

**PRIVATE PRESS, ILLUSTRATED BOOKS  
AND MODERN FIRST EDITIONS**

Wednesday 30th January 2019

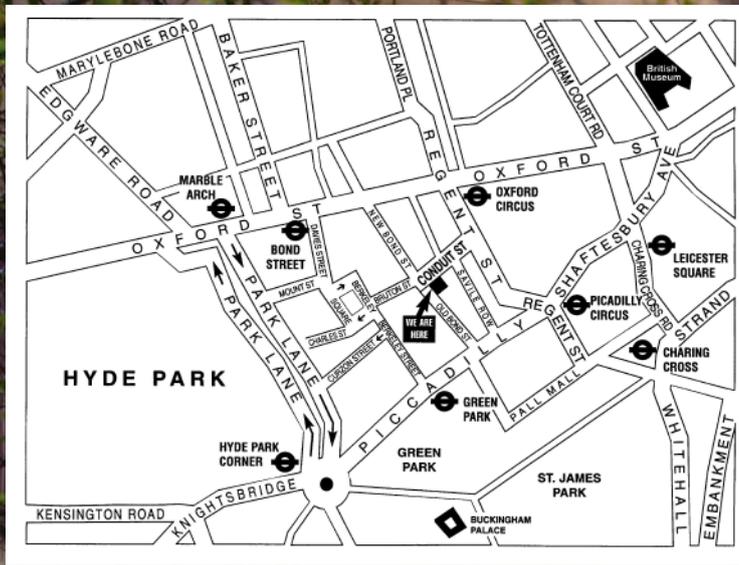
The Westbury Hotel, Mayfair, London



THE GILDA



MOMENT



The Westbury Hotel, 37 Conduit Street, London W1S 2YF





AUCTION NO. 39

## PRIVATE PRESS, ILLUSTRATED BOOKS AND MODERN FIRST EDITIONS

**Wednesday 30th January 2019, 10.30am and 2.30pm**

The Westbury Hotel, 37 Conduit Street, London W1S 2YF

### VIEWING: 21ST – 24TH JANUARY

220 Queenstown Road, London SW8 4LP

Monday 21st January  
9.30am – 5.30pm

Tuesday 22nd January  
9.30am – 5.30pm

Wednesday 23rd January  
9.30am – 5.30pm

Thursday 24th January  
9.30am – 5.30pm

### VIEWING: 27TH – 30TH JANUARY

The Westbury Hotel, London W1S 2YF

Sunday 27th January  
2.00pm – 5.00pm

Monday 28th January  
9.30am – 7.30pm

Tuesday 29th January  
9.30am – 7.30pm

Wednesday 30th January  
from 9.30am

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### SPECIALISTS

Rupert Powell, International  
Head of Books and Works on Paper  
Dido Arthur, Book Specialist  
Justin Phillips, Book Specialist  
Max Hasler, Book Specialist  
Simon Luterbacher, Consultant  
Richard Carroll,  
16th-19th Century Works on Paper Specialist  
Rhiannon Spence, Book Cataloguer

### BUYER'S PREMIUM (plus VAT)

25% of hammer price up to and including £150,000  
20% of hammer price from £150,001 to £1,000,000  
12% of hammer price in excess of £1,000,000

### BIDDING AND INFORMATION

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### BidFORUM LIVE ONLINE BIDDING

All of our auctions have free live  
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[forumauctions.co.uk](http://forumauctions.co.uk)

Catalogue price: £15 (£17 including postage)

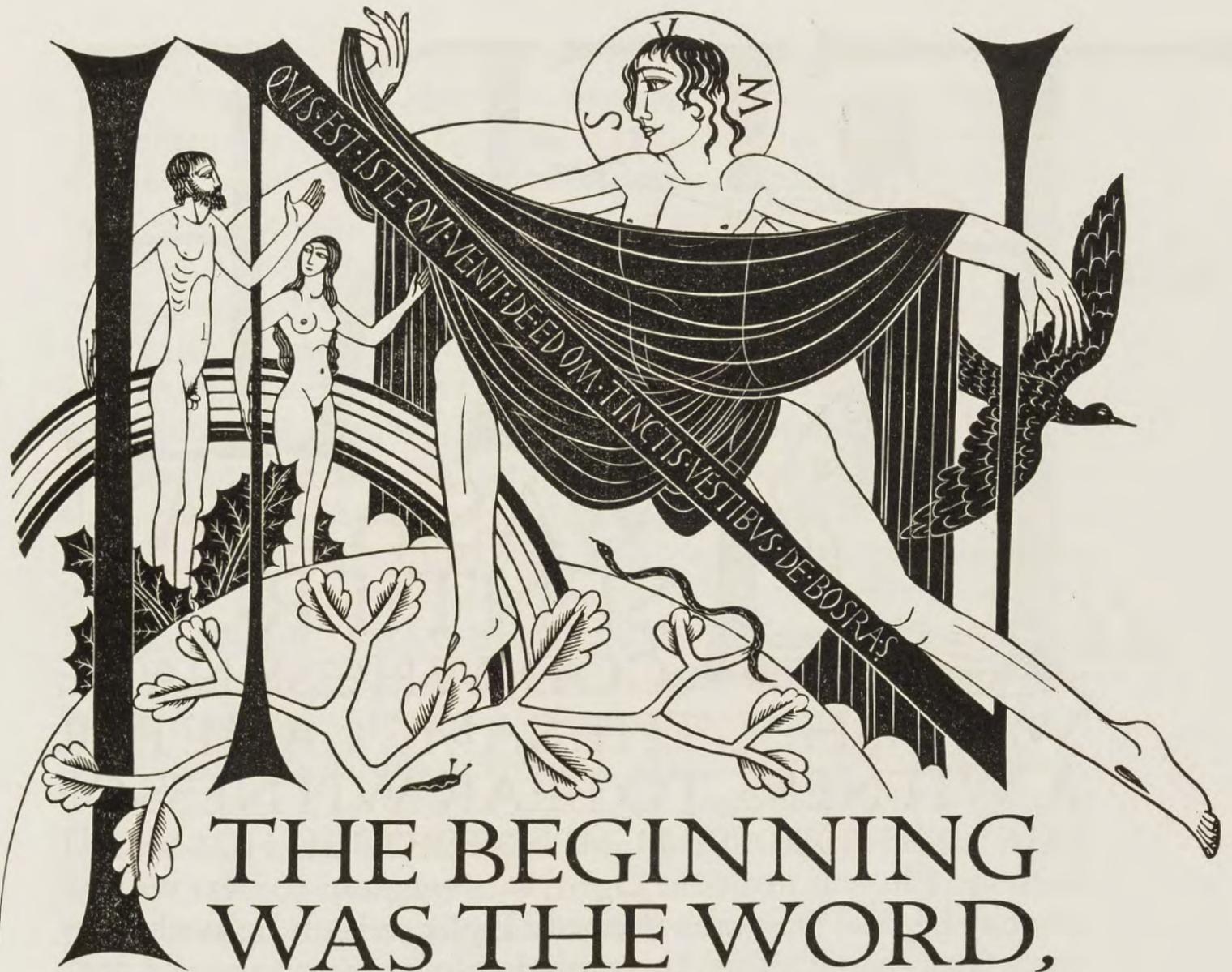
### Collection Arrangements

Paid for items will be available to collect from The Westbury Hotel until 5pm on Wednesday 30th January. From Thursday 31st January, paid for items will be available to collect from Forum Auctions' premises at 220 Queenstown Road, London SW8 4LP. Please note that parking is available and we do not fall into the London congestion zone. We can help arrange packing and shipping of purchased lots, or clients may use their own carrier. Items must be paid for and collected by Thursday 14th February.

## GENERAL INFORMATION FOR BUYERS AT AUCTION

- 1. Introduction.** The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices that are displayed in our saleroom, the online catalogue listing or announced by the auctioneer at the auction. Our Terms and Conditions of Business are available for inspection at our saleroom and online at [www.forumauctions.co.uk](http://www.forumauctions.co.uk). Our staff will be happy to help you with any questions you may have regarding our Terms and Conditions of Business. Please make sure that you read our Terms of Sale set out in this catalogue and on our website carefully before bidding in the auction. In registering to bid with us you are committing to be bound by our Terms of Sale.
- 2. Agency.** As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.
- 3. Estimates.** Estimates are intended to indicate the hammer price that a particular lot may achieve. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and cannot be below the reserve price. Estimates do not include the buyer's premium, VAT or other taxes and fees (where chargeable). Estimates may be altered by a saleroom notice.
- 4. Buyer's Premium.** The Terms of Sale oblige you to pay a buyer's premium on the hammer price of each lot purchased. All lots are offered under the Auctioneer's Margin Scheme and VAT (at 20%) is included within the buyer's premium. Our rate of buyer's premium is 30% of the first £150,000 of the hammer price, reducing to 24% of the hammer price from £150,001 to £1,000,000 and then 14.4% of the hammer price in excess of £1,000,000. Buyers wishing to purchase lots outside the margin scheme must notify us and will be subject to VAT (currently at 20%) on the hammer price in addition to buyer's premium (and other applicable charges) which may be reclaimed as input VAT or in the event of export outside the EU.
- 5. Items with zero rated VAT.** Please note that VAT is not added to the buyers' premium on certain goods, such as qualifying books.
- 6. Inspection of goods by the buyer.** You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in Clause 11 of our Terms of Sale.**
- 7. Export of goods.** If you intend to export goods you must find out in advance if
  - there is a prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory
  - they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing unit. We are happy to make the submission of necessary applications on behalf of our buyers but we will charge for this service only to cover the costs of our time.
- 8. Bidding.** Bidders will be required to register with us before bidding. Purchases will be invoiced to the buyer's registered name and address only. When first registering for an account with us you will need to provide us with proof of your identity in a form acceptable to us. **IN REGISTERING FOR ANY SALE YOU AGREE TO BE BOUND BY OUR TERMS AND CONDITIONS REGARDLESS OF YOUR METHOD OF BIDDING.**
- 9. Commission bidding.** You may leave commission bids with us indicating the maximum amount (excluding the buyer's premium and/or any applicable VAT, fees or other taxes) you authorise us to bid on your behalf for a lot. We will execute commission bids at the lowest price possible having regard only to the reserve and other competing bids on the lot. Please note that we accept commission bids at standard bidding increments and reserve the right to reduce an off-increment bid down to the next lowest bidding increment or otherwise at our sole discretion.
- 10. Live online bidding.** When using our BidFORUM platform to participate in the auction through your account on our website there will be no additional charges. If you are using a third party live bidding platform then additional fees may be applicable. We will invoice these to you as an additional service and any applicable VAT will be separated out.
- 11. Methods of Payment.** We accept payments only in the currency in which the invoice is issued and payment is due within 3 working days of the auction. We process card payments securely over our website and accept all major debit and credit cards issued by a UK or EU bank free of charge from personally issued cards only. If paying with a corporate card, or from outside the EU, an additional 3% charge will be levied on the invoice total. We also accept bank transfers, cash payments up to an equivalent of €10,000, and cheques issued by a UK bank. All funds need to have cleared into our account before items are collected. For bank transfers, please quote the Invoice Number as the payee reference:

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- 12. Collection and storage.** Please note what the Terms of Sale say about collection and storage. It is important that you pay for and collect your goods promptly. Any delay may result in you having to pay storage charges of at least £1.50 per Lot per day as set out in Clause 7 of our Terms of Sale and interest charges of 1.5% per month on the Total Amount Due as set out in Clause 8 of our Terms of Sale.
- 13. Loss and Damage to Goods.** We are not authorised by the FCA to provide insurance services. Liability for a lot passes to the buyer on the fall of the hammer or conclusion of an online auction (as applicable). In the event that you wish for us to continue to accept liability for your purchased lots this must be agreed with us in writing in advance of the sale and any agreed charges are payable before collection of the goods.
- 14. Symbols within the catalogue**
  - ARR** denotes a lot where Artist's Resale Right or Droit de Suite royalty charges may be applicable to the Lot. Presently these charges are levied on a sliding scale at 4% of the hammer price up to Euro 50,000; 2% from Euro 50,001 to 200,000; 1% from Euro 200,001 to 350,000; 0.5% from Euro 350,001 to 500,000; and 0.25% above Euro 500,000 subject always to a maximum royalty charge of Euro 12,500. We will collect and pay royalty charges on your behalf and calculate the £ sterling equivalent of the Euro amount.
  - IMPORT** denotes that Import VAT at 5% is payable on the hammer price of the Lot.
  - VAT** denotes that VAT at 20% is payable on the hammer price, which may be reclaimable as input VAT.
- 15. Shipping.** We can help you arrange packing and shipping of your purchases by arrangement with our shipping department. Please contact [shipping@forumauctions.co.uk](mailto:shipping@forumauctions.co.uk) for a list of shippers we regularly use together with indicative pricing for packing and shipping.



# THE BEGINNING WAS THE WORD,

AND THE WORD WAS WITH GOD,  
AND THE WORD WAS GOD. THE  
SAME WAS IN THE BEGINNING WITH GOD. ALL  
THINGS WERE MADE BY HIM; AND WITHOUT HIM  
WAS NOT ANY THING MADE THAT WAS MADE. IN  
HIM WAS LIFE; AND THE LIFE WAS THE LIGHT OF  
MEN. AND THE LIGHT SHINETH IN DARKNESS;  
AND THE DARKNESS COMPREHENDED IT NOT.

MORNING SESSION:  
Commencing 10.30am



 THE PROPERTY OF THE LATE BRUCE BEATTY

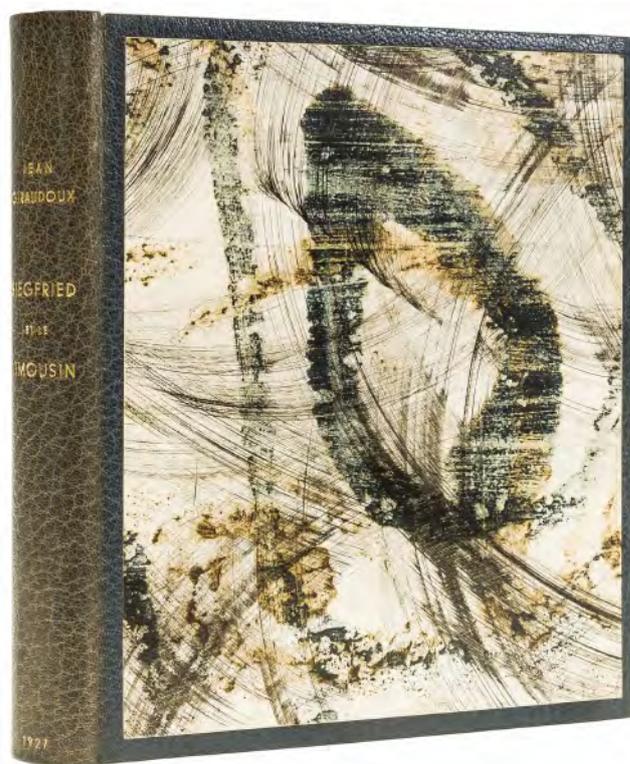


Bruce was born in Liverpool in 1935. As he embarked on his career as a banker in Liverpool his evenings were divided between taking classes in banking and art; the two passions that, along with love of family, jazz, wine and cricket, came to dominate his life. Bruce combined his enthusiasm for art with his love of *fin de siècle* literature by starting to collect attractive editions of books and prints of the period. As his career progressed and he was successively based in the Lebanon, Australia and Brazil the collection grew as Bruce became known to the antiquarian dealers of three continents, as well as those of other countries he visited (Argosy books in New York was a favourite!). Retirement brought Bruce back to England where he lived happily amongst his collection of books and art that covered the walls of his study. In his later years he rediscovered his love of painting and drawing as a life well-lived came full circle.



**1**  
**Alexandre (Arsène) & Jean Cocteau.** THE DECORATIVE ART OF LEON BAKST, translated by Harry Melvill, FIRST ENGLISH EDITION, *tipped-in portrait with facsimile signature and 77 tipped-in plates, many colour, a few folding, ex-library copy with label and stamps, mostly embossed, library cloth*, 1913 § George W.Harris, number 241 of 425 copies, *portrait and plates, some colour, captioned tissue guards, with woodcut by Harris initialled in pencil loosely inserted, original cloth, a little rubbed*, 1930, folio & 4to (2)

£300 - 500



**2**  
**Alexeïff.- Giraudoux (Jean)** SIEGFRIED ET LE LIMOUSIN, NUMBER 4 OF 7 COPIES ON JAPON IMPÉRIAL, *from an edition limited to 105, pochoir lithographed plates by Alexeïff, EACH WITH 2 ADDITIONAL STATES (one pochoir, one uncoloured), BOUND IN DARK TURQUOISE MOROCCO, BY FRYNS, COVERS WITH INLAID ABSTRACT PANELS PAINTED IN BLACK, BLUE AND BROWN, t.e.g., others uncut, original pictorial wrappers bound in, spine faded, board slip-case, 4to*, 1927.

£300 - 400



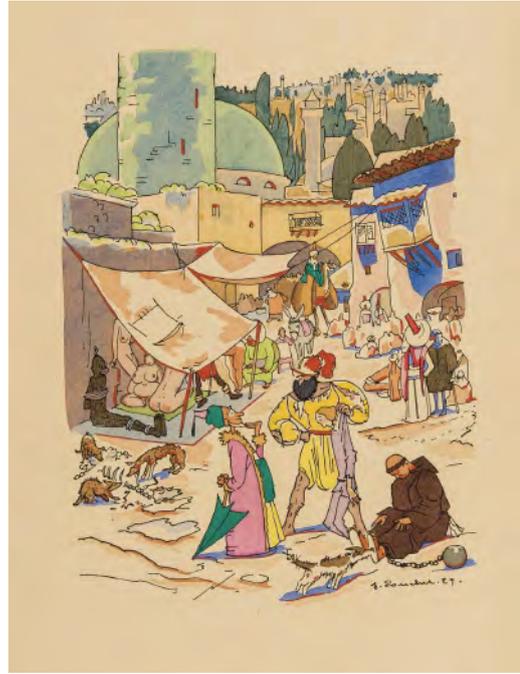
**3**  
**Armstrong (Martin)** DESERT, a Legend, OUT-OF-SERIES COPY MARKED "PRESENTATION" AND SIGNED BY THE AUTHOR FROM AN EDITION LIMITED TO 100, wood-engraved frontispiece and illustrations by Eric Ravilious, original cloth, t.e.g., others uncut, dust-jacket (spine browned with slight fraying at head), 1926 § Murdoch (Iris) A Year of Birds: Poems, 2 vol., NUMBER 33 OF 50 COPIES SIGNED BY THE AUTHOR AND ARTIST AND WITH AN ADDITIONAL SUITE OF 12 ARTIST'S PROOFS, wood-engraved illustrations by Reynolds Stone, original cloth-backed marbled boards, proofs all numbered and initialled in pencil and tipped into card mounts, loose in original cloth drop-back box, together in slip-case (slightly rubbed at edges), Tisbury, Compton Press, 1978 § Hudson (Stephen) Céleste and other sketches, number 62 of 700 copies, wood-engraved plates by John Nash, original cloth, gilt, a little soiled, Blackamore Press, 1930, all a little rubbed; and 12 others illustrated with wood-engravings, 8vo & 4to (16)

£300 - 400



**4**  
**Ashendene Press.** - [Longus.] LES AMOURS PASTORALES DE DAPHNIS ET CHLOE, translated by J.Amyot, edited by Paul-Louis Courier, one of 290 copies on paper, printed in red and black, initials and decorations supplied by hand in blue by Graily Hewitt and his assistants, wood-engraved illustrations by Gwen Raverat, some full-page, original vellum-backed pictorial turquoise boards, gilt, spine gilt, vellum tips, uncut, board slip-case (a little rubbed), [Hornby 39], 4to, Ashendene Press, 1933.

£600 - 800



**5**  
**Balzac (Honoré de)** QUATRE HISTOIRE DE BÊTES, NUMBER 20 OF 25 COPIES ON MARAIS WITH AN ORIGINAL WATERCOLOUR AND AN ADDITIONAL SUITE OF PLATES IN COLOURS, from an edition limited to 800, pochoir illustrations by Lucien Boucher, original drawing foxed, contemporary half morocco, t.e.g., others uncut, 1945 § Gebhart (Émile) Le Mariage de Panurge, NUMBER 15 OF 14 COPIES ON JAPON IMPÉRIAL WITH AN ADDITIONAL SUITE OF PLATES IN BLACK, from an edition limited to 353, pochoir illustrations by J.Touchet, CONTEMPORARY TAN MOROCCO, BY BERTHET, covers & spine with onlaid pochoir panels, t.e.g., 1929, original wrappers bound in, spines faded, Paris; and 4 others, similar, 4to (6)

£400 - 600

GEORGE BARBIER

**6**  
**Boylesve (René)** LE CARROSSE AUX DEUX LÉZARDS VERTS, NUMBER 16 OF 25 COPIES ON JAPON AND WITH PLATES IN 2 STATES (one pochoir, one monochrome), from an edition limited to 300, 8 pochoir plates and numerous illustrations by George Barbier, coloured by Jean Sauté, light spotting to monochrome plates, bound in green morocco, BY VERMOREL, upper cover with design of two lizards in inlaid coloured moroccos, spine gilt in compartments, inner gilt dentelles, patterned silk brocade doublures and endpapers, g.e., signed at foot of front turn-in, original wrappers bound in, joints rubbed, upper cracked, marbled board slip-case (rubbed), 4to, Paris, Éditions de la Guirlande, 1921.

\* \* Delightful work with charming illustrations by Barbier.

£1,200 - 1,800

**7**  
**Verlaine (Paul)** FÊTES GALANTES, NUMBER 213 OF 200 COPIES ON JAPON IMPÉRIAL WITH AN ADDITIONAL SUITE OF PLATES IN BLACK, from an edition limited to 1190, pochoir decorative title and 20 plates by George Barbier, each with accompanying state in black & white, slight vertical crease, later half brown morocco, t.e.g., original pochoir wrappers bound in (also with additional state), very slightly rubbed, 4to, Paris, 1928.

£750 - 1,000



6



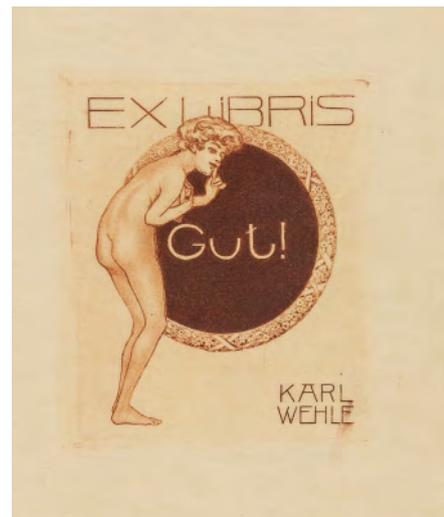
8

**Choderlos de Laclos (Pierre-Ambroise-François) LES LIAISONS DANGEREUSES**, 2 vol., number 482 of 720 copies, pochoir decorative titles, 20 plates, head-pieces and initials by George Barbier, vol.1 with some staining to inner margin, original pictorial wrappers, uncut, spines and some covers a little browned, vol.1 with spine worn & slightly defective and tear to upper cover, slip-case (rubbed), 4to, Paris, Le Vasseur & Cie., 1934.

£800 - 1,200



7



9

**Bayros (Franz von) "EX-LIBRIS" NEUE FOLGE**, number 145 of 350 copies, 12 plates tipped into aperture mounts, loose as issued in original board drop-back box, rubbed, spine chipped at foot, Vienna, Artur Wolf, 1912; Die Grenouillere, number 94 of 250 facsimiles, 15 plates with captioned tissue guard, loose as issued with accompanying booklet in original half vellum portfolio, cloth slip-case, Amorini Gallery, 1975; and another on von Bayros, 4to (3)

£300 - 400



10

**10**  
**Beardsley (Aubrey)** A BOOK OF FIFTY DRAWINGS, with an Iconography by Aymer Vallance, [one of 500 copies], plates, captioned guards, ANDRÉ RAFFALOVICH'S COPY WITH HIS BOOKPLATE BY AUSTIN OSMAN SPARE and small ink stamp of Dominican Fathers Edinburgh, original pictorial red cloth, gilt, t.e.g., a little soiled, spine rubbed and faded, Leonard Smithers, 1897 § Lacassagne (Prof. Alexandre) La Verte Vieillesse, SIGNED PRESENTATION COPY FROM THE AUTHOR TO ANDRÉ RAFFALOVICH inscribed on half-title, original wrappers, uncut, glaciné wrapper, a little rubbed and frayed at edges, Lyons, 1921, 4to & 8vo (2)

\*\* Marc-André Raffalovich (1864-1934), French poet and writer on homosexuality, and life-long partner of the poet John Gray. Under Gray's influence he became a Catholic and joined the order of Dominicans in Edinburgh, where Gray had become a priest.

Alexandre Lacassagne (1843-1924) was a French physician and criminologist.

£250 - 350

**11**  
**Beardsley (Aubrey).- Jonson (Ben)** VOLPONE: OR THE FOXE, with An Eulogy of the Artist by Robert Ross, limited edition, INSCRIBED BY ROSS (ACCORDING TO PENCIL NOTE) "WITH BEN JONSON'S KIND REGARDS DEC 95" on front free endpaper, bookplate of James Denny, 1898 § Beardsley (Aubrey) Under the Hill and other essays, 1904; Drawings for the Sixth Satire of Juvenal, 3 plates printed in red, loose as issued in original green printed wrappers, a little soiled and frayed at corners, Jesus Press, 1903 § Pope (Alexander) The Rape of the Lock, limited edition, 1897 § Wilde (Oscar) Salomé, bookplate of Edward C. Knight, junr., contemporary half brown morocco, t.e.g. others uncut, Melmoth & Co., 1904 § Symons (Arthur) Aubrey Beardsley, revised & enlarged edition, EXTRA-ILLUSTRATED COPY WITH MANY ADDITIONAL PLATES TIPPED IN, each labelled in pencil, some foxing, bookplate of James Denny, original cloth-backed boards, 1905, all with plates and/or illustrations by Aubrey Beardsley, all but the third and last two original decorated cloth, designed by Beardsley, most a little rubbed or soiled, some spines slightly faded, all but the second and last Leonard Smithers; and 4 others, Beardsley, 4to & 8vo (10)

\*\* The fifth was issued as a pirated edition by Beardsley's publisher Leonard Smithers under the imprint Melmoth & Co.. It was the first edition to include all 16 of Beardsley's Salomé illustrations, the first "authorised" publication of this work was not until 1907.

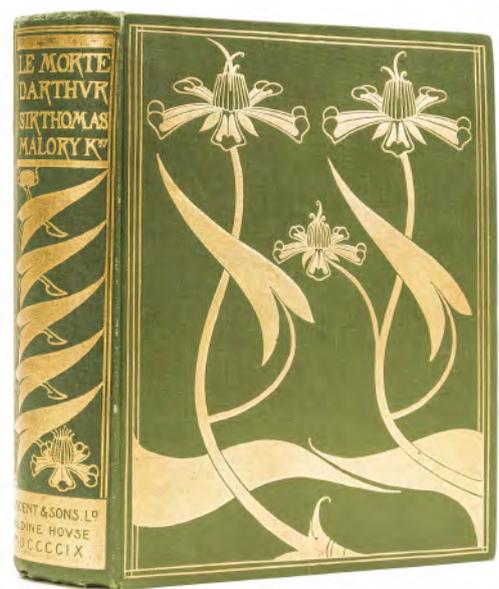
£400 - 600



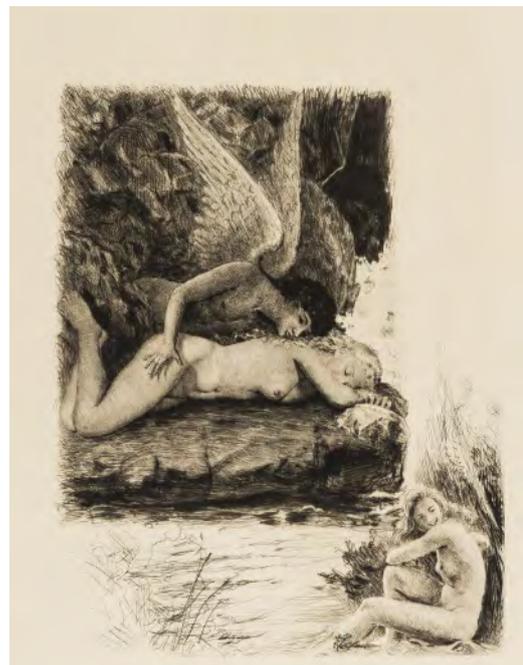
11

**12**  
**Beardsley (Aubrey).- Malory (Sir Thomas)** [MORTE DARTHUR], [one of 1500 copies], second Beardsley edition, plates, illustrations and decorations by Aubrey Beardsley, endpapers lightly foxed, original decorated green cloth, gilt, spine gilt, t.e.g., others uncut, very slightly rubbed at edges, a good copy, 4to, 1909.

£300 - 400



12



**13**  
**Bécot (Paul-Émile).- La Fontaine (Jean de)** LES AMOURS DE PSYCHE ET DE CUPIDON, NUMBER 109 OF 100 COPIES ON RIVES WITH AN ADDITIONAL SUITE OF PLATES WITH REMARQUES, from an edition limited to 670, 1955 § Pillet (Roger), Les Oraisons Amoureuses de Jeanne-Aurélie Grivolin Lyonnaise, NUMBER 111 OF 100 COPIES ON RIVES WITH AN ADDITIONAL SUITE OF PLATES WITH REMARQUES INCLUDING ONE DISALLOWED, from an edition limited to 650, 1957, both with dry-point plates by Paul-Émile Bécot, tissue guards, loose as issued in original wrappers, uncut, original vellum-backed board or board folders with slip-cases, a little rubbed, Paris, Les Heures Claires; and 7 others, similar, illustrated by Bécot, 4to & 8vo (9)

£500 - 700



**14**  
**Beckett (Samuel)** THE NORTH, NUMBER V OF 15 COPIES SIGNED BY THE AUTHOR AND WITH AN ADDITIONAL SUITE OF THE ETCHINGS, 3 original etchings by Avigdor Arikha, all signed in pencil, tissue-guards, loose as issued in original blind-stamped paper folder, uncut, folio, printed by the Rampant Lions Press of Cambridge for the Enitharmon Press, 1972.

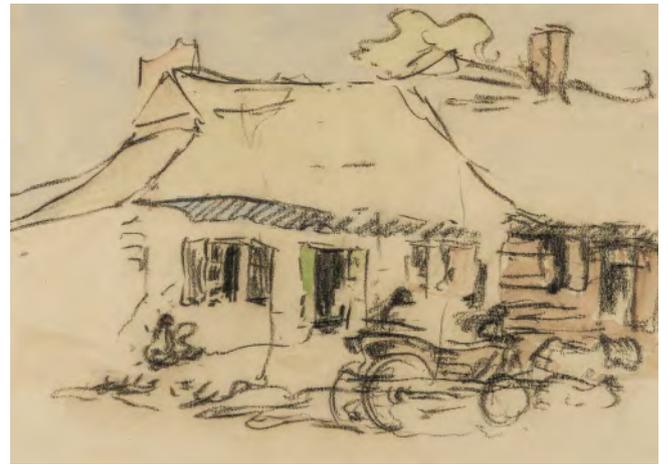
\*\*\* One of only 15 copies specially printed for the publisher, Alan Clodd.

£500 - 700



**15**  
**Beerbohm (Max)** THINGS NEW AND OLD, NUMBER 99 OF 350 COPIES SIGNED BY THE AUTHOR/ARTIST AND WITH AN ADDITIONAL SIGNED PRINT *in pocket at end*, 1923; Rossetti and his Circle, number 122 of 380 copies signed by the author, [1922]; A Peep into the Past, one of 300 copies on Japanese vellum, printed on rectos only, hand-coloured illustrations, small gilt-stamped book-label of Alva B. Gimbel, original cloth-backed boards, paper labels, glazine wrapper torn and defective, privately printed, 1923; The Works, vol.1 only (of 10), limited edition signed by the author, 1922, the first two with mounted plates, some colour, all but the third original cloth, the last with faded spine; and 2 others, Beerbohm, 4to & 8vo (6)

£400 - 600

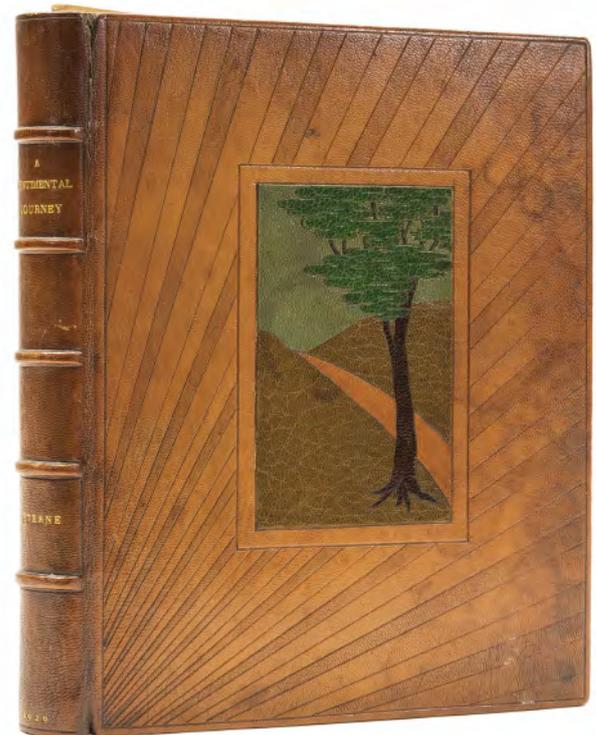


**16**  
**Bevan (Robert Polhill, 1865-1925)** POLISH COTTAGES, black waxed-crayon with watercolour wash on cream wove paper, RPB studio stamp verso, sheet 167 x 228 mm. (6 5/8 x 9 in), minor surface dirt, framed and glazed.

Provenance: Colngahi, London, 'Robert Bevan' exhibition, 1959 (according to inscription on frame);

The Phoenix Gallery, Suffolk

£600 - 800



**17**  
**Black Sun Press.- Sterne (Laurence)** A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY, number 197 of 335 copies, printed in green and brown, etched plates by Polia Chentoff, bound in tan morocco with lines and strips radiating from foot of spine up across covers, upper cover with inlaid pictorial panel of tree by a path in various green and brown moroccos, by Zaehnsdorf, t.e.g., others uncut, slight mottling to covers, small 4to, Paris, Black Sun Press, 1929.

£300 - 400



18

**18**  
**Boccaccio (Giovanni)** THE IMMORTAL DECAMERON, 5 VOL., LETTER G OF 26 COPIES "PAMPINEA EDITION" SIGNED BY THE PUBLISHER AND WITH ORIGINAL DRAWINGS, from an edition limited to 2166, etched portrait and 3 plates by Josef Pierre Nuyttens, with 7 FULL-PAGE ORIGINAL PEN AND INK DRAWINGS WITHIN PLATE-MARK BY NUYTENS, AND SEVERAL PEN & INK AND WATERCOLOUR SKETCHES ON LIMITATION LEAVES, MARGINS ETC. AND 11 HAND-ILLUMINATED INITIALS IN GOLD, SILVER AND COLOURS BY C.B.RANDALL, tissue guards, original pigskin, gilt-edged initials "GB" onlaid in brown morocco in centre of covers, t.e.g., others uncut, rubbed, some scratches, corners worn, rebacked, folio, New Castle, Penn., C.B.Randall, 1916.

£600 - 800



20

**19**  
**Bonnard (Pierre).- Anet (Claude)** NOTES SUR L'AMOUR, NUMBER 14 OF 50 COPIES ON JAPON IMPÉRIAL SIGNED BY THE AUTHOR AND ARTIST, from an edition limited to 150, wood-engraved illustrations by Yvonne Mailliez after drawings by Pierre Bonnard, original printed wrappers, a little browned, spine torn, 1922 § Gide (André) Le Prométhée Mal Enchaîné, number 636 of 765 copies, illustrations by Bonnard, modern cloth-backed boards, original pictorial wrappers bound in at end (foxed and browned), 1920, some illustrations full-page, uncut & unopened, 4to, Paris (2)

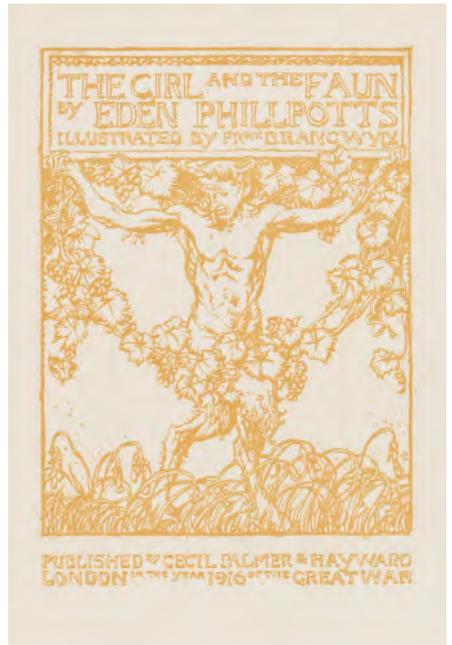
£350 - 450

**20**  
**Bosshère (Jean de).- Baudelaire (Charles)** LITTLE POEMS IN PROSE, translated by Aleister Crowley, one of 800 copies, errata leaf, imprint leaf and 4pp. advertisements at end, plates by Jean de Bosshère, original suede-backed cloth, glacine wrapper (frayed at edges), broken slip-case, Paris, Edward W.Titus, At the Sign of the Black Manikin, 1928 § Putnam (Samuel) The World of Jean de Bosshère, NUMBER 90 OF 100 COPIES ON HAND-MADE PAPER WITH AN ADDITIONAL SIGNED COLOUR ETCHING, from an edition limited to 1000, title in red and black, colour woodcut frontispiece, plates and illustrations, original vellum-backed cloth, Fortune Press, 1922, t.e.g., others uncut; and 14 others illustrated by de Bosshère, some limited editions, 8vo & 4to (16)

£300 - 400

**21**  
**Brangwyn (Frank).- Phillpotts (Eden)** THE GIRL AND THE FAUN, one of 350 deluxe copies signed by the author and artist, original vellum-backed boards, 1916 § Omar Khayyám. Rubáiyát, translated by Edward Fitzgerald, bookplate of Pickford Waller, later half green morocco, by Zaehnsdorf, 1906; another edition, London & Edinburgh, T.N.Foulis, [c.1910] § Barman (C.) The Bridge, 1926 § Hutton (E.) The Pageant of Venice, 1922 § de Belleroche (W.) Brangwyn Talks, one of 500 copies on hand-made paper, 1944, plates and illustrations, most by Frank Brangwyn, many colour and tipped in, the first three with decorative borders printed in colour, all but the first two original cloth, some t.e.g., all uncut, the last two with frayed dust-jackets, all a little rubbed; and 4 others illustrated by or about Brangwyn, 4to & 8vo (10)

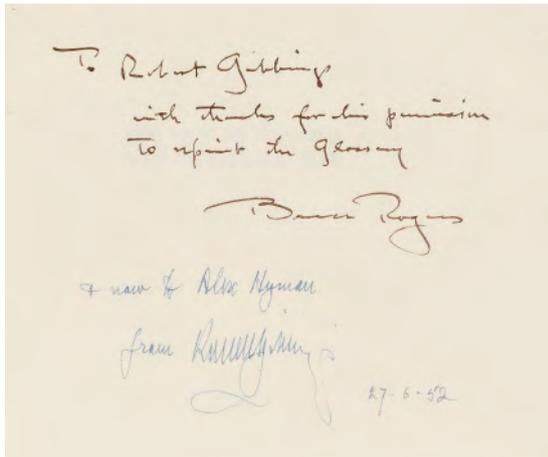
£300 - 400



21



19

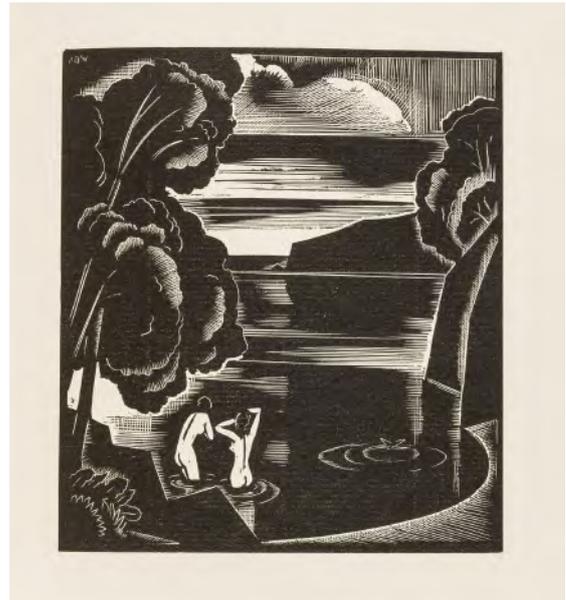


22

**Breton (Nicholas)** THE TWELVE MONTHS AND CHRISTMAS DAY, *limited edition, designed & illustrated by Bruce Rogers*, signed & inscribed by ROGERS TO ROBERT GIBBINGS "WITH THANKS FOR HIS PERMISSION TO REPRINT THE GLOSSARY..." AND FROM GIBBINGS TO ALEX HYMAN *on front free endpaper, illustrations, original cloth, slip-case*, New York, 1951 & Song of Songs which is Solomon's (The), *illustrated and illuminated by Valenti Angelo, initials in blue, black and gold, original blind-stamped roan, lacking spine*, New York, 1935 & Nin (Anais) Nuances, NUMBER 49 OF 99 COPIES SIGNED BY THE AUTHOR, *original cloth*, Cambridge, Mass., Sans Souci Press, 1970 & Wolfe (Humbert) Homage to Meleager, *one of 460 copies signed by the author, contemporary half morocco, light spotting*, New York, Fountain Press, 1930, most a little rubbed; and 6 others, American presses etc., 8vo & 4to (10)

£300 - 400

JOHN BUCKLAND WRIGHT

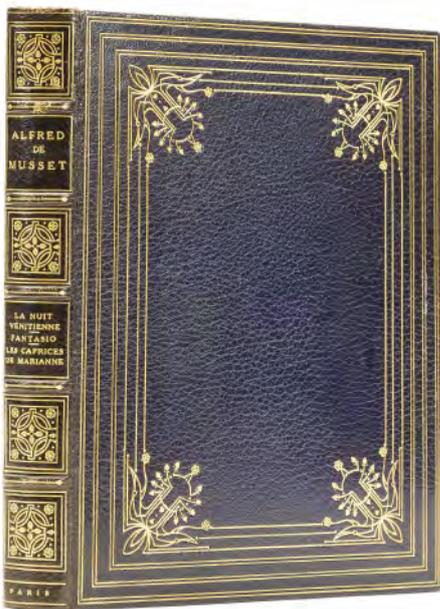


24

**Keats (John)** THE COLLECTED SONNETS, *number 6 of 325 copies on Dutch Pannekoek paper, from an edition limited to 376, wood-engraved portrait and plates by John Buckland Wright, original pictorial blue cloth, gilt, uncut, spine very slightly browned*, [Reid A1d], 4to, Maastricht, Halcyon Press, 1930.

\* The illustrator's first published book.

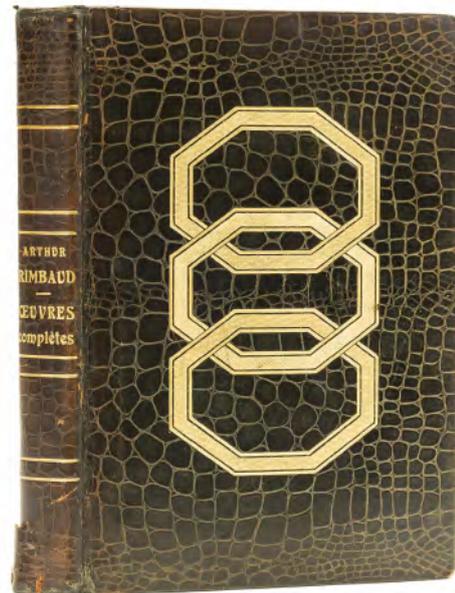
£300 - 400



23

**Brunelleschi (Umberto).- Musset (Alfred de)** LA NUIT VENITIENNE; FANTASIO; LES CAPRICES DE MARIANNE, *20 tipped-in colour plates by Umberto Brunelleschi, illustrations, decorative title in blue and brown and borders in blue*, HANDSOMELY BOUND IN DARK BLUE MOROCCO, BY STIKEMAN & CO. OF NEW YORK, covers with gilt-ruled borders and corner-pieces, spine gilt in compartments with five raised bands, grey morocco doublures ruled and tooled in gilt with small purple morocco onlays, cream moiré silk flyleaves, signed at foot of rear turn-in, t.e.g., others uncut, original decorative upper wrapper bound in at end, very slight wear to head of spine and one band, slip-case (a little rubbed), Paris, [1913]; and 5 others illustrated by Brunelleschi, 4to (6)

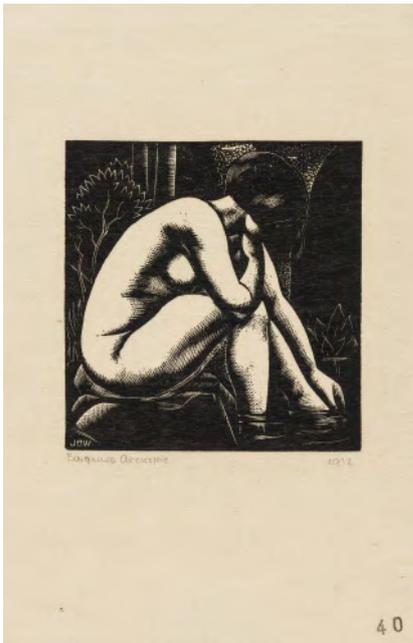
£600 - 800



25

**Rimbaud (Arthur)** OEUVRES COMPLÈTES, edited by Pascal Pia, *number 118 of 371 copies, printed in red and black, engraved portrait by John Buckland Wright (lightly offset onto title), a little browned, bound in dark green alligator skin with 3 interlocking octagonal loops in gilt on both covers, by the René Kieffer bindery with ticket, spine lettered in gilt, original yellow printed wrappers with illustration by Buckland Wright in red bound in, t.e.g., others uncut, spine browned, a little rubbed at edges, upper joint and spine ends repaired*, [Reid A2d], 4to, [Maastricht], Halcyon Press, 1931.

£400 - 600



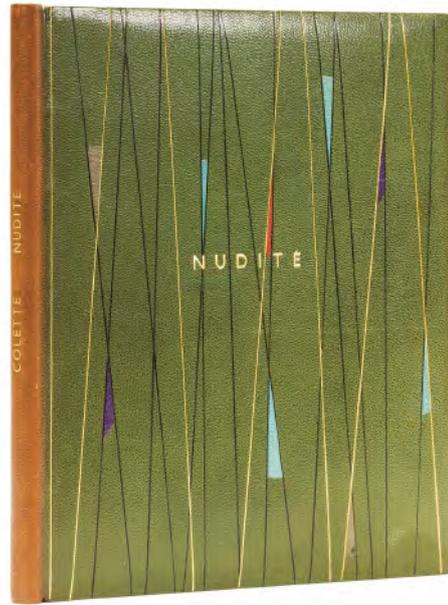
**26**  
**Buckland Wright (John)** BAIGNEUSE ACCROUPIE, wood-engraving, on chine, edition of 40, c.85 x 80mm. (sheet 180 x 120mm.), titled and dated in pencil, initialed in the image, number "40" stamped in lower right hand corner, tipped to blank leaf, 1932; Summer, engraving, on wove paper, edition of 30, c.120 x 95mm. (sheet c.300 x 230mm.), numbered 22/30, titled, signed and dated in pencil, initialed in the plate, lightly browned, tipped into mount, 1930, [Buckland Wright L79 & M16] (2)

£300 - 400



**27**  
**Caradoc Press.- [Walton (Isaac) & Charles Cotton.]** THE COMPLEAT ANGLER, number 101 of 350 copies on paper, etched portrait frontispiece, additional title and illustrations by H.G.Webb (the portrait signed in pencil), original brown blind-stamped sheep, spine rubbed and faded, 1905 § [Goldsmith (Oliver)] The Vicar of Wakefield, number 57 of 360 copies on paper, engraved portrait by Webb signed in pencil, original limp vellum, 1903, both printed in red and black, uncut, Caradoc Press; and another from the press, 8vo (3)

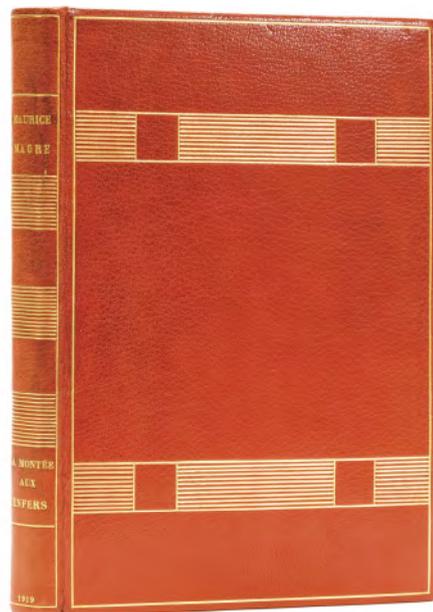
£300 - 400



**28**  
**Carlègle.- Colette (Sidonie-Gabrielle)** NUDITÉ, NUMBER 24 OF 49 COPIES ON JAPON NACRÉ, from an edition limited to 450 copies, printed in red & black, plates and illustrations by Carlègle, bound in green morocco, covers with gilt and black criss-crossing lines with small turquoise, purple, red and grey triangular morocco onlays at the points of intersection, uncut, spine faded, original pictorial wrappers bound in, slip-case, Brussels and Paris, 1943 § Toulet (Paul-Jean) Les Contrerimes, NUMBER 49 OF 25 COPIES ON VERGÉ DE HOLLANDE VAN GELDER ANTIQUE WITH AN ADDITIONAL SUITE OF PROOFS OF THE ENGRAVINGS, from an edition limited to 492, printed in red and black by Joh. Enschedé en Zonen, wood-engraved portrait and 4 decorations by Carlegle, additional suite loosely inserted at end, original printed wrappers, uncut, preserved in modern cloth folder and slip-case, Brussels, 1927; Mon Amie Nane, one of 585 copies, title in red and black, wood-engraved illustrations by Carlègle printed in black and ochre, BOUND IN TAN MOROCCO, GILT, BY RENÉ KIEFFER, spine gilt in compartments, t.e.g., others uncut, SIGNED AT FOOT OF FRONT TURN-IN, original wrappers bound in, slip-case, Paris, 1925; and 2 others illustrated by Carlègle, 4to & 8vo (5)

£500 - 700

EDOUARD CHIMOT



29

29

**Magre (Maurice)** LA MONTÉE AUX ENFERS, one of 500 copies on Arches, 12 colour etched plates and other illustrations by Edouard Chimot, captioned tissue guards, with 4-LINE MANUSCRIPT POEM INITIALLED BY THE AUTHOR on front free endpaper, bookplate of Marie-Louise and Samuel Rosenthal, bound in russet morocco, by Charles de Samblanx, covers with two horizontal bands of gilt rules interspersed with two blank squares, spine gilt, turn-ins ruled in gilt and signed at foot at front, t.e.g., others uncut, original printed wrappers bound in, slip-case (rubbed), small folio, Paris, 1920.

£400 - 600



30

**Magre (Maurice)** LES SOIRS D'OPIMUM, number 38 of 5 copies on chine of 40 special copies with the etchings in 4 states (one colour), additional states of the wood-engravings and an original signed drawing by Chimot in pencil & crayons, from an edition limited to 500, this copy printed for M. Delville, etched plates by Edouard Chimot, wood-engraved illustrations by J.-P. Sauguet, contemporary half crimson morocco, spine gilt, original wrappers bound in, 1921; Les Belles de Nuit, one of 20 artist's copies signed and inscribed by the artist to Jacques Debraux, from an edition limited to 451, etched plates and illustrations by Chimot, some colour, with additional plates in 4 states at end (slightly taller), loose as issued in original printed wrappers, uncut, glacine wrapper, frayed at spine, 1927, 4to, Paris (2)

£800 - 1,200

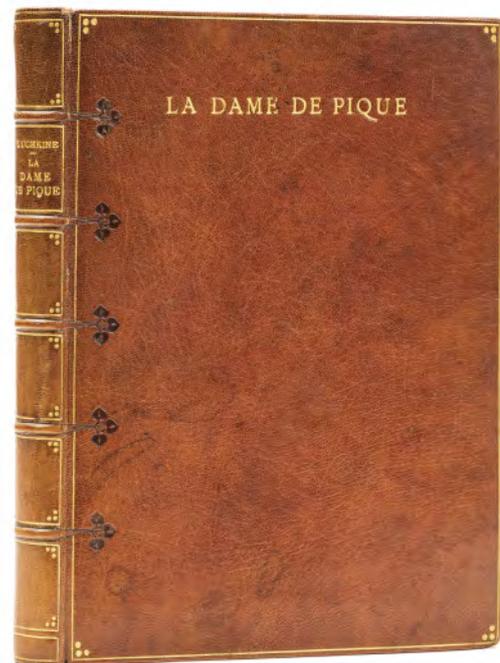
31

**Louÿs (Pierre)** LES CHANSONS DE BILITIS, number 39 of 40 hors commerce copies signed by the artist with the plates in 4 states (one colour), an additional suite of 8 plates (2 each in 4 states) and an original signed drawing in pencil and crayons, from an edition limited to 556, printed in red and black etched plates or illustrations by Edouard Chimot, some light spotting, contemporary half morocco, by Ginhoux-Ferrand, t.e.g., others uncut, original printed wrappers bound in, a little rubbed, spine faded, Paris, 1925; and a defective ordinary copy of the same, 4to (2)

£800 - 1,200



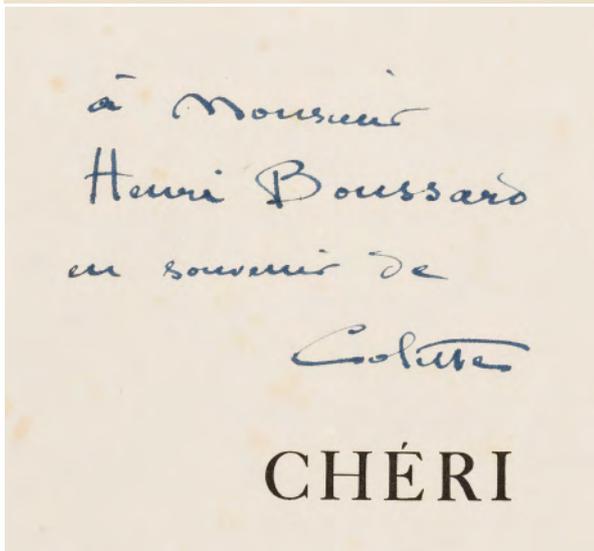
31



32

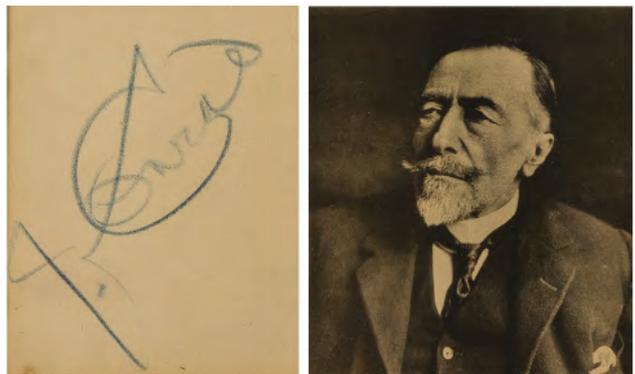
**Choukhaeff (Vassili).- Pushkin (Alexander)** LA DAME DE PIQUE, translated by J. Schiffrin, B. de Schloezer and André Gide, number 95 of 345 copies, signed by the publisher, pochoir lithographed plates and illustrations by Vassili Choukhaeff, decorative tail-pieces and initials in black and brown, handsome contemporary russet morocco with gilt-ruled border and three small dots in corners, upper cover titled in gilt, spine gilt, t.e.g., others uncut, light fading to spine, very slight wear to edges, 4to, J. Schiffrin & Cie., 1923.

£300 - 400



**33**  
**Colette (Sidonie-Gabrielle)** CHÉRI, 2 vol. including an additional suite of the plates in various states, ONE OF 20 COPIES ON DIFFERENT PAPERS RESERVED FOR THE ARTIST, *this copy printed for M.Hippolyte Jaune, from an edition limited to 155*, SIGNED AND INSCRIBED BY THE AUTHOR "À MONSIEUR HENRI BOUSSARD EN SOUVENIR DE COLETTE" on half-title, dry-point plates and illustrations by Marcel Vertès, some light spotting, loose as issued in original wrappers, uncut, glacine wrappers, original board folder and slip-cases (rubbed), Paris, 1929; La Naissance du JOUR, NUMBER 51 OF 60 COPIES ON JAPON IMPÉRIAL WITH AN ADDITIONAL SUITE OF PLATES ON JAPON BLANC, *from an edition limited to 120*, lithograph plates and illustrations by Luc-Albert Moreau, bound in crushed grey pigskin, upper cover with inlaid panel of tan morocco circle against a dark morocco background and with radiating gilt rules, spine with triangular morocco inlay with title in gilt, t.e.g., others uncut, original wrappers bound in, slightly rubbed and faded, Lyons, 1932; and another, Colette, 4to (4)

£600 - 800



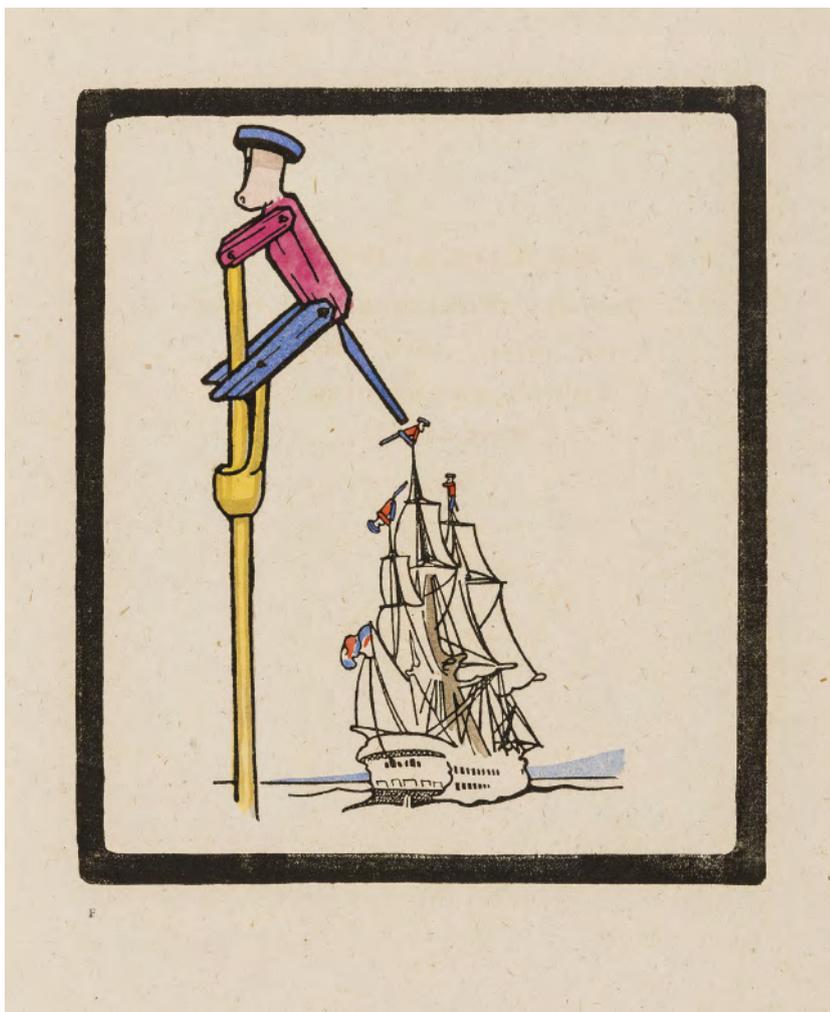
**34**  
**Conrad (Joseph)** THE WORKS, 20 vol., number 446 of 780 sets signed by the author, original cloth-backed boards, uncut & unopened, a few vol. bumped at corners or edges, dust-jackets, a little rubbed and soiled, some defective, mostly spines but vol.1 lacking upper panel, 1921; Notes on my Books, number 230 of 250 copies signed by the author, lightly water-stained, original pictorial boards, gilt, uncut, a little worn and stained, Garden City, N.Y. & Toronto, 1921; and 2 others by Conrad and a framed signature with photogravure portrait, 8vo & 4to (24)

£500 - 700



**35**  
**Craig (Edward Gordon, 1872-1966)** MEADOW GIRL, woodcut on japan paper, signed with initials in pencil, image size 80 x 75 mm (3¼ x 3 in), sheet size 300 x 290 mm (11¾ x 11¾ in), circa 1898; Alexander Dumas, woodcut on japan paper, signed with initials in ink, image size 135 x 94 mm (5¼ x 3¾ in), sheet size 355 x 280 mm (14 x 11 in), circa 1901; Battersea Park, woodcut on japan paper, signed with initials in ink, image size 50 x 85 mm (2 x 3¼ in), sheet size 227 x 280 mm (9 x 11 in), all unframed, circa 1901 (3).

£200 - 300



36

**36**  
**Craig (Edward Gordon)** BOOK OF PENNY TOYS, number 136 of 550 copies [actually about 250], title with woodcut illustration and partly hand-coloured, 20 hand-coloured woodcut plates by the author, woodcut illustrations, many hand-coloured, with the rare prospectus including 2 hand-coloured woodcuts (one full-page) tipped in, PICKFORD WALLER'S COPY with his bookplate designed by Austin Osman Spare on front pastedown, some light foxing but generally a very clean bright copy, original buckram-backed hand-coloured pictorial boards, uncut, paper label on spine, very slightly rubbed, 4to, 1899.

\*\*\* THE AUTHOR'S RARE FIRST BOOK, printed privately in 1899 in 550 copies (500 for sale). Craig burnt half the edition when he realised that hand-colouring all 550 copies would be too laborious.

£2,000 - 3,000



37

**37**  
**Craig (Edward Gordon)** HENRY IRVING. ELLEN TERRY. ETC. A BOOK OF PORTRAITS, FIRST EDITION, decorative colour title and 19 tipped-in half-tone plates, some colour, WITH T.L.S. FROM THE PUBLISHER TO ELLEN TERRY AND 3PP. PENCIL NOTE FROM EDWARD GORDON CRAIG TO HIS SISTER EDY CONCERNING AN ADVERSE REVIEW loosely inserted, hinges weak, original boards, rubbed, lacking spine, 4to, Chicago, H.S.Stone & Co., [1899].

\*\* Ellen Terry (1847-1928) was Gordon Craig's mother and the greatest actress of her day. She worked with Henry Irving and his company for many years and both her children, Edith "Edy" and Edward, appeared in the company's plays at the Lyceum Theatre. The publisher's letter to Ellen Terry concerns book sales, he states that he has sent a cheque [for £30] for Craig, and hopes to send others before long, to which Craig has added the comment "one other will do. That to be £120."

£300 - 400



10. Jan - 99 =  
 dear Miss Herz - I signed my  
 name for you with great  
 pleasure - forgive this  
 tardy note - I'm a busy  
 woman = It's an age  
 since I saw our dear friend  
 Professor McHardy - Isn't he  
 a pocket angel? -  
 Yours sincerely  
 Ellen Terry =

38

**Craig (Edward Gordon)** HENRY IRVING. ELLEN TERRY. ETC. A BOOK OF PORTRAITS, FIRST EDITION, decorative colour title and 19 tipped-in half-tone plates, some colour, hinges weak, original boards, rubbed, spine worn and chipped, Chicago, H.S. Stone & Co., [1899] § Terry (Ellen) The Story of My Life, NUMBER 139 OF 100 LARGE PAPER COPIES SIGNED BY THE AUTHOR and with additional plates, O.B. CLARENCE'S COPY WITH HIS SIGNATURE AND A.L.S. FROM THE AUTHOR CONCERNING THEATRICAL ENGAGEMENTS in envelope tipped to front free endpaper, original cream buckram, t.e.g., spine browned, 1908; another copy, ordinary paper, WITH LONG INSCRIPTION BY THE AUTHOR "FOR MY DEAR DEAR ANNA, MY CONSTANT FRIEND - FROM A-TO Z...THIS BOOK WITH MUCH LOVE FROM 'NELLY TERRY' 1909" on front free endpaper and with her bookplate, original cloth, spine faded, 1908; Autograph letter signed to Miss Herz, 1p, 10th January 1899, sending an autograph as requested, "Forgive this tardy note - I'm a busy woman - It's an age since I saw our dear friend Professor McHardy. Isn't he a pocket angel?..." , central fold, mounted below photographic postcard of Ellen Terry as 'Fair Rosamund', framed & glazed, all but the last with plates and illustrations, all rubbed; and 7 others by or concerning Edward Gordon Craig & Ellen Terry including Craig's biography of Henry Irving with A.L.s. from him tipped in and other works belonging to the Craig family, v.s. (11)

\*\* Oliver Burchett Clarence (1870-1955), actor.

£400 - 600

Anthony Thomas  
 youngest of a clever family,  
 loved by Enid Rose  
 This done by Ed  
 & given by  
 Enid

39

39

**Craig (Edward Gordon)** THE PAGE, A SPECIMEN COPY, SIGNED PRESENTATION COPY FROM THE AUTHOR TO CLEMENT SHORTER inscribed on front free endpaper, 1899; The Page, vol.II nos. 1 & 4, vol.1 without hand-coloured supplementary woodcut 'The Incorruptible'; VOL.4 INSCRIBED BY THE AUTHOR "ANTHONY THOMAS, YOUNGEST OF A CLEVER FAMILY LOVED BY ENID ROSE, THIS DONE BY EGC & GIVEN BY ENID" on front free endpaper, 1899, printed on rectos only, plates and illustrations including several woodcuts by Craig, some hand-coloured, original brown printed wrappers, the first pictorial uncut, a little worn and frayed at edges, one with covers detached, 4to, Hackbridge, At the Sign of the Rose (3)

£300 - 400



40

**Craig (Edward Gordon)** A SMALL NOTEBOOK/ALBUM, containing 44 wood-engravings INCLUDING 11 PROOF IMPRESSIONS ON INDIA PAPER FOR 'ROBINSON CRUSOE', ALL ANNOTATED BY THE ARTIST IN PENCIL, the remainder earlier illustrations for 'The Page' and 'The Mask', titled in manuscript "1902 from me" with two miniature photographs of the artist, with a small drawing and various manuscript lists "Portfolio A" with copies sold etc. at beginning and end, wood-engravings loosely inserted, original boards, initial "E" with monogram on upper cover, rubbed, spine a little worn with joints split, small 8vo

£500 - 700

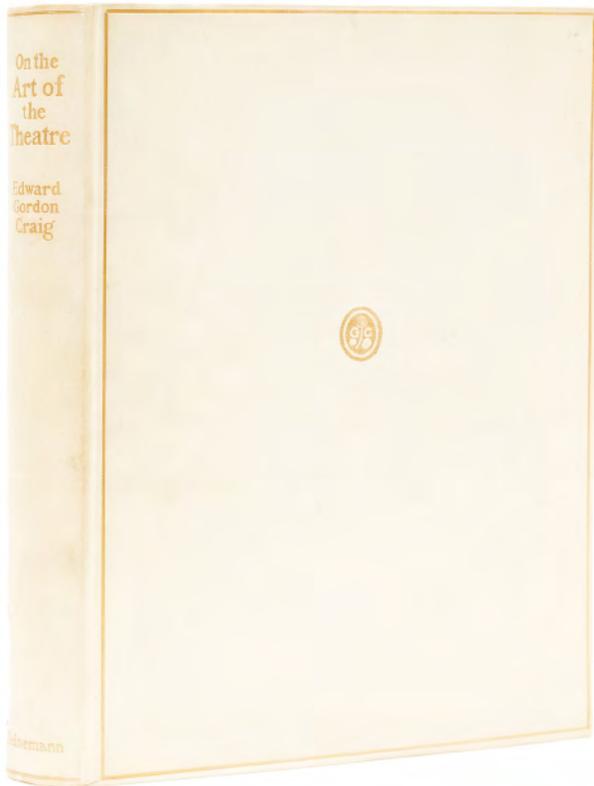


41

41

**Craig (Edward Gordon, 1872-1966)** THE TAMING OF THE SHREW, wood-engraving on tissue, signed and dated '1924', with further date of '1908' in the lower left corner, from an edition of 150, sheet 170 x 120 mm. (6¾ x 4¾ in), light even browning with some spotting with tape stains to edges, unframed, 1908 [but later impression from 1924]; together with four others by Craig, including a woodcut from *Hamlet* of Polonius, signed and dated 1912 in pencil, another wood-engraving on tissue from 1906, possibly a stage design, from an edition of 75, signed and dated 1923, and two colour woodcut portraits of Henry Irving and Ellen Terry from the first published edition of *Henry Irving. Ellen Terry. etc.: a book of portraits*, 1899, various sizes, all unframed, 1899-1924 (5).

£200 - 300



42

**Craig (Edward Gordon)** ON THE ART OF THE THEATRE, NUMBER 29 OF 150 DELUXE COPIES SIGNED BY THE AUTHOR, *photogravure portrait frontispiece by Edward Steichen, 20 plates, each tipped to thicker brown leaf with captioned tissue guard, light offsetting from plate mounts, offsetting from plate mounts, browning at beginning and end, with programmes for Henry Irving's Royal Lyceum Theatre productions of 'Becket' (1893) and 'Cymbeline' (1896) loosely inserted, original cream cloth, gilt, yapp edges, g.e., spine very slightly soiled, 4to, 1911.*

\*\* Influential work on contemporary theatre, this deluxe edition contains the portrait and four other plates not included in the ordinary edition.

£300 - 400

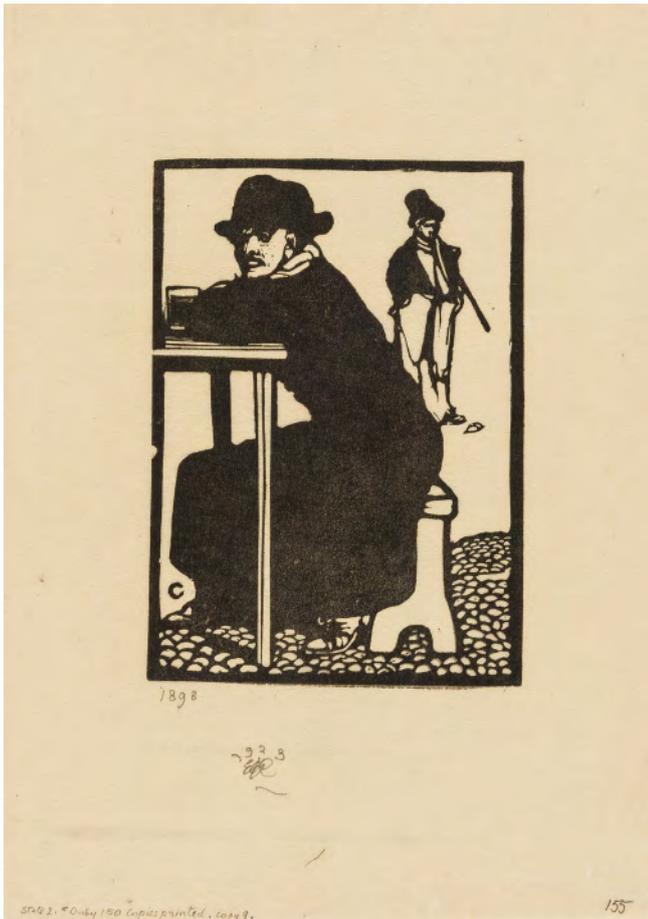


43

**Craig (Edward Gordon)** SCENE, With a Foreword and an Introductory Poem by John Masefield, NUMBER 78 OF 100 COPIES SIGNED BY THE AUTHOR, *from an edition limited to 1000, 21 plates after etchings by Craig, THE AUTHOR'S OWN COPY WITH HIS SMALL CIRCULAR MONOGRAM BOOK-LABEL AND INSCRIBED BY HIS SON EDWARD "TEDDY" CRAIG "EX EGCs LIBRARY - NOW MINE EDWARD CRAIG" and with his book-plate on front pastedown, with prospectus and reproductions of portrait of Craig by William Rothenstein and Masefield by William Strang loosely inserted, also scrap of notes by Craig with small sketch, prospectus for the Portfolios of Etchings and an engraving of Fingal's Cave loosely inserted, original buckram, gilt, t.e.g., others uncut, torn and defective dust-jacket loosely inserted, 4to, 1923.*

\*\* A wonderful association copy of the embodiment of Craig's ideas on theatre design. He envisaged a moveable theatre with floor and roof composed of cubic columns which could move up and down individually, an ever-changing space using screens and lighting to create mood and setting rather than standard set designs. In this work he attempted to portray changing scenes using developing states of prints, each one depicting a moment of arrested motion. His son, Teddy Craig, realised the idea behind the plates and, trying to help his father, built a simple wooden model with rising and falling cubes using pulleys. At first Craig was thrilled that his idea actually worked but when Teddy mentioned that he had discussed the scheme with an engineering friend his father was furious, imagining his great idea was lost and accusing Teddy of betrayal. The model was banished to the cellar and never developed.

£300 - 400



44

44

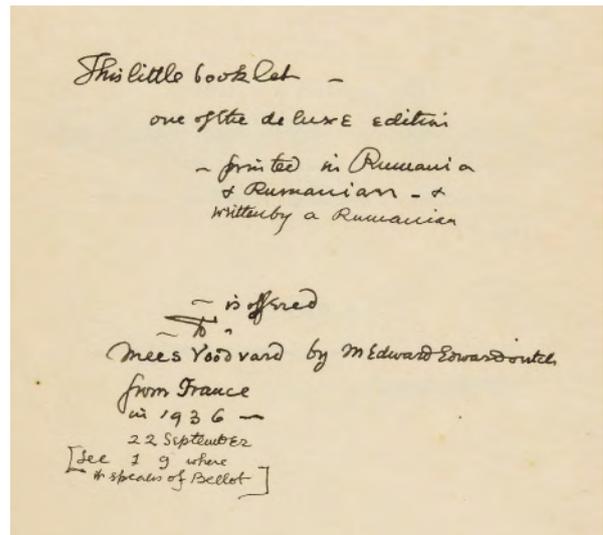
**Craig (Edward Gordon)** WOODCUTS AND SOME WORDS, with an Introduction by Campbell Dodgson, NUMBER 6 OF 160 COPIES SIGNED BY THE AUTHOR/ARTIST, WITH ADDITIONAL PROOF WOODCUT ON JAPON DATED 1898 *tipped to blank leaf and loosely inserted (mount creased at edges)*, PROOF ALSO SIGNED "EGC 1923" AND WITH NOTE "STATE 2. ONLY 150 COPIES PRINTED. COPY 9" *in pencil at foot, tipped-in frontispiece and 60 plates on 58 sheets, first and last leaves browned, original buckram, gilt, t.e.g., others uncut, very slightly rubbed, 1924*; with a bundle of 50 proofs of some of the plates on 25 sheets (printed on both sides), some duplicates, many with annotations by Craig in pencil or crayon, some with ink stamp "Please Return Gordon Craig Villa Raggio Rapallo Italy" in lower margin, and another on Japon tipped to blank leaf, 4to (2)

£500 - 700

45

**Craig (Edward Gordon)** WOODCUTS AND SOME WORDS, with an Introduction by Campbell Dodgson, NUMBER 15 OF 160 COPIES SIGNED BY THE AUTHOR/ARTIST, WITH ADDITIONAL PROOF WOODCUT ON JAPON DATED 1900 *tipped to blank leaf and loosely inserted (mount browned and creased at lower edge)*, PROOF ALSO SIGNED "EGC 1923" AND WITH NOTE "STATE 2. ONLY 150 COPIES PRINTED. COPY 5" *in pencil at foot, tipped-in frontispiece and 60 plates on 58 sheets, illustrations, first and last leaves browned, bookplate of Norman F.H.Freudenthal, original buckram, gilt, t.e.g., others uncut, slightly rubbed, 4to, 1924.*

£300 - 400

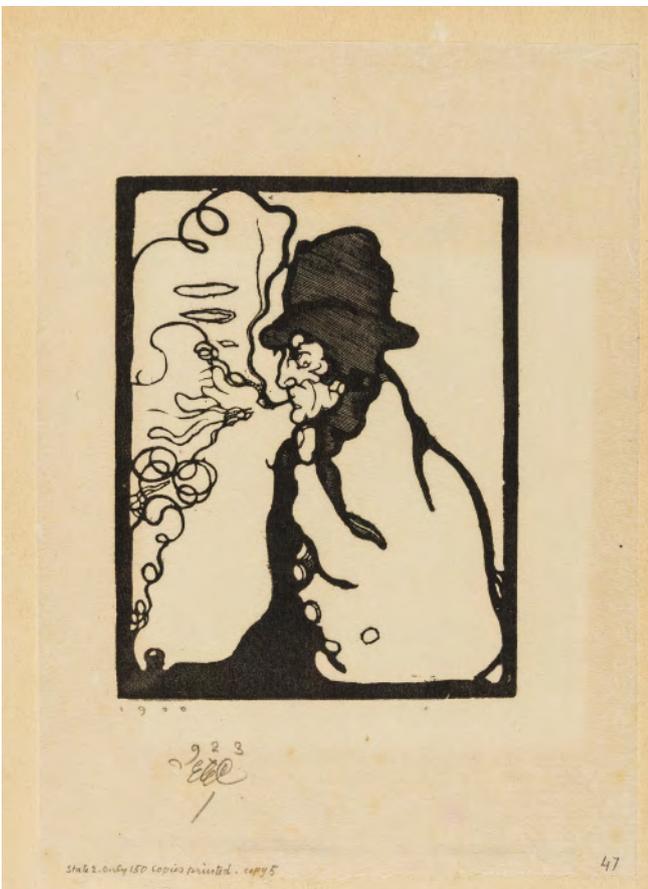


46

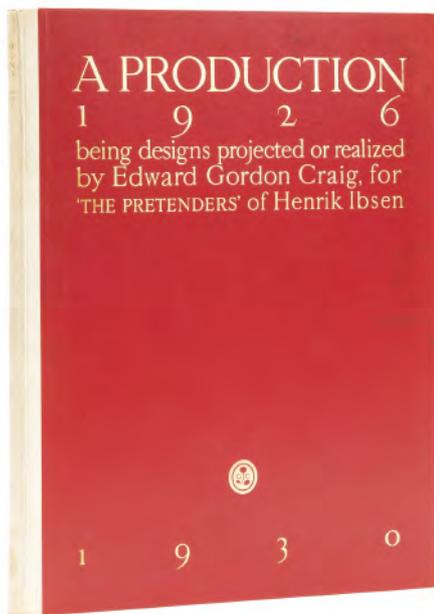
**Craig (Edward Gordon)** NOTHING OR THE BOOKPLATE, with a Handlist by E.Carrick [Edward "Teddy" Craig], number 84 of 280 copies, INCLUDING AN ORIGINAL WOODCUT ON JAPON FOR JAN C. DE VOS SIGNED BY THE ARTIST, 1924; Woodcuts and some Words, *one of 150 copies signed by the author/artist, prospectuses loosely inserted, 1924* § Acterian (Haig) Gordon Craig si Ideia in Teatru, *deluxe edition, text in Romanian*, PRESENTATION COPY FROM CRAIG WITH LONG INSCRIPTION TO HIS LOVER DAPHNE WOODWARD "THIS LITTLE BOOKLET...IS OFFERED TO MEES WOODWARD BY M EDWARD EDWARDOVITCH FROM FRANCE IN 1936..." *on front free endpaper, slight damage to one plate where previously adhered, original printed wrappers, browned, Bucharest, 1936, the first two both with tipped-in plates, original buckram, gilt, t.e.g., others uncut, first spine faded*; and 12 others by or concerning Craig including one annotated by him, v.s. (15)

\*\* Daphne Woodward became Craig's secretary and companion in 1929, and mother of his daughter, Daphne, who was always known as "Two Two" as she was born on 22nd May 1935. Daphne later translated French literature into English, particularly Georges Simenon's Maigret books.

