOSEPH

Some Reminiscences. *London: Eveleigh Nash, 1912*

8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO EDWARD THOMAS (“Edward Thomas | with friendly regards | from J.C. | 1912”) on front free endpaper, 2pp. publisher’s advertisements at end, original dark blue beaded cloth lettered in gilt on spine and upper cover, collector’s chemise and blue morocco-backed slipcase, *slight browning, splitting to hinges, extremities slightly bumped*

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 meet, 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 serialized in the *English Review* between December 1908 and June 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: Edward Thomas, authorial inscription

£ 5,000-7,000 € 6,000-8,300

78

CONRAD, JOSEPH

A Personal Record. *London and Toronto: J.M. Dent & Sons Ltd., 1919*

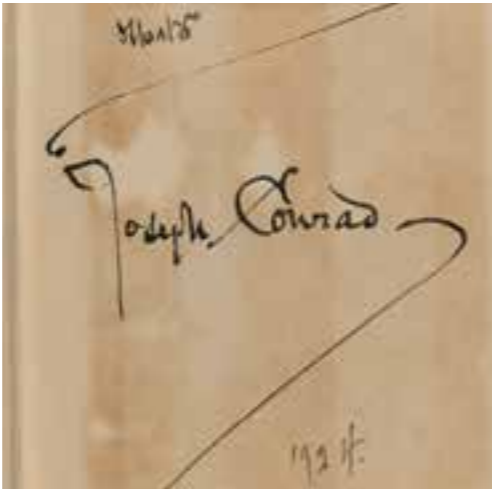
8vo, third English edition (of *Some Reminiscences*) with a new preface, first printing, THE AUTHOR’S OWN COPY (“Oswalds | Joseph Conrad | 1924.”) on front free endpaper, title-page in red and black, original light olive green vertically ribbed cloth titled in gilt and brown on spine and upper cover, *some browning*

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 Gérard Jean-Aubry, his first biographer (see note to lot 124).

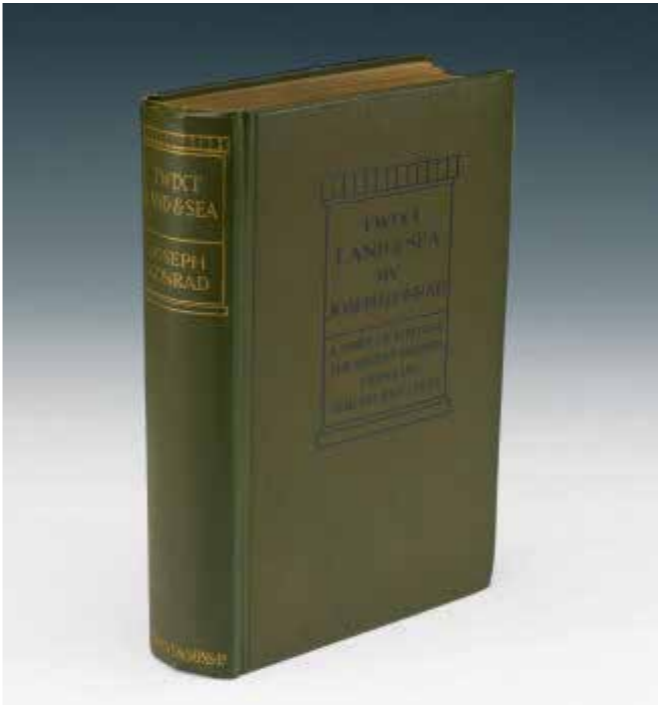
REFERENCES: Cagle A15e(1)

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

£ 1,500-2,000 € 1,800-2,400



78



79

79

CONRAD, JOSEPH

‘Twixt Land & Sea Tales.

London: J.M. Dent & Sons Ltd., 1912

8vo, FIRST EDITION, THE RARE FIRST STATE, PRESENTATION COPY AFFECTIONATELY INSCRIBED IN THE YEAR OF PUBLICATION BY THE AUTHOR ON FRONT FREE ENDPAPER TO HIS GREAT FRIENDS JOHN AND ADA GALSWORTHY (To Jack and Ada | with love from J.C. | 1912”), title in red and black, original green vertically ribbed cloth with uncorrected “Freya of the Secret Isles” stamped on upper cover (Cagle’s “a” binding), spine in gilt, preserved in blue case and quarter blue morocco slipcase, *some slight offsetting to endpapers*.

SUPERB PRESENTATION COPY OF THE RARE FIRST STATE. Conrad’s friendships with the novelist and dramatist John Galsworthy and his wife Ada were two of the longest and most equable of his life (see note by lot 9). His greatest novel, *Nostromo* (1904), was dedicated to him (see lot 57) and his younger son, born in 1906, was named after him.

Only around 100 copies of this first state (according to a note in one of the publisher’s file copies: see Cagle) with the uncorrected “Freya of the Secret Isles” on the upper cover were circulated before further copies had the word “Secret” buffed out and “Seven” over-stamped (making the second state of the binding, see lots 80, 81).

REFERENCES: Cagle A16a(1)a

PROVENANCE: John and Ada Galsworthy, presentation inscription; Sotheby’s at Chancery Lane, 26 April 1979, lot 115

£ 5,000-7,000 € 6,000-8,300

80

CONRAD, JOSEPH

‘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 (“Signed for JB Pinker | with love | by Joseph Conrad”), title in red and black, original green vertically ribbed cloth, upper cover stamped in black, spine in gilt, Cagle’s second “b” binding with “FREYA OF THE SECRET ISLES” corrected to “FREYA OF THE SEVEN ISLES” on upper cover by over-stamping “Seven”, *lower hinge starting* OTHERWISE A FINE COPY

A FINE PRESENTATION COPY OF THE COLLECTION CONTAINING 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 author’s much-delayed writing of *Under Western Eyes* 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 A16a(1)b

£ 2,500-3,500 € 3,000-4,150



81

81
CONRAD, JOSEPH
‘Twixt Land & Sea Tales.
London: J.M. Dent & Sons Ltd., 1912

8vo, FIRST EDITION, PRESENTATION COPY WARMLY INSCRIBED BY THE AUTHOR TO HIS PATRON JOHN QUINN ON FRONT FREE ENDPAPER (“To John Quinn | with friendly regards | from J. Conrad. | 1912”), title in red and black, original green vertically ribbed cloth, upper cover stamped in black, spine in gilt, Cagle’s second (“b”) binding with “FREYA OF THE SECRET ISLES” corrected to “FREYA OF THE SEVEN ISLES” on upper cover by over-stamping “Seven”, preserved in quarter green morocco folding box, *small snag to lower edge of lower cover*

A fine presentation copy, inscribed by Conrad to the man who, through his exclusive agreement with the author to purchase manuscripts as they became available, financially supported him through the lean years before his eventual commercial success after 1914. See lot 37, for instance, the autograph manuscript of *Typhoon*.

REFERENCES: Cagle A16a(1)b

PROVENANCE: John Quinn, bookplate, the sale of his library (Part One [A-C]), at Anderson Galleries, New York, 12-14 November 1923, lot 1877; Pierre S. du Pont III, his Collection of Navigation, Voyages, Cartography and Literature of the Sea, sale at Christie’s New York, 8 October 1991, lot 57

£ 2,500-3,500 € 3,000-4,150

82
CONRAD, JOSEPH
“Chance”, The New York Herald, *New York: The New York Herald Company, 21 January - 30 June 1912*

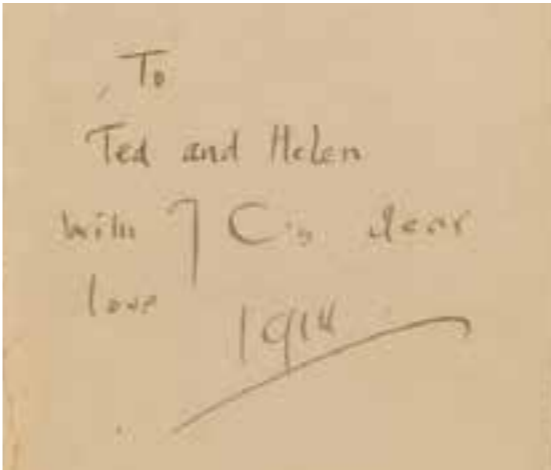
folio, 24 parts, ORIGINAL SERIALIZED PUBLICATION WITHIN “MAGAZINE SECTION” OF *THE NEW YORK HERALD*, complete issues of Magazine Section of the newspaper, coloured illustrations, collector’s chemise and brown morocco-backed slipcase, *single fold to each issue, some browning, extremities chipped with occasional loss*

A comparison of the serial publication of the novel with the book version reveals some significant changes. Robert Siegle in “The Two Texts of Chance” (*Conradiana*, 16, 1984, pp.83-101) even claims that the serial publication comprises a more modernist text. Susan Jones (see “The Three Texts of Chance”, *The Conradian*, 21/1, 1996, pp.57-78) notes that “...in Siegle’s view, some of Conrad’s extensive revisions from serial to book constituted errors of judgement, particularly the removal of passages in which the narrators discuss the nature and meaning of textuality, a theme which placed the serial in a more self-reflexive cast than that of the book...”

PROVENANCE: John Quinn, bookplate on chemise, his sale, The Anderson Galleries, 12-14 November 1923, lot 1883; John D. Gordon, sale invoice; Phyllis Goodhart Gordon, booklabel on chemise

For John Quinn see previous lot. John Gordon, a former Harvard English instructor and a Conrad expert, was appointed the first curator of the Berg Collection of English and American Literature in the New York Public Library in 1940. He remained in the post until his death in 1968. Gordon’s essay “The Rajah Brooke and Joseph Conrad”, published in 1938, was a landmark in Conrad scholarship and his book study, *Joseph Conrad, The Making of a Novelist* was published in 1940.

£ 400-600 € 500-750



83

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 July 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*

MARLOW’S FINAL APPEARANCE AND CONRAD’S FIRST MAJOR COMMERCIAL SUCCESS. A binder’s strike contributed to a complicated publication history and most copies, as here, include a cancel title dated 1914.

For Edward and Helen Sanderson, see lot 8.

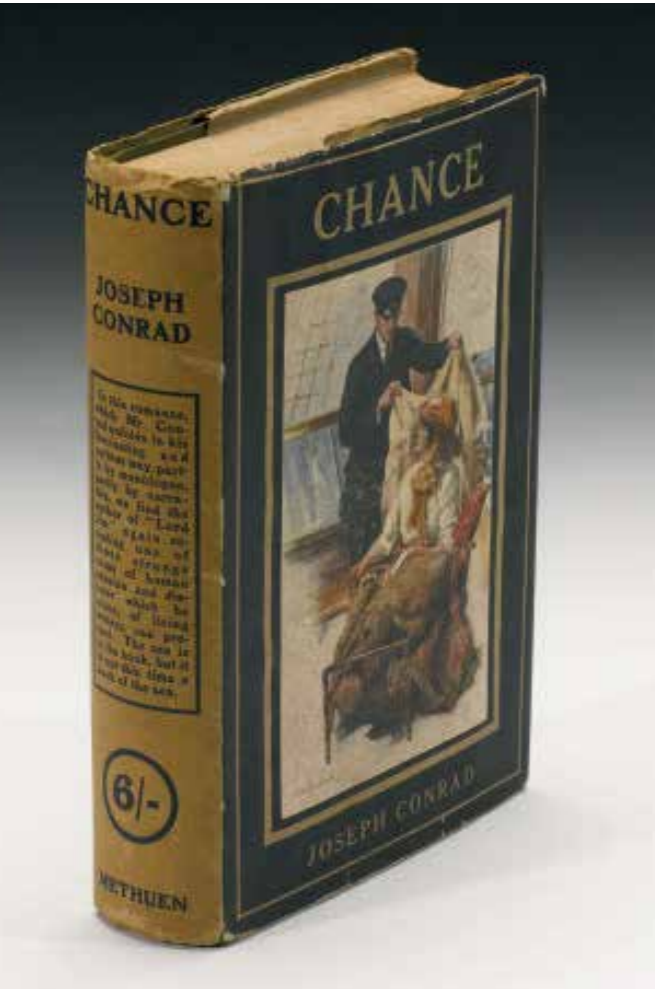
REFERENCES: Cagle A17a(10)

PROVENANCE: E.C. and H.M. Sanderson, authorial inscription

£ 2,500-3,500 € 3,000-4,150



82



84

84
CONRAD, JOSEPH
Chance: a tale in two parts.
London: Methuen & Co. Ltd., 1914

8vo, FIRST PUBLISHED STATE, cancel title-page in Cagle’s “A” state, 8pp. “Methuen’s Popular Novels” advertisements (Cagle’s first state without *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”), DUST-JACKET, collector’s chemise and green morocco-backed slipcase, *some spotting, head and foot of spine slightly bumped, dust-jacket frayed at extremities and strengthened on reverse of upper cover*

[together with:]

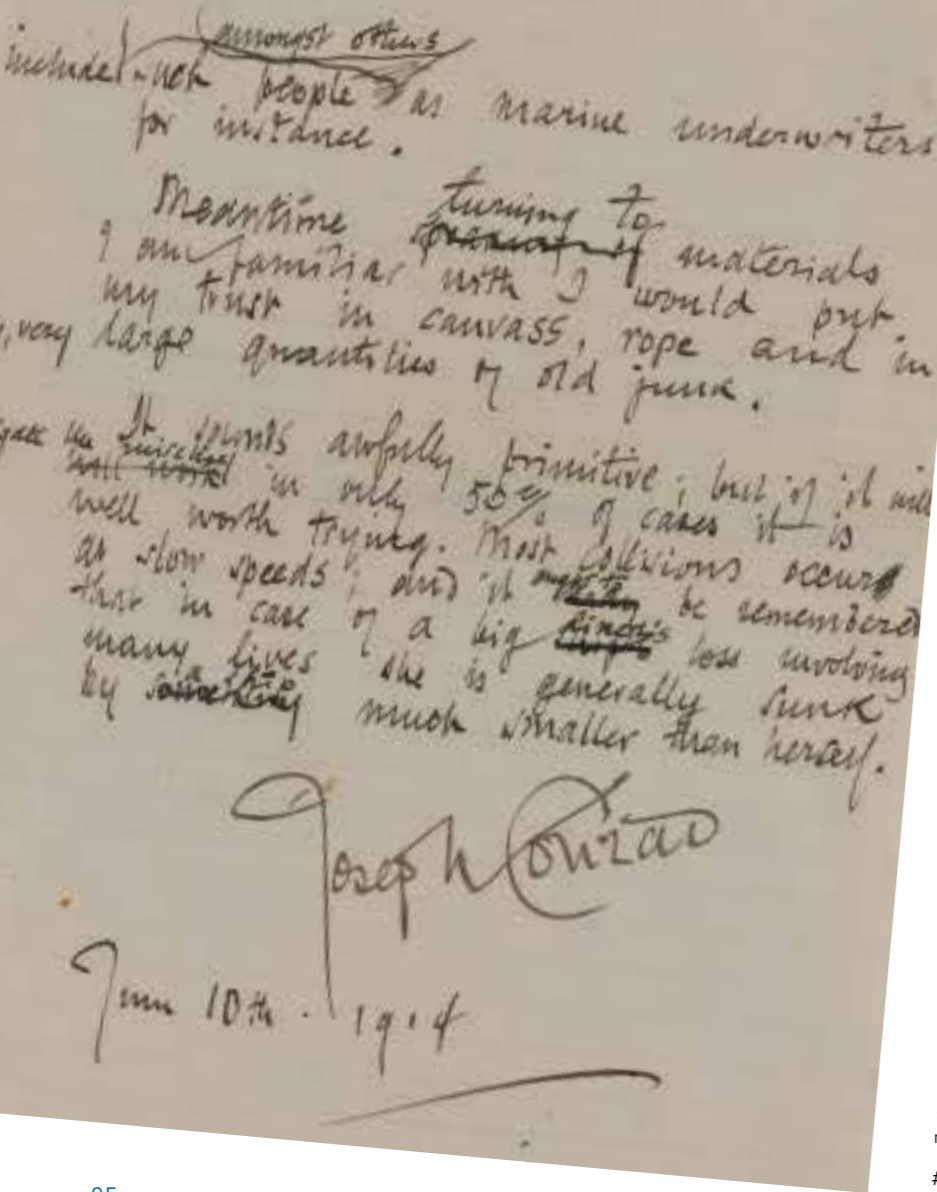
autograph note initialled (“J.C.”), to his literary agent J.B. Pinker, thanking him for the £10 which was safely received, 1 page, headed stationery of Capel House, 15 January 1913, *some staining and tears*

RARE IN DUST-JACKET.

The autograph note appears in *Collected Letters*, IX, p. 167 where it is incorrectly located within the Berg Collection.

REFERENCES: Cagle A17a(10)

£ 2,500-3,000 € 3,000-3,600



85

CONRAD, JOSEPH
“To the Editor of D[ai]ly Express”

autograph manuscript, corrections and revisions throughout, with a note at the head of the first page (“My contribution *The Lesson of the Collision* to the Illd. Lond: News was criticised in letters to Editors of the Globe & the Dly Express. This reply on my part was written mainly in answer to the criticism of Capt. Littlehales Master in Mercht Service, with a passing allusion to certain abusive communications signed with various pseudonyms. ‘Tom Moore’ was one of them”), 7 numbered pages, folio (330 x 200 mm, watermarked “English Made Bank | Rock Bros. Ltd”), signed and dated 10 June 1914, housed in a purple cloth folding box, *minor nicks, pin holes*

“...I wouldn’t dream of blaming men for doing or omitting to do anything a person sitting in a perfectly safe and unsinkable study may think of. All my sympathy goes to the two captains ... I may not know a great lot but I know how anxious and perplexing are those *nearly* end-on approaches, so infinitely more trying to the men in charge than a frank night crossing...”

85

86

CONRAD, JOSEPH
Autograph letter signed, to Holbrook Jackson (“My dear Sir”)

thanking him for his article on Conrad (“...Frankly, yours is the most sympathetic treatment I have received of late years. My wife came into my room and handed me the number with the words: ‘Very fine. Very fine indeed’ well it is much finer than I deserve - perhaps...”), 2 pages, oblong 8vo, headed stationery of Capel House, near Ashford, Kent, 20 March 1915, *integral blank torn away*

This letter was written in response to Holbrook’s article on Conrad’s life and career, which had appeared in *T.P.’s Weekly* on 13 March 1915.

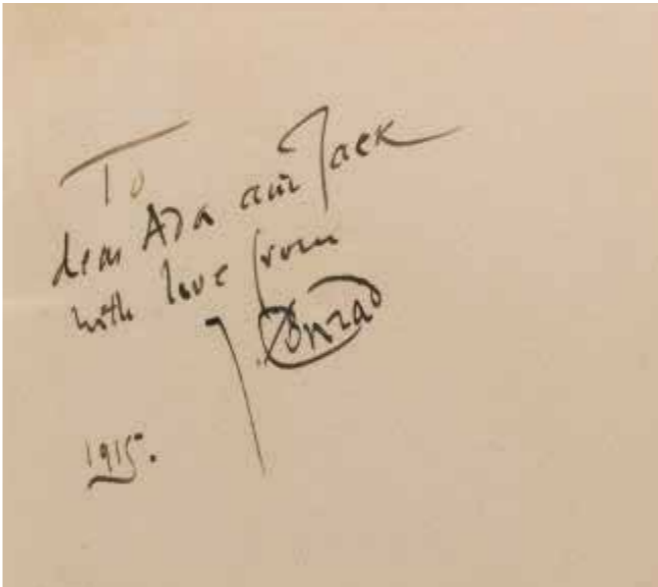
REFERENCES: *Collected Letters*, IX, p.182
£ 800-1,200 € 950-1,450

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 449 (1924), no. 120; Rosenbach, catalogue 26 (1933), no. 79; Sotheby’s, New York, 15 June 1990, lot 37

£ 8,000-12,000 € 9,500-14,300



87

CONRAD, JOSEPH
Victory: an island tale. London: Methuen and Co. Ltd., 1915

8vo, FIRST ENGLISH EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS DEAR FRIENDS JOHN AND ADA GALSWORTHY (“To | dear Ada and Jack | with love from | J. Conrad | 1915.”) on front free endpaper, 4pp. publisher’s advertisements (“Methuen’s Popular Novels”) and 31pp. publisher’s catalogue dated 8/5/15 at end, original red linen finish cloth lettered in gilt on spine, *minor spotting and browning, occasional small chips, binding very slightly skewed, spine faded, head and foot of spine bumped*

For a note on John and Ada Galsworthy, see lot 9. First published within an American periodical, *Munsey’s Magazine*, in February 1915, the first book form of *Victory* novel was published in America by Doubleday, Page and Co., in March 1915. English publication followed in May. However, huge demand for export copies created a shortage of domestic copies and attempts to redress the balance caused a series of pre-publication printings and reprintings. In this copy the half-title leaf and title-page leaf are conjugate.

REFERENCES: Cagle A19b(1)

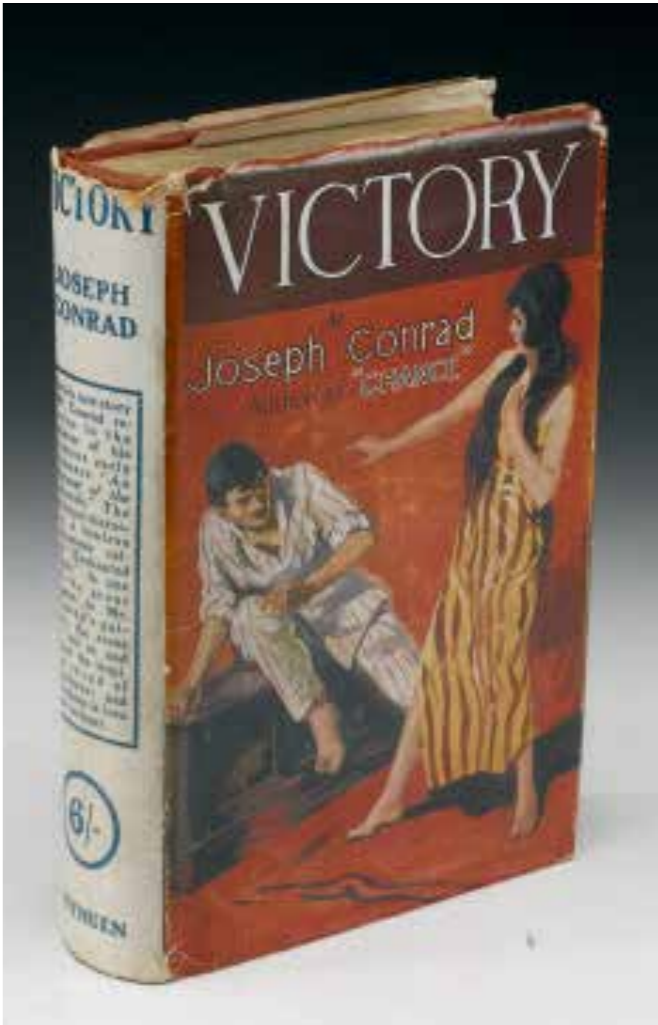
PROVENANCE: John and Ada Galsworthy, authorial inscription; Sotheby’s (Hodgson’s Rooms), 26 April 1979, lot 119

£ 5,000-7,000 € 6,000-8,300

88

CONRAD, JOSEPH
Victory: an island tale. London: Methuen and Co. Ltd., 1915

8vo, FIRST ENGLISH EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO VIOLET HUNT AND FORD HUEFFER (“To | Violet and Ford Hueffer | from | J.C. | 1915”) on front free endpaper, 4pp. publisher’s advertisements (“Methuen’s Popular Novels”) and 31pp. publisher’s catalogue dated 8/5/15 at end, original red linen finish cloth lettered in gilt on spine, DUST-JACKET, *some spotting, minor*



88

ink stain to title-page, minor loss to front fixed endpaper, extremities slightly bumped, dust-jacket frayed and torn at extremities with some loss to lower panel and top of spine, dust-jacket strengthened on reverse

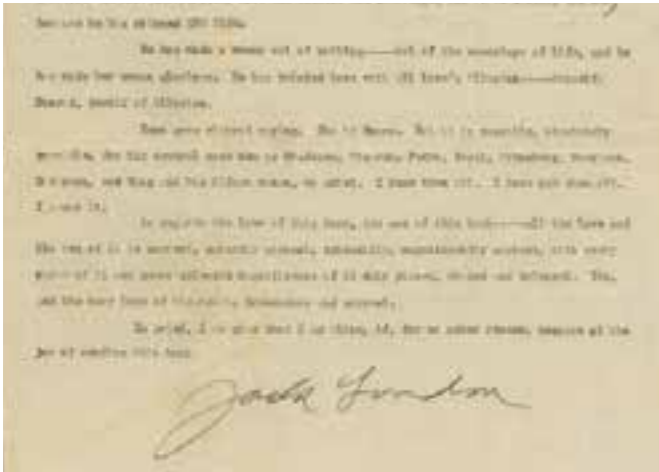
RARE IN THE PICTORIAL DUST-JACKET. This copy is the variant, noted by Cagle, in which the comma in the second line of the imprint has been dropped.

Ford began his affair with the writer Violet Hunt in 1909 while he was married to Elsie Martindale Hueffer. Hunt became Ford’s mistress and when Elsie Hueffer refused a divorce, the couple went abroad. They returned in 1913 “with the implausible and unsubstantiated claim that he had obtained a divorce in Germany” (see Knowles and Moore, p.140). In his inscription Conrad appears to accept this position. For a longer note on Ford, his central importance to Conrad as a collaborator, amanuensis and editor, and Ford’s tangled marital and extra-marital life, see lot 35.

REFERENCES: Cagle A19b(1)

PROVENANCE: Violet Hunt and Ford Madox Ford, authorial inscription, William Marchbank, bookplate; Edward Naumburg, Jr.; Maurice F. Neville, his sale, Sotheby’s New York, 13 April 2004, lot 31

£ 7,000-9,000 € 8,300-10,700



89

89
LONDON, JACK
Typed letter signed, to Cloudesley Johns

“First of all, whatever you do, read Conrad’s latest —VICTORY. Read it, it you have to pawn your watch to buy it. Conrad has exceeded himself”, writing at his astonishment at the characterisation and emotional truth of the novel (“...all the love and the sex of it is correct, cursedly correct, splendidly, magnificently correct..”), carbon copy, 1 page, folio, 216 Beach Walk, Honolulu, 3 June 1915, *fold marks, nicks*

“... I am glad that I am alive, if, for no other reason, because of the joy of reading this book...”

AN IMPASSIONED RESPONSE TO *VICTORY*, WIDELY CONSIDERED CONRAD’S LAST GREAT NOVEL. The day after writing his letter to his long-term correspondent Cloudsley Johns, London wrote to Conrad himself, telling the author that he had never dreamed of writing to him but *Victory* “has swept me off my feet”, and enclosing a copy of his letter to Cloudsley. Conrad replied to London on 10 September writing of the “intense satisfaction given me by the approval of an accomplished fellow-craftsman and a true brother in letters” (*Collected Letters*, V, p.507). Since the letter sent to Cloudsley himself (and published in *The Letters of Jack London*) includes a post-script not found here, THIS IS THEREFORE ALMOST CERTAINLY THE COPY OF THE LETTER SENT BY LONDON TO CONRAD.

PROVENANCE: Halsted B. Vander Poel; sale of his library, Christie’s, 3 March 2004, lot 273

£ 2,000-3,000 € 2,400-3,600

90
CONRAD, JOSEPH
Within the Tides. *London: J.M. Dent, 1915*

8vo, FIRST EDITION, half-title, title printed in red and black, original vertically-ribbed green cloth with Dent motif stamped in blind on upper cover, spine lettered in gilt, dust-jacket, chemise and morocco-backed slipcase, *jacket chipped at corners and foot of spine, lower panel entirely but cleanly detached*

REFERENCES: Cagle A18a

£ 350-550 € 450-700



90

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 meditated attempt | at four different | methods of story-telling.”) on front free endpaper, title-page printed in red and black, original light olive green vertically ribbed cloth lettered in gilt on spine, DUST-JACKET, *some spotting and browning, crease to lower free endpaper, frayed dust-jacket with tears and loss, strengthened on back with some minor repairs*

RARE IN DUST-JACKET. For a note on Richard Curle, a close friend of Conrad’s in the last decade of his life, see lot 66.

Writing to Iris Wedgwood on 28 January 1915 (Ralph and Iris Wedgwood would be the dedicatees of the book), Conrad described *Within the Tides* as “a deliberate attempt on 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.554-55.

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

92
CONRAD, JOSEPH
A series of 22 autograph letters signed and one 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 dramatic subjects, his health and that of Jessie Conrad, 67 pages, 4to and 8vo, headed stationery of Capel House, Orlestone, Spring Grove, Wye, and Oswalds, Bishopsbourne, 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 (1882-1951) 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[oyal] N[aval] R[eserve] officers and men ... I had a long flight from the Yarmouth Station ... Now I have the prospect of being allowed to proceed to sea for a fortnight of so in a special service ship...”). Several of the letters dwell on Poland. Conrad reminds Sandmen “that I left ... Poland altogether in 1873 ... and since my maternal uncle’s death now 25 years ago I haven’t exchanged 10 letters with Poland, till quite lately”, but international events and the actions of mutual friends such as Josef Retinger and Prince Michal Woroniecki (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 aggrandisement of Russia”.

This concern did not mean that Conrad greeted the Russian Revolutions of 1917 with anything other than foreboding, and on 15 September 1917 he wrote in typically harsh terms about the international response to the Russian crisis: “I can’t even produce a bitter smile at the Russian antics; and as to the phraseology of the Press, that has ceased to amuse me a long time ago. My store of cynicism is exhausted. The democratic bawlings of our statesmen at Mme Germania would be dull enough, if history were a comic libretto”.

Particularly striking are Conrad’s comments on the USA, for in his letters to Sandeman he expresses more fully than in other letters of the period his deep distrust towards President Wilson’s idealistic internationalism. Conrad is scornful of 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 impious to assume that the finest (intellectual) product of “God’s Own Country” is – an enormous Ass.” As the war reached its end, Conrad wondered what 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 très Transatlantique” in terms strikingly similar to Marlow’s opinions of Kurtz:

“...Never before perhaps in the diplomatic history of the world had utter frankness, obvious straightness, worn such an aspect of impenetrable and calculating craft. Somehow an air of mystery hangs upon the clearest utterances, like a cloud over an open landscape. The force behind these plain words is immense. Immense in every sense. The fact is that the mind uttering these momentous declarations is a non-European mind; and we, old Europeans, with a long and bitter experience behind us of realities and illusions, can’t help wondering as to the exact value of words expressing these great intentions...”

Conrad also wrote about his own work to Sandeman, commenting on his latest novels and responding to comments and criticisms (“... My fault is that I haven’t made Lena’s reticence credible enough – since a mind like yours (after reflexion) remains unconvinced...”). Given Sandeman’s theatrical experience, Conrad wrote to him at length about the dramatization of *Victory* and took 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 is “un vieux singe”. 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 provincialism 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 he responds 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 mis en musique ... the only Wagnerian production I’ve seen is his Tristan – 24 years ago in Brussels ... And I don’t know German”.

REFERENCES: *Collected Letters*, V, pp.646-47, 680-81; VI, pp. 45-46, 49-50, 67, 124, 288-89; VII, pp. 246, 598-99; IX, pp. 197-99, 204-10, 220-22, 227, 231

PROVENANCE: Bonham’s, 29 June 2004, lot 477

£ 15,000-20,000 € 17,800-23,700



93

93

CONRAD, JOSEPH

One Day More: a play in one act.

London: privately printed by Clement Shorter, 1917

4to, FIRST EDITION, ONE OF 25 COPIES, INSCRIBED BY THE AUTHOR (“CHRISTOPHER SANDEMAN FROM JOSEPH CONRAD 1917”) ON THE FRONT FREE ENDPAPERS, retaining original blue heavy wove paper wrappers printed in black on spine and upper wrapper, green morocco gilt, *slight wear to covers, spine sunned*

[*with, inserted:*] autograph letter signed, to Christopher Sandeman, sending him the book (“...not to force you to recognise me as a dramatic confrère but simply - par amitié...”), admitting the play’s failure on the stage (“...I had a painful experience there...”) and discussing casting possibilities for the dramatisation of *Victory*, 2 pages, 4to, headed stationery of Capel House, Orlestone, near Ashford, 27 March 1917, *fold tear, some small tears professionally restored*

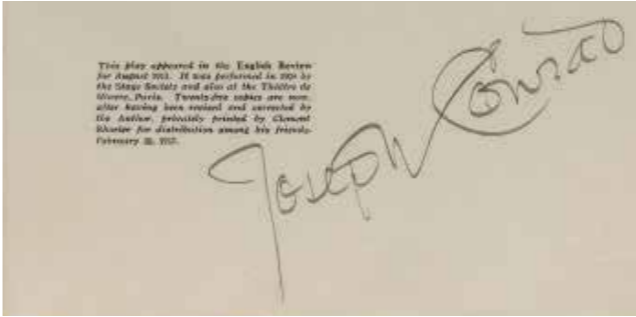
[*also with, inserted opposite title page:*] matt silverprint photographic portrait of Conrad, half length, seated with his arms resting on a table, by Malcolm Arbuthnot, 200 x 146 mm., 1919, inscribed on the image by Conrad to Sandeman and dated 1919

One of only 25 copies. This is one of the five copies received by Conrad, and it was presented by the author to Christopher Sandeman on the day that he received his copies from Shorter. Conrad’s friendship with Sandeman was one of the most important of his relationships that developed during the years of World War One, and Conrad regularly discussed theatrical matters with him. For Conrad’s letters to Sandeman see lot 92.

Cagle, without noting any examined copies, calls for the book to be numbered and signed by Shorter, though this copy is not. Copies of the Shorter pamphlets signed by Conrad are extremely uncommon.

REFERENCES: Cagle A20a; *Collected Letters*, IX, pp.203-4

£ 3,000-5,000 € 3,600-6,000



94

94

CONRAD, JOSEPH

One Day More: a play in one act.

London: privately printed by Clement Shorter, 1917

4to, FIRST EDITION, ONE OF 25 COPIES, THIS COPY SIGNED BY THE AUTHOR ON THE COLOPHON PAGE, original blue heavy wove paper wrappers printed in black on spine and upper wrapper, collector’s blue morocco-backed folding box, *loss to head of spine and professional restoration*

One of only 25 copies printed for distribution among Shorter’s friends. The play (a dramatisation of the short story *Tomorrow*) first appeared in the *English Review* for August 1913. Although not called for, this copy signed by Conrad (he received five copies from Shorter).

Cagle, without noting any examined copies, calls for the book to be numbered and signed by Shorter, though this copy is not. Copies of the Shorter pamphlets signed by Conrad are extremely uncommon.

This is the first of Shorter’s Conrad publications, and certainly the most significant. It is the only Shorter pamphlet of book length (which later became a book in itself) published by the Beaumont Press, and it contains various textual differences to its earlier printing, indicating Conrad’s active involvement in its publication.

REFERENCES: Cagle A20a

£ 2,000-3,000 € 2,400-3,600

95

CONRAD, JOSEPH

One Day More: a play in one act.

London: The Beaumont Press, 1919

8vo, second English edition, NUMBER 8 OF 274 COPIES OF WHICH THIS IS ONE OF 24 COPIES ON JAPANESE VELLUM SIGNED BY THE AUTHOR, title-page in red and black, original vellum spine with decorated paper-covered boards, lettered in gilt on spine with title on lettering label on upper cover, collector’s chemise and blue morocco backed slipcase

Cagle notes that “no correspondence between Beaumont and Conrad has come to light and it is not known whether this edition had Conrad’s sanction or whether he received either payment or copies of the book for the use of his play.”

REFERENCES: Cagle A20b(1)

£ 700-1,000 € 850-1,200

96

CONRAD, JOSEPH

One Day More: a play in one act.

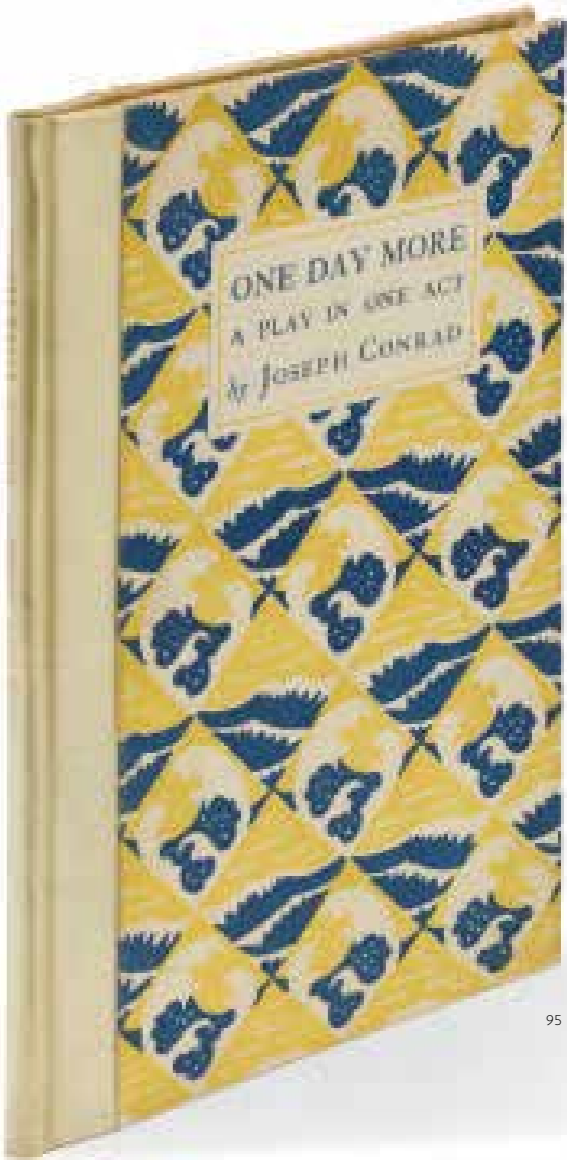
London: The Beaumont Press, 1919

8vo, second English edition, number 148 of 274 copies of which this is one of 250 copies on hand-made paper, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO RICHARD CURLE (“To | Richard Curle | affectionately | Joseph Conrad | 1919”) on half-title, title-page in red and black, original beige buckram spine with decorated paper-covered boards, title on lettering labels on spine and upper cover, collector’s chemise and brown morocco backed slipcase, *booklabel, browning to endpapers*

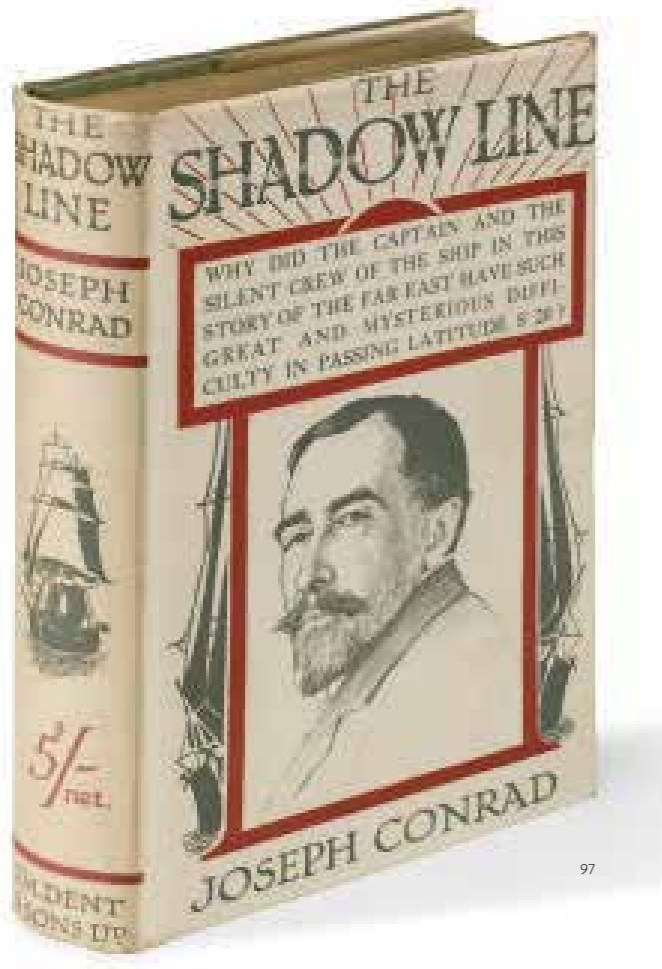
REFERENCES: Cagle A20b(2)

PROVENANCE: Richard Curle, his sale, American Art Association, 28 April 1927, lot 90; John Stuart Groves, booklabel

£ 1,000-1,500 € 1,200-1,800



95



97

CONRAD, JOSEPH
The Shadow-Line. A Confession.
London: J.M. Dent & Sons Ltd., 1917

8vo, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR IN MONTH OF PUBLICATION ON FRONT ENDPAPER (“Christopher Sandeman | from 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, lower hinge and joint starting, some wear to covers*

The Shadow-Line was published by Dent on 19 March 1917. Christopher Sandeman, a wealthy young journalist, was a correspondent of Conrad’s at this time, and very involved in the question of the future of Poland during this period (see letters in lot 92).

REFERENCES: Cagle A21a(1)

PROVENANCE: Christopher Sandeman, authorial inscription; Timothy Sandeman, bookplate; sale at Bonham’s, 29 June 2004, lot 407.

£ 1,500-2,000 € 1,800-2,400

98

CONRAD, JOSEPH
The Shadow-Line. A Confession.
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
The Shadow-Line. A Confession.
London: J.M. Dent & Sons Ltd., 1917

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 (“To H.W. | affectionately | from J.C.”), 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, *slight offsetting to endpapers*, OTHERWISE A FINE COPY

For 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 *Nigger* very much myself...”), 1 page, 8vo, 29 March 1917, *adhesive residue 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
The Shadow-Line. A Confession.
London: J.M. Dent & Sons Ltd., 1917

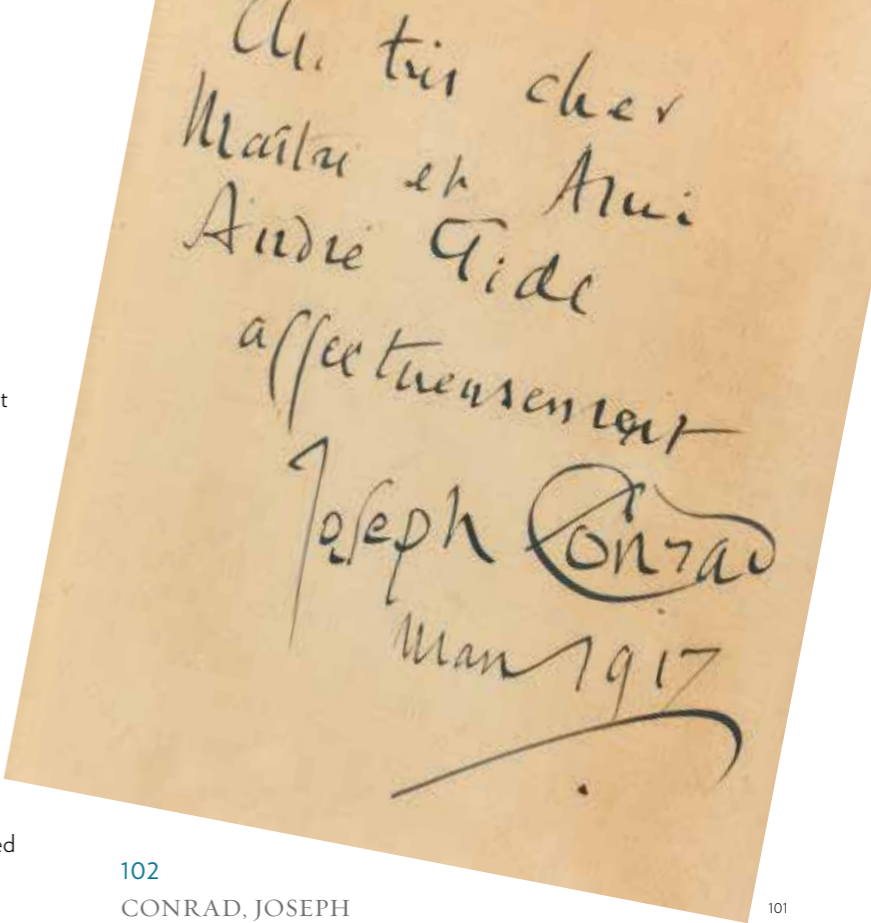
8vo, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR IN MONTH OF PUBLICATION TO ANDRÉ GIDE ON FRONT ENDPAPER (“Au tres cher | Maitre et Ami | Andre Gide | affectueusement | Joseph Conrad | March 1917”), title in red and black, 18pp. of publisher’s advertisements at the end, original grey-green 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: André Gide, presentation inscription

£ 7,000-10,000 € 8,300-11,900



102

CONRAD, JOSEPH
The Shadow-Line. J.M. Dent & Sons, 1919

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. | JC.”), 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*

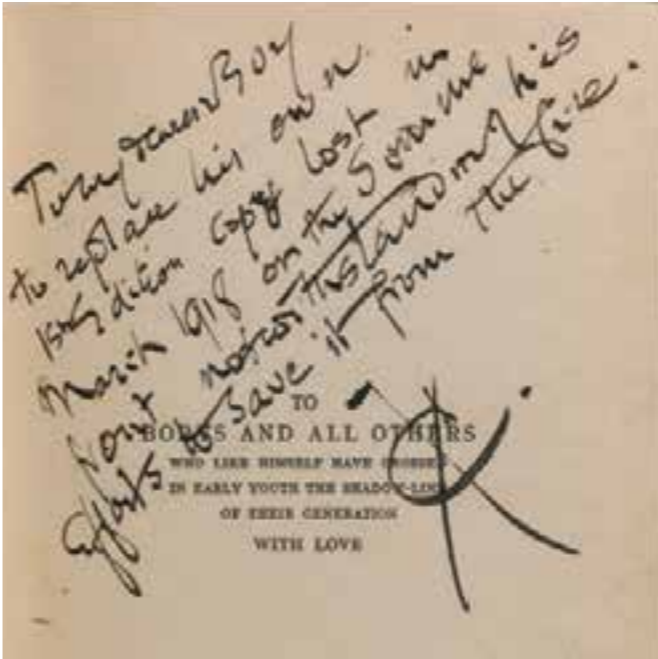
THE REPLACEMENT DEDICATION COPY FOR THAT LOST BY THE AUTHOR’S SON ON THE SOMME. Conrad’s depth of feeling is evident from the printed dedication: “To Borys and all others who like himself have crossed in early youth the Shadow-Line of their generation. With love”. Borys Conrad was gassed and severely shell-shocked during the Second Army’s advance into Flanders in mid-October 1918, and was in hospital in Le 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 appreciates 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 so that no set is spoiled by his loss” (see *Collected Letters*, VII, p. 353).