£400 - 600



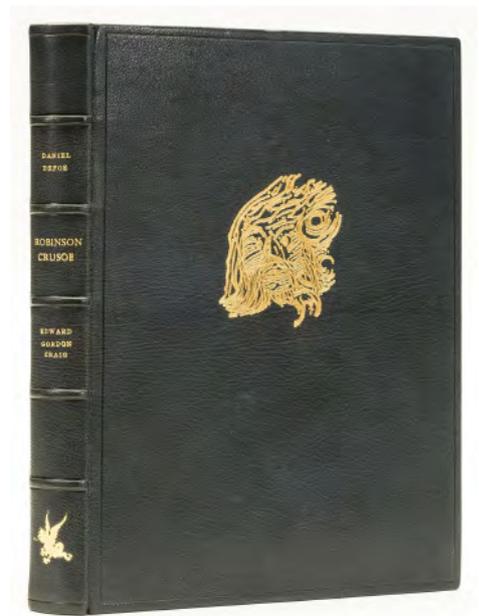
45



47



48



49

47

**Craig (Edward Gordon)** A PRODUCTION, being Thirty-Two Collotype Plates of Designs Projected or Realised for *The Pretenders* of Henrik Ibsen and Produced at the Royal Theatre Copenhagen 1926, NUMBER 66 OF 105 COPIES ON HAND-MADE PAPER AND SIGNED BY THE AUTHOR/ARTIST, from an edition limited to 605, 32 plates, some colour, captioned guards, original parchment-backed red cloth, gilt, t.e.g., others uncut, very slightly soiled, original board slip-case (a little rubbed and soiled), folio, 1930.

\*\* In 1926 Craig was asked to design a production of Ibsen's *The Pretenders* for the Royal Theatre in Copenhagen and by abandoning traditional scenery on the huge stage he achieved extraordinary effects with lighting. It became one of his most memorable and praised productions.

£300 - 400

48

**Craig (Edward Gordon)** ELLEN TERRY AND HER SECRET SELF, number 40 of 256 large paper copies signed and dated by the author, with an ADDITIONAL SIGNED PROOF WOOD-ENGRAVING ON JAPON 'ROBINSON SNIFFS THE SOUP' loosely inserted, colour frontispiece and plates, all mounted on grey paper, with 'Annex: A Plea for G.B.S.' booklet in pocket at end, proof titled, initialed & dated 1938 in pencil, mounted on card, original cream cloth, gilt, yapp edges, t.e.g., others uncut, slightly soiled, spine browned, 1931; Woodcuts and some Words, NUMBER 125 OF 160 COPIES SIGNED BY THE AUTHOR/ARTIST, tipped-in plates, illustrations, with loosely-inserted card signed "Ellen Terry February 1918"; original buckram, gilt, t.e.g., others uncut, defective dust-jacket, 1924; and an ordinary copy of the first with signed presentation card from Ellen Terry pasted in at beginning, 4to & 8vo (3)

£300 - 400



49

**Craig (Edward Gordon).- Defoe (Daniel)** THE LIFE & STRANGE SURPRISING ADVENTURES OF ROBINSON CRUSOE OF YORK, NUMBER 24 OF 25 SPECIALLY-BOUND COPIES WITH 10 ORIGINAL PRINTS, from an edition limited to 515, original wood-engravings by Edward Gordon Craig on Japon tipped into aperture mounts, 5 INITIALED AND DATED IN PENCIL, illustrations, some tipped in, original pictorial dark blue morocco, gilt, by Tony Miles, t.e.g., with the original cloth-backed drop-front wooden box with metal hooks, 4to, Basilisk Press, 1979.

\*\* Craig had always wanted to illustrate *Robinson Crusoe* and after the success of the Cranach Press *Hamlet* he and Count Harry Kessler planned to publish an edition. Although Craig produced many designs and printed several proofs from the woodblocks, he kept changing his mind and the project was never completed, until this publication using some of his original prints. The prints were produced by rubbing the back of the paper with an ivory pen knife, rather than by printing the blocks in a press.

£1,000 - 1,500



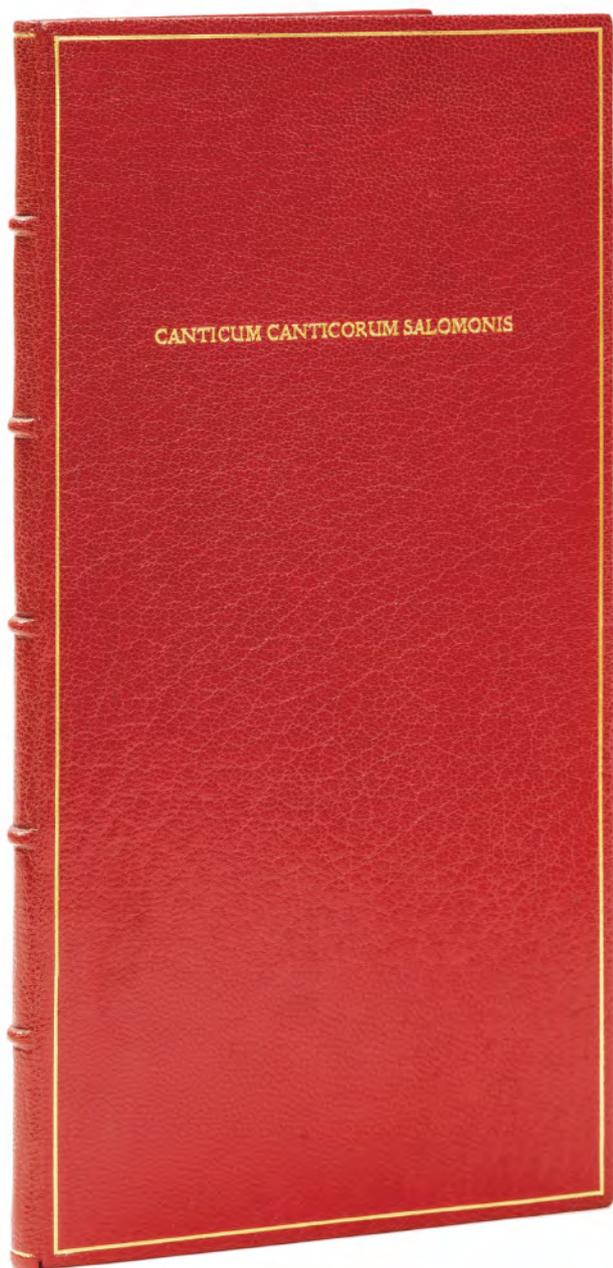
**50**  
**Cranach Press.- Shakespeare (William)** THE TRAGEDIE OF HAMLET PRINCE OF DENMARKE, edited by J. Dover Wilson, number 207 of 300 copies on Maillol hand-made paper, from an edition limited to 322, type designed by Edward Johnston after the Mainz Psalter of 1457, title cut by Eric Gill, printed in red and black, wood-engraved illustrations designed and cut by Edward Gordon Craig, 'Notes on The Tragedie of Hamlet...' by J. Dover Wilson in original wrappers in pocket at end, JANET LEEPER'S COPY SIGNED BY EDWARD GORDON CRAIG IN 1948 on front free endpaper AND WITH ADDITIONAL SIGNED PRINT OF HAMLET DESCENDING STAIRS READING loosely inserted at beginning (on Japon, initialled 'EGC', dated 1930 and with note "Only 13 copies printed, Copy 6" in pencil at foot), front free endpaper lightly browned, original linen-backed boards, paper label on spine, uncut, corners slightly bumped and worn as usual but a very good clean copy, preserved in modern cloth-backed drop-back box, folio, Weimar, Cranach Press, 1930.

\*\* ONE OF THE OUTSTANDING PIECES OF BOOK ART OF THE 20TH CENTURY, with an excellent association.

Janet Leeper was an author on English ballet and wrote *Edward Gordon Craig: Designs for the Theatre*, published as a King Penguin in 1948.

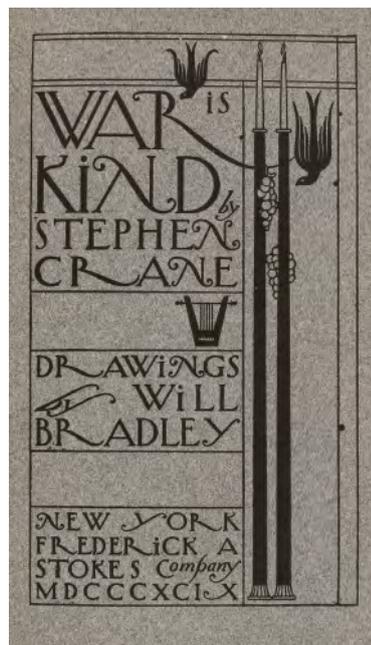
£4,000 - 6,000





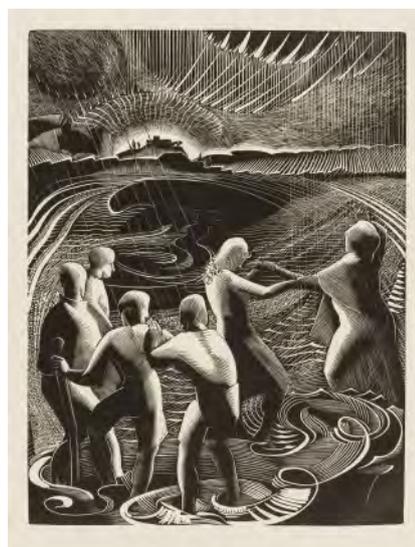
**51**  
 -. CANTICUM CANTICORUM SALOMONIS..., NUMBER III OF 60 COPIES ON JAPON, from an edition limited to 268, designed by Count Harry Kessler, printed in red and black in Jenson Antiqua, 11 wood-engraved illustrations and 18 initials by Eric Gill, 7 full-page, light spotting, ORIGINAL SCARLET MOROCCO, GILT, BY OTTO DORFNER OF WEIMAR, signed on rear turn-in, t.e.g., others uncut, with 2 copies of Cranach Press booklist, together in original board slip-case, tall narrow 8vo, [Weimar, Cranach Press], 1931.

£2,000 - 3,000



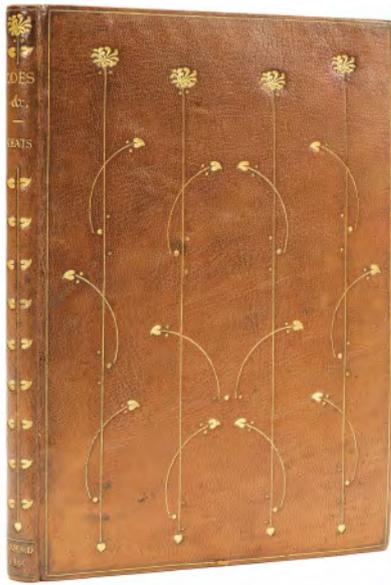
**52**  
**Crane (Stephen)** WAR IS KIND, FIRST EDITION, printed on grey paper, decorations by Will Bradley, original pictorial boards designed by Bradley, uncut, spine defective at head and foot, New York, 1899 § Blackmore (R.D.) Fringilla or Tales in Verse, one of 600 copies, printed in red & black, illustrations & decorations by Will Bradley, foxed, original cloth-backed pictorial boards, t.e.g., others uncut, 1895 § Monahan (Michael) Palms of Papyrus, second edition, SIGNED AND INSCRIBED BY THE AUTHOR on front free endpaper, original cloth, t.e.g., others uncut, spine faded, East Orange, N.J., 1909 § Arnold (Matthew) Empedocles on Etna, one of 450 copies, printed in red & black, decorative wood-engraved borders, original boards, uncut, spine defective, Portland, Me., Thomas B. Mosher, 1900, all rubbed; and 19 others, American presses and literature, 8vo & 4to (23)

£400 - 600



**53**  
**Cresset Press.- Bunyan (John)** THE PILGRIM'S PROGRESS, 2 vol., number 37 of 195 copies on paper, wood-engraved plates by Blair Hughes-Stanton and Gertrude Hermes, small ink inscription on front free endpapers, original vellum stained black, gilt, t.e.g., others uncut, rather rubbed (as often), scuffs to upper cover and spine of vol. 1, spines a little faded, folio, printed by the Shakespeare Head Press of Stratford-upon-Avon for the Cresset Press, 1928.

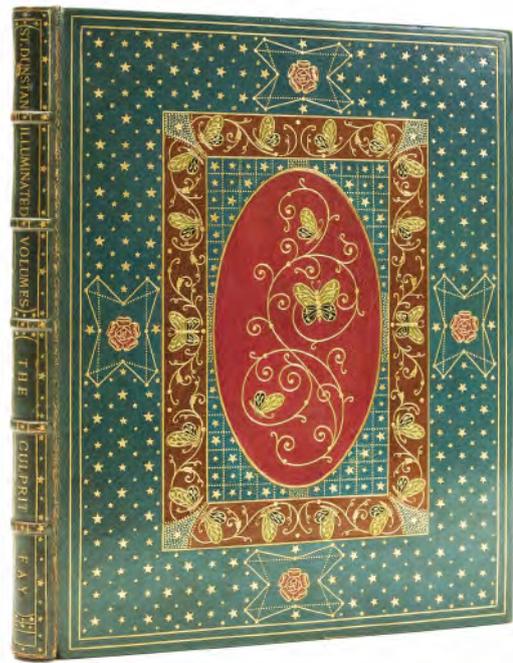
£300 - 400



54

**Daniel Press.- Keats (John)** ODES SONNETS & LYRICS, number 223 of 250 copies, mounted portrait frontispiece, light foxing, BOUND IN TAN MOROCCO, BY THE GUILD OF WOMEN BINDERS, covers tooled in gilt with four Art Nouveau long-stemmed flowers with leaves on stalks and small dots, spine titled in gilt with long-stemmed flower and leaves, t.e.g., others uncut, a little rubbed and marked, Oxford, Daniel Press, 1895; and 5 others from the Daniel Press, 4to & 8vo (6)

£500 - 700



55

**Dignimont (André).- Viollis (Jean)** BONNE-FILLE, NUMBER 14 OF 18 COPIES ON JAPON ANCIEN WITH 4 ORIGINAL SIGNED WATERCOLOURS loosely inserted, from an edition limited to 628, some foxing and worming with slight loss, bound in purple morocco with horizontal strip of black morocco across foot of boards and spine and ruled in gilt, BY KAIGA, original printed wrappers bound in, spine a little faded, slip-case (worn), 1926 § Zola (Émile) L'Assommoir, 2 vol., ONE OF 60 COPIES ON JAPON IMPÉRIAL, printed in red and black, bound in moulded calf, original wrappers bound in, without the 2 additional suites of plates by Dignimont (one in colours, one in black) but WITH THE BOX OF SUPPLEMENTARY ETCHINGS BY COURLOULEIX IN 2 STATES OFFERED TO SUBSCRIBERS (one in bistre and signed by the artist, one in black), loose as issued in matching calf box, 1931 § Bernard (Tristan) Amants et Voleurs, one of 420 copies, WITH PLATES IN 2 STATES (one colour), bound in "alligator" with design of interlinking gold circles on both covers, by René Kieffer bindery, t.e.g., others uncut, rather worn, rebacked preserving old spine, 1927, all with plates and/or illustrations by André Dignimont, many pochoir, t.e.g., others uncut, Paris; and 4 others illustrated by Dignimont, 4to & 8vo (8)

£600 - 800

56

**Drake (Joseph Rodman)** THE CULPRIT FAY, NUMBER 14 OF 30 COPIES (18 FOR AMERICA) SIGNED BY THE PUBLISHER, this copy for S.Jennie Sorg, printed on vellum on 51 sheets (rectos only), BEAUTIFULLY ILLUMINATED BY HAND BY A.FORMILLI WITH DECORATIVE TITLE AND INITIALS IN GOLD AND COLOURS THROUGHOUT, signed by Formilli on title, finely bound in turquoise morocco inlaid with central oval pink morocco panel and tan morocco border, both containing butterflies in light green & black morocco & red roses without, and elaborately tooled in gilt against a background of small gilt stars, BY TRAUTZ-BAUZONNET BINDERY, titled down spine in gilt with stars and five raised bands, doublures similar to covers but for oval panels replaced with cream onlay with central gilt circle, signed at foot of front doublure, g.e., spine a little browned, slightly rubbed at joints and edges, 4to, George D. Sproul, Saint Dunstan Editions, 1902.

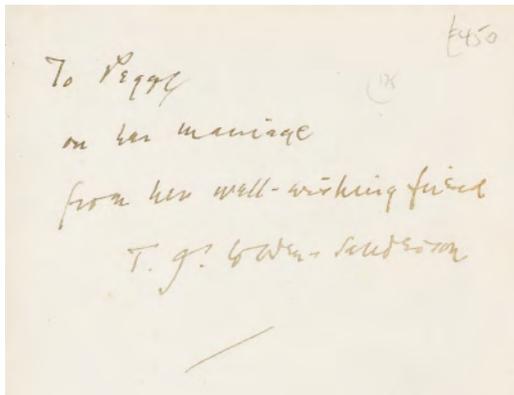
\*\* A magnificent work, each copy being illuminated by a different artist.

£1,000 - 1,500



**57**  
**Doves Bindery.- Arnold (Matthew)** POEMS, 3 vol., BOUND IN BLUE-GREY-GREEN CRUSHED MOROCCO, BY T.J. COBDEN-SANDERSON AT THE DOVES BINDERY, covers with single gilt rule border with small spaced dots, spines gilt in compartments incorporating title and floral tools with five raised bands, turn-ins ruled in gilt and with floral tools at corners, signed "The Doves Bindery 18 C-S 97" at foot of each rear turn-in, marbled endpapers, g.e. stamped with small dots at beginning and end, spines slightly faded, one or two spots to covers, [Tidcombe DB295], 8vo, 1895.

£600 - 800



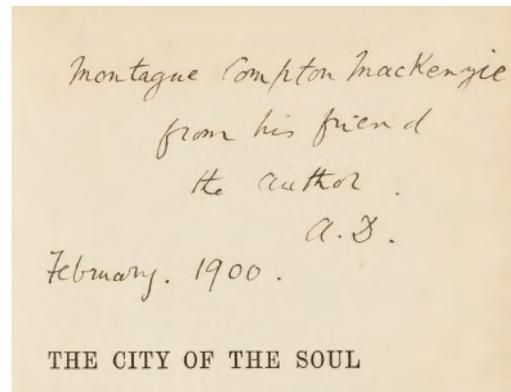
**58**  
**Doves Press.- [Francis, Saint.]** LAUDES CREATURARUM, [translated by Matthew Arnold], [one of 250 copies on paper], SIGNED AND INSCRIBED FROM THE PRINTER "TO PEGGY ON HER MARRIAGE FROM HER WELL-WISHING FRIEND T.J. COBDEN-SANDERSON" in ink on front free endpaper, printed in red and black, original brown morocco, by the Doves Bindery, author's name in gilt on upper cover, g.e., rebacked, preserved in modern boards slip-case, [Tidcombe DP, 23], 12mo, Doves Press, 1910.

£300 - 500



**59**  
**Drouart (Raphael).- Henriot (Émile)** DIVINITÉS NUES ET QUELQUES AUTRES, number 171 of 210 copies, 4 wood-engraved plates by Raphael Drouart, with 19 SIGNED FULL-PAGE PRELIMINARY DRAWINGS OF MYTHICAL SUBJECTS IN BLACK CONTÉ CRAYON BOUND IN, tissue guards, bound in diced burgundy calf with image of naked lady holding a mirror blocked in gilt on both covers, by René Kieffer bindery with ticket, t.e.g., others uncut, a little rubbed at edges, 4to, Paris, Société Littéraire de France, 1920.

£300 - 400



**60**  
**Douglas (Lord Alfred)** THE CITY OF THE SOUL, FIRST EDITION, INSCRIBED BY THE AUTHOR "MONTAGUE COMPTON MACKENZIE FROM HIS FRIEND THE AUTHOR A.D. FEBRUARY 1900" on half-title, original parchment-backed boards, uncut, a little soiled, 1899; The Collected Poems, one of 200 copies on Japon signed by the author, original boards, uncut, 1919; The Autobiography, SIGNED AND INSCRIBED BY THE AUTHOR, original cloth, 1929; Sonnets, SIGNED BY THE AUTHOR AND WITH NOTE "4 MISPRINTS CORRECTED BY THE AUTHOR MARCH 1944" on title and with corrections in ink to text, original cloth, frayed dust-jacket, [1944] § Harris (Frank) & Lord Alfred Douglas. New Preface to "The Life and Confessions of Oscar Wilde", SIGNED AND INSCRIBED BY THE AUTHOR "HARRY DE WINDT FROM HIS OLD PAL...", original cloth, uncut, spine torn, Fortune Press, 1925, all rubbed; and 6 others by Douglas, MANY SIGNED AND INSCRIBED BY HIM, v.s. (11)

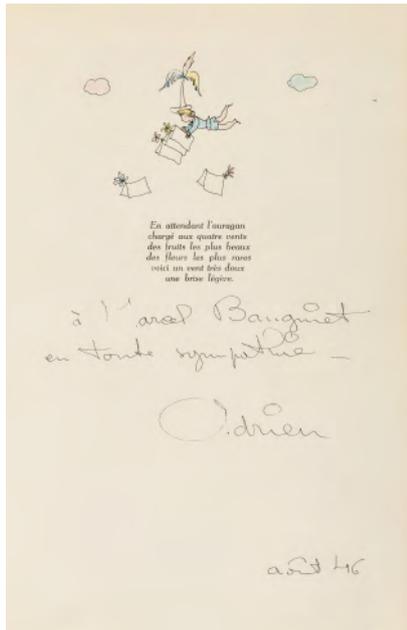
\*\* Sir Compton Mackenzie (1883-1972), Scottish writer and nationalist, author of *Whisky Galore*.

Captain Harry de Windt (1856-1933), explorer and travel writer.

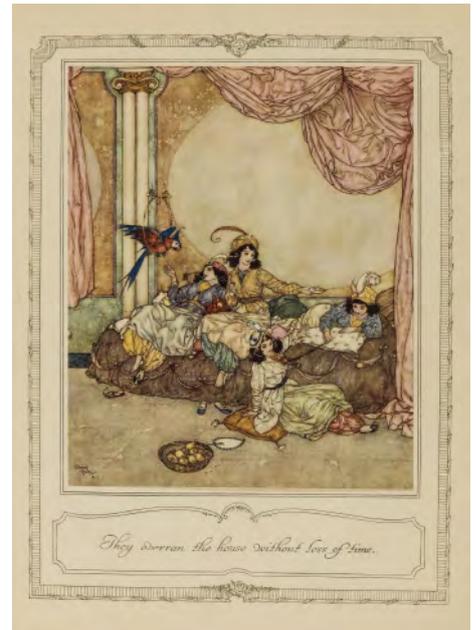
£300 - 500



61



62



63

**61**  
**Dufy (Raoul, 1877-1953)** NU SUR LA PLAGÉ, etching, a good impression with depth on thin wove paper, signed in pencil and numbered from an edition of 125, platemark 170 x 107 mm. (6¾ x 4¼ in), sheet 226 x 128 mm. (8 7/8 x 5 in), unframed, circa 1920.

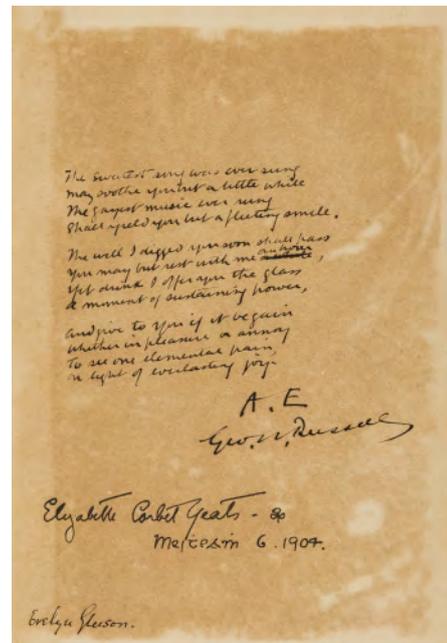
£300 - 500

**62**  
**Duhamel (Georges)** LA PIERRE D'HOREB, NUMBER 2 OF 10 COPIES ON MARAIS WITH A SUITE OF ENGRAVINGS, from an edition limited to 1150, dry-point plates by Berthold Mahn, illustrations, BOUND IN DARK GREEN MOROCCO, BY LE DOUARIN, with black morocco label across spine titled in silver, uncut, spine faded, Paris, 1928 § Huysmans (J.-K.) A Rebours, number 166 of 200 copies, drypoint plates and illustrations by Coussens, some coloured, contemporary dark brown morocco, 1927 § Adrien. Ballades de Sylvain, number 44 of 70 copies, THIS COPY SIGNED AND INSCRIBED BY THE AUTHOR/ARTIST TO MARCEL BAUGINET WITH PEN, INK & WATERCOLOUR SKETCH, AN ORIGINAL DRAWING IN PEN & INK AND SOME PLATES HAND-COLOURED, etched plates by the author, loose as issued in original pictorial wrappers, uncut, 1946 § Crébillon (P.J. de) La Nuit et le Moment, one of 525 copies, colour etched plates by Louis Icart, contemporary roan-backed boards, rubbed, 1946, all uncut, the first two with slip-cases, slightly rubbed; and 5 others with engraved plates, 8vo & 4to (9)

£400 - 600

**63**  
**Dulac (Edmund).- Quiller-Couch (Sir Arthur)** THE SLEEPING BEAUTY, [1910] § Omar Khayyám. Rubáiyát, n.d. § Housman (Laurence) Stories from Arabian Nights, n.d., all with colour plates and black & white illustrations by Edmund Dulac, occasional foxing, original decorated cloth, gilt, very slightly rubbed, the first with small stain to upper cover; and another, 4to (4)

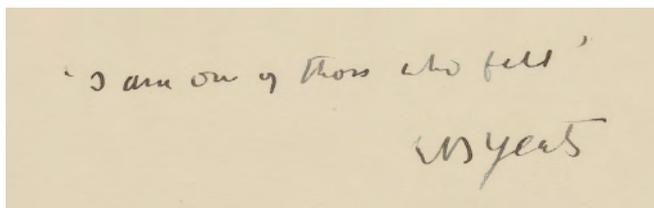
£300 - 500



**64**  
**Dun Emer/Cuala Press.- [Russell (George)], "A.E."** THE NUTS OF KNOWLEDGE, Lyrical Poems Old and New, [one of 200 copies], SIGNED WITH 3 VERSES BY THE AUTHOR AND ELIZABETH CORBET YEATS AND EVELYN GLEESON on front free endpaper, and with another inscription [?by Gleeson] on rear endpaper, endpapers browned, Dundrum, Dun Emer Press, 1903 § Flower (Robin, translator) Love's Bitter-Sweet: Translations from the Irish poets..., one of 500 copies, with A.L.S. FROM ELIZABETH CORBET YEATS "...WE INTENDED TO HAVE [THE BOOK] OUT EARLIER...BUT THE WET WEATHER IN SOME WAY KEPT BACK THE DRYING OF THE INK...THAT IS ONE OF THE MANY TROUBLES OF PRINTING LIKE OURS - WE USE PURE INK & IT TAKES AGES & AGES TO DRY..." loosely inserted, Dublin, Cuala Press, 1925, printed in red & black, original cloth-backed boards, uncut, spines a little browned, the first slightly frayed at head; and 10 others from the press, one or two signed, a few ex-library copies, 8vo (12)

\*\* The colophon of the first states that the book was "...written by A.E....published by Elizabeth Corbet Yeats at the Dun Emer Press, in the house of Evelyn Gleeson at Dundrum..."

£500 - 700



65

- **Yeats (W.B.)- Johnson (Lionel)** TWENTY ONE POEMS...selected by William Butler Yeats, *one of 220 copies*, SIGNED BY THE EDITOR "I AM ONE OF THOSE WHO FELL' W.B.YEATS" *on front free endpaper, original cloth-backed boards, uncut & unopened, very slightly browned, preserved in later cloth folder and morocco-backed cloth slip-case, spine gilt and a little rubbed, Dundrum, Dun Emer Press, 1904* § Yeats (W.B.) *Reveries over Childhood and Youth, 2 vol. including portfolio of plates, one of 425 copies, A.L.s. from William Rothenstein loosely inserted in portfolio, plates a little browned, one frayed at edges, Dundrum, 1915; A Selection from the Love Poetry..., one of 300 copies, Dundrum, 1913* § Masefield (John) *Some Memories of W.B.Yeats, one of 375 copies, printed in red & black, Dublin, 1940, the last three original cloth-backed boards, uncut, the last with glacine wrapper, a little rubbed and marked, Cuala Press; and 6 others from the press by or concerning Yeats, a few ex-library copies, 8vo (11)*

£400 - 600

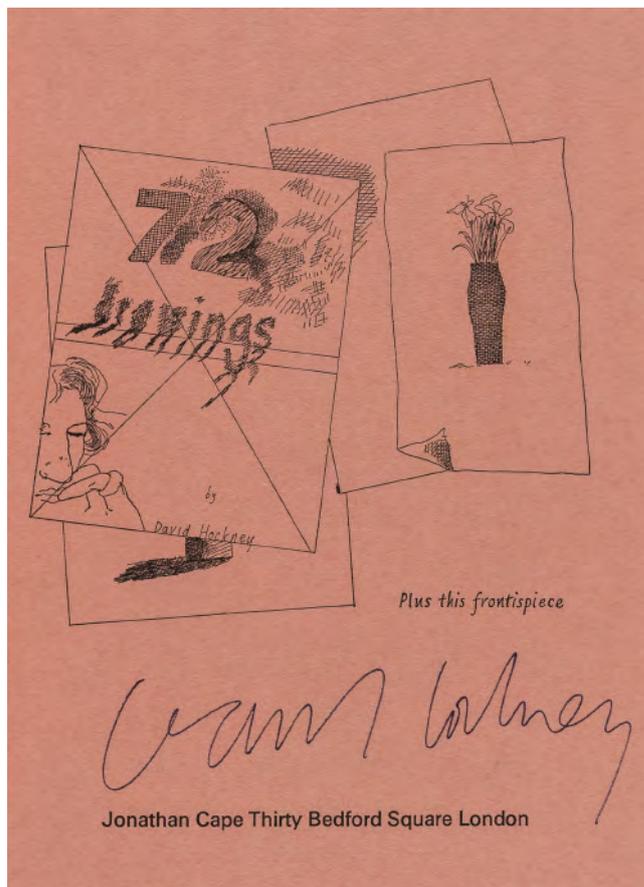


66

**Eluard (Paul)** LE BESTIAIRE, *number 147 of 148 copies on vélin de Lana, from an edition limited to 196, 86 etched plates, illustrations and initials in colour* BY ROGER CHASTEL, *loose as issued in original etched wrappers in black and white on papier d'Auvergne, uncut, Margaret Winkelman's copy with her book-label, original board folder, spine with title in inset panel, slip-case a little rubbed, folio, Paris, Maeght, 1948.*

\*\* "...the matching of colours for both sides of the 42 double pages, and the 10,000 separate inkings made the task a Herculean one, not only of illustration, but of book architecture. The result is a masterpiece." Strachan, *The Artist and the Book in France*, p.110.

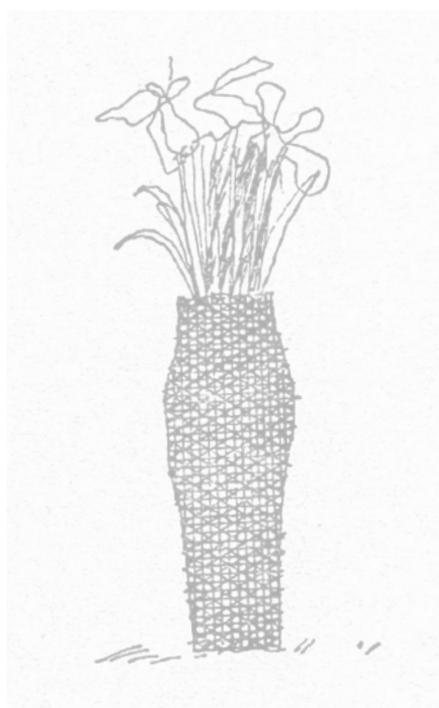
£500 - 700



67

**Epstein (Jacob)** SEVENTY-FIVE DRAWINGS, *one of 220 copies signed by the artist, original vellum, t.e.g., others uncut, covers splaying, 1929* § Feaver (William) *Lucian Freud Drawings, original cloth-backed pictorial boards, 2012* § Hockney (David) *72 Drawings, SIGNED BY THE ARTIST ON TITLE, partly printed on pink paper, original pictorial wrappers, 1971, plates and illustrations; and 4 others, 4to & 8vo (7)*

£300 - 400





Philip Hagreen.  
from Laurence W. Hodson.  
June. 1918.

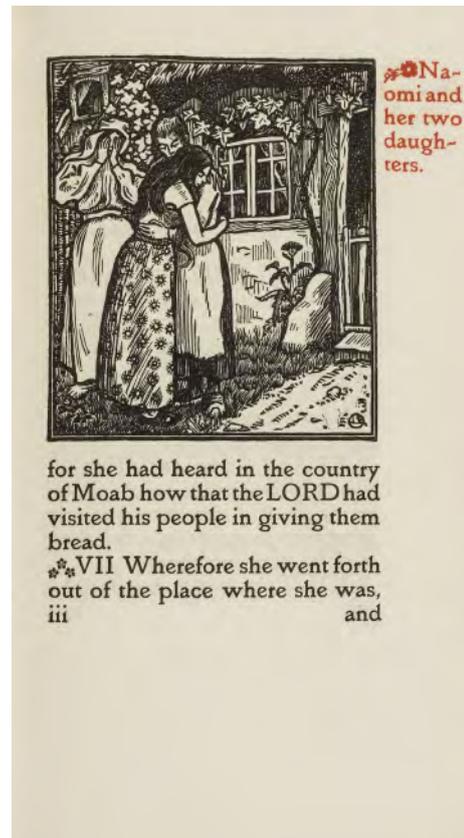
**68**  
**Rust (Margaret)** THE QUEEN OF THE FISHES, An Adaptation in English of a Fairy Tale of Valois, number 83 of 150 copies signed with the artist/printer's monogram, SIGNED AND INSCRIBED "PHILIP HAGREEN FROM LAURENCE W.HODSON JUNE. 1918" on front free endpaper, printed in red, grey and gold, wood-engraved illustrations (5 in colour) and borders designed and engraved by Lucien Pissarro, one full-page, small gilt-stamped leather book-label of W.A.Foyle of Beeleigh Abbey, original limp vellum, gilt, t.e.g., covers splayed, 8vo, Eragny Press, 1894.

\*\* The first publication of the Eragny Press, and the only one not printed in the usual Vale type.

Philip Hagreen (1890-1988), wood engraver, associate of Eric Gill and member of the Guild of St Joseph and St Dominic at Ditchling.

Laurence W.Hodson (1864-1933) was an art collector and patron of William Morris and other leading artists of the Arts & Crafts movement.

£1,000 - 1,500



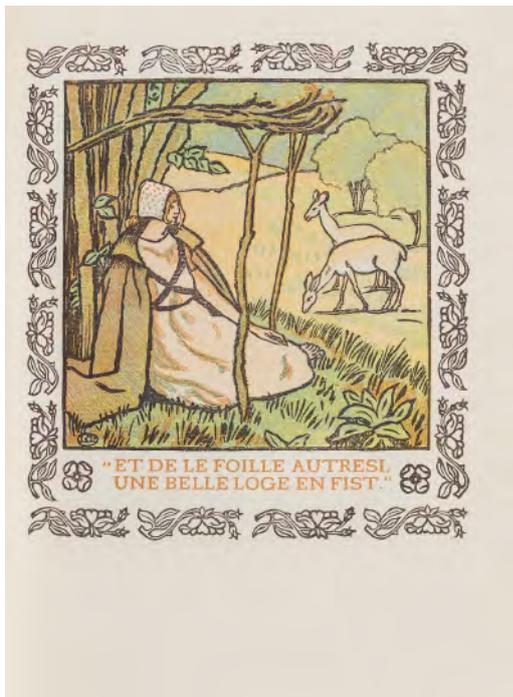
**69**  
BOOK OF RUTH (THE) & THE BOOK OF ESTHER, one of 155 copies, printed in red & black, wood-engraved illustrations and initials by Lucien Pissarro, spotting to a few leaves, small gilt-stamped leather book-label of W.A.Foyle of Beeleigh Abbey, 1896 § Moore (T.Sturge) The Little School, a Posy of Rhymes, one of 175 copies on paper, from an edition limited to 185, wood-engraved illustrations by the author and initials by Lucien Pissarro, 1905, endpapers browned, original floral patterned-paper boards, uncut, spines a little worn, 8vo, Eragny Press (2)

£300 - 400



**70**  
**Laforge (Jules)** MORALITES LEGENDAIRES, 2 vol., one of 220 copies, printed in red and black, wood-engraved frontispiece, borders and initials designed by Lucien Pissarro and engraved by him and Esther Pissarro, one or two leaves lightly browned, endpapers browned, small gilt-stamped leather book-label of W.A.Foyle of Beeleigh Abbey, original clover patterned-paper boards, uncut, a little browned, 8vo, Eragny Press, 1897-98.

£300 - 400



71

**C'EST D'AUCASSIN ET DE NICOLETTE**, one of 230 copies, wood-engraved frontispiece by Lucien Pissarro printed in colours, decorative initial and ornaments in red, musical notation, endpapers browned, original floral patterned-paper boards, uncut, very slightly browned at upper edge, glacine wrapper (defective), 8vo, Eragny Press, 1903.

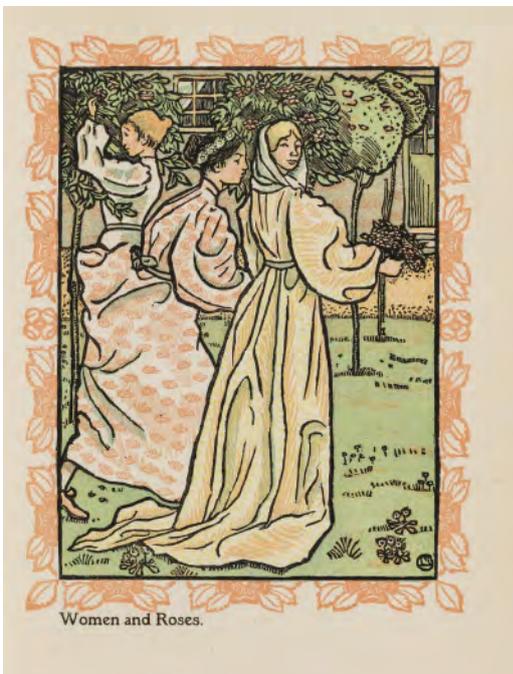
£300 - 400



73

**White (Diana) THE DESCENT OF ISHTAR**, one of 226 copies, printed in red, green and black, wood-engraved frontispiece, border and initials designed by Lucien Pissarro and engraved by him and Esther Pissarro, some light spotting, endpapers browned, original floral patterned-paper boards, paper label to upper cover, uncut, very slightly rubbed, 8vo, Eragny Press, 1903.

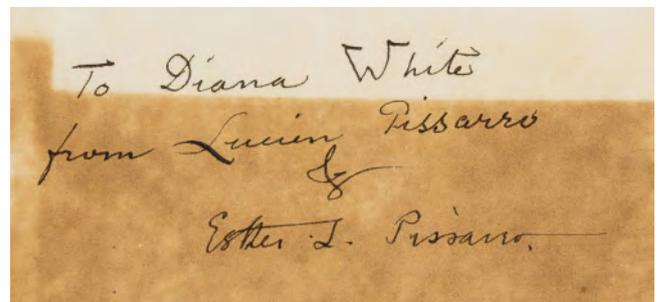
£300 - 400



72

**Browning (Robert) SOME POEMS**, one of 215 copies on paper, from an edition limited to 226, printed in red and black, wood-engraved frontispiece in colours and initials, 1903 § Villon (François) Les Ballades, one of 226 copies, printed in red and black, wood-engraved illustrations, border and initials, some spotting, 1900, wood-engravings all designed by Lucien Pissarro and engraved by him and Esther Pissarro, endpapers lightly browned, original floral patterned-paper boards, uncut, the first a little rubbed at edges, the second spine browned, Eragny Press; and another from the press, 8vo (3)

£400 - 600



74

**Ronsard (Pierre de) ABREGÉ DE L'ART POETIQUE FRANÇOIS**, SIGNED AND INSCRIBED "TO MISS DIANA WHITE FROM LUCIEN PISSARRO & ESTHER L. PISSARRO" on front free endpaper, endpapers browned, 1903 § Villon (François) Les Ballades, printed in red and black, 1900 § Flaubert (Gustave) Un Coeurs Simple, original linen-backed boards, paper label to upper cover, uncut, corners and spine ends a little worn, 1901, each one of 226 copies, wood-engraved illustrations, borders and initials designed by Lucien Pissarro and engraved by him and Esther Pissarro, the first two original floral patterned-paper boards, uncut, spine a little rubbed and browned, 8vo, Eragny Press (3)

\* Diana White's *Descent of Ishtar* was issued by the Eragny Press in 1903 (see lot above).

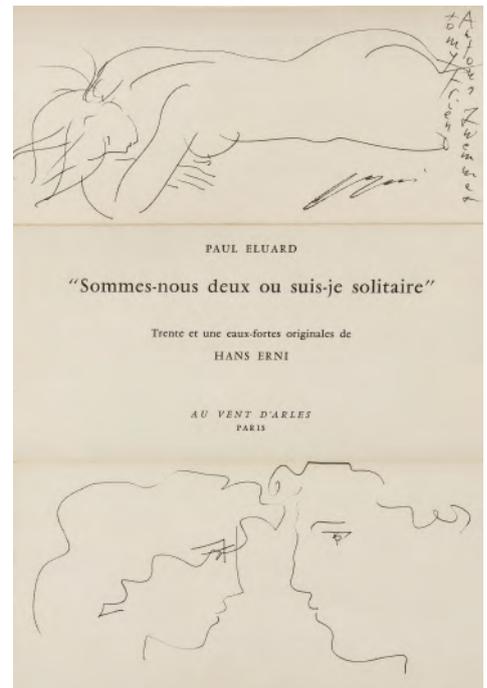
£400 - 600



75



76



77

75

**Pissarro (Lucien)** WOOD ENGRAVINGS, number 17 of 175 sets with an accompanying booklet on Pissarro's wood-blocks by David Chambers, 29 wood-engravings printed by Chambers and Iain Bain, tipped into 20 card mounts, loose as issued, text with illustrations, original printed wrappers, together in original cloth drop-back box, gilt-stamped roan label on spine, Oxford, 1981; Pastorale: Wood-engravings...with a note on the Kelmscott paper by John Bidwell, number 51 of 160 copies, from an edition limited to 300, plates, some colour, original boards, uncut, slip-case, Risbury, printed by the Whittington Press, 2011; and another on Pissarro, 4to (3)

£300 - 400

HANS ERNI

76

**Homer.** ODYSSÉE, translated by Victor Bérard, 3 vol., number 126 of 170 copies on Rives pur chiffon, from an edition limited to 186, signed by the artist and publisher, colour lithograph illustrations and initials by Hans Erni, some full-page, loose as issued in original patterned-paper wrappers, uncut, original vellum-backed patterned-paper boards, board slip-cases (a little rubbed), folio, Lausanne, André Gonin, 1957-58.

£800 - 1,200

77

**Eluard (Paul)** "SOMMES-NOUS DEUX OU SUIS-JE SOLITAIRE", number 52 of 135 copies, signed by the artist with sketch of a wolf on limitation leaf, folding concertina style, 31 etched illustrations by Hans Erni on Japon nacré strip tipped to folding strip on Canton, text running vertically along the side, signed and inscribed by the artist to Anton Zwemmer with sketch of naked lady at beginning, another of two faces opposite title and another naked lady at end, occasional light offsetting, original vellum, gilt, by Jean Duval, uncut, together with prospectuses in original red morocco drop-back box by Duval, gilt monogram on spine, preserved in original publisher's cardboard box, oblong 8vo, Paris, 1959.

£600 - 800



78

POÉSIES D'AMOURS, NUMBER 9 OF 30 COPIES ON JAPON TORINOKO-KOZU SIGNED BY THE ARTIST AND PUBLISHER, from an edition limited to 224, 25 etched illustrations by Hans Erni, loose as issued in original blind-stamped wrappers, uncut, original morocco drop-back box, spine a little faded, 8vo, Zurich, Ernest Scheidegger, 1969.

£500 - 700

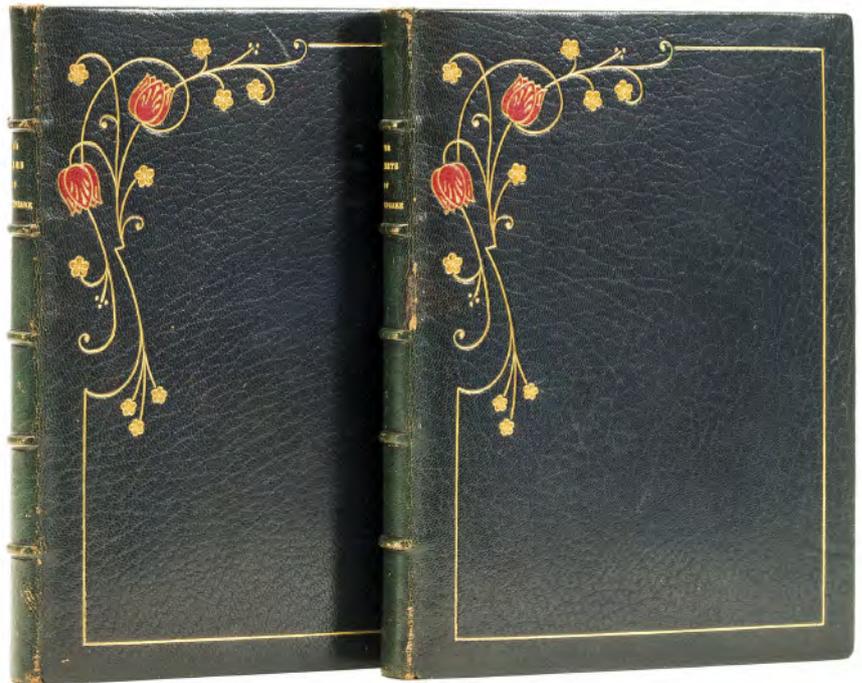
79

**Erotica.- [Monnier (Henri)]** L'ENFER DE JOSEPH PRUDHOMME..., one of 320 copies, hand-coloured engraved frontispiece, title & plates [by Jean Dulac], original printed wrappers, uncut & unopened, glacine wrapper, slip-case, [c.1930] § Rimbaud (Arthur) Poemes, number 59 OF c.100 COPIES, printed in lilac and black, engraved illustrations [by Elie Grekoff], original printed wrappers, uncut, browned, board folder and slip-case, 1948 § Petronius. Le Satyricon, number 127 of 150 copies on Rives WITH AN ADDITIONAL SUITE OF ENGRAVINGS, THIS COPY ALSO WITH AN ORIGINAL PENCIL DRAWING, from an edition limited to 500, dry-point plates by G.Barret, loose as issued in original wrappers, together with additional suite in original board folder and slip-case, 1960, all a little rubbed, Paris; and 9 others, erotica, v.s. (12)

£400 - 600



79



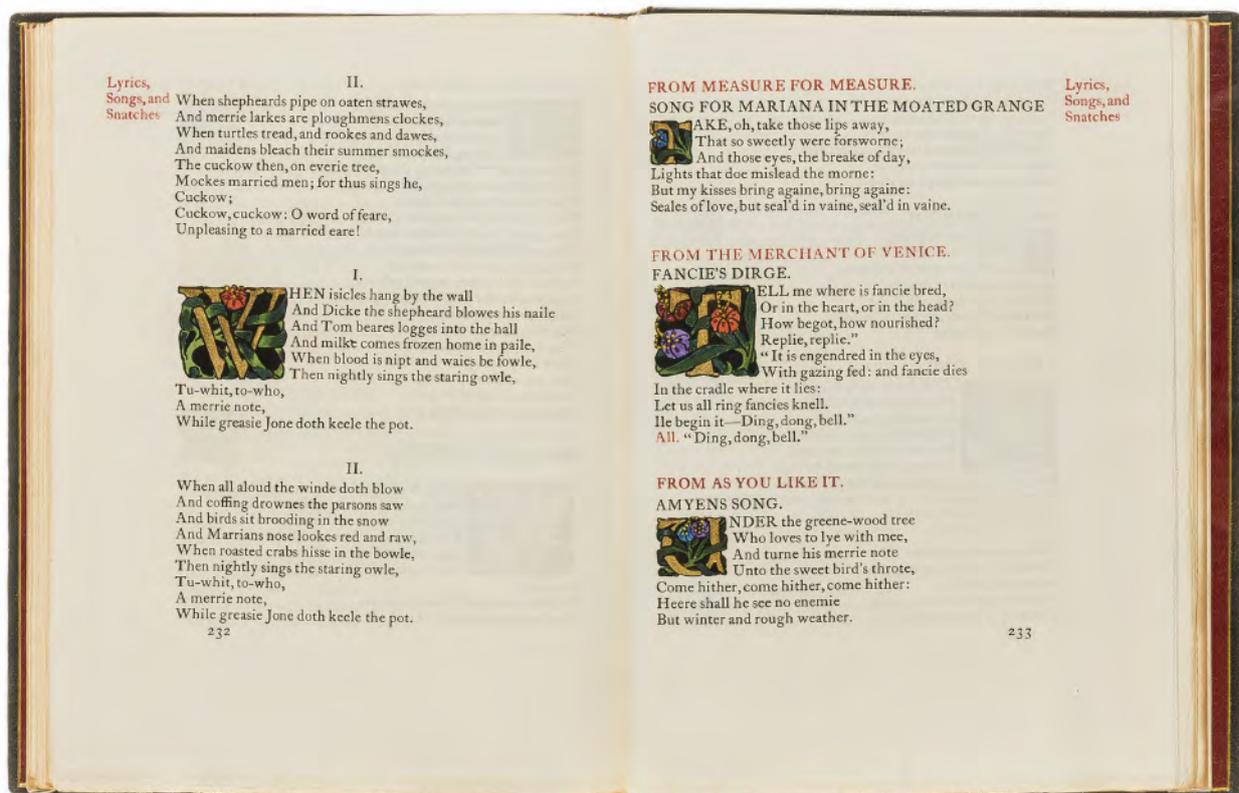
80

ESSEX HOUSE PRESS

80

**Shakespeare (William)** THE POEMS OF WILLIAM SHAKESPEARE, bound in 2 vol. (Poems [& Sonnets), number 121 of 450 copies, printed in red and black, with all initials and pressmark at end beautifully illuminated by hand in gold and colours, bound in dark blue crushed morocco, gilt, by The French Binders, Garden City, NY, upper covers with floral spray of gilt tendrils and onlaid red morocco tulips and smaller flowers in tan morocco in upper left-hand corner, red morocco doublures, cream silk moiré endpapers, t.e.g., others uncut, spines slightly rubbed and faded, 4to, printed at the Essex House Press for Edward Arnold, 1899.

£1,000 - 1,500

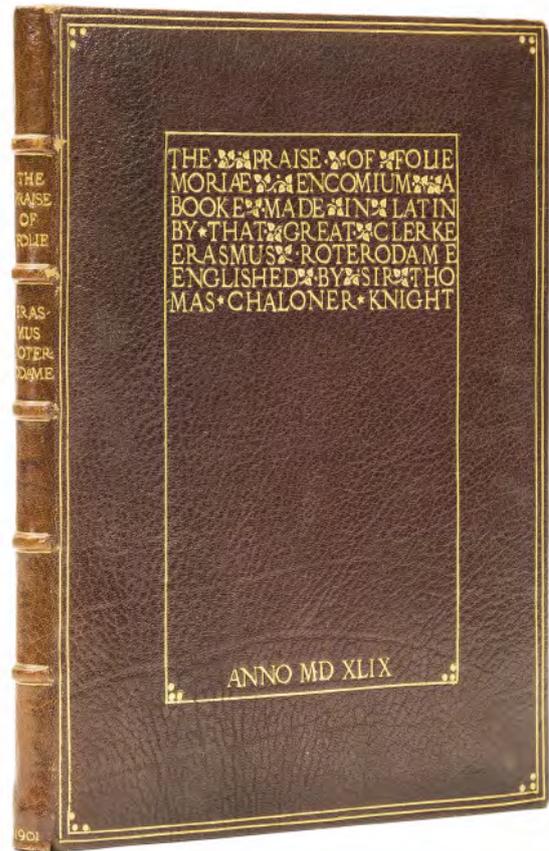


80



**81**  
**Shakespeare (William)** THE POEMS..., one of 450 copies, printed in red and black, wood-engraved frontispiece and decorative initials by C.R. Ashbee, 1899 § Bunyan (John) The Pilgrims Progress, number 747 of 750 copies, printed in red and black, wood-engraved frontispiece by C.R. Ashbee, 1899 § [Ashbee (C.R.) An Endeavour towards the Teaching of John Ruskin and William Morris [being an Account of the Work and Aims of the Guild of Handicraft...], number 225 of 350 copies, wood-engraved frontispiece and initials by George Thomson, bookplate of Edward Harmon Virgin, 1901 § Hood (Tom) Miss Kilmansegg and her Precious Leg, one of 200 copies, SIGNED AND INSCRIBED "TO MISS GRACE PARKER FROM C.R. & JANET ASHBEE SEP. 1907" on front free endpaper, wood-engraved plates by Reginald Savage, some staining to lower edge, original cloth-backed boards, worn & stained, 1904 § Ashbee (C.R.) Kingfisher out of Egypt, one of 750 copies, SIGNED AND INSCRIBED BY THE AUTHOR "TO BRO. F.C. TILNE, HERO OF 'ART & REASON' WITH GREETING & GOOD WILL FROM THE AUTHOR..." on verso of title, illustrations, title lightly browned, original vellum-backed boards, rubbed, printed at the Alcuin Press, 1934, the first three all original limp vellum, yapp edges, the first with ties, the third a little wrinkled by damp causing staining to endpapers, v.s., Campden, the first four printed at the Essex House Press (5)

£400 - 600

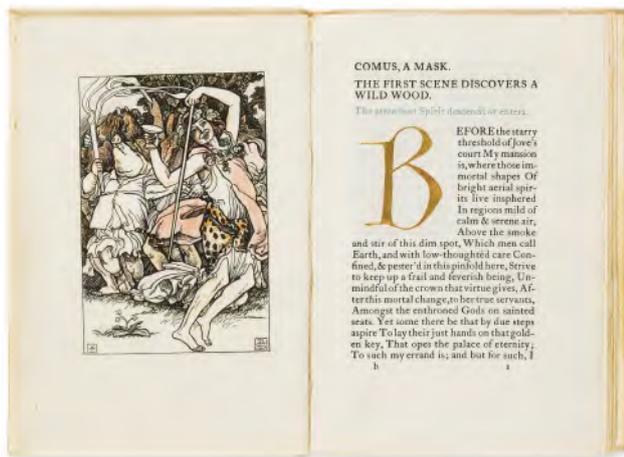


**82**  
**Erasmus (Desiderius)** THE PRAISE OF FOLIE. MORIAE ENCOMIUM, translated by Sir Thomas Chaloner, number 49 of 250 copies, wood-engraved pictorial borders, plates and illustrations by Bernard Sleigh after William Strang, BOUND IN CLARET MOROCCO, GILT, covers with double gilt rule border with three small dots in corners, upper cover with panel incorporating title interspersed with small leafy sprays in gilt, spine titled and dated in gilt with five raised bands, signed "19 AP 02" at foot of rear turn-in, g.e., slightly rubbed at edges, spine a little faded, 1901 § [Shelley (P.B.)] Prometheus Unbound. A Lyrical Drama, number 63 of 200 copies on paper, printed in red and black in Prayer Book type, woodcut frontispiece by C.R. Ashbee, inscribed "Olwen Ward from Archibald Y. Campbell 21 August 1908" on front free endpaper, original limp vellum with ties, yapp edges, covers slightly splaying, 1904, 4to, both printed at the Essex House Press (2)

\*\* Probably bound by Anastasia "Annie" Power, who worked as a binder for the Essex House Press in London and Chipping Campden, although the design has more in common with those of Alice Pattinson. Both were pupils of Douglas Cockerell and signed their bindings with a monogram "AP". See Tidcombe *Women Bookbinders* plate 44 & figure 129.

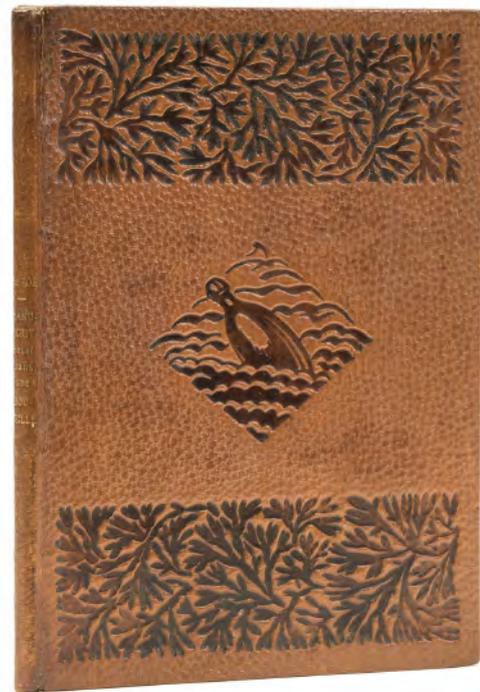
Olwen Ward Campbell published *Shelley and the Unromantics* in 1924 and edited a selection of Shelley's verse in 1925.

£400 - 600

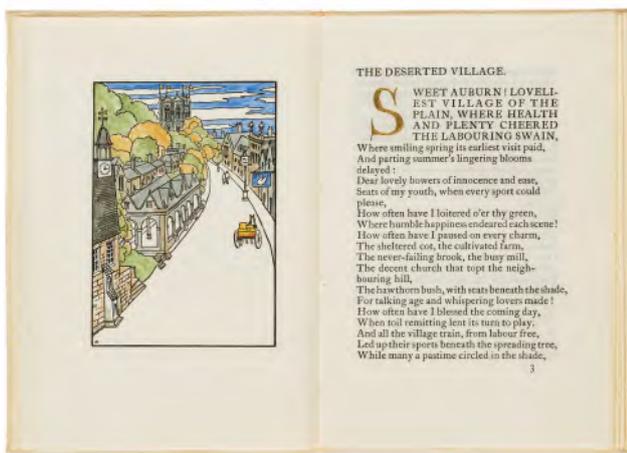


**83**  
**Milton (John)** COMUS. A MASK, NUMBER 143 OF 150 COPIES ON VELLUM, hand-coloured wood-engraved frontispiece by Reginald Savage, printed in blue and black, large initial supplied by hand in gold and other initials in red or gold, hand-coloured wood-engraved device on colophon, colophon with artist's name supplied by hand, original vellum stamped in blind on upper cover, uncut, a few small stains, 8vo, printed at the Essex House Press, 1902.

£300 - 400

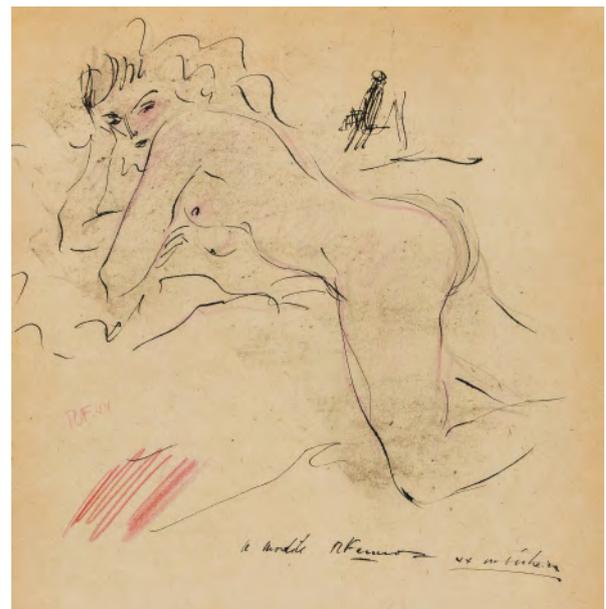


85



**84**  
**Goldsmith (Oliver)** THE DESERTED VILLAGE, NUMBER 16 OF 150 COPIES ON VELLUM, hand-coloured wood-engraved frontispiece by C.R.Ashbee, initials supplied by hand in gold, red, blue and green, hand-coloured wood-engraved device on colophon, original vellum stamped in blind on upper cover, uncut, 8vo, printed at the Essex House Press, 1904.

£300 - 400

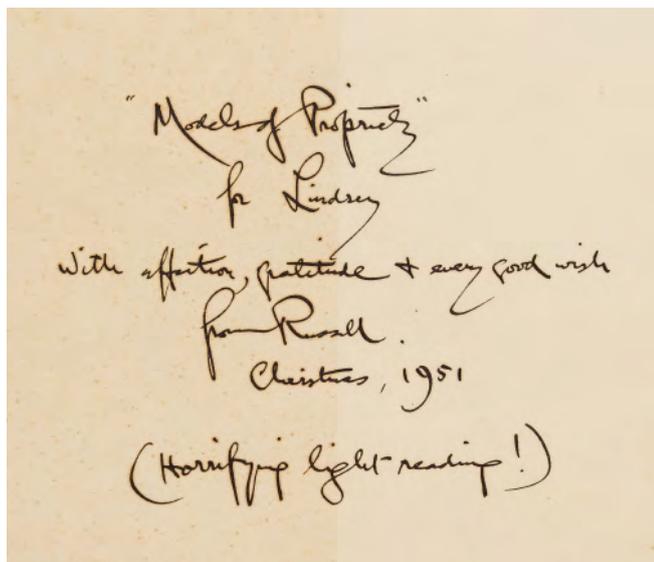


**86**  
**Ferrero (Roger).- Verlaine (Paul)** ROMANCES ET LA BONNE CHANSON, NUMBER 15 OF 25 COPIES ON GUARRO À LA MAIN SIGNED BY THE ARTIST & PUBLISHER AND WITH AN ORIGINAL SKETCH AND AN ADDITIONAL SUITE OF PLATES ON JAPON, from an edition limited to 180, this copy with 4 original sketches (3 initialled and one signed by the artist) bound in at beginning, hand-coloured lithographed plates by Roger Ferrero, and lithographed illustrations in red or black, contemporary half grey calf, spine gilt, others uncut, original wrappers bound in, spine rubbed and faded, 4to, Zurich, 1944.

£300 - 400

**85**  
**Falké (Pierre).- Poe (Edgar Allan)** MANUSCRIT TROUVÉ DANS UNE BOUTEILLE, number 156 of 50 copies on vélin, from an edition limited to 550, pochoir illustrations by Pierre Falké, BOUND IN BLIND-STAMPED MOROCCO BY RENÉ KIEFFER BINDERY with ticket, covers with central image of floating bottle with horizontal bands of foliage at head and foot, t.e.g., others uncut, original pictorial wrappers bound in, slight wear to spine ends, Paris, René Kieffer, 1921 § Dorgelès (Roland) Le Réveil des Morts, limited edition, etched plates by Falké, illustrations, original pictorial wrappers, uncut, glacine wrapper, Paris, 1924, 4to (2)

£300 - 400



**87**  
**Flint (Sir William Russell).- Herrick (Robert)** ONE HUNDRED AND ELEVEN POEMS, NUMBER 20 OF 105 SPECIALLY-BOUND COPIES WITH 8 ADDITIONAL PLATES AND SIGNED BY THE ARTIST, *from an edition limited to 550, original pictorial white alum-tanned sheepskin, gilt, by Sangorski & Sutcliffe, t.e.g., others uncut, spine a little yellowed, additional plates loose in envelope, together in marbled cloth slip-case (a little rubbed), Golden Cockerel Press, 1955* § Flint (Sir William Russell) Models of Propriety, FIRST EDITION, SIGNED AND INSCRIBED BY THE AUTHOR/ARTIST "...FOR LINDSEY [ONE OF HIS MODELS] WITH AFFECTION, GRAITUDE & EVERY GOOD WISH FROM RUSSELL. CHRISTMAS, 1951 (HORRIFYING LIGHT READING!)" *on front free endpaper, also signed on half-title, original cloth, dust-jacket, a little rubbed and soiled, short tear to upper edge, 1951; Breakfast in Périgord, one of 525 copies signed by the author/artist, original morocco-backed pictorial boards, t.e.g., slip-case, 1968, all with colour illustrations by Russell Flint; and 12 others illustrated by the same, v.s. (15)*

£400 - 600



**88**  
**Frink (Elisabeth).- Aesop.** FABLES, number 98 of 250 copies numbered and signed by the artist on half-title and with 4 ORIGINAL LITHOGRAPHS bound in at end, all printed at the Curwen Studio and signed in pencil, illustrations, some colour, original two-tone morocco in pale orange and tan, upper cover stamped in gilt with design and title, uncut, dust-jacket, original cloth slip-case, small nick to one edge, oblong folio, Curwen Press, 1968.

£600 - 800



**89**  
**Gabory (Georges)** LE NEZ DE CLÉOPATRE, NUMBER 61 OF 90 COPIES ON HOLLANDE VAN GELDER signed by the author and artist, *from an edition limited to 102, 10 dry-points by André Derain, a little light spotting and offsetting (particularly first on verso of title), bookplate of J.A.-B.E. Dunbar, contemporary half green roan, by Atelier Bindery of New York, uncut (edges spotted), a little worn, Paris, 1922* § Eluard (Paul) Le Dur Désir de Durer, translated by Stephen Spender and Frances Cornford, one of 750 copies for America, *from an edition limited to 1500, 2 colour frontispieces and illustrations after Marc Chagall, many full-page, original pictorial wrappers, uncut & unopened, glacine wrapper, a little browned and rubbed at edges, Philadelphia & London, 1950* § Reverdy (Pierre) Sources du Vent 1915-1929, number 22 of 80 copies on Hollande van Gelder, *from an edition limited to 116, facsimile colour portrait by Picasso, light spotting, embossed stamp to title, child's ink inscription to final leaf, contemporary half sheep, spine gilt, rubbed, Paris, 1929; and 2 others with illustrations after Rodin and Vuillard, 8vo & 4to (5)*

£400 - 600



90

90

**Garland (Alex)** THE COMA, NUMBER 36 OF 50 SPECIAL COPIES SIGNED BY THE AUTHOR & ARTIST AND WITH AN ADDITIONAL SIGNED WOODCUT, *from an edition limited to 310, full-page woodcuts by Nicholas Garland, original cloth-backed boards, additional woodcut numbered, titled & signed in pencil and loose in card folder, together in original cloth drop-back box (a little spotted), 2004* § Town (Harold) Enigmas, number 47 of 175 copies signed by the artist and WITH AN ORIGINAL SIGNED LITHOGRAPH numbered, signed and dated in pencil, text in Spanish, English and French, plates, original pictorial cloth, slip-case (slightly rubbed), Toronto & Montreal, 1964 § [Nelligan (Emile) Je sens voler...], NUMBER 16 OF 35 SETS SIGNED BY THE ARTIST, 10 etchings by Louis Pelletier, each numbered, titled & signed in pencil and with accompanying poem loose in card folder, together in original cloth drop-back box, Montreal, 1977 § Duval (Paul) Ken Danby, number 193 of 275 copies signed by the author and artist and WITH AN ORIGINAL SIGNED SERIGRAPH BY DANBY, illustrations, many colour, small leather book-label of Theodore Brinckman, original morocco-backed boards, spine very slightly faded, print loose in original board folder, together in board slip-case, Toronto, 1974, folio & 4to (4)

\*\* The second is a vitriolic attack on Canada and Canadian society.

£250 - 350

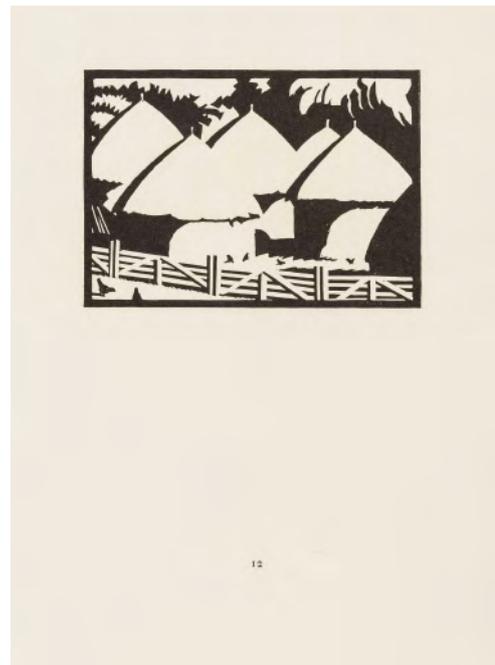


91

**Gerbault (Henry)** BOUM, VOILA! Album Inédit en Couleurs, NUMBER 10 OF 25 COPIES ON JAPON AND SIGNED BY THE AUTHOR, 20 *pochoir plates* by Gerbault, ANTHONY EDEN'S COPY with his engraved bookplate, contemporary morocco-backed marbled boards, t.e.g., others uncut, original pictorial wrappers bound in (slightly browned and soiled), a little rubbed at edges. folio, Paris, 1910.

\*\* Anthony Eden (1897-1977, 1st Earl of Avon), Prime Minister 1955-57.

£300 - 400

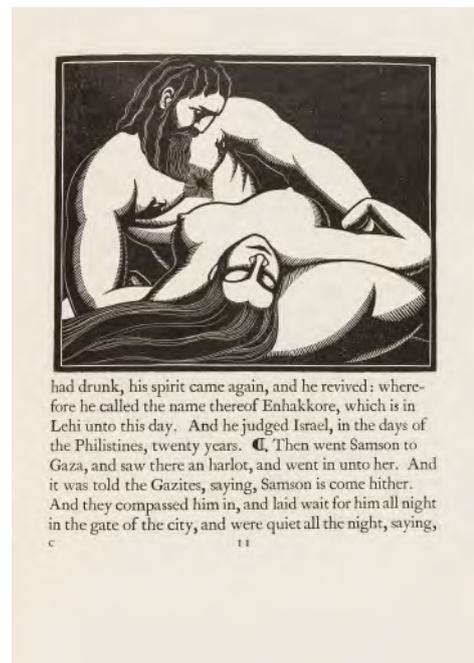


92

**Gibbings (Robert)** TWELVE WOOD ENGRAVINGS, number 39 of 125 copies signed by the artist, wood-engraved plates by Gibbings, very lightly offset onto verso of preceding plate, original buckram-backed boards, uncut, very slight rubbing to edges, 4to, Baynard Press, 1921.

\*\* A fine example of Gibbings' early vanished line technique.

£750 - 1,000



had drunk, his spirit came again, and he revived: wherefore he called the name thereof Enhakkore, which is in Lehi unto this day. And he judged Israel, in the days of the Philistines, twenty years. ¶ Then went Samson to Gaza, and saw there an harlot, and went in unto her. And it was told the Gazites, saying, Samson is come hither. And they compassed him in, and laid wait for him all night in the gate of the city, and were quiet all the night, saying,

93

**Gibbings (Robert).**- SAMSON AND DELILAH, number 237 of 325 copies, endpapers lightly browned, original cream buckram, uncut, a little soiled at upper edges, dust-jacket spotted and browned, frayed at edges, Waltham St. Lawrence, Golden Cockerel Press, 1925 § Grey (Lord, of Fallodon) Fallodon Papers, NUMBER 34 OF 100 COPIES SIGNED BY THE AUTHOR, 1926; The Charm of Birds, number 65 of 250 copies signed by the author, [1927], all with wood-engraved illustrations by Robert Gibbings, some full-page, the last two original white buckram, gilt, t.e.g., all uncut; and 12 others illustrated by Gibbings, mostly Golden Cockerel Press including a prospectus, v.s. (15)

£400 - 600



94



95



96

**94**  
**Gill (Eric, 1882-1940)** DIVINE LOVERS, wood-engraving on hand-made paper, signed in pencil in the lower right corner, numbered from an edition of 12, 120 x 90 mm. (4¾ x 3½ in), under glass, framed, [Physick 396 (114A)], 1926; Xenia Noelle Lowinsky, wood-engraving on wove paper, signed in pencil in the lower right corner, numbered from an edition of 11, 230 x 160 mm. (9 x 6¼ in), under glass, framed, [Physick 278], 1924; Madonna and Child with Angel, wood-engraving on thin Japan paper, sheet 195 x 160 mm. (7¾ x 6¼ in), inscribed in pencil to lower edge of sheet, light exposure lines from mount, unframed [Physick 60], 1916; together with 3 sheets of wood-engravings with decorative borders, each signed in pencil by the artist and from an edition of 10, 4 small wood-engraved initials and 2 others after Gill, all framed and glazed (12)

£300 - 500

**95**  
**John-of-the-Cross (Saint, Barefooted Carmelite)** THE SONG OF THE SOUL, translated by John O'Connor, number 117 of 150 copies signed by the artist, wood-engraved title-vignette and illustrations by Eric Gill, original buckram-backed batik boards, a little rubbed and faded at edges, printed at the Chiswick Press, 1927 & Gill (Eric) Christianity and Art, number 167 of 200 copies signed by the author and artist, wood-engraved frontispiece by David Jones, original blue buckram, spine a little faded, printed at the Shakespeare Head Press of Stratford-upon-Avon, 1927, uncut & unopened, Capel-y-Ffin, Abergavenny, Francis Walterson; and another, Walterson, small 4to & 8vo (3)

\*\* The second is the only work issued signed by both Gill and Jones.

£400 - 600

**96**  
**Gill (Eric)** CLOTHES..., NUMBER 146 OF 160 SPECIAL COPIES SIGNED BY THE AUTHOR/ARTIST on colophon leaf at end, lightly browned at edges, original Cockerell marbled boards, t.e.g., others uncut, rebacked in morocco, new label and endpapers, corners slightly worn, 1931 & Donne (John) The Holy Sonnets, one of 500 copies signed by the artist, slight worming to rear hinge, original cloth, gilt, printed by Hague & Gill of High Wycombe, 1938 & Huxley (Aldous) Leda, number 349 of 361 copies signed by the author, DOUGLAS CLEVERDON'S COPY WITH HIS BOOKPLATE DESIGNED BY ERIC GILL, original cream cloth, spine very slightly browned, slip-case (rubbed), Garden City, N.Y., 1929, all with wood-engravings by Eric Gill, uncut, a little rubbed; and 3 others, Gill, 8vo & 4to (6)

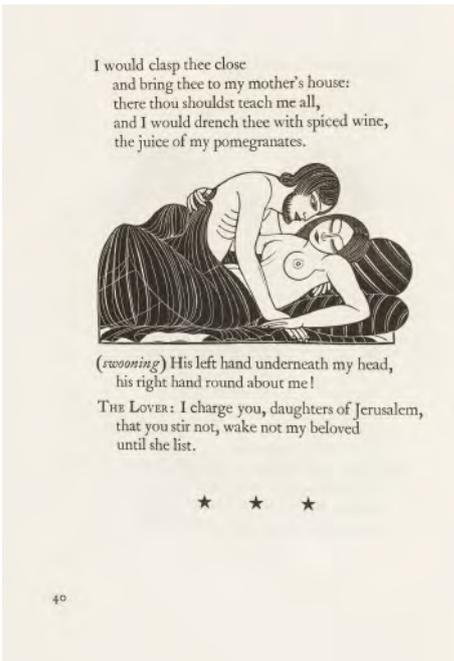
£300 - 400



**97**  
**Shakespeare (William)** THE TRAGEDY OF HAMLET, PRINCE OF DENMARK, one of 1500 copies signed by the artist, wood-engraved pictorial title and illustrations by Eric Gill, original pigskin with image of the ghost of Hamlet's father in blind on upper cover and colophon device on lower, uncut, spine slightly faded, original board slip-case (faded), 8vo, [New York], printed by Hague and Gill for Members of the Limited Editions Club, 1933.

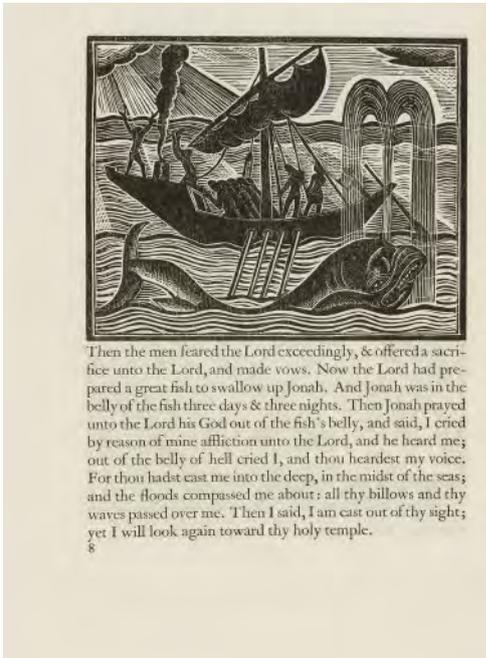
£300 - 400

GOLDEN COCKEREL PRESS



**98**  
**SONG OF SONGS (THE)** CALLED BY MANY THE CANTICLE OF CANTICLES, number 118 of 750 copies, printed in red and black, wood-engraved illustrations by Eric Gill, some full-page, browning to endpapers, original cream cloth, uncut, with the dust-jacket, lightly browned, slight creasing and fraying to upper edge, a couple of short tears to edges, [Chanticleer 31], 4to, Waltham St. Lawrence, Golden Cockerel Press, 1925.

£500 - 700



**99**  
**BOOK OF JONAH (THE)...** number 66 of 175 copies, wood-engraved title-vignette and illustrations by David Jones, some full-page, original cream buckram, uncut, spine a little browned, [Chanticleer 40], 4to, Waltham St. Lawrence, Golden Cockerel Press, 1926.

\*\* One of the most limited productions from the press.

£750 - 1,000



**100**  
**Chaucer (Geoffrey) TROILUS & CRISEYDE**, 8 specimen leaves on vellum (pp.5/6, 11/12, 131/132, 141/142, 147/148, 157/158, 197/198 & 203/204), 2 initials in blue and 3 in red, wood-engraved borders by Eric Gill, MERLE ARMITAGE'S COPY with specially-printed title for him and his bookplate by Rockwell Kent, with bifolium on vellum of pp.85/86 & 91/92 FROM GOLDEN COCKEREL PRESS 'LAMIA' loosely inserted, original vellum-backed boards, uncut, slight wear to corners, [Chanticleer 50 & 62], folio, Golden Cockerel Press, 1927.

\*\* The Golden Cockerel *Troilus & Criseyde* was issued in 1927, with 6 copies on vellum and 225 on paper; *Lamia* was issued the following year (15 on vellum, 485 on paper).

Merle Armitage (1893-1975), American book- and graphic designer.

£1,000 - 1,500



**101**  
**Lucian, of Samosata. THE TRUE HISTORY OF LUCIAN THE SAMOSATENIAN**, translated by Francis Hickes, number 13 of 275 copies, text in English and Greek, wood-engraved illustrations by Robert Gibbings, Greek text and illustrations set in double column as border around English text, signed by Gibbings on title, original morocco-backed cloth, by Sangorski & Sutcliffe, t.e.g., others uncut, [Chanticleer 54], 4to, Waltham St. Lawrence, Golden Cockerel Press, 1927.

\*\* A handsome work, one of Gibbings' great achievements for the Golden Cockerel Press.