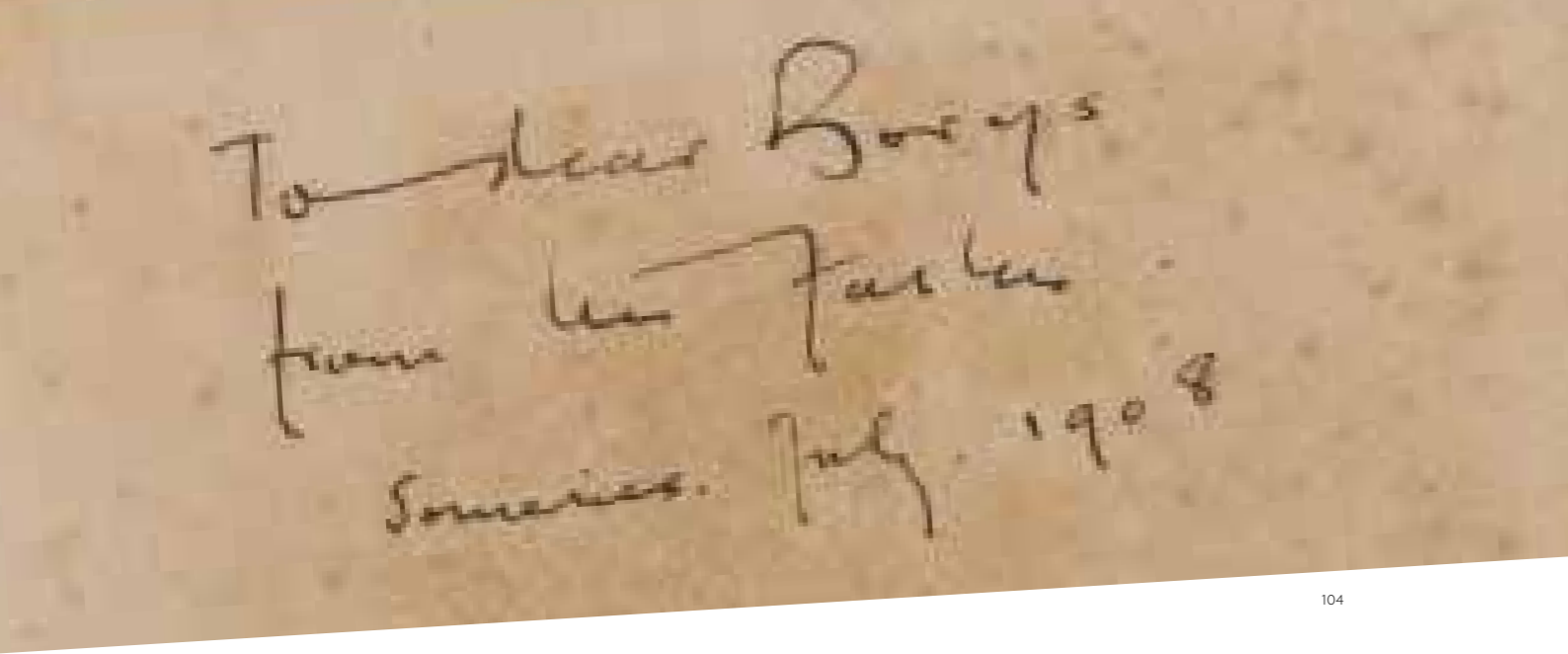
REFERENCES: Cagle A21a(1), third reprint

PROVENANCE: The author’s son Borys, presentation inscription; John A. Spoor, bookplate, 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



102



104

103

CONRAD, JOSEPH

The Shadow Line. A Confession.

London and Toronto: J.M Dent, n.d. [1920]

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. 1921”), 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 A21a(1), notes

PROVENANCE: Hugh Walpole, authorial inscription; his “Brackenburn” book-label

Walpole’s extensive library was sold through a series of sales at Christie’s between May 1945 and July 1946.

£ 800-1,000 € 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:

Kearton, R. The Fairy-Land of Living Things. *London: Cassell, 1908*, reprint, inscribed “To dear Borys | from his father | Someries. July. 1908.” on reverse of frontispiece, gilt edges, *some short tears—*

Macdonald, A. In Search of El Dorado. *London: T. Fisher Unwin, 1910*, third impression, inscribed “To my dear boy Borys | on his 14th birthday. | 15 Jan. 1912.” on preliminary blank, numerous illustration plates—

Jessopp, A. The Coming of the Friars. *New York: Putnam’s Sons, [n.d.]*, sixteenth impression, inscribed “Borys Conrad | from his Father | 15 Jan. 1912” on front free endpaper, *stain to lower cover—*

Taylor, T.E. Running the Blockage. *London: John Murray, 1912*, fourth edition, inscribed “To | Borys Conrad | with love from | his father. | 1912”, frontispiece, folding map—

Conrad, J. Notes on Life & Letters. *London and Toronto: J.M. Dent & Sons, 1921*, first trade printing, inscribed “15th January 1978 | For Borys | on his | 80th birthday, | with love, | Juliet” on front free endpaper, *upper hinge split—*

Conrad, John. Some Reminiscences of my Father. [*Farnham: Joseph Conrad Society, 1976*], signed by the author, original wrappers—

all 8vo, original bindings, *some spotting and browning, bindings slightly worn* (6)

£ 2,000-3,000 € 2,400-3,600

105

CONRAD, JOSEPH

Typed letter signed, to Meredith Janvier (“Dear Sir”)

agreeing to sign a copy of the suppressed Preface to *The Nigger of the Narcissus* for “Mr Bonestell of Fresno” as he has a “particular regard for Californians” and “I have not the smallest doubt that you are “all right””, looking forward to Richard Curle’s new book and asking if Janvier could send a copy of Wilson Follett’s *Joseph Conrad: A Short Study*, two pages, 4to, with autograph corrections, headed stationery of Capel House, near Ashford, Kent, 6 November 1918, with envelope marked “Opened by Censor”, *fold marks*

The Baltimorean Meredith Janvier (1872-1936) is described in the *Collected Letters* as a “lawyer, photographer, book dealer, amateur strongman”.

REFERENCES: *Collected Letters*, VI, pp.297-98

PROVENANCE: Sold in these rooms, 17 July 1997, lot 210

£ 800-1,200 € 950-1,450



106

106

CONRAD, JOSEPH

The First News.

London: privately printed by Clement Shorter, 1918

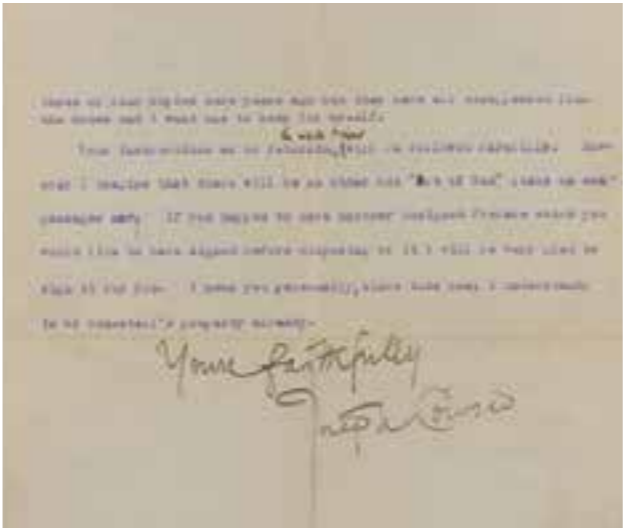
4to, first edition, one of 25 copies of which this copy is numbered XI and signed by Shorter, additionally inscribed “Ernest Maggs | With kind regards | Clement Shorter | Oct 9. 1918.” on half-title, original blue-grey heavy wove paper wrappers printed in black on upper wrapper, collector’s chemise and brown morocco-backed chemise

A FINE COPY of one of Clement Shorter’s privately printed pamphlets. The text originally appeared in the first issue of *Reveille* in August 1918. It was later included within *Notes on Life and Letters*.

REFERENCES: Cagle A23

PROVENANCE: Ernest Maggs, inscription; Kenyon Starling, bookplate in chemise

£ 800-1,200 € 950-1,450



105



107

107

CONRAD, JOSEPH

“Well Done!”

London: privately printed by Clement Shorter, 1918

4to, first edition, one of 25 copies of which this copy is numbered IX and signed by Shorter, original blue-grey heavy wove paper wrappers printed in black on upper wrapper

A fine copy of one of Clement Shorter’s privately printed pamphlets. The text reprints Conrad’s three-part contribution to the *Daily Chronicle* for 22, 23 and 24 August 1918. The text was later reprinted within *Notes on Life and Letters*.

REFERENCES: Cagle A24

£ 800-1,200 € 950-1,450

108

CONRAD, JOSEPH

Autocracy and War.

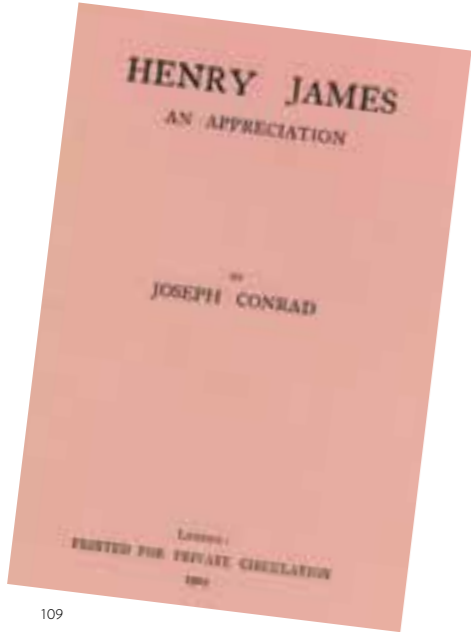
London: printed for Thomas J. Wise, 1919

8vo, 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

£ 500-700 € 600-850



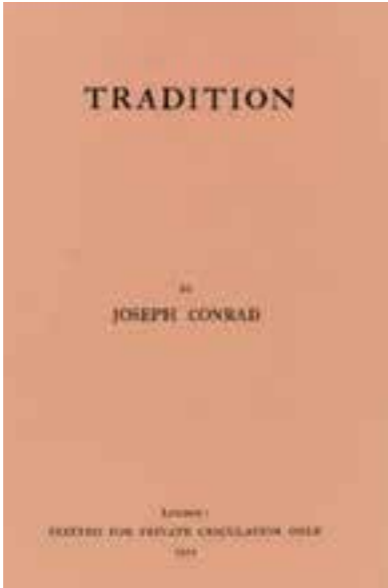
109

109
CONRAD, JOSEPH
Henry James: an appreciation.
London: 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 cover, collector’s chemise and purple morocco-backed slipcase, *some very minor fading towards spine*

One of T.J. Wise’s privately printed pamphlets and, although not called-for, signed by the author. The text first appeared in the *North American Review* in January 1905 and was reprinted in that periodical in April 1916, the year of James’ death. The text was later included within *Notes on Life and Letters*.

REFERENCES: Cagle A26
£ 700-900 € 850-1,100



110

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

One of T.J. Wise’s privately printed pamphlets. The text first appeared in the *Daily Mail* on 8 March 1918 and was later reprinted in *Notes on Life and Letters*.

REFERENCES: Cagle A27
£ 800-1,200 € 950-1,450



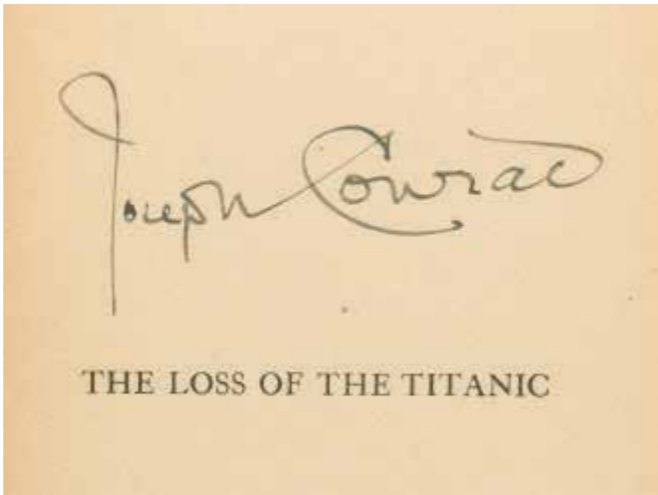
111

111
CONRAD, JOSEPH
Some Reflexions 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*

One of T.J. Wise’s privately printed pamphlets and, although not called-for, signed by the author. The text is reprinted from the *English Review* for May and July 1912. The article was later included in *Notes on Life and Letters*.

REFERENCES: Cagle A29
£ 1,000-1,500 € 1,200-1,800



111



112

112
CONRAD, JOSEPH
The Polish Question.
London: privately printed by Clement Shorter, 1919

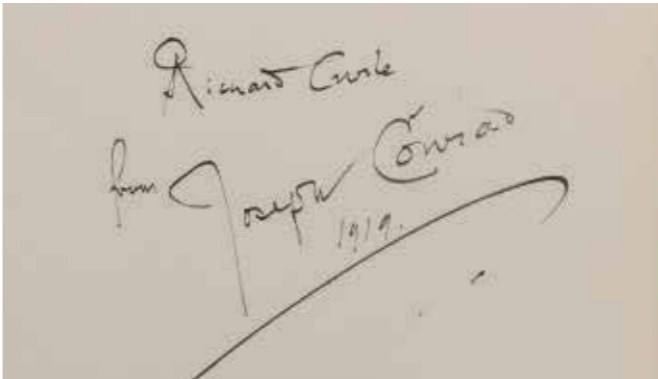
4to, FIRST EDITION, ONE OF 25 COPIES, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO HIS FRIEND RICHARD CURLE (“Richard Curle | from | Joseph Conrad | 1919.”) on preliminary blank, original red heavy wove paper wrappers printed in black on upper cover, collector’s blue cloth chemise and blue morocco-backed slipcase

A fine copy of one of Clement Shorter’s privately printed pamphlets. The work is sub-titled “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*.

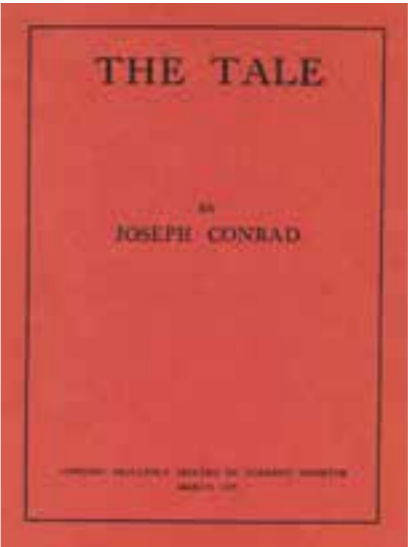
For a note on Richard Curle, a close friend of Conrad’s in the final decade of his life, see lot 66.

REFERENCES: Cagle A30

PROVENANCE: Richard Curle, authorial inscription, his sale, American Art Association, 28 April 1927, lot 98; E.E. Taylor, bookplate in chemise
£ 1,000-1,500 € 1,200-1,800



112



113

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 1917. It was later reprinted within *Tales of Hearsay*.

REFERENCES: Cagle A31

PROVENANCE: Richard Curle, his sale, American Art Association, 28 April 1927, lot 99
£ 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 Ada Galsworthy’s translation of Guy de Maupassant’s *Yvette 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*.

REFERENCES: Cagle A32
£ 700-900 € 850-1,100



114

115

[CONRAD, JOSEPH]—MAUPASSANT, GUY DE
Yvette and other stories... translated by A[da]. G[alsworthy].
With a preface by Joseph Conrad. *London: Duckworth & Co., 1904*

8vo, corrected page proofs of the first English edition (each quire stamped “Proof | from | Turnbull & Spears | Edinburgh”), half-title, preface by Conrad WITH HIS AUTOGRAPH REVISIONS AND CORRECTIONS INCLUDING THE DELETION OF THE LAST 18 PRINTED LINES AND THEIR REPLACEMENT WITH 34 LINES OF REVISED AUTOGRAPH MANUSCRIPT (ON P.XV AND BLANK P.XVI) , further numerous autograph corrections and emendations by Conrad to the subsequent text of the stories, additional marks by the proof-reader, sewn in contemporary wrappers (lettered “YVETTE” on upper wrapper), *some leaves stained, somewhat frayed, wrappers torn*

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... The earth had for him a compelling charm. He looks upon her august and furrowed face with the fierce insight of real passion. His 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...”

Conrad’s revisions here seem to have been incorporated into the final text. The preface was published separately later by T.J. Wise (*Guy de Maupassant*, 1919), and it was also included in Conrad’s *Notes on Life and Letters* (1921, see lot 150).

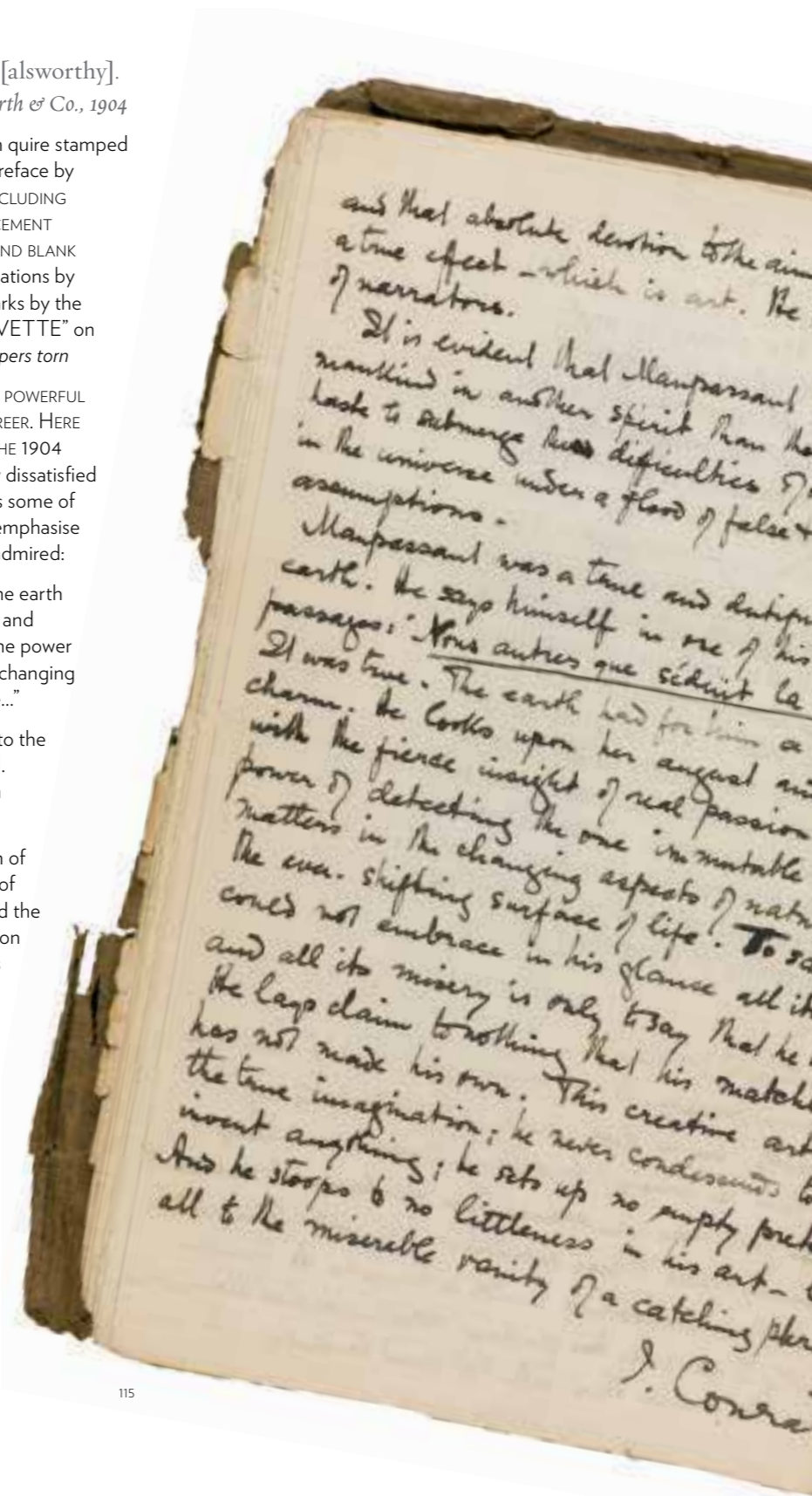
Conrad had corrected the text of a previous English edition of Maupassant’s stories, that translated by Elsie Hueffer (wife of Ford Madox Hueffer, who wrote the introduction) published the year before (1903). This was followed by this second selection of eleven stories, translated by his friend John Galsworthy’s wife-to-be Ada. The influence of the French writer on Conrad was all-pervasive and it seems cannot be over-estimated; as he confessed to the translator Davray, he was “saturated” with Maupassant. There are, for example, remarkable textual parallels between Conrad’s *Tales of Unrest* and Maupassant’s *Bel-Ami*, between *Nostromo* and *L’Heritage*, and between *The Secret Agent* and *Le Cochon de Morin* (this being one of the tales Conrad is said to have known almost completely by heart). Conrad’s whole use of multiple narrators (in the four tales narrated by Marlow, for instance) seems to have been inspired by the Frenchman; it was then subsequently from Conrad that a writer like F. Scott Fitzgerald was inspired to use Nick Carraway as the first-person narrator of *The Great Gatsby*.

REFERENCES: Keating 145n

PROVENANCE: Frederick Wilson, ownership signature on half-title; Sotheby’s New York, 15 June 1990, lot 35

£ 5,000-7,000 € 6,000-8,300

115



116

CONRAD, JOSEPH
London’s River. *London: privately printed*
by Clement Shorter, 1919

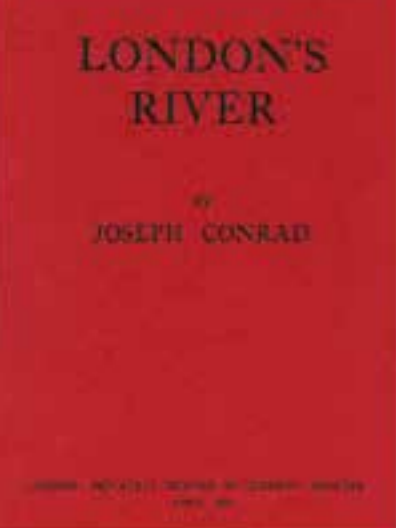
4to, FIRST EDITION, ONE OF 25 COPIES, numbered and initialled by Shorter (“no 18 | CKS”), original red heavy wove paper wrappers printed in black on upper cover, collector’s chemise and blue grey morocco-backed slipcase, *very minor browning, traces of adhesive on final blank, extremities of wrapper frayed, minor fading towards spine*

One of Clement Shorter’s privately printed pamphlets. The text reprints “London River: the Great Artery of England” (comprising sections XXX and XXXI of *The Mirror of the Sea*) which had originally been published in *World’s Work* in December 1904, *Metropolitan Magazine* in February 1905 and *London Magazine* in July 1906.