£500 - 700



102

102

**Keats (John)** LAMIA, ISABELLA, THE EVE OF ST. AGNES & OTHER POEMS, number 178 of 500 copies, title in red and black with decorative wood-engraved border, initials in red and blue, wood-engraved illustrations by Robert Gibbings, original sharkskin-backed buckram, by Sangorski & Sutcliffe, t.e.g., others uncut, slight staining to head of spine, [Chanticleer 62], small folio, Waltham St. Lawrence, Golden Cockerel Press, 1928.

£300 - 400

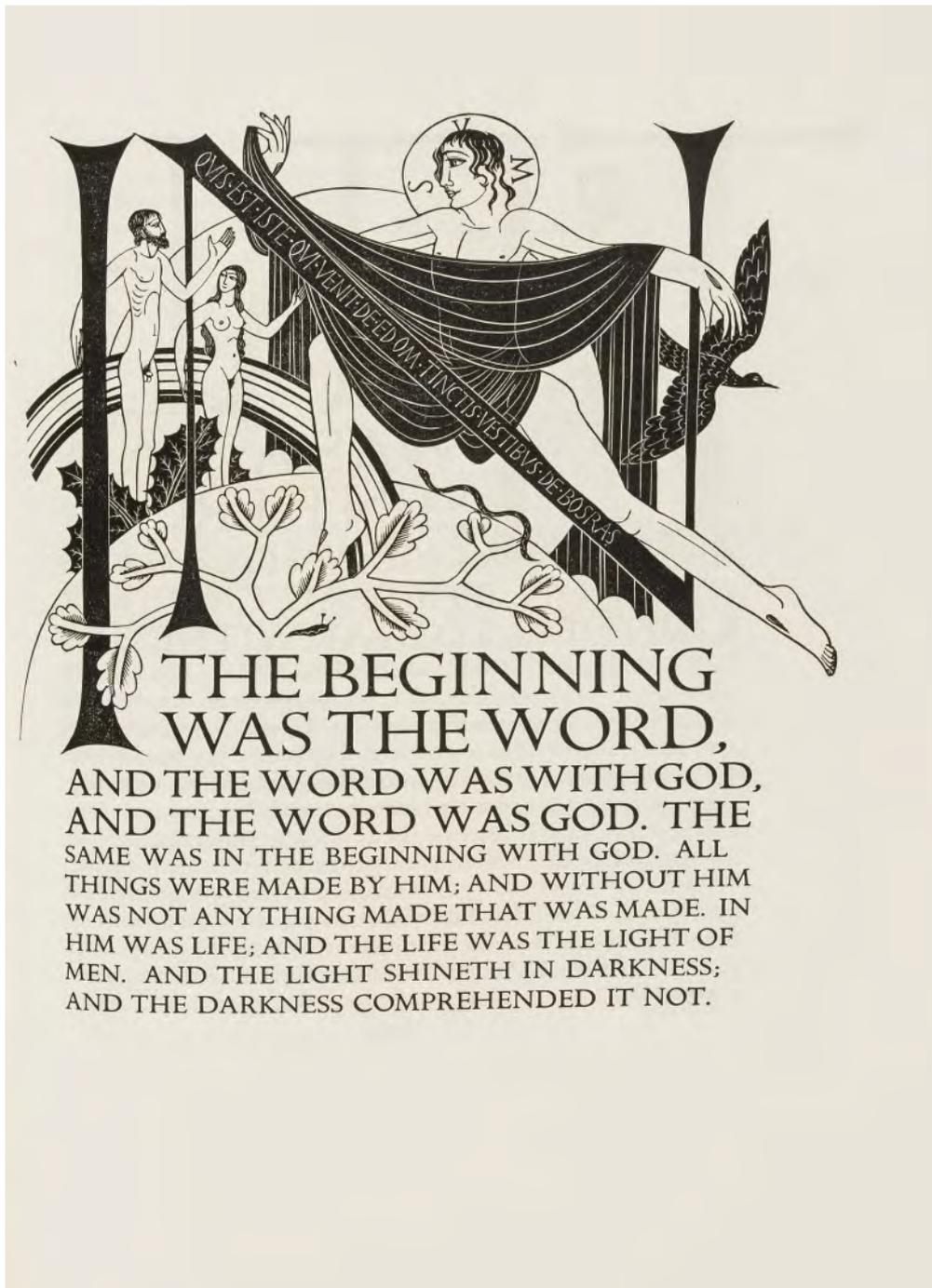
103

**Chaucer (Geoffrey)** THE CANTERBURY TALES, 4 vol., number 450 of 485 copies on paper, wood-engraved decorative borders, illustrations and initials by Eric Gill, initials printed in red, blue and black, original morocco-backed patterned-paper boards, by Sangorski & Sutcliffe, t.e.g., others uncut, very slight wear to one or two tips of corners and spine ends (as usual) but a very good copy, [Chanticleer 63], small folio, Waltham St. Lawrence, Golden Cockerel Press, 1929-31.

£3,000 - 5,000



103



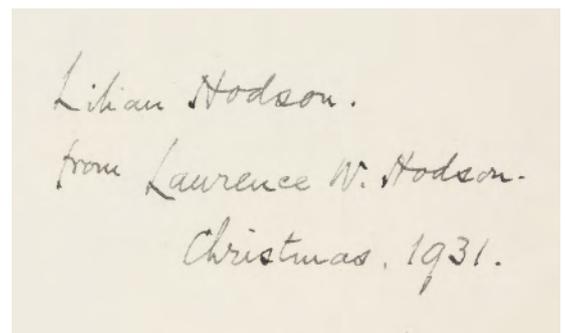
104

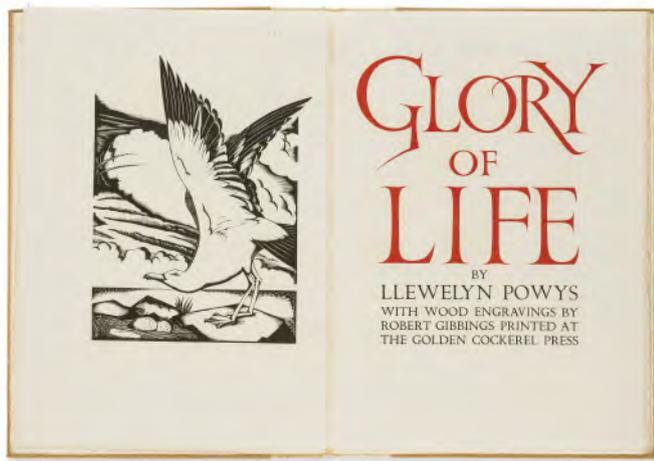
FOUR GOSPELS OF THE LORD JESUS CHRIST (THE), according to the Authorized Version of King James I, number 296 of 500 copies, wood-engraved illustrations and initials by Eric Gill, some full-page, LAURENCE W.HODSON'S COPY INSCRIBED BY HIM TO HIS DAUGHTER-IN-LAW LILIAN on front free endpaper, original half cream pigskin, by Sangorski & Sutcliffe, t.e.g., others uncut, very slight rubbing & soiling to spine, buckram boards a little mottled as usual, board slip-case inscribed by Hodson "Given to Lilian. Christmas 1931" (a little rubbed), [Chanticleer 78], 4to, Waltham St. Lawrence, Golden Cockerel Press, 1931.

\*\* Excellent association copy of Gill's typographical masterpiece.

Laurence W.Hodson (1864-1933) was an art collector and patron of William Morris and other leading artists of the Arts and Crafts movement. His house, Compton Hall, nr. Wolverhampton, was refurbished internally by Morris & Co. in 1896, and he supported the Guild of Handicraft and C.R.Ashbee in establishing the Essex House Press using the Kelmscott presses which he had purchased following Morris's death. His library included complete collections of the Kelmscott Press and the Vale Press, with many on vellum and several of the latter in bindings designed by Charles Ricketts, plus items from the Doves, Eragny, Essex House and other presses.

£5,000 - 7,000





105

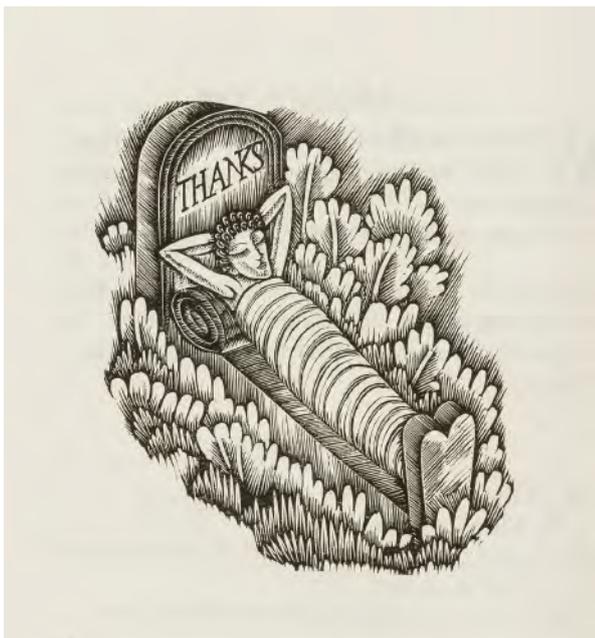
**105**  
**Powys (Llewelyn)** *GLORY OF LIFE*, number 213 of 277 copies, wood-engraved frontispiece, title, initials and illustrations by Robert Gibbings, title and initials printed in red, very light browning to frontispiece as usual, original vellum-backed cloth, t.e.g., others uncut, [Chanticleer 91], small folio, Golden Cockerel Press, 1934.

\*\* "Probably the finest example of Robert Gibbings' book illustration. His magnificent title-page engraved in wood was an innovation, and titles of this kind would enhance the beauty of many publishers' books." Christopher Sandford in *Chanticleer* .

£300 - 400

**106**  
**Toussaint (Franz, translator)** *THE GARDEN OF CARESSES*, NUMBER II OF C.25 SPECIALLY-BOUND COPIES WITH 6 ADDITIONAL EROTIC ENGRAVINGS, from an edition limited to 275, title in green and black, engraved head-pieces by Gertrude Hermes, additional engravings in pocket at end, all but one signed and dated in pencil, some with light marginal foxing, original pictorial vellum, gilt, t.e.g., others uncut, upper cover very slightly warped, [Chanticleer 100], small 4to, Golden Cockerel Press, 1934.

£600 - 800



107



106

**107**  
**Clay (Enid)** *THE CONSTANT MISTRESS*, one of 300 copies signed by the author and artist, wood-engraved title-vignette and 5 full-page illustrations by Eric Gill, book-label of T.Birkett, original cloth-backed boards, a little mottled (as often), preserved in embroidered dust-jacket and cloth drop-back box, 1934 § Gill (Eric) Art & Prudence. An Essay, number 20 of 500 copies, engraved plate by Gill, original terracotta buckram, spine slightly faded, 1928; *The Lord's Song. A Sermon*, number 38 of 500 copies, wood-engraved title-device and full-page illustration by Gill, original cream buckram, gilt, 1934, all uncut, [Chanticleer 101, 61 & 92], 8vo, Golden Cockerel Press (3)

\*\* The last is the first use of Gill's Perpetua Roman and Felicity Italic types.

£350 - 450



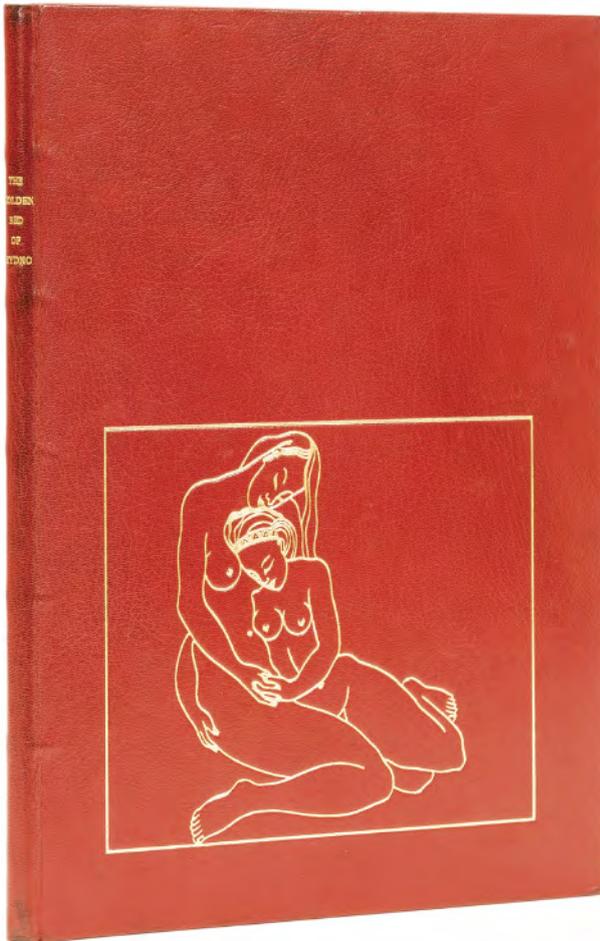
108

108

**Bates (H.E.)** FLOWERS AND FACES, NUMBER 45 OF 60 SPECIALLY-BOUND COPIES SIGNED BY THE AUTHOR, *from an edition of 325, wood-engraved pictorial title and 4 plates by John Nash, small gilt-stamped leather book-plate of W.A.Foyle of Beeleigh Abbey, original green morocco, by Sangorski & Sutcliffe, t.e.g., others uncut, spine a little faded, [Chanticleer 106], Golden Cockerel Press, 1935; WITH AN ADDITIONAL SUITE OF THE 4 WOOD-ENGRAVED PLATES ON JAPON, each signed in pencil, loose in green paper envelope (faded at edges), 4to (2)*

\*\* The additional suite of wood-engravings was apparently issued a month after publication of the book, in an edition of 50.

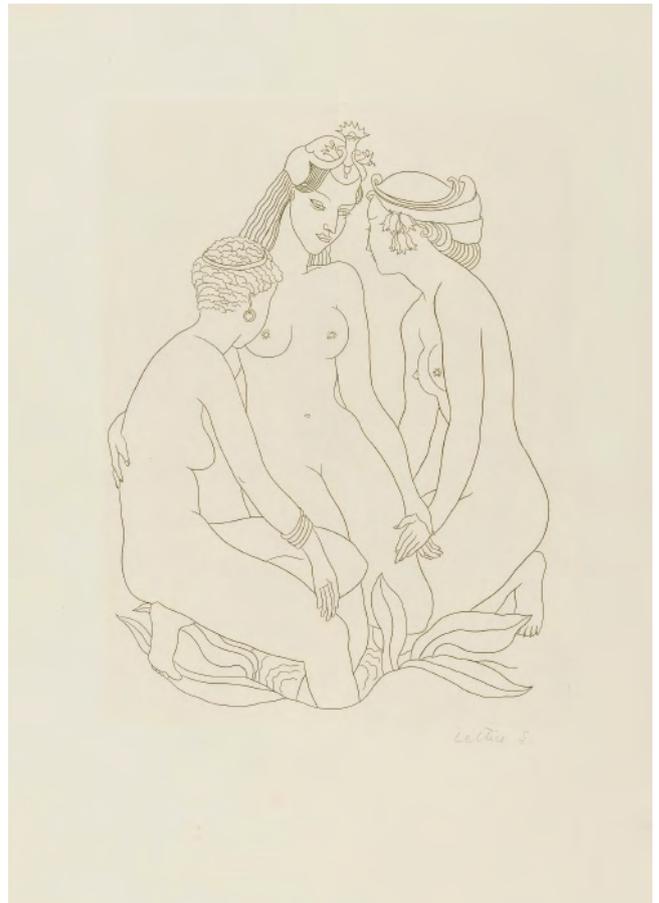
£1,000 - 1,500



109

**Lascaris (Evadne)** THE GOLDEN BED OF KYDNO, translated by P.Mathers, NUMBER 56 OF 60 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF PLATES, *from an edition limited to 200, signed by the translator, printed in yellow and black, engraved title vignette and plates by Lettice Sandford, original pictorial red morocco, gilt, by Henry T.Wood, t.e.g., others uncut, slight mottling to lower cover, additional plates all signed in pencil, loose as issued in yellow envelope (spotted), together in original box with lid (rubbed, box damp-stained internally), [Chanticleer 107], 4to, Golden Cockerel Press, 1935.*

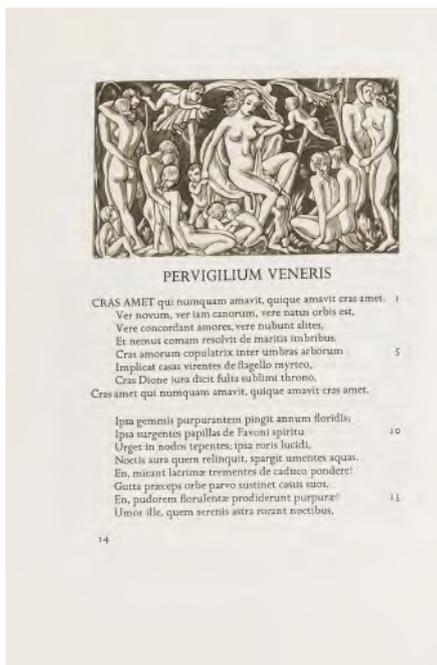
£800 - 1,200



110

**SONG OF SONGS (THE)**, edited by W.O.E.Oesterley, NUMBER 45 OF 64 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF 6 PLATES (2 NOT USED), *from an edition limited to 204, printed in red and black, engraved plates by Lettice Sandford, additional plates all signed in pencil and loose in envelope (spotted and frayed at edges), WITH 5 FURTHER DUPLICATE PLATES all signed in pencil and inserted in envelope (one on slightly larger paper and creased at edge), original half green morocco with pictorial cloth gilt panels, by Sangorski & Sutcliffe, t.e.g., others uncut, a little spotted, [Chanticleer 110], folio, Golden Cockerel Press, 1936.*

£800 - 1,200



111

111

PERVIGILIVM VENERIS: THE VIGIL OF VENUS, translated by F.L.Lucas, NUMBER 3 OF 100 COPIES, *double-page pictorial title in Latin and English (with 4 engravings) and 12 head-pieces & 2 tail-pieces by John Buckland Wright, all copper engravings with aquatint, text in Latin and English on facing pages, original citron morocco, by Sangorski & Sutcliffe, with frieze of cockerel running along top and bottom of boards in brown, uncut, spine very slightly browned, buckram slip-case (stained), [Pertelote 141; Reid A33a], 4to, Golden Cockerel Press, 1939.*

\*\* "The very fine engravings, by a process revived for the first time in our generation and which took two years to produce, were inspired by the Roman sarcophagi in the Louvre." Christopher Sandford in *Pertelote*.

"This is what I call a perfect print. The tone is sufficient and not too even. The lines have their full value and have slight tone or aureal round them, which will go on improving with age. It is of course greatly helped by the type of paper used, the ink, and the slight 'burr' left on the lines...This plate was printed cold, rag-wiped but not retroussé, and went once through the press..." John Buckland Wright quoted in *Pertelote*.

£700 - 900

112

**Flinders (Matthew)** NARRATIVE OF HIS VOYAGE IN THE SCHOONER FRANCIS 1798..., *one of 750 copies, printed in green and black on pale grey paper, map, wood-engraved illustrations, original pictorial cloth, gilt, 1946* § Hartnoll (Phyllis) The Grecian Enchanted, *one of 360 copies, aquatint decorative title and plates, original pictorial two-tone cloth, gilt, stains to upper cover, 1952* § Swinburne (Algernon) Laus Veneris, *one of 750 copies, wood-engraved illustrations, original cloth-backed marbled boards, 1948;* Pasiphaë, *one of 500 copies, wood-engraved illustrations, original pictorial two-tone cloth, spine slightly faded, 1950* § Gautier (Theophile) Mademoiselle de Maupin, *one of 500 copies, engraved plates, original vellum-backed cloth, slight staining to lower outer corners, 1938, all illustrated by John Buckland Wright, t.e.g., others uncut, v.s., Golden Cockerel Press (5)*

£300 - 500



112

113

**Keats (John)** ENDYMION: A POETIC ROMANCE, NUMBER 69 OF 100 SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST, *from an edition limited to 500, wood-engraved illustrations by John Buckland Wright, some full-page, foxing to a few leaves (as usual), bookplate of Margaret & John Streeter, original pictorial vellum, gilt, by Sangorski & Sutcliffe, with Cynthia Goddess of the Moon by Buckland Wright in gilt on upper cover, t.e.g., others uncut, cloth slip-case, [Cockalorum 175; Reid A47a], small folio, Golden Cockerel Press, 1947.*

\*\* Buckland Wright took over four years to produce this work and considered it to be his greatest achievement.

"In his 58 illustrations Buckland Wright is both as classical and as romantic as the poet could have desired. His vision, it seems to me, approaches that of Keats as closely as is possible for any artist working in our generation. While there is more than a hint of classicism in his admirable figures, their groupings and settings are romantic." Christopher Sandford in *Cockalorum*.

£1,200 - 1,800



113

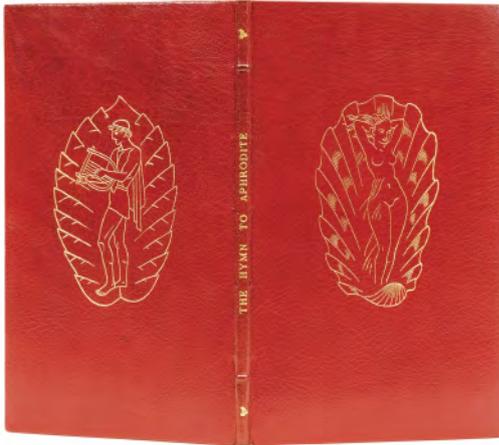


114

114

MABINGOION, translated by Gwyn Jones and Thomas Jones, one of 550 copies, wood-engravings by Dorothea Braby, some light spotting, original pictorial half tan morocco, gilt, by Sangorski & Sutcliffe, spine very slightly faded, stain to upper cover, 1948 § Clay (Enid) The Constant Mistress, one of 300 copies signed by the author and artist, wood-engravings by Eric Gill, original cloth-backed boards, a little mottled (as often), 1934 § Swinburne (A.C.) Lucretia Borgia, one of 350 copies, wood-engravings by Reynolds Stone, original vellum-backed boards, frayed glacine wrapper, 1942 § Bannet (Ivor) The Amazons, one of 500 copies, wood-engravings by Clifford Webb, original half morocco, 1948, plates and illustrations, uncut, [Cockalorum 176, Chanticleer 101, Pertelote 152 & Cockalorum 181]; and 19 others from the press, v.s., Golden Cockerel Press (23)

£400 - 600



115

HOMERIC HYMN TO APHRODITE (THE), translated by F.L. Lucas, NUMBER 24 OF 100 SPECIALLY-BOUND COPIES SIGNED BY THE TRANSLATOR, from an edition limited to 750, wood-engraved frontispiece, pictorial title and illustrations by Mark Severin, title in red and black, original pictorial red morocco, gilt, by Sangorski & Sutcliffe, t.e.g., others uncut, cloth slip-case, [Cockalorum 177], small folio, Golden Cockerel Press, 1948.

£300 - 400

116

Musaeus. HERO & LEANDER, translated by F.L. Lucas, NUMBER 87 OF 100 SPECIALLY-BOUND COPIES SIGNED BY THE TRANSLATOR AND ARTIST AND WITH AN ADDITIONAL ENGRAVING, from an edition limited to 500, engraved frontispiece, pictorial title and illustrations by John Buckland Wright, most full-page, light browning and a few spots to frontispiece and title, ANTHONY REID'S COPY WITH HIS BOOKPLATES BY BUCKLAND WRIGHT, original pictorial vellum, gilt, by Sangorski & Sutcliffe, with figures of Hero and Leander by Buckland Wright in gilt on upper & lower covers respectively, t.e.g., others uncut, cloth slip-case, [Cock-a-Hoop 183; Reid A54a], 8vo, Golden Cockerel Press, 1949.

\*\* Anthony Reid, author of A Check-list of the Book Illustrations of John Buckland Wright, together with a Personal Memoir, PLA, 1968.

£750 - 1,000

117

Swinburne (Algernon Charles) PASIPHAË: a Poem, UNIQUE PUBLISHER'S FILE OF MATERIAL FOR THE BOOK COMPRISING VARIOUS SETS OF CORRECTED AND UNCORRECTED PROOFS, proofs of the copper-engraved illustrations by Buckland Wright including the one used in the special copy (most titled in pencil, some a little soiled), letters from the printer and binder with samples of binding materials etc., together in marbled cloth drop-back box, morocco label, very slightly rubbed, [c.1950]; and a copy of the book, number 376 of 500 copies, original pictorial two-tone buckram, gilt, uncut, glacine wrapper, [Cock-a-Hoop 185; Reid A57], Golden Cockerel Press, 1950, folio & 8vo (2)

£400 - 600



116



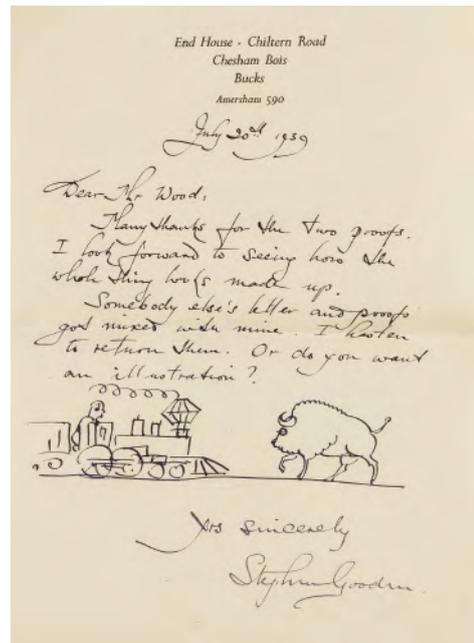
117



118

**Chair (Somerset de)** THE STORY OF A LIFETIME, NUMBER 78 OF 110 COPIES SIGNED BY THE AUTHOR, wood-engraved full-page illustrations by Clifford Webb, original pictorial alum-tawed sheepskin, gilt, spine slightly yellowed (as usual), glazine wrapper (frayed), cloth slip-case, 1954; Napoleon's Memoirs, 2 vol., number 101 of 500 copies, portrait frontispieces, wood-engraved title vignettes by John Buckland Wright, map endpapers, original decorated cloth, gilt, 1945; The Golden Carpet, number 63 of 500 copies, portrait, map endpapers, prospectus loosely inserted, original morocco-backed cloth, spine faded, 1943 § Jonson (Ben) A Crope of Kisses, NUMBER 29 OF 50 SPECIALLY-BOUND COPIES, from an edition limited to 250, printed in black & colours, SOMERSET DE CHAIR'S COPY WITH HIS BOOKPLATE AND VISITING CARD OF MRS. SOMERSET DE CHAIR WITH VALENTINE NOTE on verso loosely inserted, original pictorial russet morocco, gilt, light staining to upper cover, 1937, all t.e.g., others uncut, [Cock-a-Hoop 195, Cockalorum 167, Pertelot 155 & 121], small folio & 4to, Golden Cockerel Press (5)

£300 - 500



120

**Gooden (Stephen).- La Fontaine (Jean de)** THE FABLES, translated by Edward Marsh, 2 vol., number 83 of 525 copies signed by the artist and translator, copper-engraved titles & plates by Stephen Gooden, original vellum, t.e.g., others uncut, 1931 § Dodgson (Campbell) An Iconography of the Engravings of Stephen Gooden, NUMBER 11 OF 160 SPECIALLY-BOUND COPIES WITH AN ORIGINAL SIGNED PROOF ENGRAVING as frontispiece, original vellum-backed pictorial cloth, gilt, t.e.g., cloth slip-case, 1944 § Moore (George) Peronnik the Fool, number 336 of 525 copies signed by the author and artist, copper-engraved title & illustrations by Gooden, occasional spotting, original vellum, t.e.g., others uncut, slip-case, 1933 § Henry O.) The Gift of the Magi, illustrations by Gooden, with A.L.S. FROM GOODEN WITH SKETCHES OF A TRAIN AND A BISON loosely inserted, original boards, dust-jacket, spine a little rubbed and faded, 1939; and 3 others illustrated by Gooden, 8vo & 4to (8)

£300 - 400



119

**Dreyfus (John)** A TYPOGRAPHICAL MASTERPIECE: An account...of Eric Gill's collaboration with Robert Gibbings in producing the Golden Cockerel Press edition of 'The Four Gospels' in 1931, ONE OF 40 SPECIALLY-BOUND COPIES WITH A PROOF PULL FROM A WOOD-ENGRAVING BY ERIC GILL, from an edition limited to 250, illustrations, proof loose in pocket at end, original morocco-backed orange cloth with inlaid triangular panel of turquoise Thai silks on both covers, by CLARE SKELTON, three small spots to upper cover, original cloth and morocco slip-case, small folio, Bain & Williams Ltd., 1991.

£300 - 400

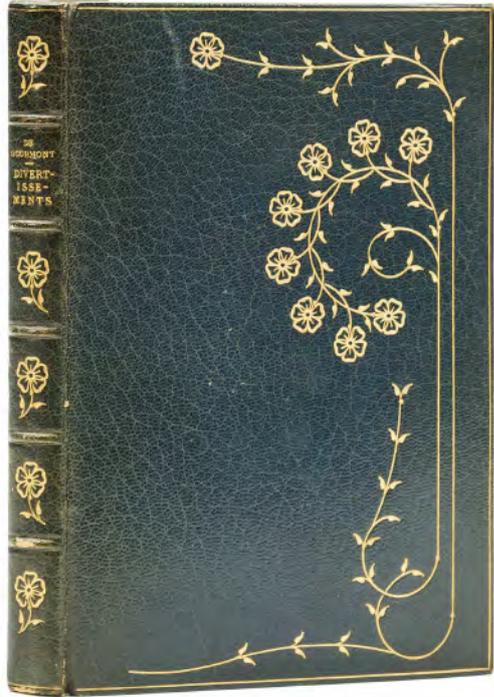


121

121

- **Aesop.** FABLES, translated by Sir Roger l'Estrange, *number 404 of 525 copies on hand-made paper signed by the artist, copper-engraved title and plates by Stephen Gooden, also decorative initials, light offsetting as usual, original pictorial vellum, gilt, by Leighton-Straker, with fox in gilt on upper cover and bunches of grapes in corners, t.e.g., others uncut, slight splaying to upper cover, small 4to, 1936.*

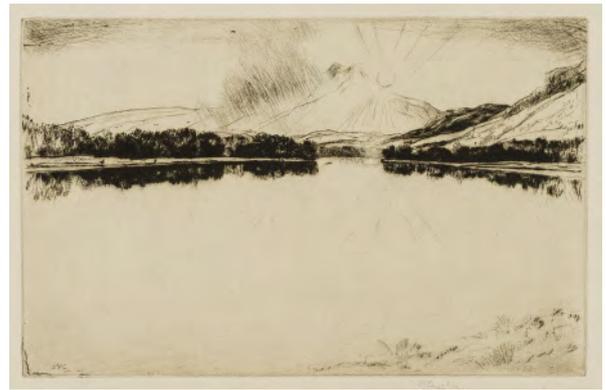
£400 - 600



122

**Gourmont (Remy de)** DIVERTISSEMENTS, *one of 800 copies on Arches, wood-engraved portrait by P.-E.Vibert, HANDSOMELY BOUND IN BLUE MOROCCO TOOLED WITH FLORAL SPRAYS IN GILT, spine gilt with flowers, spine slightly rubbed and faded, 1912 § Maupassant (Guy de) Sur l'Eau, NUMBER 55 OF 68 COPIES ON JAPON IMPÉRIAL, from an edition limited to 1000, pochoir frontispiece and illustrations by Le Petit, original blind-stamped brown morocco, by René Kieffer bindery with ticket, original wrappers bound in, 1927 § Chabal (J.H.) Au Souffle du Khamsin, number 42 of 630 copies, SIGNED AND INSCRIBED BY THE AUTHOR AND WITH 4-VERSE POEM IN MANUSCRIPT, contemporary calf, upper cover with Egyptian decoration in blind, original wrappers bound in, 1911 § Cros (Guy-Charles) Mon Soleil Nouveau, NUMBER 3 OF 10 COPIES ON JAPON WITH ETCHED FRONTISPIECE BY CLAIRIN IN 2 STATES (one in black, one sanguine, both numbered and signed in pencil), with 4-verse poem in manuscript loosely inserted, original printed wrappers, 1946 § Butts (Mary) Imaginary Letters, copper-engraved plates after Jean Cocteau, light foxing, original cloth, spine frayed at head, corners bumped, Edward W.Titus at the Sign of the Black Manikin, 1928, all uncut, most t.e.g., a little rubbed, Paris; and 10 others, French, most illustrated, 8vo & 4to (15)*

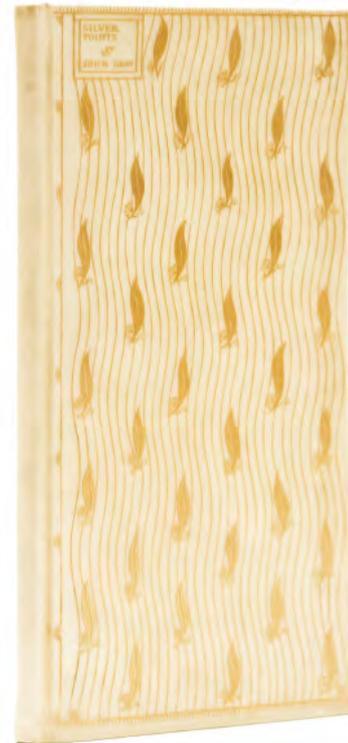
£300 - 400



123

**Graham (R.B.Cunninghame)** THE DISTRICT OF MENTIETH, *number 93 of 250 copies signed by the author and artist and WITH ORIGINAL SIGNED ETCHING BY D.Y.CAMERON, plates by Cameron, captioned tissue guards, original calf-backed cloth, t.e.g., others uncut, dust-jacket, with the original publisher's box with lid (rubbed), Stirling, 1930 § Strang (William) The Earth Fiend, number 72 of 150 copies signed by the artist, 1892; The Christ upon the Hill, number 22 of 200 copies, 1895, the last two with etched pictorial title and plates by Strang, original buckram, gilt, t.e.g., others uncut, the last rubbed with frayed spine, folio (3)*

£300 - 400



124

**Gray (John)** SILVERPOINTS, FIRST EDITION, NUMBER 12 OF ONLY 25 LARGE PAPER COPIES, *decorative initials by Charles Ricketts, original decorated vellum, gilt, designed by Ricketts, uncut, tall narrow 8vo, Elkin Mathews and John Lane, 1893.*

\*\* Rare deluxe edition of one of the most significant literary works of the decadent 1890s, by the poet and translator John Gray (1866-1934), one-time protégé of Oscar Wilde and part of the Aesthetic Movement. He was the lifelong partner of Marc-André Raffalovich, the French writer on homosexuality, and is believed to have been the model for Oscar Wilde's Dorian Gray but later became a Catholic priest.

£2,000 - 3,000



125

**Gray (Thomas)** ELEGY WRITTEN IN A COUNTRY CHURCH-YARD, *one of 750 copies, wood-engravings by Gwenda Morgan, original cloth-backed marbled boards, 1946* § Bates (H.E.) The House with the Apricot, *one of 300 copies signed by the author, illustrated by Agnes Miller Parker, original morocco-backed patterned cloth, 1933* § Davies (Rhys) Daisy Matthews, *one of 325 copies signed by the author, illustrated by Agnes Miller Parker, original morocco-backed patterned cloth, 1932* § Leighton (Clare) Woodcuts, *one of 450 copies signed by the artist, lightly browned, original cloth, spine ends worn, 1930* § Margaret Pilkington 1891-1974, NUMBER 15 OF 25 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF 10 PROOFS OF THE ENGRAVINGS, *from an edition limited to 200, original morocco-backed boards, additional suite loose as issued in original card folder, together in droop-back board slip-case, Buxton, Hermit Press, 1995, plates and/or illustrations, all but the last rubbed, the first three Golden Cockerel Press; and 9 others, illustrated with wood-engravings by women, v.s. (14)*

£300 - 400

## GREGYNOG PRESS

126

**Milton (John)** COMUS, *original buckram-backed boards, 1931; Four Poems..., original blind-stamped red calf, 1933* § Butler (Samuel) Erewhon, *original sheepskin, 1932, one of 250, 235 or 300 copies respectively on Japanese vellum with wood-engraved plates and illustrations by Blair Hughes-Stanton, [Harrop 19, 26 & 23], the last two rubbed with faded spines, small Newtown, Gregynog Press; and 5 others illustrated by Hughes-Stanton, folio & 8vo (8)*

£350 - 450

127

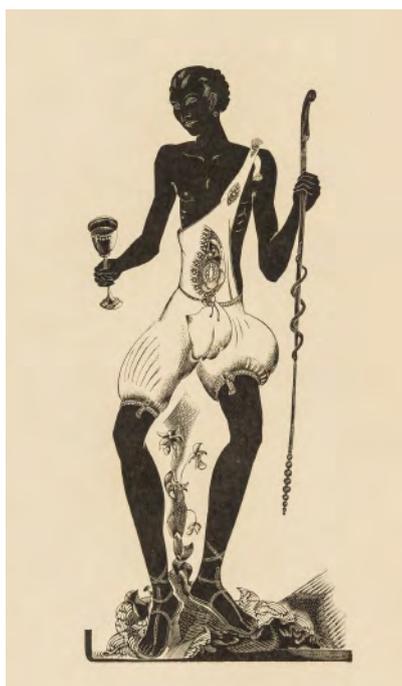
**Butler (Samuel)** EREWHON, *one of 250 copies, wood-engraved illustrations by Blair Hughes-Stanton, original sheepskin, rubbed and scuffed, spine faded, 1932* § Vaughan (Henry) Poems, *out-of-series copy from an edition limited to 500, original cloth-backed boards, 1924* § Davies (W.H.) Selected Poems, *one of 310 copies, original cloth-backed boards, 1928* § Thomas (Edward) Chosen Essays, *one of 350 copies, original buckram, faded, 1926, wood-engraved illustrations, all but the first by Horace Walter Bray, uncut, Newtown, printed by R.A.Maynard, Gregynog Press; and 2 others printed/illustrated by R.A.Maynard and H.W.Bray at the Raven Press, v.s. (6)*

£300 - 400

128

LAMENTATIONS OF JEREMIAH (THE), *number 94 of 250 copies on Japanese vellum, printed in blue and black, wood-engraved title, initials and illustrations by Blair Hughes-Stanton, 5 full-page, original blue Hermitage calf, title and device in black on upper cover, very slightly rubbed and scuffed, [Harrop 29], folio, Newtown, Gregynog Press, 1933.*

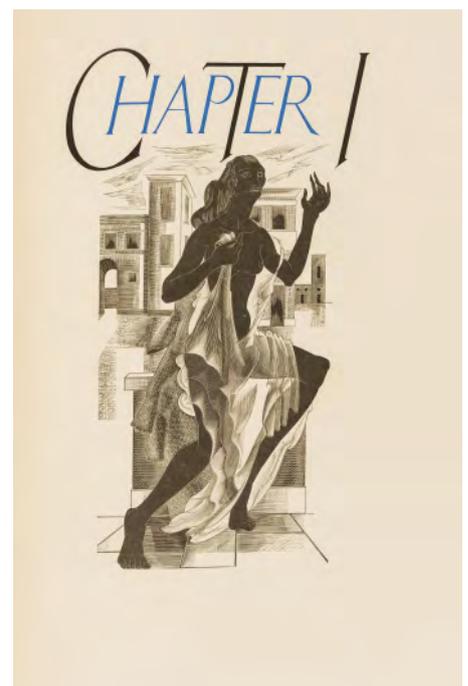
£750 - 1,000



126



127



128



129

**Gwasg Gregynog.- Roberts (Kate)** TWO OLD MEN AND OTHER STORIES, number 113 of 265 copies, linocut plates and illustrations by Kyffin Williams printed in black and grey direct from the blocks, original black morocco-backed grey cloth, pictorial panel after a Williams linocut mounted on upper cover, uncut, 1981 § Parry (Robert Williams) Cerddi, number 152 of 215 copies, wood-engraved plates by Peter Reddick, original morocco-backed cloth, title in blind on upper cover, uncut, 1980 § Whitman (Walt) Wrenching Times: Poems from *Drum-Taps...*, number 286 of 450 copies, wood-engraved plates by Gaylord Schanilec printed in colours, original morocco-backed boards, a little faded, lower cover stained and scuffed, 1991, all uncut, Newtown, Gwasg Gregynog; and another from the press, 8vo & folio (4)

£400 - 600

To  
David Young  
With warmest regards.  
Hugh MacDiarmid,  
May, 1962

130

**[Grieve (Christopher Murray)], "Hugh MacDiarmid".** THE KIND OF POETRY I WANT, number 192 of 300 copies signed by the author, THIS COPY INSCRIBED BY BOTH THE AUTHOR AND PUBLISHER TO DAVID YOUNG, with 1964 political manifesto for the Communist party by C.M. Grieve loosely inserted, original vellum-backed patterned-paper boards, t.e.g., others uncut, slip-case (lacking top edge), Edinburgh, 1961; DIREADH I, II AND III, number 59 of 200 copies signed by the author, bound in natural goatskin, upper cover moulded with abstract rounded shapes with small coloured morocco onlays and inlaid with textured gilded metal shape mounted with smooth silvered cross, very slight scuffing to upper cover, Frenich, Foss, 1974 § Wright (Gordon) MacDiarmid: An Illustrated Biography..., NUMBER 14 OF 50 COPIES SIGNED BY MACDIARMID AND THE AUTHOR, illustrations, original half morocco, gilt, slip-case, Edinburgh, 1977, the first two printed at the Officina Bodoni of Verona; and 3 others by MacDiarmid, v.s. (6)

£300 - 400

No diligence  
Like indolence.  
When eggs are shaken  
No chick will waken.  
God is not even  
In fierce endeavor,  
But works His will  
And there is still.

Lloyd Haberly

131

**Haberly (Lloyd)** ANNE BOLEYN AND OTHER POEMS, number 173 of 300 copies, original brown morocco, gilt crest of falcon on upper cover, [Harrop 31], Newtown, Gregynog Press, 1934; The Crowning Year and other poems, one of 150 copies, with signed 8-LINE MANUSCRIPT POEM "NO DILIGENCE..." BY THE AUTHOR on front free endpaper, original tan morocco, Stoney Down, Corfe Mullen, 1937; John Apostate, an Idyl of the Quays, number 39 of 125 copies signed by the author, illustrations, small booklet of 'Floriated Initials...' by Lloyd Haberly loosely inserted, original russet morocco, gilt, Long Crendon, 1927, all printed in red and black, the first two with initials in red and green designed by Haberly and Gaily Hewitt, t.e.g., others uncut, a little rubbed, spines very slightly faded; and 3 others by the same, small 4to & 8vo (6)

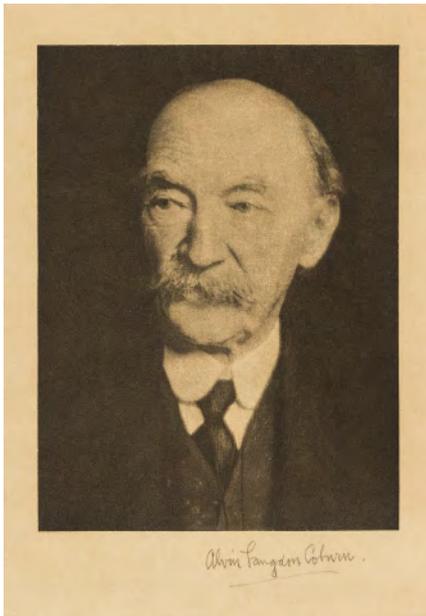
£300 - 400



132

**Hardy (Thomas)** TESS OF THE D'URBERVILLES, ONE OF 325 LARGE PAPER COPIES SIGNED BY THE AUTHOR, half-title, wood-engraved frontispiece and illustrations by Vivien Gribble, folding map by Emery Walker bordered in red at end, original vellum-backed marbled boards, uncut & unopened, with the dust-jacket, a little rubbed and slightly frayed at edges, large 8vo, 1926.

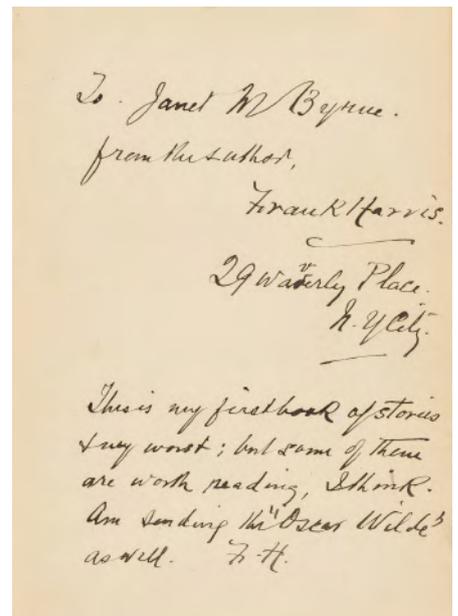
£750 - 1,000



133



134



135

133

**Hardy (Thomas)** THE DYNASTS, 3 vol., ONE OF 525 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *etched portrait by Francis Dodd signed by him in pencil, printed in red and black, original vellum-backed batik boards, uncut & unopened, spines very slightly soiled, printed at the Chiswick Press, 1927; Selected Poems, limited edition, woodcut portrait and title-vignette by William Nicholson, original cloth-backed boards, t.e.g., others uncut, 1921 & Symons (Arthur) A Study of Thomas Hardy, NUMBER 79 OF 100 COPIES ON HAND-MADE PAPER SIGNED BY THE AUTHOR, photographic portrait frontispiece by Alvin Langdon Coburn signed by him in pencil, original buckram, t.e.g., others uncut, spine a little faded, 1927; and 5 others by or about Hardy, 4to & 8vo (10)*

£500 - 700

134

**Hardy (Thomas).- Dodd (Francis)** PORTRAIT OF THOMAS HARDY, FOR 'The Dynasts', *etching, signed in pencil (also signed and dated in the plate), c.230 x 155mm., 1927, TOGETHER WITH HARDY'S SIGNATURE IN INK, mounted, framed & glazed*

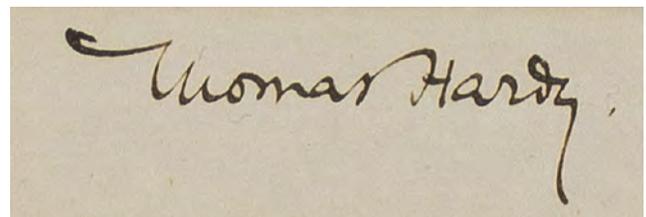
£300 - 400

135

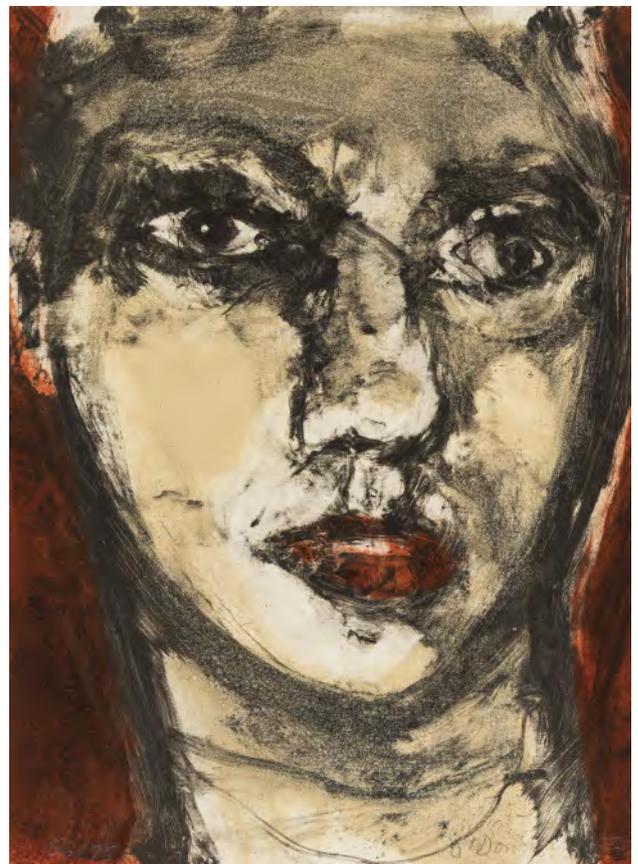
**Harris (Frank)** OSCAR WILDE: HIS LIFE AND CONFESSIONS, 2 vol., SIGNED AND INSCRIBED BY THE AUTHOR "TO CHARLES AVRES, FROM HIS FRIEND, THE AUTHOR, FRANK HARRIS. AUG. 1920 57 FIFTH AVE. NY CITY" *on front free endpaper, with T.L.s. from Harris loosely inserted, New York, by the author, 1918; Elder Conklin and other stories, FIRST EDITION, SIGNED AND INSCRIBED BY THE AUTHOR TO JANET W. BYRNE "...THIS IS MY FIRST BOOK OF STORIES & MY WORST; BUT SOME OF THEM ARE WORTH READING, I THINK..." on front free endpaper, New York, 1894, original cloth, the first slightly rubbed; and 10 others by or concerning Harris, some inscribed by him, including a play (lacking title) inscribed to Max Beerbohm, 8vo & 4to (13)*

\*\* The letter from Harris is dated December 1st 1927 and relates his reception to lecturing in Berlin "...all the celebrities visited me, including Hauptmann and Einstein, and crowds of professors and pretty women..." and mentions his Wilde book "Lord Alfred Douglas told me I was mistaken in many things, but...I found out he was lying and my book...is correct, except the last scene in which Bobby Ross plays good angel. I found that he left that office to the grave-digger..."

£400 - 600



134 (signature)



136

136

**Heaney (Seamus)** THE TESTAMENT OF CRESSEID: A retelling of Robert Henryson's poem, NUMBER 56 OF 75 DELUXE COPIES SIGNED BY THE AUTHOR AND ARTIST AND WITH AN ADDITIONAL ORIGINAL ETCHING, *from an edition limited to 450, tipped-in colour illustrations by Hughie O'Donoghue, original cloth, uncut, original colour etching numbered and signed in pencil, loose as issued in original card folder, together in cloth slip-case, 4to, printed at the Rampant Lions Press of Cambridge for the Enitharmon Press, 2004.*

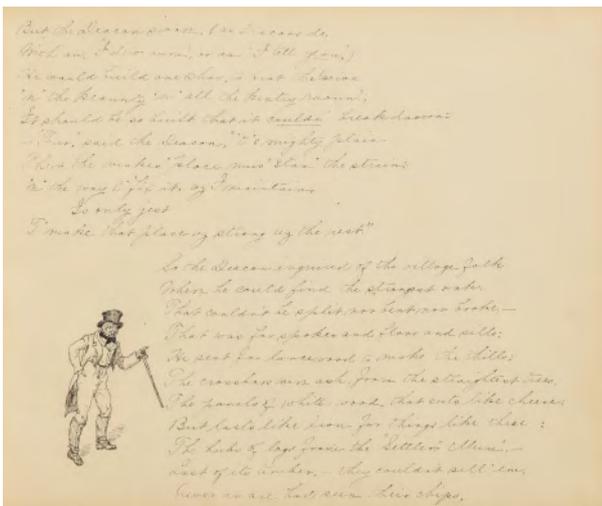
£300 - 400



137

**Hockney (David).- Spender (Stephen)** CHINA DIARY, NUMBER 36 OF 100 ARTIST'S PROOFS, *from an edition limited to 1100, signed by the authors on half-title and with original folding five-colour lithograph 'RED SQUARE AND THE FORBIDDEN CITY' by HOCKNEY, illustrations, some colour, original red cloth, gilt, lithograph numbered and signed in pencil, very light spotting to one fold, loose in card folder, together in publishers' original box (a little spotted and browned), 4to, 1982.*

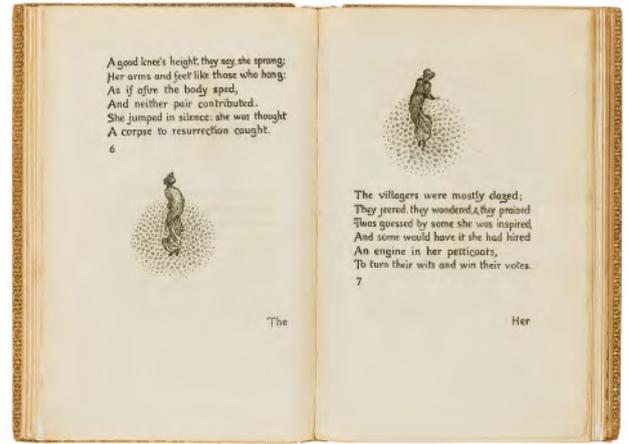
£400 - 600



138

**Holmes (Oliver Wendell, American physician, poet, and polymath base, 1809-94).- Sandys (Frederick Augustus, painter, 1825-1904)** THE DEACON'S MASTERPIECE, OR THE WONDERFUL "ONE-HOSS SHAY" A LOGICAL STORY BY OLIVER WENDELL HOLMES, *manuscript, title and 8pp., pen and ink decorations in margins of title and text, Autograph note signed by Wendell Holmes tipped-in on fly-leaf, slightly browned, bound in original red morocco, gilt, edges slightly rubbed, by S.G. Rains New York, oblong 4to, autograph note dated 1867.*

£300 - 400



139

**Housman (Laurence).- Meredith (George)** JUMP TO GLORY JANE, edited by Harry Quilter, ONE OF 100 COPIES ON VAN GELDER PAPER, SIGNED PRESENTATION COPY "FROM THE 1/2 AUTHOR WITH KIND REGARDS HARRY QUILTER OCT 29TH 1892" *inscribed on front free endpaper, bookplate of Marshall Field, contemporary calf, gilt, by Rivière & Son, spine gilt, t.e.g., with original pictorial gilt limp vellum covers bound in at end (slightly soiled), 1892 § Rossetti (Christina) Goblin Market, original decorated green cloth, gilt, g.e., 1893 § Housman (L.) Echo de Paris, a Study from Life, FIRST EDITION, A.L.s. from the author concerning the loan of a picture to an exhibition loosely inserted, original cloth-backed boards, spine faded, 1923; Of Aucassin and Nicolette, one of 160 copies signed by the author and artist, wood-engravings drawn by Paul Woodroffe and engraved by Clemence Housman, original cloth-backed limp boards, uncut, 1925 § Housman (Clemence) The Were-wolf, FIRST EDITION, decorative title in red, A.L.s. from the author loosely inserted, original cloth, 1896, all but the fourth with wood-engraved plates and/or illustrations by Laurence Housman, a little rubbed; and 7 others with contributions by Housman, 8vo & 4to (12)*

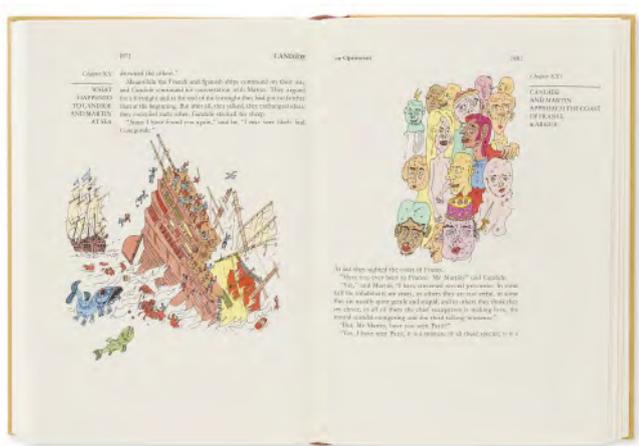
£300 - 400



140

**Icart (Louis, 1888-1950)** THE CONVERSATION, *etching, aquatint, and drypoint printed with colours, from an edition of 125, signed in pencil in the lower right corner, platemark 300 x 365 mm. (11¾ x 14¾ in), under glass, some minor surface dirt and light spotting in the margins, framed.*

£500 - 700



**141**  
**Inky Parrot Press.- Voltaire (François Marie Arouet de)**  
 CANDIDE, NUMBER XVIII OF XXV SPECIAL HAND-COLOURED COPIES SIGNED BY THE ARTIST, from an edition limited to 360, numerous hand-coloured illustrations by Wilton Priestner, original morocco-backed pictorial boards, spine gilt, transparent wrapper, slip-case, 4to, Headington, Inky Parrot Press, 1985.

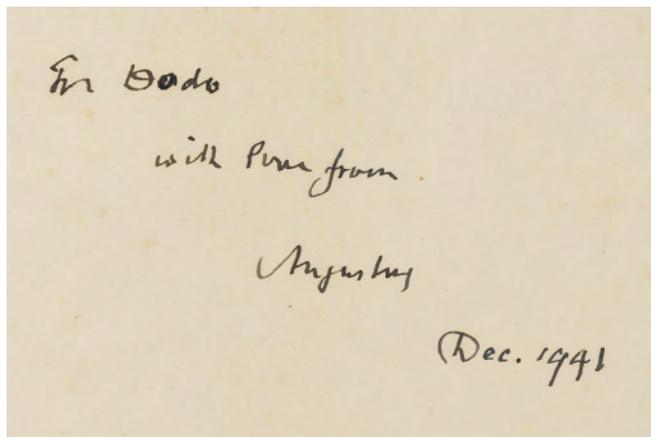
£250 - 350



**143**  
**Fergusson (John Duncan, 1874-1961)** PORTRAIT OF MIREILLE, black conté crayon on buff wove paper, 200 x 150 mm. (7 7/8 x 5 7/8 in), under glass, some minor surface dirt, framed, [circa 1936].

\*\* Other portraits of Mireille executed in Fergusson's preferred medium of conté are known and were undertaken in Paris during May of 1936 (see: Sotheby's, Scottish Pictures, 1st May 2008, lot 139).

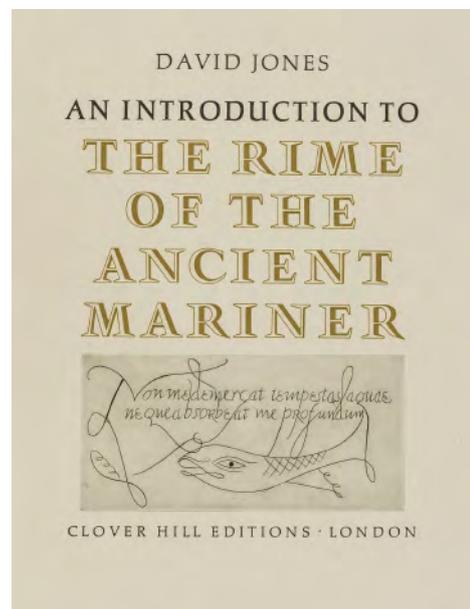
£700 - 1,000



**142**  
**John (Augustus)** DRAWINGS, edited by Lillian Browse, INSCRIBED BY JOHN "FOR DODO WITH LOVE FROM AUGUSTUS DEC. 1941" on front free endpaper, with P.C.s. from Dodo loosely inserted, original cloth, dust-jacket (rubbed and frayed at edges), 1941 § Knight (Laura) A Book of Drawings, number 174 of 500 copies signed by the artist, water-staining to pastedowns, original cloth-backed boards, stained, 1923; Twenty-One Drawings of the Russian Ballet, number 60 of 350 copies signed by the artist, title water-stained, foxing to text and one or two plates, loose as issued, modern cloth folder with ties, 1920 § Macfall (Haldane) The Art of Hesketh Hubbard, [ONE OF 50 DELUXE COPIES ON HAND-MADE PAPER], colour linocut frontispiece, mounted plates, original cloth-backed boards, t.e.g., others uncut, rubbed, 1924; and 2 others, v.s. (6)

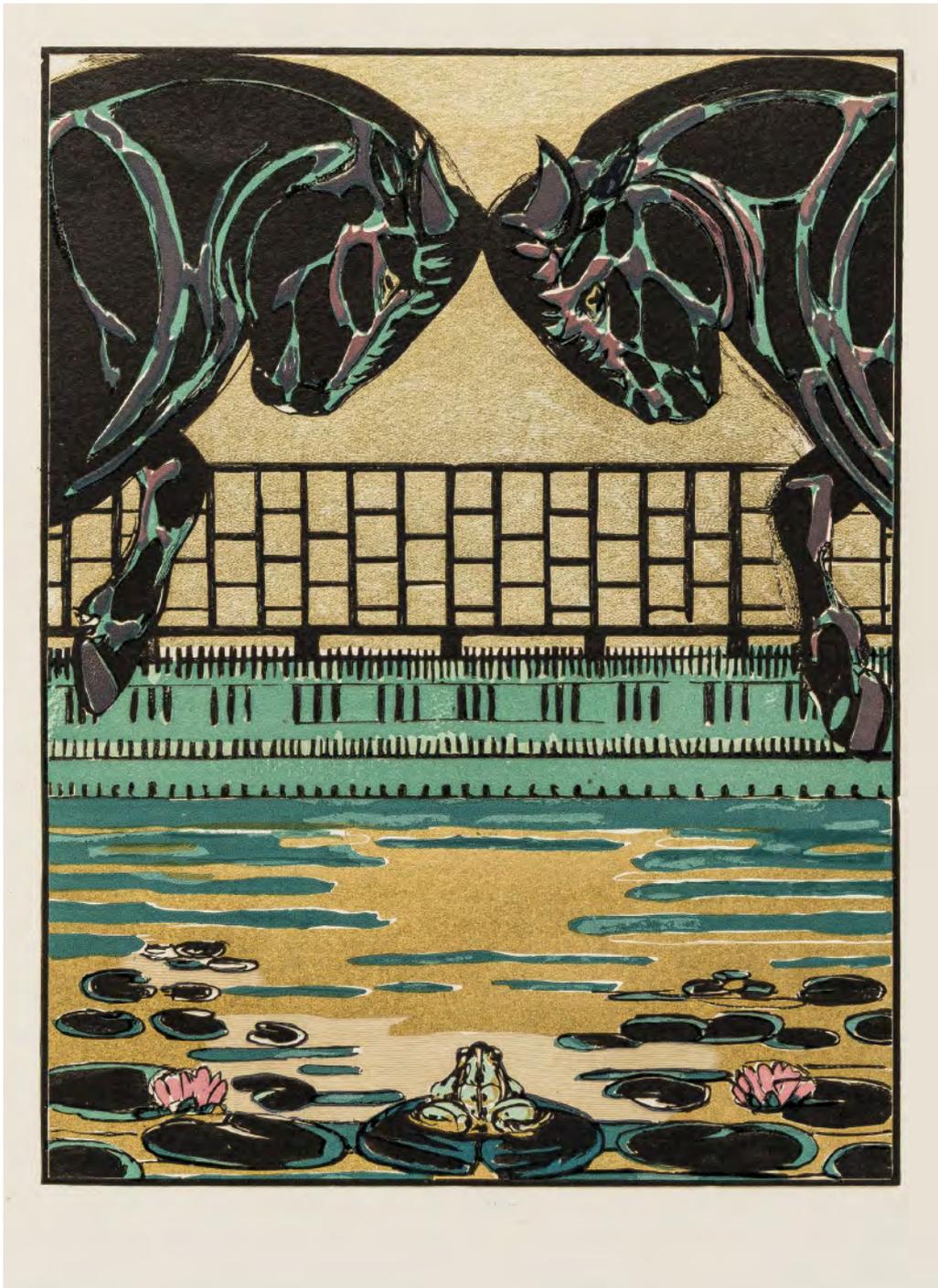
\*\* Dorothy McNeill (1881-1969), known as Dorelia or "Dodo", model for both Gwen and Augustus John who became the latter's common-law wife in a ménage à trois with his wife Ida, and mother of four of his children.

£300 - 400



**144**  
**Jones (David)** AN INTRODUCTION TO THE RIME OF THE ANCIENT MARINER, NUMBER XL OF 115 COPIES SIGNED AND DATED BY THE AUTHOR IN LATIN, from an edition limited to 330, printed on pale grey paper, title with engraved vignette, original vellum-backed cloth, t.e.g., others uncut, slight spotting to spine, slip-case, printed at the Rampant Lions Press of Cambridge for Clover Hill Editions, 1972; The Sleeping Lord, number 123 of 150 copies signed by the author, modern white pigskin by Audrey Tomlinson with painted "sun" in yellow on upper cover and rays across both covers, 1974 § Shewring (W.H.) Hermia and some other poems, number 65 of 240 copies, wood-engraving by David Jones, original cloth-backed boards, uncut, Ditchling, St. Dominic's Press, 1930; and 2 others illustrated by or about Jones, 4to & 8vo (5)

£300 - 400



145

**Jouve (Paul).- La Fontaine (Jean de)** FABLES, number 85 of 150 copies signed by the publishers, printed in red, black and gold, 13 wood-engraved plates and numerous illustrations by Paul Jouve, all printed in colours, many heightened with gold, decorative title and initials by F.-L.Schmied in red, black and gold, WITH SUITE OF 38 UNFINISHED TRIAL PROOFS OF THE ILLUSTRATIONS BY JOUVE at end, light foxing to inner margin of title and following leaf, occasional spotting, original pictorial wrappers, uncut, glacine wrapper, original parchment folder with ties, a little rubbed and soiled, small split at head of upper joint, board slip-case (rubbed, some splits to joints), 4to, [Paris], 1929.

£1,500 - 2,000



THIS EDITION OF JAMES JOYCE'S ULYSSES  
 CONSISTS OF FIFTEEN HUNDRED COPIES  
 MADE FOR THE MEMBERS OF  
 THE LIMITED EDITIONS CLUB  
 THE ILLUSTRATIVE ETCHINGS AND DRAWINGS  
 HAVING BEEN CREATED ESPECIALLY  
 FOR THIS EDITION BY  
 HENRI MATISSE  
 THE EDITION WAS DESIGNED BY GEORGE MACY  
 AND PRINTED AT THE PRINTING-OFFICE OF  
 THE LIMITED EDITIONS CLUB, THIS COPY BEING  
 NUMBER 787

SIGNED BY *Henri Matisse*  
*James Joyce*

**146**

**Joyce (James)** ULYSSES, ONE OF ONLY 250 COPIES SIGNED BY BOTH THE AUTHOR AND THE ARTIST, from an edition limited to 1500 copies, 6 soft-ground etchings by Henri Matisse with preliminary drawings reproduced on blue and yellow paper, later half green morocco, by Bayntun-Rivière of Bath, spine gilt, t.e.g., others uncut, very slight fading to spine, [Artist & the Book 197], 4to, New York, Limited Editions Club, 1935.

\*\* Collaboration between two of the greatest artists of the 20th century in their respective fields, the writer Joyce and the artist Matisse. However, despite being sent a French translation of Joyce's great work Matisse confessed that he had not read it and produced 6 etchings depicting the Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes from Homer's *Odyssey*. This edition has an introduction by Stuart Gilbert who had revised the edition published by the Odyssey Press in 1932 at Joyce's request and which is generally considered the most authoritative text of *Ulysses*.

**£6,000 - 8,000**



147

**Kauffer (E.McKnight).**- Defoe (Daniel) THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE..., OUT-OF-SERIES COPY ON MOULD-MADE PAPER SIGNED BY THE ARTIST, *from an edition limited to 535 copies with numbers 1-35 on mould-made paper, pochoir plates by E.McKnight Kauffer, light foxing to tissue guards, original morocco-backed pictorial blue buckram blocked in silver, uncut, spine a little rubbed and faded, 4to, [Haslewood Books] Etchells & MacDonald, 1929.*

\*\* Scarce deluxe issue.

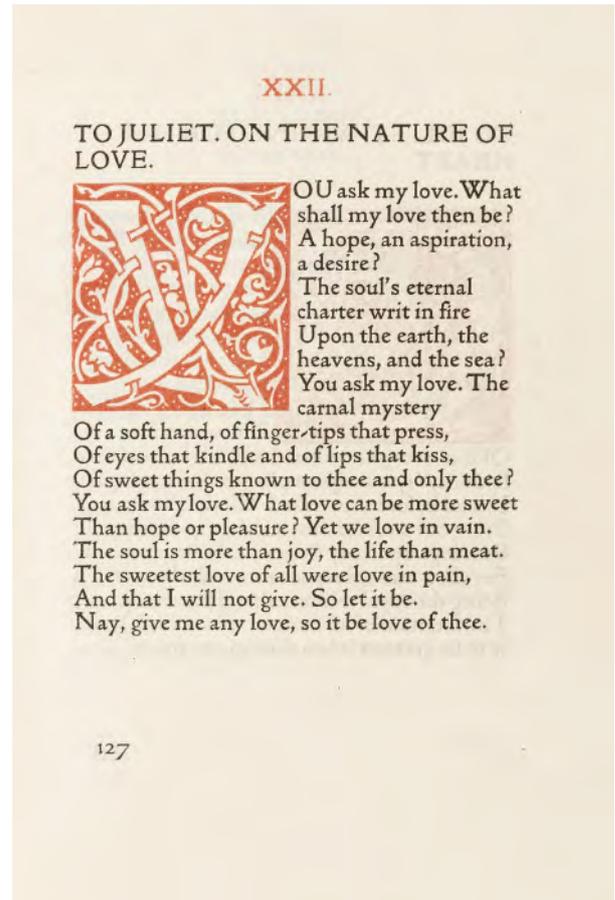
£300 - 400



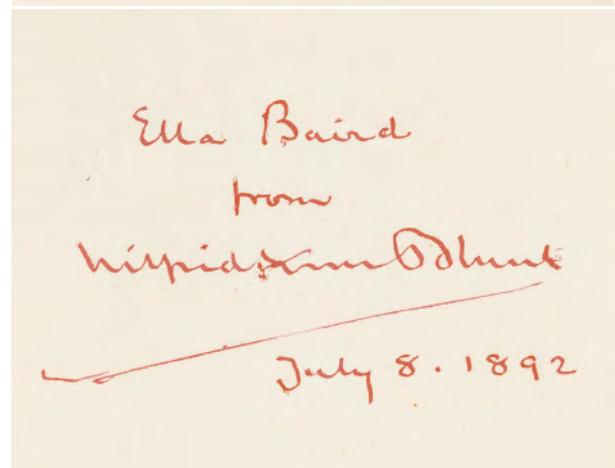
148

- Cervantès Saavedra (Miguel de) DON QUIXOTE DE LA MANCHA, 2 vol., limited edition, original tan morocco, uncut, spotting to boards, spines a little browned, Nonesuch Press, 1930 & Defoe (Daniel) The Life and strange surprizing Adventures of Robinson Crusoe..., number 104 of 530 copies on rag paper, from an edition limited to 535, original pictorial blue buckram blocked in silver, uncut, spine faded (as usual), Etchells & MacDonald, 1929 & Bennett (Arnold) Venus Rising from the Sea, number 175 of 350 copies signed by the artist, original cloth, uncut, frayed glacine wrapper, printed at the Curwen Press, 1931, all with pochoir plates by E.McKnight Kauffer, 8vo & 4to (4)

£350 - 450



127



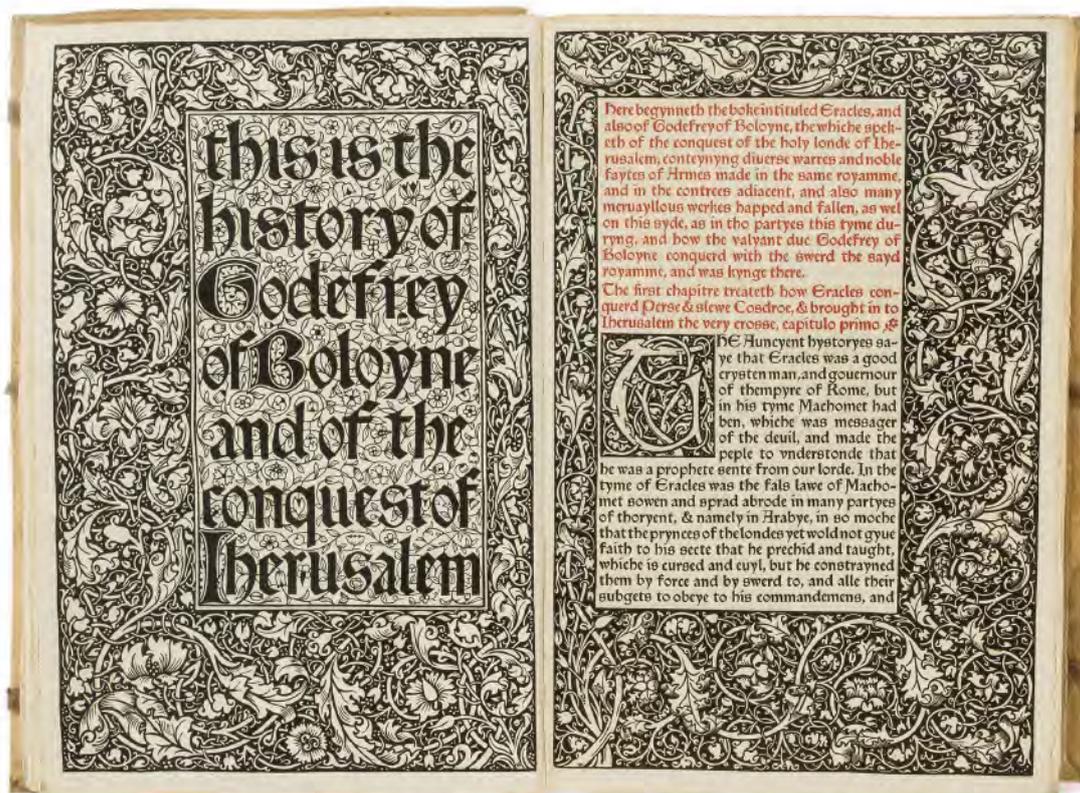
149

**Blunt (Wilfrid Scawen)** THE LOVE-LYRICS & SONGS OF PROTEUS, [one of 300 copies on Flower paper], printed in red and black in Golden type, wood-engraved border and initials designed by Morris, initials in red, SIGNED PRESENTATION COPY FROM THE AUTHOR INSCRIBED "ELLA BAIRD FROM WILFRID SCAWEN BLUNT JULY 8. 1892" IN RED INK on front free endpaper, original vellum with ties, yapp edges, spine titled in gilt, uncut, slight spotting to covers, [Peterson A3], small 4to, Kelmscott Press, 1892.

\*\* The only Kelmscott book with the initials printed in red, at the author's request. Morris wrote to Jenny Morris, "...it looks very gay & pretty with its red letters, but I think I prefer mine in style of printing". Peterson

Ella Baird was the sister of Robin Goff, an old schoolfriend of Blunt's, who nursed him during his illness in Switzerland in 1866 and became his lover and the first "Juliet" of his sonnets.

£1,000 - 1,500



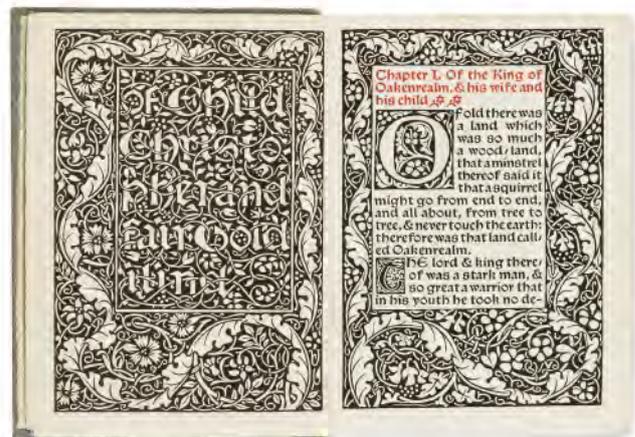
150

150

[Guilelmus, *Archbishop of Tyre.*] THE HISTORY OF GODEFROY OF BOLOYNE AND OF THE CONQUEST OF JHERUSALEM, edited by William Caxton, one of 300 copies on paper, printed in red and black with text in Troy type and glossary in Chaucer, wood-engraved title, borders, decorations and initials designed by William Morris, original limp vellum with ties, yapp edges, uncut, soiled, slight staining to upper cover, [Peterson A15], 4to, Kelmscott Press, 1893.

\*\* Printed presentation label to front pastedown reads: "Given by Mrs Morris in memory of her husband 1897."

£1,000 - 1,500



152

Morris (William) CHILD CHRISTOPHER AND GOLDILIND THE FAIR, 2 vol., [one of 600 copies on flower paper], presentation copy from SYDNEY COCKERELL INSCRIBED "TO EVA, WITH BEST WISHES FROM SCC NEW YEAR'S DAY 1896" on front free endpaper of vol.1, printed in red and black in Chaucer type, wood-engraved title, borders and initials designed by Morris, errata slip tipped-in at end of vol.1, book-label to front pastedowns, original holland-backed boards, paper labels, uncut, spines browned, slight wear to corners and foot of spines, [Peterson A35], 16mo, Kelmscott Press, 1895.

\*\* Sir Sydney Cockerell (1867-1962) was secretary to William Morris.

£400 - 600

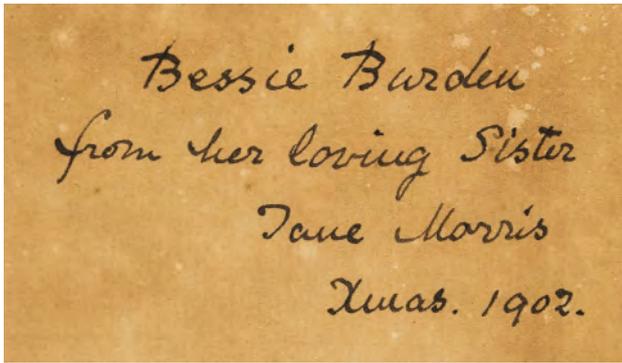


151

Rossetti (Dante Gabriel) SONNETS AND LYRICAL POEMS, [one of 310 copies on flower paper], printed in red and black in Golden type, wood-engraved border and initials designed by William Morris, original limp vellum with ties, yapp edges, spine titled in gilt, uncut, covers slightly splaying but an excellent copy, [Peterson A20a], 8vo, Kelmscott Press, 1893.

£800 - 1,200

To Eva, with best wishes  
from SCC. New Year's Day, 1896.



153

**Burne-Jones (Edward)** THE BEGINNING OF THE WORLD: Twenty-Five Pictures..., SIGNED PRESENTATION COPY FROM JANE MORRIS INSCRIBED "BESSIE BURDEN FROM HER LOVING SISTER JANE MORRIS XMAS. 1902" on front free endpaper, illustrations after Burne-Jones, free endpapers browned, original linen-backed boards, uncut, slight browning at edges, printed at the Chiswick Press, 1902 § Morris (William) The Story of Cupid and Psyche: the forty-four wood-engravings designed by Edward Burne-Jones and mostly engraved on the wood by William Morris, NUMBER LIV OF 100 PORTFOLIOS OF PROOFS OF THE 44 WOOD-ENGRAVINGS, plates, loose as issued in original paper folder, a couple lightly browned at edges, original cloth drop-back box (slightly rubbed), London & Cambridge, Clover Hill Editions, printed at the Rampant Lions Press, 1974 § Mackail (J.W.) The Parting of the Ways: An Address, T.J. COBDEN-SANDERSON'S COPY SIGNED BY HIM below colophon at end, some leaves poorly opened, original vellum-backed boards, uncut, a little rubbed, printed at the Chiswick Press for Hammersmith Publishing Society, 1903; and 2 others concerning Morris and Burne-Jones, v.s. (5)

\*\* The designs for the first were made for the Kelmscott Press *Biblia innocentium*, but the intended total of 200 were never completed, and the book appeared without illustrations. Elizabeth "Bessie" Burden was Jane Morris's younger sister and worked for Morris & Co. as an embroidress for several years.