REFERENCES: Cagle A33

£ 700-1,000 € 850-1,200

116



117

CONRAD, JOSEPH
My Return to Cracow.
London: printed for Thomas J. Wise, 1919

8vo, FIRST EDITION, ONE OF 25 COPIES, original dark red wove paper wrappers printed in black on upper cover, collector’s chemise and red morocco-backed slipcase, *very minor browning to first and last leaves*

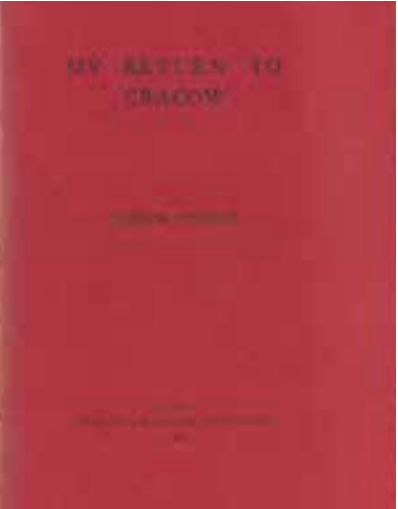
FINE CONDITION.

One of T.J. Wise’s privately printed pamphlets. The text was originally printed in the *Daily News and Leader* for 9 April 1915. It was later reprinted in *Notes on Life and Letters*.

REFERENCES: Cagle A34

£ 500-700 € 600-850

117



118

CONRAD, JOSEPH
The North Sea on the Eve of War.
London: printed for Thomas J. Wise, 1919

8vo, first edition, one of 25 copies, unopened, original dark red wove paper wrappers printed in black on upper wrapper, collector’s chemise and blue morocco-backed slipcase

A fine copy of one of T.J. Wise’s privately printed pamphlets. The text is taken from the *Daily News and Leader* on 6 April 1915 and was later reprinted within *Notes on Life and Letters*.

REFERENCES: Cagle A35

£ 500-700 € 600-850

118





119

119

CONRAD, JOSEPH

The Shock through Germany to Cracow.

London: printed for Thomas J. Wise, 1919

8vo, FIRST EDITION, ONE OF 25 COPIES, original dark red wove paper wrappers printed in black on upper wrapper, *first and last leaves slightly browned, minor loss to lower right corner of upper wrapper*

One of T.J. Wise's privately printed pamphlets. The text originally appeared in the *Daily News and Leader* on 29 March 1915. It was later included within *Notes on Life and Letters*.

REFERENCES: Cagle A36

£ 500-700 € 600-850

120

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*.

REFERENCES: Cagle A37

£ 700-900 € 850-1,100



120



120

121

CONRAD, JOSEPH

Autograph letter signed, to Edmund Candler

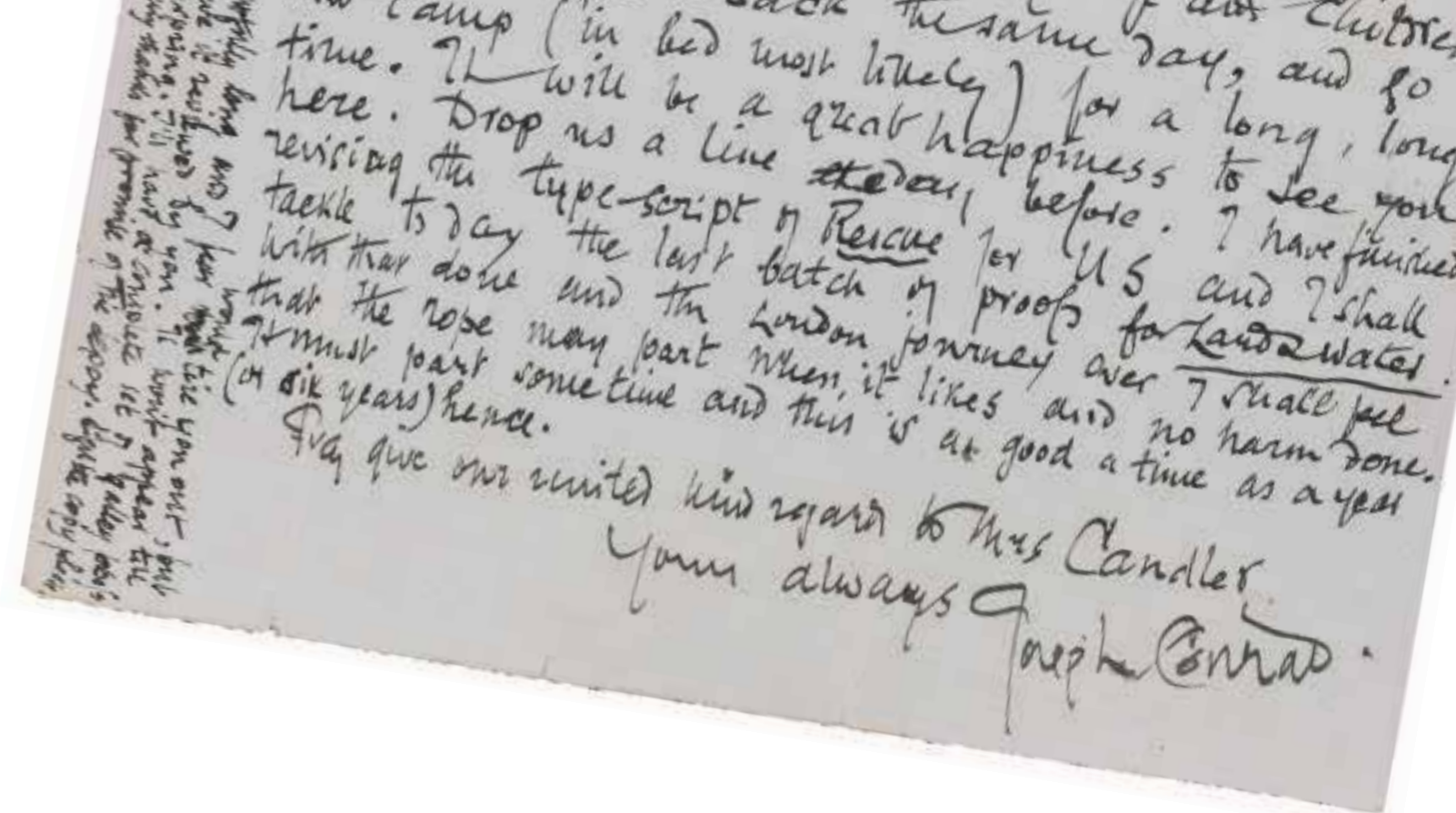
congratulating him on a collection of stories ("...*first rate stuff*...") that he will pass on to Pinker, explaining he is exhausted having just completed revision to the typescript of *The Rescue* and is proof-reading *Land and Water*, commenting in a post-script that "The Resc[ue] is frightfully long and I fear would tire you out, but I would love to have it reviewed by you", 2 pages, oblong 8vo, Spring Grove, Wye, Kent, Saturday [14 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: Bonham's, 16 November 2004, lot 399

£ 1,000-1,500 € 1,200-1,800



121

122

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, headed

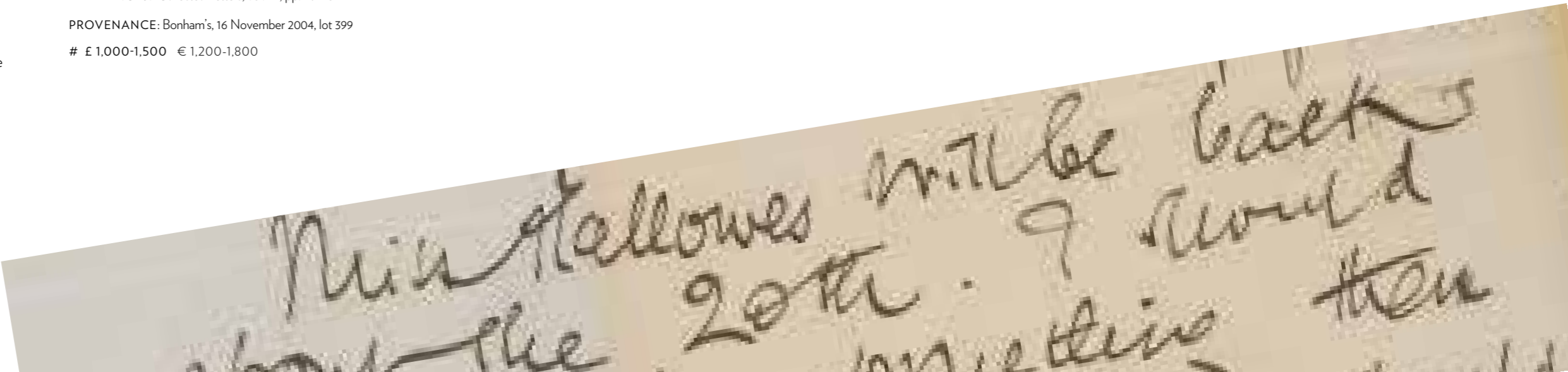
stationery of Spring Grove, Wye (reusing stationery originally addressed from Capel House), 2 pages, 4to, Sunday [6 July 1919]

The letter inserted in this volume was written when Conrad was about to begin work on a dramatisation of *The Secret Agent*, which the producer Frank Vernon was keen to stage. The play ran for ten performances in November 1922. For the copy of *Tales of Unrest* inscribed to Pinker see lot 24.

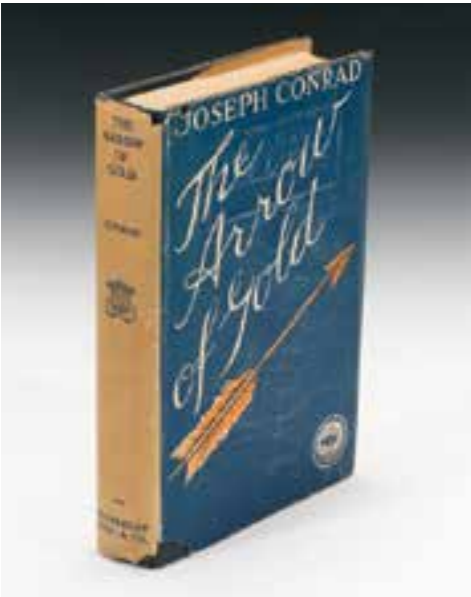
REFERENCES: Cagle A4c(1); *Collected Letters*, VI, p.443

PROVENANCE: Christie's, New York, 8 October 1991, lot 47

£ 1,500-2,000 € 1,800-2,400



122



123



124



125

123

CONRAD, JOSEPH
The Arrow of Gold. Garden City, New York:
Doubleday, Page and Company, 1919

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.

REFERENCES: Cagle A38a(1)

£ 800-1,200 € 950-1,450

124

CONRAD, JOSEPH
The Arrow of Gold. Garden City, New York:
Doubleday, Page and Company, 1919

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
to 'Caractères' on title-page, typed note tipped in on
dedication page, some splitting at gutter, binding worn*

Gérard Jean-Aubry (née Jean-Frédéric-Émile Aubry, 1882-
1950) was the cultured and always impeccably attired French
man 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
1923. 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 1927.
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(1)

PROVENANCE: Gérard Jean-Aubry, authorial presentation

£ 1,000-1,500 € 1,200-1,800

125

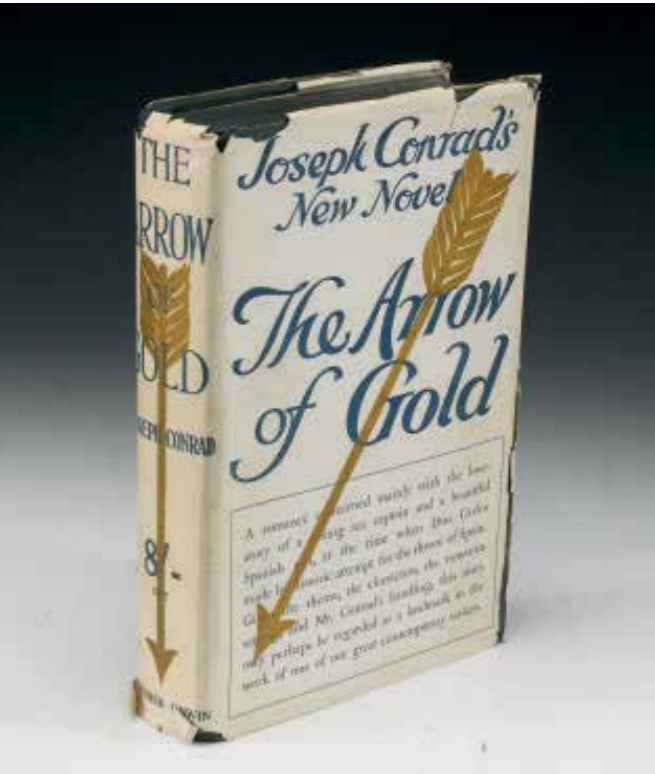
CONRAD, JOSEPH—SANDEMAN, CHRISTOPHER
Collection of two volumes inscribed to Christopher
Sandeman, comprising:

Victory. 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: T. Fisher Unwin, 1919, first English edition, 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, joints splitting*; both 8vo (2)

For Christopher Sandeman, see lot 92.

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

£ 1,500-2,500 € 1,800-3,000



126

126

CONRAD, JOSEPH
The Arrow of Gold. A Story between two Notes.
London: T. Fisher Unwin Ltd., 1919

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 a 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*

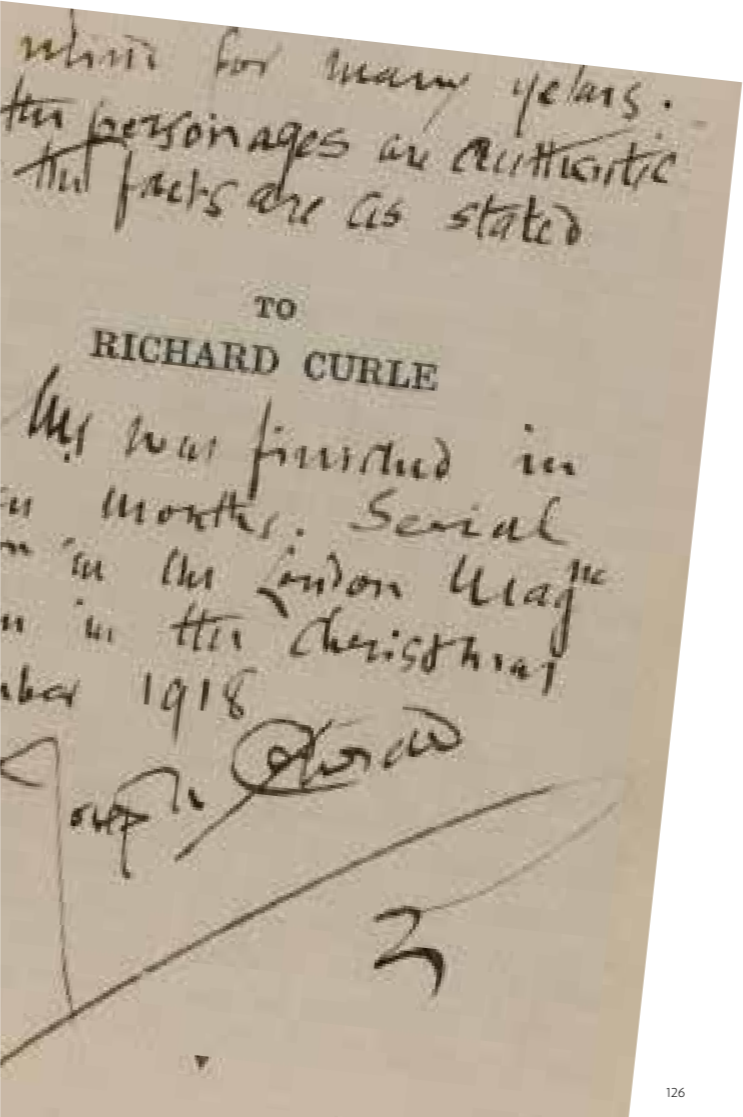
A SUPERB COPY, WITH TWO INSCRIPTIONS BY CONRAD TO HIS DEDICATEE,
one on the half-title ("Richard Curle | his own copy | from JC.
6.8.1919"), the other a lengthy note on the dedication page itself
("The subject of this piece of | writing has been in my | my [sic]
mind for many years. | All the personages are authentic | and the
facts are as stated | [printed dedication to Curle] | The MS was
finished in | eleven months. Serial | pub^{on} in the London Mag^{ne}
| 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.

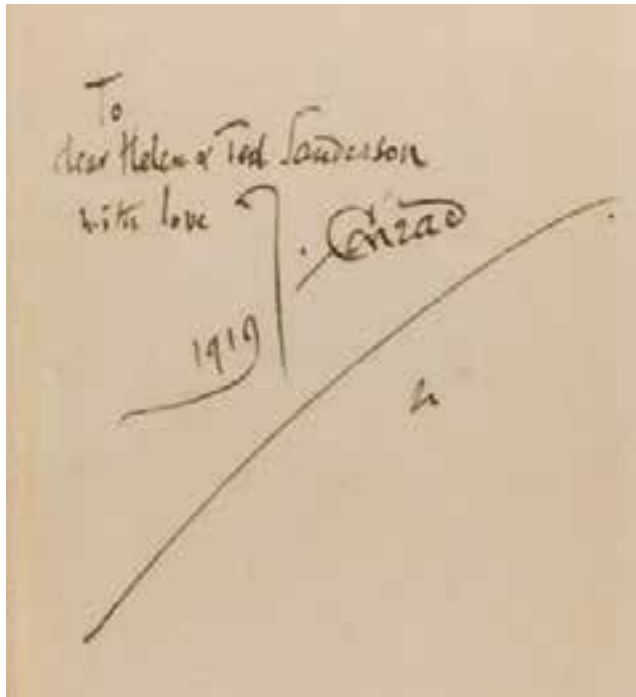
REFERENCES: Cagle A38b(1)

PROVENANCE: Richard Curle, authorial inscription

£ 8,000-12,000 € 9,500-14,300



126



127

127

CONRAD, JOSEPH

The Arrow of Gold. A Story between two Notes.

London: T. Fisher Unwin Ltd., 1919

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. Conrad | 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).

The first book edition of the novel was published by Doubleday in America on 12 April 1919. This first English edition, which appeared after serialisation in *Lloyd's Magazine*, appeared in August 1919, with the British Museum depository copy received on the 5th and Conrad inscribing the dedication copy to Richard Curle on the 6th (see lot 126).

REFERENCES: Cagle A38b(1)

PROVENANCE: Edward and Helen Sanderson, authorial inscription

£ 2,500-3,500 € 3,000-4,150

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 initialled 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. Somerville 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 [19]19 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 fastener, in a collector's red morocco folding box lettered in gilt on upper cover

"...His 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..."

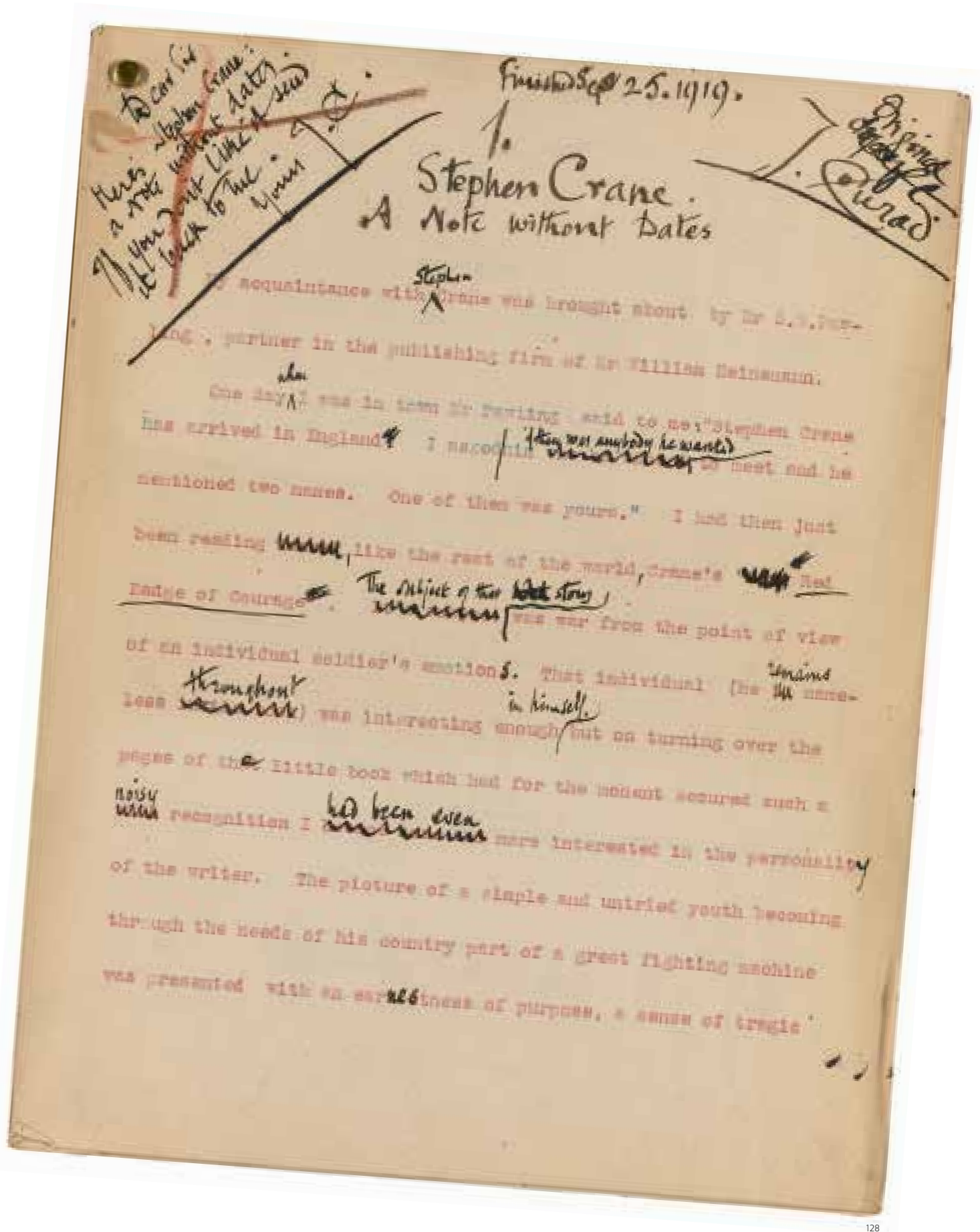
THE COMPLETE DRAFT OF CONRAD'S AFFECTIONATE MEMOIR OF THE GREAT AMERICAN WRITER STEPHEN CRANE. He remembers a slender young man "with very steady penetrating blue eyes, the eyes of an artist who not only can see vivid images but can brood over them to some purpose", and writes warmly both of Crane's 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 Somerville's plans to revive *The Englishman* fell through, Conrad instructed Pinker 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 Cushing Roosevelt Whitney (1908-1998); her estate sale, Sotheby's, New York, 22-25 April 1999, lot 437

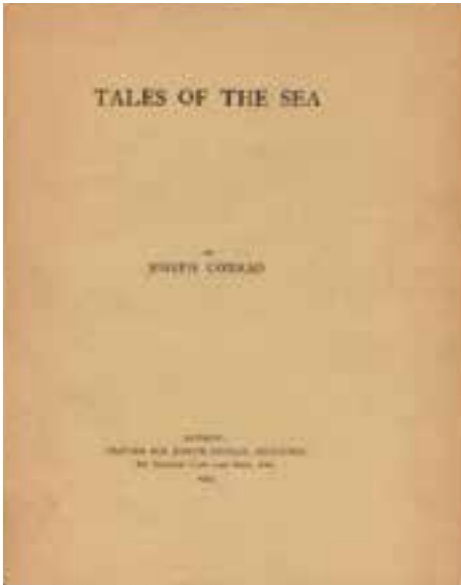
£ 8,000-12,000 € 9,500-14,300



128



130



131



132

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 (“...Miss [Oenone] 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

Tales of the Sea. *London: printed for the author, 1919*

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

Alphonse Daudet. *London: printed for the author, 1920*

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 *Outlook* for 9 April 1898 and was later reprinted within *Notes on Life and Letters*.