£400 - 600



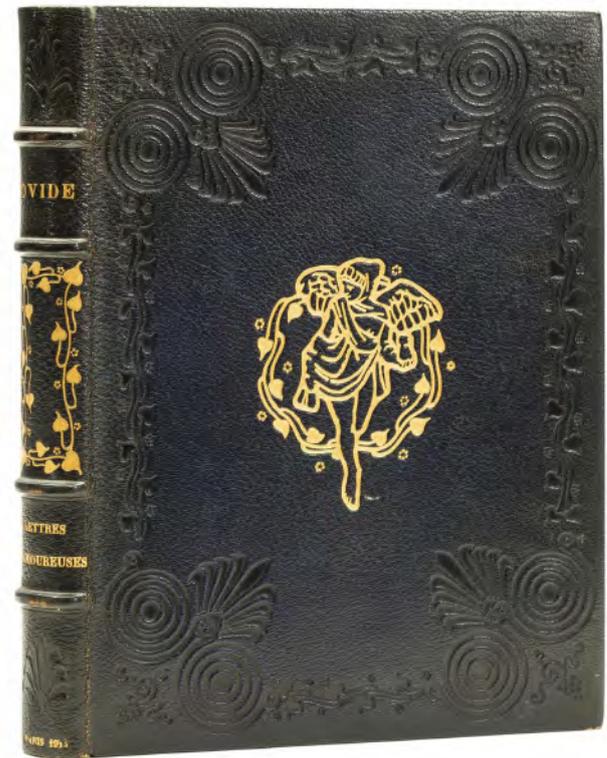
154

**Morris (William)** THE STORY OF CUPID AND PSYCHE, with illustrations designed by Edward Burne-Jones, mostly engraved on the wood by William Morris, 3 vol. including portfolio of proofs of the 44 wood-engravings, mixed set, 2 vol. text number 174 of 270 copies, illustrations, original cloth-backed patterned-paper boards, morocco gilt labels to spines, slip-case, portfolio number lviii of 100 copies, plates, loose as issued in original paper folder, original cloth drop-back box (slightly rubbed and marked), small folio, London & Cambridge, Clover Hill Editions, printed at the Rampant Lions Press, 1974.

\*\* Originally intended to illustrate *The Earthly Paradise* but never completed.

£400 - 600

RENÉ KIEFFER



155

**Ovid.** LETTRES D'AMOUREUSES; LES HÉROÏDES, one of 250 copies, printed in black and colours, wood-engraved illustrations and decorations by Perrichon after Manuel Orazi, with advertisement for this binding bound in at end, light foxing, BOUND IN BLACK MOROCCO, BY RENÉ KIEFFER, covers with central figure in gilt surrounded by border of vine leaves and cornerpieces of palmettes with circles and grapes in blind, spine with 4 raised bands and panel of vine leaves in gilt and palmettes in blind at head and foot, g.e., SIGNED AT FOOT OF FRONT TURN-IN and with binder's ticket, very slight wear to joints and corners, 1914 § Theocritus. Les Pastorales, translated by G.Soulages, NUMBER 7 OF 50 COPIES ON VÉLIN WITH AN ADDITIONAL SUITE OF PLATES ON JAPON, from an edition limited to 500, wood-engraved illustrations by J.-B.Vettiner, additional suite mounted on blank leaves at end (some foxed), bound in green straight-grain morocco, by René Kieffer bindery with ticket, covers with image of crouching lady in roundel surrounded by bunches of grapes and horizontal frieze at top and bottom, t.e.g., others uncut, rubbed, spine faded, splits to joints, 1923, Paris, Kieffer (2)

£500 - 700



156

156

**Theocritus.** LES PASTORALES, translated by G.Soulages, *number 251 of 500 copies*, THIS COPY WITH AN ORIGINAL PEN & INK DRAWING BOUND IN, *wood-engraved illustrations by J.-B.Vettiner*, BOUND IN BLACK MOROCCO WITH ONE OF THE ORIGINAL WOOD-BLOCKS HEIGHTENED WITH GILT AND INSET INTO PANEL ON UPPER COVER, *Kieffer, 1923* § Huysmans (J.-K.) En Rade, *one of 250 copies, printed in ochre and black, colour etchings and wood-engraved illustrations & decorations by Paul Guigneault, bookplate of Henry Mottet, bound in dark green morocco with elaborate floral border stamped in blind, by René Kieffer bindery with ticket, spine faded, Blaizot & Kieffer, 1911* § Charbonneau (Louis) Mambu et son amour, *limited edition, decorative borders in red and black by Jean Vergély, bound in blind-stamped natural morocco, by René Kieffer bindery with ticket, original printed wrappers bound in, Kieffer, 1925, all with t.e.g., others uncut, slightly rubbed at edge; and 10 others published by and/or bound by Kieffer, some in wrappers, 4to & 8vo* (13)

£600 - 800

157

**Merimée (Prosper)** LES AMES DU PURGATOIRE, *one of 480 copies, colour plates after watercolours by Hermann Paul, bound in brown morocco with elaborate design of radiating sun and chains in blind, 1929* § Voltaire (F.M.A. de) La Princesse de Babylone, *one of 550 copies, colour plates by Barte, bound in rose morocco with entwined tulips within oval frame in blind, 1925* § Boccaccio (Giovanni) Douze Nouvelles, *one of 550 copies, pochoir illustrations by Alfred Le Petit, bound in brown calf with standing naked lady surrounded by 6 roundel portraits in blind, 1925* § Verlaine (Paul) Liturgies Intimes, *one of 550 copies, pochoir illustrations by G.Assire, bound in tan pigskin with Pan playing his pipes in blind, Messein, 1923, all bound by René Kieffer with ticket, designs on both covers, t.e.g., others uncut, original wrappers bound in, a little rubbed, mostly spines, the first with slip-case, Paris, all but the last Kieffer; and 6 others with colour plates published by Kieffer, most bound by the Kieffer bindery, 4to & 8vo* (10)

£700 - 900

158

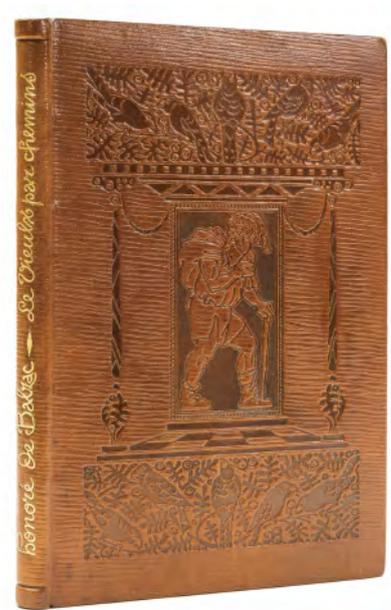
**Balzac (Honoré de)** LE COLONEL CHABERT, *pochoir illustrations by André Mare, 1930; La Messe de l'Athée, etched frontispiece and illustrations by A.-M.Martin, 1928; Le Père Goriot, pochoir illustrations by Quint, 1922, each one of 550 copies, bound in burgundy or purple morocco, by René Kieffer bindery with ticket, the first with design in gilt on covers, the others in blind, t.e.g., others uncut, the last two with spines a little rubbed and faded, Paris, Kieffer; and another by the same, Kieffer, 4to & 8vo* (4)

£300 - 400



157

JESSIE M. KING



158



159

**King (Jessie Marion, 1875-1949)** THE CAGED BIRD, *pen and black ink with wash on vellum over traces of pencil, signed in the lower left corner, grey wash border, sheet 278 x 222 mm. (10 7/8 x 8 3/4 in), spotted surface dirt, possibly mildew, laid onto board support with title inscribed in pencil, framed and glazed.*

£800 - 1,200



160



161



162

160

**King (Jessie Marion, 1875-1949)** BUST-LENGTH OVAL PORTRAIT, TRADITIONALLY UNDERSTOOD TO BE A SELF-PORTRAIT, *pen and black ink with watercolour on wove paper, with black ink oval border, laid onto mount support, 135 x 85 mm. (5¼ x 3¾ in), some surface dirt and spotting, unframed.*

Provenance: Sotheby's Glasgow, *Jessie M. King Sale*, 21st June 1977

£250 - 350

161

**King (Jessie M.)** "SEVEN HAPPY DAYS": A Series of Drawings by Jessie M. King with Quotations from John Davidson & others, Christmas Supplement to *The Studio*, 8pp. extract from *The Studio* vol.60, full-page illustrations including 7 colour and heightened with silver & sometimes gilt, very slight soiling to first and last leaves, disbound, 1913 § Morris (William) *The Defence of Guenevere* and other poems, original pictorial red cloth, gilt, t.e.g., others uncut, spine a little rubbed and faded, small stain to upper cover, 1904 § Evans (S., translator) *The High History of the Holy Graal*, printed in red & black, later brown morocco, gilt, by Bumpus, spine gilt, g.e., 1903 § Spenser (Edmund) *Poems*, edited by W.B. Yeats, original decorated cloth, [1907], all with plates and/or illustrations by Jessie M. King, some colour; and 9 others illustrated by Jessie M. King, mostly Foulis Friendship Booklets, v.s. (13)

\*\* The first contains superb reproductions of King's delicate artwork.

£500 - 700

162

**Kipling (Rudyard)** *L'HABITATION FORCÉE*, number 317 of 500 copies on vélin à la forme, pochoir title-vignette and 28 delightful illustrations by Jessie M. King, original snakeskin with inset gilt oval panel with two figures in profile on both covers, by René Kieffer bindery with ticket, decorative green and silver endpapers, t.e.g., others uncut, original pochoir wrappers bound in (a little browned), very slightly rubbed and edges, 4to, Paris, René Kieffer, 1921.

£400 - 600



163

**Lawrence (D.H.)** *LADY CHATTERLEY*, NUMBER XVI OF 50 COPIES WITH AN ADDITIONAL DRY-POINT WITH REMARQUES AND AN ADDITIONAL SUITE OF THE PLATES IN BLACK, printed in red & black, colour lithographs by Schem, 1956; another edition, NUMBER 55 OF 100 COPIES ON RIVES WITH AN ADDITIONAL DRY-POINT AND AN ADDITIONAL SUITE OF PLATES IN BLACK, colour lithographs by Chimot, 1950; another edition, colour plates by André Collot, browned, 1946, all loose as issued in original pictorial wrappers, uncut, original folders and slip-cases, some worn and broken, each preserved in modern marbled drop-back box, Paris; and 4 other editions of the same but in different limitations, 4to (7)

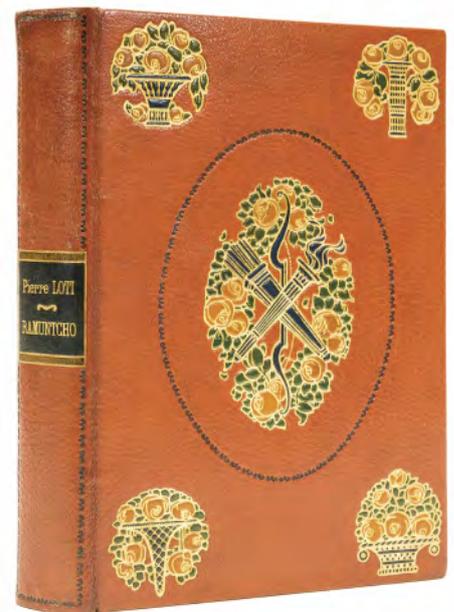
£600 - 800



164



166



167

164

**Le Riche (Henri).**- Voltaire (François Marie Arouet de) LA PRINCESSE DE BABYLONE, LETTER E OF 10 COPIES ON JAPON FOR COLLABORATORS WITH AN ADDITIONAL SUITE OF PLATES WITH REMARQUES, from an edition limited to 210, etchings by Henri Le Riche, some colour, some mounted, decorative initials in blue, contemporary half green morocco, t.e.g., others uncut, original wrappers bound in, a little rubbed, 4to, Paris, 1930.

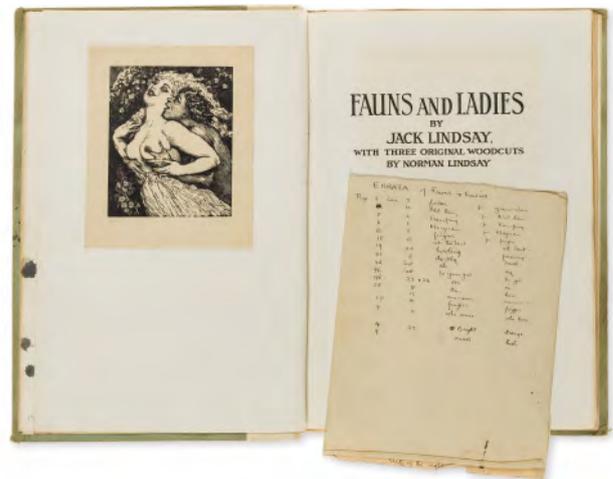
£400 - 600

165

**Lindsay (Jack)** FAUNS AND LADIES, number 33 of 210 copies on hand-made paper and signed by the author, 3 wood-engravings by Norman Lindsay tipped in, each numbered and signed/initialled in pencil, SIGNED PRESENTATION COPY FROM THE AUTHOR'S WIFE "TO MY DEAR HARRY GREEN, I WON'T WISH HIM LUCK, BECAUSE HE DOESN'T NEED IT - NOR SUCCESS, BECAUSE HE HAS EARNED IT. BUT I GIVE HIM MY LOVE, AND ALL WISHES FOR HAPPINESS, WHATEVER THAT MAY BE ... JANET LINDSAY. 15.4.'26" inscribed on limitation leaf, with FOLDED SHEET OF MANUSCRIPT NOTES, ERRATA ETC. BY JACK LINDSAY loosely inserted, original roan-backed boards, t.e.g., others uncut, rubbed and soiled, Sydney, J.T.Kirtley, 1923 § Catullus (Caius Valerius) The Complete Poetry, out-of-series copy from an edition limited to 325, wood-engraved illustrations by Lionel Ellis, with manuscript note by Jack Lindsay tipped in "...THE CATULLUS MUST BE QUITE RARE. LESS WERE PRINTED THAN THE COLOPHON STATES, & THERE WERE MORE SPOILS THAN EXPECTED - & NOT ENOUGH EXTRA SHEETS TO MAKE ALLOWANCE FOR IT", and another note by him below "I HAVEN'T SEEN THIS BOOK FOR OVER 30 YEARS & IT BROUGHT BACK MANY MEMORIES - INCLUDING THOSE OF THE HARD PHYSICAL WORK THE PRINTING OF SUCH A BIG BOOK WAS...", original russet morocco, t.e.g., others uncut, a little rubbed and spotted, spine faded, Fanfrolico Press, 1929, 4to & 8vo (2)

\*\* The first is a scarce Lindsay item; only about half the copies were issued with the woodcuts and of the remaining copies several were destroyed in a fire at the warehouse.

£600 - 800



165

166

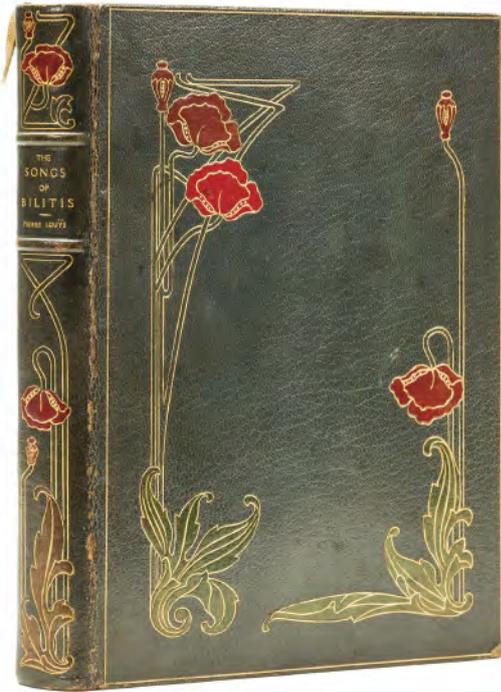
**Lobel-Riche (Alméry).**- Benoit (Pierre) L'ATLANTIDE, number 145 of 505 copies on vélin d'Arches, from an edition limited to 592, etched plates by Lobel-Riche, captioned tissue guards, 1922 § Verlaine (Paul) Chansons pour Elle, number 121 of 260 copies, dry-point frontispiece and illustrations by Lobel-Riche, lightly foxed, 1945, both loose as issued in original wrappers, uncut, glacine wrappers, the second also with original board folder, slip-cases (both worn and split, the first defective), 4to, Paris (2)

£300 - 400

167

**Loti (Pierre)** RAMUNTCHO, one of 130 copies, engraved plates and illustrations after A.H.Zo engraved in colours by E.Decisy, foxing, sometimes heavy, BOUND IN RUSSET MOROCCO, BY RENÉ KIEFFER, covers with oval panel containing flaming torch, bow, quiver & floral wreath with vase of flowers in the four corners, all inlaid in blue, green and tan morocco and tooled in gilt, spine with morocco label, SIGNED AT FOOT OF FRONT TURN-IN, t.e.g., others uncut, spine very slightly rubbed, slip-case, 1908; La Mort de Philae, one of 500 copies, etched plates by Géo Colucci, bound in brown morocco with design in blind, by René Kieffer bindery with ticket, a little rubbed, Kieffer, 1924; Le Mariage de Loti, NUMBER 17 OF 25 COPIES, from an edition limited to 50, illustrations by the author and A.Robaudi, later half blue morocco, spine gilt, 1898, Paris; and 2 others by the same, one inscribed by Loti, 4to & 8vo (5)

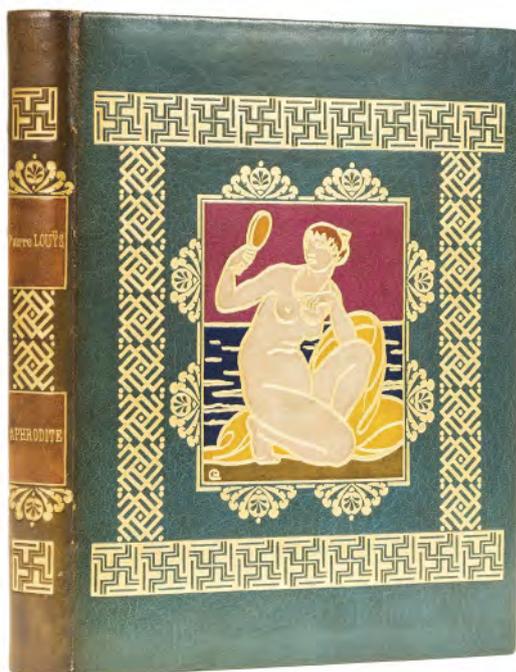
£600 - 800



168

**Louÿs (Pierre)** THE SONGS OF BILITIS, translated by Horace Manchester Brown, ONE OF 29 COPIES ON IMPERIAL JAPANESE VELLUM WITH HAND-COLOURED INITIALS AND SIGNED BY THE TRANSLATOR, *printed in red & black, etched portrait and plates by James Fagan*, ALL IN 3 STATES (one signed, one coloured, one before letters), occasional foxing or browning, mostly to tissue guards, BOUND IN GREY MOROCCO, COVERS, SPINE AND TAN MOROCCO DOUBLURES WITH FLORAL ART NOUVEAU DESIGN IN GILT AND RED & GREEN MOROCCO ONLAYS, t.e.g., others uncut, a little rubbed and marked, especially joints, London & New York, Aldus Society, 1904; *Trois Filles de leur Mère*, number 244 of an unspecified number, 16 erotic colour etchings [?by Chimot], light spotting to text, loose as issued in original blue wrappers, board folder (a little rubbed), *l'Enseigne du Chat pour Chat*, 1897 [but later]; and another, Louÿs, 4to (3)

£500 - 700



169

169

**Louÿs (Pierre)** APHRODITE. MOEURS ANTIQUES, one of 580 copies, light foxing at beginning and end, BOUND IN TURQUOISE MOROCCO, BY RENÉ KIEFFER, covers with pictorial panel depicting naked lady with a mirror in gilt over inlaid coloured moroccos within elaborate gilt borders, spine gilt with tan morocco labels, SIGNED AT FOOT OF FRONT TURN-IN, spine a little rubbed and faded, slip-case (rubbed), 1923 § Régnier (Henri de) La Pécheresse, one of 570 copies, SIGNED PRESENTATION COPY FROM THE AUTHOR TO LADY MAXWELL SCOTT, later half burgundy morocco, spine gilt, small stain to upper cover, 1922, both with colour plates with captioned tissue guards, and illustrations by Antoine Calbet, original wrappers bound in, t.e.g., others uncut, Paris; and another illustrated by Calbet, 4to (3)

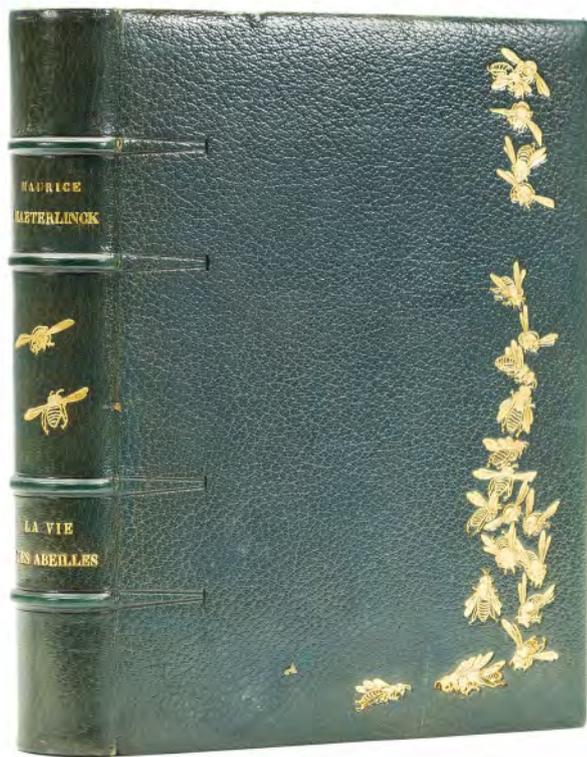
£700 - 900



170

**Lydis (Mariette).- Louÿs (Pierre)** ROMANS & NOUVELLES, 7 vol., limited edition, illustrations by Mariette Lydis, original celadon morocco, gilt, by J.Langrand, t.e.g., others uncut, spines faded, Paris, 1934 § James (Henry) The Turn of the Screw, number XLIV of 200 copies on hand-made paper, plates by Lydis, prospectus loosely inserted, original cloth-backed boards, uncut, a little rubbed and soiled, torn and defective glacine wrapper, 1940 § Greek Portrait (The), An Anthology, limited edition, plate by Lydis, original cloth, uncut, dust-jacket, slip-case, Nonesuch Press, 1934; and an envelope of ephemera relating to Lydis including 7 signed plates (mostly lithographs), 4 pochoir lithographs, 8 signed coloured etched Christmas cards, an A.L.s. from Lydis and a photograph of her sitting in a deckchair "Mariette in the sun after her bath Argentine 1953" in pencil by her on verso, v.s. (17)

£300 - 400



**171**  
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£800 - 1,200

## ARISTIDE MAILLOL

**172**  
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£3,000 - 4,000



**173**  
**Longus.** DAPHNIS AND CHLOE, translated by Geo.Thornley, 2 vol. INCLUDING AN ADDITIONAL SUITE OF 45 PLATES, NUMBER 21 OF 250 COPIES SIGNED BY THE ARTIST ON COLOPHON, WOODCUT TITLE-VIGNETTE AND ILLUSTRATIONS BY ARISTIDE MAILLOL PRINTED IN GREY, ENDPAPERS A LITTLE BROWNED AT EDGES, ORIGINAL VELLUM, UN CUT, ADDITIONAL SUITE OF PLATES LOOSE AS ISSUED IN ORIGINAL PAPER PORTFOLIO AND VELLUM-BACKED BOARD FOLDER, TOGETHER IN BOARD SLIP-CASE (RUBBED AND REINFORCED WITH TAPE), 8vo, printed by Philippe Gonin of Paris for A.Zwemmer, 1937.

£600 - 800



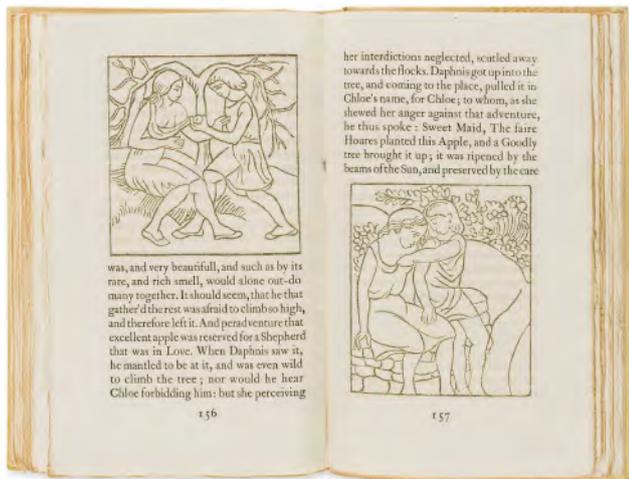
**174**  
**Longus.** DAPHNIS AND CHLOE, translated by Geo.Thornley, 2 vol. INCLUDING AN ADDITIONAL SUITE OF 53 PLATES, NUMBER 13 OF 250 COPIES SIGNED BY THE ARTIST ON COLOPHON, WOODCUT TITLE-VIGNETTE AND ILLUSTRATIONS BY ARISTIDE MAILLOL PRINTED IN GREY, LIGHT SPOTTING (MAINLY TO ADDITIONAL SUITE), ORIGINAL VELLUM, UN CUT, ADDITIONAL SUITE OF PLATES LOOSE AS ISSUED IN ORIGINAL PAPER PORTFOLIO AND VELLUM-BACKED BOARD FOLDER, SPOTTED, TOGETHER IN BOARD SLIP-CASE (RUBBED, LACKING TOP EDGE), 8vo, printed by Philippe Gonin of Paris for A.Zwemmer, 1937.

\* The number of plates in the additional suite appears to vary.

£400 - 600



172



175

**Longus.** DAPHNIS AND CHLOE, translated by Geo.Thornley, *out-of-series copy from an edition limited to 250 signed by the artist on colophon, woodcut title-vignette and illustrations by Aristide Maillol printed in grey, spotting to endpapers, original vellum, uncut, board slip-case (spotted and soiled), 8vo, printed by Philippe Gonin of Paris for A.Zwemmer, 1937.*

£300 - 400

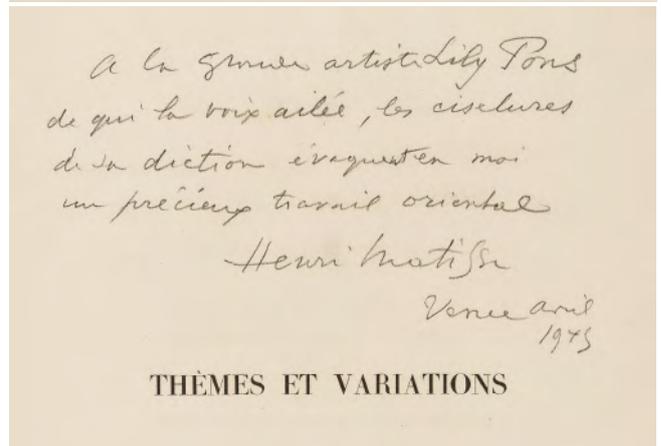


176

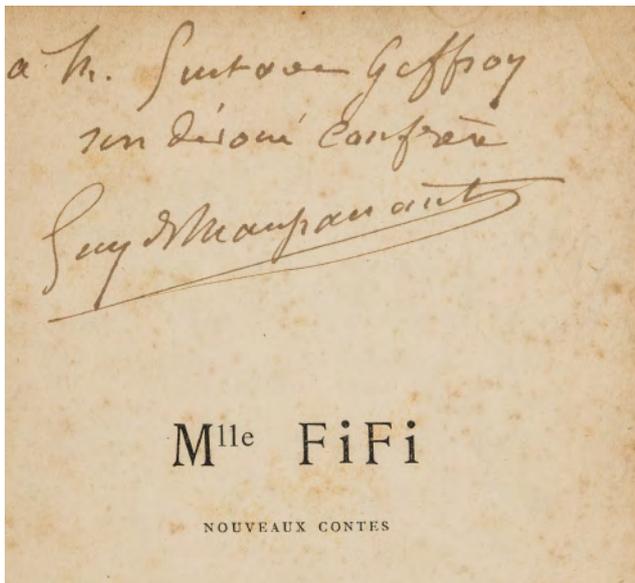
**Matisse (Henri)** DESSINS, THÈMES ET VARIATIONS, précédés de "Matisse-en-France" par Aragon, NUMBER 11 OF 20 COPIES ON VÉLIN D'ARCHES, *from an edition limited to 950, this copy unsigned on limitation leaf but SIGNED AND INSCRIBED BY THE ARTIST TO LILY PONS in pencil on half-title, linocut frontispiece, 125 plates after drawings by Matisse only (of 158, lacking A1,3 & 5, B1, C2 & 3, E1, 6 & 8, F1 & 9, G4, I1, 5 & 7, J2, L1, 4, 10, 16 & 17, M1 & 6, N6 & N bis3 & 4, P1 & 3), 3 small lithographs in text, frontispiece very lightly offset on title, rear endpapers browned from newspaper cutting, loose as issued in original printed wrappers, uncut, a few spots, original cloth-backed board portfolio with ties, joints worn and split, 4to, Paris, Martin Fabiani, 1943.*

\*\* The inscription reads, "A la grande artiste Lily Pons de qui la voix ailée, les ciselures de sa diction ?évaquent en moi un précieux travail orientale. Henri Matisse Vence avril 1945". Lily Pons (1898-1976) was a French-American opera singer who specialised in the coloratura soprano repertoire and was particularly known for the title roles in Donizetti's *Lucia di Lammermoor* and Delibes' *Lakmé*. It is possibly to the latter, a tale about the daughter of a Brahmin priest, that Matisse refers in his inscription.

£1,000 - 1,500



176



177

**Maupassant (Guy de)** Mlle Fifi, signed presentation copy from the author inscribed "A M.GUSTAVE GEFFROY SON DÉVOUÉ CONFRÈRE GUY DE MAUPASSANT" on half-title, foxed, contemporary roan-backed wooden boards, upper cover inlaid in radiating panels from sun shape at foot, original wrappers bound in (upper worn and frayed at edges, detached), 1883 § Mauriac (François) Orages, Poèmes, signed and inscribed by the author "À DAVID POSNER AU POÈTE; CES VIEUX PÉCHÉS EN LIEU CORDIALE SYMPATHIE FRANÇOIS MAURIAE" on half-title, original printed wrappers, glazine wrapper, slightly frayed at spine ends, 1949 § Régnier (Henri de) Apaisement, first edition, signed and inscribed by the author "A FRANCIS VIÉLÉ-GRIFFIN CES VERS TERNAIRES ET AUTRES SON AMI HENRI DE RÉGNIER" on half-title, contemporary half morocco, original wrappers bound in, t.e.g., others uncut, corners bumped and worn, 1886 § Colette (Sidonie-Gabrielle) Chéri, signed presentation copy from the author to Mlle. LUCETTE ROCHETTE inscribed on half-title, browned, contemporary roan-backed boards, a little worn, 1930, Paris; and another, inscribed, and 4 A.L.s. from Yvette Guilbert discussing songs etc., one with mention of Isadora Duncan, 8vo (9)

\*\* Gustave Geffroy (1855-1926), journalist, novelist and art critic, one of the first to promote the Impressionists, especially Monet.

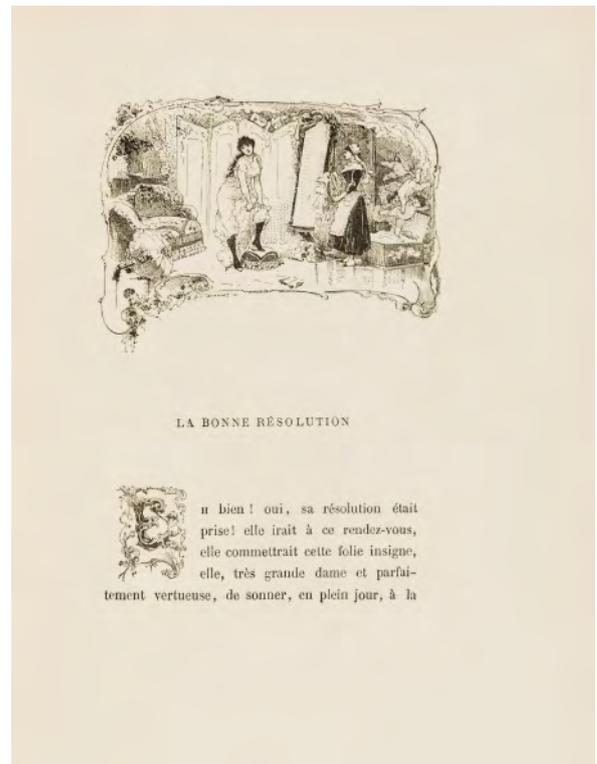
Yvette Guilbert (1865-1944), French cabaret singer and actress of the Belle Époque who became one of the prime models for Henri de Toulouse-Lautrec.

£500 - 700

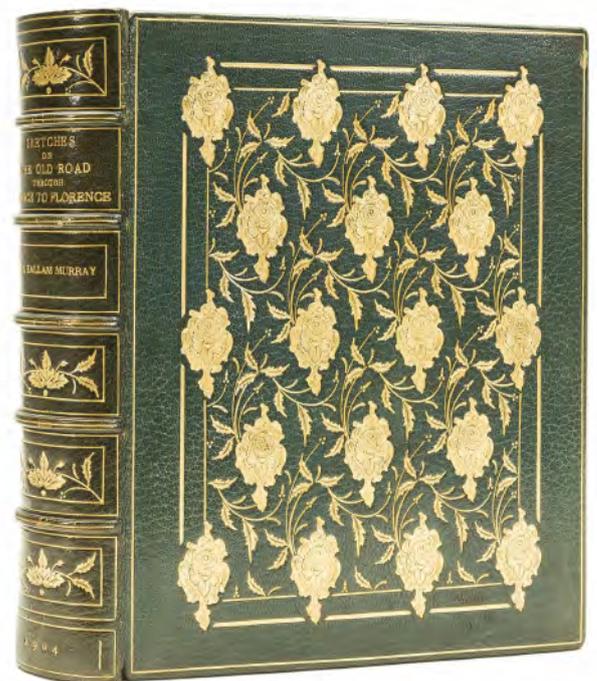
178

**Mendes (Catulle)** POUR LIRE AU BAIN, number 19 of 50 COPIES ON JAPON IMPÉRIAL, illustrations by Fernand Besnier, some light spotting, later blue morocco, gilt, spine with gilt floral spray, t.e.g., others uncut, Paris, 1884 § Claretie (J.) La Canne de M.Michelet, number 22 of 150 COPIES ON JAPON AND WITH 2 ADDITIONAL STATES OF THE PLATES BEFORE LETTERS, from an edition limited to 1000, etchings by Toussaint after Jazet, later half morocco, spine gilt, original wrappers bound in, t.e.g., others uncut, Paris, 1886 § Larchey (L.) Les Cahiers du Capitaine Coignet, colour plates and illustrations by Julien le Blant, contemporary tree calf, gilt, spine gilt, g.e., 1896, very slightly rubbed, Paris; and 2 others, 4to & 8vo (5)

£300 - 400



178



179

**Menpes (Dorothy)** THE DURBAR, deluxe limited edition signed by the artist, 1903; Paris, one of 500 deluxe copies, 1909 § Murray (A.H.Hallam) Sketches on the Old Road through France to Florence, number 147 of 150 copies, colour plates, bound in blue morocco elaborately blocked with flowers in gilt, by Zaehnsdorf, spine gilt and very slightly faded, 1904, the first two with colour plates by Mortimer Menpes, original decorated cream cloth, gilt, very slightly soiled, all t.e.g., others uncut, the first two A. & C.Black; and 2 others, similar, 4to & 8vo (5)

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180



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180

**Miller (Henry)** *INSOMNIA OR THE DEVIL AT LARGE*, ONE OF 20 SPECIAL COPIES WITH AUTOGRAPH NOTE FROM THE CO-PUBLISHER AND PORTRAIT OF MILLER, from *Edition G limited to 385, signed and dated by the author, with portrait by Paul Giovanopoulos signed and numbered 7/30 in pencil and 12 colour plates reproducing watercolours by Miller, text with illustrations, original spiral-bound limp boards with foil dust-jacket, together with loose plates, autograph note and prospectus in original orange cloth drop-back box, large folio, Albuquerque, N.M., Loujon Press, 1970.*

\*\* One of 20 deluxe copies set aside for the publisher John Edgar Webb and his wife Louise "Gypsy Lou". A photocopy of Webb's obituary is loosely inserted in a pocket inside the lid with Gypsy Lou's manuscript note, "Because of the enclosed writings, I need money for a memorial full-page ad to run in the Village Voice for Jon, and this set is one of the 20 copies of 'Insomnia' we set aside for ourselves. Mrs. Jon Edgar Webb".

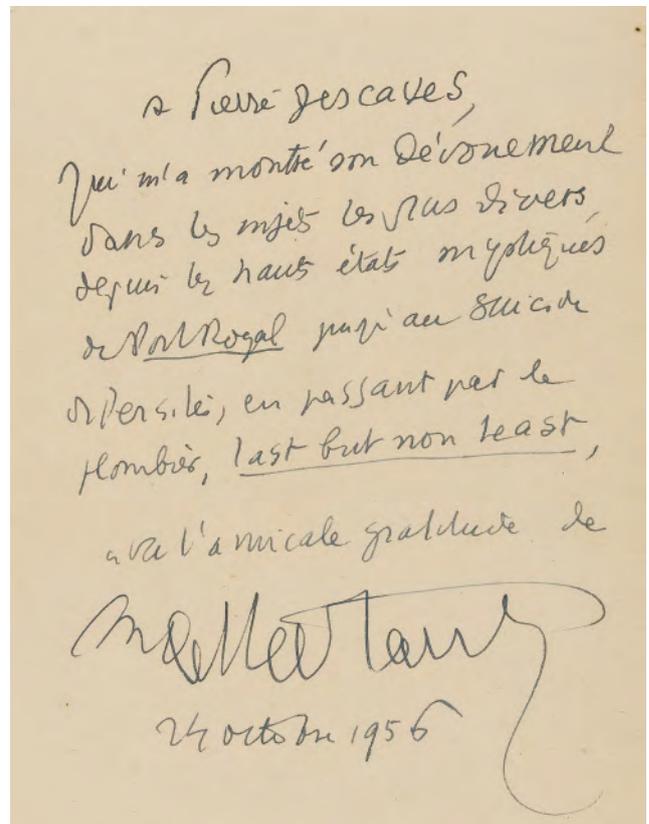
The last significant book production from the famous New Orleans (later Albuquerque) publisher.

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181

**MINOR POET SINGS (A)**, ONE OF 6 COPIES ON PRINTED ON VELLUM SIGNED BY THE PUBLISHERS (*not for sale*), from an *edition limited to 306, oblong parchment, lacking ties, Murray & Co., 1907* § Carstairs (Carroll) *My Window Sill*, FIRST EDITION, *bound in vellum with elaborate floral design in gilt, by Hatchards, 1930* § Edwards (Cyril) *Seven Sonnets, number 20 of 250 copies signed by the author, copper-engraved throughout by Cha. Sigris, original tree calf, gilt, by Birdsall, 1934* § Vacaresco (H.) *The Bard of Dimbovitza, Roumanian Folk-Songs, translated by Carmen Sylva [Queen Elisabeth of Romania, wife of Karol I], and Alma Strettell, NUMBER 2 OF 50 COPIES SIGNED BY STRETTCELL, original decorated vellum, gilt, DESIGNED BY CHARLES RICKETTS, [1892], most t.e.g., all uncut, slightly rubbed or soiled, oblong 8vo & 8vo (4)*

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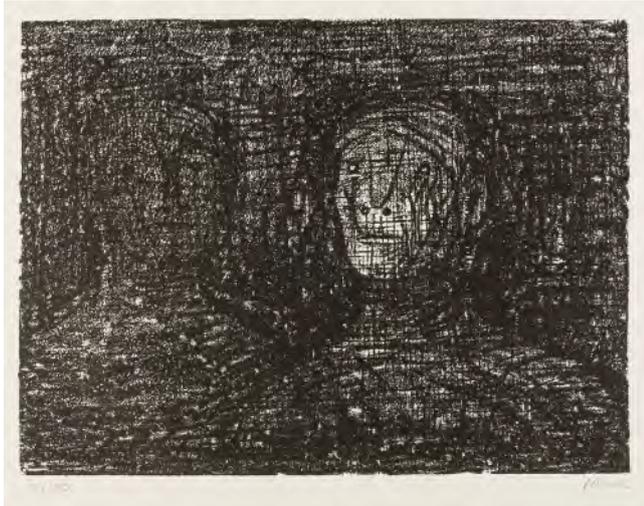
182

**Montherlant (Henry de)** *LA VIE AMOUREUSE DE MONSIEUR DE GUISCART*, number 24 of 25 copies for the author and artist, from an *edition limited to 275*, THIS COPY SIGNED PRESENTATION COPY FROM THE AUTHOR WITH LONG INSCRIPTION TO PIERRE DESCAVES *inscribed on front free endpaper, dry-point frontispiece and illustrations by Jean Traynier, loose as issued in original wrappers, uncut, original cloth-backed board folder and slip-case (a little rubbed), Paris, 1946; and another inscribed by Montherlant, 4to & 8vo (2)*

\*\* Pierre Descaves (1924-2014), French politician.

£300 - 400

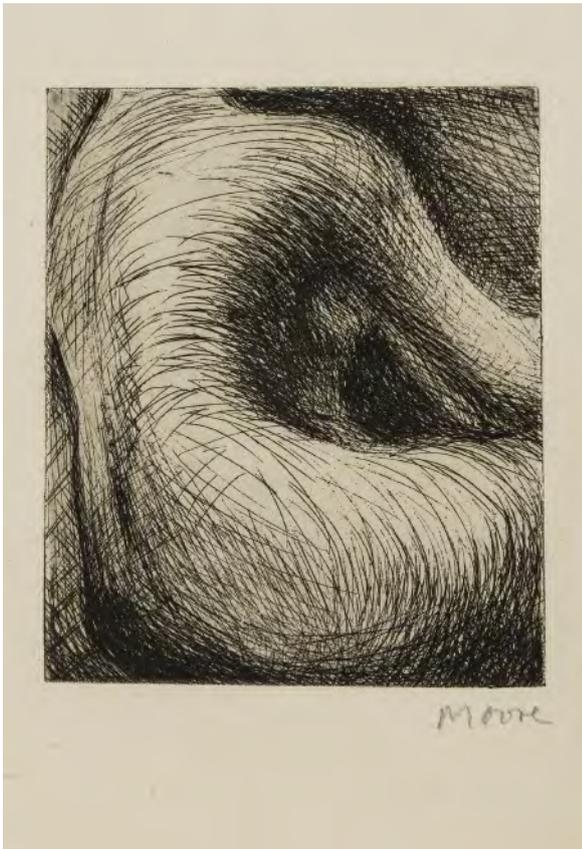
HENRY MOORE



183

**Auden (W.H.)** SELECTIONS FROM POEMS. LITHOGRAPHS BY HENRY MOORE, 'Edition B' for America, NUMBER 12 OF 150 COPIES SIGNED BY THE ARTIST AND WITH 4 ADDITIONAL PLATES, lithographed illustrations printed in black, green and grey, tissue guards, original dark green cloth, 4 additional lithographs all numbered and signed in pencil and loose as issued in original dark green cloth folder, together in original cloth drop-back box, folio, Petersburg Press, 1974.

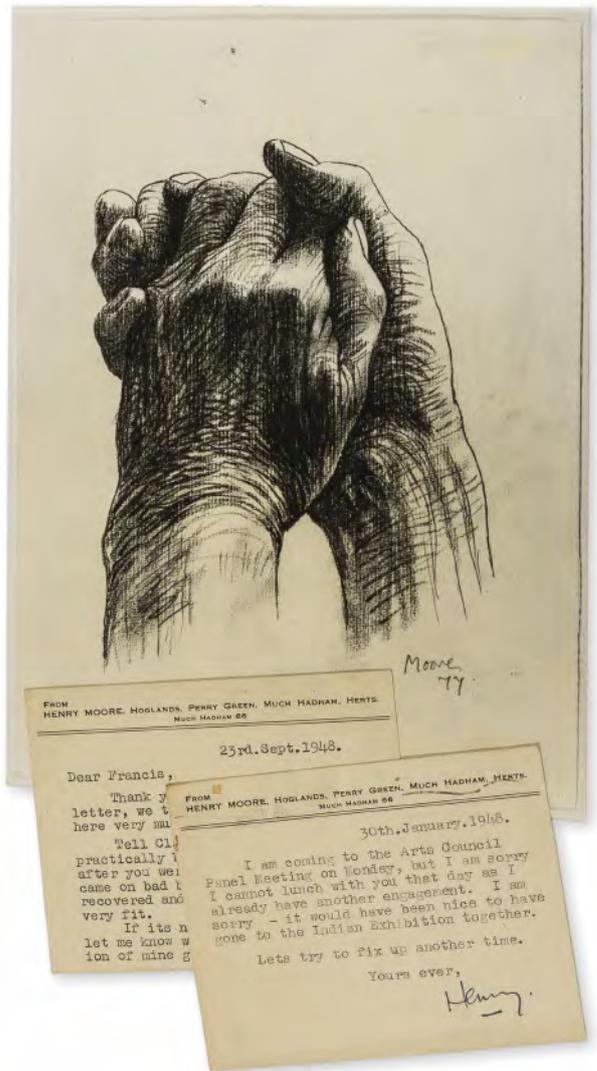
£1,000 - 1,500



184

**Durrell (Lawrence)** COLLECTED POEMS 1931 - 1974, OUT-OF-SERIES COPY FROM AN EDITION LIMITED TO 100 WITH A SIGNED PRINT BY HENRY MOORE, decorative endpapers, original crushed black morocco, spine lettered in gilt, t.e.g., slip-case, 8vo, 1980.

£300 - 400



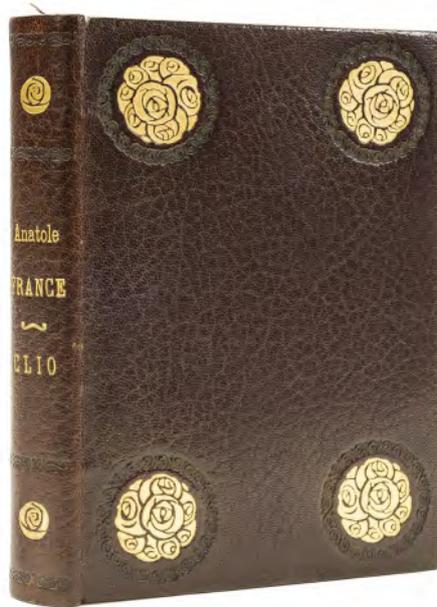
185

**Moore (Henry)** SKETCHBOOK 1928: THE WEST WIND RELIEF, 2 vol. including facsimile sketchbook, Edition C, number 70 of 250 copies signed by the artist, illustrations, sketchbook original cloth-backed boards, catalogue by Alan G. Wilkinson in original wrappers, together in original cloth drop-back box, 4to, Much Hadham, 1982; with a photograph of drawing 'Hands' by Moore, signed, titled and dated 1977 in black ink on verso; AND 2 T.PCS.S. FROM MOORE TO FRANCIS WATSON DATED 1948, one asking him to let him know when the Australia Exhibition of his work returns to the Arts Council with "as I want to go through the drawings to have some reproduced" added in manuscript (4)

£400 - 600



186



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**Moore (Thomas Sturge)** THE LITTLE SCHOOL, a Posy of Rhymes, one of 175 copies on paper, woodcut title-vignette, 2 head-pieces & tail-piece by the author, initials by Lucien Pissarro, original green and yellow daffodil patterned-paper boards, REBACKED IN GREY-GREEN SUEDE BY LESTER CAPON and with gilt-stamped morocco label on upper cover, uncut, preserved in modern cloth drop-back box with morocco label on spine, Eragny Press, 1905; The Vinedresser and other poems, FIRST EDITION, FIRST ISSUE, AUTHOR'S FIRST BOOK, original cloth, 1899; The Centaur's Booty, SIGNED BY THE AUTHOR ON FRONT PASTEDOWN, original linen, spine browned, 1903; Hark to These Three Talk About Style, SIGNED PRESENTATION COPY FROM THE AUTHOR, original pictorial wrappers, 1915; Judas, SIGNED AND INSCRIBED BY THE AUTHOR, original cloth-backed pictorial boards, 1923 § Villiers de l'Isle-Adam (J.M.) Axel, preface by W.B.Yeats, one of 500 copies, illustrations, A.L.s. from T.Sturge Moore to F.S.Salter loosely inserted, original pictorial white buckram, gilt, designed by Moore, very slightly soiled, t.e.g., others uncut, 1925; and 12 others, Moore, some in bindings designed by him, 8vo (18)

\*\* The first is a charming book dedicated to the bookbinder Sybil Pye "the mistress of the little school, who wished these poems made for, and brought them home to children...". Loosely inserted is a letter from Lester Capon explaining his repair and an extra piece of the daffodil paper which he found underneath the paper on the rear board. It is clear that the paper was made specially for the binding as the decorative edge forms the turn-ins on the pastedown.

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187

**Mucha (Alphonse).- France (Anatole)** CLIO, illustrations by Alphonse Mucha printed in colours, lightly browned, BOUND IN CLARET CRUSHED MOROCCO, GILT, BY RENÉ KIEFFER with his ticket, covers with head of rose in gilt within decorative ring in blind in each corner, spine titled in gilt and with small rose head at head and foot, SIGNED AT FOOT OF FRONT TURN-IN, gold silk doublures & endpapers, original pictorial wrappers bound in, t.e.g., others uncut, spine very slightly faded, 8vo, Paris, 1900.

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188

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£600 - 800



189

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**Nash (Paul)** RUFUS CLAY, THE FOREIGNER, from 'Cotswold Characters' by John Drinkwater, woodcut, numbered 11 of 9, signed and dated in pencil, c.110 x 90mm., framed & glazed, 1921 & Armstrong (Martin) Saint Hercules and other stories, number 34 of 310 copies, pochoir illustrations by Paul Nash, original cloth-backed patterned-paper boards, uncut, printed at the Curwen Press, [1927] & Shakespeare (William) The Tragedie of King Lear, one of 450 copies, plates by Nash, original cloth-backed boards, uncut, dust-jacket, printed at the Shakespeare Head Press of Stratford-on-Avon, 1927, the last two a little rubbed; and a copy of Drinkwater's Cotswold Characters illustrated by Nash, v.s. (4)

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190

**Nash (John)** FLOWER DRAWINGS, NUMBER 61 OF 65 COPIES SIGNED BY THE ARTIST beneath illustration on colophon, 11 plates, each numbered and signed by the artist in pencil, loose as issued in original cloth-backed board portfolio with ties, a little rubbed and marked, one flap torn at fold, folio, Warren Editions, 1969.

£300 - 400



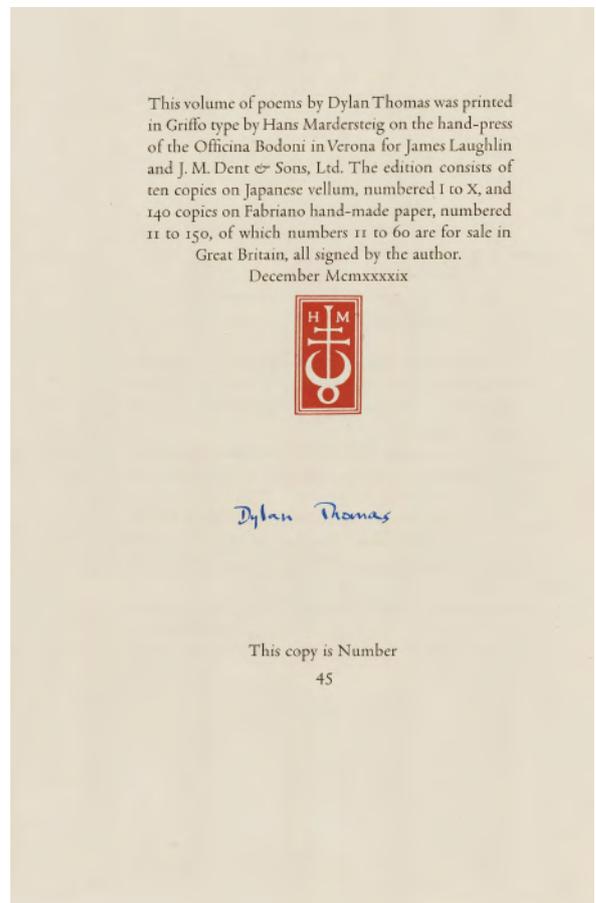
191

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**Nonesuch Press.- Dante Alighieri.** LA DIVINA COMMEDIA Or the Divine Vision of Dante Alighieri in Italian & English, translated by H.F.Cary, text in Italian and English, double-page plates from drawings by Sandro Botticelli, bookplate of Walter Hirst, original vellum stained orange, gilt, fading to spine, 1928 & Holy Bible (The), 5 vol. including Apocrypha, copper-engraved pictorial titles and head- & tail-pieces by Stephen Gooden, tissue guards, original decorated boards, gilt, 1924-27 & Rousseau (J.J.) The Confessions, edited by A.S.B.Glover, 2 vol., wood-engraved decorations by Reynolds Stone printed in brown, original natural morocco, 1938 & Montaigne (Michel de) Essays, translated by John Florio, 2 vol., original brown morocco, gilt-stamped green calf medallion to upper covers, 1931, limited editions, all t.e.g., others uncut, the last two spotted and spines browned, Nonesuch Press; and 6 others from the press, v.s. (16)

£300 - 500

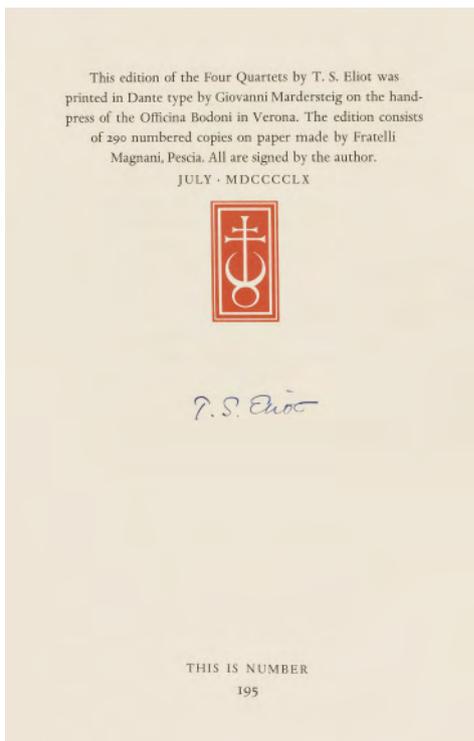
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192

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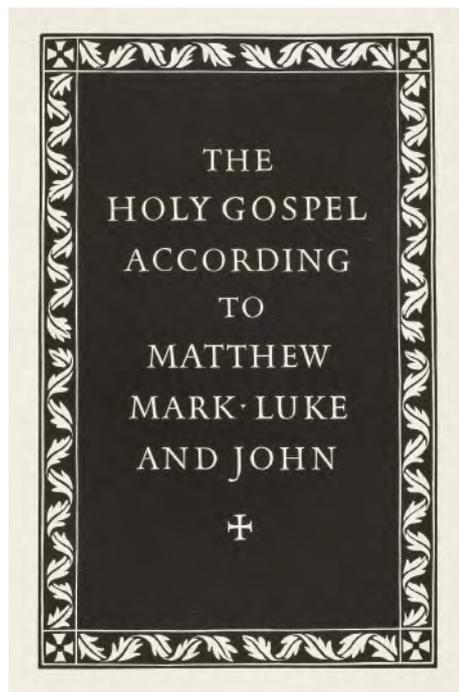
£1,000 - 1,500



193

**Eliot (T.S.)** FOUR QUARTETS, number 195 of 290 copies signed by the author, original vellum-backed marbled boards, t.e.g., others uncut, spine very slightly soiled, marbled board slip-case (rubbed), small folio, Verona, Officina Bodoni, 1960.

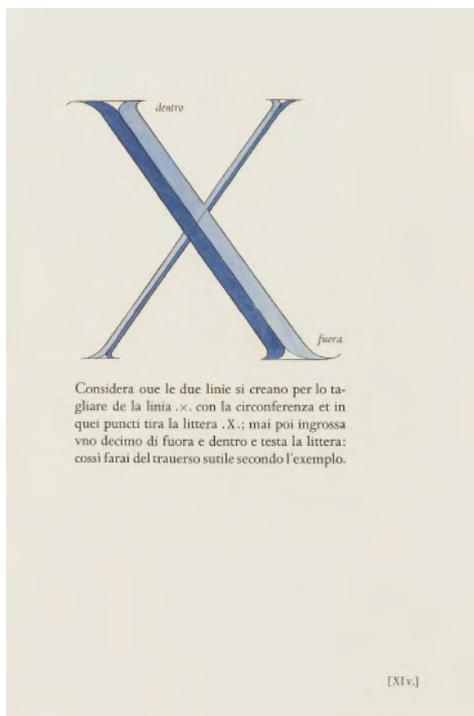
£1,000 - 1,500



195

HOLY GOSPEL (THE) ACCORDING TO MATTHEW, MARK, LUKE AND JOHN, number XC of 155 copies for Britain, from an edition limited to 320, fine wood-engraved title-page by Reynolds Stone, woodcut illustrations by Bruno Bramanti after Bartolomeo di Giovanni's originals for the 1495 edition, original crimson morocco, gilt, t.e.g., others uncut, transparent wrapper, original decorated cloth slip-case, small folio, Verona, Officina Bodoni, 1962.

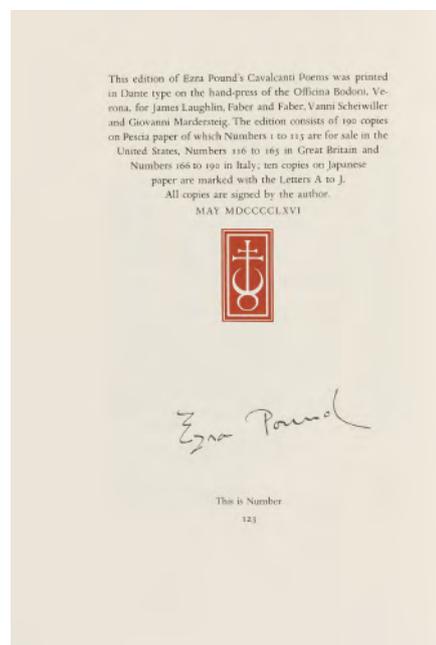
£600 - 800



194

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196

**Pound (Ezra)** CAVALCANTI POEMS, number 123 of 200 copies signed by the author, original vellum-backed boards, gilt, t.e.g., others uncut, transparent wrapper, slip-case, Verona, Officina Bodoni, 1966 § [Grieve (Christopher Murray)], "Hugh MacDiarmid". DREADH I, II AND III, number 92 of 200 copies signed by the author, bound in brown goatskin, upper cover moulded with figure of eagle with outstretched wings, suede flyleaves but lacking doublures, uncut, Frenich, Foss, printed at the Officina Bodoni, 1974, small folio (2)

£400 - 600



197

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£500 - 700



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£300 - 400



199

**Palmer (Samuel)** AN ENGLISH VERSION OF THE ECLOGUES OF VIRGIL, title in red & black, 14 plates including 5 original etchings, endpapers spotted, original pictorial cloth, gilt, uncut, rubbed, small folio, 1883.

£300 - 500



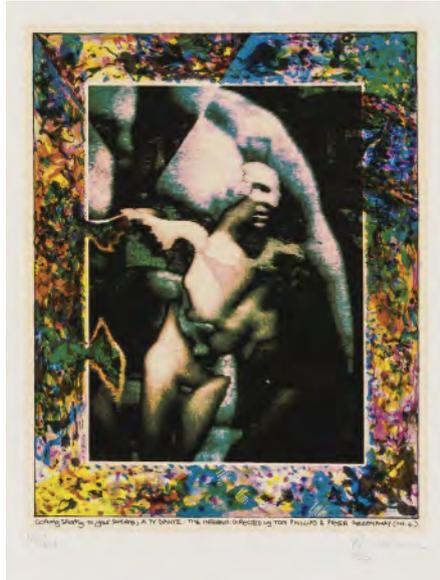
200

**Pear Tree Press.- Guthrie (James)** THE ELF. A Sequence of the Seasons, 4 vol., each number 149 of 250 copies, printed in black and colours, plates and decorations by the author, original holland-backed pictorial or decorative boards, uncut, a very good set, Old Bourne Press, 1902-04; THE ELF. A Little Book, nos.2-4 only (of 4, lacking no.1 Autumn), each one of 300 copies, printed on rectos only, plates by Guthrie, some spotting, some leaves of no.2 loose and frayed at edges, original printed wrappers tied with cord, browned and faded, one with wrappers detached, Ingrave, 1899-1900; and 3 others, Guthrie or Pear Tree Press, 8vo & 4to (10)

£400 - 600



201



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**Pennyroyal Press.- Shelley (Mary)** FRANKENSTEIN; OR, THE MODERN PROMETHEUS, number 83 of 350 copies signed by the artist and with an additional suite of plates, wood-engraved illustrations by Barry Moser, most full-page, light spotting to first few leaves, original morocco-backed cloth, t.e.g., additional plates all signed in pencil and loose as issued in original cloth folder, together in cloth slip-case (a little rubbed and soiled), 4to, West Hatfield, Mass., Pennyroyal Press, 1983.

£1,000 - 1,500

202

**Phillips (Tom)** DANTE'S INFERNO, NUMBER 48 OF 100 COPIES SIGNED BY THE ARTIST AND WITH A SIGNED TEN-COLOUR SCREENPRINT loosely inserted, plates, some colour, original cloth, dust-jacket, slip-case, 1985 § Lowell (Robert) The Voyage, number 177 of 200 copies signed by the author and artist, plates by Sidney Nolan, original cloth, slip-case, 1968 § Duncan (Robert) A Paris Visit: Five Poems, number 70 of 115 copies on hand-made Indian paper and signed by the author and artist, from an edition limited to 130, plates by R.B.Kitaj, original half morocco, uncut, a little rubbed, Grenfell Press, 1985, 4to & folio (3)

£400 - 600

203

**Pogány (Willy).- Coleridge (Samuel Taylor)** THE RIME OF THE ANCIENT MARINER, [1910] § Goethe (J.W. von) Faust, 1908 § Louÿs (Pierre) The Songs of Bilitis, limited edition signed by the author, New York, 1926, all with decorated title, plates & illustrations by Willy Pogány, many colour, occasional light spotting, original cloth, the first two decorated, gilt, a little rubbed, the last with slip-case, 4to & 8vo (3)

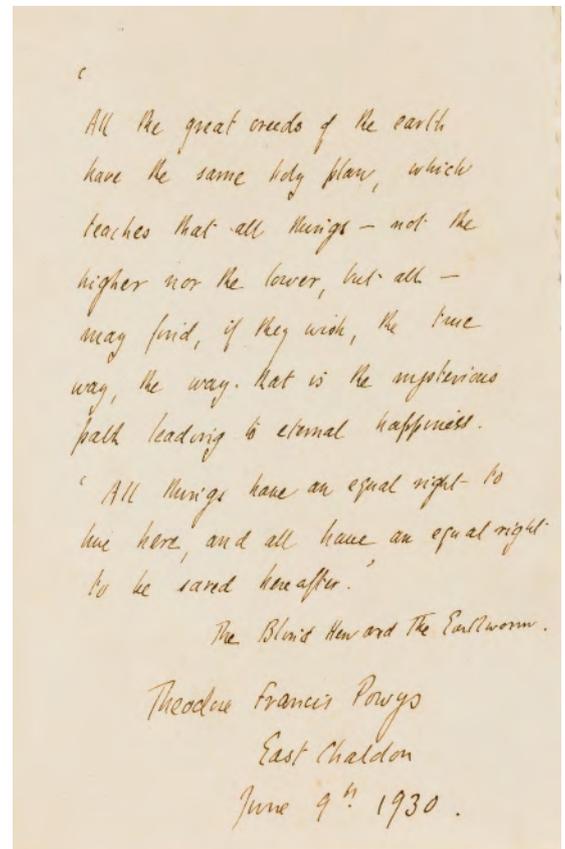
£300 - 400

204

**Powys (Theodore Francis)** UNCLE DOTTERY, ONE OF 50 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF THE PLATES and signed by the author, from an edition limited to 350, 2 wood-engravings by Eric Gill, additional engravings loose in pocket at end, original vellum-backed cloth, uncut, Bristol, Douglas Cleverdon, 1930 § When Thou Wast Naked, one of 500 copies signed by the author, wood-engravings by John Nash, original morocco-backed patterned-paper boards, t.e.g., Waltham St. Lawrence, Golden Cockerel Press, 1931; Soliloquies of a Hermit, FIRST EDITION, SIGNED & INSCRIBED BY THE AUTHOR TO F.G.ROBINSON, original cloth-backed boards, dust-jacket, a little rubbed, spine torn, 1918; Fables, FIRST EDITION, WITH LONG SIGNED INSCRIPTION BY THE AUTHOR on front free endpaper, illustrations by Gilbert Spencer, original buckram, t.e.g., others uncut, spine rubbed and faded, 1929; and 3 others by the same, 8vo (7)

\*\* The third is the author's first book.

£350 - 450

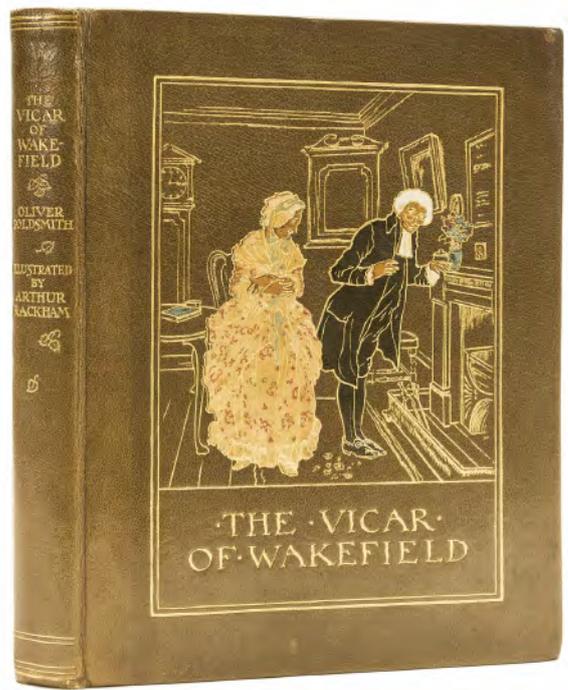


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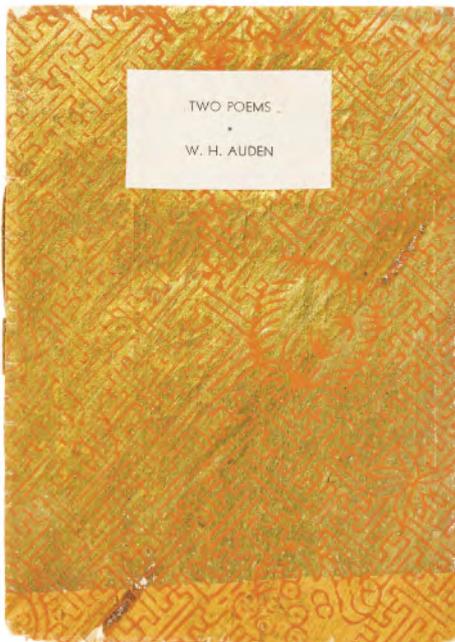
**205 Procktor (Patrick).- Coleridge (Samuel Taylor) THE RIME OF THE ANCIENT MARINER, NUMBER IV OF XXV SPECIAL COPIES WITH 4 ADDITIONAL PRINTS AND SIGNED BY THE ARTIST, from an edition limited to 140, aquatint portrait and 11 plates by Patrick Procktor, some printed in colours, additional aquatints all numbered & signed in pencil and loose in pocket at end, original black morocco-backed blue-grey morocco, by Sangorski & Sutcliffe, upper cover blocked with gilt albatross and ship at sea, spine titled in gilt, uncut, marbled board slip-case, 4to, [printed by Will Carter at the Rampant Lions Press] for Editions Alecto, 1976.**

**£1,000 - 1,500**



**207 Rackham (Arthur).- Goldsmith (Oliver) THE VICAR OF WAKEFIELD, embossed stamp of Igor Nikolaevich Dolgoruki at foot of title, bound in mid-brown morocco, upper cover with colour morocco onlays and blocked in gilt reproducing frontispiece, t.e.g., others uncut, 1929 § Ibsen (Henrik) Peer Gynt, 1936 § [Dodgson (C.L.)], "Lewis Carroll". Alice's Adventures in Wonderland, n.d., all with colour plates and black & white illustrations by Arthur Rackham, the last a little spotted, the last two original pictorial cloth, gilt, spins faded, slightly rubbed, 4to & 8vo (3)**

**£300 - 400**



**206 Prokosch (Frederic).- Auden (W.H.) TWO POEMS, 'SPECIAL COPY ON LEMON VELLUM' FROM AN EDITION LIMITED TO 22, SIGNED BY THE AUTHOR AND PROKOSCH, original orange and gilt wrappers, rubbed and chipped, discolouration, 8vo, [Bryn Mawr, PA, for Frederic Prokosch], Xmas 1934.**

**£400 - 600**



**208 Radiguet (Raymond) VERS LIBRES, number 85 of 250 copies, 31 erotic pochoir illustrations [by Rojan], some full-page, light offsetting to frontispiece, BOUND IN CALF WITH HAND-COLOURED EROTIC IMAGE AND TITLE ON UPPER COVER (from original wrapper), BY MARSILLACH, spine built out at head and foot, signed on front turn-in, t.e.g., others uncut, original pictorial wrappers bound in, spine a little faded, slip-case (rubbed), 4to, Paris, Nogent, [c.1937].**

**£500 - 700**



209

**Rampant Lions Press.- Gross (Anthony)** THE VERY RICH HOURS OF LE BOULVÉ, number 20 of 135 copies signed by the author/artist, etched plates, by Gross, original morocco-backed cloth, t.e.g., others uncut, morocco label on spine, cloth slip-case, 4to, Cambridge, Rampant Lions Press, 1980.

£300 - 500



210

210

**Red Hen Press.- Jones (Shirley)** NOCTURNE FOR WALES, NUMBER 34 OF ONLY 20 COPIES WITH AN ORIGINAL SET OF ETCHINGS, from an edition limited to 50 signed by the author/artist, 5 etched plates printed in black and colours, each numbered (34/70), titled, signed and dated in pencil, loose as issued with accompanying text volume in original cloth with circular tan morocco label on upper cover in original cloth portfolio with ties, A.L.s. from the author/artist to Marie Louise Rosenthal loosely inserted, South Croydon, Red Hen Press, 1987; Falls the Shadow, NUMBER 26 OF 40 COPIES SIGNED BY THE AUTHOR/ARTIST, printed in brown, 6 blind-stamped plates, each with "shadow" etched plate with aquatint and mezzotint, Japanese tissue guards, prospectus loosely inserted, original brown morocco-backed cloth with brown morocco wings onlaid on upper cover, by Gwasg Gregynog, uncut, original cloth drop-back box, morocco label, 1995, folio, South Croydon, Red Hen Press (2)

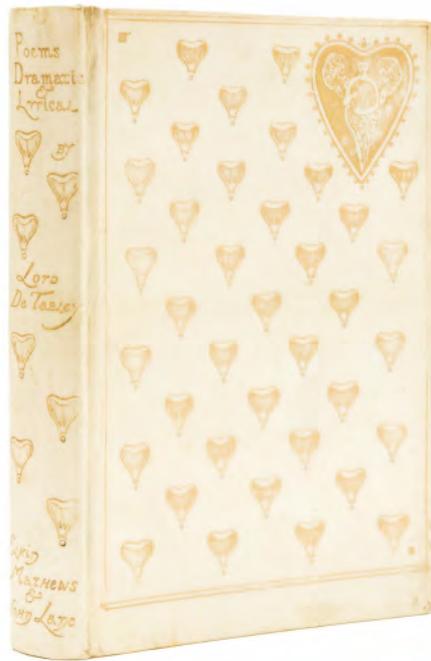
£400 - 600



211

**Richepin (Jean)** LES CHANSONS DE MIARKA, NUMBER X OF 20 HORS COMMERCE COPIES (this copy for M.Fribourg), WITH AN ORIGINAL DRAWING AND AN ADDITIONAL SUITE OF PLATES ON JAPON, printed in black and colours, woodcut frontispiece, illustrations & decorations by Gabriel-Belot, light spotting, half-title hand-coloured and with original signed pen & ink drawing by Gabriel-Belot, additional suite tipped to blank leaves, loose as issued in original decorative wrappers with ties (a couple lacking), uncut, a little rubbed, 1923 § Servine (Roux) La Pierre Écrite, Poèmes, NUMBER 5 OF AN UNSPECIFIED NUMBER OF SPECIAL COPIES, this for M.Herman Simson, printed in red & black, illustrations by Léo Lelée, with 11-LINE SIGNED MANUSCRIPT POEM 'LE TOMBEAU' BY THE AUTHOR IN RED INK BOUND IN AT END, AND SIGNED WATERCOLOUR DRAWING ON HALF-TITLE & 2 SMALL PEN & INK DRAWINGS MOUNTED ON LEAF SIGNED BY LELÉE, later green morocco, gilt, g.e., spine slightly faded, 1911 § France (A.) Abeille, one of 495 copies, wood-engravings by Louis Jou, contemporary morocco-backed boards, spine gilt, original wrappers bound in, 1923 § Barbier (G.) Le Carquois Épuisé, number 49 of 60 copies initialled by the author, wood-engraved illustrations by Siméon, original wrappers, uncut, glacine wrapper, n.d. § Louÿs (P.) Les Aventures du Roi Pausole, wood-engravings by Foujita, lightly browned, original yellow wrappers, uncut, a little spotted and faded, 1931, Paris; and 12 others, French, illustrated with wood-engravings/woodcuts, 4to & 8vo (17)

£400 - 600



212

**Ricketts (Charles)- Warren (John Leicester, Lord de Tabley)**

POEMS DRAMATIC AND LYRICAL, ONE OF 100 SPECIALLY-BOUND COPIES ON JAPANESE VELLUM, 6 plates by Charles Ricketts, tissue guards (foxed), original decorated vellum, gilt, designed by Ricketts, uncut, a little rubbed and soiled, covers splaying, slight staining to lower cover, London & New York, 1893 § Bottomley (Gordon) A Vision of Giorgione, 1922 § Ricketts (Charles) Unrecorded Histories, limited edition, 1933 § Hazlitt (William) A Reply to Z, out-of-series copy from an edition limited to 300, SIGNED PRESENTATION COPY [TO CHARLES RICKETTS] INSCRIBED "FOR THE FOUNDER OF THE VALE PRESS FROM A.J.A.SYMONS" [the founder of the First Edition Club], endpapers heavily foxed, First Edition Club, 1923 § Watry (Maureen) The Vale Press, 2004, plates and illustrations, the second and third SIGNED PRESENTATION COPIES FROM GORDON BOTTOMLEY and in bindings designed by Ricketts, all but the first original cloth, the last with dust-jacket, the fourth damp-stained; and 16 others by, concerning or in bindings designed by Ricketts and/or Charles Shannon, 8vo & 4to (21)

£300 - 500

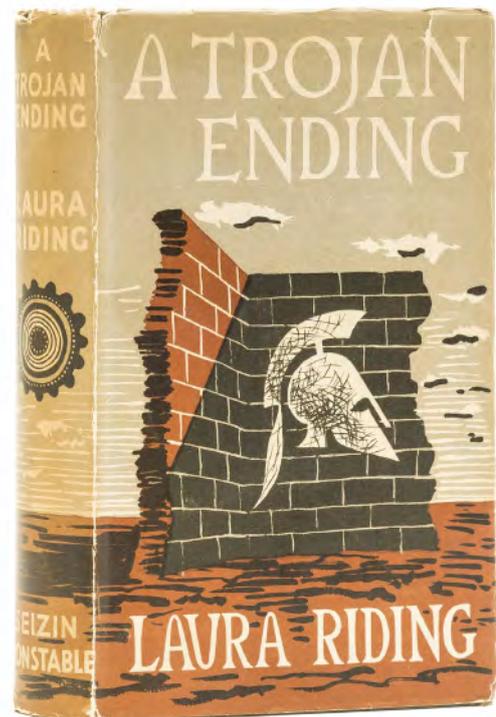


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213

**Shakespeare (William)** THE TRAGEDIE OF MACBETH, introduction by Harley Granville-Barker, edited by Albert Rutherston, NUMBER 85 OF 106 SPECIALLY-BOUND COPIES ON HAND-MADE PAPER AND SIGNED BY THE ARTIST, GRANVILLE-BARKER AND RUTHERSTON, from an edition limited to 606, colour plates by Charles Ricketts, original brown morocco with elaborate strapwork border in gilt, by Zaehnsdorf, spine gilt, printed at the Shakespeare Head Press of Stratford-upon-Avon, 1923 § Bottomley (Gordon) Poems of Thirty Years, NUMBER 2 OF 87 SPECIALLY-BOUND COPIES SIGNED BY THE AUTHOR, portrait, light spotting, original cream cloth, gilt, 1925 § Ricketts (Charles) Oscar Wilde: Recollections by Jean Paul Raymond..., limited edition, title with vignette printed in red, endpapers browned as usual, original pictorial cream cloth, gilt, Nonesuch Press, 1932; Unrecorded Histories, limited edition, plates in red, original buckram with design in red by Ricketts, 1933, all but the first in bindings designed by Ricketts, t.e.g., others uncut, some a little rubbed or soiled, 4to & 8vo (4)

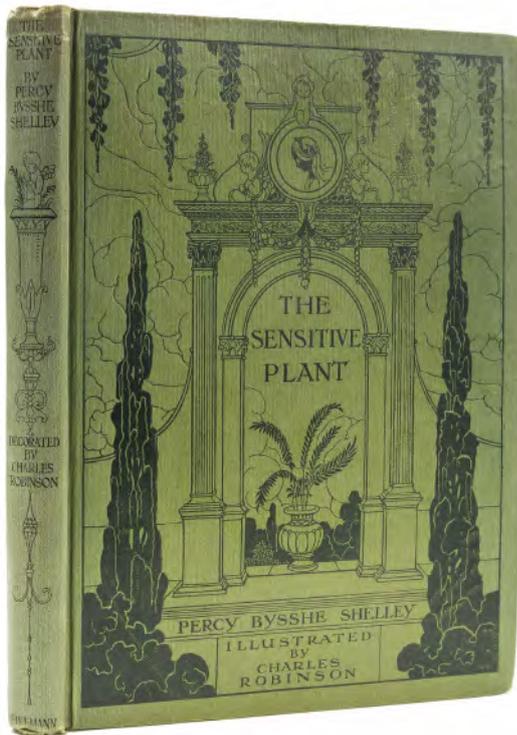
£350 - 450



214

**Riding (Laura)** TWENTY POEMS LESS, number 27 of 200 copies signed by the author, spotting to title, original sheep-backed photomontage boards by Len Lye, uncut, rubbed, Paris, Hours Press, 1930; A Trojan Ending, FIRST EDITION, original cloth, dust-jacket, a little rubbed, slight fraying at edges, Deya, Seizin Press, & London, 1937 § Graves (Robert) Welchman's Hose, one of 525 copies, wood-engraved illustrations by Paul Nash, original cloth-backed patterned-paper boards, printed at the Curwen Press for The Fleuron, 1925; George Sand in Majorca, number 58 of 75 copies signed by the artist, printer and translator, text in English, French and Catalan, original wrappers, 9 etchings by Nils Burwitz, all numbered and signed by the artist, loose as issued, together in original cloth drop-back box, printed label on upper cover, Deya, New Seizin Press, 1986; and 6 others, Riding, Graves & Hours Press, 4to & 8vo (10)

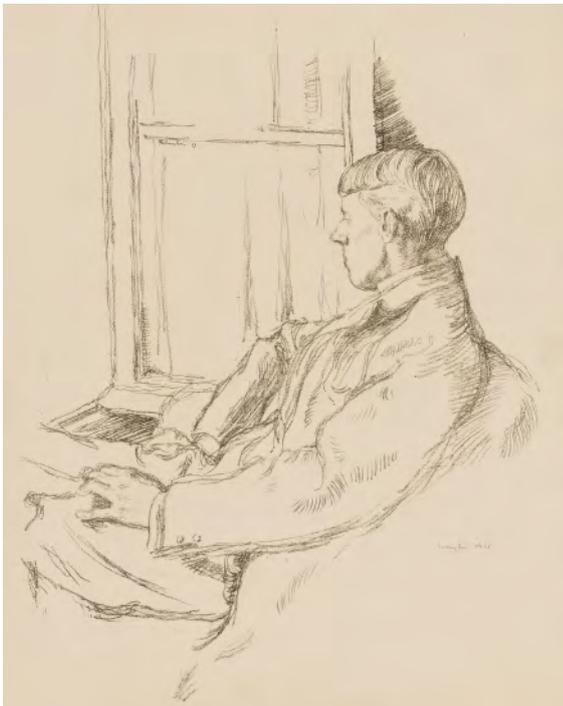
£350 - 450



215

**Robinson (Charles).- Shelley (Percy Bysshe)** THE SENSITIVE PLANT, London & Philadelphia, [1911] § Lowry (H.D.) Make Believe, 1896 § Stevenson (R.L.) A Child's Garden of Verses, 1901, all with decorative title and illustrations by Charles Robinson, the first also with tipped-in colour plates, original pictorial gilt designed by Robinson, the last two gilt, the first with defective dust-jacket, all a little rubbed; and 4 others illustrated by the same, 4to & 8vo (7)

£200 - 300



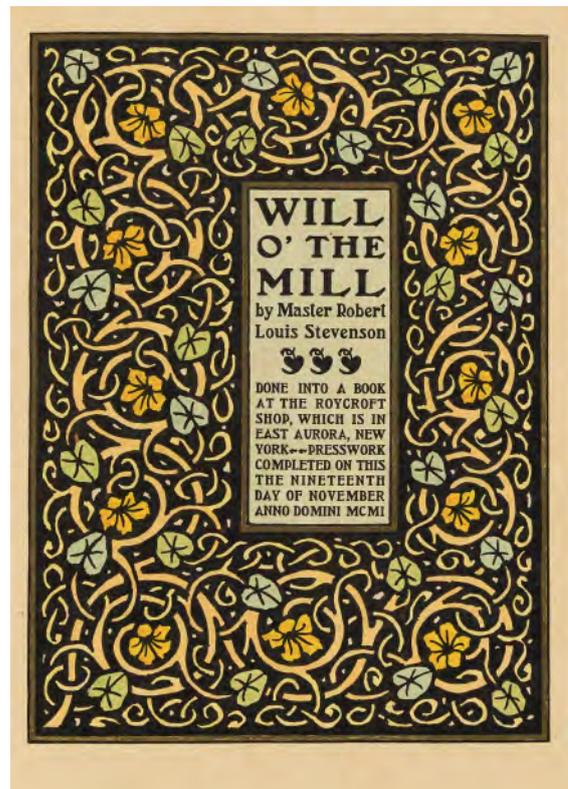
216

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**Rothenstein (William)** THE FRENCH SET, ONE OF 50 SETS, 3 lithographed portraits of Rodin, Fantin-Latour and Alphonse Legros, some light browning, original printed wrappers, uncut, frayed at edges, 1898; Liber Juniorum, 6 lithographed portraits including Beardsley, Beerbohm and W.B.Yeats, 4 signed in pencil, the others in the plate, tipped to blank leaves (becoming loose), mounts foxed and soiled, frayed at edges, loose as issued in original cloth portfolio, lacking ties and most flaps, worn, 1899, BOTH INSCRIBED BY THE ARTIST TO JOHN FOTHERGILL, folio (2)

\*\* John Fothergill (1876-1957), author of *An Innkeeper's Diary*, and owner of the Spread Eagle hotel in Thame, the famous haunt of many literary and artistic figures of his day, including George Bernard Shaw, H. G. Wells, Rebecca West, G. K. Chesterton and Evelyn Waugh. He was a contemporary of William Rothenstein's at the Slade School of Fine Art, along with Augustus John and Jacob Epstein.

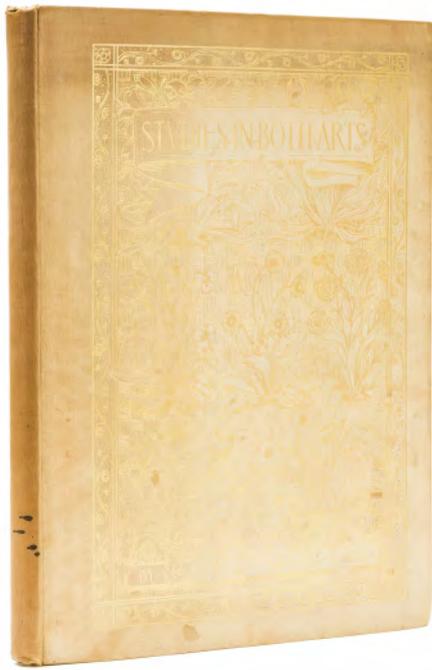
£800 - 1,200



217

**Roycroft.- Stevenson (Robert Louis)** WILL O'THE MILL, ONE OF 100 COPIES ON IMPERIAL JAPAN VELLUM SIGNED BY THE PRINTER AND ILLUMINATOR, HARRIET ROBARGE, ink inscription to front free endpaper, contemporary half blue morocco, by the Roycroft bindery, spine gilt with leafy spray, t.e.g., others uncut, 1901 § [Hubbard (Elbert)], "Fra Elbertus". Ali Baba of East Aurora, one of 620 copies signed by Ali Baba with a "X" and by the illuminator, Harriet Robarge, original suede-backed boards, uncut, 1899; A Message to Garcia..., one of 450 copies signed by the author and illuminator Emma Johnson, with ink manuscript note "THIS BOOK CONTAINS SHEETS OF MY ORIGINAL MSS. FRA ELBERTUS OCT. 5TH 1901" AND WITH 2 MANUSCRIPT SHEETS IN PENCIL TIPPED IN, original limp reversed calf, worn and frayed at edges, 1901, all with portrait, decorative titles, initials and decorations, most coloured by hand, East Aurora, N.Y., Elbert Hubbard; and 3 others, Roycroft, small 4to & 8vo (6)

£300 - 400



218

**Ruskin (John)** STUDIES IN BOTH ARTS, FIRST EDITION, *plates, some colour, printed at the Ballantyne Press, original pictorial cloth, gilt, t.e.g., others uncut, rubbed and browned, 1895; Of Queens' Gardens [&] Of Kings' Treasuries, together 2 vol., printed in red & black, decorative borders, original vellum with ties, gilt, uncut, a little splayed, printed at the Ballantyne Press, 1902; Notes by Mr Ruskin on his Collection of Drawings by the late J.M.W.Turner, plates, original roan-backed cloth, t.e.g., others uncut, rubbed, printed at the Chiswick Press, 1878 & Binyon (Laurence) The Followers of William Blake, NUMBER 4 OF 100 COPIES SIGNED BY THE AUTHOR, plates, some colour and tipped in, tissue guards, original half pigskin, t.e.g., spine a little rubbed, slip-case (worn and split), 1925; and 3 others, v.s. (8)*

£300 - 400

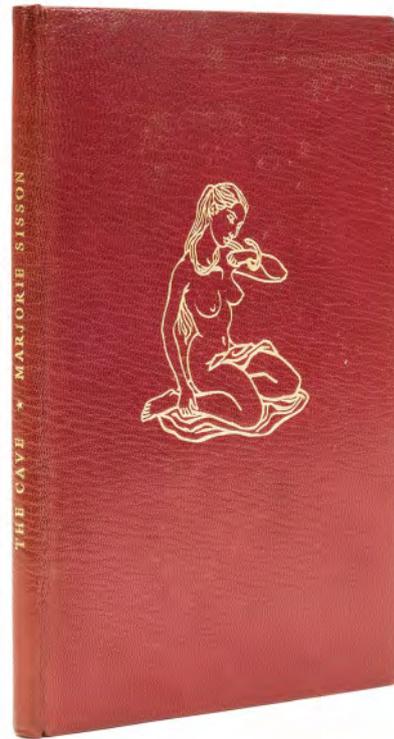


219

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**Sagan (Francoise)** BONJOUR TRISTESSE, ONE OF 50 COPIES WITH AN ADDITIONAL SUITE OF PLATES WITH REMARQUES, A PROOF PRINTED ON SILK & 6 UNUSED PLATES, *from an edition limited to 575, etched frontispiece and illustrations by Grau-Sala, bound in purple morocco, g.e., silk proof mounted on front pastedown, original etched pictorial wrappers bound in, spine faded, slip-case, Paris, 1954 & Arrabal (Fernando) Cinco Sonetos, number 34 of 80 copies signed by the author and artist, SIGNED PRESENTATION COPY WITH GOOD INSCRIPTION FROM THE AUTHOR TO JOAN MIRO (DATED 1.1.81) IN PENCIL ON TITLE, 5 etched plates by Julius Baltazar, each signed in pencil, 1980 & Ovid. Les Amours, number 128 of 185 copies, lithographed plates and illustrations by Pierre Letellier, 1973 & Verhaeren (Émile) Les Douze Mois, ONE OF 15 ARTIST'S COPIES, this for Robert Rothschild, from an edition limited to 100, colour lithographs by Rik Slabbinck, Paris & Brussels, 1972, the last three loose as issued in original wrappers and slip-cases/drop-back box, the third also with cloth folder, Paris; and another, v.s. (5)*

£400 - 600



220

**Sandeman (Christopher)** THYME AND BERGAMOT, NUMBER 22 OF 25 SPECIALLY-BOUND COPIES SIGNED BY THE AUTHOR, *from an edition limited to 550, wood-engravings by John O'Connor, bookplate of John Raymond Danson, original half vellum, gilt, Dropmore Press, 1947 & Lockhart (R.H.Bruce) Jan Masaryk, ONE OF 100 SPECIALLY-BOUND COPIES, original blue morocco, gilt, spine a little faded, Dropmore Press, 1951 & Keats (John) The Poems, 2 vol., one of 250 copies on hand-made paper, original limp vellum with ties, t.e.g., others uncut, a few spots to upper cover of vol.2, Florence Press, 1915 & Milton (John) Paradise Regained, one of 350 copies, with additional suite of plates by Thomas Lowinsky in pocket at end, original cloth-backed boards, The Fleuron, 1934 & Sisson (Marjorie) The Cave, one of 200 copies, wood-engravings by Frank Martin, original pictorial crimson morocco, gilt, with 2 prints of the binding block on tissue loosely inserted, Hemingford Grey, Vine Press, 1957 & Read (Herbert) The Parliament of Women, number 2 of 100 copies, colour plates by Reg Boulton, with A.L.s. & T.L.s. from the author to the printer and other correspondence loosely inserted, original morocco-backed boards, Hemingford Grey, Vine Press, 1960, some t.e.g., all uncut; and 20 others, various presses, 4to & 8vo (27)*

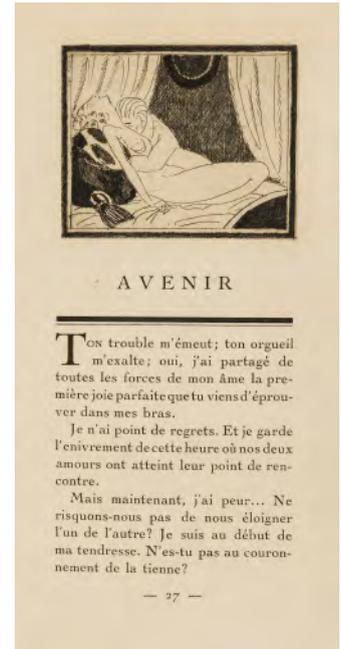
£400 - 600



221



222



223

221

**Sauvage (Sylvain)** CINQUANTE EAUX-FORTES...POUR ILLUSTRER LES MÉMOIRES DE JACQUES CASANOVA DE SEINGALT VÉNITIEN, number 260 of 250 copies on Hollande signed by the artist, from an edition limited to 290, 50 etched plates, bound in red morocco, upper cover with natural morocco border on two sides with images of naked ladies in blind and gilt-stamped crest, lower cover with decorative border in blind, t.e.g., very slight wear to edges, 4to, [Paris], [1920].

£400 - 600

222

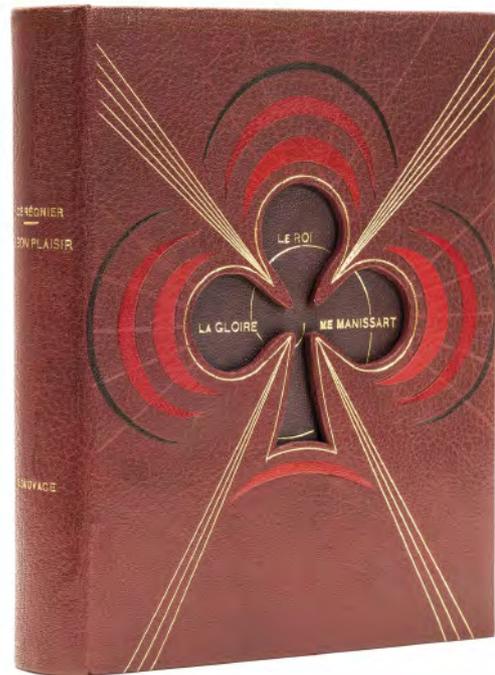
**Voltaire (François Marie Arouet de)** L'INGÉNU..., NUMBER 9 OF 40 COPIES ON JAPON WITH AN ADDITIONAL SUITE OF ILLUSTRATIONS *on chine*, THIS COPY SIGNED AND INSCRIBED BY THE AUTHOR ON HALF-TITLE AND WITH 3 ORIGINAL WATERCOLOUR DRAWINGS BOUND IN INCLUDING 2 UNUSED DESIGNS, *one signed, another captioned in pencil, pochoir title-vignette and illustrations by Sylvain Sauvage, additional suite printed in sanguine and bound in at end, bookplate of Jose Ramon de Velasco of Mexico, contemporary half brown morocco, t.e.g., others uncut, original pictorial wrappers bound in, square 8vo, Paris, René Kieffer, 1922.*

£400 - 600

223

**Reboux (Mme. X and Paul)** TRENTE-DEUX POEMES D'AMOUR, NUMBER 9 OF 85 COPIES ON JAPON IMPÉRIAL AND WITH AN ADDITIONAL SUITE OF PLATES ON CHINE, *from an edition limited to 1000, etched illustrations by Sylvain Sauvage, original printed wrappers, uncut, glacine wrapper, very slight wear to spine ends, additional suite loose in modern wrapper, together in modern cloth drop-back box, Paris, 1923* § Sade (Marquis de) Ernestine, *one of 500 copies, engraved plates and illustrations by Sauvage, original wrappers, uncut, a little worn and marked, 1926, 8vo, Paris (2)*

£300 - 400



224

**Régnier (Henri de)** LE BON PLAISIR, ONE OF 31 ARTIST'S COPIES ON DIFFERENT PAPERS WITH 2 ADDITIONAL SUITES OF PLATES, *from an edition limited to 226, 20 hand-coloured aquatint plates and wood-engraved head- & tail-pieces printed in brown, all by Sylvain Sauvage, the 2 extra suites bound in at end (one hand-coloured and printed on silk laid down on paper, the other uncoloured but with remarques), BOUND IN BURGUNDY MOROCCO, BY R.MARCHAL, upper cover with trefoil cut-out and surrounding red & black morocco crescent onlays and radiating rules in gilt & blind, t.e.g., others uncut, claret morocco doublures and endpapers, front endpaper with title in gilt within gilt spiral (revealed through trefoil cut-out), half morocco chemise with yapp edges, spine faded, slip-case (very slightly rubbed), 4to, Paris, Les Éditions de la Roseraie, [1929].*

£1,000 - 1,500



225

225

**Wilde (Oscar)** DEUX CONTES, NUMBER 122 OF 162 COPIES SIGNED BY THE ARTIST, 4 wood-engraved plates, initials and decorative borders by F.L.Schmied printed in colours, some heightened in silver and gilt, occasional light offsetting, loose as issued in original pictorial wrappers, uncut, with an additional suite of the wood-engravings in black on thin wove paper, loose as issued in pictorial wrappers, both wrappers a little browned, together in original cloth-backed marbled board folder (joints splitting) and slip-case (a little rubbed), 4to, Paris, F.-L.Schmied, 1926.

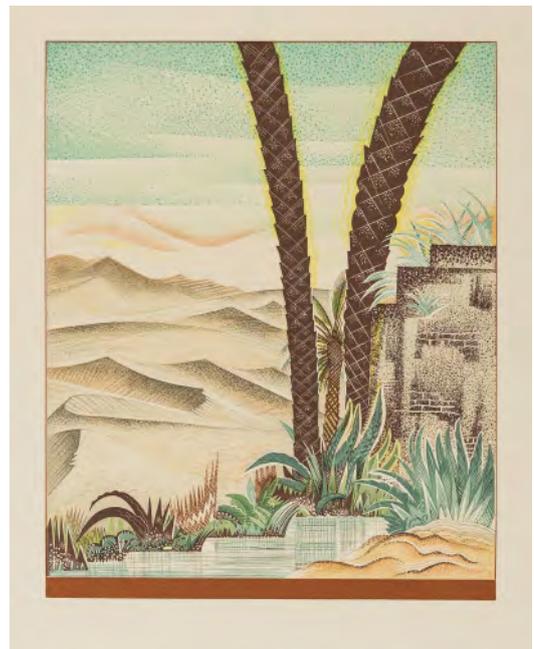
\*\* Comprising *Le Prince Heureux* and *Le Rossignol et la Rose*.

£800 - 1,200

226

**Kipling (Rudyard)** KIM, translated by L.Fabulet and Ch.Fontaine-Walker, 2 vol., NUMBER 32 OF 30 COPIES SIGNED BY THE PUBLISHERS AND WITH 2 ADDITIONAL SUITES OF PLATES AND ILLUSTRATIONS (one in colours, one in black), from an edition limited to 160, titles in red and black, 15 wood-engraved plates and 15 illustrations by F.-L.Schmied, all printed in colours, also tail-pieces in black and gold and initials in red, black and gold, bound in later tan morocco, labels in red and black calf, t.e.g., others uncut, old marbled endpapers bound in (a little stained), slight fading to upper cover of vol.2, 4to, Lausanne, Gonin & Cie., 1930.

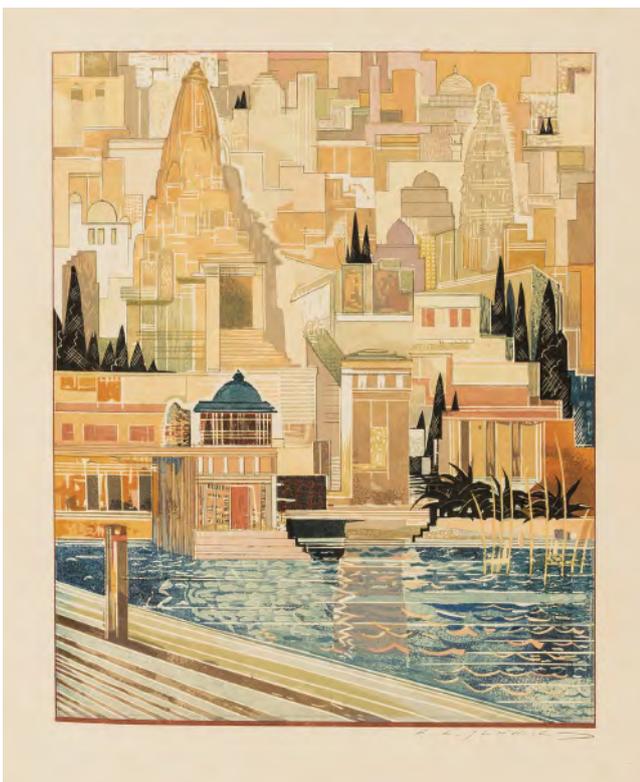
£1,000 - 1,500



227

**Lucien-Graux (Dr)** LE TAPIS DE PRIÈRES, NUMBER 48 OF 125 COPIES, 9 fine full-page wood-engraved plates or illustrations by F.-L.Schmied printed in colours only (of 10), some light offsetting, loose as issued in original wrappers with colour wood-engraving on upper cover, uncut, preserved in glacine wrapper, original cloth-backed board folder, spine a little rubbed, upper joint worn, slip-case, *Pour les Amis du Docteur Lucien-Graux*, 1938 § Imbert (José) Lueurs et Pénombre, out-of-series copy from an edition limited to 150 copies on Japon, one pochoir plate by F.L.Schmied heightened with gold and silver and numbered "99/150" in pencil, with another uncoloured state of the plate, some light spotting to text, loose as issued in original printed wrappers, uncut, glacine wrapper, original cloth-backed board folder and slip-case (both worn and split), Paris, Les Amis de José Imbert, 1932, 4to, Paris (2)

£400 - 600



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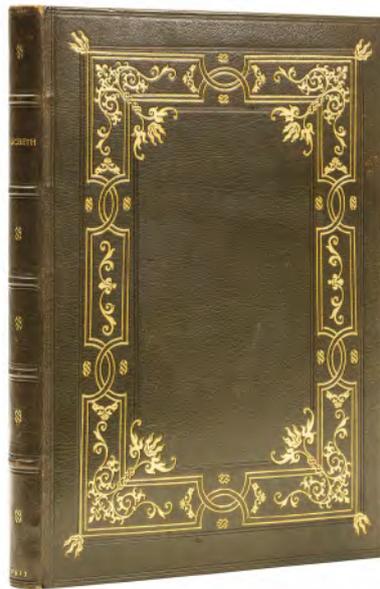
228

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**Schwabe (Carloz).- Mendes (Catulle) HESPÉRUS**, NUMBER IV OF 25 LARGE PAPER COPIES WITH AN ADDITIONAL SUITE OF PLATES ON FINE JAPON PRINTED BY THE ARTIST, *from a deluxe edition limited to 165, title in red and black with device in gold and colours, pochoir wood-engraved pictorial half-title & colophon, frontispiece, plates, illustrations and decorations by Carlos Schwabe, printed in brown and finished by hand, each with additional engraving on japon printed in black or black & red and tipped to blank leaf (one or two detached at corners), some foxing (mostly affecting japon), contemporary half brown morocco, by Vermorel, spine decorated in gilt and blind and with small onlays, t.e.g., others uncut, with pochoir pictorial upper wrapper printed in gold bound in, also version on japon, a little rubbed at joints, 4to, Paris, Société de Propagation des Livres d'Art, 1904.*

\*\* Handsome work illustrated by the Swiss Symbolist artist.

£600 - 800



230

229

**Schwimmer (Max).- Goethe (Johann Wolfgang von) DREIZEHN LIEBESGEDICHTE**, *out-of-series copy from an edition limited to only 13, printed on japon, lithographed illustrations by Max Schwimmer (but not hand-coloured as indicated in colophon), with small signed hand-coloured etching by the printer loosely inserted, bound in Japanese style in original pictorial silk wrappers printed in red, slightly soiled, Leipzig, Hellmuth Weissenborn, 1932; and a small quantity of proofs & unbound sheets for the production including one sheet with original watercolour drawing, 2 with hand-coloured illustrations and other pasted-up sheets, folio (a bundle)*

£200 - 300

230

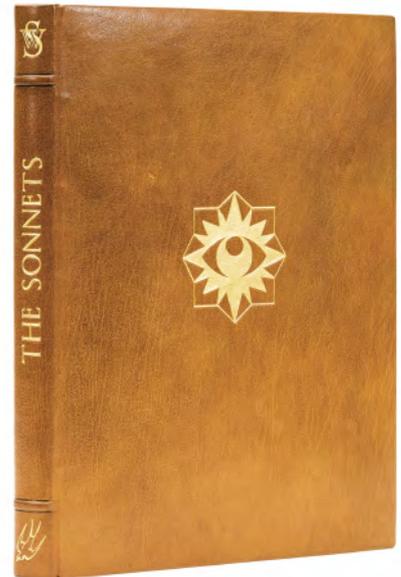
**Shakespeare (William) THE TRAGEDIE OF MACBETH**, introduction by Harley Granville-Barker, edited by Albert Rutherford, NUMBER 85 OF 106 SPECIALLY-BOUND COPIES ON HAND-MADE PAPER AND SIGNED BY THE ARTIST, GRANVILLE-BARKER AND RUTHERSTON, *from an edition limited to 606, colour plates by Charles Ricketts, original brown morocco with elaborate strapwork border in gilt, by Zaehnsdorf, spine gilt, t.e.g., others uncut, very slightly rubbed at edges, 4to, printed at the Shakespeare Head Press of Stratford-upon-Avon, 1923.*

£400 - 600

231

**Shakespeare (William) THE SONNETS**, preface by Robert Graves, number 59 of 300 copies signed by Graves, the designer and the artist, *full-page illustrations by Clarke Hutton on different coloured papers, original tan morocco with 'shining eye' motif in gilt on upper cover, by Sangorski & Sutcliffe, spine gilt, t.e.g., 1975* § Gerallt Jones (R.) Bardsey, NUMBER 8 OF 50 COPIES SIGNED BY THE AUTHOR AND ARTIST, *linocut illustrations by Nicholas Parry, original pigskin, uncut, Market Drayton, Tern Press, 1976* § Thomas (Dylan) Poem on his Birthday: In the Mustardseed Sun, NUMBER 7 OF 85 COPIES SIGNED BY THE ARTIST, *illustrations printed in colours by Nicholas Parry, original boards, uncut, Market Drayton, Tern Press, 1983* § Lister (Raymond) A Title to Phoebe, NUMBER 13 OF ONLY 15 SPECIALLY-BOUND COPIES WITH AN ORIGINAL MINIATURE AND SIGNED BY THE AUTHOR, *from an edition limited to 30, tipped-in plates by the author, original citron morocco, gilt, uncut, Linton, Windmill Press, 1972; and 7 others, various modern presses, 4to & 8vo (11)*

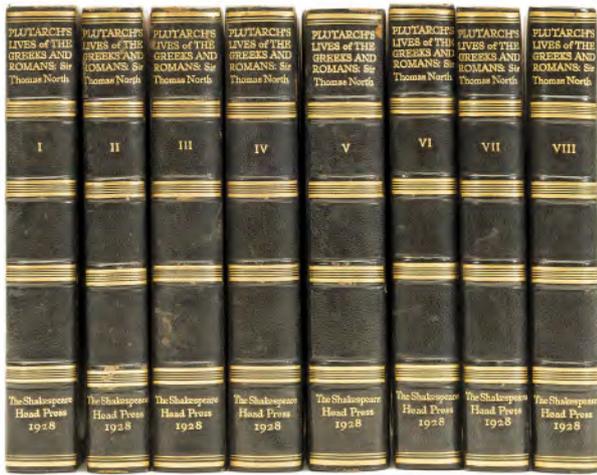
£300 - 500



231



229



232

**Shakespeare Head Press.- Plutarch.** THE LIVES OF THE NOBLE GRECIANS AND ROMANES, translated by James Amyot and Thomas North, 8 vol., NUMBER 89 OF 100 SPECIAL COPIES ON HAND-MADE PAPER SIGNED BY THE ARTIST, *title-vignettes and head-pieces by Thomas Lowinsky, bookplate of Cuthbert Rudyard Halsall, original half black morocco, by Morley of Oxford, spines titled and ruled in gilt, t.e.g., others uncut, slight rubbing to spines and mottling to cloth boards, preserved in four cloth slip-cases, 8vo, Oxford, printed at the Shakespeare Head Press of Stratford-upon-Avon, 1928.*

£400 - 600



234

**Shannon (Charles Haslewood, 1863-1937)** PORTRAIT OF A YOUNG WOMAN, oil on canvas board, initialed 'C.H.S.' in the lower left corner, 330 x 225 mm. (13 x 8 7/8 in), under glass, framed.

£400 - 600



233

**Shannon (Charles Haslewood, 1863-1937)** SEATED NUDE (RECTO); WOMAN HOLDING CLASPED HANDS TO HER CHEST (VERSO), *black and red chalks on thin cream laid paper with partial watermark of a cross, initialed and dated '1904' in the lower right corner (recto), sheet 255 x 218 mm. (10 x 8½ in), light browning to edges from previous mount, small repaired tear in the lower edge, under glass, framed, 1904.*

Provenance: Peter Nahum, London

£250 - 350



235

**Shannon (Charles Haslewood, 1863-1937)** LATE SUMMER; AUTUMN; THE EBB TIDE, three works, *lithographs printed in sepia on laid paper, two watermarked 'Ingres', each signed in pencil and numbered, sheets 555 x 395 mm. (21¾ x 15½ in) to 625 x 475 mm. (24½ x 18¾ in), some minor handling creases and two with tears in the margins, minor surface dirt, unframed, [circa 1917]; The Grape Harvest, lithograph printed in colours, circular, diameter 140 mm. (5½ in), framed and glazed, 1890 (4).*

Provenance: (Grape Harvest) Peter Nahum, The Leicester Galleries, London

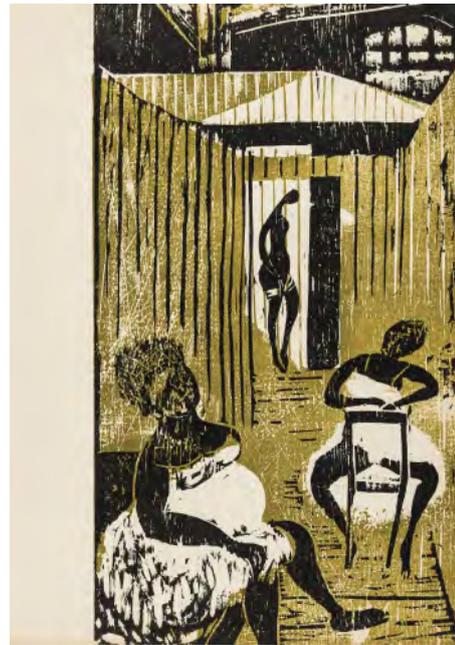
£300 - 500



**236**  
**Shannon (Charles Haslewood, 1863-1937)** STUDIES OF A STANDING NUDE; STUDY FOR "WISE & FOOLISH VIRGINS", two drawings, *black chalks heightened with white on grey-blue laid paper, each initialled and dated '1917', the second mentioned further inscribed 'Wise and Foolish Virgins'*, 430 x 240 mm. (16 7/8 x 9 1/12 in), and 320 x 270 mm. (12½ x 10¾ in), respectively, some minor spotting and light surface dirt, framed and glazed, 1917 (2)

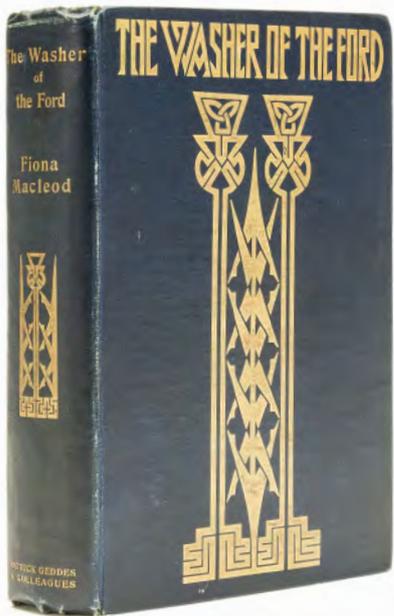
\*\* Shannon's finished painting *The Wise and Foolish Virgins*, for which one of the present drawings is a study, is now held in the Walker Art Gallery, Liverpool.

£700 - 1,000



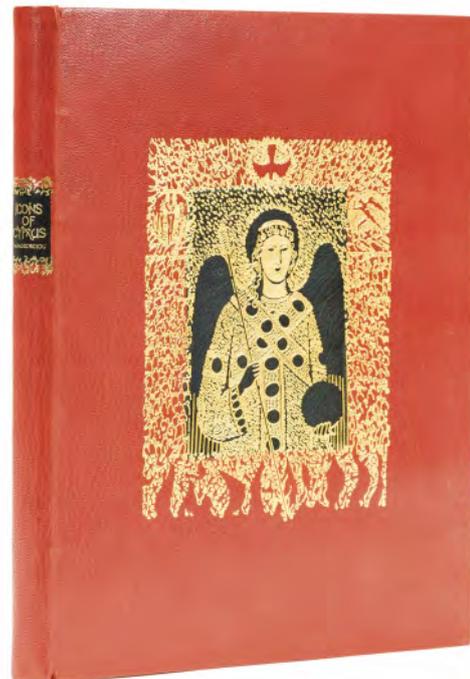
**238**  
**Shelley (Percy Bysshe)** ADONAI, NUMBER 15 OF 80 COPIES ON WHATMAN PAPER, *this copy for Herbert McLean Evans, plates by Maria Carmen Portela, some spotting, original printed wrappers, uncut, glacine wrapper (browned and frayed), Buenos Aires, 1965* § Molinari (R.E.) Las Sombras del Pájaro Tostado, NUMBER 31 OF 50 COPIES SIGNED BY THE AUTHOR, *mounted portrait, loose as issued in original wrappers, uncut, original cloth drop-back box, Buenos Aires, 1968* § Alheia (A.) Poemas, translated by G. de Fonseca, *third edition, signed and inscribed by the translator to Carmello d'Agostino, woodcut plates, Rio de Janeiro, 1954* § Hansen (Karl-Heinz) Flor de S.Miguel, *number 204 of 500 copies signed by the author, also inscribed by the author to Julio Pacello on half-title, woodcut illustrations, with 15 loose colour woodcut plates only (of 20), original pictorial boards, browned, joints worn, Salvador-Bahia, 1957, occasional spotting, all rubbed; and 5 others, similar, folio & 4to (9)*

£300 - 400



**237**  
**[Sharp (William)], "Fiona Macleod".** THE WASHER OF THE FORD, *Edinburgh & Chicago, 1896; The Mountain Lovers, London & Boston, 1895, first editions, both from the library of E.A.Taylor (husband of Jessie M.King), the first with his signature on half-title, original decorated cloth, the first gilt, a little rubbed; and 7 others by Sharp/Macleod including a poor copy of Sospiri di Roma, Rome, 1891 with an A.L.s. from the author tipped in, 8vo et infra (9)*

£200 - 300



239

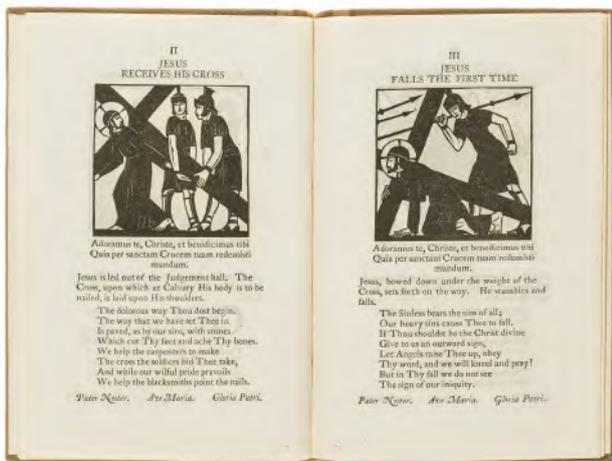
239

**Smith (Philip, binder)- Papageorgiou (Athanasius)** ICONS OF CYPRUS, number 107 of 265 copies, signed by Monsignor Makarios, President of Cyprus on title, colour illustrations, ORIGINAL PICTORIAL RED MOROCCO DESIGNED BY PHILIP SMITH and executed by Zaehnsdorf, upper cover with black morocco onlay blocked with icon in gilt (signed with binder's initials "CPS" in the block), gilt-stamped black morocco label, pink and red marbled endpapers signed "Philip Smith 1969" in several places, g.e., preserved in cloth drop-back box (rubbed), 4to, Arcadia Press, 1971.

\*\* The limitation leaf at beginning is annotated by Philip Smith to say that the binding was designed by him and on the final leaf he has added, "This limited edition binding designed by C.Philip Smith...1970" with a note of where his initials appear in the pictorial block on the front cover.

£300 - 400

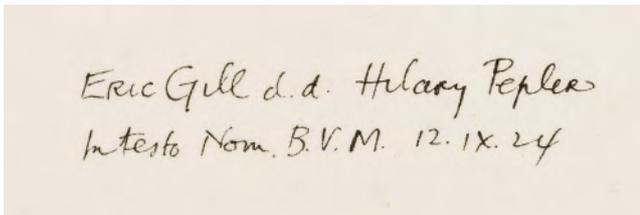
ST. DOMINIC'S PRESS



240

WAY OF THE CROSS (THE), wood-engraved illustrations of the Stations of the Cross by Eric Gill, 1917 § Gill (Eric) & Hilary Pepler. In Petra, wood-engraved illustrations by David Jones and Gill, 1923 § [Pepler (H.D.C.)] Pertinent & Impertinent, an assortment of verse, number 53 of 200 copies, SIGNED PRESENTATION COPY FROM THE AUTHOR TO MRS CROSS inscribed at head of title, wood-engraved illustrations by Jones, Gill and others, title torn and repaired, 1926, FIRST EDITIONS, the first two printed in red & black, all original cloth-backed boards, the last two patterned-paper with paper label to upper cover, uncut, very slightly rubbed, [Taylor & Sewell A23, A111 & A139], 8vo, Ditchling, St. Dominic's Press (3)

£400 - 600



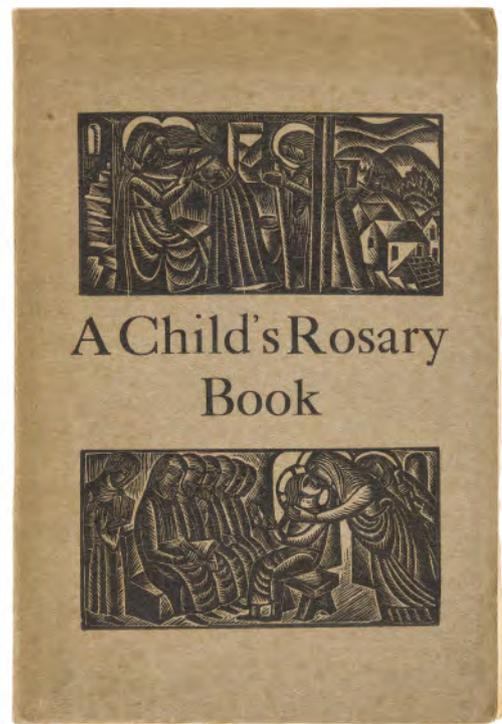
241

241

HORAE BEATAE VIRGINIS MARIAE, [one of 220 copies], printed in black and red, wood-engraved illustrations by Eric Gill and Desmond Chute, ERIC GILL'S COPY INSCRIBED TO HIM BY HILARY PEPLER "ERIC GILL D.D. HILARY PEPLER INTESTO NOM. B.V.M. 12.IX,24" in ink at head of front free endpaper and with his bookplate, original cream linen, uncut, spotted, spine a little browned, [Taylor & Sewell A108], 4to, Ditchling, St. Dominic's Press, 1923.

\*\* A wonderful association copy of this Catholic prayer book from the founder of the St. Dominic's Press to his great friend and collaborator Eric Gill. In 1915 Pepler had followed Gill to Ditchling where he established his press, and they founded the Guild of St Joseph and St Dominic with other craftsmen including the artists David Jones & Desmond Chute and the stone-cutters Joseph & Laurie Cribb. Eventually Pepler and Gill fell out over money and Gill moved away to Capel-y-ffin near Aberystwyth, a break which Pepler regretted all his life.

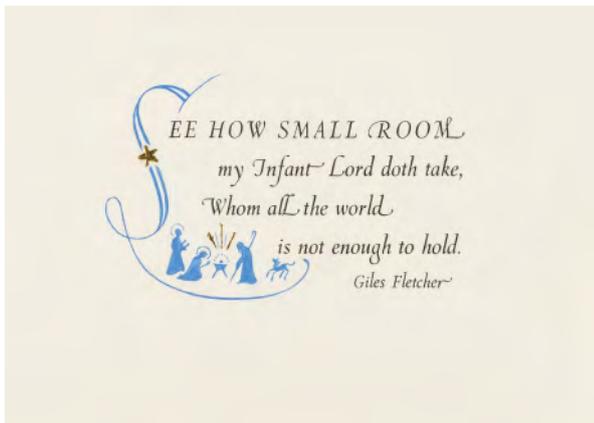
£600 - 800



242

CHILD'S ROSARY BOOK (A), wood-engraved illustrations by David Jones and Eric Gill, original pictorial grey wrappers, very slightly browned, 1924 § Common Carol Book (The), number 24 of 225 copies, wood-engraved illustrations by Jones, Gill & others, original cloth-backed grey boards, 1926 § Saint Dominic's Calendar A.D. 1927, sheet calendar of 12 leaves with cover/title leaf, bound at head to card backing, each leaf with wood-engraved illustration, one with hand-colouring, light soiled, [Not in Taylor & Sewell], 1927, [Taylor & Sewell A126, A140, first two only], Ditchling, St. Dominic's Press; and 2 others from the press (5)

£400 - 600



243

**Stanbrook Abbey Press.- Sassoon (Siegfried)** THE PATH TO PEACE: SELECTED POEMS, number 344 of 500 copies, printed in blue and black, initials supplied by hand in gold, red and blue by Margaret Adams, with additional poem 'Awaitment' loosely inserted (often missing), original vellum-backed decorative boards, 1960 § Kendall (Katharine) The Interior Castle, one of 310 copies, 3 initials in red by Margaret Alexander, original silk-backed wood veneer boards, gilt, 1968, Worcester, Stanbrook Abbey Press; and 5 Stanbrook Abbey poems/greetings cards with initials and/or decorations supplied by hand in gold and colours, and 2 others and a small bundle of ephemera from or concerning the press including an A.L.s. from Dame Hildelith Cumming, v.s. (a bundle)

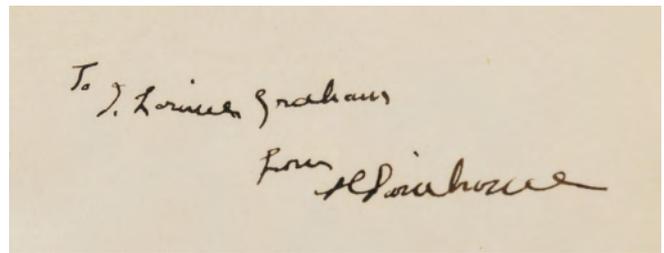
£400 - 600



244

**Stendhal.** ERNESTINE OU LA NAISSANCE DE L'AMOUR, NUMBER 1 OF 20 COPIES ON JAPON WITH 2 ADDITIONAL SUITES OF PLATES (one on Japon, one on Hollande), from an edition limited to 524, printed in red & black, engravings by Sacha Klerx, bound in dark olive green morocco, by Alain Lobstein, t.e.g., signed at foot of front turn-in, spine slightly faded, Maastricht & Brussels, A.A.M.Stols, 1929 § Morand (Paul) Rien que le Terre, one of 50 COPIES ON HOLLANDE WITH AN ADDITIONAL SUITE OF PLATES IN BLACK ON CHINE, from an edition limited to 1076, pochoir plates and illustrations by Pierre Falké, contemporary half blue morocco, t.e.g., others uncut, original wrappers bound in, spine a little faded, Brussels, 1929 § Verhaeren (E.) Les Heures Claires, Art Nouveau decorations in blue by Théo van Rysselberghe, original boards, rubbed, Brussels, 1896, 8vo (3)

£300 - 400



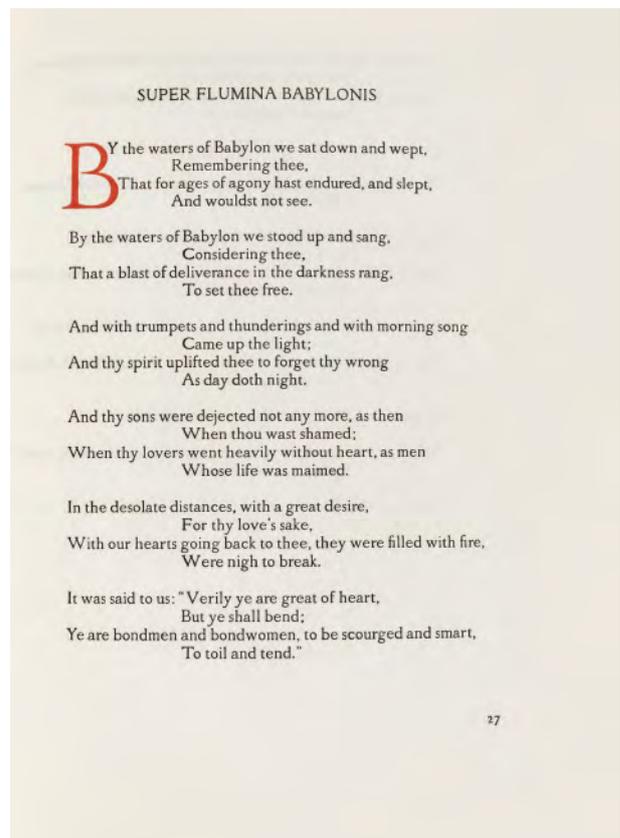
245

**Swinburne (Algernon Charles)** THE BALLAD OF BULGARIE, ONLY EDITION [*Wise piracy*, ONE OF ONLY 25 COPIES], portrait, contemporary blue morocco, by Rivière & Son, inner gilt dentelles, t.e.g., original pale orange wrappers bound in, [Todd 305], printed for private circulation [by T.J.Wise], 1893; CHASTELARD; a Tragedy, SIGNED PRESENTATION COPY FROM THE AUTHOR TO J.LORIMER GRAHAM inscribed on front free endpaper and with Graham's bookplate, contemporary green morocco, by Rivière, inner gilt dentelles, g.e., spine a little darkened, 1866; Poems and Ballads, Second Series, inscription in red ink to front free endpaper, bookplate of John Whitley Nance, later morocco, gilt, by Bumpus, t.e.g., with original cloth covers bound in at end, spine faded, 1878, 8vo (3)

\*\* The first is a Wise piracy of a poem on the "Bulgarian Atrocities", sent by Swinburne to the *Pall Mall Gazette* in 1876 but not published.

James Lorimer Graham Jr. (1835-76), editor of Putnam's Magazine, appointed American Consul in Florence in 1869, and friend of many artists and writers. Swinburne wrote an elegy to his memory.

£300 - 400



246

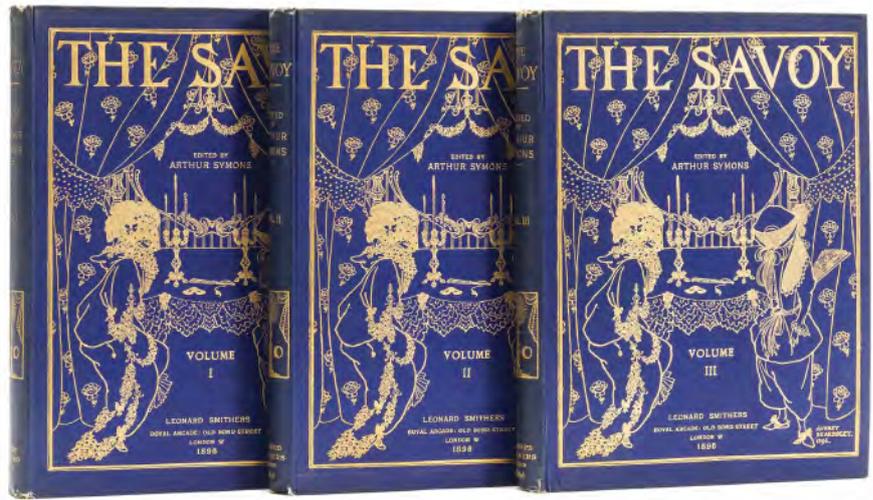
**Swinburne (Algernon Charles)** SONGS BEFORE SUNRISE, NUMBER 6 OF ONLY 12 COPIES ON VELLUM, from an edition limited to 662, initials in red, bookplate of Gwendolen Jefferson, original limp vellum with ties, spine and upper cover titled in gilt, t.e.g., others uncut, 4to, Florence Press, 1909.

£600 - 800

247

**Symons (Arthur, editor)** THE SAVOY, 3 vol. bound from the original 8 parts, FIRST EDITION, with the Christmas card by Aubrey Beardsley in vol. 1, decorative titles, plates and illustrations by Beardsley and others, original pictorial wrappers bound in, lightly browned, original pictorial blue cloth, gilt, uncut, very slightly rubbed at edges but a good bright set, 4to, 1896.

£750 - 1,000

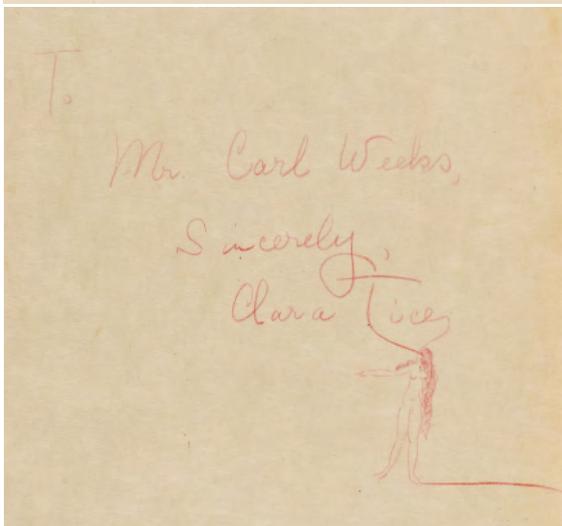


248

**Tice (Clara).- Franklin (Benjamin)** ADVICE ON MARRIAGE, NUMBER 40 OF 50 COPIES ON JAPON, etched and hand-coloured throughout by Clara Tice with pictorial title, 6 plates, 6pp. text within decorative borders and colophon, printed on rectos only, plates with tissue guards captioned in red by hand, signed and inscribed by the artist "TO MR CARL WEEKS, SINCERELY, CLARA TICE" AND WITH SMALL SKETCH OF NAKED LADY IN PINK CRAYON on front free endpaper, TICE'S OWN COPY WITH HER ETCHED BOOKPLATE and that of Carl Weeks, original burnt orange crushed morocco titled in gilt on upper cover, inner gilt dentelles, uncut, 8vo, Philadelphia, 1925.

\*\* Carl Weeks (1876-1962), American businessman, entrepreneur and philanthropist.

£400 - 600



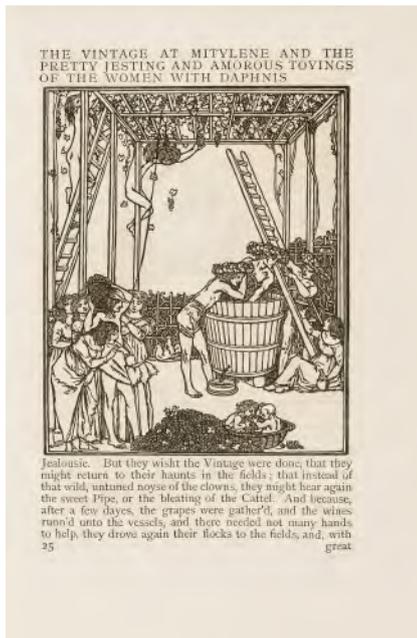
248



249

**- Voltaire (François Marie Arouet de)** CANDIDE..., number 155 of 250 copies on Pannekoek paper signed by the artist, from an edition limited to 1000, hand-coloured etchings by Clara Tice, captioned tissue guards, TICE'S OWN COPY WITH HER ETCHED BOOKPLATE, original pictorial red morocco, gilt, by Whitman Bennett of New York, upper cover and spine with images of naked ladies in gilt, t.e.g., others uncut, spine very slightly rubbed and faded, New York, 1927 § Louÿs (Pierre) Aphrodite, one of 650 copies, etched plates by Tice, contemporary half red morocco with naked lady in gilt on upper cover, spine gilt, t.e.g., others uncut, slightly rubbed, [New York], privately printed, 1926; and 9 others illustrated by Tice and 11 loose signed hand-coloured etchings by her, 8vo (20)

£500 - 700



250



251



252

250

**Longus.** DAPHNIS AND CHLOE, a most sweet and pleasant pastoral romance for young ladies, translated by George Thornley, *one of 210 copies, wood-engraved illustrations by Charles Shannon and Charles Ricketts, decorative initials, light offsetting, browning to endpapers, original green cloth, uncut, spine a little soiled and worn at ends, [Watry A6], 4to, [The Vale for Elkin Mathews and John Lane], 1893.*

\*\* Although not strictly a Vale Press item "The Vale" appears at the foot of the spine; the first true Vale Press publication was Milton's *Early Poems* issued in 1896.

£600 - 800

251

**Marlowe (Christopher) & George Chapman.** HERO AND LEANDER, *one of 220 copies, wood-engraved illustrations and decorative initials by Charles Ricketts and Charles Shannon, foxed and browned in parts, original decorated vellum, gilt, designed by Ricketts, uncut, spine slightly rubbed, [Watry A7], 8vo, [The Vale for Elkin Mathews and John Lane], 1893.*

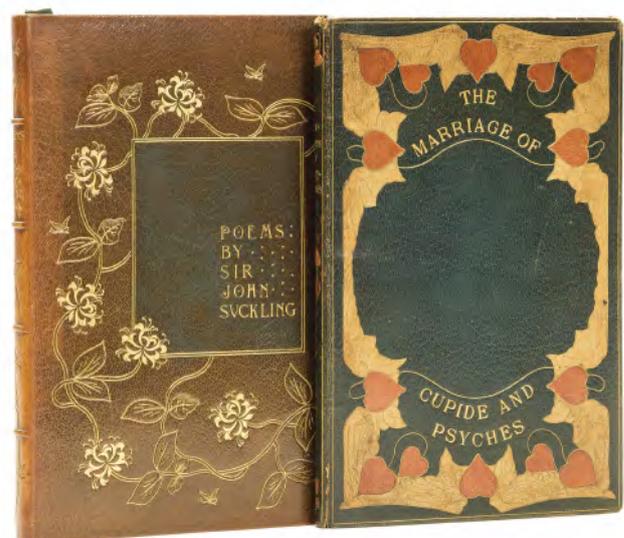
\*\* The second of the two books anticipating the Vale Press, this bears the press device at end.

£300 - 400

252

**Milton (John)** EARLY POEMS, *one of 310 copies, original cream buckram, spotted, 1896 § Symonds (J.Addington, translator) The Life of Benvenuto Cellini, 2 vol., [one of 300 copies on paper], later half blue morocco, by Bayntun Rivière, spines gilt and a little faded, t.e.g., 1900 § Apuleius (Lucius) De Cupidinis et Psyches, [one of 310 copies on paper], light spotting and browning to endpapers, bookplate of E.Crawshaw, 1901 § Meinhold (William) Mary Schweidler, the Amber Witch, translated by Lady Duff Gordon, [one of 300 copies on paper], light foxing to endpapers, 1903, wood-engraved decorative borders, initials and illustrations by Charles Ricketts, the last two original cloth-backed boards, a little rubbed, paper spine label of the last chipped, all uncut, [Watry B1, B30, B33 & B39], 4to & folio, [Vale Press] (5)*

£500 - 700



253

**Suckling (Sir John)** THE POEMS, edited by John Gray, *[one of 310 copies], wood-engraved border and initials by Charles Ricketts, engraved bookplate of Charles J.Groves, BOUND IN BROWN MOROCCO, BY J. & E.BUMPUS LTD. of Oxford, upper cover with panel incorporating title surrounded by tendrils of honeysuckle and butterflies in gilt, spine gilt in compartments with honeysuckle tendril and four raised bands, t.e.g., others uncut, spine faded, 1896 § Apuleius (Lucius) The Excellent Narration of the Marriage of Cupide and Psyches, translated by William Adlington, [one of 210 copies on paper], printed in red and black, large decorative initial and 6 circular wood-engraved illustrations by Charles Ricketts, BOUND IN BLUE MOROCCO, BY BUMPUS, upper cover inlaid with wings and hearts in natural and red morocco and wavy gilt lines around title in gilt, lower cover with wavy gilt lines and inlaid red hearts, spine with small red hearts, t.e.g., others uncut, corners and edges rubbed, wear to head of spine, small repair to scuff on lower cover, 1907, [Watry B3 & B13], 8vo, [Vale Press] (2)*

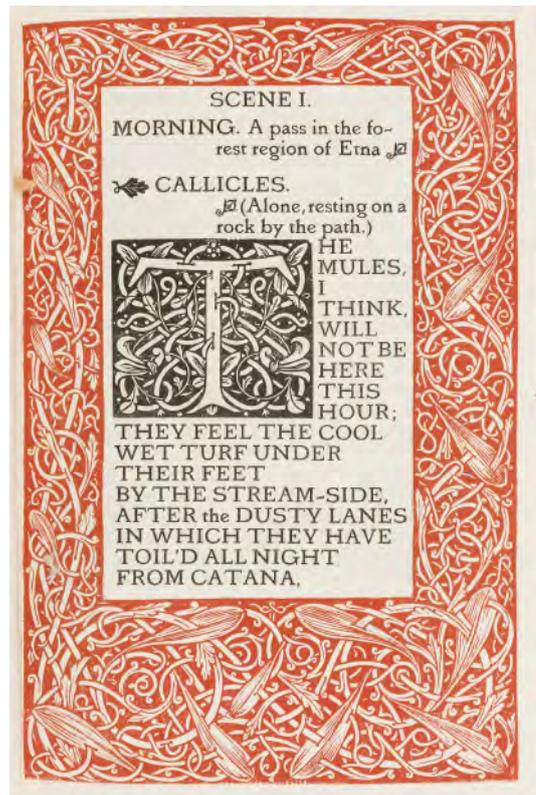
£500 - 700



254

**Gray (John)** SPIRITUAL POEMS, [one of 210 copies], J.R.ABBEY'S COPY WITH HIS ENGRAVED BOOKPLATE, 1896 & Vaughan (Henry) Sacred Poems, one of 210 copies, LAURENCE W.HODSON'S COPY WITH HIS BOOK-LABEL, 1897, wood-engraved frontispieces, decorative borders and initials by Charles Ricketts, original boards, paper labels on upper covers and spines, uncut, a little rubbed, spines browned, the first with slight wear to corners and head of spine, [Watry B4 & B11], 8vo, [Vale Press] (2)

£300 - 400



256

**Arnold (Matthew)** EMPEDOCLES ON ETNA, [one of 210 copies], 1896 & Chatterton (Thomas) The Rowley Poems, 2 vol., one of 210 copies, 1898 & Coleridge (S.T.) The Rime of the Ancient Mariner, [one of 210 copies on paper], 1899 & Rossetti (D.G.) Hand and Soul, [one of 210 copies on paper], 1899 & Shelley (P.B.) The Poems, 3 vol., [one of 310 copies], vol.2 with light staining to outer margin, original cream buckram, spines slightly browned, 1901-02, some printed in red & black, wood-engraved decorative borders and initials by Charles Ricketts, all but the last original boards, paper labels, all uncut, a little rubbed and browned, [Watry B8, B17, B23, B24 & B34], 8vo, [Vale Press] (8)

£400 - 600



255

**Shakespeare (William)** THE PASSIONATE PILGRIM, edited by T.Sturge Moore, [one of 310 copies], small leather book-label of Doris Louise Benz, press booklist loosely inserted (folded 4to), 1896; The Tempest: A Romantic Comedy, [one of 310 copies], inscribed in pencil to the great-niece of the printer Llewellyn William Hacon by Betty Hacon with ephemera loosely inserted, original green cloth ruled in blind, 1902 & Campion (Thomas) Fifty Songs, [one of 210 copies], 1896 & Constable (Henry) The Poems & Sonnets, edited by John Gray, one of 210 copies, 1897 & Sidney (Sir Philip) The Sonnets, one of 210 copies, printed in red & black, prospectus loosely inserted, 1898 & [Marlowe (Christopher)] Doctor Faustus, [one of 310 copies], original green cloth ruled in blind, 1903, wood-engraved decorative borders and initials by Charles Ricketts, all but the second and last original boards, the first with glacine wrapper (browned and slightly frayed at edges), the rest patterned-paper, uncut, a little rubbed, [Watry B5, B44/24, B7, B12, B15 & B45], 8vo, [Vale Press] (6)

£500 - 700



257

**Blake (William)** THE BOOK OF THEL, SONGS OF INNOCENCE AND SONGS OF EXPERIENCE, [one of 210 copies], 1897; Poetical Sketches, [one of 210 copies on paper], 1899, wood-engraved decorative titles, borders, illustrations and initials by Charles Ricketts, BOTH FROM THE LIBRARY OF LAURENCE W.HODSON WITH HIS BOOK-LABEL, free endpapers browned, uniform original blue boards, printed label on upper cover and spines, uncut, spines slightly browned, [Watry B9 & B22], 8vo, [Vale Press] (2)

£400 - 600



258

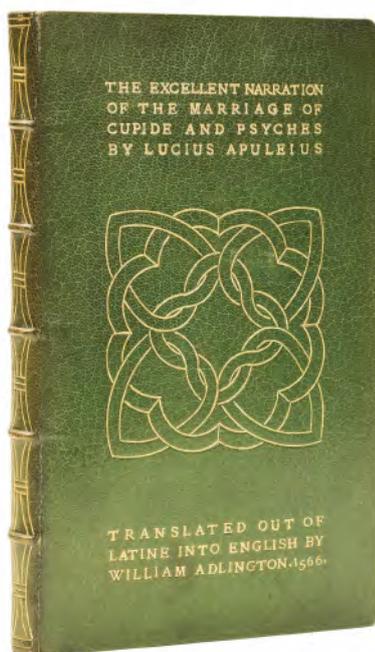
**258**  
**[Bradley (Katherine Harris) & Edith Emma Cooper], "Michael Field".** FAIR ROSAMUND, [one of 210 copies], PRESENTATION COPY FROM THE AUTHORS TO C.R. ASHBEE INSCRIBED "C.R.A., FROM THE SISTERS. MAY 17TH 1898" on front free endpaper and with Ashbee's bookplate, 1897; The Race of Leaves, [one of 280 copies on paper], 1901; Julia Domna, [one of 240 copies on paper], 1903, all printed in red and black, wood-engraved decorative borders and initials by Charles Ricketts, endpapers browned, original patterned-paper boards, uncut, a little rubbed, slight wear to head of spines, [Watry B10, B31 & B41], [Vale Press]; and 2 others by the same in cloth bindings designed by Ricketts, 8vo (5)

£300 - 400

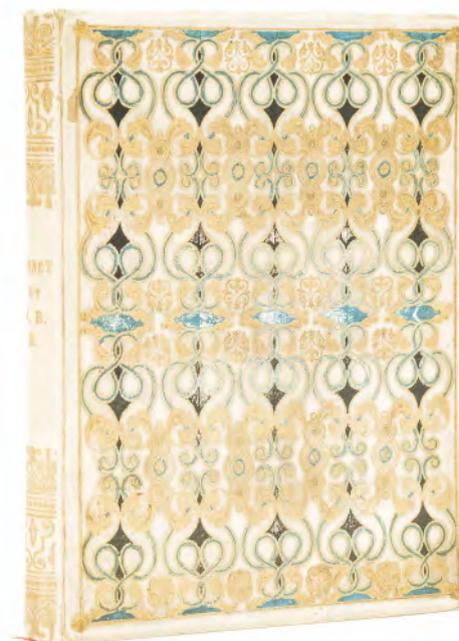
**259**  
**Apuleius (Lucius) THE EXCELLENT NARRATION OF THE MARRIAGE OF CUPIDE AND PSYCHES**, translated by William Adlington, [one of 210 copies on paper], printed in red and black, large decorative initial and 6 circular wood-engraved illustrations by Charles Ricketts, BOUND IN GREEN MOROCCO, BY FLORENCE PAGET, covers with central strapwork design in gilt, upper cover also with title in gilt above and below, spine gilt in compartments and five raised bands, turn-ins with curved gilt lines and dots, signed "FP 1901" at rear, vellum endpapers, spine a little faded, upper joint cracked, upper corners bumped, [Watry B13], 8vo, [Vale Press], 1897.

\*\* Florence Paget was a pupil of Douglas Cockerell who, according to Sarah Prideaux in *Modern Bookbindings*, did "good honest work of a comparatively simple nature". Marianne Tidcombe illustrates one of her bindings on a Vale Press Sidney's *Sonnets* which is now in the Wormsley Library. Tidcombe WB p.163.

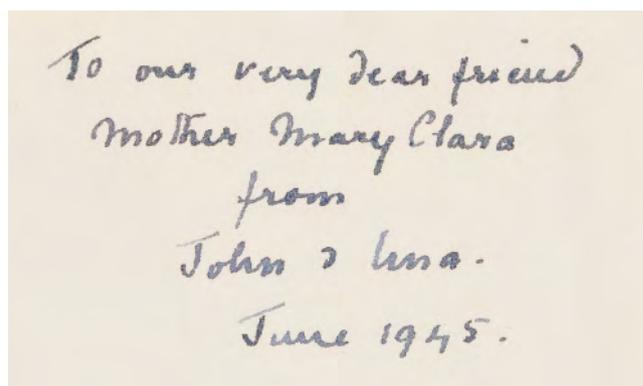
£500 - 700



259



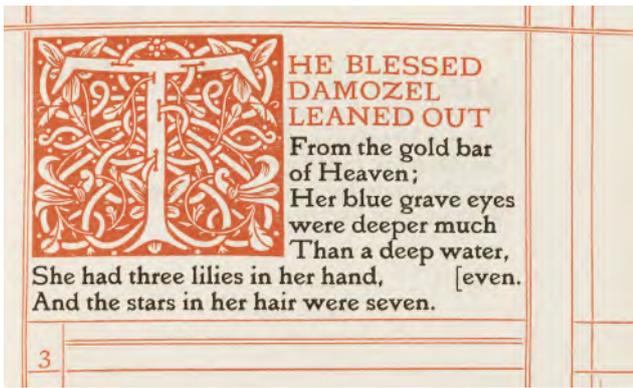
260



**260**  
**Browning (Elizabeth Barrett) SONNETS FROM THE PORTUGUESE**, [one of 300 copies on paper], printed in red & black with title and first leaf ruled in red, wood-engraved decorative initials by Charles Ricketts, RADCLYFFE HALL AND UNA TROUBRIDGE'S COPY WITH PRESENTATION INSCRIPTION FROM THEM "TO OUR DEAR FRIEND MOTHER MARY CLARA FROM JOHN [RADCLYFFE HALL] & UNA. JUNE 1945" on front free endpaper and their engraved book-label on front pastedown, bound in vellum with upper cover elaborately decorated in gilt and hand-painted in blue and black, decorative gilt spine, red edges, a little rubbed and soiled, slight wear to decoration of upper cover, [Watry B14], small 8vo, [Vale Press], 1897.

\*\* Radclyffe Hall (1880-1943), author of the ground-breaking lesbian novel *The Well of Loneliness*, published in 1928 and subsequently banned in Britain on grounds of obscenity. She was given the nickname "John" by her earlier lover, the singer Mabel Batten, and used it for the rest of her life. In 1915 she fell in love with Batten's cousin, the sculptor Una Troubridge (1887-1963), and they lived together until Hall's death.

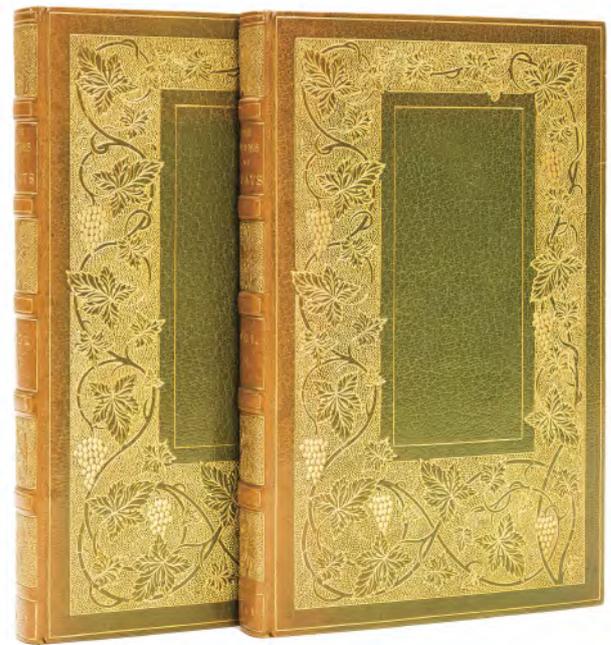
£800 - 1,200



261

**Browning (Elizabeth Barrett)** SONNETS FROM THE PORTUGUESE, [one of 300 copies on paper], bookplate of William Crampton, 1897 & Shelley (P.B.) Lyrical Poems, one of 210 copies on paper, bookplate of James Curle of Priorwood, Melrose, 1898 & Rossetti (Dante Gabriel) The Blessed Damozel, one of 210 copies on paper, bookplate of James Curle, 1898; Hand and Soul, [one of 210 copies on paper], 1899, printed in red and black, wood-engraved borders and decorative initials by Charles Ricketts, original boards, the third patterned-paper, the others with paper label to upper covers, uncut, a little rubbed, spines browned, [Watry B14, B19, B21 & B24], small 8vo, [Vale Press] (4)

£300 - 500



263

**Keats (John)** THE POEMS, edited by Charles J. Holmes, 2 vol., one of 210 copies on paper, wood-engraved borders and decorative initials by Charles Ricketts, bound in handsome green morocco, gilt, by Zaehnsdorf, upper covers with elaborate gilt borders of vines and grapes against a background of small dots, spines gilt in compartments with vine leaves and dots, turn-ins with leafy sprays of vine leaves, green silk endpapers, t.e.g., others uncut, spines faded, [Watry B20], 8vo, [Vale Press], 1898.

£400 - 600



262

**Ricketts (Charles) & Lucien Pissarro.** DE LA TYPOGRAPHIE ET DE L'HARMONIE DE LA PAGE IMPRIMÉE. William Morris et son Influence sur les Arts et Métiers, one of 250 copies on paper, printed in red and black, original patterned-paper-backed boards, paper label to spine, [1898] & Ricketts (C.) A Defence of the Revival of Printing, [one of 250 copies on paper], wood-engraved decorative border and illustration by Ricketts, original boards, paper label to upper cover and spine, spine slightly browned, 1899, head of spines bumped, [Watry B16 & 25]; and 7 others from the press, 8vo, [Vale Press] (9)

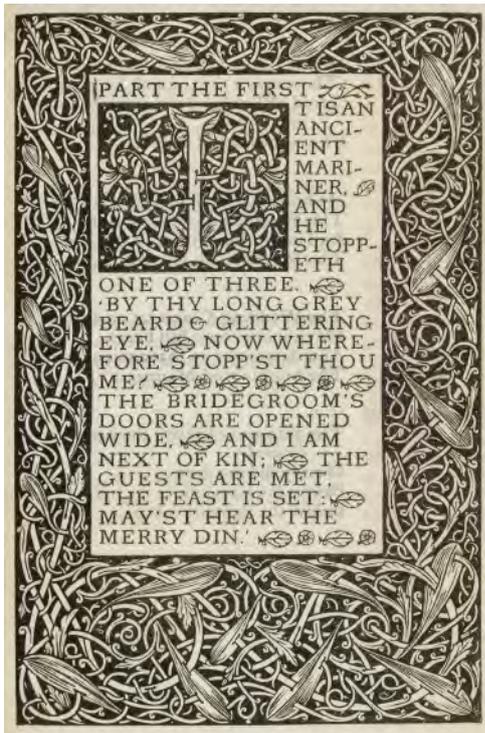
£400 - 600



264

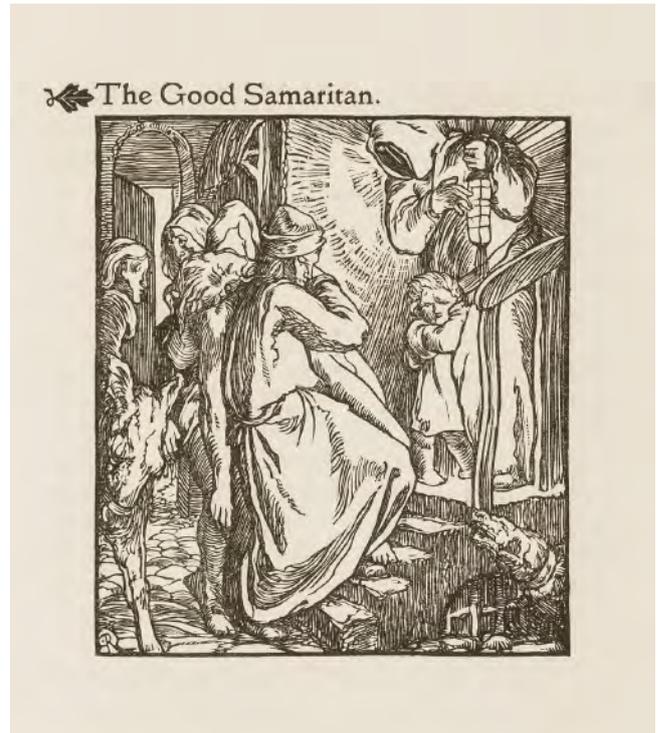
**Keats (John)** THE POEMS, edited by Charles J. Holmes, 2 vol., one of 210 copies on paper, 1898 & Tennyson (Alfred, Lord) In Memoriam [and] Lyric Poems, 2 vol., [one of 320 copies on paper], 1900 & Shelley (P.B.) The Poems, 3 vol., [one of 310 copies], 1901-02 & Wordsworth (William) Poems, [one of 310 copies], 1902, wood-engraved borders, decorative initials and illustrations by Charles Ricketts, uniform original cream buckram, all uncut, some unopened, most spines a little soiled and/or browned, [Watry B20, B29, B34 & B37], 8vo, [Vale Press] (8)

£500 - 700



**265**  
**Coleridge (Samuel Taylor)** THE RIME OF THE ANCIENT MARINER, ONE OF 10 COPIES ON VELLUM, FROM AN EDITION LIMITED TO 220, PRINTED IN RED AND BLACK, WOOD-ENGRAVED DECORATIVE BORDER TO FIRST LEAF OF TEXT AND LARGE INITIALS BY CHARLES RICKETTS, VERY LIGHT BROWNING TO TITLE AND FOLLOWING LEAF AND SLIGHT FOXING TO FRONT ENDPAPERS, ORIGINAL LIMP VELLUM, YAPP EDGES, SPINE RULED IN GILT, [Watry B23], 8vo, [Vale Press], 1899.

£1,500 - 2,000



**267**  
**PARABLES FROM THE GOSPELS (THE)**, [one of 300 copies on paper], 10 fine wood-engraved illustrations by Charles Ricketts, tissue guards, ex-library copy with accession number in pencil on verso of title and ink number to foot of index but no other stamps, library label to front paste-down, original limp vellum, yapp edges, uncut, slightly soiled and covers a little splayed, still a good clean copy, [Watry B40], 8vo, [Vale Press], 1903.

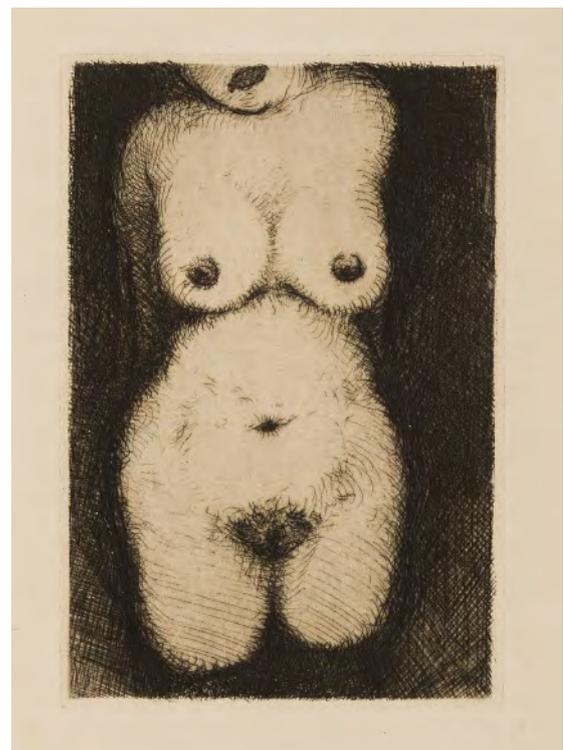
\*\* One of the artist's favourite books.

£300 - 400



**266**  
**Omar Khayyam.** THE RUBAIYAT, translated by Edward Fitzgerald, [one of 310 copies on paper], 1901 & Moore (Thomas Sturge) Danaë, [one of 230 copies on paper], occasional foxing, 1903, printed in red and black, wood-engraved decorative borders, initials and illustrations by Charles Ricketts, original cloth-backed blue boards, paper labels on upper covers, uncut & unopened, [Watry B32 & B43], 8vo, [Vale Press] (2)

£300 - 400



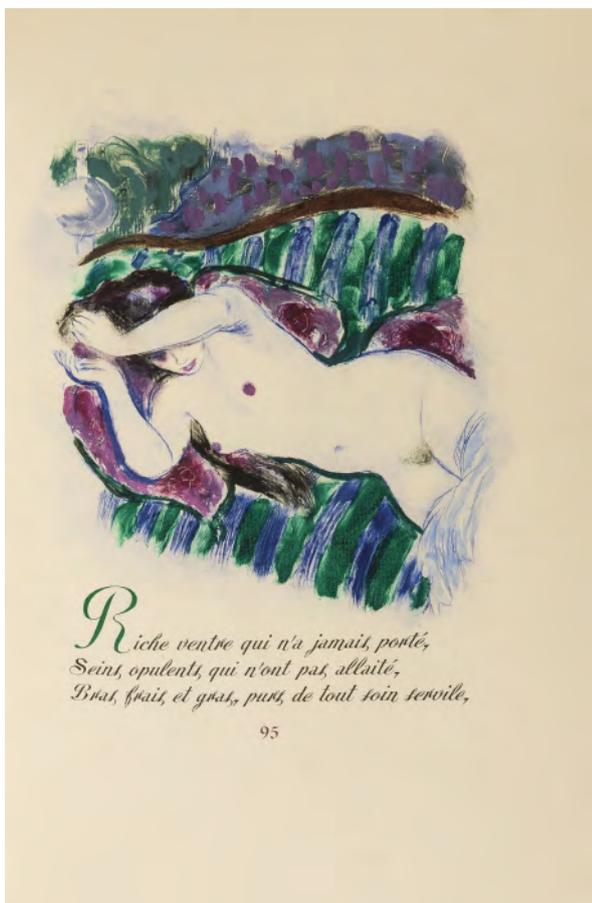
268

268

**Verlaine (Paul)** FEMMES, NUMBER 4 OF 122 COPIES, *this copy for Princesse d'Hautancourt, with additional ink inscription on title "A mon amie la Princesse d'Hautancourt. Paul Verlaine"*, 18 erotic etched plates [by Frans de Geetere], tissue guards, some light spotting to text, original printed wrappers, uncut, glacine wrapper creased and frayed, n.p., [c.1926]; Les Amies, Filles, number 39 of 475 copies, *THIS COPY WITH AN ADDITIONAL SIGNED ORIGINAL PEN & INK AND WATERCOLOUR DRAWING loosely inserted (usually only included in copies 1-13), 13 pochoir etched plates by Gustave Buchet with captioned tissue guards, loose as issued in original printed wrappers, uncut, a little soiled, Paris, 1921, 4to (2)*

\*\* The first item is puzzling: numbers 3-22 should be on old Japon with an additional suite of plates on chine (which is not present here) and the inscription cannot be by Verlaine himself as he died in 1896. The etchings, however, are fine impressions.