REFERENCES: Cagle A42

£ 400-600 € 500-750

133

CONRAD, JOSEPH

Anatole France “L’Ile des Pingouins”.

London: for the author, 1920

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 A43

£ 400-600 € 500-750

134

CONRAD, JOSEPH

Books. *London: printed for the author, 1920*

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 A44

£ 400-600 € 500-750

135

CONRAD, JOSEPH

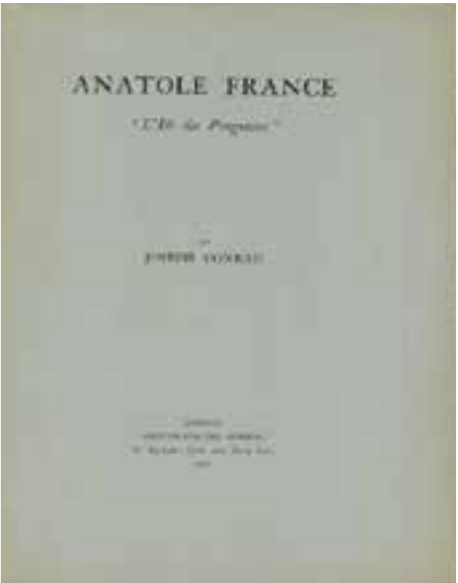
Confidence. *London: printed for the author, 1920*

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 A45

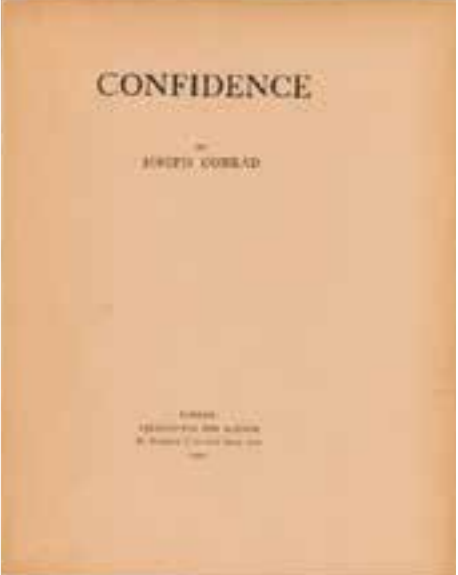
£ 400-600 € 500-750



133



134



135



136



137



138

136

CONRAD, JOSEPH

An Observer in Malay. *London: printed for the author, 1920*

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 23 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

Prince Roman. *London: printed for the author, 1920*

4to, FIRST EDITION, NUMBER 21 OF 25 COPIES, unopened, original beige wove paper wrappers printed in black on upper wrapper, collector's chemise

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 A47

PROVENANCE: Michael Scott, bookplate within chemise

£ 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 "Lilly 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 A48

£ 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", 1 page, 8vo, headed stationery of Oswalds, Bishopsbourne, 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 silverprints of Jessie Conrad and John Conrad, both by B. & W. Fisk-Moore of Canterbury, mounted, each inscribed on the mount by the sitter to Harold and Ada Goodburn, 1924-25, *silvered*; 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 158 and 193.

REFERENCES: *Collected Letters*, VII, p.85

PROVENANCE: Bonham's, 24 June 2008, lot 131

£ 800-1,200 € 950-1,450

140

CONRAD, JOSEPH

Autograph letter signed, to Mrs Mary Pinker

a gracious letter of thanks following Conrad's visit 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 friendly 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, Bishopsbourne, 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.172-73

£ 1,000-1,500 € 1,200-1,800

141

CONRAD, JOSEPH

Three volumes, all inscribed to Dr and Mrs Whitehead Reid by Joseph or Jessie Conrad, comprising:

The Rescue. *London & Toronto: J.M. Dent & Sons, 1920*, first published English edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Dr + Mrs Whitehead Reid | with the greatest regard | from Joseph Conrad | Dec. 1920.") on front free endpaper, original green smooth cloth lettered in gilt on spine with upper cover in blind (Cagle's "a" binding), dust-jacket, [Cagle A49b(2)], *slightly skewed, extremities of dust-jacket frayed, tear to upper cover with adhesive tape repair*;

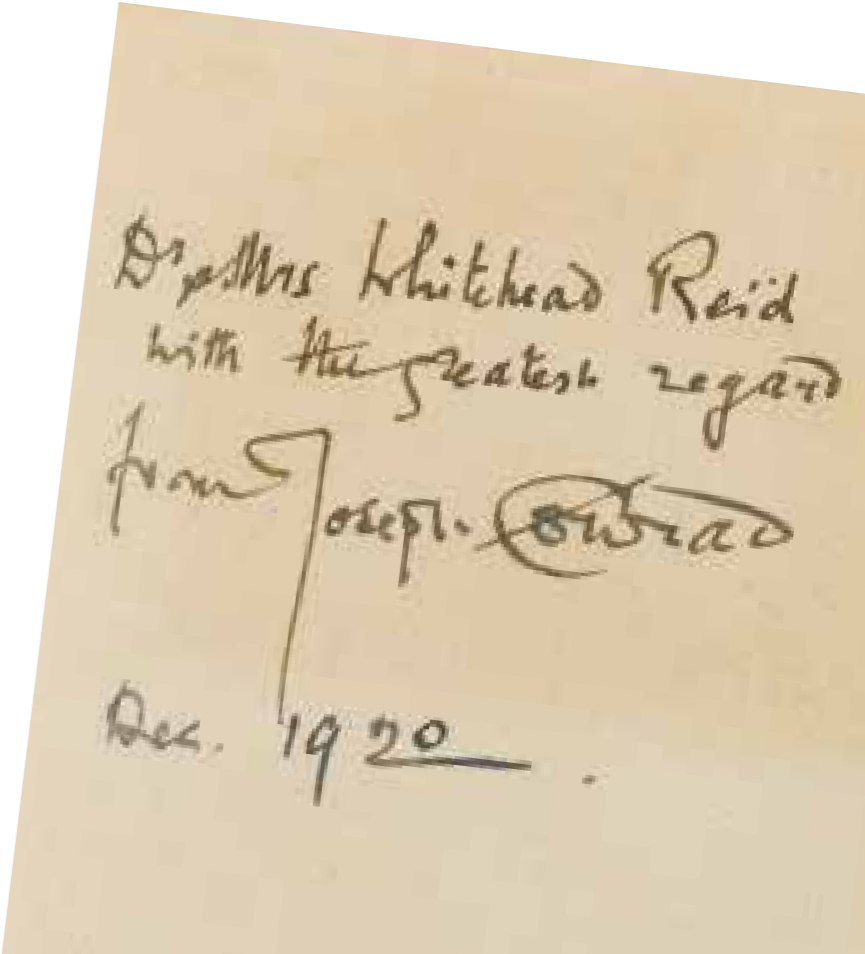
Laughing Anne & One Day More. *London: John Castle, 1924*, first trade edition, presentation copy inscribed by Jessie Conrad ("To Douglas and Mary Reid | With affectionate good wishes | from Jessie Conrad. | 1924") on front free endpaper, original green cloth lettered in gilt on spine, dust-jacket, *occasional short tears, adhesive tape mark to front free endpaper, loss to dust-jacket*;

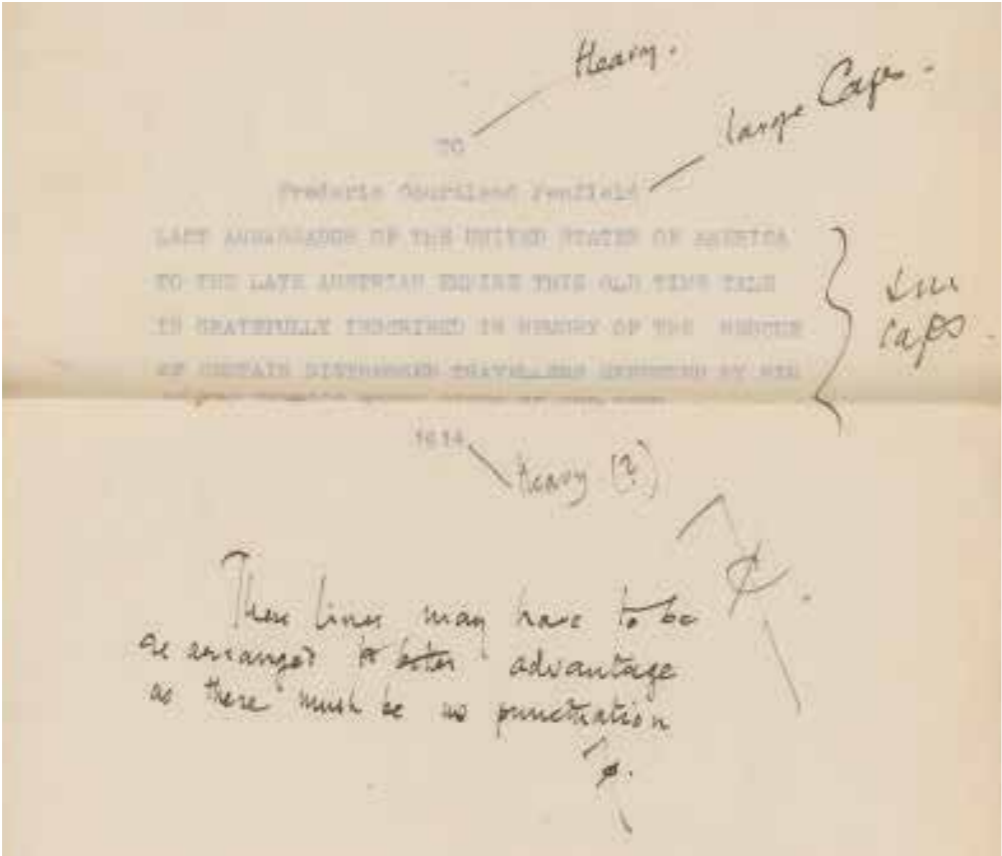
Tales of Hearsay. *London: T. Fisher Unwin, 1925*, first edition, presentation copy inscribed by Jessie Conrad ("To Douglas and Mary Reid | With much affectionate regard | from their friend | Jessie Conrad Korzeniowska | Canterbury 1925.") on front free endpaper, original green cloth lettered in gilt on spine and upper cover, dust-jacket, *some spotting, loss to head of dust-jacket spine*;

all 8vo, *some spotting and browning* (3)

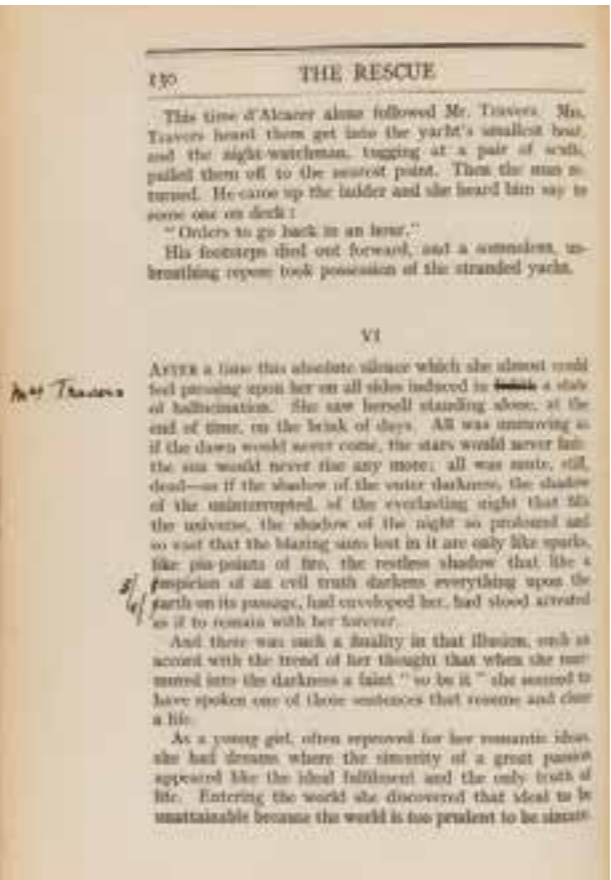
For Douglas and Mary Reid, see lot 171.

£ 1,500-2,000 € 1,800-2,400

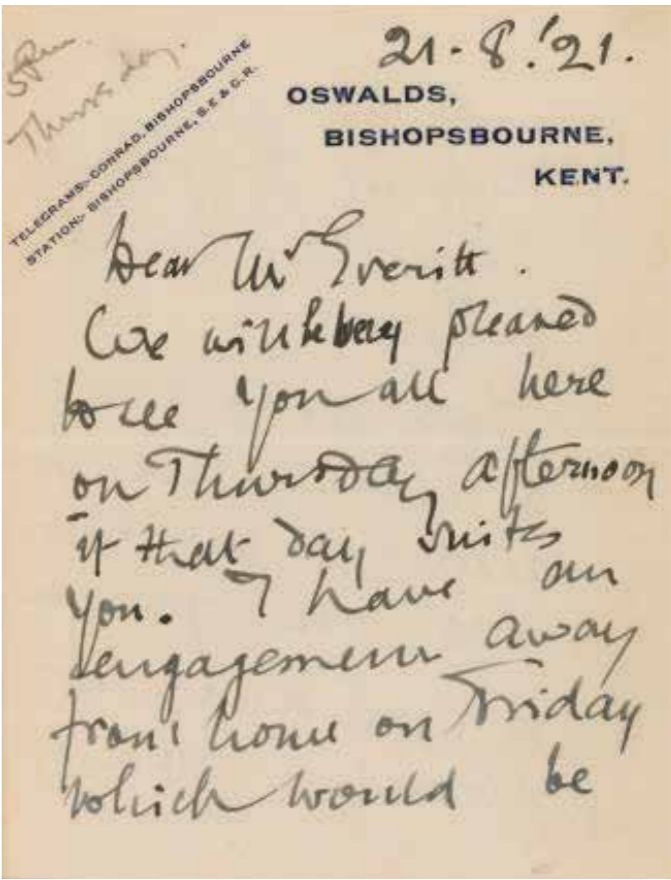




142



142



142

142

CONRAD, JOSEPH

The Rescue. A Romance of the Shallows.

London and Toronto: J.M. Dent & Sons, 1920

8vo, CORRECTED PROOF OF THE FIRST (PUBLISHED) ENGLISH EDITION ANNOTATED BY CONRAD, front endpaper marked (not in Conrad's hand) "Corrected Proof" and stamped opposite "The Temple Press | Letchworth | Mar 12 1920", AUTOGRAPH CORRECTIONS IN INK TO TITLE PAGE AND OVER 90 PAGES OF THE TEXT, TYPESCRIPT BOUND IN OPPOSITE TITLE PAGE PROVIDING MOTTO FOR THE TITLE PAGE (INITIALLED BY CONRAD), FURTHER TYPESCRIPT PROVIDING TEXT FOR THE DEDICATION PAGE INSERTED OPPOSITE THE CONTENTS LEAF (dedication of seven lines, to Frederic Courtland Penfield, with Conrad's autograph directions to the printer), p.1 of the text stamped "The Temple Press | Letchworth | Mar 12 1920", THREE PAGE AUTOGRAPH LETTER TO SAMUEL EVERITT (8vo, Oswalds, 21 August 1921) tipped-in at the beginning, rebound in three-quarter brown morocco gilt, top edge gilt, other edges uncut, *leaves very lightly browned, a few tiny closed tears*

CONRAD MAKING HIS FINAL REVISIONS: A VALUABLE CONTRIBUTION TO THE ANALYSIS OF THE DEVELOPMENT OF THE AUTHOR'S WORK OF LONGEST GESTATION, WHICH TOOK HIM MORE THAN 20 YEARS TO COMPLETE.

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 *Almayer's Folly*, has been described by the author's bibliographer as his "albatross", with the first draft of the novel not completed until 23 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 Dent'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 Dent'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, the opening sentence of chapter VI of Part 3 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 in Edith 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. Dent produced an advance copy for private distribution in Britain shortly afterwards (which Cagle calls the first English edition, unpublished, A49b(1)), 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 148).

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.

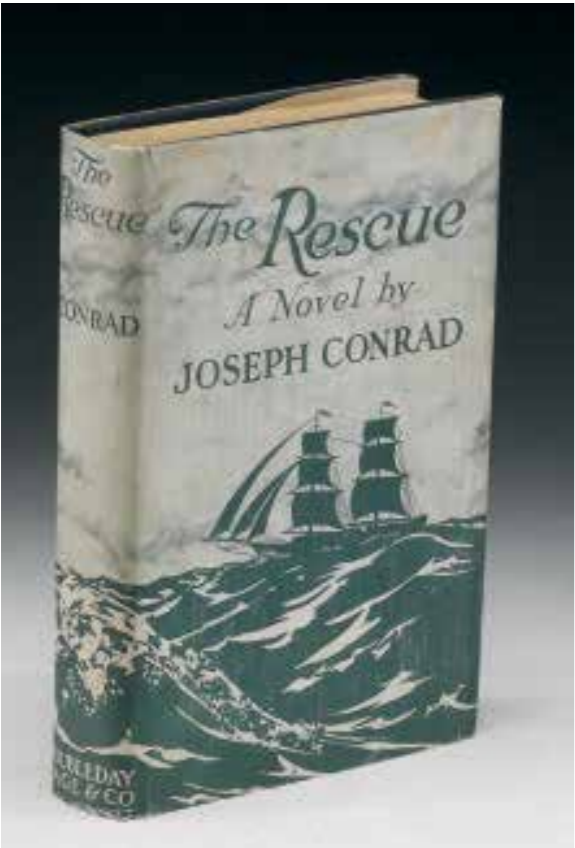
REFERENCES: cf Cagle A49b(1) and A49b(2)

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



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CONRAD, JOSEPH
The Rescue. A Romance of the Shallows.
New York: Doubleday, Page & Company, 1920
8vo, “Deep Sea” format edition, fine presentation copy INSCRIBED BY THE AUTHOR TO HIS AGENT’S SON RALPH PINKER (to | Ralph Pinker | from 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—1959) 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 A49a(1) (subsequent printing)

PROVENANCE: Ralph Pinker, authorial inscription

£ 700-1,000 € 850-1,200

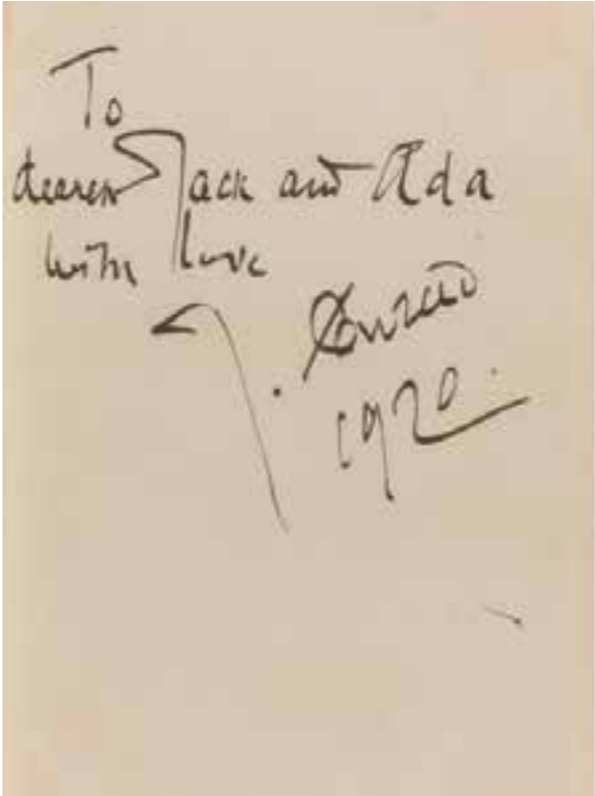
144

CONRAD, JOSEPH
The Rescue. New York: Doubleday, Page & Company, 1920
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 LABOURED-OVER AND CONTINUALLY 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 A49a(1)

£ 700-1,000 € 850-1,200



145

145

CONRAD, JOSEPH
The Rescue. A Romance of the Shallows.
London and Toronto: J.M. Dent & Sons, 1920
8vo, first (published) English edition, FINE AUTHOR’S PRESENTATION COPY WARMLY INSCRIBED ON FRONT ENDPAPER TO HIS CLOSE FRIENDS JOHN AND ADA GALSWORTHY (“To | dearest Jack and Ada | with love | J. Conrad | 1920”), original green smooth cloth (Cagle’s “b” 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 Galsworthy see lot 9.

REFERENCES: Cagle A49b(2)

PROVENANCE: John and Ada Galsworthy, presentation inscription from the author

Sotheby’s at Chancery Lane, 26 April 1979, lot 123 (lots 97-139, “The Property of a Lady”, comprised a collection of inscribed presentation copies of works by Conrad and others, all from the library of John Galsworthy); Swann Galleries, 23 March 1989, lot 21

£ 3,000-5,000 € 3,600-6,000



146

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 in measure another soul | will believe in it’ | Novalis.”), later pencil inscription below, original green smooth cloth (Cagle’s “a” binding with upper cover in blind and spine lettered in gold), *hinges repaired, 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 Novalis’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 Heroic in History* (see Ian Watt, *Conrad in the Nineteenth Century*).

REFERENCES: Cagle A49b(2)

PROVENANCE: Sotheby’s, 18 December 1985, lot 143

£ 2,000-3,000 € 2,400-3,600

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



147

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 Poel, his sale, Christie's, 3 March 2004, lot 270

£ 3,000-5,000 € 3,600-6,000

CONRAD, JOSEPH

The Works of Joseph Conrad.