£400 - 600

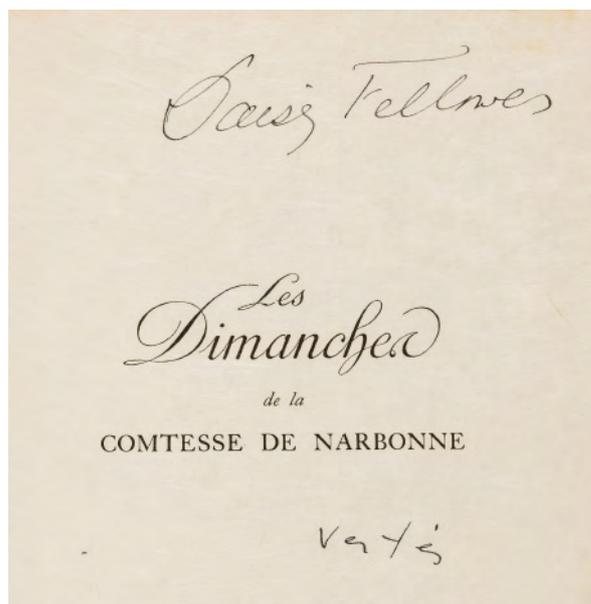


269

**Verlaine (Paul)** RECULL POËTIC, Prologat per Josep Millàs Raurell, LETTER B OF ONLY 2 MANUSCRIPT COPIES ON FIL VERJURAT WITH AN ORIGINAL DRAWING AND AN ADDITIONAL SUITE OF PROOFS IN BLACK, *text in Catalan hand-written in black ink with title, headings, initials, pagination etc. in colours by Josep Brun under the supervision of the artist, signed by Raurell at end of prologue, 14 monotypes with dry-point and brush-coloured over the plate by Pere Riu, with ORIGINAL UNPUBLISHED WATERCOLOUR by RIU SIGNED AND DATED (very lightly spotted) and additional proofs of dry-points with delicate plate-tone, all loose as issued in original pink wrappers, uncut, board folder and slip-case (both rubbed, spine of folder crudely reinforced with tape, split to edge of slip-case), folio, Barcelona, Col·lecció la Bella Imatge, 1948.*

\*\* An extraordinary production, beautifully executed and containing Pere Riu's illustrations printed by an unusual process, with each plate individually coloured and stamped on a rolling press by himself in his own studio.

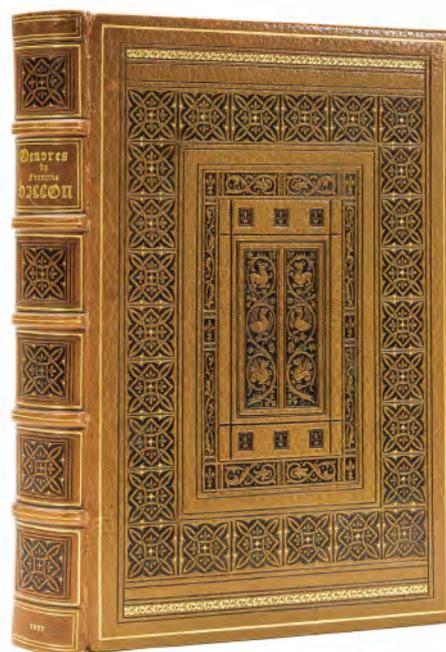
£1,500 - 2,000



270

**Vertès (Marcel).- Fellows (Daisy)** LES DIMANCHES DE LA CSSE DE NARBONNE, ONE OF ONLY 20 COPIES ON JAPON BLANC SIGNED BY THE AUTHOR AND ARTIST AND WITH 2 ORIGINAL DRAWINGS AND 3 ADDITIONAL SUITES OF PLATES (*one in red, one green, and an another on japon not called for in limitation*), from an edition limited to 1000, illustrations by Marcel Vertès, original drawings loosely inserted, original pictorial pink wrappers, uncut, suites of plates loose as issued, together in original board folder, rubbed, joints worn, 4to, Paris, 1935.

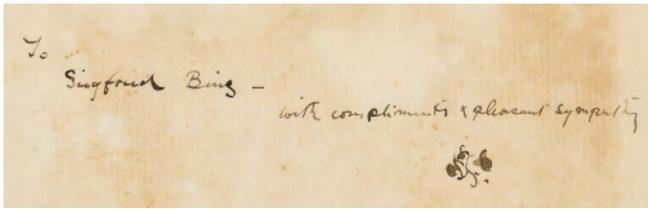
£400 - 600



271

**Villon (François)** LES LAIS, LE TESTAMENT ET LES POÉSIES DIVERSES, 2 vol. in 1, NUMBER 28 OF 25 COPIES ON JAPON WITH 2 ADDITIONAL SUITES OF PROOFS BEFORE LETTERS (*one on Japon, the other on Chine*), from an edition limited to 967, printed in red & black, woodcut pictorial borders by Hermann Paul throughout, additional proofs and prospectus bound in at end, BOUND IN TAN CRUSHED MOROCCO WITH CENTRAL PANEL OF DRAGONS, GRIFFINS ETC. WITHIN ELABORATE BORDERS IN GILT AND BLIND, BY VERMOREL, t.e.g., others uncut, original wrappers bound in, spine slightly faded and upper joint a little rubbed, tall 8vo, Paris, 1922.

£300 - 400

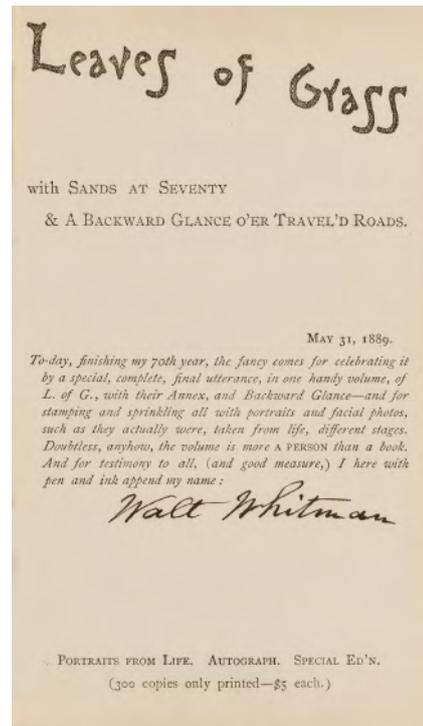


272

**Whistler (James Abbott McNeill)** THE GENTLE ART OF MAKING ENEMIES, INSCRIBED BY THE AUTHOR "TO SIEGFRIED BING - WITH COMPLIMENTS & PLEASANT SYMPATHY" AND BUTTERFLY MONOGRAM *on front free endpaper*, 1892; Eden versus Whistler: The Baronet and the Butterfly, Paris, [1899] § Pennell (E.R. & J.) The Life of James McNeill Whistler, 2 vol., 1908 § Menpes (Mortimer) Whistler as I Knew Him, NUMBER 138 OF 500 DELUXE COPIES SIGNED BY THE AUTHOR AND WITH ORIGINAL ETCHING BY WHISTLER OF THE MENPES CHILDREN, *original decorated cloth*, t.e.g., spine soiled, A. & C.Black, 1904, plates and illustrations, the first two lightly browned with occasional foxing, all but the last original cloth-backed boards, rubbed, all uncut, 4to (5)

\*\* Siegfried Bing (1838-1905), influential German-French art dealer who introduced Japanese art to the West, published the magazine *Le Japon Artistique*, and was an important figure in the development of the Art Nouveau style.

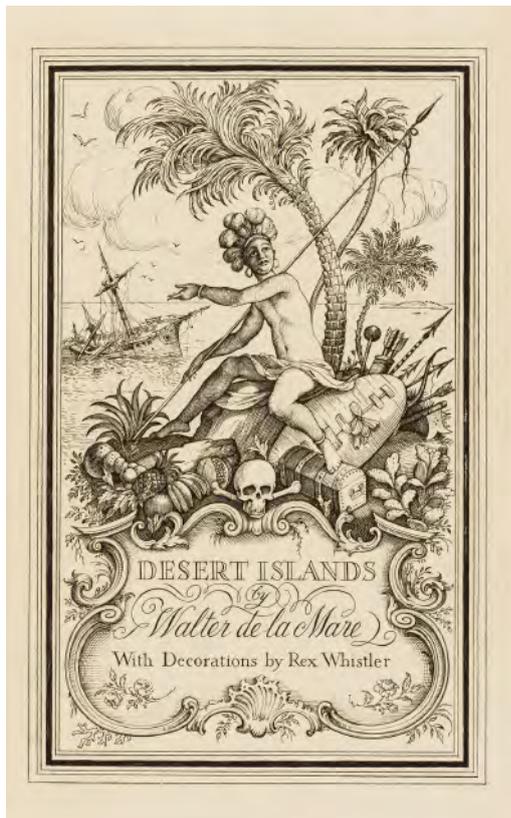
£400 - 600



274

**Whitman (Walt)** LEAVES OF GRASS with Sands at Seventy & A Backward Glance o'er Travel'd Roads, ONE OF 300 COPIES SIGNED BY THE AUTHOR ON TITLE, *albumen portrait of Whitman with a paper butterfly mounted as frontispiece, tissue guard almost detached, portraits, original roan wallet with flap, g.e., rubbed, slight damage to front endpapers*, 8vo, Philadelphia, 1889.

£1,000 - 1,500



273

**Whistler (Rex).- de la Mare (Walter)** DESERT ISLANDS AND ROBINSON CRUSOE, *out-of-series copy from an edition limited to 650 signed by the author and with the illustrations printed from the copper plates (not blocks as in the ordinary edition), engraved additional pictorial title and 2 head- & 2 tail-pieces by Rex Whistler, original green cloth, gilt, spine gilt, t.e.g., others uncut, spine very slightly faded, transparent wrapper, slip-case (rubbed, splits, some repairs)*, London & New York, 1930 § Hadfield (John, editor) Restoration Love Songs, one of 660 copies, *folding colour frontispiece and plates by Whistler, original buckram-backed marbled boards, t.e.g., others uncut*, Cupid Press, 1950; and 2 others Rex or Laurence Whistler, 8vo (4)

£200 - 300



275

**Whittington Press.-** MATRIX: A REVIEW FOR PRINTERS & BIBLIOPHILES, vol.1, 3-9 & 11, *limited editions, plates, illustrations and specimens, some folding, some tipped in, some colour, original wrappers or boards, dust-jackets, uncut, one or two slightly frayed at head of spine, Andoversford and Risbury, 1981-91 § Gant (Roland) Mountains in the Mind, 2 vol., NUMBER XIX OF 40 SPECIAL COPIES WITH AN ADDITIONAL SET OF ARTIST'S PROOFS OF THE ENGRAVINGS SIGNED BY THE AUTHOR AND ARTIST, from an edition limited to 200, wood-engraved illustrations by Howard Phipps, some printed in colours, original hessian, uncut, additional engravings signed in pencil and loosely inserted in original hessian folder, both with slip-cases, Andoversford, 1987, Whittington Press; and another from the press, 4to (12)*

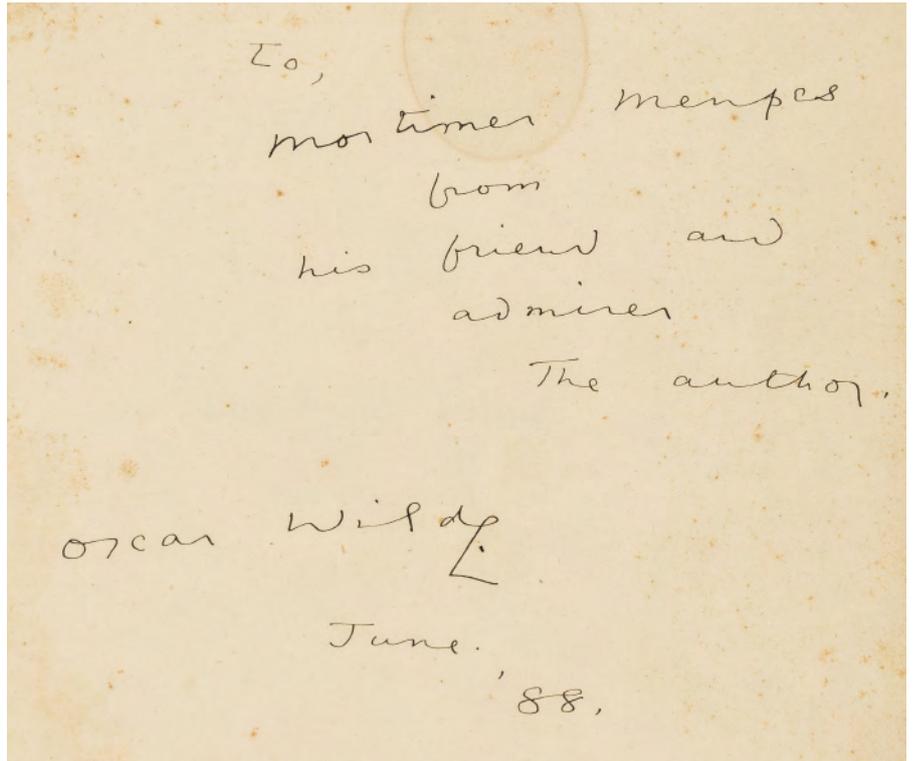
£300 - 500

OSCAR WILDE

276

**Wilde (Oscar)** THE HAPPY PRINCE AND OTHER TALES, FIRST EDITION, frontispiece and 2 plates by Walter Crane, head-pieces by Jacomb Hood, SIGNED PRESENTATION COPY TO MORTIMER MENPES INSCRIBED "...FROM HIS FRIEND AND ADMIRER THE AUTHOR. OSCAR WILDE JUNE '88" on front free endpaper, child's pencil note to one leaf, small oval book-label of Walter Chrysler (sold Parke-Bernet 1952) on front pastedown, original cream boards, upper cover printed in red and black with title and illustration, uncut, rubbed and lightly soiled, a few small stains, corners creased, spine ends chipped, preserved in morocco-backed cloth drop-front box (slightly rubbed), [Mason 313], small 4to, David Nutt, 1888.

£3,000 - 4,000

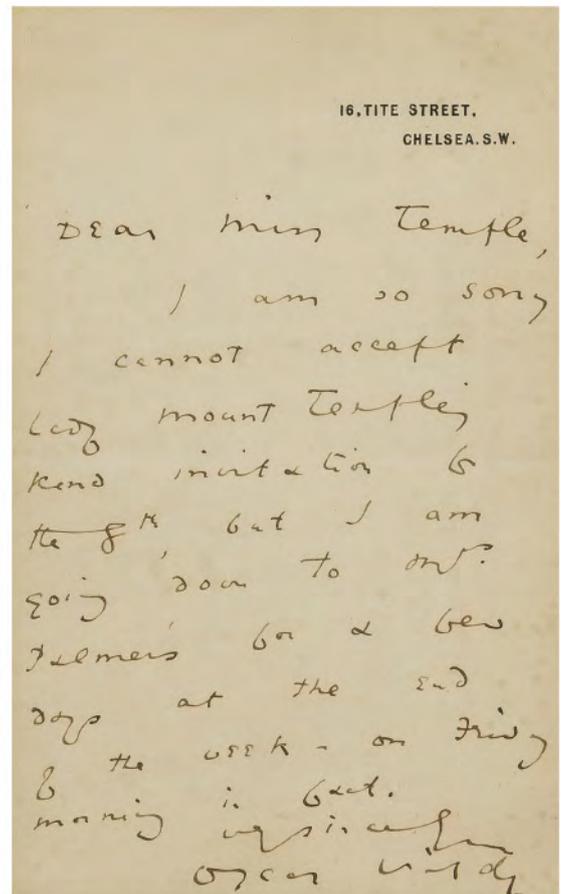


277

**Wilde (Oscar, writer, 1854-1900)** AUTOGRAPH LETTER SIGNED TO MISS TEMPLE, 1p., 8vo, 16 Tite Street, Chelsea, S.W., n.d., refusing an invitation from Lady Mount Temple as he is going away for a few days, together with a photographic portrait of Wilde, mounted, framed & glazed

\*\* Georgina Cowper-Temple (1821-1901, Lady Mount Temple), step-daughter-in-law of Lord Palmerston, was a distant cousin and close friend of Oscar Wilde's wife, Constance. The Wildes often stayed at the Mount Temples' house Babbacombe Cliff, near Torquay in Devon, Wilde writing part of his plays there, and in 1893 Wilde stayed there with his children and Lord Alfred Douglas and his tutor while Constance was in Florence.

£1,000 - 1,500

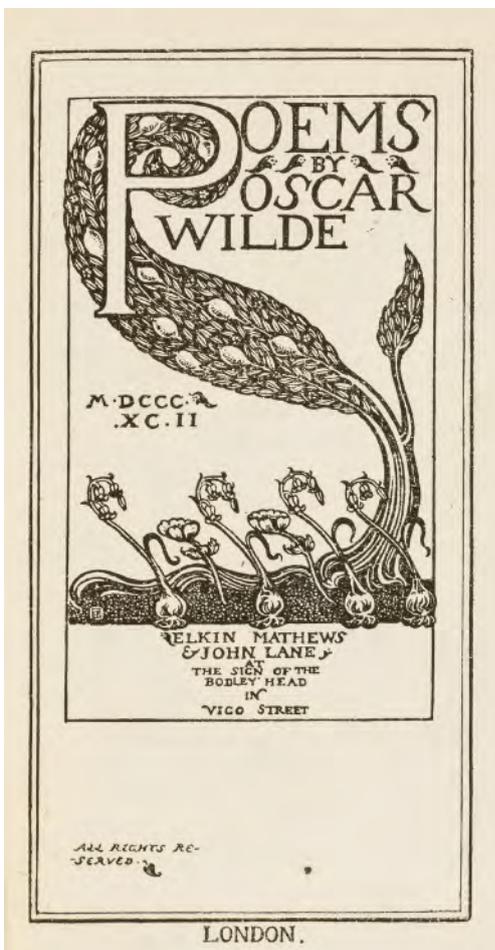




278

**Wilde (Oscar)** A HOUSE OF POMEGRANATES, FIRST EDITION, [one of 1000 copies], pictorial title, 4 plates and numerous illustrations and decorations in text by Charles Ricketts and Charles Shannon, original pictorial cloth blocked in gilt and red designed by Ricketts, decorated endpapers (front free endpaper detached and frayed at edges), uncut, rubbed and browned, lower cover spotted, uncut, slight wear to corners and spine ends, [Mason 347], small 4to, 1891.

£300 - 400

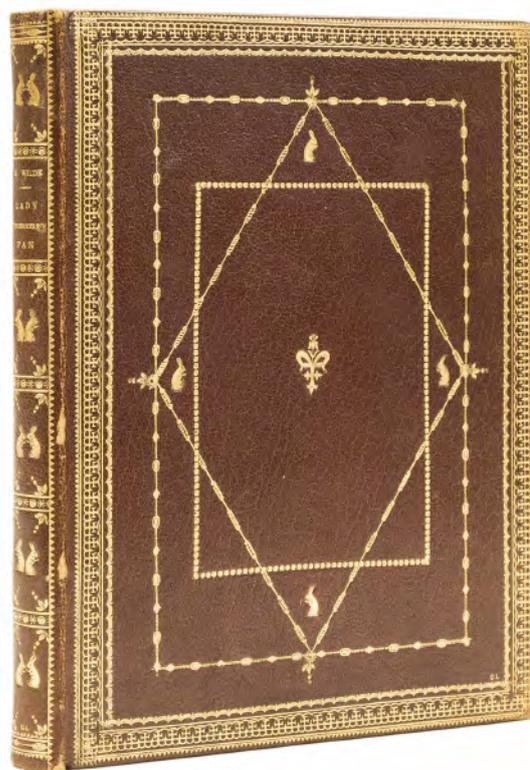


279

279

**Wilde (Oscar)** POEMS, one of 220 copies signed by the author, decorative title designed by Charles Ricketts, original decorated pale violet cloth, gilt, with decorative endpapers, all designed by Ricketts, t.e.g., others uncut, spine browned and a little worn, joints and spine ends chipped, upper cover and front free endpaper detached, [Mason 309], 8vo, Elkin Mathews & John Lane, 1892.

£2,000 - 3,000



280

**Wilde (Oscar)** LADY WINDERMERE'S FAN. A Play about a Good Woman, FIRST EDITION, [one of 500 copies], 16pp. publishers' catalogue at end, lightly browned, later burgundy morocco elaborately tooled in gilt with decorative border & panels and small figures of rabbits, signed "D.L." in binding, spine gilt in compartments with rabbits, slightly rubbed, with original pink cloth gilt binding designed by Charles Shannon bound in at end (a little rubbed and faded), [Mason 357], small 4to, 1893.

£300 - 400

281

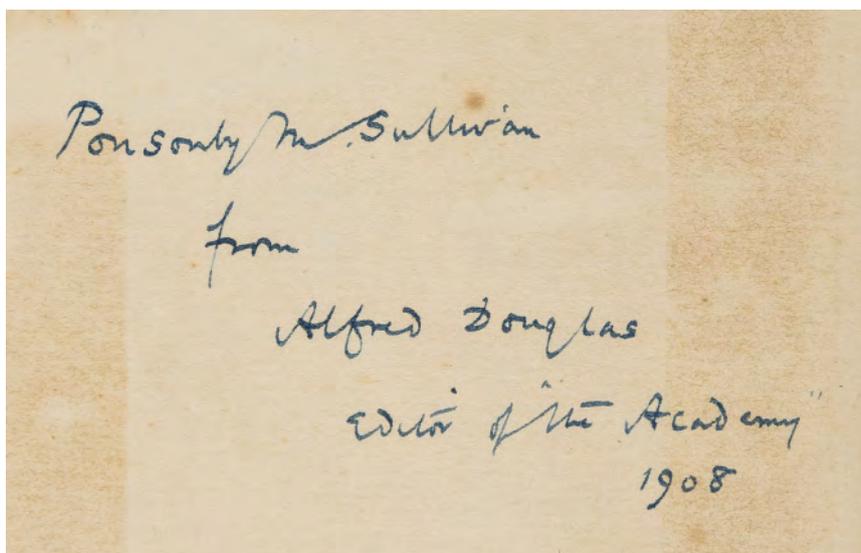
**Wilde (Oscar)** THE SPHINX, FIRST EDITION, ONE OF ONLY 25 LARGE PAPER COPIES, half-title, dedication leaf, pictorial title, illustrations (most full-page) and decorations by Charles Ricketts, printed in red, green and black, with tissue guard to title (very slightly foxed but barely affecting text), bookplate of Edmund Bulkley, AN EXCELLENT COPY IN THE ORIGINAL PICTORIAL GILT VELLUM WITH TIES, DESIGNED BY RICKETTS AND HENRY LEIGHTON, yapp edges, uncut, very lightly soiled, [Mason 362; cf. Ray 262], small 4to, London & Boston, 1894.

\*\* Ricketts's masterpiece, which he designed as a complete entity, from the illustrations and lay-out to the striking binding. "The result is a perfect whole, as harmonious as it is dazzling". Ray

£10,000 - 15,000



281

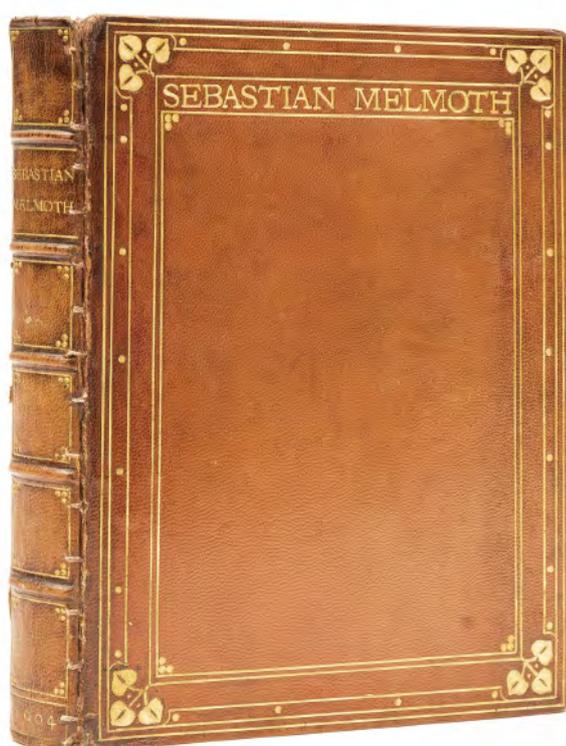


283

283

**Wilde (Oscar)** THE SOUL OF MAN, signed presentation copy from Lord Alfred Douglas to Ponsonby M. Sullivan inscribed on front free endpaper and with Sullivan's bookplate, original decorated pink cloth, gilt, t.e.g., others uncut, 1907; The Poems, one of 600 copies on hand-made paper, original cream boards, uncut, dust-jacket (slightly soiled), Portland, Me., Thomas B. Mosher, 1903; Poems in Prose, printed in red and black, a little browned and spotted, later cloth, uncut, Paris, privately printed, 1905; Balada o Zalári v Readingu, limited edition signed by the artist, etched frontispiece, original printed wrappers, loose in binding, Prague, 1946 § Poe (E.A.) Nouvelles Histoires Extraordinaires, translated by Baudelaire, Richard Le Gallienne's copy with his bookplate and pencil note in his hand "THIS COPY BELONGED TO OSCAR WILDE R. LE G." on front free endpaper, foxing, contemporary half morocco, rubbed, preserved in later cloth dust-jacket and morocco slip-case with pull-off top, Paris, 1882; and another, Wilde, 8vo (6)

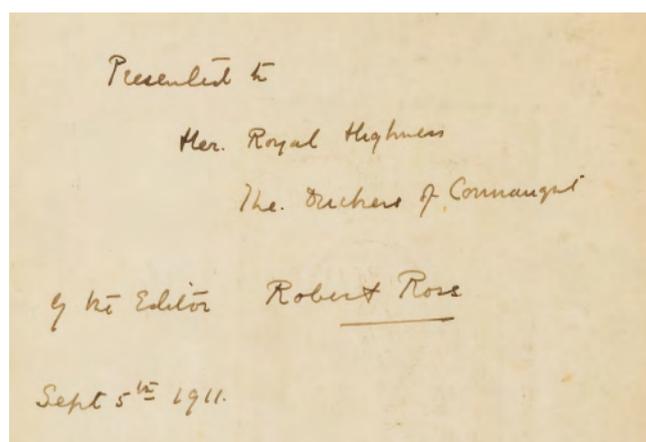
£300 - 500



282

**SEBASTIAN MELMOTH** [OSCAR WILDE], bookplate of Lily Antrabus, attractively bound in tan morocco, covers tooled with borders of rules & small dots and leafy cornerpieces in gilt, spine gilt, g.e., joints rubbed, upper split, 1904 § Ricketts (Charles) Oscar Wilde: Recollections by Jean Paul Raymond..., limited edition, title with vignette printed in red, endpapers browned as usual, original pictorial cream cloth, gilt, designed by Ricketts, lightly soiled, Nonesuch Press, 1932 § Sherard (R.H.) Oscar Wilde: The Story of an Unhappy Friendship, photogravure portrait, original parchment-backed cloth, spine gilt, privately printed, 1902 § Leveson (Ada) Letters to the Sphinx from Oscar Wilde with Reminiscences of the Author, one of 275 copies signed by the author, original cloth, 1930 § Symons (Arthur) A Study of Oscar Wilde, number 34 of 100 copies on hand-made paper signed by the author, photogravure portrait, original buckram, spine faded, 1930, most t.e.g., others uncut, a little rubbed; and 4 others on Wilde, 8vo & 4to (9)

£500 - 700



284

**Wilde (Oscar)** DE PROFUNDIS, edited by Robert Ross, ONE OF 80 COPIES ON JAPANESE VELLUM, signed presentation copy from Robert Ross to H.R.H. THE DUCHESS OF CONNAUGHT inscribed on front free endpaper and with her engraved bookplate, original pictorial limp vellum, gilt, yapp edges, t.e.g., others uncut, a little soiled, 8vo, 1908.

£300 - 400



285

**Wilde (Oscar)** SALOMÉ, 2 vol., limited edition, vol. 1 in original French text and signed by the artist, 10 pochoir plates on black paper after gouaches by André Derain, original printed wrappers, vol 2. with English text translated by Lord Alfred Douglas, plates by Aubrey Beardsley, original cloth, gilt, together in board slip-case (a little worn), Limited Editions Club, 1938; Salomé, Tragoedie in einem Akt, decorative double-page title and Beardsleyesque plates by Marcus Behmer, a little damp-stained, original boards, rubbed, Leipzig, 1903; Salomé, Drame en un Acte, plates in pink and black by Alastair, original printed wrappers, uncut, rubbed and browned, Paris, 1922; Salomé, translated by Alfred Douglas, NUMBER 20 OF 50 COPIES ON JAPANESE VELLUM, lightly browned at edges, original boards, uncut, spine browned, Portland, Me., Thomas B. Mosher, 1911, 4to & 8vo (5)

£300 - 500



286

286

**Yeats (John Butler, 1839-1922)** PROFILE PORTRAIT OF A LADY WEARING A LARGE HAT; BUST-LENGTH PORTRAIT OF A LADY WEARING A HAT, two works, pencil on sketchbook leaves, the first mentioned initialled and dated '1910', the latter signed and dated 'May 1910', sheets 175 x 130 mm. (6 7/8 x 5 1/8 in), and 145 x 100 mm. (5 3/4 x 4 in), respectively, both under glass, the first mentioned with small nick and two ring-binder holes in the upper edge, both with minor surface dirt, uniformly framed, 1910 (2)

Provenance: Argosy, New York

\*\* John Butler Yeats (1839-1922), the father of William Butler Yeats, Lily Yeats, Elizabeth Corbett "Lolly" Yeats and Jack B. Yeats, moved to New York in 1907 where he stayed until his death in 1922; by 1910 the artist had moved in to his final residence at 317 West Twenty-Ninth Street, New York. The present two portraits are excellent examples of the compassion and warmth that the artist achieved in his sketches of family members, friends and acquaintances.

£800 - 1,200



**287**

YELLOW BOOK (THE): An Illustrated Quarterly, 13 vol. [A COMPLETE SET], *original pictorial yellow cloth, a little soiled, small nick to one spine at foot, 1894-97* § Savoy (The): An Illustrated Quarterly, No.2 & 4 only, *No.2 original pictorial pink boards, No.4 original pictorial wrappers, uncut, rather rubbed, 1896* § Pageant (The), edited by C.Hazlewood Shannon & J.W.Gleeson White, 2 vol., *original lilac cloth, gilt, designed by Charles Ricketts, slightly rubbed, 1896-97* § Butterfly (The), New Series, 2 vol., *original cream cloth, gilt, a little soiled, [1899-1900]; and 6 others, mostly issues of The Dome, 4to & 8vo (25)*

\*\* With contributions by Beardsley, Ricketts, Shannon, Whistler etc.

**£500 - 700**

## ACT V SCENE I

LINES 193-201

son excellence et lustre, surpassa l'humaine capacité, se soit abaissé jusques à prendre pour femme, celle qui sortant d'une race servile, a beau avoir un Roy pour pere, veu que tousjours la vilité de son sang, luy fera monstrer quelles sont les vertus, et noblesse ancienne de sa race.

Les mariages se doivent mesurer à la vertu et race, et non à la beauté.

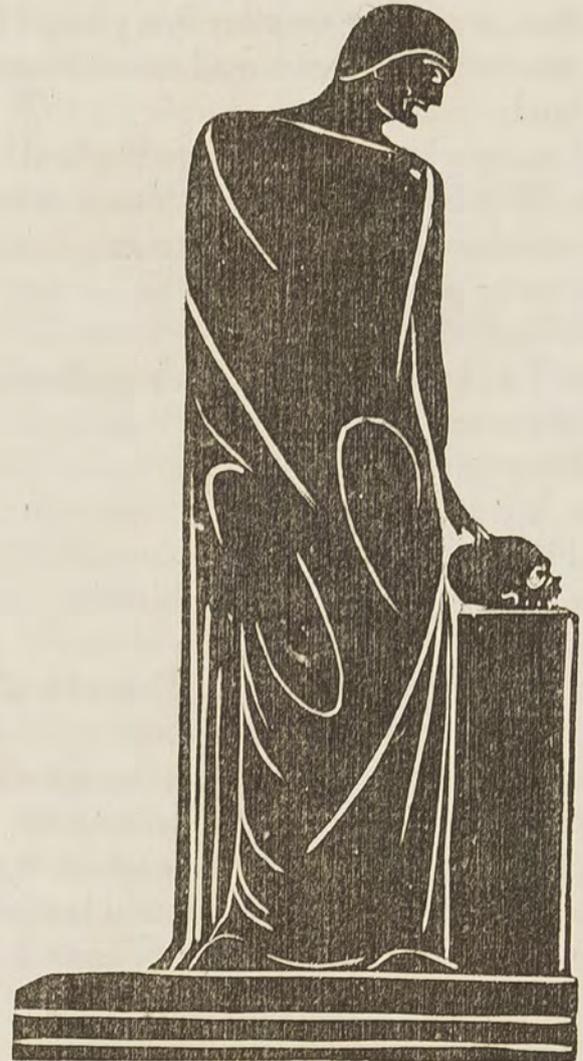
Est-ce à vous, Monsieur, à ignorer, que la liaison marital ne doit estre mesuree par quelque folle opinion d'une beauté extérieure, mais plustost par le lustre de la vertu, et antiquité de race, honoree pour sa prudence, et qui jamais ne degenera de l'integrité de ses ancestres? Aussi la beauté extérieure n'est rien, où la perfection de l'esprit ne donne accomplissement, et orne ce qui au corps se flestrit, et perd par un accident et occurence de peu d'effect: joint que telles mignotises en ont deceu plusieurs, et les attrayans, comme gluantes amorces, les ont precipitez és abismes de leur ruine, deshonneur, et accablement. C'estoit à moy à qui cest avantage estoit deu, qui suis Royne, et telle qui me puis esgaler en noblesse, avec les plus grans de l'Europe, qui ne suis en rien moindre, soit en antiquité de sang, ou valeur des parens, et abondance de richesses.

La beauté a ruiné plusieurs.

Et ne suis seulement Royne, mais telle que recevant qui bon me semblera pour compaignon de ma couche, je peux luy faire porter tiltre de Roy et luy donner, avec mes embrassemens, la jouissance d'un beau Royaume et grand Province. Advisez, Monsieur, combien j'estime vostre alliance, qui ayant de coustume de poursuivre, avec le glaive, ceux qui s'osoient enhardir de pourchasser mon accointance, c'est à vous seul à qui je fais present, et de mes baisers, et accolade, et de mon sceptre, et couronne. Qui est l'homme,

s'il n'est de marbre, qui refusast un gage si precieux, que Hermetrude avec le Royaume d'Escosse? Acceptez gentil Roy, acceptez ceste Royne, qui avec une si grande amitié vous pourchasse tant de bien, et peut vous donner plus d'aïse en un jour, que jamais l'Angloïse ne scauroit vous apprestre

## THE TRAGICALL HISTORIE OF



Clowne. A whorson mad fellowes it was, whose do you think it was?

Ham. Nay I know not.

Clowne. A pestilence on him for a madde rogue, a pour'd a flagon of Renish on my head once; this same skull sir, was sir, Yoricks skull, the Kings Jester.

Ham. This?

Clowne. E'en that.

The Property of Anthony Dowd



**288**  
**Allix (Susan)** VICTORIANS ABROAD: Observations of Five Travellers, NUMBER 14 OF 80 COPIES SIGNED BY THE ARTIST, printed in colours, colour linocuts by Allix, original cloth, illustrated paper label mounted on upper cover, uncut, slip-case, 1995; Three Characters, NUMBER 6 OF 15 COPIES SIGNED BY THE ARTIST, etchings by Allix, original pictorial cloth, uncut, slip-case, 1995; and another by Allix, v.s. (3)

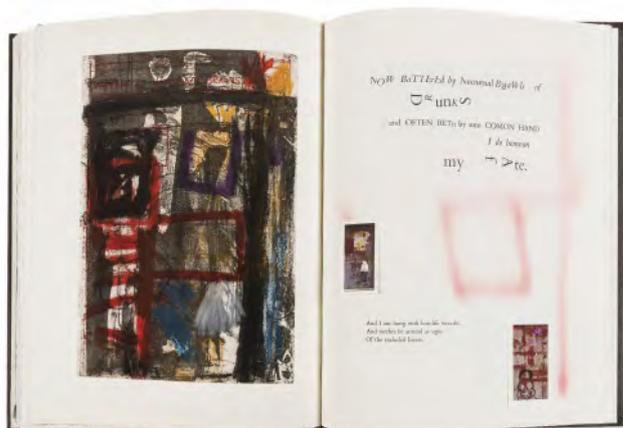
£300 - 400



**289**  
**Allix (Susan)** EGYPTIAN GREEN: Views from Egypt, NUMBER 8 OF 24 COPIES SIGNED BY THE ARTIST/BINDER, printed in green and black on a variety of papers, etchings by Susan Allix, some with hand-colouring and drawing, original green goatskin with cut-out panels and small shapes over tan paper, etching of Egyptian figure in upper panel onlaid with small dots of green and tan goatskin, lower blank, by Allix, uncut, original green cloth drop-back box with paper flaps inside, paper and cloth onlay on upper cover and label on spine, 4to, 2003.

\*\* A beautifully-presented compilation of writings on Egypt from the ancients to Amelia Edwards, including ancient coffin texts, Herodotus, Catullus and the Koran.

£1,000 - 1,500



**290**  
**Allix (Susan)** THROUGH CLOSED DOORS: 7 Paracausithyra...with Photographs of Italian Doors and accompanying Prints, NUMBER 1 OF 21 COPIES SIGNED BY THE ARTIST/BINDER, 7 etchings, one linocut and one woodcut by Susan Allix, with decoration in stencil, air brush and crayon, original half black goatskin over stained and air-brushed Japanese wood veneer boards, by Allix, upper cover with coloured paper and reversed goatskin onlays, air-brushed endpapers with cut-outs revealing pictorial flyleaves, uncut, with prospectus in original grey cloth drop-back box, grey goatskin onlaid strip to upper cover and label on spine, 4to, 2005.

\*\* Combination of Roman poetry "spoken through closed doors" and photographs of Southern Italian and Sicilian doors which won the Gregynog Letterpress Prize 2005, for the finest book using traditional letterpress with metal type published in the preceding two years.

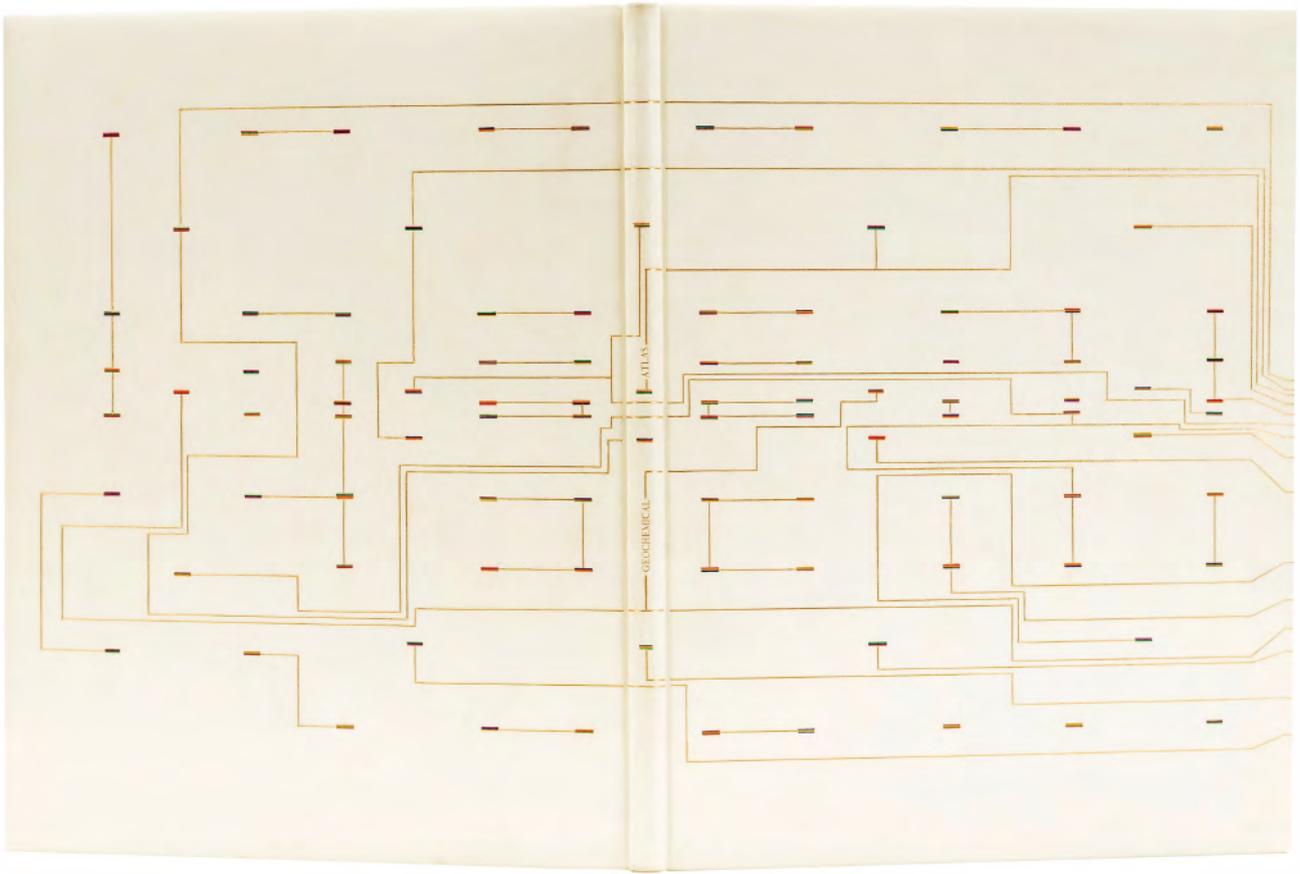
£1,000 - 1,500



**291**  
**Allix (Susan)** COLOURS OF PERSIA: Perceptions, Accounts, Comments, Remarks & Descriptions, NUMBER 13 OF 25 COPIES SIGNED BY THE ARTIST/BINDER, printed on hand-made paper with cut-outs and coloured papers, etchings & linocuts with aquatint, dry-point & carborundum by Susan Allix, original blue goatskin with irregular inlaid panels and decorations of yellow, natural & black goatskin and patterned waxed paper over title with small onlaid diamonds of blue goatskin, by Allix, uncut, with prospectus in original blue cloth drop-back box with decorated cloth inner flaps, title in black within onlaid frame on upper cover and spine, 4to, 2007.

\*\* Collection of writings on Iran through the ages.

£1,000 - 1,500



292

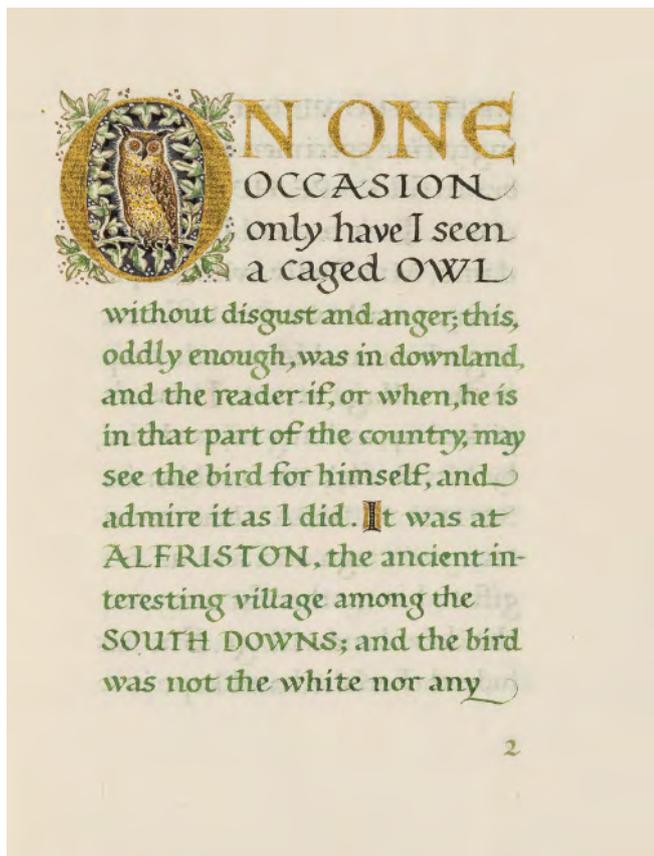
**Brockman (James, binder).- Webb (John S.) & others.** THE WOLFSON GEOCHEMICAL ATLAS OF ENGLAND AND WALES, [one of 1000 copies], colour maps, 2 transparent overlay maps in pocket at end, bookplate of Lord Wardington on rear free endpaper, BOUND IN VELLUM, WITH DESIGN OF ELECTRICAL CIRCUIT IN GOLD RULES AND PAINTED LINES IN 15 COLOURS across both boards, spine and inside boards, BY JAMES BROCKMAN, spine titled in gilt, g.e., signed "James R. Brockman 1979" on rear turn-in, original wrappers bound in, preserved in cloth drop-back box (spine a little rubbed and faded), folio, Oxford, Clarendon Press, 1978.

\*\* Magnificent binding executed for Lord Wardington, reflecting the computer electrical circuit used in creating the maps for the atlas.

James Brockman (b.1946) studied under Ivor Robinson and Sydney Cockerell and in 1987 became the first visiting lecturer at Institute of Fine Binding and Book Conservation, Humanities Research Centre, University of Texas 1987. He is a past President of both Designer Bookbinders and The Society of Bookbinders.

£5,000 - 7,000





293

293

**Calligraphic Manuscript.- Alexander (Margaret, calligrapher).- Hudson (W.H.)** THE OWL AT ALFRISTON, excerpt from 'Nature in Downland Chapter XIV', calligraphic manuscript, on laid paper, title and 9pp., written in green and black ink with first line and decorations in gold, large first initial "O" illuminated with figure of owl in gold and watercolour, with another figure of an owl in a gold cage at end, other initials in black and gold, with 5-line "Scribe's Apology" of correction to one page on final leaf, J.R.ABBEY'S COPY with his book-label on front pastedown and ink accession note at end, original cloth-backed marbled boards, small painted owl in green and black on gold background to upper cover, c.175 x 140mm., Transcribed and illuminated by Margaret Alexander, 1957.

\*\* Margaret Alexander (b.1902) studied at the Slade School of Fine Art and taught calligraphy and illuminating there from 1928-1957. She was also a calligrapher to the House of Lords 1926-1963 and worked for the Stanbrook Abbey Press.

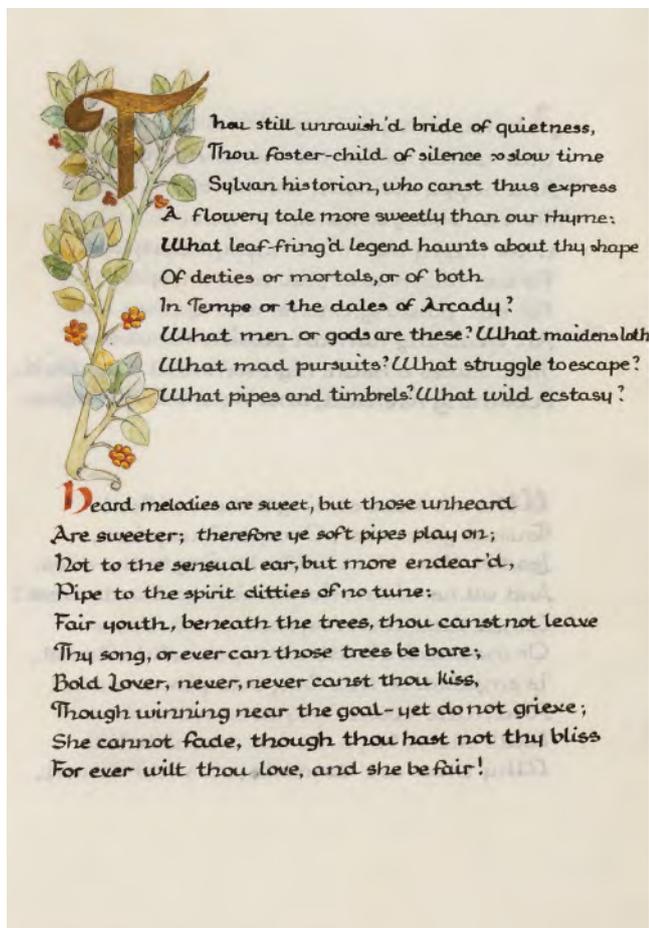
£1,500 - 2,000

294

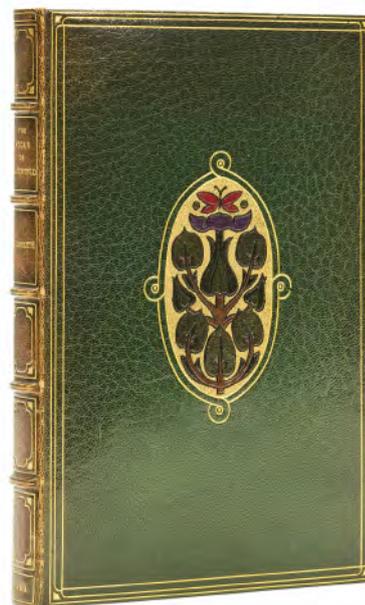
**- Power (Anastasia "Annie).- Keats (John)** ODE ON A GRECIAN URN, calligraphic manuscript, on vellum, 3pp., written in black ink with large initial in gold decorated with flowers in gold and watercolours, 4 other initials and colophon at end in red, bound in limp vellum with silk ties (a little frayed), titled in black ink on upper cover, very slightly soiled, c.215 x 140mm., Written out by A.Power, at Essex House, Campden, Glos: 1903.

\*\* Annie Power was taught bookbinding by Douglas Cockerell and established a bindery at C.R.Ashbee's Guild of Handicraft at Chipping Campden in 1901. She married a fellow Guild art worker, Gerald Loosley, in 1905; a disagreement with Janet Ashbee caused her to leave the Guild and the bindery closed although she continued binding.

£600 - 800



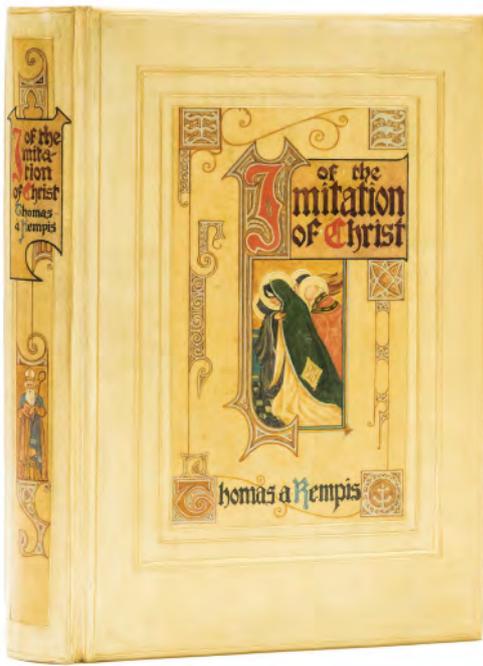
294



295

**Caradoc Press.- Goldsmith (Oliver)** THE VICAR OF WAKEFIELD, number 79 of 360 on paper, printed in red and black, etched portrait frontispiece by H.George Webb signed in pencil, decorative border and initials, ink inscription to front free endpaper, bound in green morocco with triple gilt-ruled border and gilt-framed central oval panel of flower and butterfly in onlaid red, purple, green & brown morocco against a background of small gilt dots, by Rivière & Son, spine gilt, t.e.g., others uncut, spine lightly faded, upper joint a little rubbed, 8vo, Caradoc Press, 1903.

£300 - 400



296

**Chivers (Cedric, binder).- Kempis (Thomas à)** OF THE IMITATION OF CHRIST, translated by Richard Whytford, *mounted colour plates by W. Russell Flint, captioned tissue guards, some spotting, a little browned*, CONTEMPORARY "VELLUCENT" BINDING BY CEDRIC CHIVERS OF BATH, *transparent vellum over painting of four kneeling saints surrounded by decorations, author and title on upper cover, spine with similar decoration and figure of bishop, t.e.g., others uncut, signed on rear turn-in, vellum doublures with gilt-ruled turn-ins, lightly soiled, large 8vo, 1908.*

£500 - 700

297

**Doves Press.-** IN PRINCIPIO, [one of 200 copies], printed in red and black, *small stain to fore-edge, ex-library copy with label on front pastedown and faint traces of accession numbers, Lord Wardington's copy with his book-plate on rear pastedown, original russet morocco*, BY THE DOVES BINDERY, *upper cover and spine titled in gilt, g.e., upper joint a little rubbed and very slight wear to head of spine, 8vo, 1911.*

£300 - 400



297



298

298

**Fleece Press.- Miniature Binding.- James (Angela)** THE ART OF BINDING BOOKS, ONE OF 10 SPECIALLY-BOUND COPIES, *from an edition limited to 210, wood-engraved illustrations by Anthony Christmas, BOUND IN GREY GOATSKIN OVER SPECKLED BOARDS EDGED IN BLUE, CITRON, GREEN AND PINK GOATSKIN, SPINE WITH BANDS OF GREEN AND BLUE, BY ANGELA JAMES, speckled doublures & endpapers, preserved in felt-lined grey goatskin box and slip-case, slip-case edged in citron and with onlaid green & grey goatskin label, c.50 x 70mm., Wakefield, Fleece Press, 1991.*

\*\* Angela James (b. 1948) is a Fellow and past President of Designer Bookbinders. She trained at the Glasgow School of Art and was then apprenticed to Sydney Cockerell in 1970 where she worked with James Brockman. She won the Thomas Harrison Memorial Award with her first binding in 1974 and continues to exhibit regularly. Her work is held by many private and public collections.

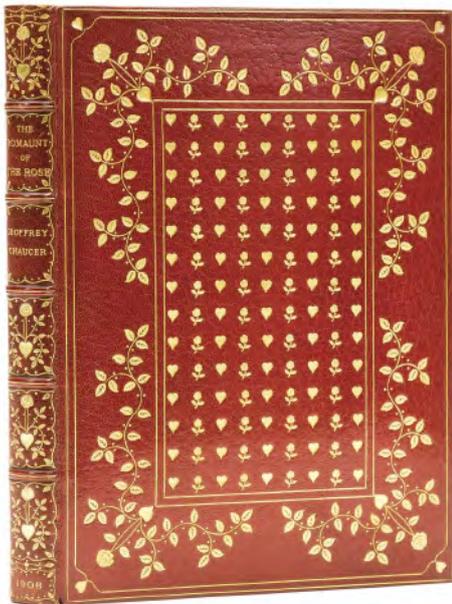
£400 - 600



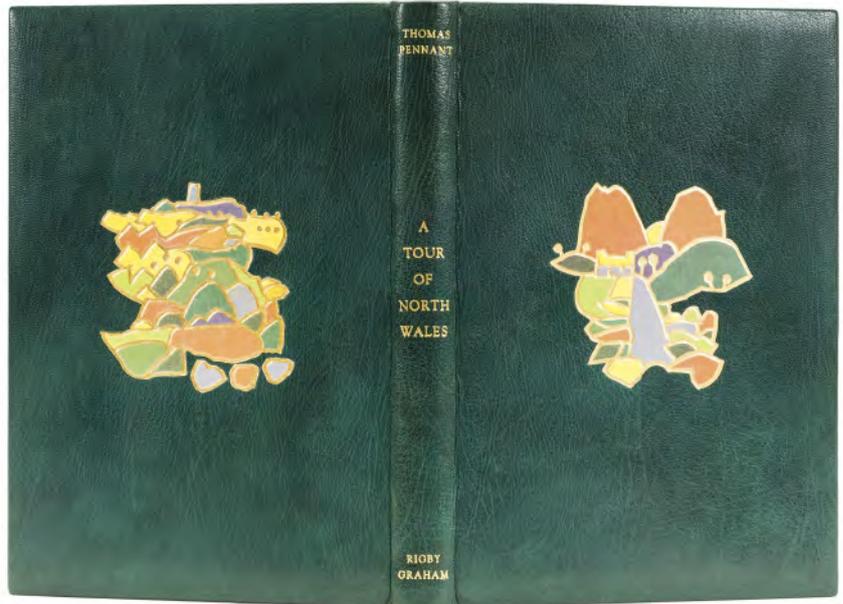
299

**Flint (Sir William Russell)** DRAWINGS, NUMBER 116 OF 125 COPIES SIGNED BY THE ARTIST AND WITH AN ORIGINAL SIGNED DRAWING, *colour illustrations, original morocco-backed cloth, t.e.g., spine faded, original pencil drawing 'Consuelo with Castanettes' titled and initialled in pencil, tipped into card mount and loosely inserted in envelope (browned and spotted), together in original board slip-case, rubbed and spotted, folio, 1950.*

£400 - 600



300



301

300

**Florence Press.- Chaucer (Geoffrey)** THE ROMAUNT OF THE ROSE, number 3 of 500 copies, mounted colour plates by Keith Henderson and Norman Wilkinson, captioned tissue guards, bound in red morocco elaborately tooled in gilt with panel of small hearts and roses in rows surrounded by border of sprays of roses within double rules and hearts in corners, by Rivière for Bumpus, spine gilt in compartments with hearts and roses and five raised bands, g.e., turn-ins with gilt hearts and roses in corners, very slight wear to joints, preserved in cloth slip-case, 4to, Florence Press, 1908.

£600 - 800

301

**Gwasg Gregynog.- Walters (Gwyn, editor)** PENNANT AND HIS WELSH LANDSCAPES: Selected readings from *A Tour in Wales* (1778-1784), NUMBER IV OF XX SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF PRINTS, from an edition limited to 170, colour woodcut plates by Rigby Graham, some double-page, ORIGINAL DARK TURQUOISE GOATSKIN, EACH COVER INLAID WITH INDIVIDUAL DESIGN IN VELLUM STAINED IN SEVERAL COLOURS AND EDGED IN GILT, BY JAMES BROCKMAN DESIGNED BY RIGBY GRAHAM, spine titled in gilt, g.e., pictorial endpapers by Graham, additional suite of woodcuts each numbered and signed in pencil, loose as issued in original cloth portfolio, with double-page prints rolled in tube, together in original goatskin-backed pictorial orange cloth drop-back box (upper cover with images from binding), spine with inlaid red goatskin label titled in gilt, folio, Newtown, Gwasg Gregynog, 2006.

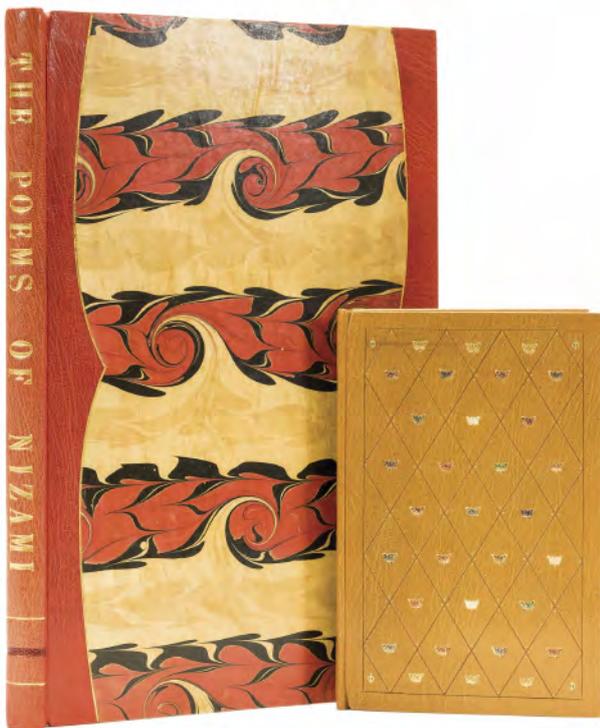
£2,000 - 3,000



302

**Miniature Books.- Macgregor (Miriam)** PREDATORS IN MY GARDEN [&] WINE FROM MY GARDEN, together 2 vol., NUMBERS XLIV & XLIII OF 50 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SET OF PROOF ENGRAVINGS AND SIGNED BY THE AUTHOR/ARTIST, from editions limited to 250 & 200 respectively, hand-coloured wood-engraved illustrations by Macgregor, original tan or burgundy morocco, additional prints (uncoloured) loose as issued in original yellow or burgundy silk folders, together in silk drop-back boxes, c.60 x 50mm., printed at the Whittington Press for Lorson's Books & Prints of California, 1993 & 2000 § Yan, Tyan, Tethera Counting Sheep, wood-engraved illustrations by Kathleen Lindsley, folding concertina style, original boards, slip-case, c.70 x 50, Wakefield, Fleece Press, 1987 (3)

£300 - 400



303

303

**Porter (Robert L., binder).**- Omar Khayyám. RUBAIYAT, translated by Edward Fitzgerald, [one of 310 copies on paper], printed in red and black, wood-engraved frontispiece, decorative borders and initials, by Charles Ricketts, bound in tan goatskin with semé of small gilt-stamped overlaid morocco flower heads in various colours within network of ruled lines, spine titled in gilt, uncut, [Watry B32], [Vale Press], 1901 § Binyon (Laurence) The Poems of Nizami, colour plates, bound in half red goatskin over marbled boards, t.e.g., spine a little faded, The Studio, 1928, according to a loosely-inserted T.L.s. to Anthony Dowd both bound by Robert L.Porter in c.1992, 8vo & folio (2)

£400 - 600

304

**Previous Parrot Press.- Martin (Frank)** NEWHAVEN DIEPPE: Recollections and some history of the Town of Dieppe, ONE OF 18 "EXEMPLARY EDITION" SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF ENGRAVINGS AND SIGNED BY THE AUTHOR/ARTIST, from an edition limited to 320, wood-engraved illustrations by Martin, ORIGINAL BLUE MOROCCO-BACKED TURQUOISE MOROCCO, BY THE GWASG GREGYNOG BINDERY, gilt arms of Dieppe on upper cover, uncut, additional suite of wood-engravings each titled, lettered & signed in pencil and tipped into mount, together with prospectus in original cloth drop-back box, wood-engraved pictorial title mounted on lid, folio, Church Hanborough, Previous Parrot Press, printed by David Esslemont at Gwasg Gregynog, 1996.

£300 - 400



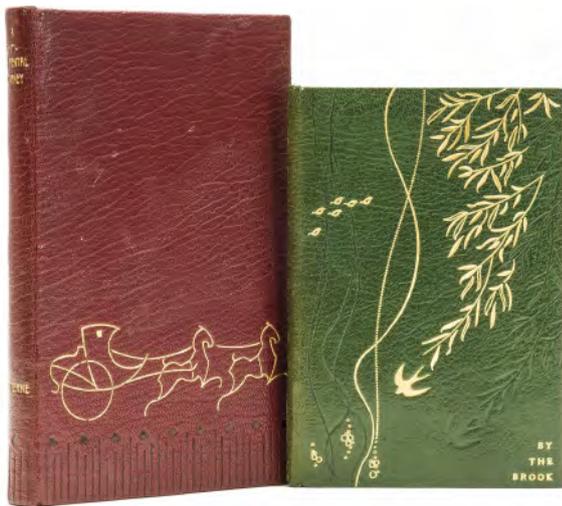
304



305

**Prideaux (Sarah T.)** A CATALOGUE OF BOOKS BOUND BY S.T.PRIDEAUX BETWEEN MDCCCXC AND MDCCCC, number 166 of 200 copies, original cloth-backed boards, spine a little faded, paper wrapper browned, spine worn and frayed, privately printed, [by Prideaux and Katherine Adams], [1900] § Bernard Quaritch Ltd. A Catalogue of English and Foreign Bookbindings..., ex-library copy with stamp to verso of title, bound in russet calf elaborately ruled and stamped in blind, spine a little faded, slightly rubbed at edges, 1921 § Middleton (Bernard C.) Recollections: My Life in Bookbinding, number 163 of 200 copies, prospectus loosely inserted, original blue morocco-backed decorated boards, uncut, slip-case, Newtown, Pa., Bird & Bull Press, 1995, plates or illustrations, 8vo & 4to (3)

£300 - 400



306

**Sterne (Laurence)** A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY, number 383 of 500 copies, copper-engraved plates by J.E.Laboureur, J.R.ABBEY'S COPY with his small gilt-stamped leather book-label on front pastedown and ink acquisition note at end, BOUND IN CRIMSON MOROCCO, BY CHRISTINE HAMILTON, upper cover with outline of horses & carriage in gilt above line of flowers/railings in short vertical lines & diamonds blind-stamped along foot of covers and spine, signed at foot of front turn-in, t.e.g., others uncut, slip-case, Waltham St. Lawrence, Golden Cockerel Press, 1928 § Jefferies (Richard) BY THE BROOK, edited by George Miller, NUMBER 7 OF 20 SPECIALLY-BOUND COPIES, from an edition limited to 170, signed etched frontispiece by Arthur Neal, original green morocco, by George Miller, tooled in gilt and blind with leaves, diving swallow, wavy lines and bubbles, spine titled in gilt with bubbles, signed at foot of rear turn-in, t.e.g., others uncut, spine very slightly faded, slip-case, Daedalus Press, 1981, 8vo (2)

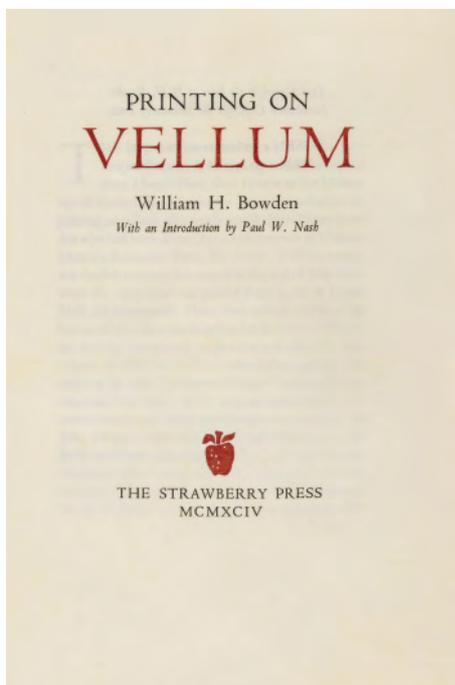
£400 - 600



308

**Wood Lea Press.- Greenwood (Jeremy)** THE WOOD-ENGRAVINGS OF PAUL NASH, NUMBER 56 OF 60 SPECIAL COPIES WITH AN ADDITIONAL WOOD-ENGRAVING, from an edition limited to 550, with illustrated Addendum sheet printed in 2000 (one of 375 copies) loosely inserted, original morocco-backed patterned-paper boards, with mounted additional print in original cloth drop-back box, 1997; Omega Cuts, NUMBER 33 OF 105 SPECIAL COPIES WITH ADDITIONAL BOOKLET 'ORIGINAL WOODCUTS BY THREE ARTISTS', from an edition limited to 555, original morocco-backed patterned-paper boards, with booklet in original wrappers in original cloth drop-back box, 1998; Margaret Bruce Wells: The Complete Wood-engravings and Linocuts, one of 300 copies, original cloth-backed patterned-paper boards, slip-case, 2000, plates and illustrations, 4to, Woodbridge, Wood Lea Press (3)

£400 - 600



307

**Strawberry Press.- Bowden (William H.)** PRINTING ON VELLUM, with an Introduction by Paul W.Nash, NUMBER II OF VI SPECIALLY-BOUND COPIES PRINTED ON VELLUM, from an edition limited to 100, printed in red and black, original vellum-backed patterned-paper boards, uncut, cloth slip-case, 4to, Islip, Strawberry Press, 1994.

£300 - 400

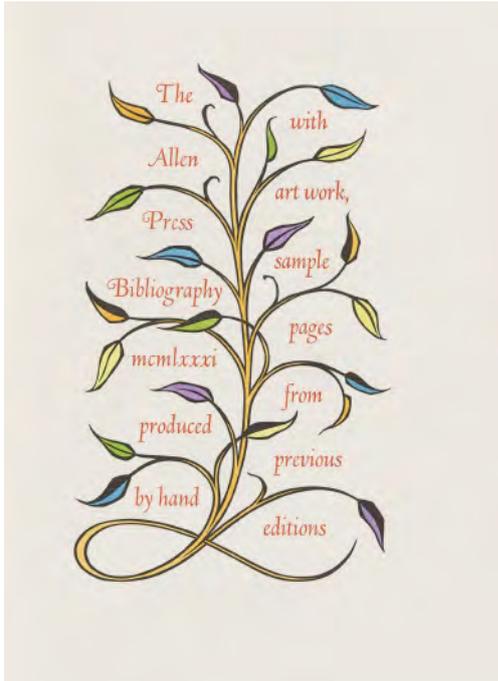


309

**Greenwood (Jeremy)** THE GRAPHIC WORK OF EDWARD WADSWORTH, NUMBER 35 OF 50 SPECIAL COPIES WITH AN ADDITIONAL WOODCUT, from an edition limited to 500, illustrations, some colour, additional woodcut 'A Black Country village' printed by the Fleece Press bound in at end, original red morocco-backed black & white boards, original cloth drop-back box, 4to, Woodbridge, Wood Lea Press, 2002.

£300 - 400

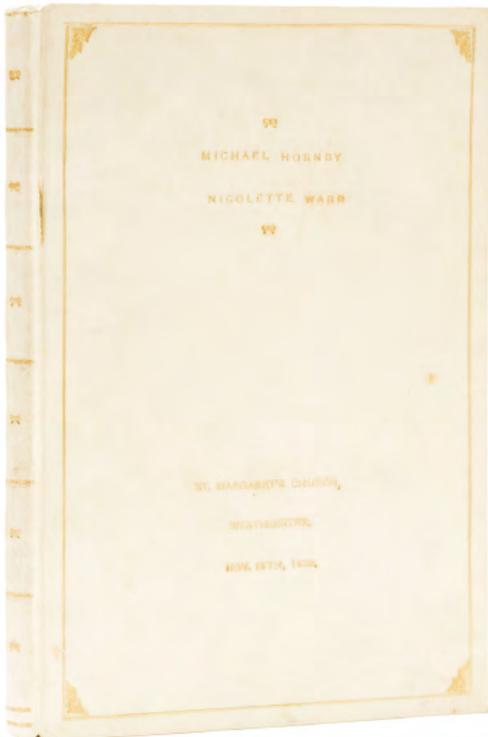
## Other properties



310

ALLEN PRESS BIBLIOGRAPHY (THE), one of 140 copies on hand-made paper, hand-coloured decorative title, printed in black and colours, specimens, some hand-coloured, illustrations, prospectus loosely inserted, original cloth-backed patterned cloth, uncut, slip-case, Greenbrae, Ca., Allen Press, 1981 & Walsdorf (Jack) The Yellow Barn Press: A History and Bibliography, number 169 of 175 copies, illustrations and specimens, some colour, some tipped in, original morocco-backed patterned-paper boards, uncut, morocco label, with prospectus in original cloth drop-back box, Council Bluffs, Iowa, Yellow Barn Press, 2001, folio & 4to (2)

£400 - 600



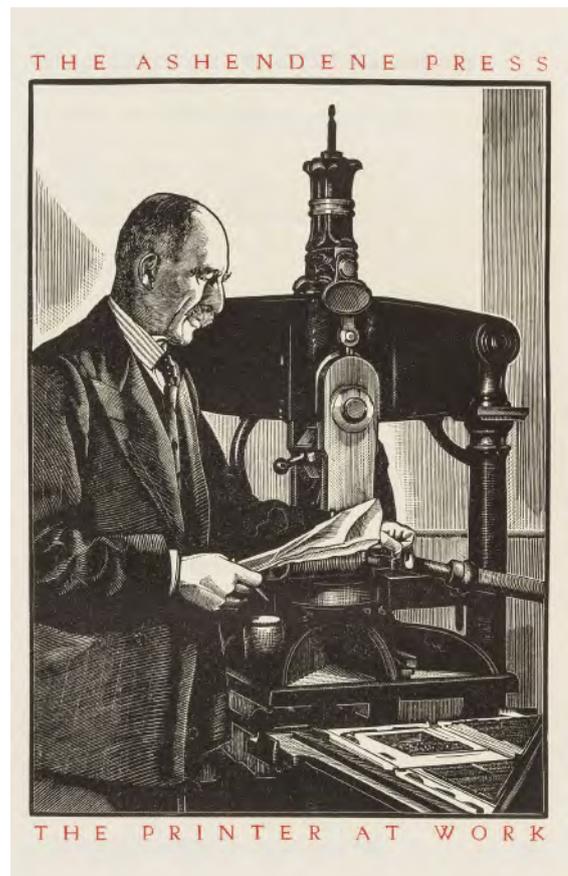
311

311

**Ashendene Press.** - [HYMNS AND PRAYERS FOR THE USE AT THE MARRIAGE OF MICHAEL HORNBY AND NICOLETTE WARD AT ST. MARGARET'S CHURCH, WESTMINSTER], printed in red and black, interleaved copy, PRESENTATION COPY FROM C.H.ST.J.HORNBY THE PRINTER WITH ACCOMPANYING 4PP. A.L.S. DATED 12 MAY 1939 tipped in, thanking the recipient for sending him a Daniel press item and inviting him to visit and talk about printing, bound in vellum printed in gilt, t.e.g. others uncut, [Printed by the Father of the Bridegroom, at his Private Press], [1928].

\*\* On Daniel, "He could not be called a great printer, but his choice of types were good and some of the books show considerable taste. He was striving after the light, which is the great thing..". This service sheet is usually found in blue wrappers but this is obviously Hornby's own specially-bound copy which he sends as a gift as all his other productions are out of stock.

£300 - 400



312

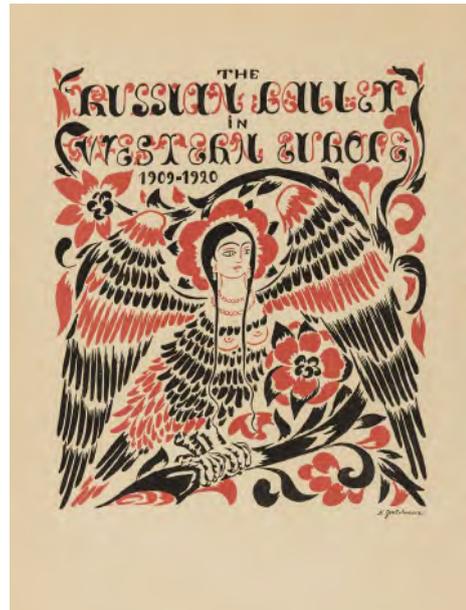
**Hornby (C.H.St.John)** A DESCRIPTIVE BIBLIOGRAPHY OF THE BOOKS PRINTED AT THE ASHENDENE PRESS MDCCCXCV-MCMXXXV, number 179 of 390 copies signed by the author/printer, printed in red and black in Ptolemy type, plates, illustrations and specimen leaves, some folding, a few with initials supplied by hand by Graily Hewitt, 2 errata leaves tipped in at end, pictorial gilt leather book-plate of C.S.Barlow (lightly offset onto facing endpaper) original russet calf, press device in gilt on upper cover, t.e.g., others uncut, a little rubbed, particularly spine, marbled board slip-case (slightly rubbed), [Hornby XL], folio, Ashendene Press, 1935.

£600 - 800



**313**  
**Ayrton (Michael).- Verlaine (Paul)** FEMMES/HOMBRES, NUMBER 2 OF 85 COPIES SIGNED BY THE ARTIST, *from an edition limited to 100, 15 etched plates by Michael Ayrton, with printer's 'Apology' (revised prospectus) loosely inserted, original green morocco-backed marbled boards, by Sangorski & Sutcliffe, t.e.g., others uncut, spine slightly browned, oblong folio, printed by the Circle Press for Douglas Cleverdon, 1972.*

£600 - 800



**315**  
**Ballet & Theatre.- Propert (W.A.)** THE RUSSIAN BALLET IN WESTERN EUROPE, 1909-1920, *out-of-series copy from an edition limited to 500, additional pictorial title in red and black by Natalia Gontcharova, 5 portraits, plates, many colour and mounted on captioned card, light worming to inner margin towards end, original cloth-backed boards, t.e.g., others uncut, rubbed, especially corners, New York & London, 1921 § Fülöp-Miller (René) and Joseph Gregor. The Russian Theatre: Its Character and History, number 220 of 350 copies for America, illustrations, some colour, original cloth, t.e.g., decorated spine a little faded, Philadelphia, 1930, 4to (2)*

£400 - 600



**314**  
**Bacon (Francis), Peter Blake and others.- Cooper (Michael)** BLINDS & SHUTTERS, NUMBER 3,504 OF 5,000 COPIES SIGNED BY 11 CONTRIBUTORS, *photographic and other illustrations throughout, filmstrip bookmark, original black morocco & yellow buckram by Hunter & Foulis, original silk-screened box with moveable shutter (extremities a little rubbed), folio, Genesis, 1990.*

\*\* Signed by Francis Bacon, Peter Blake, Billy Al Bengston, Jo Bergman, Adam Cooper, Terry Doran, Gerard Malanga, Earl McGrath, Colin Self, Dean Stockwell and Bill Wyman.

£600 - 800



**316**  
**Bawden (Edward).- Bliss (Douglas Percy)** EDWARD BAWDEN, *number 103 of 200 special copies with an original four-colour lithograph 'Nekayah, the Prince and Imlac in Cairo', illustrations, original morocco-backed patterned-paper boards, t.e.g., lithograph numbered, signed & titled in pencil and loose in paper folder, together in board slipcase, Godalming, Penderome Press, [1979] § Russell (James) The Lost Watercolours of Edward Bawden, colour illustrations, prospectus loosely inserted, original cloth, slip-case, Norwich, Mainstone Press, 2016, 4to (2)*

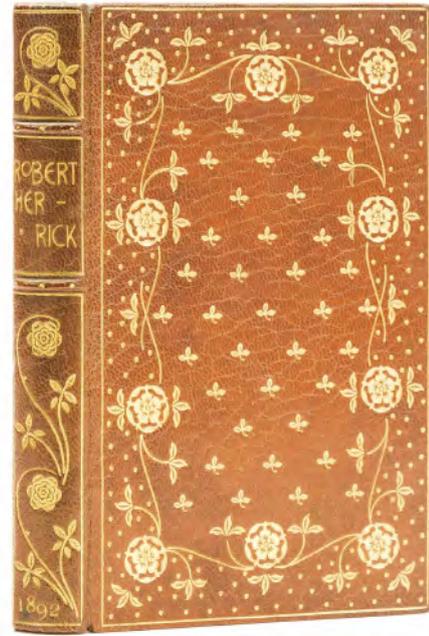
£250 - 350



317

**Beardsley (Aubrey).- Wilde (Oscar)** SALOME: A Tragedy in One Act, ONE OF 100 LARGE PAPER COPIES ON JAPANESE VELLUM, *title and list of plates with pictorial border and 9 plates only by Aubrey Beardsley (of 10, lacking plate of 'The Eyes of Herod' opposite p.32), 16pp. publisher's catalogue at end, later green morocco, gilt, spine gilt in compartments, [Mason 351], small 4to, London & Boston, 1894.*

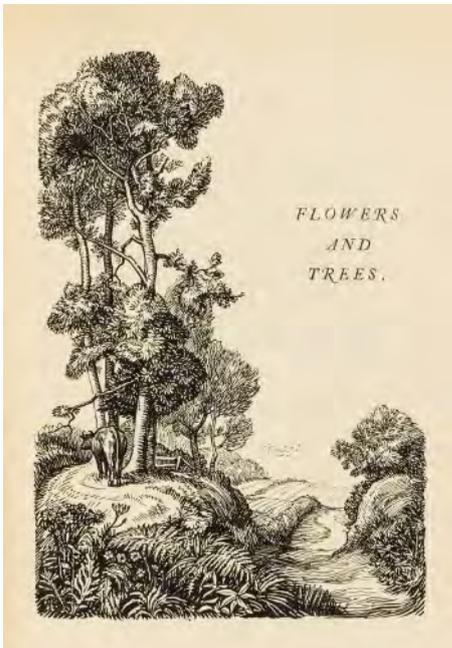
£300 - 400



319

**Binding.- Herrick (Robert)** CHRYSOMELA: A SELECTION FROM THE LYRICAL POEMS, EDITED BY F.T.PALGRAVE, *attractively bound in tan morocco elaborately tooled in gilt with rosettes, leaves and small dots, spine gilt with floral sprays and two raised bands, inner gilt dentelles, lilac moiré doublures & endpapers, g.e., spine a little browned, small 8vo, 1892.*

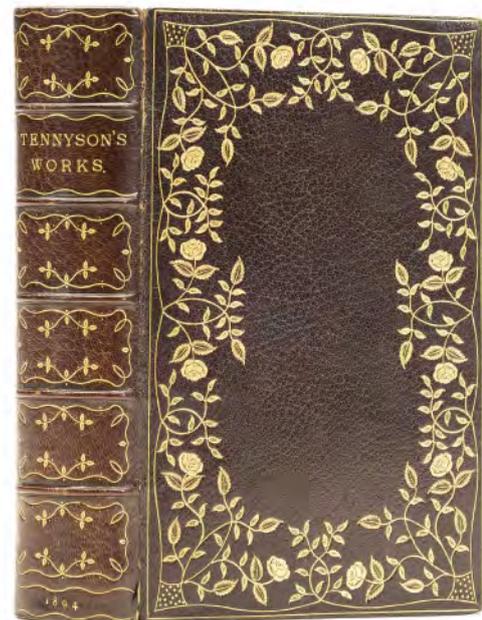
£300 - 400



318

**Beaumont Press.- Clare (John)** MADRIGALS & CHRONICLES..., edited by Edmund Blunden, NUMBER 40 OF 80 COPIES ON JAPANESE VELLUM AND SIGNED BY THE EDITOR, ARTIST & PUBLISHER, *from an edition limited to 398, plates, wood-engraved illustrations by Randolph Schwabe, original vellum-backed patterned-paper boards, uncut, a little browned, board slip-case (soiled), Beaumont Press, 1924 & Beaumont (Cyril W.) The First Score: An Account...of the Beaumont Press, number 127 of 310 copies, printed in blue & black, 4 colour plates, bookplate of Martin Secker, original buckram-backed patterned-paper boards, uncut, spine browned, 1927; and 11 others from the press, 8vo (13)*

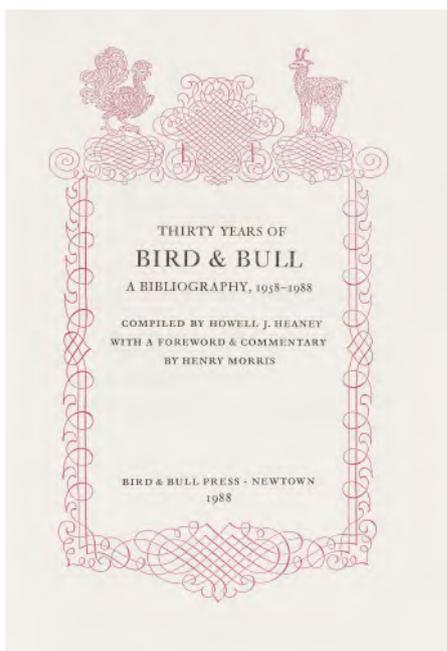
£300 - 400



320

**- Tennyson (Alfred, Lord)** THE WORKS, *bound in attractive burgundy morocco with elaborate gilt floral border, by Bickers & Son, spine gilt in compartments and five raised bands, gilt leafy sprays in corners of turn-ins, g.e., spine a little faded, upper joint rubbed and cracked, 1894; and another binding, 8vo (2)*

£300 - 400



321

**Bird & Bull Press.- Heaney (Howell J.) & Henry Morris.** THIRTY YEARS OF BIRD & BULL: A BIBLIOGRAPHY 1958-1988, number 174 of 300 copies, 1988 & Feather (John) English Book Prospectuses: An Illustrated History, one of 325 copies, 1984, specimens, plates and illustrations, some colour, some tipped in, original morocco-backed patterned-paper boards, uncut, each with additional folder of material, the first together in original cloth drop-back box with morocco labels, the second board slip-case, 8vo & 4to, Newtown, Pa., Bird & Bull Press (2)

£250 - 350



322

**Bonnard (Pierre).- Vollard (Ambroise)** SAINTE MONIQUE, one of 257 copies on Velin d'Arches paper, illustrated by Pierre Bonnard with 141 wood-engraved illustrations, 29 lithographs and 17 original etched plates (of which 3 are tables), occasional foxing, with a suite of the unused etchings and wood-engravings, loose as issued in original pictorial wrappers, board chemise and slip-case, 4to, Paris, 1930.

£1,000 - 1,500



323

**- Louys (Pierre)** LE CREPUSCULE DES NYMPHES, one of 120 copies, this one of 70 on velin du Marais paper, lithograph plates and illustrations by Pierre Bonnard, loose as issued in original wrappers, slip-case, 4to, Paris, Pierre Tisne, 1946.

£600 - 800

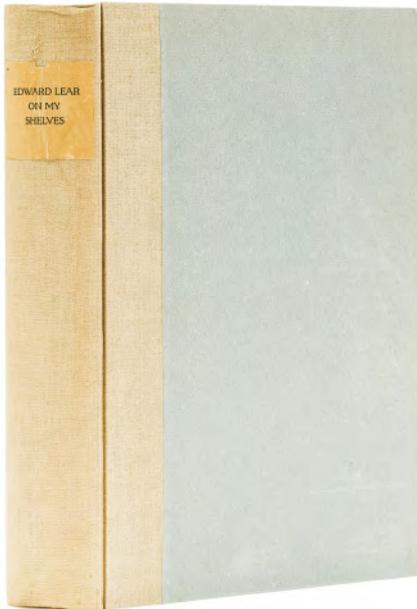


324

**Braque (Georges).- Reverdy (Pierre)** LA LIBERTÉ DES MERS, number 79 of 250 copies signed by the author and artist, lithographed throughout with text and illustrations, 6 colour lithograph plates by Georges Braque only (of 7), SIGNED PRESENTATION COPY FROM THE PUBLISHER inscribed on half-title, loose as issued in original wrappers, uncut, cloth folder and slip-case, large folio, Paris, printed by Mourlot Frères for Maeght, 1959.

\*\* The presentation reads, "Pour Madame Svetlana, Pour Monsieur Masud R Khan, Hommage de l'editeur a un collectionneur, un bibliophile de qualité, avec toute sa sympathié, Maeght, St. Paul le 12 Août 1965".

£500 - 700



325

325

**Bremer Press.- Field (William B. Osgood)** EDWARD LEAR ON MY SHELVES, number 112 of 155 copies on hand-made paper (unsigned as usual), portrait, plates and illustrations, some double-page including 5 hand-coloured landscapes by Annette von Eckardt, original cloth-backed boards, paper label on spine (slightly chipped), uncut, board slip-case (rubbed and faded), Munich, privately printed at the Bremer Press, 1933; and a bound volume of Vale Press ephemera, 4to & 8vo (2)

£250 - 350



327

327

**Buffet (Bernard).- Buffet (Annabel)** LE VOYAGE AU JAPON, ONE OF 20 COPIES SIGNED BY THE AUTHOR AND ARTIST AND RESERVED FOR FRIENDS, from a total edition of 200, 24 colour lithographs by Bernard Buffet, some double-page, loose in original wrappers and preserved in original yellow watered silk drop-back box with spine lettered in red, folio, Paris, L'Imprimerie Mourlot, 1981.

\*\* Fine collaboration between the artist and his wife.

£2,500 - 3,500

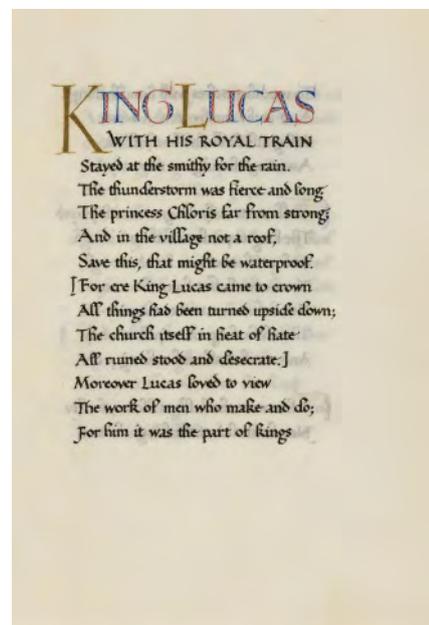


326

**Brunskill (Ann).- Chaucer (Geoffrey) & Guillaume de Lorris.**

THE ROMAUNT OF THE ROSE, NUMBER 15 OF 25 COPIES ON MOULD-MADE PAPER WITH 7 ORIGINAL ETCHINGS AND SIGNED BY THE ARTIST, from an edition limited to 75, 7 double-page etchings by Ann Brunskill printed in colours, each titled and signed in pencil, original vellum, by Bert Seth, uncut, slip-case, 1974 & Aesop: Four Fables, NUMBER 47 OF 50 COPIES SIGNED BY THE ARTIST, etched plates by Ann Brunskill printed in colours, each titled and signed in pencil, light spotting to half-title, loose as issued in original wrapper, uncut, batik cloth portfolio, slightly rubbed, 1972, folio, [Ashford], World's End Press (2)

£250 - 350



328

**Calligraphic manuscript.- [Hewitt (Graily, calligrapher, 1864-1952)]** CHLORIS 1919, calligraphic manuscript on vellum, title in red and 19pp., first line of text in gold and colours, initials in gold with red and blue flourishes, other initials in red, stitched, loose in the original vellum, lettered direct on upper cover "Christmas 1919", browned and foxed, slits for cloth ties, browned inside and out, threaded through with cloth ties, 210 x 145mm., 1919.

£600 - 800

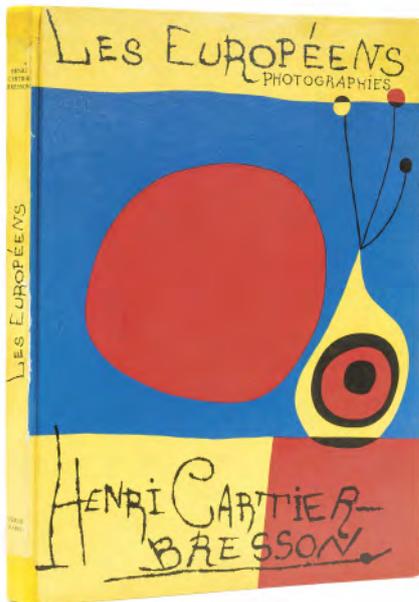


329

**Cambridge Christmas Books.-** A NEAR COMPLETE SET OF THE ISSUES FOR 1937-74, 27 vol. (of 35 in total, lacking the 7 pre-1937 vol. and 1938 & 1947 only), each one of 500 copies, plates, illustrations and/or specimens, various bindings but many original cloth or cloth-backed boards, several with slip-cases, a little rubbed, Cambridge, privately printed for Christmas, 1938-75; and 5 duplicates, millennial issue for 2000 and 2 others printed by the press, 4to & 8vo (35)

\*\* The two missing volumes from the run are: Fellows (R.B.) *London to Cambridge by train 1845-1938* for 1938 and Goodison (J.W.) *Reynolds Stone* for 1947.

£750 - 1,000



330

**Cartier-Bresson (Henri)** LES EUROPEENS, FIRST EDITION, 114 black and white photographic reproductions, introduction and notes on plates in French, ink inscription to front free endpaper, original illustrated boards designed by Joan Miro, some rubbing and minor splitting to joints, neat yellow tape repairs to head and foot of spine, large 4to, 1955.

£500 - 700



331

**Chagall (Marc)-** [DERRIERE LE MIROIR NO.182] CHAGALL, NUMBER 24 OF 150 COPIES ON VÉLIN DE RIVES WITH 2 ORIGINAL COLOUR LITHOGRAPHS BY CHAGALL, one double-page, loose as issued without text in original printed wrappers, uncut, Paris, Maeght, 1969; with a copy of the ordinary issue with text, together in board folder and slip-case, paper label on upper cover, folio

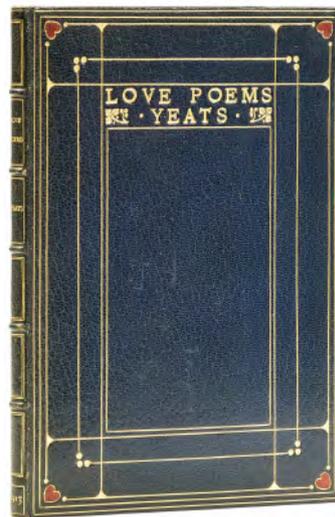
£300 - 400

332

**Corbijn (Anton)** THE ROLLING STONES, ART EDITION, ONE OF 75 (NO.376-450), THIS COPY NUMBER 394, copiously illustrated, original snakeskin boards, dust-jacket, snakeskin clamshell box, photographic print 'Like a Rolling Stone' signed by Corbijn, housed in a snakeskin portfolio, wrapped in original tissue paper, with original polystyrene and cardboard packaging, elephant folio, Taschen, 2014.

\*\* This was available in a total of 6 Art editions (no. 1-450) and as a signed Collector's edition (no. 451-1600).

£4,000 - 6,000



333

**Cuala Press.- Yeats (William Butler)** A SELECTION FROM THE LOVE POETRY, one of 300 copies, SIGNED BY THE AUTHOR "W.B.YEATS, AUGUST 10, 1913" on title, Dun Emer device on title, colophon printed in red, foxing to endpapers, the Marchioness of Londonderry's copy with her pictorial bookplate on front pastedown, attractively bound in dark blue crushed morocco ruled in gilt and with small gilt circles & inlaid red morocco hearts in corners, by Hatchards, spine ruled in gilt with five raised bands, g.e., very slight fading to spine and rubbing to edges, [Miller 18; Wade 106], 8vo, Dundrum, Cuala Press, 1913.

£600 - 800



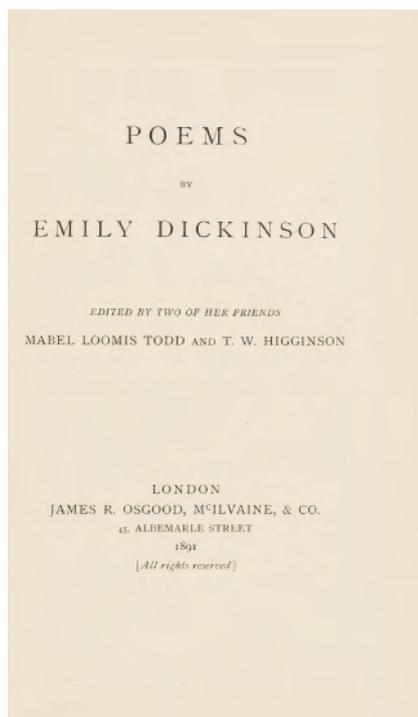
332



334

**Derain (Andre).- Petronius Arbiter (Titus)** SATYRICON, one of 280 copies, 33 engravings and 43 woodcut vignettes by Andre Derain, loose as issued in original wrappers and parchment-backed board chemise, matching slip-case, folio, Paris, Aux depens d'un amateur, 1951.

£600 - 800



335

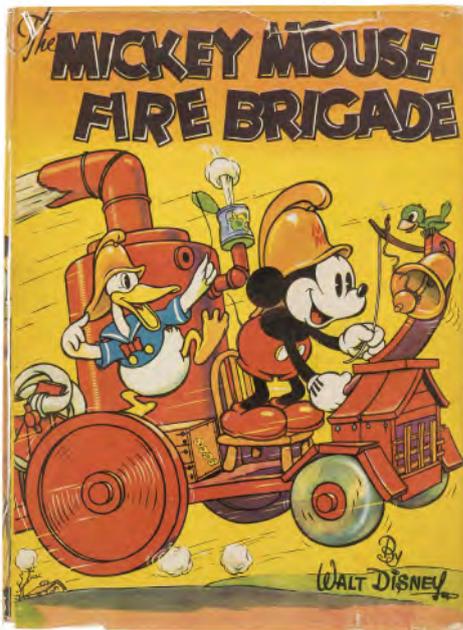
**Dickinson (Emily)** POEMS, FIRST ENGLISH EDITION, edited by Mabel Loomis and T.W. Higginson, lightly browned endpaper, previous owner's pencil inscription to front free endpaper, original cloth, gilt, a little rubbed, slight bumping to corners and spine extremities, 8vo, James R. Osgood, McIlvaine, & Co., 1891.

£300 - 400



**336 Dickinson (Emily)** POESIE, one of 300 copies, this one of 75 numbered in Roman with individually signed etchings by Dolores Sella, text in English with parallel Italian translation by Silvio Raffo, original stiff wrappers, dust-jacket with short tear at spine ends, uncut, slip-case, 4to, Turin, Fogola, 1986.

£200 - 300



**337 Disney (Walt)** THE MICKEY MOUSE FIRE BRIGADE, first edition, numerous illustrations, light browning to margins, contents otherwise clean, original pictorial boards, spine faded, extremities a little rubbed, dust-jacket, gift inscription to verso, some chipping and creasing to head and foot, still excellent overall, 4to, [1936].

\*\* Rare, especially in the dust-jacket.

£300 - 400



**338 Double Crown Club.**- AN EXTENSIVE COLLECTION OF OVER 350 INVITATIONS & MENUS FOR DINNERS AND OTHER RELATED MATERIAL, illustrations, various bindings but most original wrappers, one in form of 3 building blocks, preserved in 5 box files, v.s., 1929-2010.

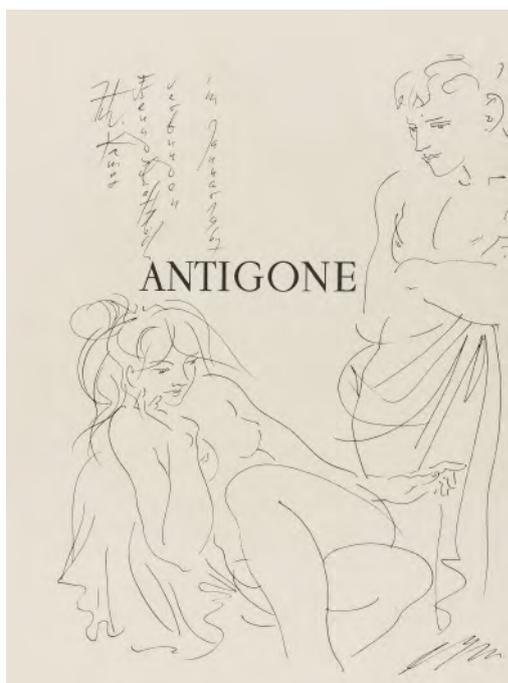
\*\* A list of the invitations and menus is available on request.

£600 - 800



**339 Dubuffet (Jean).**- Berne (Jacques) IL Y A, ONE OF 80 COPIES ON VELIN D'ARCHES PAPER SIGNED BY THE AUTHOR AND ARTIST, from a total edition of 99, screenprint illustrations by Jean Dubuffet, loose as issued in original pictorial wrappers, cloth drop-back box with inlaid screenprint to upper cover, folio, Montpellier, Fata Morgana, 1979.

£1,200 - 1,800



340

**Erni (Hans).**- Sophocles. *ANTIGONE*, one of 230 copies signed by the editor and artist, THIS COPY ENHANCED WITH TWO ORIGINAL PEN AND INK SKETCHES, 14 etchings by Hans Erni, original pen and ink sketch to half-title (signed by Erni) and to colophon leaf, loose as issued in original pictorial wrappers, vellum-backed boards chemise, slip-case, folio, Lausanne, Andre Gonin, 1949.

£600 - 800



341

**Ernst (Max).**- Ribemont-Dessaignes (Georges) *LA BALLADE DU SOLDAT*, one of 199 copies in English signed by the author and artist, from a total edition in English of 217, 34 lithographs and 2 vignettes by Max Ernst, loose as issued in original pictorial wrappers, glacine wrapper, original pictorial cloth folder and slip-case, folio, Vence, Pierre Chave, 1989.

✱ Originally published in 1972 in French (98 copies), there were also English and German translations produced (217 copies in each language) in 1989, the translation into English by Nicolette Bernard, Peter Leslie and George Kimball.

£1,000 - 1,500

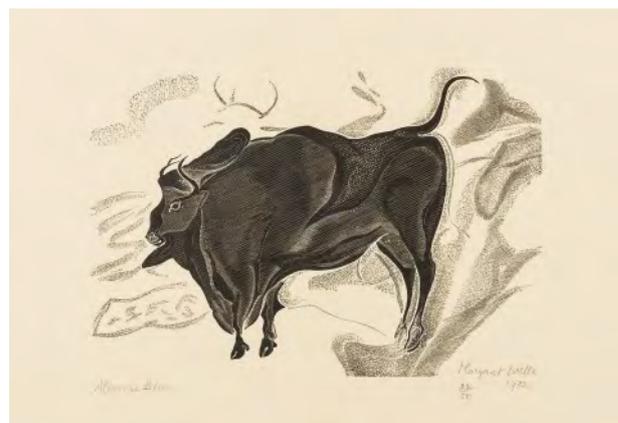
FLEECE PRESS



342

**Lawrence (Simon)** S.T.E.LAWRENCE: BOXWOOD BLOCKMAKER, Wood engravings collected in honour of his eightieth birthday, number 105 of 250 copies, 1980; 45 Wood-engravers, number 113 of 350 copies, 1982 § Buckland Wright (Christopher) *To Beauty*: John Buckland Wright's work with Joseph Ishill of the Oriole Press, one of 246 copies, 2006 § Smith (Clare Sydney) *The Golden Reign: the Story of my friendship with 'Lawrence of Arabia'*, one of 500 copies, original cloth, 2004, plates and illustrations, a few tipped in, the first three original cloth-backed marbled boards, uncut, with slip-cases or cloth drop-back box, 4to & 8vo, Wakefield or Upper Denby, the first two printed by the Whittington Press of Andoversford, the last two Fleece Press (4)

£300 - 500



343

MARGARET WELLS: A SELECTION OF HER WOOD ENGRAVINGS, ONE OF 30 SPECIAL COPIES FROM A TOTAL EDITION OF 200, illustrations, signed wood-engraved plate in pocket at end, original blue morocco-backed cloth with illustration inlaid to upper cover, Wakefield, Fleece Press, 1985 § Selborne (Joanna) and Lindsay Newman. Gwen Raverat, wood engraver, one of 260 copies, tipped-in plates, illustrations, original cloth-backed pictorial boards, slip-case a little stained, Denby Dale, 1996; and another, Fleece Press, folio and 4to (3)

£200 - 300



344



345



346

344

**Chapman (Hilary)** THE WOOD ENGRAVINGS OF ETHELBERT WHITE, one of 200 sets with 2 engravings by White, original wrappers, engravings tipped into mounts, together in original cloth drop-back box, illustration mounted on upper cover, Wakefield, 1991 § Rogerson (Ian) Moods and Tenses: The Portraits and Characters of Peter Reddick, one of 220 copies, original cloth-backed boards, slip-case, Denby Dale, 1999 § Hartley (Marie) The Yorkshire Dales [&] A Further Selection, together 2 vol., each one of 268 copies, original cloth-backed patterned paper boards, slip-cases, Otley, printed at the Fleece Press, 1989-91, illustrations, some wood-engraved, some tipped in, uncut, Fleece Press; and another, 4to (5)

£300 - 400

345

**Nash (John)** TWENTY ONE WOOD ENGRAVINGS, introduction by Allen Freer, ONE OF 100 COPIES, from an edition limited to 112, wood-engraved plates, original vellum-backed dandelion-paper boards by Jane Mansfield, uncut, original cloth drop-back box (a little spotted at edges), 4to, Wakefield, Fleece Press, 1993.

£300 - 400

346

**Knowles (Richard)** PRECIOUS CASKETS: THE FRIENDSHIP OF T.E. LAWRENCE AND WILLIAM McCANCE, one of 240 copies, tipped-in illustrations, some colour, 2003 § Bacon (Francis) Of Gardens, one of 220 copies, perspex engravings by Betty Pennell, 1993 § Myers (Robin, editor) The Auto-biography of Luke Hansard..., one of 250 copies, wood-engravings by John Lawrence, 1991 § Woolnough (C.W.) A Pretty Mysterious Art, one of 300 copies, tipped-in marbling samples by Ann Muir, 1996, original cloth-backed marbled or patterned-paper boards, uncut, the last two in slip-case or cloth drop-back box, Upper Denby or Wakefield, Fleece Press; and 9 others from the press, some pamphlets, and a bundle of press ephemera, prospectuses etc., v.s. (sm.qty)

£400 - 600



347

**Francis (Sam).- Guyotat (Pierre)** WANTED FEMALE, ONE OF 45 COPIES SIGNED BY THE AUTHOR AND ARTIST, 7 coloured etchings by Sam Francis, original full red morocco by Ulli Rotzschler, decorative cloth slip-case, folio, Los Angeles, The Lapis Press, 1993.

\*\* One of Sam Francis' last body of work before he died in 1994.

£1,500 - 2,000



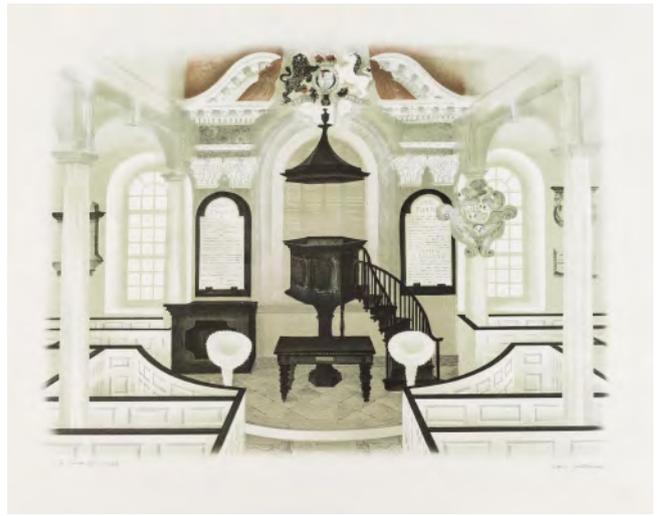
**348**  
**Gentleman (David, b. 1930)** THREE VIEWS OF LONDON, including Tower of London, St. James's Palace, and Garrick Street, Covent Garden, colour lithographs on cream wove paper, two signed in pencil but all with 'Curwen Studio Proof' ink stamps verso, various sizes from 630 x 510 mm. (24¾ x 20 in) to 565 x 760 mm. (22¼ x 30 in), all unframed (3).

£300 - 500



**349**  
**Gentleman (David, b. 1930)** LANSDOWNE CRESCENT, BATH; CAMDEN CRESCENT, BATH; AND FOUR OTHER ENGLISH VIEWS, including a view of Oast houses, and The Iron Bridge, Shropshire, colour lithographs on cream wove paper, five signed in pencil but all with 'Curwen Studio Proof' ink stamps verso, each sheet approx. 550 x 660 mm. (21½ x 26 in), all unframed (6).

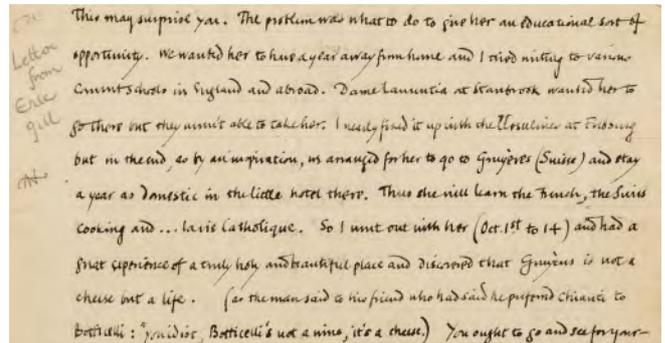
£300 - 500



**350**  
**Gentleman (David, b. 1930)** EIGHT VIEWS OF HOUSES, INTERIORS, AND MARKETS FROM SOUTH CAROLINA, colour lithographs on cream wove paper, five signed in pencil but all with 'Curwen Studio Proof' ink stamps verso, each sheet approx. 495 x 610 mm. (19½ x 24 in), all unframed (8).

£300 - 500

ERIC GILL

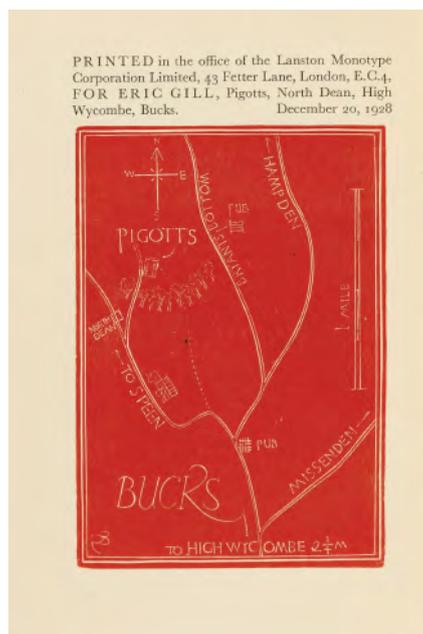


**351**  
**Gill (Eric, artist, craftsman, and social critic, 1882-1940)** AUTOGRAPH LETTER FRAGMENT, 1p., 90 x 170mm., n.p., n.d. [1921], on his daughter Betty's future, "We wanted her to have a year away from home and I tried writing to various convent schools in England and abroad. Dame Laurentia at Stanbrook [Abbey] wanted her to go there but they weren't able to take her. I... arranged for her to go to Gruyeres (Suisse) and stay a year as a domestic in the little hotel there. So I went out with her (Oct. 1st to 14) and had a first experience of a truly holy and beautiful place and discovered that Gruyeres is not a cheese but a life." (as the man said is his friend who had said he preferred cheese to Botticelli: "Gruyeres, Botticelli's not a wine, it's a cheese.") You ought to go and see for your-

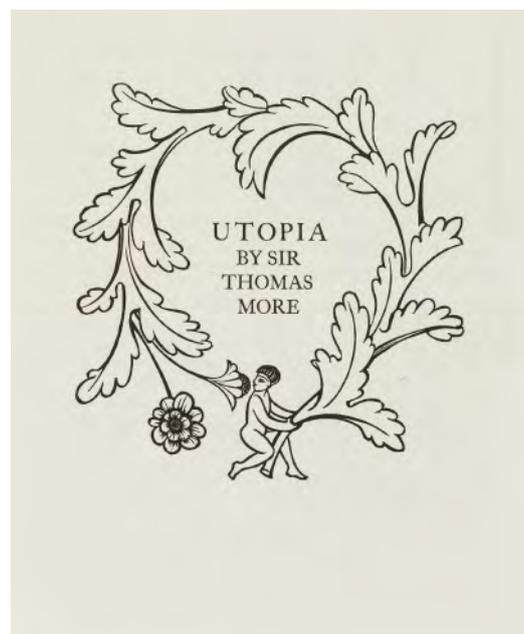
£200 - 300



352



353



354

### 352

**Gill (Eric)** *ID QUOD VISUM PLACET*: A practical test of the beautiful, number 16 of 150 copies signed by the author, 2 engraved plates by Gill, bookplate of Peter Summers, original cloth-backed boards, paper label on upper cover, slightly faded at edges, 1926; Christianity and Art, one of 200 copies signed by the author but not by the artist (164 crossed out in ink by Gill & renumbered "170 EG"), wood-engraved frontispiece by David Jones, Capel-y-Ffin, Abergavenny, Francis Walterson, printed at the Shakespeare Head Press, 1927; Art & Prudence, 2 engraved plates by Gill, 1928; Clothing Without Cloth: An Essay on the Nude, 4 wood-engraved plates by Gill, 1931; The Lord's Song, wood-engraved frontispiece by Gill, 1934, the last three each one of 500 copies, all but the first original buckram, all uncut, some a little mottled and spines faded, tall narrow 8vo, all but the second Golden Cockerel Press, most Waltham St. Lawrence (5)

£400 - 600

### 353

**Gill (Eric)** *THE FUTURE OF SCULPTURE*, [ONE OF ONLY 55 COPIES], title with device in red by Gill, map in red below colophon at end, a few spots to lower margin, bookplate of C.W.H. on front pastedown, original black cloth, spine very slightly rubbed, [Gill 16], 8vo, High Wycombe, privately printed by the Lanston Monotype Corporation Ltd. for Eric Gill, 1928.

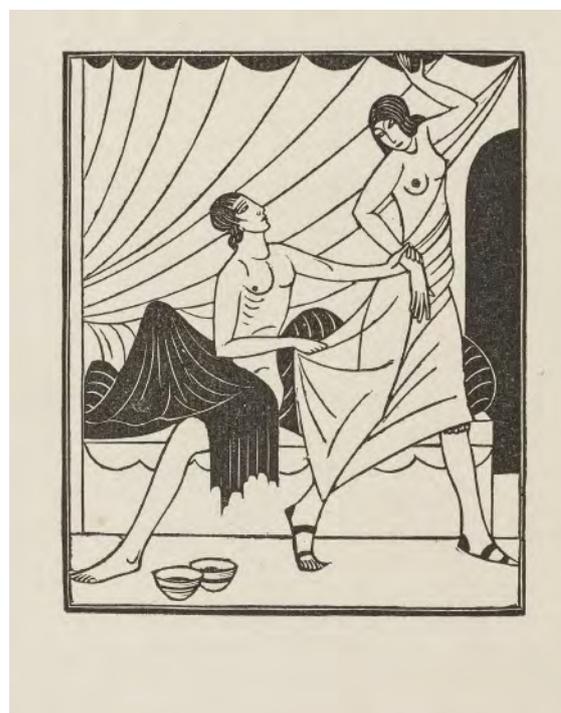
\*\* Scarce Gill item, an essay delivered as a lecture at the V & A in December 1927; most were given to friends at Christmas.

£300 - 400

### 354

**More (Sir Thomas)** [*UTOPIA*], one of 500 copies, wood-engraved decorations by Eric Gill, original buckram, gilt, spine faded, upper cover partially sunned, in the very rare original parchment dust-jacket with paper label to upper cover, 1929 § Gill (Eric) Art & Prudence, an Essay, one of 500 copies, wood-engraved title-vignette and 2 engraved plates by Eric Gill, original buckram, dust-jacket slightly chipped at extremities, 1928, both Waltham St. Lawrence, Golden Cockerel Press; and 2 others about Gill, 4to and 8vo (4)

£200 - 300



### 355

*STORY OF HOW AMNON RAVISHED HIS SISTER THAMAR (THE)...*, one of 225 copies, wood-engraved frontispiece by Gill, sewn in original stiff blue wrappers, uncut, spine slightly faded, printed by Hague & Gill, Pigotts, nr. Speen, 1930 § Passion of Our Lord (The), light spotting, original cloth, uncut, dust-jacket, High Wycombe, 1934 § Gill (Eric) Social Justice & the Stations of the Cross, light spotting, original pictorial boards, spine a little browned, 1939; Unemployment, THE AUTHOR'S OWN COPY WITH HIS BOOKPLATE AND SPECIALLY BOUND IN CLOTH-BACKED PRINTED RED BOARDS (usually wrappers), 1933; From the Jerusalem Diary, original cloth-backed boards, 1953 § Pepler (Douglas) The Devil's Devices, original cloth-backed pictorial boards, rubbed, Hampshire House Workshops, 1915, all with wood-engraved plates and/or illustrations by Gill, most a little rubbed; and 17 others by or illustrated by Gill, including some unbound sheets of 'from the Palestine Diary', 8vo et infra (23)

£300 - 400



356

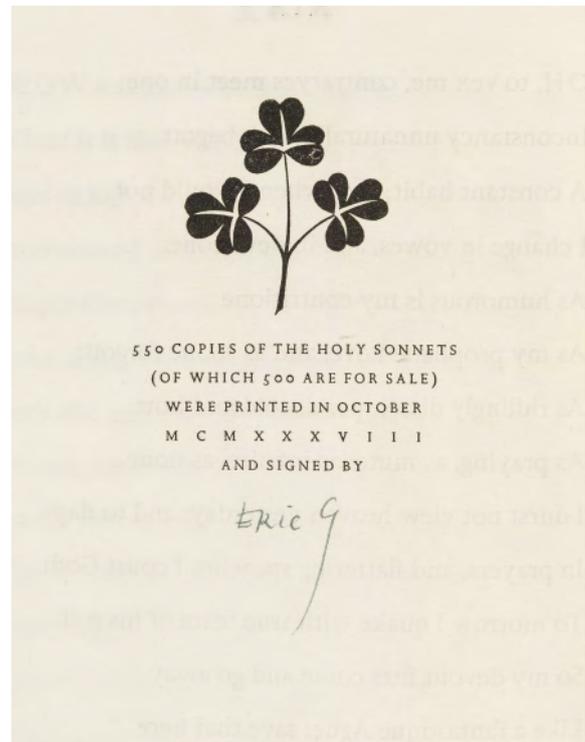
**Ephemera.-** STORY OF HOW AMNON RAVISHED HIS SISTER THAMAR (THE)..., one of 225 copies, wood-engraved frontispiece by Gill, sewn in original stiff blue wrappers, uncut, slightly faded at edges, printed by Hague & Gill, Pigotts, nr. Speen, 1930 § Gill (Eric) Crucifix, Chalice and Host, wood-engraving, on card, c.130 x 85mm., a little browned at edges, [Physick 45], 1915; Wedding Invitation to marriage of Petra Gill to Denis Tegetmeier, folded sheet printed on first page only, wood-engraved border by Gill from 'Troilus & Criseyde', name "Sister Madeline" supplied in ink, 1930 § Lanston Monotype Corporation Ltd. Type Specimen sheet: Gill Sans Serif...Titling Series No.231, printed in red & black, c.600 x 475mm., folded in four, n.d.; and a small quantity of other Gill ephemera including pamphlets by or illustrated by him, type specimens, Christmas cards, bookplates and odd small wood-engravings, v.s. (a box)

£400 - 600

357

**Donne (John) THE HOLY SONNETS**, one of 550 copies signed by the artist, wood-engravings by Gill, original cloth, uncut, a little damp-stained, dust-jacket frayed at edges, High Wycombe, Hague & Gill, 1938 § Passion of Our Lord (The)..., wood-engraved illustrations by Gill, original cloth, uncut, dust-jacket slightly browned and frayed at upper edge, 1934 § Gill (Eric) Social Principles & Directions, SIGNED AND INSCRIBED BY EVAN GILL "...The Pelican & her young' the last engraving, but one, E.G. did", original wrappers, 1940; Sculpture and the Living Model, one of 500 copies, wood-engraved frontispiece, original wrappers, INSCRIBED BY GILL AT HEAD OF UPPER WRAPPER, browned, 1932 § Gray (John) Poems, one of 200 copies, original wrappers, glaciné wrapper (a little browned & frayed), 1931, all printed by Hague & Gill of High Wycombe; and a bundle of others printed by Hague & Gill, some pamphlets, 8vo & 4to (c.20)

£300 - 400



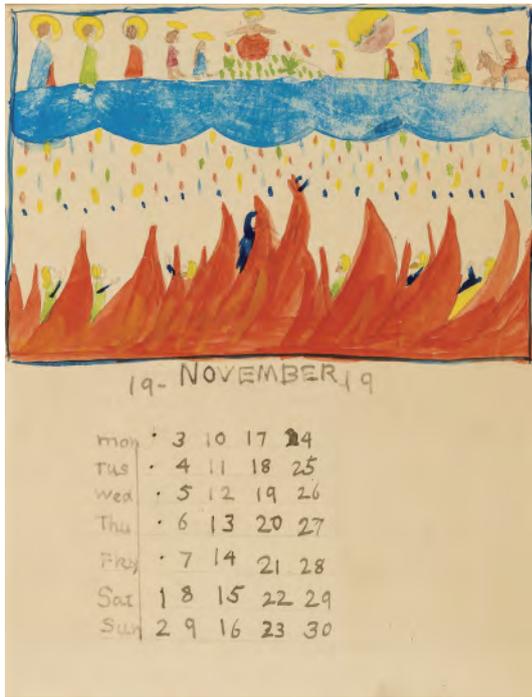
357



358

**FOUR GOSPELS (THE) OF THE LORD JESUS CHRIST...**, one of 600 facsimile reprints of the 1931 Golden Cockerel Press edition, illustrations, original cloth, t.e.g., morocco spine label, slip-case, Wellingborough, September Press, 1988 § Dreyfus (John) A Typographical Masterpiece: An account of Eric Gill's collaboration with Robert Gibbings in producing...'The Four Gospels' in 1931, one of 250 copies, original cloth, 1991 § Gill (Eric) THE ENGRAVINGS, limited edition, Wellingborough, 1983, limited editions, illustrations, original cloth, the first and last with slip-cases; and 5 others about Gill, bibliographies etc., v.s. (8)

£400 - 600



359

**Gill (Joanna, 1910-80)** 8 DESIGNS FOR A SACRED CALENDAR, comprising: January, February, March, May, June, July, August and November, watercolour over pencil, on wove paper, c.160 x 115mm., [Ditchling], [1919]; with 3 other similar watercolours by her (title-page design for *The Roses of Mary*, 1918; interior of a barn with figures working; coronation of the Virgin), all tipped into card mounts, together in cloth drop-back box, folio (11)

\*\* Joanna Gill was Eric Gill's youngest daughter and spent her childhood as part of the religious community at Ditchling, reflected in these drawings done at the age of 9. At this time Eric was working on his Stations of the Cross for Westminster Cathedral. Joanna later married René Hague with whom her father established a press, Hague and Gill, at the their home *Pigotts* in Buckinghamshire. Gill named his typeface Joanna after her, first used for *An Essay on Typography* published in 1931.

£400 - 600



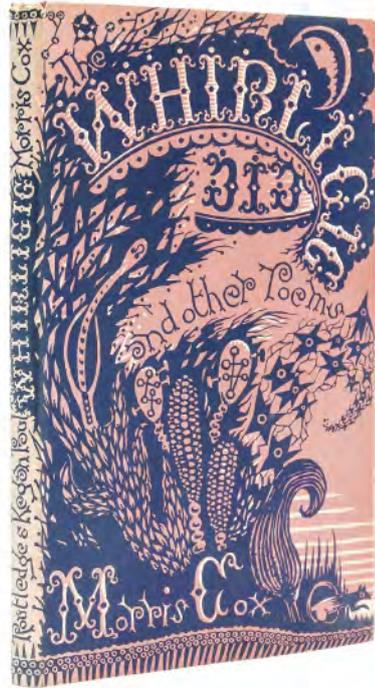
360

360

**Gleizes (Albert)- [Pascal (Blaise)]** LES PENSEES SUR L'HOMME ET DIEU], suite of 57 signed artist proof etchings by Albert Gleizes, the first also with presentation inscription signed by the artist, no text, loose in modern cloth box, 4to, [Casablanca, Editions de la Cigogne], 1950.

£1,000 - 1,500

MORRIS COX AND THE GOGMAGOG PRESS



361

**Cox (Morris)** THE WHIRLIGIG AND OTHER POEMS, FIRST EDITION, original red boards, dust-jacket designed by Cox, spine a little faded, light spotting to lower cover, 1954; another edition, re-issued as *Selected Early Poems*, NUMBER 15 OF 35 COPIES WITH AN ORIGINAL PRINT SIGNED BY THE ARTIST, double-page embossed offset colour print tipped in, bookplate of Trevor Hickman, 1970; *Forty-five Untitled Poems*, 1969 & *Poems 1970-1971, 1972*, the last two each one of 50 copies signed by the author/artist, printed in black and colours on Japanese handmade paper, with reverse/direct offset prints from leaves, stalks, gesso etc. printed in colours, those in the first double-page, the last three all with prospectus loosely inserted, original boards, transparent wrappers, the second with slightly faded spine, [Chambers d, 21 & 22], 8vo, Gogmagog Press (4).

\*\* The first is the author's scarce first published book, and the only one to be published commercially.

£500 - 700

362

**Cox (Morris)** CONVERSATION PIECES, NUMBER 8 OF 11 OUT-OF-SERIES COPIES (slightly smaller), from an edition limited to 50, signed by the author/artist, reverse/direct offset prints by Cox, variant binding of original patterned boards, 1962; 14 *Triads*, NUMBER 8 OF 40 COPIES BOUND IN JAPANESE HANA-ASA PAPER, from an edition limited to 100, illustrations, prospectus loosely inserted, original white lace Japanese paper boards, 1967, both printed on Japanese hand-made paper and signed by the artist; and 3 others including ordinary versions of both, [Chambers 8, 18 & 11], 8vo, Gogmagog Press (5)

\*\* The first includes the first appearance of the Gogmagog press mark.

£400 - 600



362

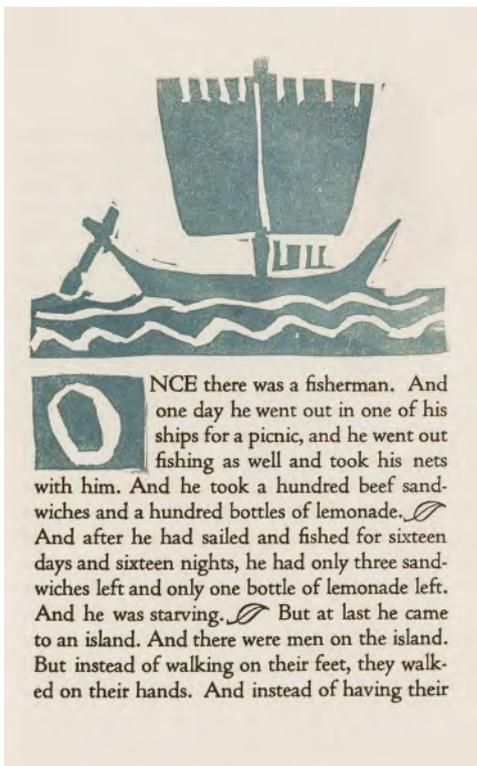


364

**Cox (Morris)** CRASH! AN EXPERIMENT IN BLOCKMAKING AND PRINTING, ONE OF 15 SPECIALLY-BOUND COPIES, *from an edition limited to 80, printed in black and colours, 8 double-page colour prints in varied techniques, original brown cloth, fawn cloth strip laid down spine with paper label, pale blue endpapers printed with monotype in brown, [Chambers 11], 8vo, 1963.*

\*\* "This little book utilises a series of blocks made from odds and ends of waste material". (Note by artist at beginning). The waste material includes a disc of bevelled glass (sun in first two prints but carefully cracked in the second), wood, lace, card, wire mesh etc.

£300 - 400



**O**NCE there was a fisherman. And one day he went out in one of his ships for a picnic, and he went out fishing as well and took his nets with him. And he took a hundred beef sandwiches and a hundred bottles of lemonade. And after he had sailed and fished for sixteen days and sixteen nights, he had only three sandwiches left and only one bottle of lemonade left. And he was starving. But at last he came to an island. And there were men on the island. But instead of walking on their feet, they walked on their hands. And instead of having their

363

**Cox (Frank)** THE LOST FISHERMAN: A Child's Story, NUMBER 35 OF 45 COPIES ON JAPANESE HANDMADE PAPER, *title and 5 linocut illustrations by the author printed in colours, pictorial endpapers after the author's drawings, original cloth, 1963* & Cox (Morris) War in a Cock's Egg, NUMBER 6 OF 50 COPIES SIGNED BY THE AUTHOR/ARTIST, *printed in black and colours on different coloured paper, 4 double-page reverse/direct offset prints printed in colours, original cloth, 1960; and 3 others from the press, [Chambers 10, 6, 9, 19 & 29], 8vo, Gogmagog Press (5)*

\*\* The first was a story told to Morris Cox (who wrote it down) by his younger brother, Frank, aged six, who also did the linocuts at the same time.

£400 - 600



365

**Cox (Morris)** A WEB OF NATURE, NUMBER 21 OF 50 COPIES ON HOSHO PAPER, *embossed reverse/direct offset prints printed in colours, original vellum-backed printed boards, slip-case, 1964; An Abstract of Nature, NUMBER 2 OF 26 COPIES ON BARCHAM GREEN CURFEW HAND-MADE PAPER, text on Japanese yellow "Mingei" paper, double-page offset print title and direct prints, all from gesso, original black & white striped cloth, 1967 [1968], both signed by the artist, prospectuses loosely inserted, [Chambers 12 & 20], 8vo, Gogmagog Press (2)*

\*\* The first is a masterpiece of nature printing and one of the most desirable of Gogmagog titles; as Chambers notes, "this was perhaps the nearest he came to explaining the Gogmagog Press".

£400 - 600



366

**Cox (Morris)** MUMMERS' FOOL, NUMBER 24 OF 60 COPIES SIGNED BY THE AUTHOR/ARTIST, printed in black and colours on hand-made paper, hand-coloured offset print frontispiece and 6 double-page reverse/direct offset prints, book-label of Colin Smythe, original cloth-backed colour-printed boards with paper disc moon and dried grasses mounted on covers beneath tissue paper, transparent wrappers, [Chambers 13], 8vo, Gogmagog Press, 1965.

\*\* "The binding is perhaps his masterpiece in this kind." Chambers

£300 - 400



368

**Cox (Morris)** [THE SEASONS] AN IMPRESSION OF WINTER [&] SPRING; SUMMER; AUTUTMN: A Landscape Panorama, together 4 vol., EACH ONE OF 100 COPIES SIGNED BY THE ARTIST, embossed reverse/direct offset prints printed in various colours on folding Japanese Hosho handmade paper forming one long panorama, all but Spring with prospectus loosely inserted, original boards with monotype printed in colours (each one unique), cloth labels, transparent wrappers, [Chambers 14-17], 8vo, Gogmagog Press, 1965-66.

\*\* "The peak of his achievement as a printer...The poems are word paintings...Each [panorama] possesses more undisciplined colour embossing, nature-printing with seeds and leaves, than exists in the rest of his books and prints." Chambers

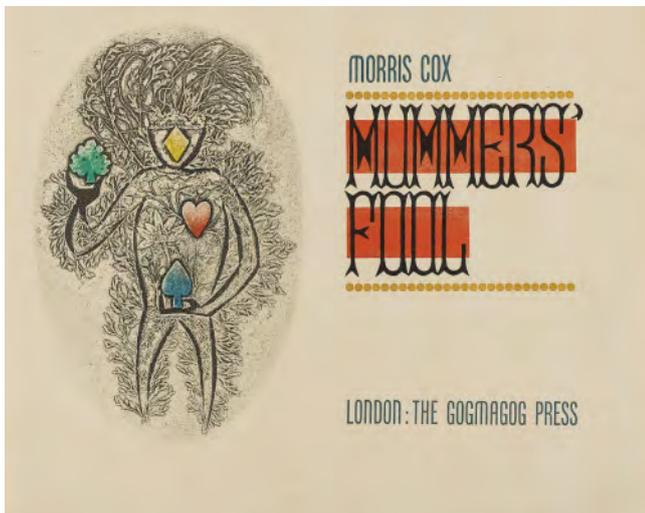
£750 - 1,000

369

**Cox (Morris)** [THE SEASONS] AN IMPRESSION OF WINTER [&] SPRING, SUMMER, AUTUMN, loose sheets of titles, text and colophons only (no plates), with text of prospectuses and monotype-printed cover papers for Winter & Spring only, loose in morocco-backed cloth drop-back box, [Chambers 14-17], [1965-66]; TOGETHER WITH THE 12 ORIGINAL BLOCKS FOR THE PRINTS (3 blocks for 9 double-pages to be joined at fore-edge forming panorama for each book), embossed gesso on board, each 153 x 790mm., one or two slight chips to block for pp.4-6 of Spring (13)

\*\* THE ORIGINAL BLOCKS FOR COX'S MASTERPIECE, "RECKONED THE PEAK OF HIS ACHIEVEMENT AS A PRINTER" (CHAMBERS) AND INTRICATE WORKS OF ART IN THEIR OWN RIGHT. The blocks give a clear idea of Cox's artistic innovations, built up from layers of plywood, cardboard and gesso with varnished leaves, seeds, twigs etc. added for texture. According to a typescript of part of a taped account of Cox speaking to David Chambers (included with the lot) Cox remarks, "I was aware that this was going to be very experimental indeed, I hadn't done anything like it before". He worked on each block in the relevant season and describes the printing process in detail.

£2,000 - 3,000



367

**Cox (Morris)** MUMMERS' FOOL, loose sheets of title and text (several duplicates), printed in black and colours on hand-made paper, hand-coloured offset print frontispiece and reverse/direct offset prints, with sheet for upper cover (paper disc moon and dried grass mounted on coloured paper beneath tissue), loose in morocco-backed cloth drop-back box, 1965; Conversation Pieces, loose sheets of title, text, illustrations, colophon, press-mark etc. (several duplicates), printed on Japanese paper, SOME COLOPHON LEAVES SIGNED BY THE ARTIST AND NUMBERED ONE OF 11 OUT-OF SERIES COPIES, reverse/direct offset prints, loose in morocco-backed cloth portfolio, 1962; and similar collections of loose sheets for 9 Poems from Nature, 1959, War in a Cock's Egg, 1960, A Mediaeval Dream Book, 1963, The Lost Fisherman, 1963, Magogmagog, 2 files, 1973 and From a London Suburb, 1975, [Chambers 13, 8 and 4, 6, 9, 10, 23 & 25], 4to & 8vo, Gogmagog Press (9)

£1,200 - 1,800



369



370

**Cox (Morris)** AN ABSTRACT OF NATURE, loose sheets of double-page pictorial title and 10 double-pages of prints, with 'Note' printed on yellow Japanese Mingei paper but without imprint & colophon sheets, double-page offset print title and direct prints, all from gesso, loose with prospectus in morocco-backed cloth portfolio, [Chambers 20], 1967 [1968]; WITH THE 31 ORIGINAL LINO & GESSO BLOCKS, each 143 x 93mm., loose in morocco-backed cloth-back box, Gogmagog Press (2)

£600 - 800



371

**Cox (Morris)** MAGOGMAGOG, NUMBER 20 OF 75 COPIES SIGNED BY THE ARTIST, printed in black on yellow Japanese hand-made paper, 9 reverse-offset linocuts printed in black on blue backgrounds, original vellum-backed decorative boards, transparent wrapper, 1973 [1974]; Blind Drawings, NUMBER 45 OF 75 COPIES SIGNED BY THE ARTIST AND COLIN FRANKLIN, plates, prospectus loosely inserted, original vellum-backed boards, 1978; and 2 others from the press, [Chambers 23, 30, 58 & 64], 4to, Gogmagog Press (4)

£400 - 600



**372**

**Cox (Morris)** FROM A LONDON SUBURB: Poems, NUMBER 21 OF 24 COPIES SIGNED BY THE AUTHOR/ARTIST, WITH COLOPHON AND DUPLICATES OF THE TITLE AND ONE PLATE AT END, *printed in blue and black on Japanese paper, double-page title with reverse-offset print from lace, four reverse/direct offset prints from cut-out card, a feather, threads etc. printed in colours on coloured papers*, 1975; Young Legs Eleven, NUMBER 21 OF 25 COPIES SIGNED BY THE AUTHOR/ARTIST, WITH AN EXTRA SUITE OF THE PRINTS AT END, *printed on Japanese hand-made paper, 4 double-page reverse/direct offset prints from linocuts by Cox (repeated at end)*, 1976, both original dark green silk, the second in variant binding (usually dark blue and gold striped silk), [Chambers 25 & 27], Gogmagog Press (2)

\*\* Both printed for friends, not for sale. Chambers describes the first as "the most sad and disenchanting group of his poems".

**£400 - 600**



**373**

**373**

**Cox (Morris)** YOUNG LEGS ELEVEN, NUMBER 21 OF 25 COPIES SIGNED BY THE AUTHOR/ARTIST, *printed on Japanese handmade paper on one side only, 4 reverse/direct offset prints from linocuts by Cox, bound by Donald Glaister, decorative wrappers in incised plastic sheets with vellum thongs and exposed sewing, uncut, signed and dated 1992 on rear free endpaper, preserved in cloth drop-back box*, [Chambers 27], 8vo, Gogmagog Press, 1976.

\*\* Printed for friends, not for sale.

**£300 - 400**



**374**

**Cox (Morris)** INTIMIDATIONS OF MORTALITY: Poems on Victorian Themes with Psychological Implications, NUMBER 37 OF 90 COPIES PRINTED ON HODGKINSON'S & JAPANESE MINGEI PAPERS AND SIGNED BY THE ARTIST, *4 double-page reverse/direct offset prints from lino, original printed boards, transparent wrapper*, [Chambers 29], 8vo, 1977; WITH THE ORIGINAL LINOCUTS (4 for the title & 3 plates and another with 2 mounted linocuts for the binding designs), *together with book in cloth drop-back box, morocco labels on spine*, 4to, Gogmagog Press

**£500 - 700**



375

**Cox (Morris)** STUDIO BOOK: 50 ORIGINAL COLOURPRINTS, NUMBER 16 OF 35 COPIES SIGNED BY THE ARTIST, *printed in black and colours on Japanese paper, some prints double-page, original pictorial silk, cloth label, paste-paper board slip-case, [Chambers 33], tall 8vo, Gogmagog Press, 1980.*

£600 - 800

376

**Cox (Morris)** A MYSTIQUE OF MUMMERS, NUMBER 3 OF 12 COPIES, *linocut title and 20 elimination linocut plates printed in colours, all plates numbered, titled, signed and dated by the artist, lists of plates and notes mounted inside box, loose as issued in original cloth-backed drop-back board box (not cork-lined as stated in Chambers), paper label on spine, lists of plates and notes mounted inside box, [Chambers 35], folio, Gogmagog Press, 1983.*

£750 - 1,000

377

**Cox (Morris)** A WAY OF WOMAN, NUMBER 9 OF 10 COPIES, *9 original xerographs printed on Japanese hand-made paper, each numbered, titled, signed and dated by the artist, with typed title-page listing the nine images, loose as issued in original wrapper, with Gogmagog seal, [Chambers 73], Gogmagog Press, 1989; Format, Nos.1-8, typescript, No.8 lacking M5 leaf (supplied with blank), No.9 loose in binding, stapled in original printed wrappers, most pictorial, 1966-70 & Chambers (David) Colin Franklin & Alan Tucker. Gogmagog: Morris Cox & the Gogmagog Press, ONE OF 69 SPECIALLY-BOUND COPIES WITH ADDITIONAL SPECIMEN LEAVES tipped in at end, illustrations, some colour, original morocco-backed cloth, gilt, slip-case, Pinner, 1991; and a bundle of Gogmagog press ephemera, prospectuses etc. including a folder of linocuts (12 copies each of 'Mother & Daughter' and 'Female Head', from editions of 25, each numbered, titled, signed and dated by Cox), v.s. (a bundle)*

£500 - 700

378

**Chambers (David) Colin Franklin & Alan Tucker.** GOGMAGOG: MORRIS COX & THE GOGMAGOG PRESS, 2 vol., NUMBER 8 OF 69 SPECIAL COPIES SIGNED BY COX *and with additional specimen leaves, THIS COPY ONE OF ONLY 7 WITH 20 TIPPED-IN LEAVES, from an edition limited to 1650, text with illustrations, some colour, additional volume with 20 tipped-in specimen leaves, some numbered, signed and dated in pencil, both original morocco-backed cloth, gilt, together in slip-case, 8vo, 1991.*

£250 - 350



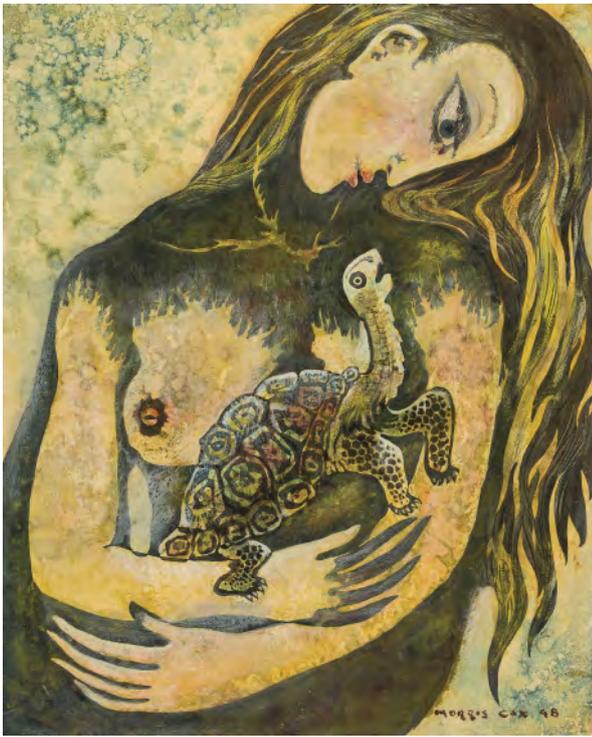
376



377



378



**379**  
**Cox (Morris, 1903-1998)** FIGURE WITH A TORTOISE; GIRL WITH A CAT, two paintings, oil on paper laid onto board, both signed and dated '48, 505 x 405 mm. (19½ x 16 in), and 495 x 360 mm. (19½ x 14¼ in), respectively, minor rubbing and surface abrasion unframed, 1948 (2).

Provenance:  
 (Girl with cat) Morris Cox studio label on reverse

**£400 - 600**



**380**  
**Cox (Morris, 1903-1998)** POPPIES OF CONSOLATION; FOREST BOMB-CRATER; PRANCING PONY IN A LANDSCAPE, three paintings, oil on board and canvas board, the first two signed and dated '49, the latter signed in ligature and dated '33, various sizes, from 425 x 305 mm. (16½ x 12 in) to 405 x 505 mm. (16 x 19½ in), minor rubbing and surface abrasion, all unframed, 1933 and 1949 (3).

✱ The painting 'Forest Bomb-Crater' was later used as the design for Cox's elimination linocut of the same name, printed in 1950 from an edition of 30.

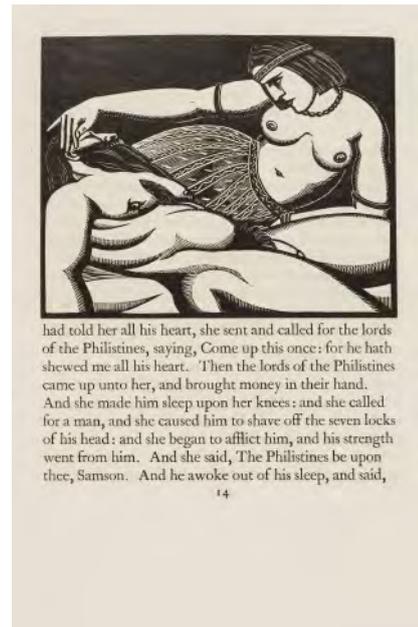
**£500 - 700**



**381**  
**Cox (Morris, 1903-1988)** A GOOD GROUP OF 17 COLOUR PRINTS, linocuts and reverse/direct offset prints, printed in various colours, nine signed and dated in pencil with inscribed titles, various sizes from 193 x 130 mm. (7½ x 5½ in) to 250 x 210 mm. (9¾ x 8¼ in), all unframed, 1930s-1940s (17).

**£300 - 500**

GOLDEN COCKEREL PRESS

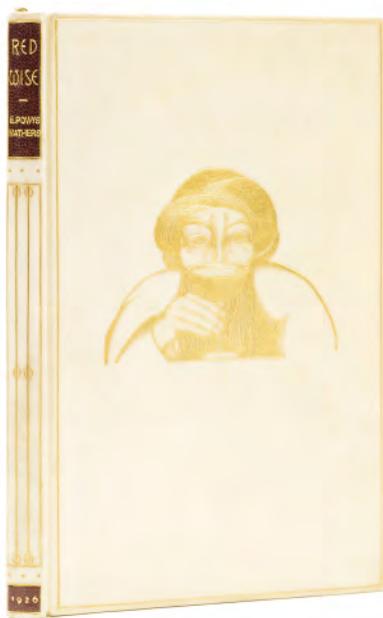


**382**  
**Gibbings (Robert).**- SAMSON AND DELILAH, one of 325 copies, wood-engraved illustrations by Robert Gibbings, original cream cloth, in the scarce printed dust-jacket, slightly chipped at extremities and very lightly browned, but overall a very good example, 4to, Waltham St. Lawrence, Golden Cockerel Press, 1925.

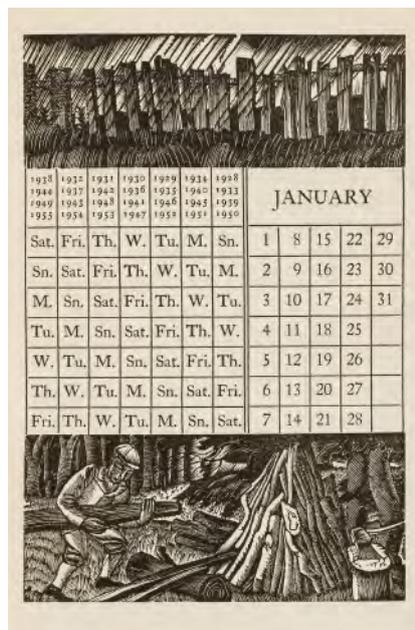
**£200 - 300**

**383**  
**Mathers (E.Powys)** RED WISE, number 193 of 500 copies, printed in red and black, wood-engraved frontispiece and illustrations by Robert Gibbings, BOUND IN HANDSOME CONTEMPORARY VELLUM, BY HATCHARDS, WITH ILLUSTRATION AFTER GIBBINGS BLOCKED IN GILT on upper cover, spine ruled in gilt with burgundy morocco labels, t.e.g., others uncut, spine very slightly soiled, modern cloth slip-case, [Chanticleer 34], 8vo, Waltham St. Lawrence, Golden Cockerel Press, 1926.

**£350 - 450**



383



384



387

384

**Ravilious (Eric).- Breton (Nicholas) THE TWELVE MONTHS**, one of 500 copies, wood-engraved illustrations and decorations by Eric Ravilious, original russet buckram, very slight cockling to upper cover, in the SCARCE ORANGE PRINTED DUST-JACKET, small tear to upper panel and with very slight chipping to some extremities but overall a very good example, 8vo, Waltham St. Lawrence, Golden Cockerel Press, 1927.

£300 - 400



386

**Gibbings (Robert).- Swift (Jonathan) MISCELLANEOUS POEMS**, one of 375 copies, wood-engraved illustrations by Robert Gibbings, original vellum-backed decorative boards, red printed dust-jacket, small chip to foot of spine, Waltham St. Lawrence, Golden Cockerel Press, 1928; and 4 others illustrated by Gibbings, Golden Cockerel Press, in original dust-jackets (Coppard's Pelagea; Coppard's Count Stefan (2 copies); and Powys Mathers' Red Wise, 4to and 8vo (5)

£200 - 300

387

**Nash (Paul).- Tellier (Jules) ABD-ER-RHAMAN IN PARADISE**, one of 400 copies, wood-engraved illustrations by Paul Nash, original buckram-backed decorative boards, red printed dust-jacket with spine slightly faded and small nick at head, 8vo, Waltham St. Lawrence, Golden Cockerel Press, 1928.

£200 - 300



385

**Earle (John) MICRO-COSMOGRAPHIE, NUMBER 1** OF 400 COPIES, red printed dust-jacket, tiny nick to lower panel, else fine, Waltham St. Lawrence, Golden Cockerel Press, 1928 § **Consequences: A Complete Story...**, one of 1000 copies, wood engraved frontispiece by Eric Ravilious, original cloth, dust-jackets slightly soiled and chipped at spine head, 1932 § **The History of Pompey the Little, or, the Life and Adventures of a Lap-Dog**, one of 400 copies, wood-engraved illustrations by David Jones, original buckram-backed boards, dust-jacket slightly soiled, 1926 § **Wells (H.G.) The Country of the Blind**, one of 280 copies, wood-engraved illustrations by Clifford Webb, original vellum-backed cloth, glaciné dust-jacket torn in several places, 1939 § **Aesop. The Fables**, one of 350 copies, wood-engraved illustrations by Celia M. Fiennes, original buckram-backed boards, dust-jacket foxed and browned, 1926; and 32 others, Golden Cockerel Press, all but one with dust-jackets, v.s. (37)

£600 - 800



388



389

388

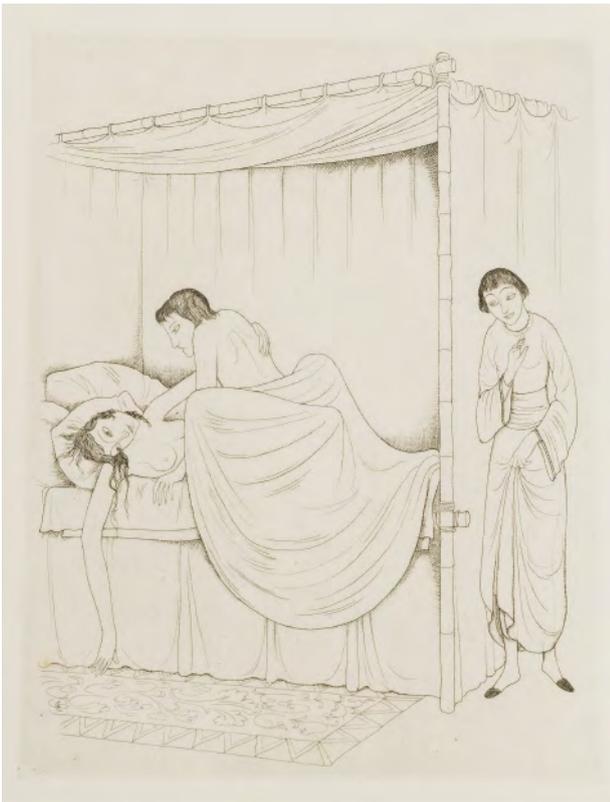
**Sterne (Laurence)** *A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY*, one of 500 copies, 6 engraved plates by J. E. Laboureur, original buckram, red printed dust-jacket, spine slightly faded, extremities chipped, Waltham St. Lawrence, Golden Cockerel Press, 1928 § *Pasiphae*, one of 100 copies specially bound and with an extra engraving, illustrations by John Buckland-Wright, original magenta-stained vellum, gilt device to upper cover, spine faded, t.e.g., others uncut, cloth slip-case, 1950 § *The Birth of Christ*, from the Gospel according to Saint Luke, one of 370 copies, printed in red and black, wood-engraved illustrations by Noel Rooke, original tan morocco-backed boards, t.e.g., others uncut, head of spine with small repair, modern cloth slip-case, 1925 § *Marston (John) The Metamorphosis of Pigmalion's Image*, one of 325 copies, 2 colour wood-engravings by Rene Ben Sussan, original buckram-backed decorative boards, glacine dust-jacket, 1926 § *The Ladies' Pocket Book of Etiquette*, one of 500 copies, engraved plates by Hester Sainsbury, original vellum-backed decorative boards, red printed dust-jacket, spine slightly faded, 1928; and 3 others, illustrated works printed at the Golden Cockerel Press, all in dust-jackets, 8vo et infra (8)

£500 - 700

389

**Omar Khayyám.** *RUBÁIYÁT*, translated by Edward Fitzgerald, number 82 of 300 copies, 8 copper-engraved plates by John Buckland Wright, light spotting at beginning and end, engraved bookplate of Sir Lionel Lawson Faudel-Phillips., Bt., original morocco-backed pictorial buckram, gilt, by Sangorski & Sutcliffe, t.e.g., others uncut, a little rubbed and soiled, slight scuffing to spine, small folio, Golden Cockerel Press, 1938.

£300 - 400

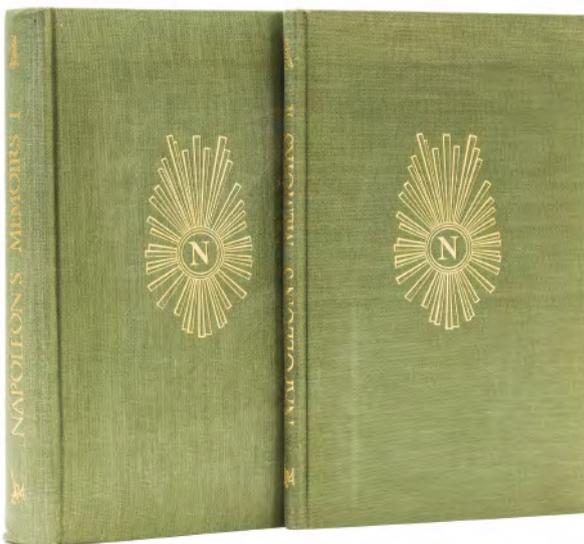


390

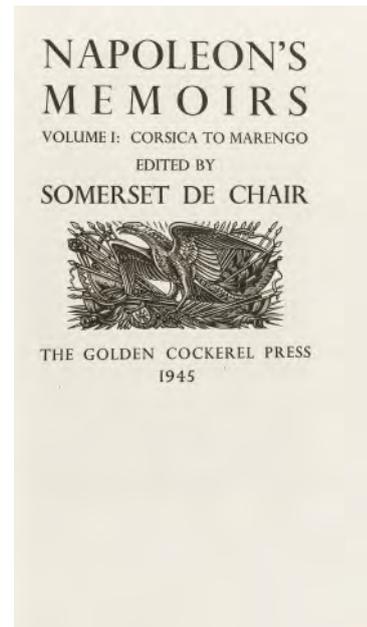
**Acton (Harold) & Lee Yi-Hsieh, translators.** GLUE AND LACQUER: FOUR CAUTIONARY TALES, NUMBER 8 OF 30 SPECIALLY-BOUND COPIES ON HAND-MADE PAPER WITH ADDITIONAL COLLOTYPE PLATES, *from an edition limited to 350, full-page engraved illustrations by Denis Tegetmeier after Eric Gill, additional facsimiles of Gill's original drawings at end, prospectus loosely inserted, bookplate of Cyril Sturla, original blue morocco, gilt, by Sangorski & Sutcliffe, t.e.g., others uncut, spine and edges a little faded, slip-case, 4to, Golden Cockerel Press, 1941.*

\*\* The artist's last illustrated book. Gill completed the drawings in the last week of his life, while in hospital, and they were then engraved by his son-in-law, Denis Tegetmeier.

£800 - 1,200



391



391

**Chair (Somerset de)** NAPOLEON'S MEMOIRS, 2 vol., *number 192 of 500 copies, wood-engraved title-vignettes by John Buckland Wright, frontispieces, map endpapers, original cloth, gilt, v. slight bumping to spine extremities, sm. folio, Golden Cockerel Press, 1945.*

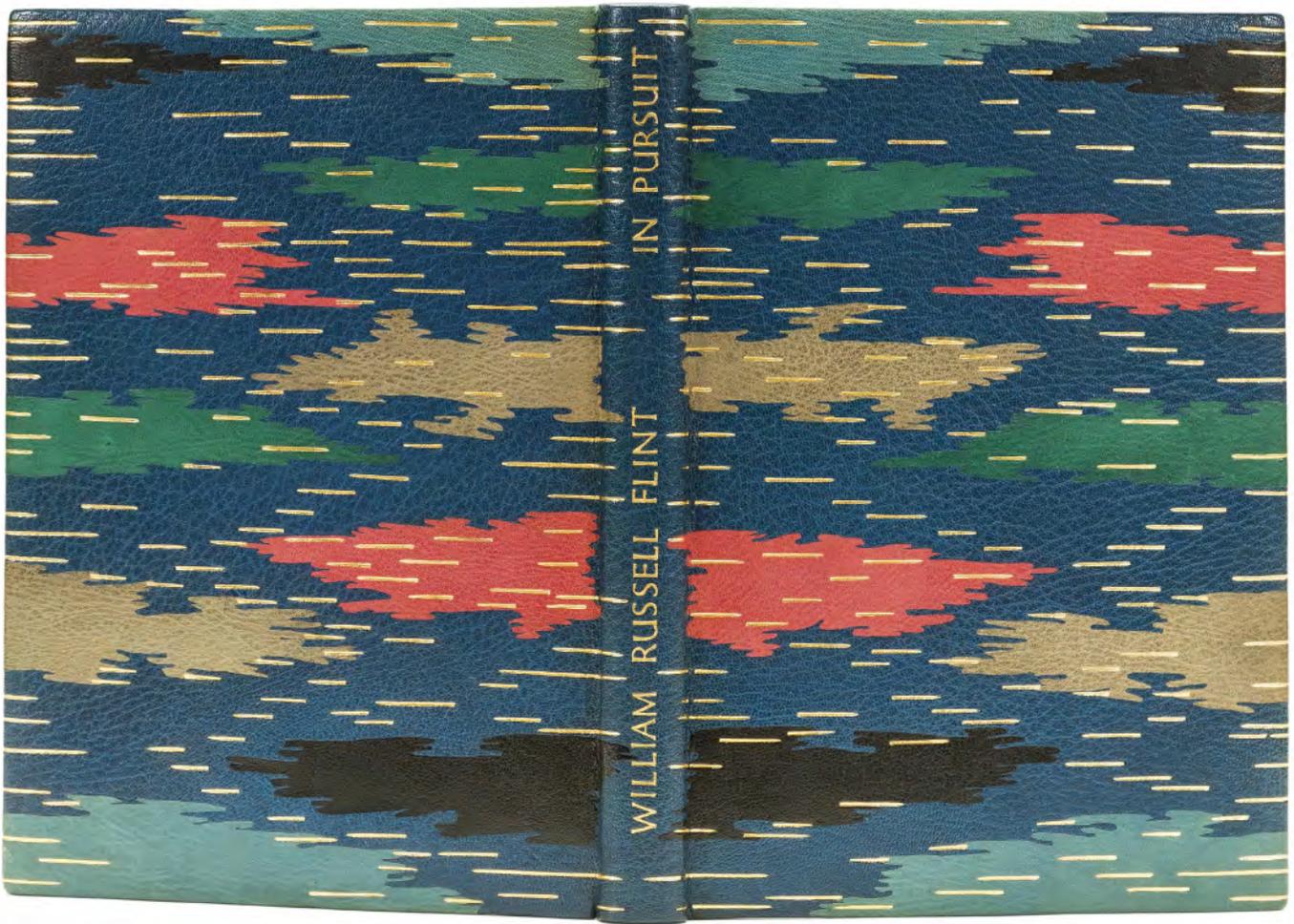
£300 - 400



392

**Flinders (Matthew)** NARRATIVE OF HIS VOYAGE IN THE SCHOONER FRANCIS: 1798..., NUMBER 93 OF 100 SPECIALLY-BOUND COPIES, *from an edition limited to 750, printed in green and black on pale grey paper, wood-engraved illustrations by John Buckland Wright, map, presentation copy from Christopher Sandford with inscribed printed press compliments slip illustrated by Eric Gill loosely inserted, bookplate of Robert Cameron Corbett, original pictorial green morocco, gilt, by Sangorski & Sutcliffe, t.e.g., others uncut, slight browning to spine, cloth slip-case (a little soiled), [Cockalorum 170], small folio, Golden Cockerel Press, 1946.*

£400 - 600



393

**393**  
**Greenhill (Elizabeth, binder).**- *Flint (Sir William Russell) IN PURSUIT: AN AUTOBIOGRAPHY*, number 363 of 1050 copies signed by *Francis Russell Flint*, illustrations, some colour, bound in MID-BLUE OASIS GOATSKIN, BY ELIZABETH GREENHILL, WITH MULTI-COLOURED "CLOUD" ONLAIS in turquoise, black, green, pink & grey goatskin tooled with short horizontal lines in gilt across both boards and spine, titled in gilt up spine, blue reversed calf doublures, marbled endpapers, signed at foot of rear doublure, [bound in 1971], g.e., preserved in black goatskin-backed cloth drop-back box, [Catalogue Raisonné 62], 4to, 1969.

\*\* Superb "cloud binding" by Elizabeth Greenhill, one of her signature styles.

Elizabeth Greenhill (1907-2007) first started bookbinding at the *École des Arts Décoratifs pour Dames* in Paris, learning the intricacies of gold-tooling, and later studied at the Central School of Arts and Crafts in London under Douglas Cockerell and William Matthews. She began restoring books but gradually started designing her own bindings, becoming known for two distinctive styles: the "cloud bindings" of onlaid leather shapes as in this work, and bindings using large gilt-tooled lettering. She was the first woman elected as a member of the Guild of Contemporary Bookbinders (now Designer Bookbinders) in 1961, serving both as Secretary for some years and later President.

The binding was commissioned by Sidney Cooper and was exhibited at the Royal Library, Copenhagen in 1973.