London: William Heinemann, 1921-1927

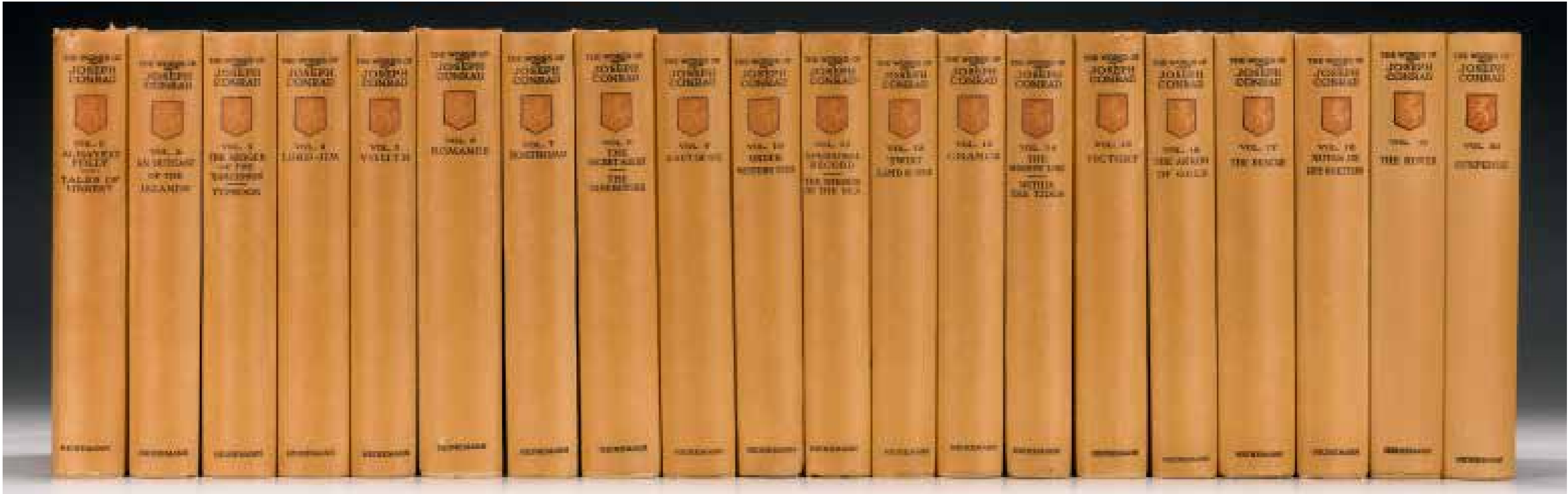
8vo, 20 volumes, NUMBER 325 OF 780 COPIES SIGNED BY THE AUTHOR, original buckram-backed boards lettered in black on spine, DUST-JACKETS, minor browning, extremities of dust-jackets slightly frayed and soiled on spine

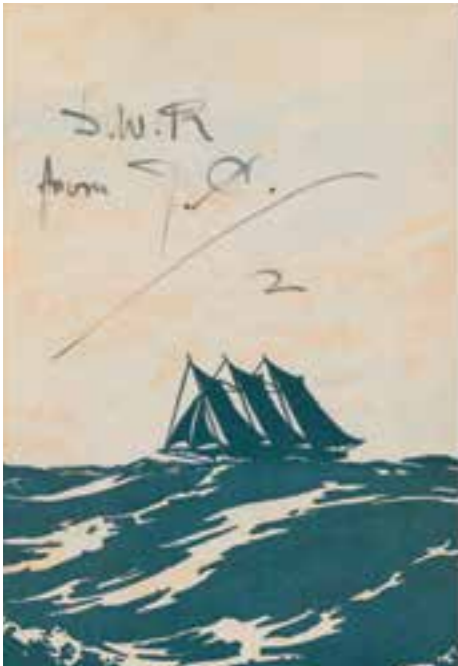
A fine set of the Heinemann collected edition of the works of Conrad together with four loose leaves comprising dedication leaves omitted from the published volumes by mistake. These leaves are accompanied by letters from the Heinemann firm dated 8 February 1922 and 24 April 1922 enclosing the leaves.

£ 1,000-1,500 € 1,200-1,800



147





149

149

CONRAD, JOSEPH

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

A Set of Six. 1922, later impression, PRESENTATION COPY INSCRIBED BY THE AUTHOR (“D.W.R. | from J.C.”) on front free endpaper, [see Cagle p. 143], *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 (“D.W.R. | 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 (“D.W.R. | 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 (“D.W.R. | from J.C.”) on front free endpaper, [see Cagle p. 204], *split at gutter before title-page;*

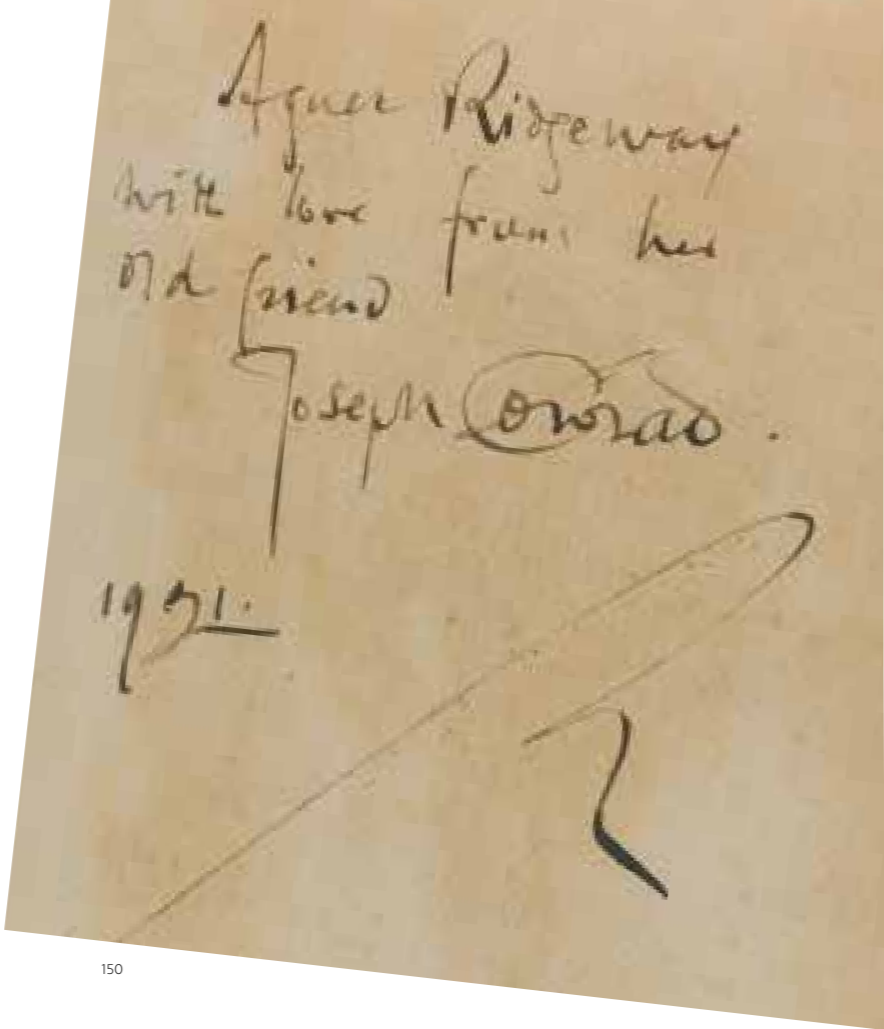
The Shadow Line. 1923, later impression, presentation copy inscribed by the author (“D.W.R. | from J.C.”) on front free endpaper, [see Cagle p.245];

The Arrow of Gold. 1922, later impression, PRESENTATION COPY INSCRIBED BY THE AUTHOR (“D.W.R. | from J.C.”) on front free endpaper, [see Cagle p.273], *loss to upper cover of dust-jacket;*

all 8vo, original dark blue leather lettered in gilt on spine and with design on upper cover, DUST-JACKETS, top edges gilt, illustrated endpapers, *dust-jackets chipped at extremities with occasional tears and chips* (6)

For Dr Douglas Whitehead Reid, see lot 171.

£ 1,500-2,000 € 1,800-2,400



150

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 blind on upper cover, spine lettered in gilt, DUST-JACKET, *spine relaid, some offsetting and browning, 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, playful and constant, in which Conrad sometimes wrote to her as “Dear Enemy.” She married Neville Ridgeway in 1908.

Notes on Life and Letters collects many of Conrad’s essays, reviews and other occasional pieces from the period 1898—1920. The texts were collected together by Richard Curle. This first “domestic issue” (as Cagle calls it) was preceded by a privately printed advance printing.

REFERENCES: Cagle A51a(2)

£ 1,000-1,500 € 1,200-1,800

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 lot 27.

REFERENCES: Cagle A52b

PROVENANCE: Hugh Walpole, presentation inscription; “Brackenburn” 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

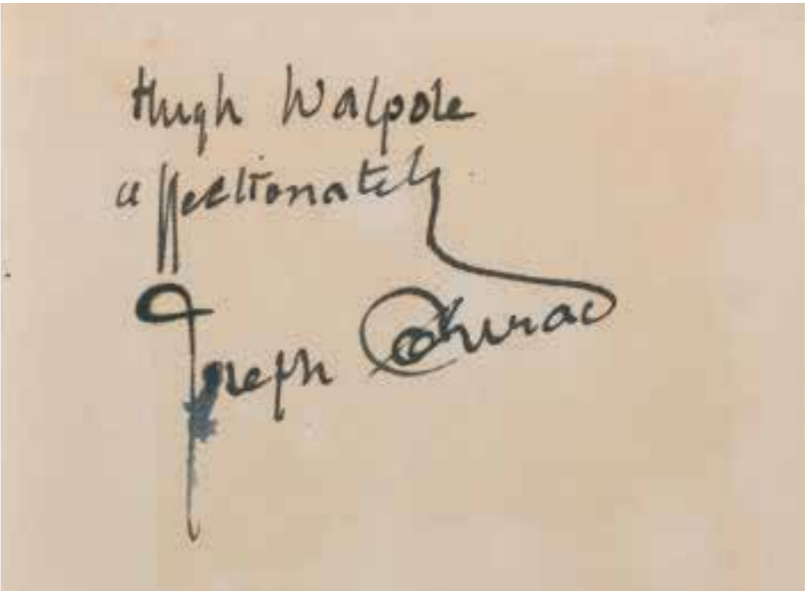
8vo, FIRST EDITION, AMERICAN ISSUE, NO.221 OF 250 COPIES SIGNED BY THE AUTHOR, title in black and blue, original parchment paper boards with blue corners and stripes, ship design in gold on upper cover and spine, dust-jacket, preserved in green cloth folding box

This volume contains previously published author’s notes 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 A52a

PROVENANCE: John Kobler, book-label

£ 500-700 € 600-850



151

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 1921?], *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.235

£ 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, 13 July 1921, docketed by Conrad (“19/8/21 JC”), *small fold tears, slight smudge on final page*

Alice Howe James, *née* Gibbens (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 176

£ 400-600 € 500-750

155

CONRAD, JOSEPH

Two pamphlets, comprising:

Simple Cooking Precepts for a Little House. *[n.p.]*: *[privately printed, 1921]*, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO SYDNEY C. COCKERELL (“To Sydney C. Cockerell | from Joseph Conrad | Oct 6th 1921.”) on upper wrapper, [Wise, Ashley, p.256; Keating 224];

Landscapes of Corsica and Ireland by A.S. Kinead... *[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];

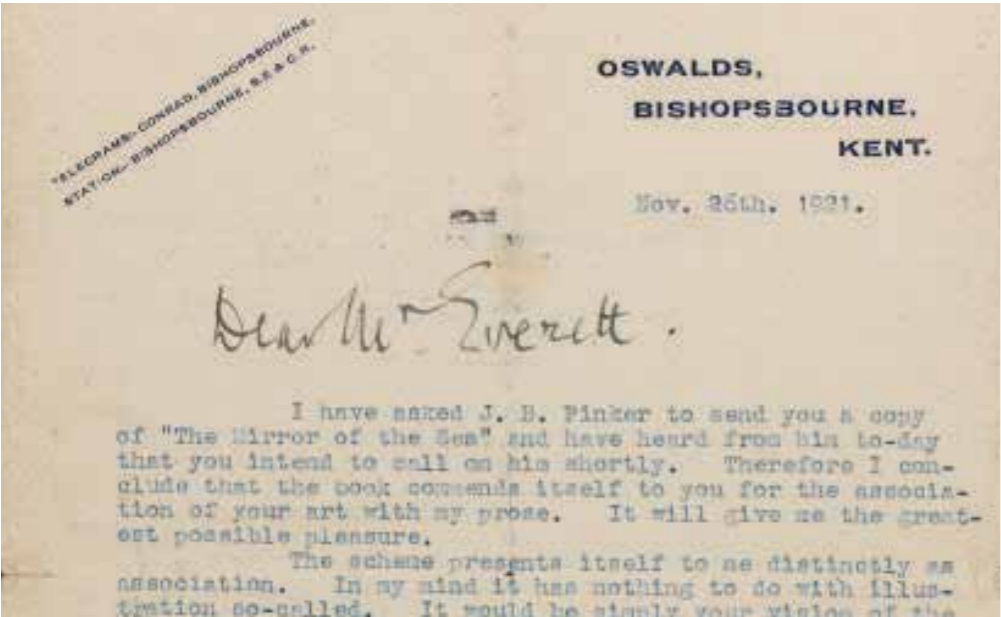
both 8vo, first editions, original paper wrappers printed in black on upper wrappers, in collector’s blue cloth chemises (2)

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. Kinead’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

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 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 Pinker, and assuring him of his continued commitment to the project; altogether 4 pages, 4to, headed stationery of Oswalds, 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 a 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.381-82 and 627-28

£ 2,500-3,500 € 3,000-4,150

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 inconsequently 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 Oswalds, 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).

REFERENCES: *Collected Letters*, VII, pp.421-22

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

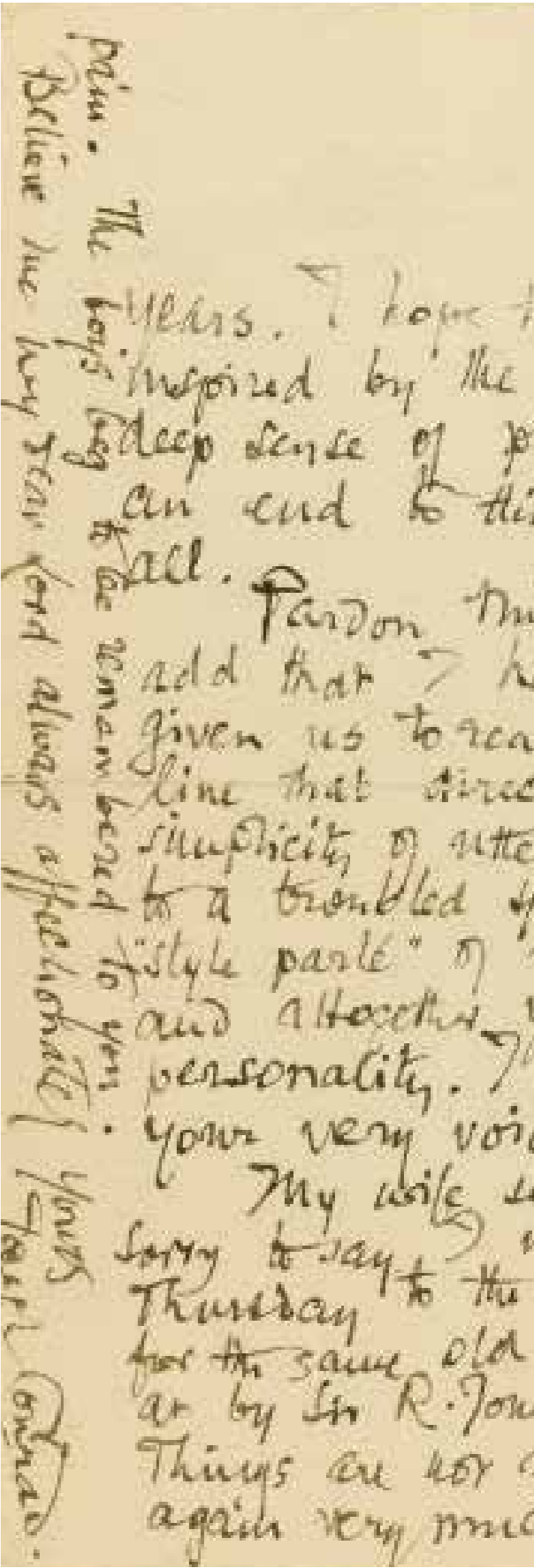
expressing concern about the suitability of his son John’s spectacles and asking for Ridgeway to arrange an eye test at an early opportunity, discussing his plans for the school holiday (“...I am making arrangements for his attending a class for conversational French ... I will make him converse and read aloud with me. I am thinking also of asking Mr Goodburn to give him at least ten hours’ work at maths...”), 1 page, 4to, headed stationery of Oswalds, Bishopbourne, Kent, 10 November 1922, *spotting*

The Rev. Neville Vibart Ridgeway (1883-1973) 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.578-79

PROVENANCE: Sold in these rooms, 30 June 1982, lot 441

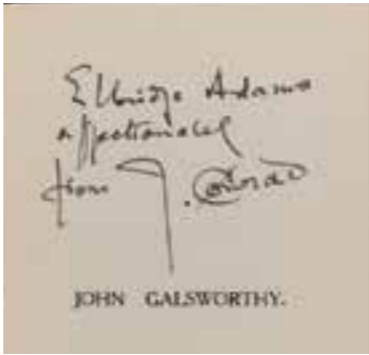
£ 800-1,200 € 950-1,450



157



160



161

159

CONRAD, JOSEPH—ARBUTHNOT, MALCOLM
Photographic portrait

silverprint, 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 silvering 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).

£ 1,500-2,000 € 1,800-2,400

160

CONRAD, JOSEPH

The Black Mate: a story.

Edinburgh: for the author for private distribution only, 1922

8vo, regular printing, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO GÉRARD JEAN-AUBRY (“A Jean Aubry | Son ami | J. Conrad”) on front free endpaper, original green smooth cloth lettered in gilt on spine, slightly bumped at extremities

For Jean-Aubry, Conrad’s first biographer, see lot 124. Originally published in *Tit-Bits* magazine, and written in 1886, this story represents Conrad’s first piece of writing, and he resisted its inclusion in a proposed volume of short stories, suggested by Pinker in 1921, but never published. Conrad did agree, however, to publish it separately, through T.J. Wise, in 1922.

REFERENCES: Cagle A55b

PROVENANCE: Gérard Jean-Aubry, authorial inscription

£ 2,500-3,500 € 3,000-4,150

161

CONRAD, JOSEPH AND JESSIE CONRAD

Two volumes, both inscribed to Elbridge Adams, comprising:

Conrad, Joseph. John Galsworthy. An appreciation. *Canterbury: printed for private circulation by H.J. Goulden, 1922*, 8vo, SECOND PRINTING, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO ELBRIDGE ADAMS (“Elbridge Adams | affectionately | from J. Conrad” on half-title, original pale turquoise wrappers printed in black on upper wrapper, collector’s chemise and black morocco-backed slipcase, [Cagle A57b], very slightly frayed at extremities—

[**Conrad, Jessie.**] Joseph Conrad’s Letters to his Wife. *London: Privately Printed, 1927*, 4to, number 6 of 220 copies signed by Jessie Conrad, PRESENTATION COPY INSCRIBED BY JESSIE CONRAD TO ELBRIDGE ADAMS (“To a dear and valued friend | Elbridge Adams, affectionately | from Jessie Conrad. | October, 1927”) on front free endpaper, together with autograph letter signed (“Jessie”) to Adams mentioning unveiling of Conrad memorial in Bishopsbourne, 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)

Elbridge Adams (1866-1934), a New York lawyer, first met Conrad in 1916. During Conrad’s visit to the United States in 1923 he spent two days at Adams’ country retreat in the Berkshire Hills of Massachusetts. In 1929 Adams, together with James R. Wells, established a private press in New York called The Fountain Press.

As with *The Dover Patrol*, the printer H.J. Goulden produced a second printing of *John Galsworthy* with a half-title and title-page (which had been omitted from the first printing).

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

162

CONRAD, JOSEPH

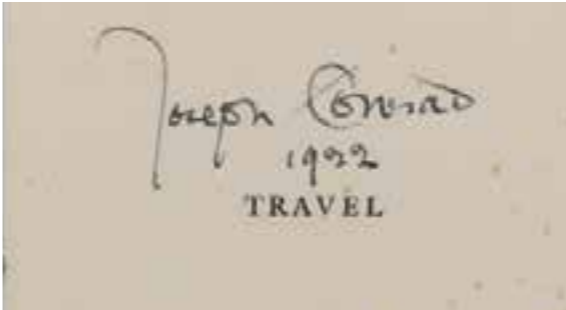
Travel: a preface to *Into the East: Notes on Burma and Malaya* by Richard Curle. [Edinburgh:] privately printed for Richard Curle, 1922

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 79

£ 500-700 € 600-850



162



163

163
BONE, MUIRHEAD
Portrait of Joseph Conrad
(Conrad listening to music)

Drypoint, 1923, signed in pencil, from the edition of 89, on japan paper, size of plate 252 x 180mm., size of sheet 340 x 240mm., framed, in good condition apart from the occasional pale spotting, two small areas of rubbing at upper corners, verso associated with previous hinging, the occasional finger mark or pale surface soiling

£ 800-1,200 € 950-1,450

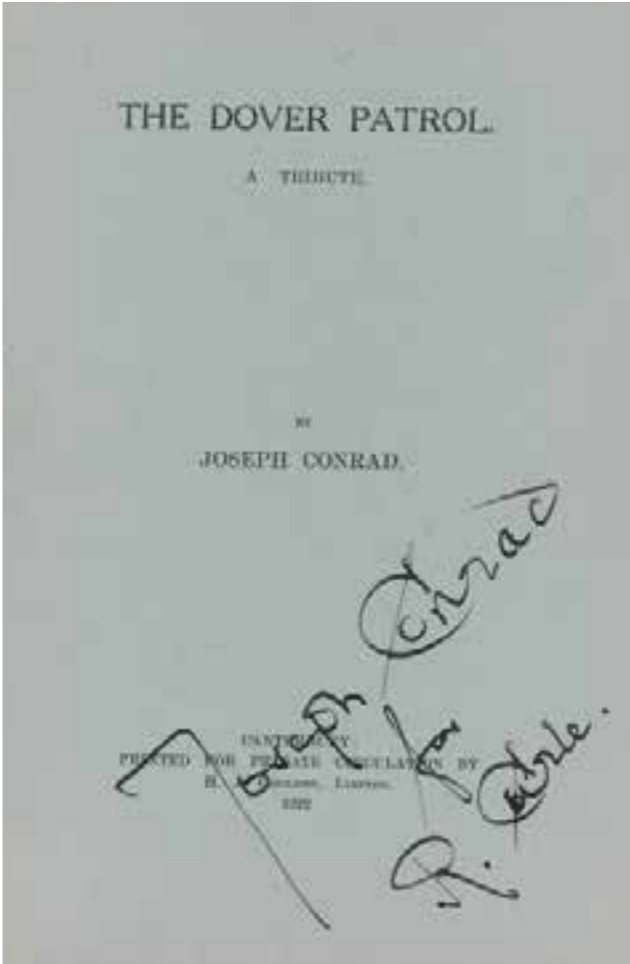
164
CONRAD, JOSEPH
Autograph note signed

warning of bad feelings over “this case” and that “we must make changes”, with “tel. to faber” written cross-wise in the left margin, 1 page, oblong 12mo, headed stationery of the Strand Palace Hotel, London, no date, slightly smudged

It has been suggested by Gene M. Moore (private communication) that this note dates to 1923-24 and is addressed to Eric Pinker.

PROVENANCE: Christie’s, South Kensington, 8 November 1997, lot 350

£ 250-350 € 300-450



165

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 | for | R. Curle.”) on upper wrapper, original pale turquoise wrappers printed in black on upper wrapper, 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 A56b

PROVENANCE: Richard Curle, his sale, American Art Association, 28 April 1927, lot 132

£ 500-700 € 600-850

166
CONRAD, JOSEPH
Laughing Anne. A Play. London: the Morland Press, 1923

8vo, ONE OF 200 COPIES SIGNED BY THE AUTHOR, OF WHICH THIS IS ONE OF 25 COPIES FOR PRESENTATION, INSCRIBED BY CONRAD TO HIS DAUGHTER-IN-LAW (“to M[adeline]. J[Joan]. C[Conrad]. | 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 Madeline 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 the 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 Madeline Conrad (née King), presentation inscription from the author; John Gozier Gordan, book-label [for a note on Gordan see lot 82]

£ 1,500-2,000 € 1,800-2,400

167
CONRAD, JOSEPH
Autograph letter signed (“JC”), to his son John

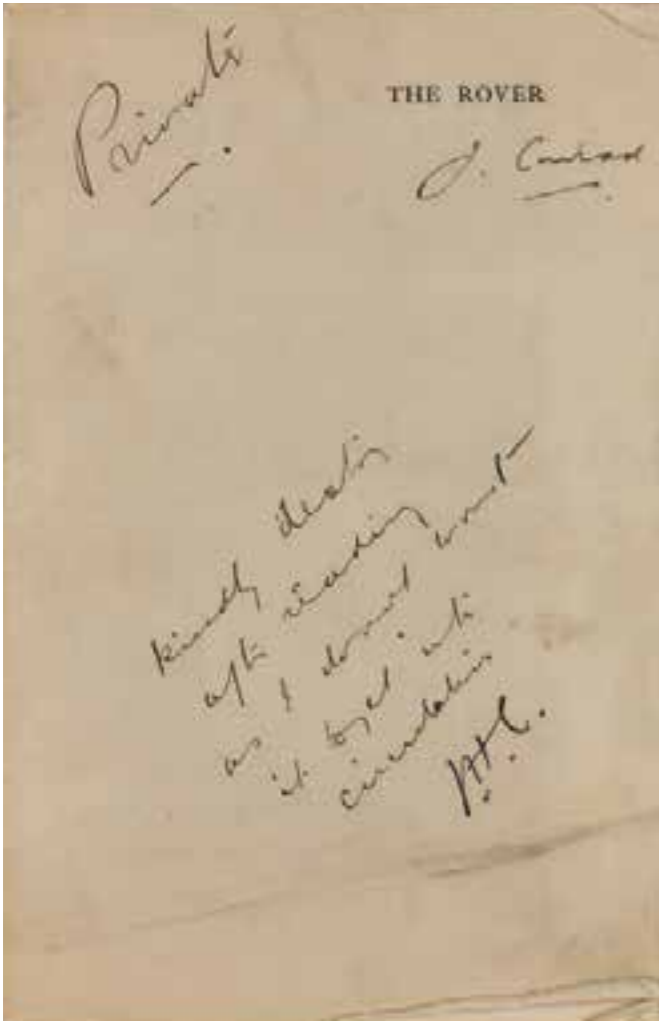
thanking him and his mother for their letters and informing him that “the packet sails tomorrow and I have only just time to thank you and send you my dear love”, 1 page, 8vo, headed stationery of Effendi Hill, Oyster Bay, Long Island, New York, 6pm, 7 June 1923, lacking integral blank, fold tear

THE ONLY RECORDED LETTER BY CONRAD TO HIS YOUNGER SON, John (1906-1982), 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: Bonham’s, 24 June 2008, lot 130

£ 800-1,200 € 950-1,450



168

168

CONRAD, JOSEPH

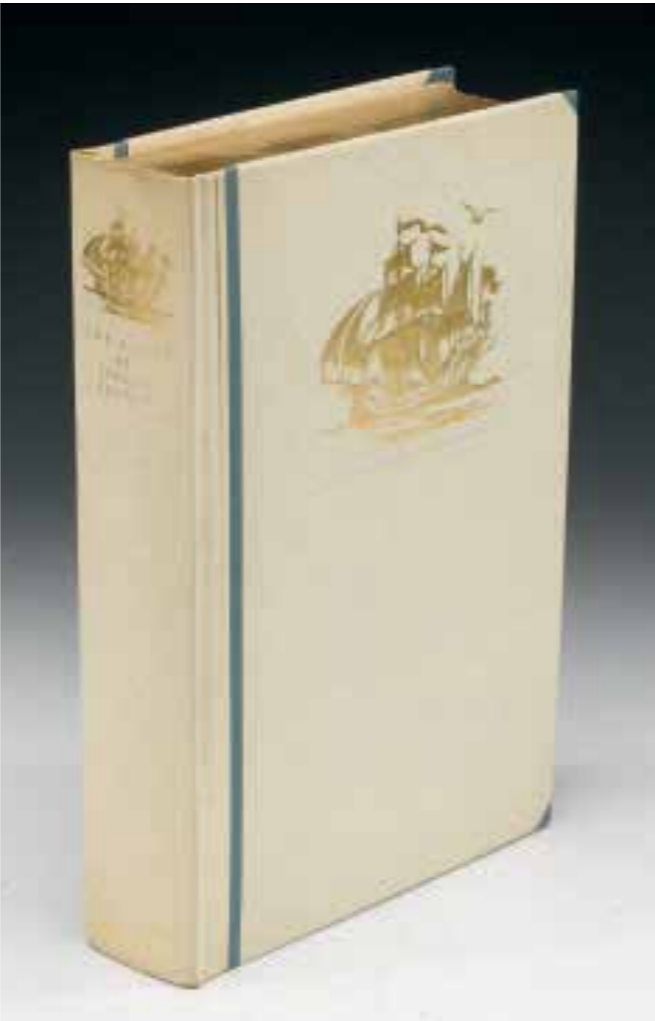
The Rover. London: T. Fisher Unwin Ltd., 1923

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; Halsted B. Vander Poel, his sale, Christie's, 3 March 2004, lot 271 (part of)

£ 2,000-3,000 € 2,400-3,600



169

169

CONRAD, JOSEPH

The Rover. Garden City, New York:

Doubleday, Page and Company, 1923

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

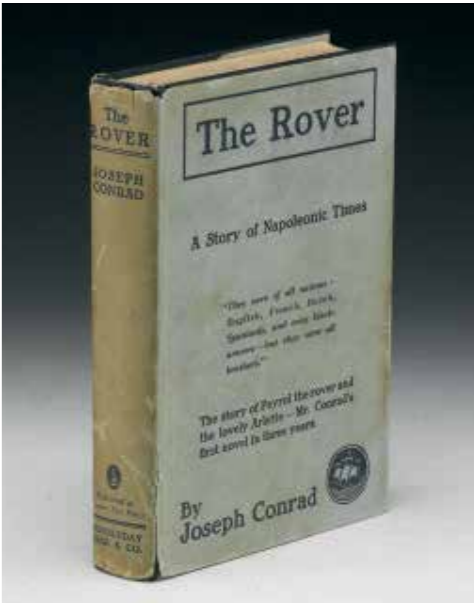
The Rover. Garden City, New York:

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."

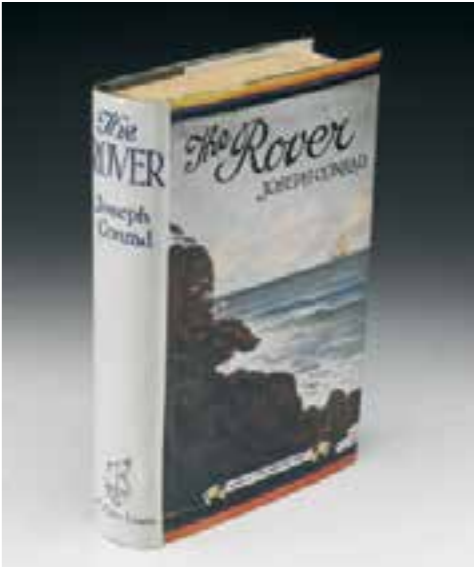
£ 200-300 € 250-400



170



171



172

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, 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, minor water damage to spine, dust-jacket very slightly soiled*

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



173

173

CONRAD, JOSEPH

The Rover. London: T. Fisher Unwin, 1923

8vo, third impression, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON FRONT ENDPAPER TO HIS FRIEND ALICE KINKEAD ("Signed for our | dear Kinkie | by her ever faithful | friend and admirer | Joseph Conrad | 1923"), original blue cloth gilt, all edges gilt, *very slightly browned*

Loosely inserted is a photograph of the author sitting on the edge of a bay window (probably at Oswalds) with Alice Kinkead and his wife Jessie. Conrad first met the Irish painter Alice S. ("Kinkie") Kinkead (1871-1926) in Corsica in 1921. She became a frequent visitor to the Conrads' home and soon afterwards the author wrote an enthusiastic and eulogistic foreword "with hardly a word about painting, to a catalogue of her Corsican and Irish landscapes" (Zdzislaw Najder, *Joseph Conrad. A Chronicle*). "Kinkie" painted Conrad's last portrait in 1924, shortly before his death.

PROVENANCE: Alice S. Kinkhead, presentation inscription

£ 800-1,200 € 950-1,450

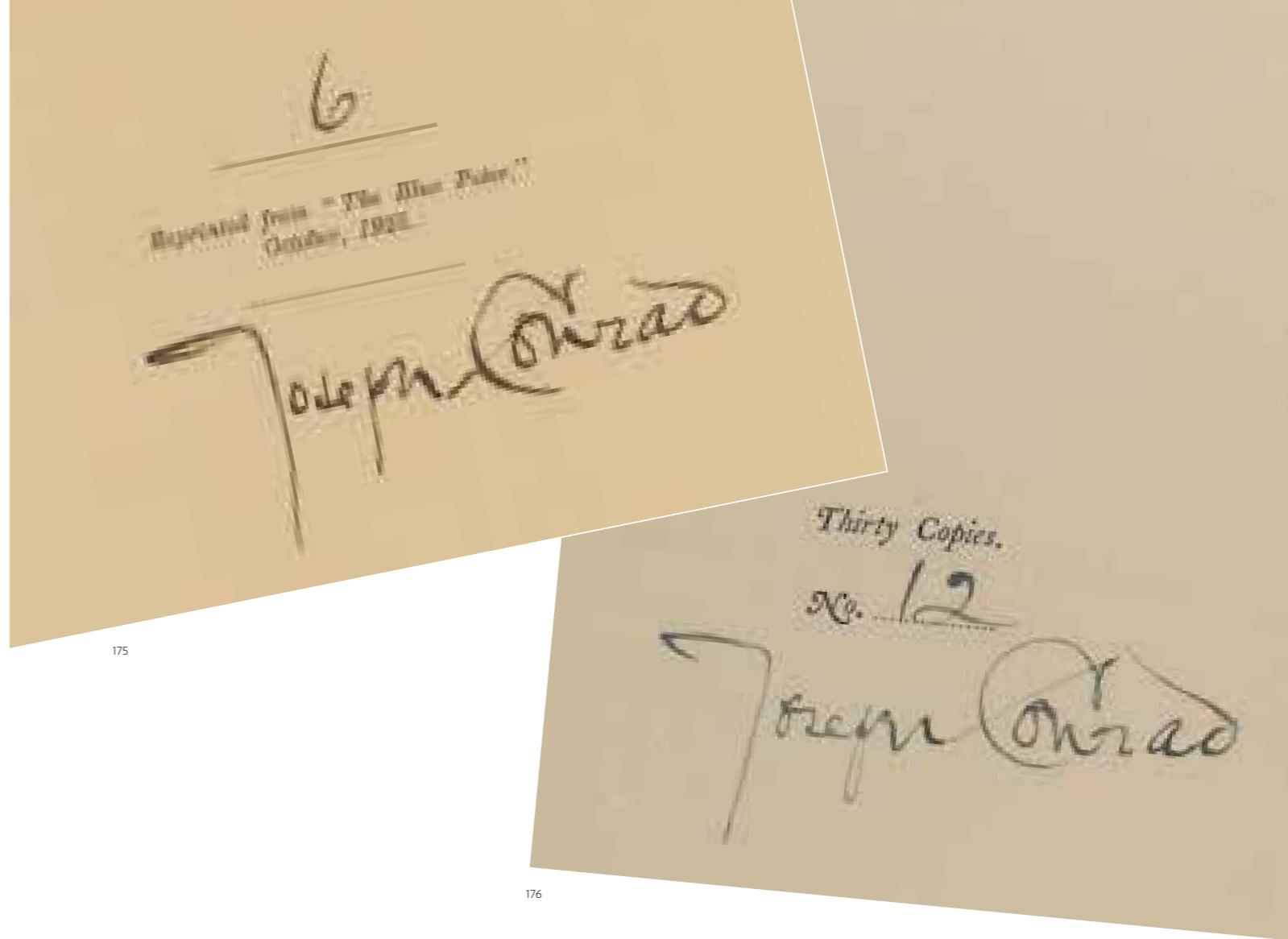
174

[CONRAD, JOSEPH]—HOUSSAYE, HENRY

1815 [Première restauration — Waterloo — La seconde abdication]. Paris: Perrin et Cie, 1904-1906

8vo, 3 volumes, various editions, maps, with Conrad's signature in the first volume, publisher's cloth, collector's folding boxes, *slightly foxed and browned, some wear to joints, spines bumped at head and foot*

£ 700-900 € 850-1,100



175

175

CONRAD, JOSEPH

The "Torrens" A Personal Tribute.

[London:] privately printed by F.A. Hook, 1923

4to, first edition, number 6 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

PROVENANCE: Pierre S. Dupont III; his sale, Christie's New York, 8 October 1991, lot 67

£ 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

EPSTEIN, JACOB
Bust of Joseph Conrad

bronze, 495 x 195mm. (height)

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, Oswalds, 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).

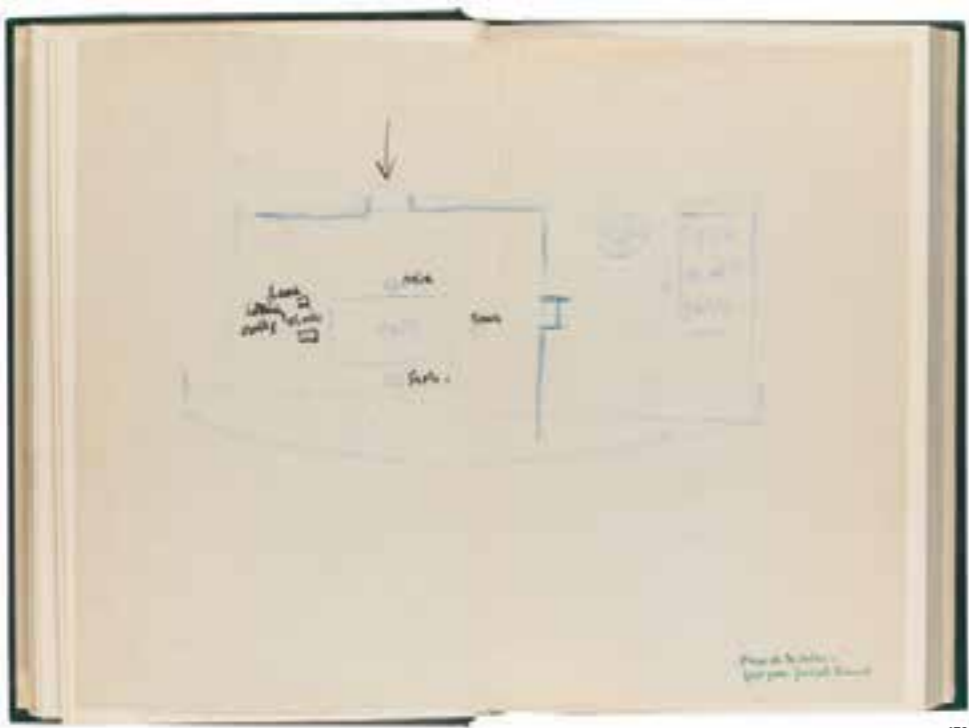
Standing as a lasting testament to the writer, Epstein’s strong, stoic bust displays well the sculptor’s great aptitude at capturing the character of his sitters, presenting him as a distinguished and esteemed intellectual. Conrad too was clearly impressed with the result, writing to his biographer Richard 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... It is wonderful to go down to posterity like that” (quoted *ibid*, p.94). Conrad died five months after the bust was completed, and despite Bone’s attempts the commission fell through.

EXHIBITED: London, Leicester Galleries, *Carvings and Bronzes by Jacob Epstein*, May 1933, 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.33, 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.23, 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 Sir Jacob Epstein work from the Collection of Mr. Edward P. Schinman*, 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);
Bucharest, British Council, *English Portraits*, 1972-3, (details untraced, another cast);
Folkestone, Edwardian Festival (details untraced, another cast);
Birmingham, Birmingham Museum and Art Gallery, *Rebel Angel: Sculpture and Watercolours by Sir Jacob Epstein 1880-1959*, 16 October – 30 November 1980, cat. no.13, illustrated (another cast);
Leeds, City Art Galleries and London, Whitechapel Art Gallery, *Jacob Epstein Sculpture and Drawings*, 16 April – 21 June 1987, cat. no.93, illustrated (another cast)
London, National Portrait Gallery, *Jacob Epstein: Portrait Sculptor*, 30 March – 24 November 2013 (another cast)

REFERENCES: Hubert Wellington, *Jacob Epstein*, Benn, London, 1925, p.27, illustrated pl.35 (another cast);
Arnold Haskell, *The Sculptor Speaks: Jacob Epstein to Arnold Haskell: A Series of Conversations on Art*, Heinemann, 1931, pp.69 and 182;
L.B. Powell, *Jacob Epstein*, Chapman and Hall, London, 1932, pp.67 and 93;
Robert Black, *The Art of Jacob Epstein*, World Publishing Company, New York and Cleveland, 1942, no.109, illustrated pl.19 (another cast);
Jacob Epstein, *Let There Be Sculpture*, Michael Joseph, 1940, pp.89-94, illustrated (another cast);
Jacob Epstein, *An Autobiography*, Hulton, London, 1955, pp.73-77, illustrated (another cast);
Richard Buckle, *Jacob Epstein Sculptor*, Faber and Faber, London, 1963, pp.130-1, illustrated fig.202-3 (another cast);
Evelyn Silber, *The Sculpture of Epstein*, Phaidon, Oxford, 1986, cat. no.148, illustrated pl.15 (another cast);
Jeffrey Meyers, *Joseph Conrad: A Biography*, Cooper Square Press, New York, 2001, p.356;
June Rose, *Daemons and Angels, A Life of Jacob Epstein*, Constable, London, 2002, p.153.

£ 20,000-30,000 € 23,700-35,600





178

178

CONRAD, JOSEPH
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 a the bottom “Plan de la scene. | Fait 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 1917. 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 occured 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 University of Glamorgan in Wales, before touring elsewhere.

Gérard Jean-Aubry (see lot 124) was the pen-name of the French music critic and translator Jean-Frederic-Emile Aubry (1882-1950), a close friend of Conrad’s and his first major biographer, appointed by the author himself (*Joseph Conrad. Life and Letters*, Heinemann, 1927)

PROVENANCE: Gérard Jean-Aubry (see above)

£ 1,500-2,000 € 1,800-2,400

179

CONRAD, JOSEPH AND FORD MADDOX HUEFFER
The Nature of a Crime. *Duckworth & Co., 1924*

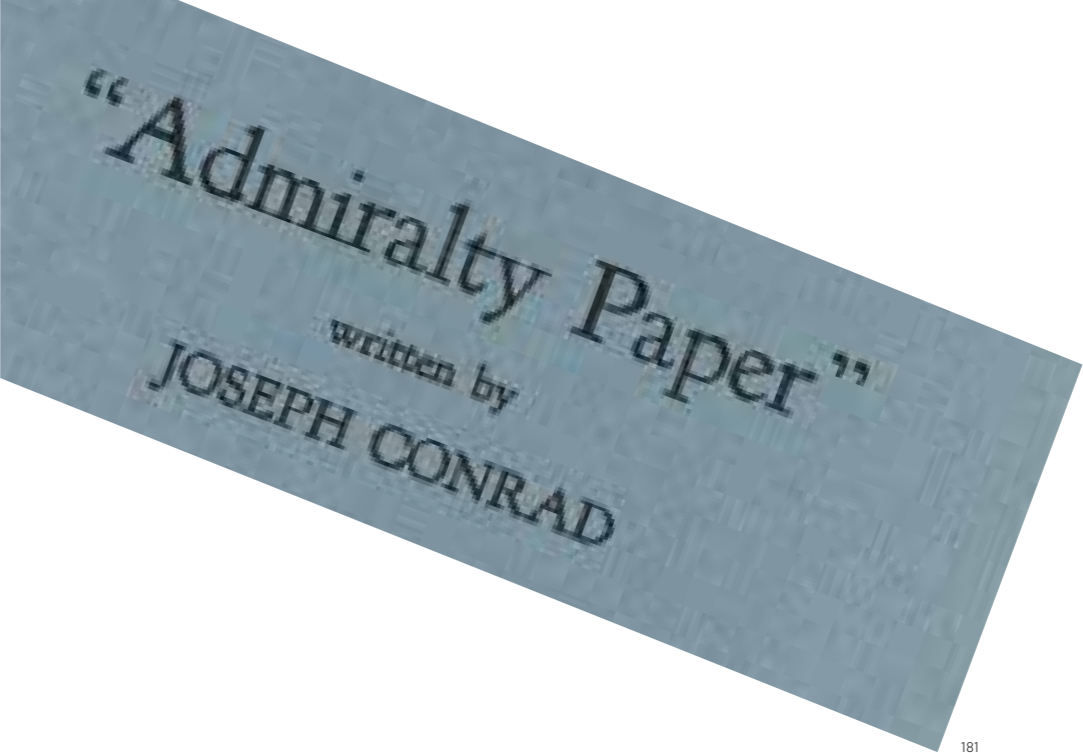
8vo, first book edition, PRESENTATION COPY INSCRIBED BY FORD MADDOX FORD TO HIS LOVER STELLA BOWEN ONE DAY BEFORE PUBLICATION (“To my dear Stella | Ford Maddox Ford | 25 September MXXIV”), original orange cloth, *offsetting to endpapers, spine sunned, some discoloration to cloth*

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 Ford” it seems clear they never married. Ford in fact remained married to his one and only wife Elsie Martindale for the rest of his life after their wedding in 1894, despite his relationships with both Stella and another woman, the novelist Violet Hunt (who also sometimes took her husband’s first surname of “Hueffer”). As Julian Barnes has written, “whether he was legally, or only psychologically, a bigamist is unclear...”. For more on Ford Maddox Ford, and his central importance to Conrad’s literary career, see lot 35.

REFERENCES: Keating 185

PROVENANCE: The painter Stella Bowen (1893-1947), presentation inscription to her by her lover, the co-author Ford Maddox Ford

£ 700-1,000 € 850-1,200



181

180

CONRAD, JOSEPH AND
FORD MADDOX HUEFFER
The Nature of a Crime.
New York: Doubleday, Page & Company, 1924

8vo, first American edition, presentation copy inscribed by Jessie Conrad to Richard Curle in year of publication (“With grateful affection to a dear | and valued friend Richard Curle | from | Jessie Conrad Korzeniowska | 1924”), original decorative boards, green paper labels on spine and upper cover, library stamp and remains of library labels on endpapers

A fine association copy, inscribed to the Conrads’ longstanding friend, the author and editor Richard Curle (1883-1968). Curle was the dedicatee of *The Arrow of Gold*, and was a regular guest of the Conrads after 1919. He was at Oswalds when Conrad died on 3 August 1924, and Jessie would have inscribed the present copy to Curle sometime after its posthumous publication on 26 September. Curle helped Jessie in the immediate aftermath of her husband’s death, assisting in the sale of his library, but is said to have disapproved of her later extravagance.

REFERENCES: Keating 186

PROVENANCE: Richard Curle, presentation inscription from co-author; the sale of Curle’s Conrad Collection at the American Art Association, New York, 28 April 1927, lot 144

£ 250-350 € 300-450

181

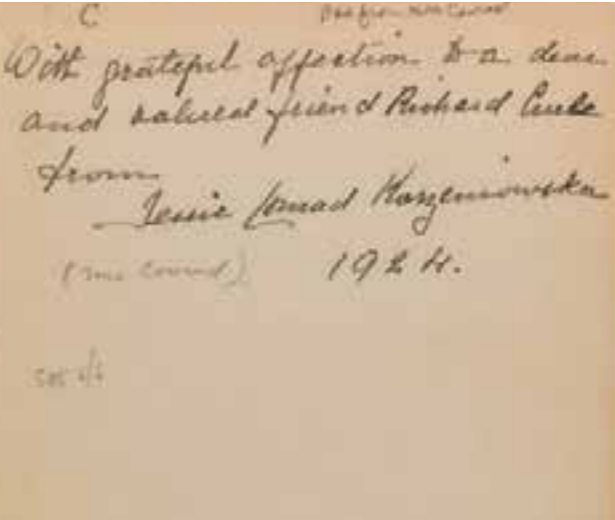
CONRAD, JOSEPH
Admiralty Paper. *[n.p.]: privately printed for Jerome Kern, 1925*

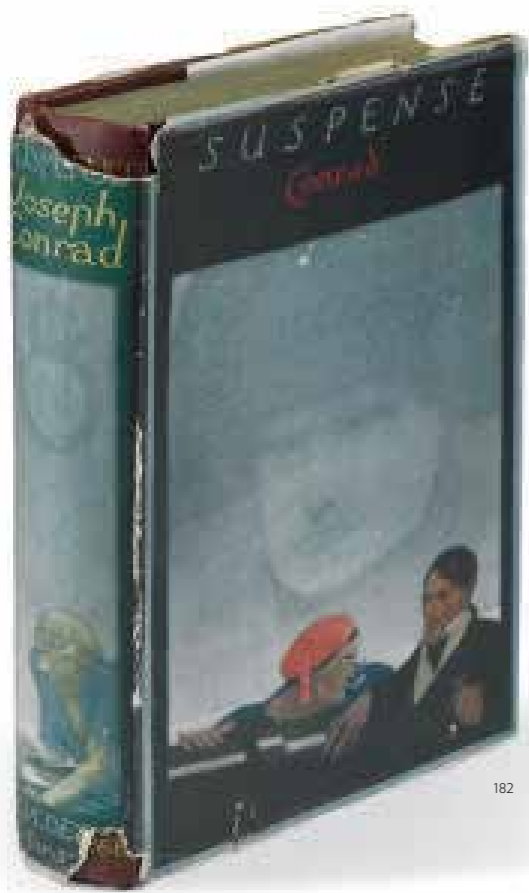
8vo, number 64 of 93 copies, facsimile of original manuscript as frontispiece, original blue paper wrappers printed in black on upper wrapper, collector’s chemise and green morocco-backed slipcase

During the First World War, Conrad was asked by the Admiralty to write wartime propaganda. The present piece was not released by the Admiralty and was posthumously published in *The Times* on 18 August 1925. The original manuscript was sold by Conrad to Quinn in 1920 (for \$150) and then sold in John Quinn’s auction in 1923 for \$1750 to Jerome D. Kern. Having acquired the manuscript, Kern had 93 privately printed copies produced in Christmas 1925. (The manuscript was sold in Kern’s auction, in 1929, for \$1450 to Brick Row Book Shop, New York).

£ 200-300 € 250-400

180





182

182

CONRAD, JOSEPH

Suspense. *London & Toronto: J.M. Dent, 1925*

8vo, FIRST ENGLISH EDITION, PRESENTATION COPY INSCRIBED BY JESSIE CONRAD TO HER HUSBAND'S PHYSICIAN AND HIS WIFE ("To Douglas and Mary Reid | affectionately from their | friend Jessie Conrad. | 1925"), introduction by Richard Curle, frontispiece drawing of Conrad and Captain Bone after drawing by Muirhead Bone, advertisements at the end, original horizontally-grained maroon cloth, device in blind on upper cover, spine lettered in gilt, PICTORIAL DUST-JACKET, original slipcase, *minor offsetting to endpapers, jacket slightly chipped, slipcase slightly torn and worn*

First English edition of Conrad's posthumously published last, unfinished novel of historical intrigue, set in Genoa in 1815 during the period of the Napoleonic Wars. It was preceded by serializations in *Hutchinson's Magazine*, the American serial version in the *Saturday Review of Literature* and the first American book edition, a limited issue of which was published by Doubleday on 3 July 1925 (see next lot) with the regular issue appearing on 15 September. This English edition was published the next day. For Douglas and Mary Reid, see lot 171.

REFERENCES: Keating 190

PROVENANCE: Douglas and Mary Reid, presentation inscription

£ 400-600 € 500-750

183

CONRAD, JOSEPH

Suspense. A Napoleonic Novel.

Garden City New York: Doubleday, Page & Company, 1925

8vo, FIRST EDITION, LIMITED ISSUE ON LARGE PAPER, NO.51 OF 377 COPIES, original decorative vellum boards, decorated with ship design and lettered in gilt, blue stripe 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, 30 November 2005, lot 7

£ 250-350 € 300-450

184

CONRAD, JOSEPH

Last Essays. *London & Toronto: J.M. Dent, 1926*

8vo, first edition, PRESENTATION COPY INSCRIBED BY JESSIE CONRAD TO THE AUTHOR'S PHYSICIAN AND HIS WIFE ("Affectionately to Douglas and Mary. | from Jessie 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 Editor: The Journal of Information for Literary Workers*, is included in *Collected Letters*, VI, 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*.

£ 100-150 € 150-200

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 frayed*—

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 | WLGeorge | June 1918.") on front free endpaper, *loss to head and foot of spine*—

Moore, B. *The Origin and Nature of Life*. *London: Williams and Norgate, [c.1920]*, Conrad's ownership signature ("J. Conrad | 1920") on front free endpaper and JOTTINGS ON REAR FREE ENDPAPER ("To try the pen | To try | To try | To try | To try the pen"), *slightly skewed, some tears, tear to 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*—

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

£ 700-900 € 850-1,100

187

[CONRAD, JOSEPH]—KIPLING, RUDYARD

The Seven Seas. *London: Methuen and Co., 1898*

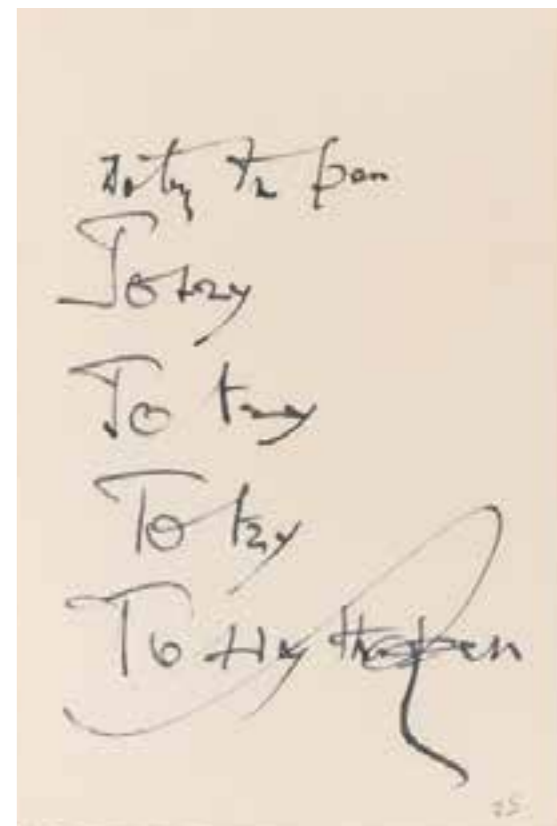
8vo, fourth edition, FROM THE LIBRARY OF JOSEPH CONRAD WITH HIS OWNERSHIP SIGNATURE ("Joseph Conrad") on front free endpaper, 40pp. publisher's catalogue at end, original red buckram stamped in gilt on spine, top edge gilt, *some browning, spine faded, bumped at extremities*

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 Knowles and Moore, "through his very strangeness and foreignness".

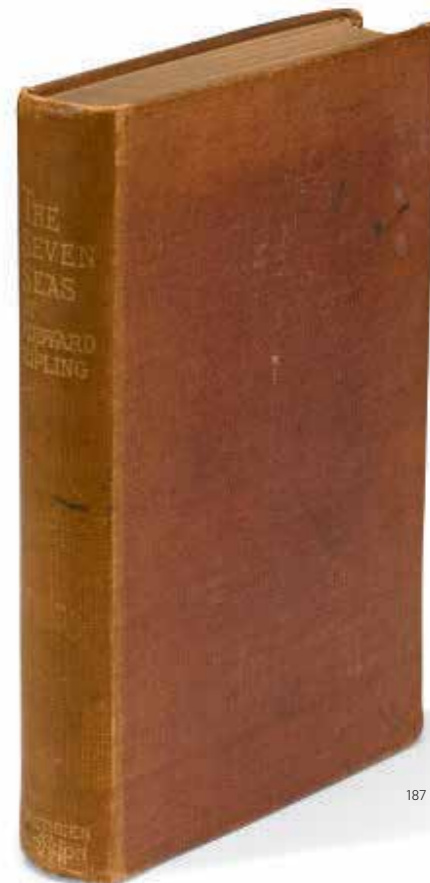
Writing to R.B. Cunninghame Graham in 1897, Conrad noted that "Mr Kipling has the wisdom of the passing generations - and holds it in perfect sincerity. Some of his work is of impeccable form and because of that little thing he shall sojourn in Hell only a very short while. He squints with the rest of his excellent sort. It is a beautiful squint; it is an useful squint. And - after all - perhaps he sees around the corner?" (*Collected Letters*, I, pp.369-70).

PROVENANCE: Christies, 7 June 2005, lot 143

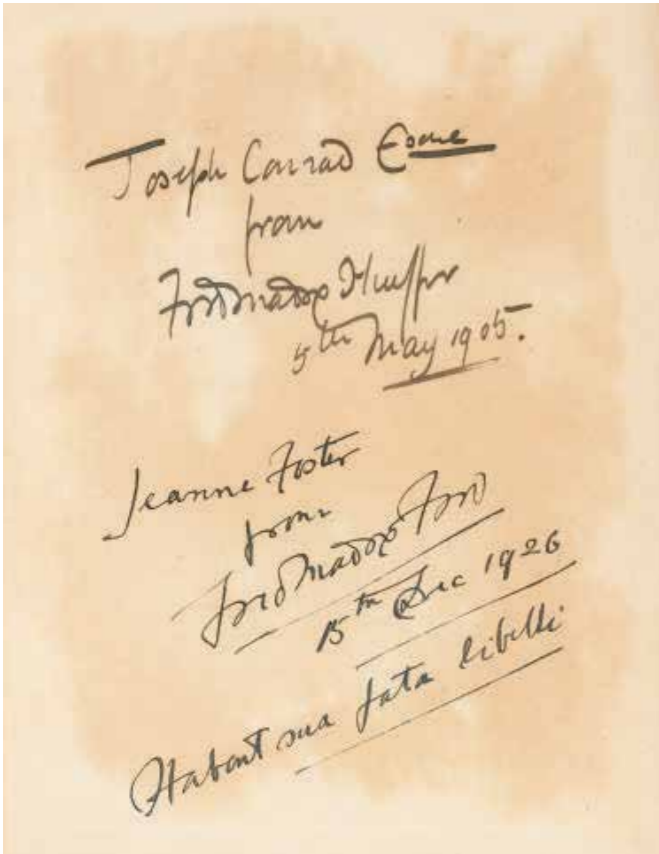
£ 800-1,200 € 950-1,450



186



187



188

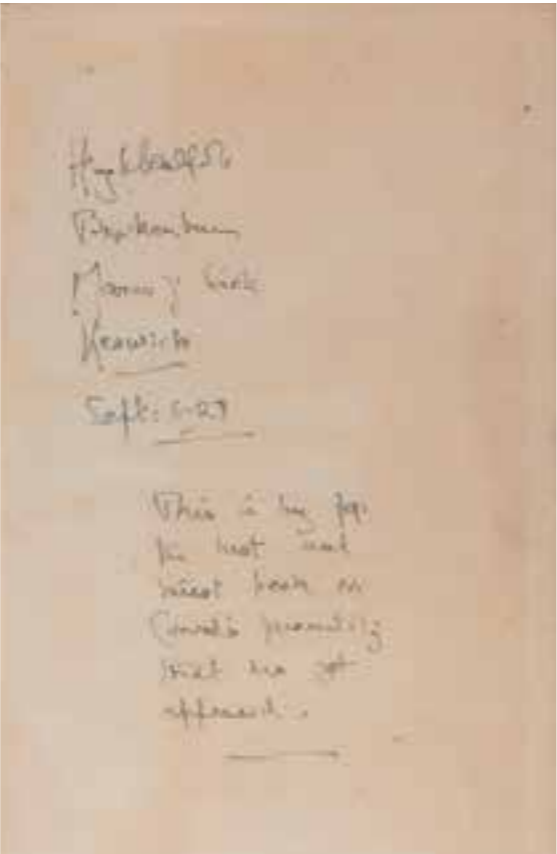
188

HUEFFER [FORD], FORD MADOX
Collection of seven volumes, including two presentation copies inscribed to Joseph Conrad, comprising:

The Face of the Night. *London: John Macqueen, 1904*, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO JOSEPH CONRAD (“Joseph Conrad Esquire | from | F.M.H.”) on front free endpaper, collector’s chemise and red morocco backed slipcase, *spotting throughout, some splitting at gutter*;

The Soul of London. *London: Alston Rivers, 1905*, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO JOSEPH CONRAD (“Joseph Conrad Esquire | from Ford Madox Hueffer | 4th May 1905”) and, later, to the fashion model and poet Jeanne Robert Foster (“Jeanne Foster | from | Ford Madox Ford | 15th Dec 1926 | Habent sua fata libelli [Books have their own destiny]”), photograph of Ford loosely inserted, *some browning, ink stain on spine, binding slightly worn at extremities, photograph with tears and some loss*;

The Good Soldier. *New York: Albert and Charles Boni, 1927*, number 142 of 325 copies of which this is one of 300 copies, signed by the author, remnants of glassine, original slipcase;



189

On Heaven and Poems written on Active Service. *London: John Lane, 1918*, inscribed by the author (“Always v.v.tr. | Ford Madox Hueffer | 16.IV. MCMXVIII”) on front free endpaper, *stain throughout, binding worn*;

The English Novel. *Philadelphia: Lippincott, 1929*, presentation copy inscribed by the author to his agent (“For Ruth Kerr | Ford Madox Ford | New York July 1929”) on front free endpaper, dust-jacket, *dust-jacket worn and soiled*;

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 | FMF. | 9th Nov MCMXXIV”) on front free endpaper, *some browning, binding worn, joints splitting, loss to head of spine*;

all 8vo, original bindings, some occasional spotting and browning, bindings worn (7)

REFERENCES: For Ford Madox Ford, see lot 35; for Stella Bown, see lot 179.

PROVENANCE: Joseph Conrad, Jeanne Foster, Ruth Kerr, and Stella Bowen (authorial inscriptions to them by Ford Madox Ford)

£ 2,500-3,500 € 3,000-4,150

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 | truest book on | Conrad’s personality | that has yet | appeared.”), bookplates of Walpole and Kenneth A. Lohf, 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 stab hole*—

Curle, R. Letters [of] 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 carbon 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 [of] 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, bookplate of Crosby Gaige, *some splitting at gutter*;

Curle, R. Letters [of] Joseph Conrad to Richard Curle. *New York: Crosby Gaige, 1928*, one of 859 copies of which this is one of 850 copies on all-rag paper, editor’s inscription (“The angle presented | by these letters will | come as a surprise | to some readers, who, | knowing him only | through his books, | have regarded him | as an aloof + austere | figure. As a matter | of fact, Conrad was | one of the most | human people who | ever lived. | Richard Curle | Nov. 1928”) on front free endpaper, collector’s chemise and green cloth slipcase;

Curle, R. Into the East... with a preface by Joseph Conrad. *London: Macmillan, 1923*, one of 125 large paper copies, presentation copy inscribed by the author to Faith Dennis, *slight browning*;

Curle, R. The Personality of Joseph Conrad. *London: privately printed, [1925]*, presentation copy inscribed by the author to Conrad’s biographer (“G. Jean-Aubry Esq. | from RC | 29/1/25”) on title-page, original glassine, *some browning*—

all 8vo and 4to, original bindings, *some browning and spotting* (8)

For Richard Curle, see lot 66.

£ 1,000-1,500 € 1,200-1,800

190

GALSWORTHY, JOHN
Two volumes and one autograph letter, comprising

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 JOHN GALSWORTHY (“June 1. 1929. | John Galsworthy | with affection | from Edward Garnett.”), original red buckram, browning to endpapers—

Galsworthy, J. Two Essays on Conrad with the story of a remarkable friendship by Richard Curle. *Cinncinnati : Ebbert and Richardson Co., 1930*, one of 93 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 glassine, publisher’s wrap-around tipped-in and advertising slip loosely inserted, *chips to glassine, extremities of wrapper slightly chipped*—

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 “Bibliophiles de la Nouvelle Revue Francaise”, foot of spine very slightly frayed—

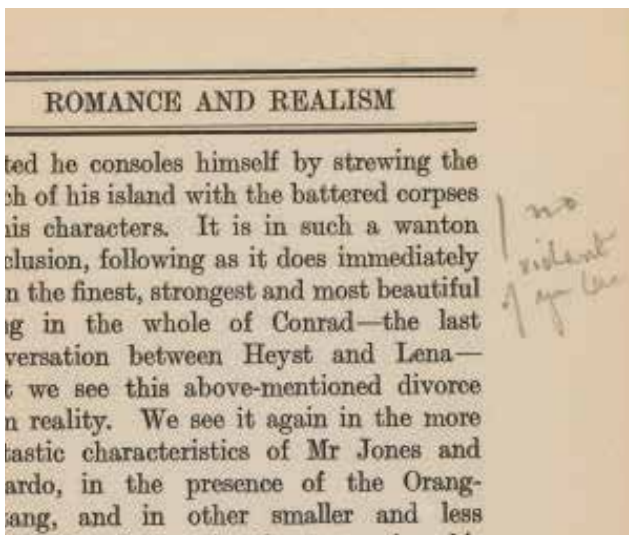
Garnett, E., ed. Letters from Conrad 1895 to 1924. *London: Nonesuch Press, 1928*, one of 925 copies of which this copy is un-numbered, PRESENTATION COPY INSCRIBED BY THE EDITOR TO G. JEAN-AUBRY (“1.6.28. | G. Jean-Aubry | from Edward Garnett”), numerous corrections and marginal notes, browning to endpapers—

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

For Jean-Aubry, Conrad’s first biographer, see lot 124.

£ 600-800 € 750-950

xxx



192

192

[CONRAD, JOSEPH]—WALPOLE, HUGH

Three volumes, comprising:

Walpole, H. Joseph Conrad. *London: Nisbet & Co., [1916]*, 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*;

Walpole, H. Joseph Conrad. *London: Nisbet & Co., [1916]*, 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—

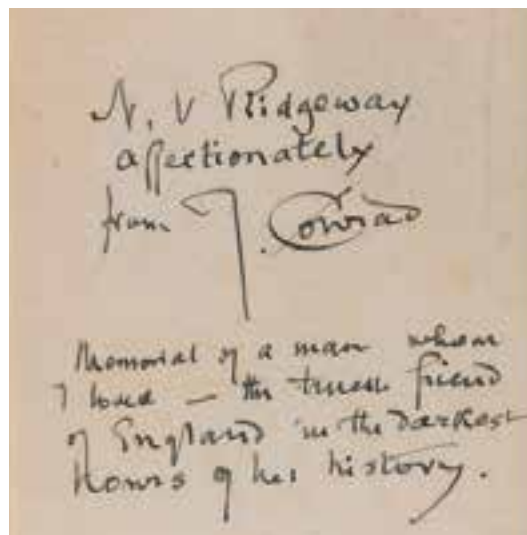
Conrad, Jessie. Joseph Conrad and his Circle. *London: Jarrolds, 1935*, proof copy, signed by the owner ("Hugh Walpole | Brackenburn | May 35") on half-title, numerous illustrations, original wrappers, *some spotting, upper wrapper becoming detached*

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

193

[CONRAD, JOSEPH]

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

Hendrick, B.J. *The Life and Letters of Walter H. Page. Garden City, New York: Doubleday, Page & Co., 1922*, 2 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 prosper- | ity 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*—

Lear, E. *Nonsense Songs. London: Warne and Co., [n.d.]*, inscribed "For the Nursery Library | of the Misses 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.

£ 2,000-3,000 € 2,400-3,600

END OF SALE

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Official Journal No. L395 of 31/12/92) from the European Community.

– A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

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EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £13,045
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £13,045
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £43,484
Paintings in oil or tempera
EU LICENCE THRESHOLD: £130,451
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £26,090
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £13,045

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000
Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import elephant ivory under 100 years old into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ **Guaranteed Property**
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ **Property in which Sotheby's has an Ownership Interest**
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ **Irrevocable Bids**
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot.

▽ **Interested Parties**
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ **No Reserve**
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist's Resale Right**
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

✱ **Restricted Materials**
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π **Monumental**
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL
Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL
Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL
These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to "VAT Refunds from HM Revenue and Customs" for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a T symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a T symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A \$ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.

- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.

- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol),

Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.

- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation († or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or

- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USES TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a pur-

chaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales and use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Noortman is Noortman Master Paintings BV, an independently managed subsidiary of Sotheby's;

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's, the unlimited

company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);
VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(g) Bidders agree that Noortman may bid for and/ or purchase any lot.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot (including the act of permitting Noortman to bid for and/or purchase any lot).

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of

the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on +44 (0)20 7293 6667.

If you would prefer not to receive details of future events please call the above number.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes

to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby’s, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby’s shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby’s or any other usual address.

SOTHEBY’S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby’s Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby’s, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby’s Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby’s Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: **+44 (0)20 7293 5358**
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY’S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby’s, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby’s Greenford Park by our Post Sale Service Group at Sotheby’s New Bond Street. Buyers who have established credit arrangements with Sotheby’s may collect

purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby’s Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby’s Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: **+44 (0)20 7293 5600**
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY’S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby’s. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot’s size will be determined by Sotheby’s on a case by case basis (typical examples given above are for illustration purposes only). All charges are subject to VAT, where applicable. All charges are payable to Sotheby’s at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby’s Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby’s accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY’S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby’s sells an item which subsequently is shown to be a “counterfeit”, or which in Sotheby’s opinion is materially defective in text or illustration, subject to the terms below Sotheby’s will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby’s for the item, in the currency of the original sale.

For these purposes, “counterfeit” means a lot

that in Sotheby’s reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby’s reasonable opinion) to have caused loss of value to the lot; or
- (iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or
- (iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or
- (v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or
- (vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or
- (vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty-one (21) days (in respect of items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby’s in writing within three (3) months (for counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number and the date of the auction at which it was purchased; and
- (ii) return the item to Sotheby’s in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby’s has discretion to waive any of the above requirements. Sotheby’s may require the Buyer to obtain at the Buyer’s cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby’s and the Buyer. Sotheby’s shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby’s decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE BOOKS

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.18

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby’s may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby’s is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds. Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby’s.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby’s accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED ‘W’

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby’s Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby’s Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBYS

Sotheby’s is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby’s staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled “PLEASE DO NOT TOUCH”. Should you wish to view these items you must ask for assistance from a member of Sotheby’s staff who will be pleased to assist you. Thank you for your co-operation.

PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby’s to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

11/10 NBS_NOTICE BOOKS €

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