£4,000 - 6,000



394

**Gregynog Press.**- *Joinville (Jean, Sieur de, Seneschal de Champagne) THE HISTORY OF SAINT LOUIS*, translated by Joan Evans, number 51 of 200 copies on hand-made paper, initials designed by *Alfred Fairbank* and printed in red and blue, 17 hand-coloured wood-engraved coats-of-arms by *Reynolds Stone*, 2 maps, genealogical tables, original brown morocco with arms of St. Louis in gilt on upper cover, by the Gregynog Press Bindery, t.e.g., others uncut, very slight rubbing at edges, [Harrop 37], folio, Newtown, Gregynog Press, 1937.

\*\* One of the most handsome books produced by the press.

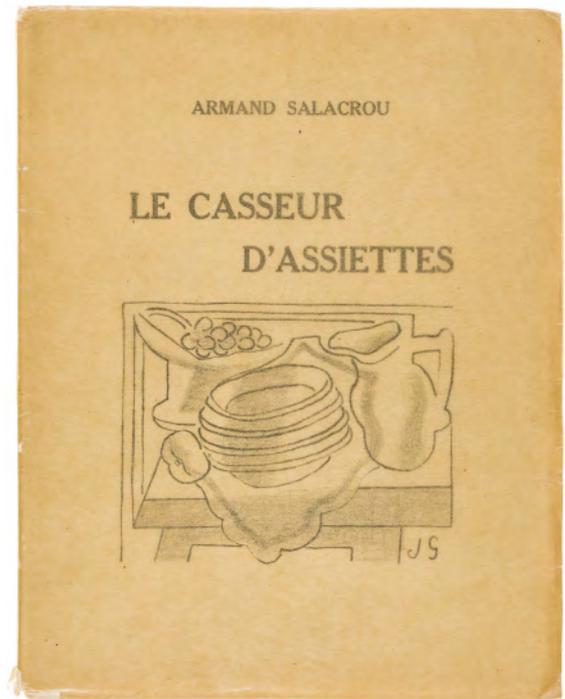
£500 - 700



395

- **Giraldus Cambrensis.** ITINERARY THROUGH WALES..., edited by Brynley F. Roberts, number 76 of 280 copies signed by the artist, printed in red & black, wood-engraved illustrations by Colin Paynton, with an additional wood-engraving 'THE JOURNEY' by PAYNTON (NUMBERED 78/150 AND SIGNED IN PENCIL) loosely inserted with an accompanying T.L.s. from the printer David Esselemont apologising for delay, bookplate of B.M.Cooke, original morocco-backed boards, t.e.g., others uncut, slip-case, folio, Newtown, Gwasg Gregynog, 1989.

£300 - 500



397



396

**Gwasg Gregynog.- See-Paynton (Colin)** OF A FEATHER: AVIAN COLLECTIVE NOUNS & TERMS OF ASSEMBLY, one of 135 copies from a total edition of 150, title in green and black with feather vignette in gold, wood-engraved illustrations by the author, original dark blue morocco-backed cloth by John Sewell with illustration mounted to upper cover, uncut, cloth slip-case, folio, Newtown, Gwasg Gregynog, 2008.

£600 - 800



398

**Hermes (Gertrude)** WOOD ENGRAVINGS...BEING ILLUSTRATIONS TO SELBORNE..., number 76 of 240 copies, wood-engraved plates, original cloth-backed patterned-paper boards, uncut, Newtown, Gwasg Gregynog, 1988 & Society of Wood Engravers. The Great Storm of October 1987...Five Wood Engravings, number 241 of 250 copies, each engraving numbered, signed & dated in pencil and tipped into mount, loose in original cloth-backed box, printed by the Fleece Press, 1989 & Milton (John) & Henry Lawes. The Mask of Comus, one of 950 copies, colour linocuts by M.R.H.Farrar, original boards, uncut, slip-case (faded), Nonesuch Press, 1937, folio (3)

£300 - 400

397

**Gris (Juan).- Salacrou (Armand)** LE CASSEUR D'ASSIETTES, ONE OF 100 COPIES ON VERGE D'ARCHES SIGNED BY AUTHOR AND ARTIST, from a total edition of 112, 4 lithograph plates and original cover design by Juan Gris, title printed in red and black with Kahnweiler's woodcut device by Derain, original pictorial wrappers, [The Artist and the Book 125], 4to, Paris, 1924.

\*\* The second of five books illustrated by Gris commissioned by his patron Kahnweiler.

£2,000 - 3,000



399

**Howet (Marie)** A LA SOURCE D'ARA: Épopée accompagnée de Vingt-Cinq Aquarelles d'Irlande, number 85 of 125 copies signed by the artist, printed in black and green, 25 pochoir plates by Jean Saudé after Marie Howet, tissue guards, illustrations, original printed wrappers, uncut, glacine wrapper, original board folder with abstract pochoir design on upper cover, board slip-case (a little rubbed), oblong folio, [Paris], 1934.

£600 - 800



400

**Incline Press.- Marx (Enid)** SOME BIRDS AND BEASTS AND THEIR FEASTS: An Alphabet of Wood Engravings, NUMBER 3 OF 100 COPIES SIGNED BY THE ARTIST, 1996 § Eastman (Bert & Molly) Their Book of Toys from India, number 19 of 200 copies signed by the author/artists, colour linocuts, original cloth, 2002 § Dickens (Charles) A Christmas Carol, number 39 of 200 copies, with an original tipped-in pencil sketch, tipped-in colour illustrations by Chris Burke, 2005, the first and last original cloth-backed patterned-paper boards, all uncut, the last with slip-case, Oldham, Incline Press; and c.35 others from the press, some pamphlets, v.s. (c.40)

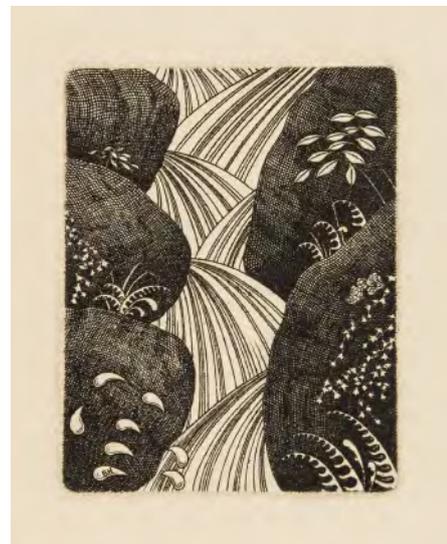
£600 - 800



401

**- Moss (Graham) & Kathy Whalen.** HUNG OUT TO DRY: A Collation of Specimens Displaying the Types and Typography of Broadsheets... , NUMBER V OF 30 COPIES WITH EXTRA BROADSHEETS BOUND BY S.P.CONWAY, from an edition limited to 150, original half cloth, slip-case, 2007 § Forty Sheets to the Wind: A New Portfolio of Old Typefaces, number 32 of 150 copies, THIS A SUBSCRIBERS' EDITION WITH ADDITIONAL MATERIAL, introductory booklet with tipped-in samples and illustrations, original wrappers, with loose specimens in original cloth-backed patterned-paper portfolio with ties, slip-case, 1999, Oldham, Incline Press; and 10 others from the press and a box file of press ephemera, prospectuses etc., v.s. (sm.qty)

£400 - 600



402

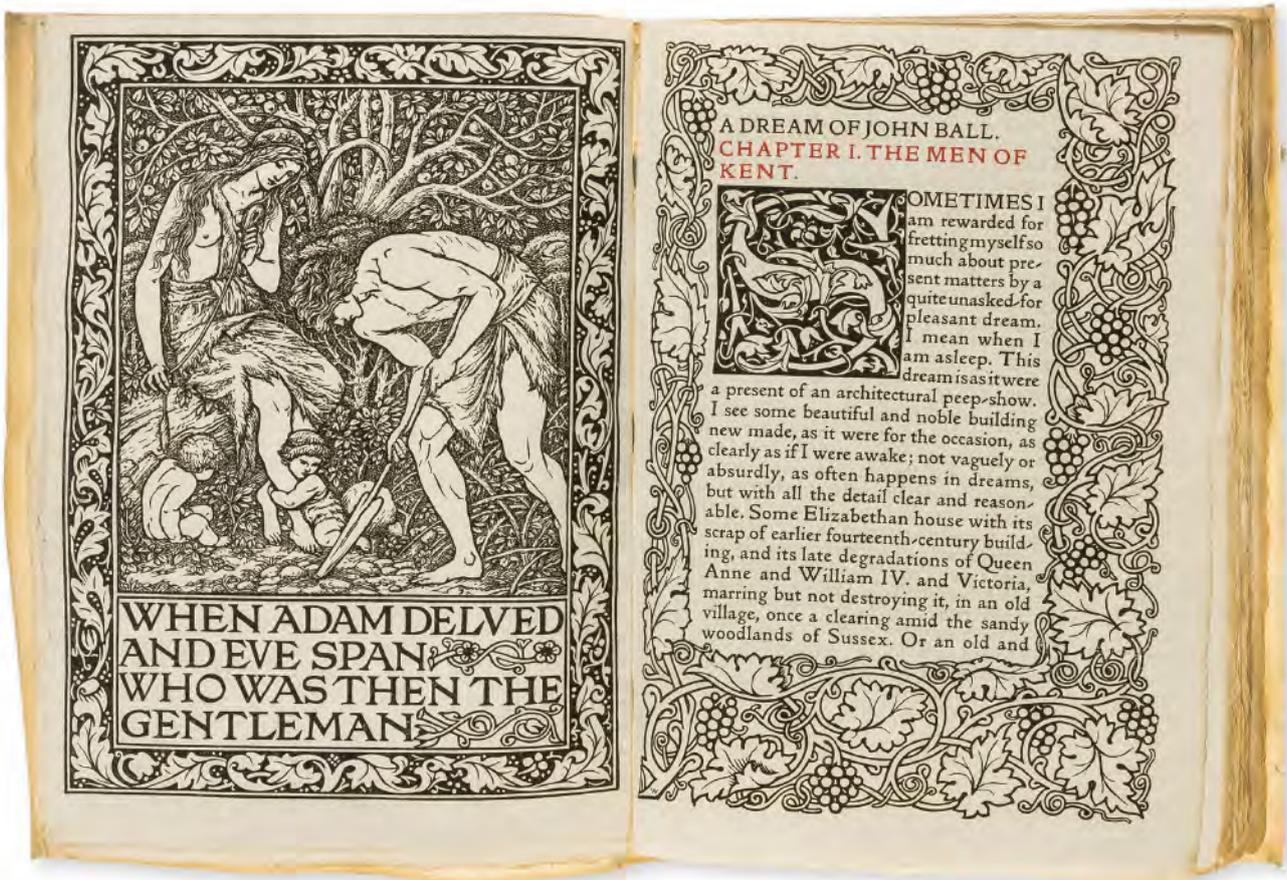
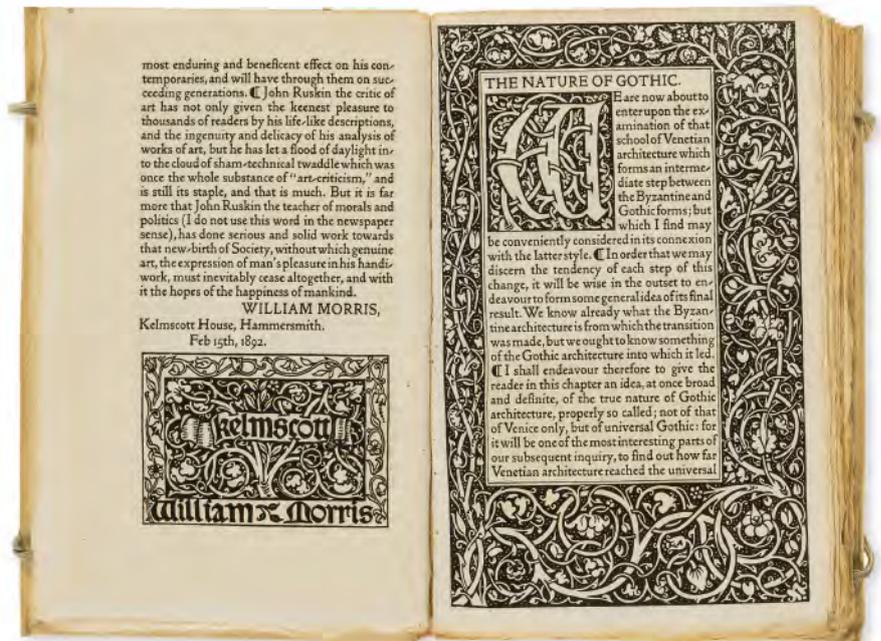
**Jefferies (Richard) & others.** SUN, SEA & EARTH, number 35 of 125 copies, copper-engravings by Brian Hanscomb, original wrappers sewn in Japanese style, slip-case, Andoversford, Whittington Press, 1989 § Duncan (Robert) The Structure of Rime, number 175 of 275 copies, illustrations, original cloth with cut-out panel revealing etching by Frank Lobdell in each cover, uncut, slip-case, with accompanying etching with aquatint by Lobdell numbered, signed & dated in pencil, loose in paper folder, with prospectus, San Francisco, Arion Press, 2008, 4to (3)

£250 - 350

403

**Ruskin (John)** THE NATURE OF GOTHIC: a Chapter of The Stones of Venice, one of 500 copies on Flower paper, printed in Golden type, wood-engraved border and initials designed by William Morris, illustrations in text, a little soiling to upper edge, original vellum with silk ties, yapp edges, spine titled in gilt, uncut, spine soiled, covers very slightly warped, [Peterson A4], small 4to, Kelmscott Press, 1892.

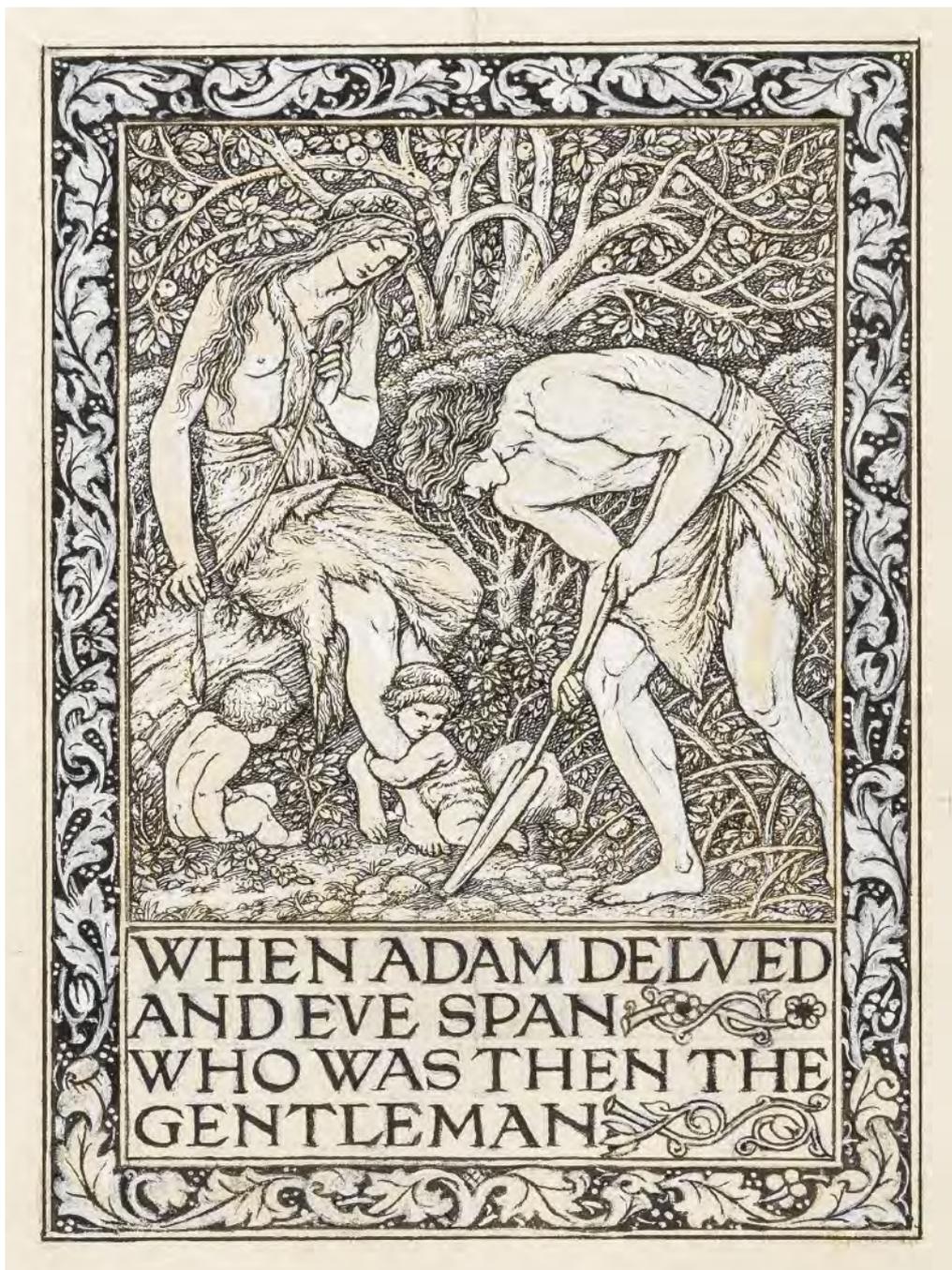
£600 - 800



404

**Morris (William)** THE DREAM OF JOHN BALL AND A KING'S LESSON, one of 300 copies on Flower paper, printed in red and black in Golden type, wood-engraved frontispiece 'When Adam Delved and Eve Span...' designed by Edward Burne-Jones with lettering by Morris, wood-engraved borders and initials designed by Morris, original limp vellum with silk ties, yapp edges, spine titled in gilt, uncut, slightly soiled, [Peterson A6], small 4to, Kelmscott Press, 1892.

£1,500 - 2,000



405

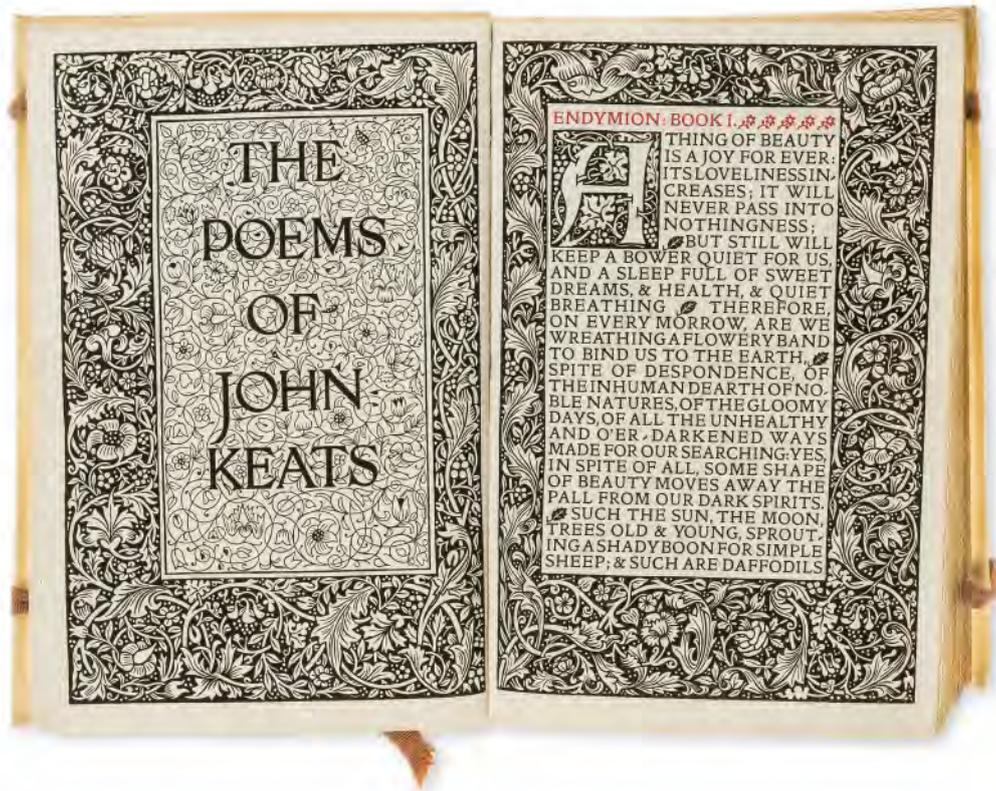
DESIGN FOR THE FRONTSPIECE TO 'A DREAM OF JOHN BALL', illustration of 'When Adam Delved and Eve Span...' after Edward Burne-Jones trimmed to edge and mounted on wove paper above caption and within decorative foliate border, both designed by William Morris, pen & black ink over pencil and heightened with Chinese white, c.185 x 135mm., faint letters "WH" in pencil in left hand margin, note in pencil "From the collection of Fairfax Murray" at foot of sheet, some soiling, a few small stains to margins, [cf. Peterson A6 notes], [c.1892]; and a copy of the 4pp. Ancoats Brotherhood leaflet of 1894 using the same illustration on first page (one of 250 copies, [Peterson D5], 8vo) (2)

\*\* Provenance: Purchased Sotheby's 21st/22nd June 1983 lot 247.

Charles Fairfax Murray became Edward Burne-Jones's first studio assistant in 1867, he worked for Morris & Co. during the 1870s as an artist and copyist and later for the Kelmscott Press, preparing Burne-Jones's illustrations for engraving. Murray and later R.Catterson-Smith would draw over a pale photograph of the original drawing by Burne-Jones, first in silver-point or pencil and then in ink with a fine brush, before it was transferred photographically to the woodblock for engraving by W.H.Hooper. In this case it is unclear as to whether the border and caption is the work of William Morris himself or similarly copied.

The Ancoats Brotherhood was a socialist workers' organization in Manchester founded by Charles Rowley in 1878. It provided lectures, concerts and exhibitions for the working classes and lecturers included William Morris, Ford Madox Brown, Peter Kropotkin and George Bernard Shaw.

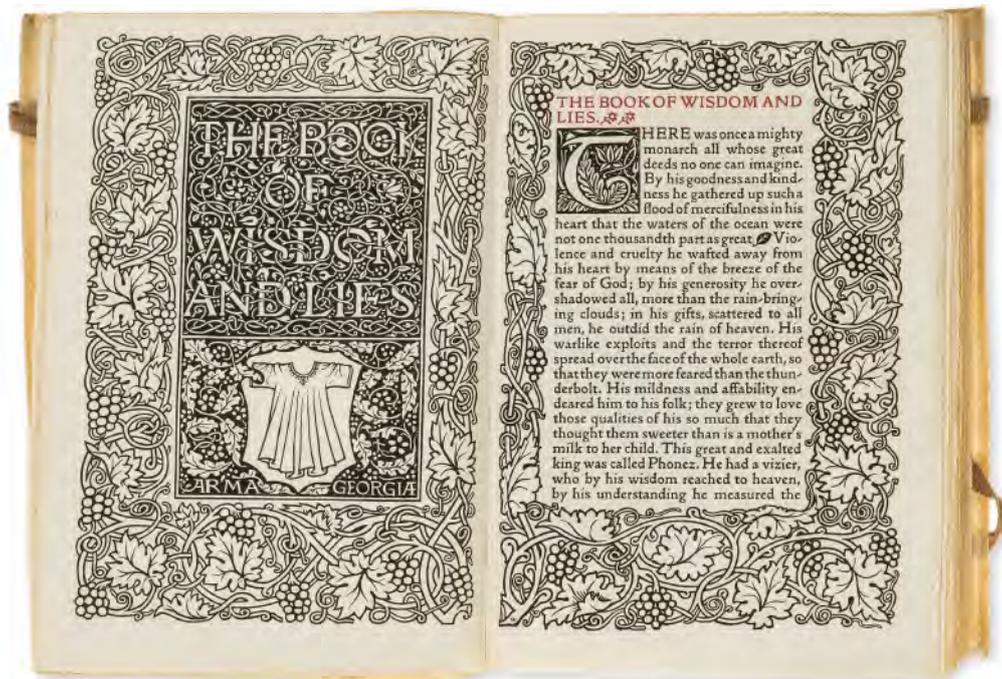
£2,000 - 3,000



406

**Keats (John)** THE POEMS, edited by F.S.Ellis, one of 300 copies on Flower paper, printed in red and black in Golden type, wood-engraved borders and initials designed by William Morris, neat ink inscription to front free endpaper, original limp vellum with ties, yapp edges, spine titled in gilt, uncut, very slightly soiled and with small mark to upper cover, still a very good copy, [Peterson A24], 8vo, Kelmscott Press, 1894.

£2,000 - 3,000



407

**[Orbeliani (Sulkhan-Saba)]** THE BOOK OF WISDOM AND LIES, translated by Oliver Wardrop, one of 250 copies on Flower paper, printed in red and black in Golden type, wood-engraved title, borders and initials designed by William Morris, a few small pencil markings to margins, light spotting to endpapers, original limp vellum with silk ties, yapp edges, spine titled in gilt, uncut, a little spotting and soiling, [Peterson A28], 8vo, Kelmscott Press, 1894.

£1,200 - 1,800

## The Property of a Lady



**408**  
**King (Jessie Marion, 1875-1949)** THE LAMENT, *pen and black ink, touches of watercolour, heightened with silver and gold on vellum, signed in the lower right corner with title set within decorative border, 250 x 360 mm. (9 $\frac{7}{8}$  x 14 $\frac{1}{4}$  in), under glass, minor surface dirt, [probably circa 1890s]*

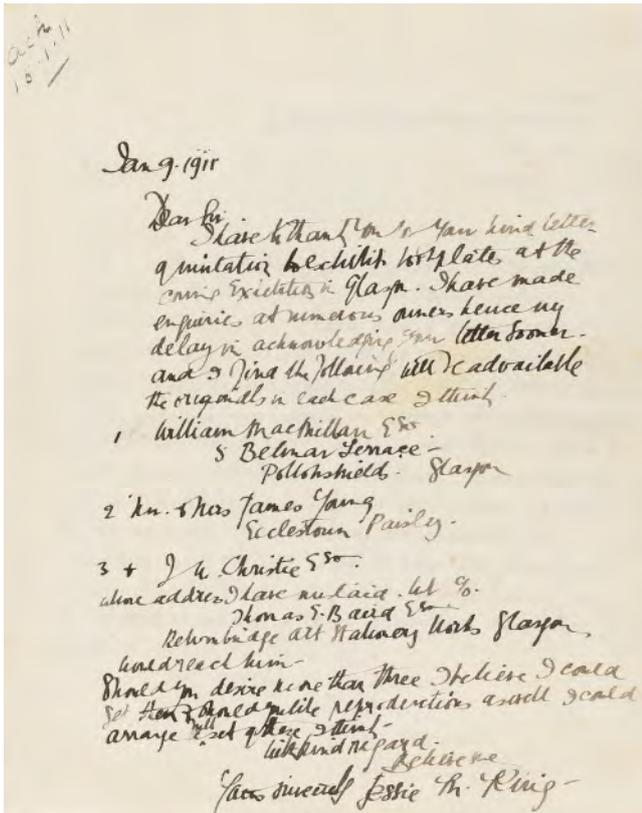
Provenance: Sale. Sotheby's, *English Illustrated Books of the 19th and 20th Centuries*, 10th March 1975

\*\* A PARTICULARLY LARGE AND FINE DRAWING ON VELLUM. Originally one of the "Glasgow Girls" alongside Annie French, Jessie M. King was well known and later became highly regarded for her illustrated children's books. She began her studies at the Glasgow School of Art aged 17 where she studied under Charles Rennie Mackintosh (1868-1928). It was shortly after this, circa 1900-1910, where it is said she began regularly drawing on vellum. The drawings produced by King at this stage in her career are linked through their fine execution and precise handling of ink, and incorporate numerous art nouveau maidens alongside other elegant figures.

The present drawing with its delicate and highly detailed rendering of a rather sombre subject achieves a haunting, yet beautifully dreamlike artistic vision, and would appear to have been produced at the apotheosis of King's early career. Following her travels to Paris she entered a new stage in her artistic development and is considered influential in the creation of the Art Deco movement. In addition to books, she also designed jewellery and fabrics for Liberty, created large decorative batik panels and hand-painted porcelain.

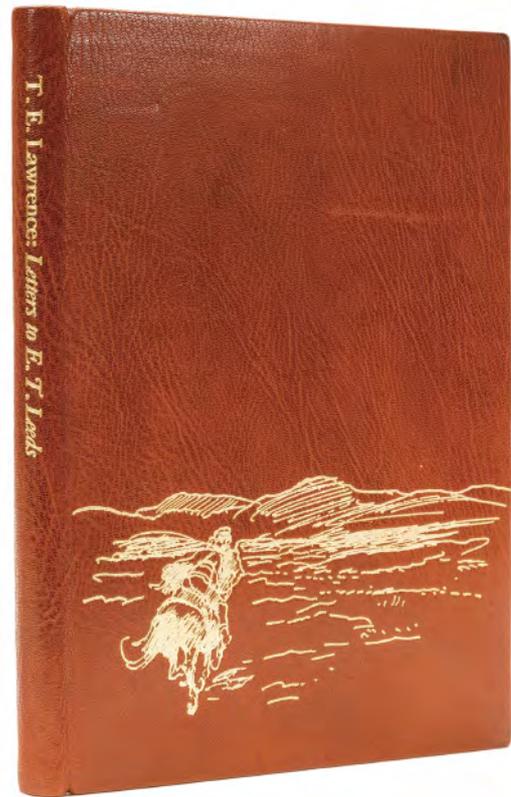
**£10,000 - 15,000**

Other properties



**409**  
**King (Jessie Marion, illustrator and designer, 1875-1949)** 4  
 AUTOGRAPH LETTERS SIGNED TO "MR MURRAY", 4pp., sm. 4to, Paris, 9th  
 January - 22nd March 1911, responding to an invitation to exhibit  
 bookplates at a forthcoming exhibition in Glasgow, "I think I would  
 prefer not to exhibit any prints unless I were permitted to arrange  
 and frame my own prints for exhibition. I may say that I have  
 designed quite a number although you have only secured one -  
 but a large number of mine have been done for foreigners as well  
 as Britishers... I shall be very pleased to let you have a frame with  
 prints of my best plates", folds, slightly browned.

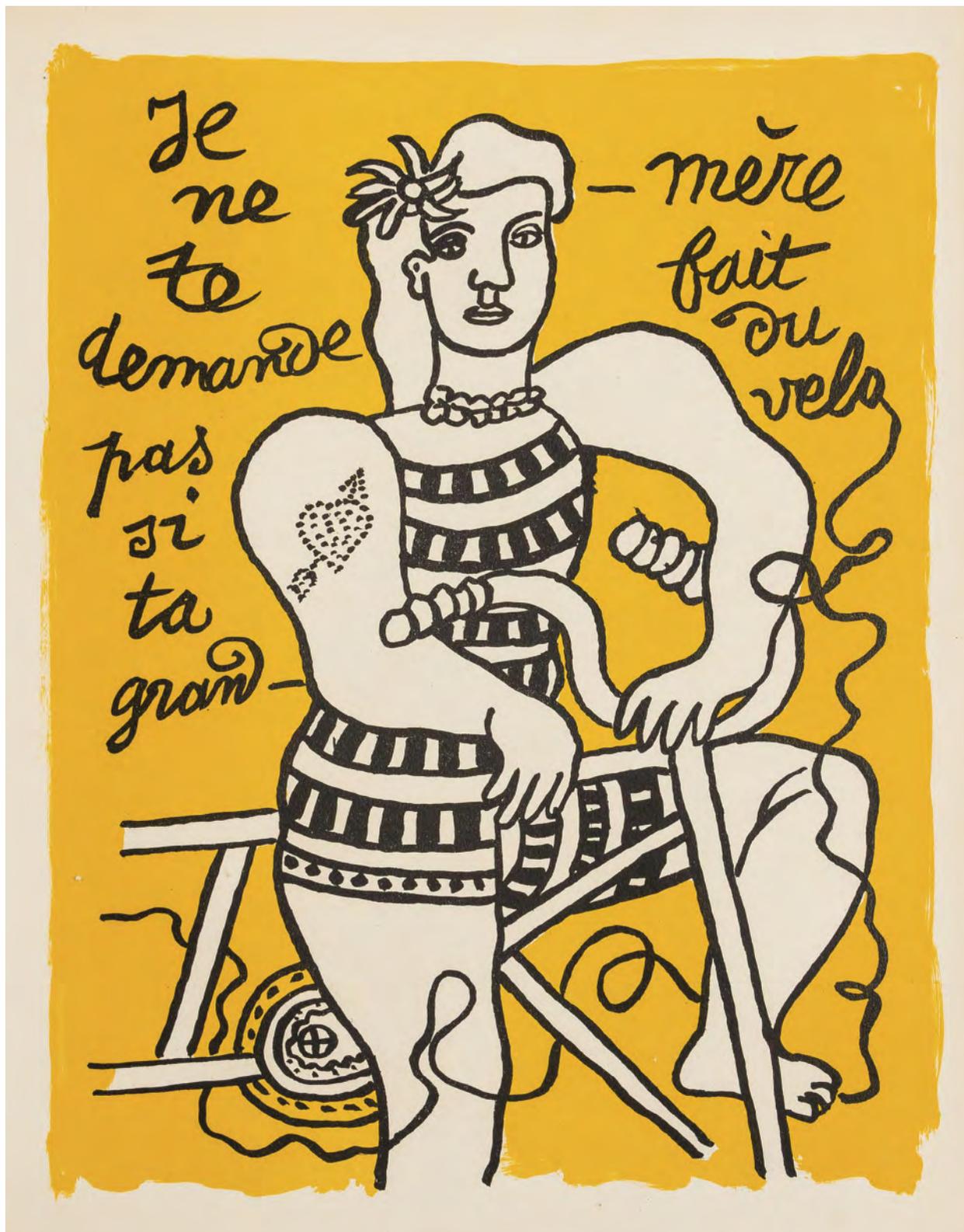
£400 - 600



**410**  
**Lawrence (T.E.)** LETTERS TO E.T.LEEDS, edited by J.M.Wilson, NUMBER  
 LXXVII OF 80 SPECIALLY-BOUND COPIES AND WITH AN ADDITIONAL SUITE OF  
 PROOFS, from an edition limited to 750, illustrations by Richard  
 Kennedy, original pictorial russet morocco, gilt, proofs loose as issued  
 in original board folder, together in slip-case, Andoversford,  
 Whittington Press, 1988; Correspondence with Henry Williamson,  
 original brown morocco, gilt, 2000; Correspondence with Bernard  
 and Charlotte Shaw 1922-1926 [&] 1927, together 2 vol. only (of  
 4), original blind-stamped green morocco, 2000, THE LAST THREE EACH  
 ONE OF 40 SPECIALLY-BOUND COPIES, from editions limited to 702 some  
 illustrations, g.e., card slip-cases, Fordingbridge, Castle Hill Press, 4to  
 & tall 8vo (4)

£600 - 800





411

**Leger (Fernand)** CIRQUE, one of 300 copies on velin d'Arches (this copy out of series and unsigned), lithographed throughout by Leger including 33 illustrations in colour (all but one full-page, 3 double-page), and 42 in black and white (some double-page), some very light offsetting as usual, loose as issued in original lithographed pictorial wrappers, uncut, glacine wrapper, original board folder and slip-case, [The Artist and the Book 164; From Manet to Hockney 123], folio, Paris, Teriade, 1950.

\*\* A MAGNIFICENT WORK, PRODUCED ENTIRELY BY LEGER. This copy from the Margaret Winkelman collection, with bookplate (sold at Bloomsbury Auctions, June 2007 £12,000).

£10,000 - 15,000



412

**Lobel-Riche (Almery).- Verlaïne (Paul) PARALLELEMENT**, one of 170 copies on Velin d'Arches paper signed with artist's monogram, presentation copy signed by the artist on front free endpaper, dry-point illustrations by Almery Lobel-Riche, printed in red and black, loose in original wrappers, board chemise and slip-case both slightly rubbed, 4to, Paris, [1943].

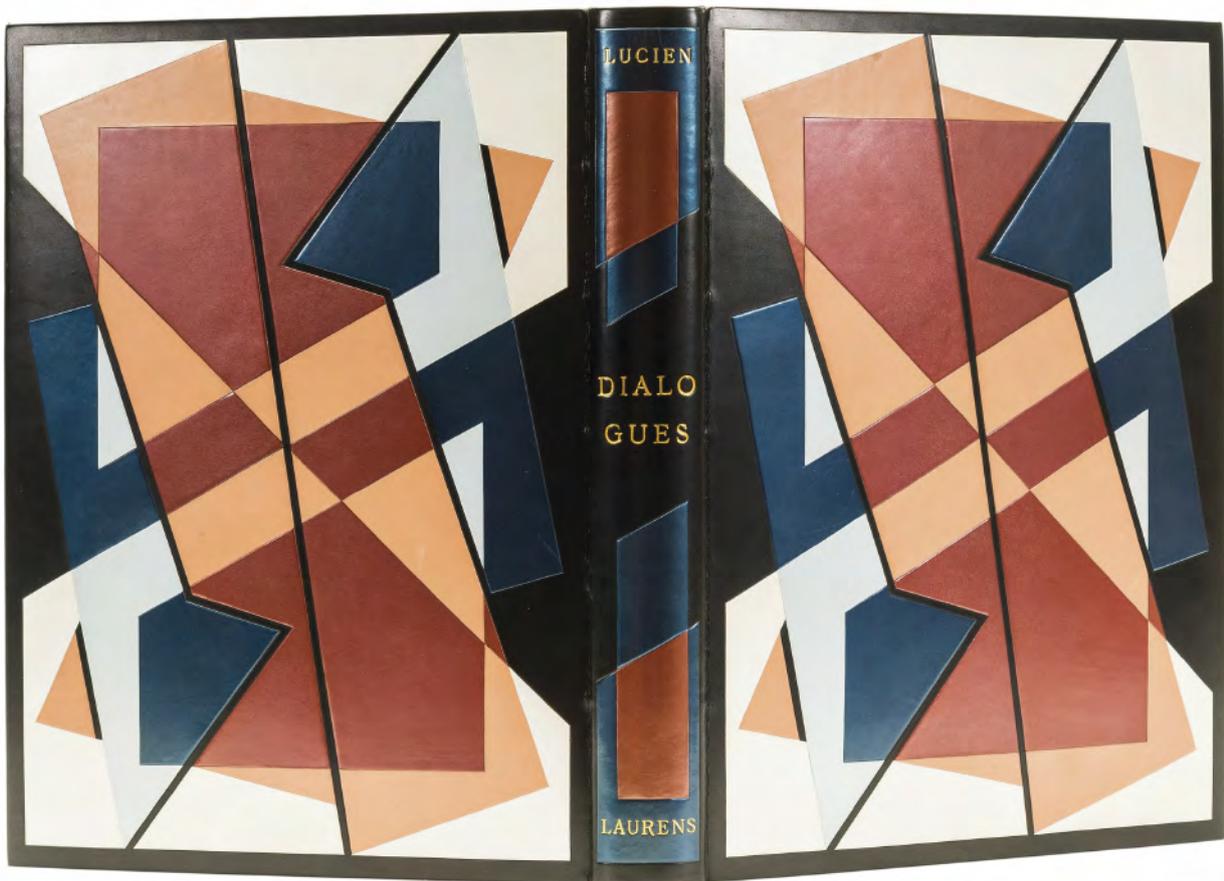
£300 - 400



413

**Mardersteig (Giovanni).- Borromeo (Federico) MUSEUM**, a cura di Piero Cigada, one of 120 copies on Magnani paper, printed in red and black, original vellum-backed boards, gilt, t.e.g., others uncut, plastic dust-jacket, board slip-case, Verona, Stamperia Valdonega, 1987 & Voltaire (F.M.A. de) Juifs, one of 120 copies on Magnani paper, uncut in original boards with label to upper cover, slip-case, Milan, [Stamperia Valdonega], 1989, 8vo and 4to (2)

£250 - 350



414

**Martin (Pierre-Lucien, binder).- Lucien of Samosata. DIALOGUES**, one of 250 copies on verge d'Arches paper signed by the artist, this one of the first 40 copies with an additional suite of all the colour wood-engravings (including initials, head- and tail-pieces) on papier chine, 24 colour wood-engravings by Henri Laurens, 8 wood-engraved initials and decorations, additional suite bound at end, in a designer binding by Pierre-Lucien Martin of inlaid plaquettes of white, rose, rust, light and dark blue calf to form a geometric pattern to both covers (minor scratch to upper cover), gilt title and decorative inlays to spine, tan suede doublures and endpapers, a.e.g., original printed wrappers and backstrip bound in, fleece-lined chemise, slip-case, folio, Paris, Teriade, 1951.

£6,000 - 8,000



417

**Miró (Joan)** LES ESSENCIES DE LA TERRA, number 750 of 1000 copies on Guarro wove paper and signed by the artist in pencil, 13 lithographs by Miró, 4 colour (3 double-page) and 9 black & white including title (3 double-page), loose as issued in pictorial colour wrappers, original pictorial orange cloth folder and drop-back box (the latter a little faded), DESMOND MORRIS'S COPY WITH HIS BOOKPLATE loosely inserted, folio, Barcelona, 1968.

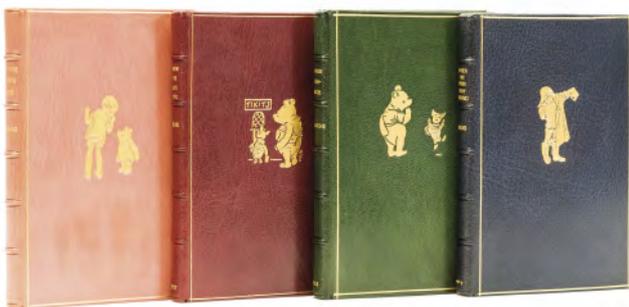
\*\* Desmond Morris (b.1928) is mainly known as a zoologist and ethologist, author of his 1967 study on human sociobiology, *The Naked Ape*, and a television presenter on programmes such as *Zoo Time*. However, he is also a surrealist painter, painting his landscapes filled with biomorphs throughout the night, and author of the recently published *The Lives of the Surrealists*. He first exhibited in 1948, knew Miró and many of the other surrealist artists, and his work is held by galleries throughout the world.

£600 - 800

415

**Masson (Andre).- Waldberg (Patrick)** UNE ETOILE DE CRAIE, ONE OF 101 COPIES SIGNED BY THE AUTHOR AND ARTIST AND WITH A SUITE OF INDIVIDUALLY SIGNED PLATES ON JAPON NACRE PAPER, from a total edition of 174, 16 colour lithographs by Andre Masson, 30 monochrome vignettes, some light offsetting, loose as issued in original pictorial wrappers, the accompanying suite in a separate folder, together in original mauve cloth drop-back box (foxed, especially to spine), [Cramer 97], 4to, Paris, Galerie Lucie Weill, 1973.

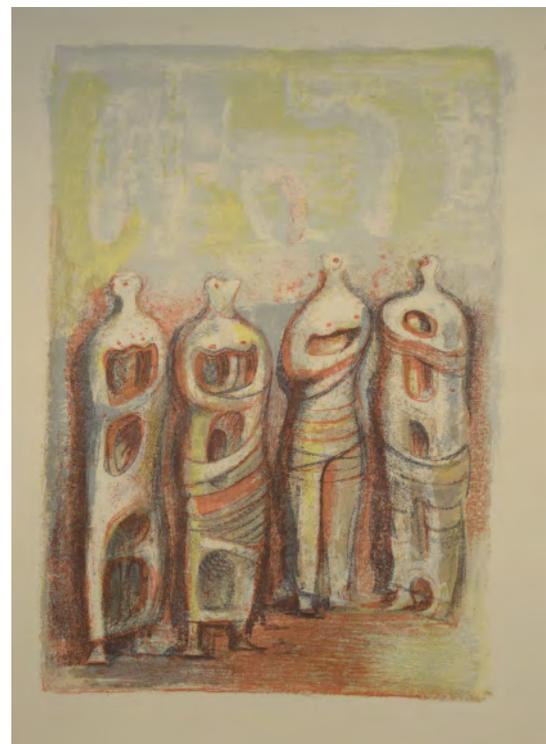
£750 - 1,000



416

**Milne (A. A.)** [THE CHRISTOPHER ROBIN BOOKS], 4 VOL., comprising *When We Were Very Young*, second edition, ink signature to half-title, 1924; *Winnie the Pooh*, second edition, 1926; *Now We Are Six*, first edition, 1927; *The House at Pooh Corner*, first edition, 1928, illustrations by E.H. Shepard, original cloth bound in at end, modern pictorial morocco, gilt, replicating original cover designs, 8vo, 1924-28

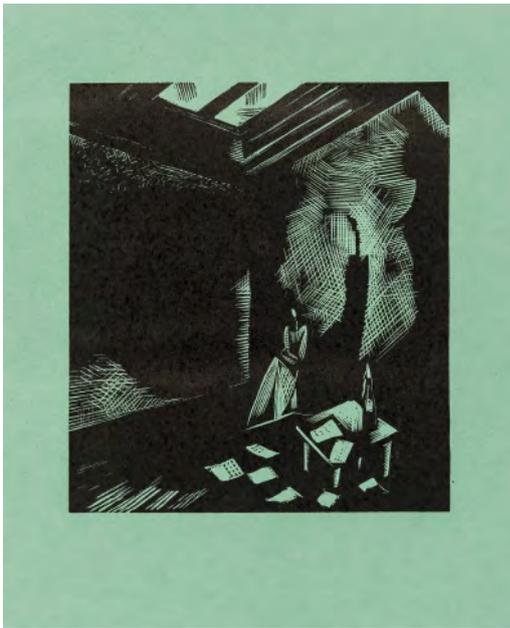
£600 - 800



418

**Moore (Henry).- Goethe (Johann Wolfgang von)** PROMETHEE, translated by Andre Gide, one of 183 copies on velin de chiffon du Marais paper, 16 colour lithographs by Henry Moore (8 full-page, 3 capital letters, 3 tail-pieces, title and cover vignettes), loose as issued in original wrappers, drop-back box with a design incorporating the letter 'P' on front cover, and title on spine, both printed in red, 4to, Paris, 1950.

£1,000 - 1,500



419

**Nash (Paul).- Ford (Ford Madox)** MISTER BOSPHORUS AND THE MUSES, NUMBER 4 OF 70 SPECIAL COPIES WITH 6 PLATES ON TINTED HAND-MADE PAPER AND SIGNED BY THE ARTIST, wood-engraved plates and illustrations by Paul Nash, the plates on different coloured papers, also design for pictorial upper cover of trade edition bound in at beginning, stain to outer margin of first and last few leaves, book-label of F.R.Furber, original cloth-backed patterned cloth, uncut, slightly rubbed and soiled, new endpapers, 4to, 1923.

£600 - 800



421

**Nicholson (William).- Kipling (Rudyard)** AN ALMANAC OF TWELVE SPORTS, colour device on title, 12 colour plates by Nicholson, pictorial advertisement for 'An Alphabet' at end, offsetting from plates, joints broken, neat ink ownership inscription, original cloth-backed pictorial boards, corners bumped, otherwise excellent, 4to, 1898.

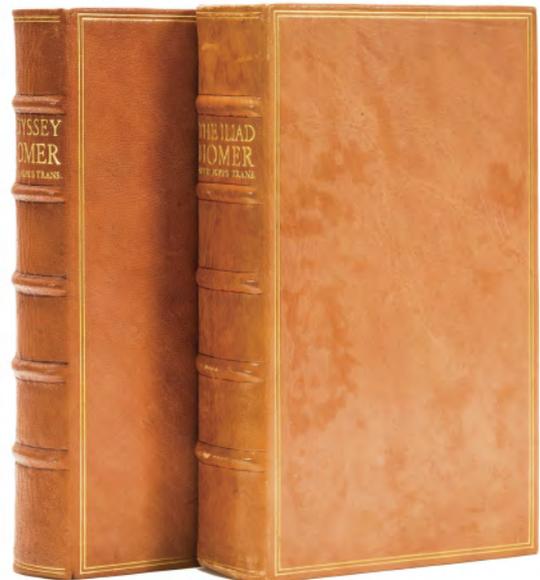
£250 - 350



420

**Newton (Helmut)** SUMO, SIGNED LIMITED EDITION, copiously illustrated, original cloth, dust-jacket, additional dust-jacket rolled in a tube, metal book stand by Philippe Starck, housed in original polystyrene packaging, lacking original cardboard box, elephant folio, Taschen, 1999.

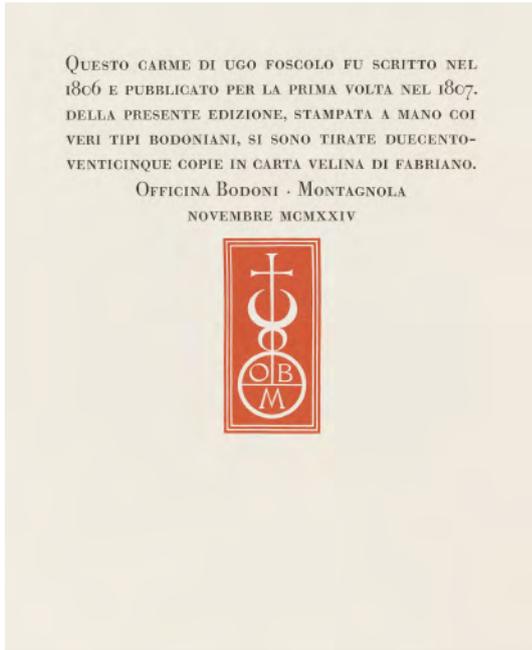
£3,000 - 5,000



422

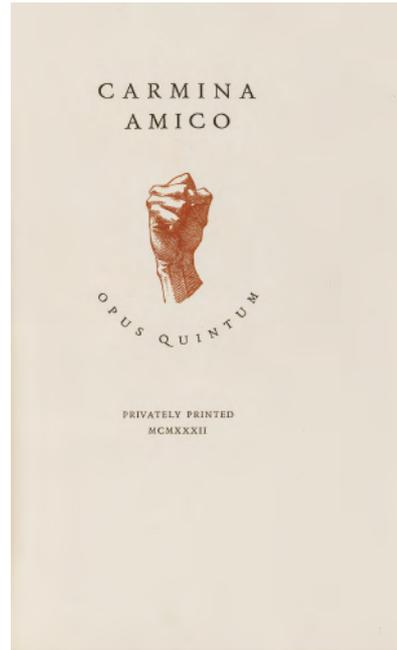
**Nonesuch Press.- Homer.** THE ILIAD [and] THE ODYSSEY, translated by Alexander Pope, 2 vol., one of 1450 & 1400 copies respectively, text in Greek and English, printed in red and black on pale grey paper, wood-engraved head-pieces by Rudolf Koch and Fritz Kredel, with printed note by Francis Meynell 'On First Looking into Pope's Homer' loosely inserted, original russet morocco, gilt, t.e.g., others uncut, spines slightly browned, Iliad a little mottled and rubbed at edges but still a good set, 8vo, printed by Joh.Enschede en Zonen for the Nonesuch Press, 1931.

£600 - 800



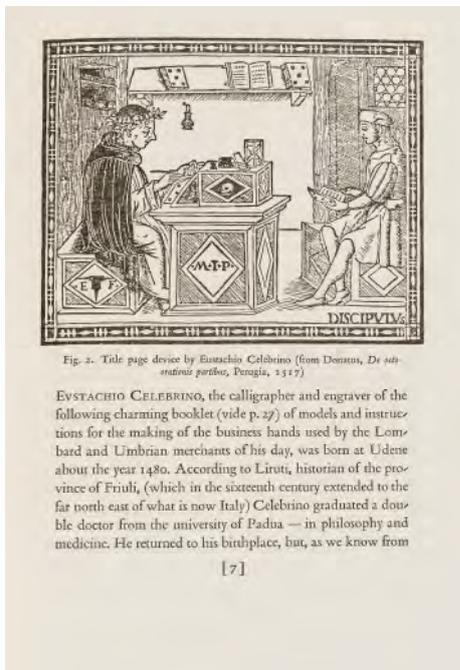
**423**  
**Foscolo (Ugo)** DEI SEPOLCRI, one of 225 copies on Fabriano paper, occasional foxing, original vellum-backed marbled boards, slip-case with upper panel missing and lower one defective, folio, Montagnola, Officina Bodoni, 1924.

£300 - 400



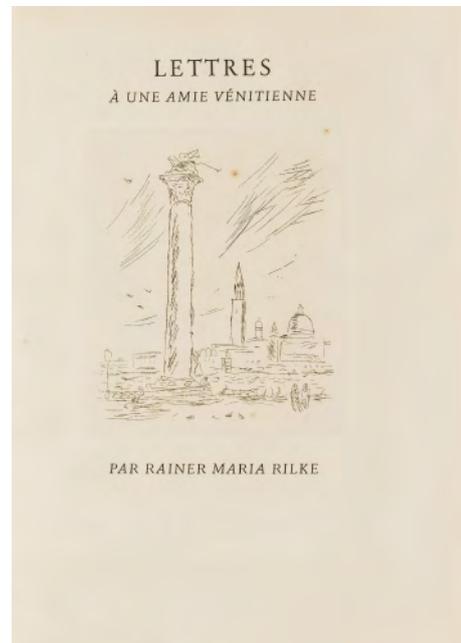
**425**  
**[James (Edward)]** CARMINA AMICO. OPUS QUINTUM, one of 50 copies on Montval paper from a total edition of 100 copies, wood-engraved title-vignette printed in sepia, some foxing to endpapers, original vellum with title-vignette repeated in gilt on upper cover, t.e.g., others uncut, slip-case, 8vo, Verona, Officina Bodoni, 1932.

£350 - 500



**424**  
**Morison (Stanley)** EUSTACHIO CELEBRINO DA UDENE, one of 175 copies, original cloth, light staining, dust-jacket, spine rubbed and with small tear, slip-case (rubbed), 1929; A Newly Discovered Treatise on Classic Letter Design printed at Parma by Damianus Moyllus circa 1480, one of 350 facsimile reprints, original vellum-backed boards, gilt, 1927; The Treatise of Gerard Mercator, one of 200 facsimiles, original cloth, gilt, dust-jacket, spine soiled, small nick to lower edge of upper panel, 1930, illustrations, all uncut, Paris, Pegasus Press, all printed by the Officina Bodoni in Montagnola or Verona (3)

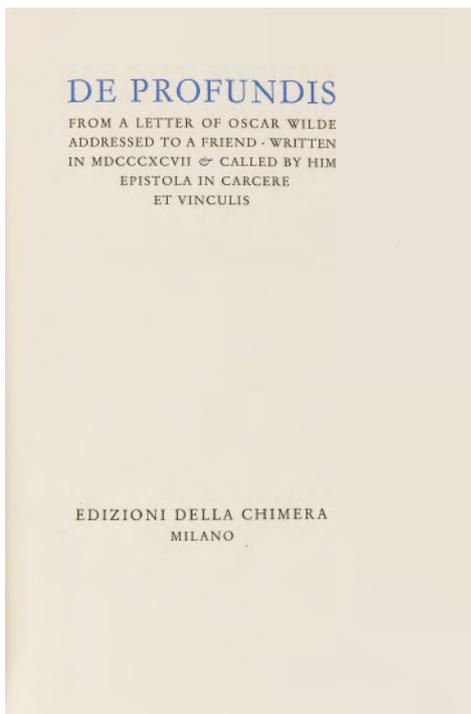
£600 - 800



**426**  
**Rilke (Rainer Maria)** LETTRES A UNE AMIE VENITIENNE, one of 50 hors commerce copies reserved for the owner of the letters E. Aeschlimann, presentation copy signed by Aeschlimann to Francesco Pastonchi on front free endpaper, engraved title-vignette by Mario Vellani-Marchi with a couple of small spots, original vellum, slightly bowed, paper slightly wrinkled, t.e.g., others uncut, 8vo, Verona, Officina Bodoni, 1941.

\*\* Provenance: Giannalisa Feltrinelli (bookplate).

£200 - 300



427

**Wilde (Oscar)** DE PROFUNDIS, one of 121 copies on Fabriano paper from a total edition of 125 copies, printed in blue and black, original vellum, t.e.g., others uncut, marbled board slip-case with lower panel coming adrift, 8vo, Verona, Officina Bodoni, 1945.

£350 - 500



429

PERVIGILIUM VENERIS & DE ROSIS NASCENTIBUS, one of 165 copies on Fratelli Magnani paper, hand-coloured lithograph illustrations by Mario Vellani Marchi, original boards with gilt-stamped sun design on upper cover, slip-case, 4to, Verona, Officina Bodoni, 1954.

\*\* Latin text followed by an Italian translation by Alessandro Cutolo.

£250 - 350

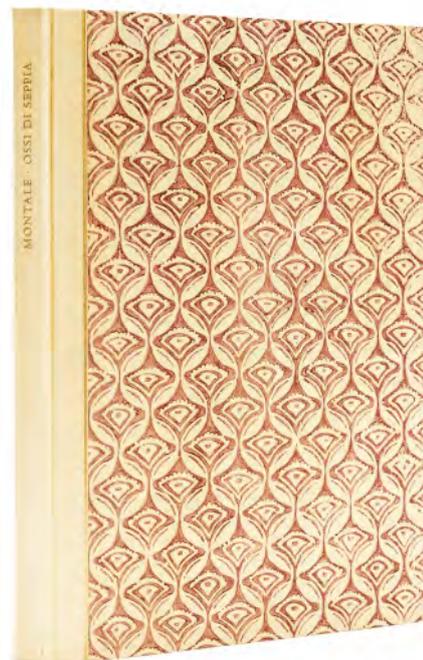


428

**Apuleius (Lucius)** LA FAVOLA DI AMORE E PSICHE, one of 120 copies on Montval paper, hand-coloured lithograph illustrations by Aldo Salvadori, uncut in original boards, slip-case, 4to, Verona, Officina Bodoni, 1951.

\*\* Provenance: Giovanni Treccani degli Alfieri (bookplate and printed presentation leaf).

£450 - 550



430

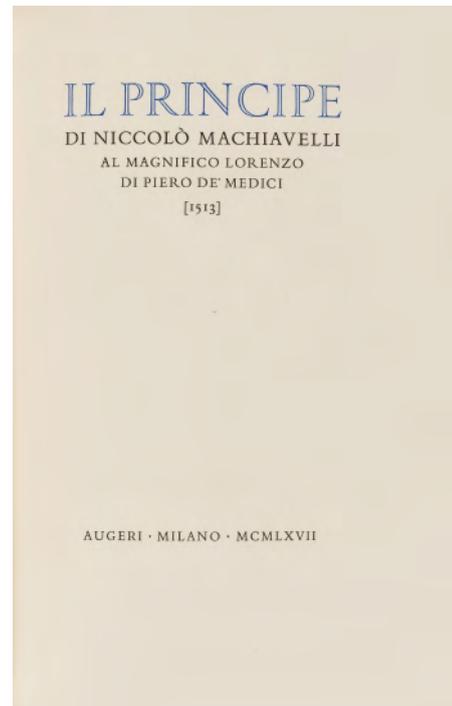
**Montale (Eugenio)** OSSI DI SEPIA, one of 150 copies signed by the author on Fratelli Magnani paper, original vellum-backed decorative boards, t.e.g., others uncut, slip-case, 4to, Verona, Officina Bodoni, 1964.

£350 - 500



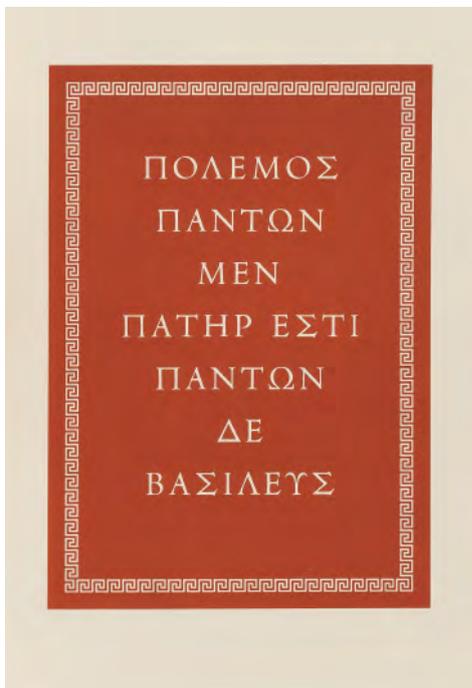
**431**  
**Folena (Gianfranco, editor)** NOVELLA DEL GRASSO LEGNAIUOLO, one of 117 copies, this one of 100 on Fabriano paper, wood-engraved illustrations by Italo Zetti, original vellum, t.e.g., others uncut, slip-case, 1965 & Croce (Benedetto) Aesthetica in Nuce, one of 200 copies on Fabriano paper, title and colophon printed in blue and black, photographic portrait of the author by Herbert List, original vellum-backed boards, t.e.g., others uncut, slip-case, 1966, both Verona, Officina Bodoni, 8vo (2)

£400 - 600



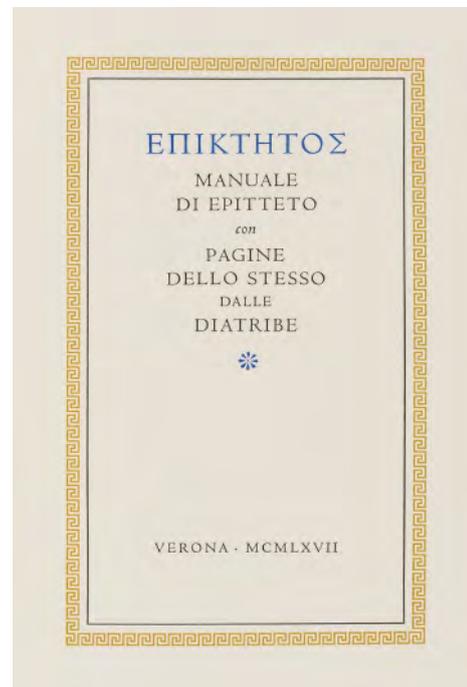
**433**  
**Macchiavelli (Niccolo)** IL PRINCIPE, one of 160 copies on Magnani paper, printed in blue and black in Bembo and Griffo type, original brown shagreen, t.e.g., others uncut, slip-case, 4to, Verona, Officina Bodoni, 1967.

£300 - 400



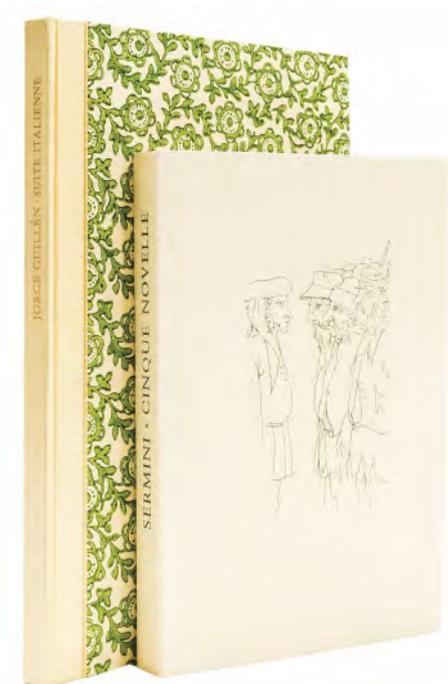
**432**  
**ERACLITO: I FRAMMENTI DI UNA PERDUTA OPERA SULLA NATURA**, translated by Carlo Diano, one of 150 copies on Magnani paper, printed in russet and black, plates of Greek inscriptions designed by Giovanni Mardersteig, original vellum-backed cloth, uncut, slip-case, folio, Verona, Officina Bodoni, 1966.

£350 - 500



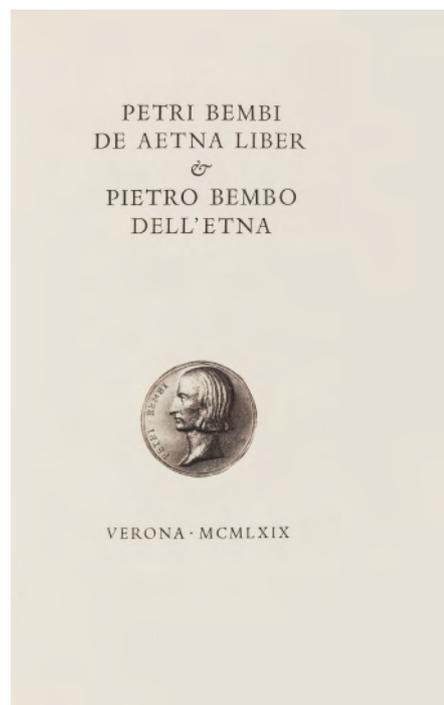
**434**  
**Epictetus.** ΜΑΝΟΥΑΛΕ ΔΙ ΕΠΙΤΤΕΤΟ, one of 165 copies on Cernobbio paper, printed in blue and black, title with fine gold border, original blue morocco-backed boards with gilt printer's device to upper cover, t.e.g., others uncut, blue printed slip-case, 8vo, Verona, Officina Bodoni, 1967.

£300 - 400



**435**  
**Guillen (Jorge)** SUITE ITALIENNE, one of 100 copies, this one of 50 on Pescia paper, original vellum-backed decorative boards, t.e.g., others uncut, slip-case, 1968 § Sermini (Gentile) Cinque Novelle, one of 118 copies, this one of 100 on Magnani paper, 11 etchings by Carlo Mattioli, original pictorial wrappers, uncut, slip-case, 1970, both Verona, Officina Bodoni, 8vo (2)

£400 - 600



**437**  
**Bembo (Pietro)** DE AETNA LIBER, one of 125 copies on Cernobbio paper, Latin text followed by Italian text translated by V.E. Alfieri, original tan morocco-backed boards, printer's device in gilt on upper cover, t.e.g., others uncut, slip-case, 8vo, Verona, Officina Bodoni, 1969.

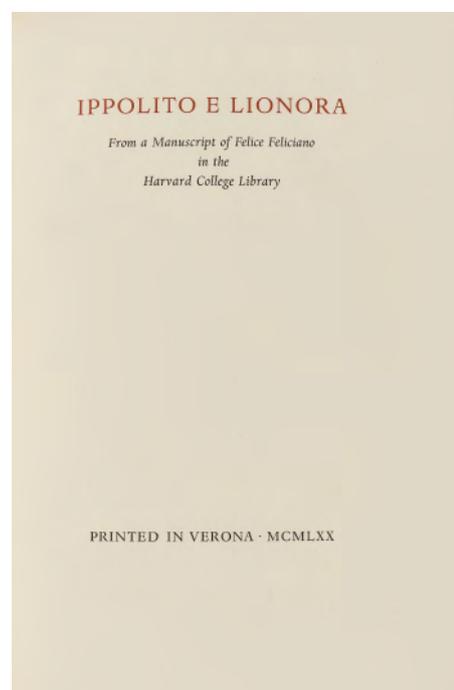
\*\* Handsome production of a work originally printed by Aldus Manutius in 1496.

£400 - 600



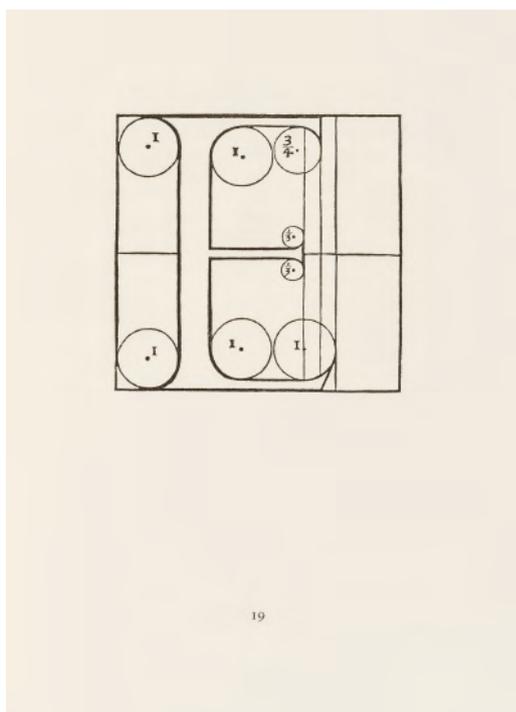
**436**  
**Nobili (Guido)** MEMORIE LONTANE, one of 117 copies on Magnani paper, 10 etchings by Alberto Manfredi, title printed in blue, grey and black with typographic border, uncut in original pale blue boards, slip-case, 4to, Verona, Officina Bodoni, 1969.

£500 - 700



**438**  
**IPPOLITO E LIONORA**, FROM A MANUSCRIPT OF FELICE FELICIANO IN THE HARVARD COLLEGE LIBRARY, one of 200 copies, original boards, t.e.g., others uncut, slip-case, 4to, Verona, Officina Bodoni, 1970.

£300 - 400



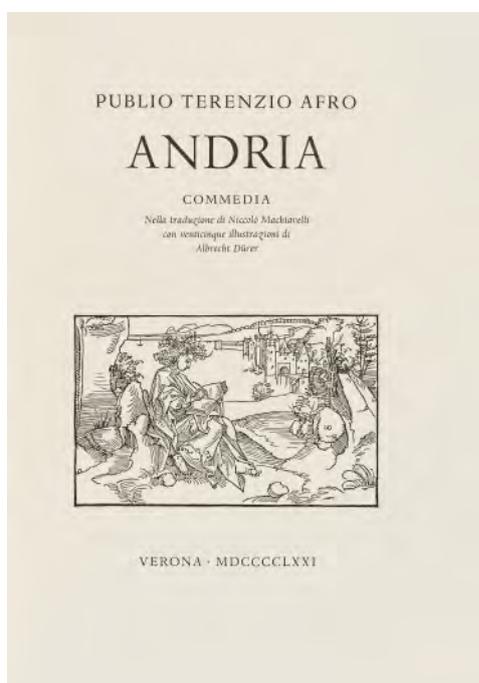
**439**  
**Torniello (Francesco)** L'ALFABETO, one of 83 copies in Italian on Magnani paper, illustrations, original red morocco-backed parchment boards, lettered in black, plastic dust-jacket, t.e.g., others uncut, board slip-case, 4to, Verona, Officina Bodoni, 1970.

£400 - 600



**441**  
**Dürer (Albrecht)** LA PASSIONE, one of 135 copies on Magnani paper, 37 woodcut illustrations after Dürer with accompanying poetic text by Fra' Benedictus Chelidonium, translated into Italian by Enzo Cetrangolo, original russet morocco-backed boards, gilt, t.e.g., others uncut, plastic dust-jacket, leather-tipped board slip-case, 8vo, Verona, Officina Bodoni, 1971.

£200 - 300



**440**  
**Terentius Afer (Publius)** ANDRIA, one of 160 copies on Magnani paper, illustrations by Albrecht Durer, original vellum-backed boards, gilt, t.e.g., others uncut, plastic dust-jacket, cloth slip-case, folio, Verona, Officina Bodoni, 1971.

£400 - 500

**442**  
**Alberti (Leon Battista)** RIME AMOROSE E MORALI, one of 140 copies on Magnani paper, etched portrait by Pietro Annigoni, printed in red and black, original green boards, lettered in gilt, uncut, slip-case, Verona, Officina Bodoni, 1971 & Ser Garzo dall' Incisa. Le Rime, one of 150 copies on Magnani paper, printed in red, blue, green and black, original tan morocco-backed decorative boards, gilt, t.e.g., others uncut, plastic dust-jacket, leather-tipped cloth slip-case, 1972, Verona, Officina Bodoni, 8vo (2)

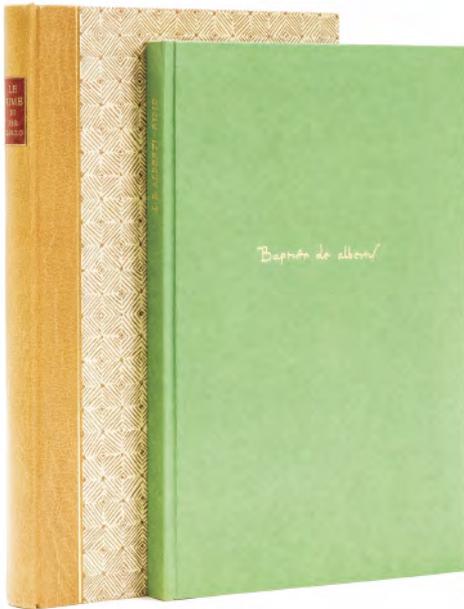
£400 - 600

**443**  
**Montale (Eugenio)** IL POETA, DIARIO, one of 150 copies signed by the author on Magnani paper, title and colophon printed in blue and black, original vellum-backed decorative boards, gilt, t.e.g., others uncut, plastic dust-jacket, board slip-case, 4to, Verona, Officina Bodoni, 1972.

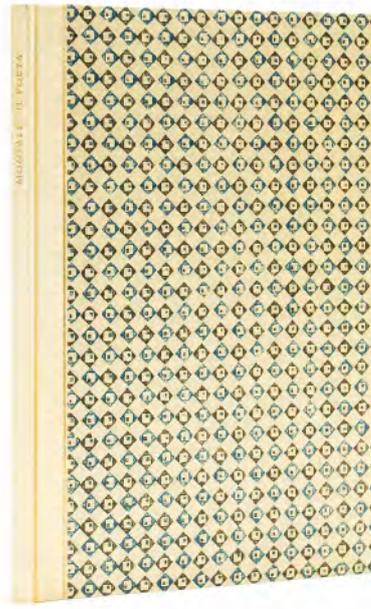
£300 - 400

**444**  
**Ser Garzo dall'Incisa.** LE RIME, one of 150 copies on Magnani paper, printed in red, blue, green and black, original tan morocco-backed decorative boards, gilt, gilt-lettered red morocco spine label, t.e.g., others uncut, plastic dust-jacket, leather-tipped cloth slip-case, 8vo, Verona, Officina Bodoni, 1972.

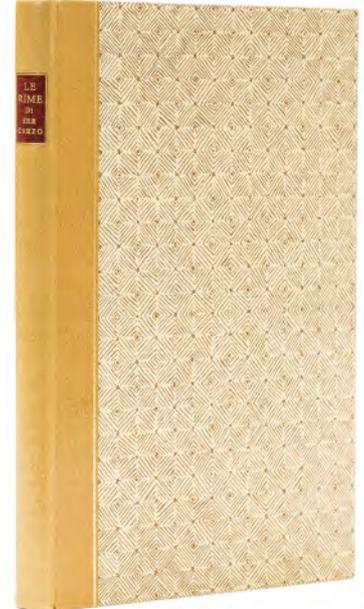
£300 - 400



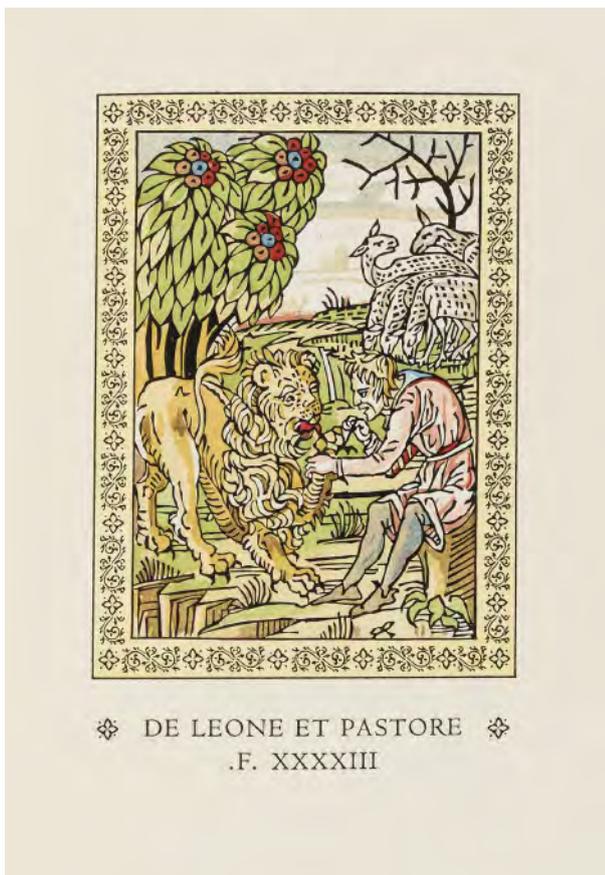
442



443



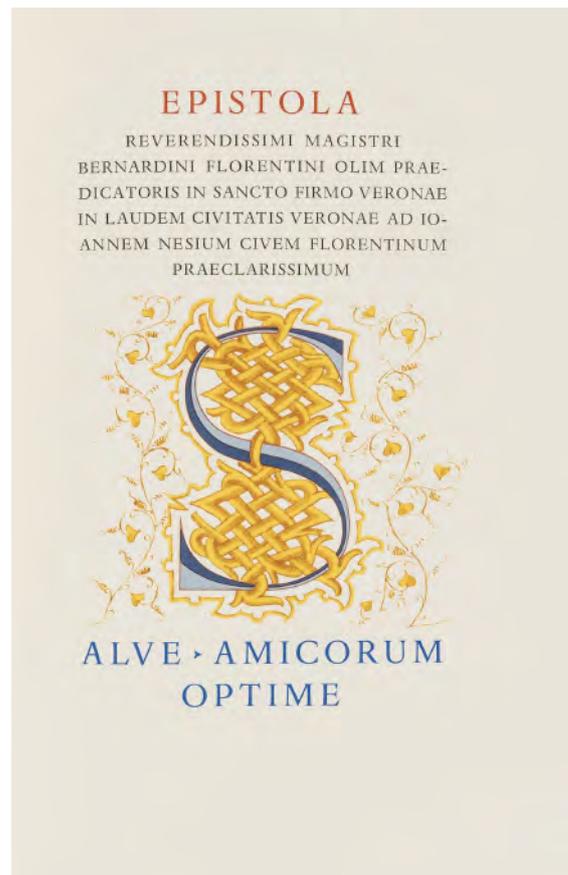
444



445

**Aesop.** THE FABLES...printed from the Veronese Edition of MCCCCLXXIX in Latin Verses and the Italian Version by Accio Zucco..., 2 vol. including Caxton's translation, number 146 of 160 sets, text in Latin, Italian and English, woodcut illustrations by Anna Bramanti after Liberale da Verona, ALL HAND-COLOURED AFTER A COPY OF THE 1479 EDITION in the British Museum by the Atelier Daniel Jacomet of Paris, list of woodcuts loosely inserted, original morocco-backed vellum, with strapwork border and title in gilt, t.e.g., others uncut, transparent wrappers, together in slip-case, 8vo, Verona, Officina Bodoni, 1973.

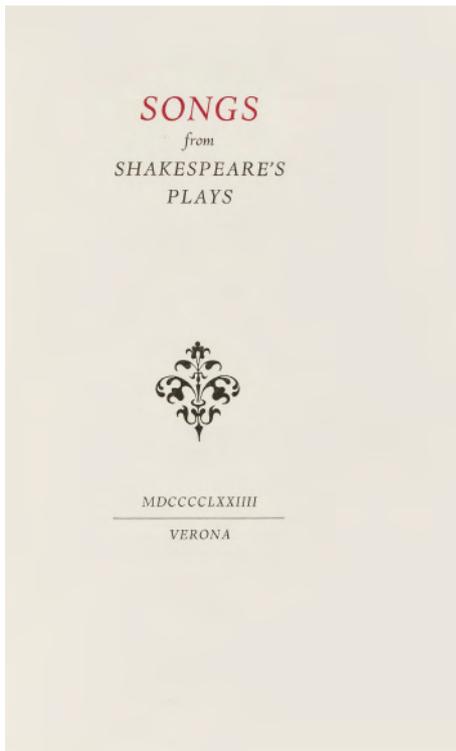
£2,000 - 3,000



446

**Barduzzi (Bernardino)** EPISTOLA IN LODE DI VERONA [1489], one of 170 copies on Magnani paper, printed in red and black, decorative sub-title in red, blue, yellow and black and 2 other half-titles with circular design in yellow and red, 1974 § Sentenze dei Sette Sapienti Greci, one of 160 copies on Magnani paper, title in sepia and black within typographic border, sepia illustrations, 1976, both in original vellum-backed decorative boards, gilt, t.e.g., others uncut, plastic dust-jacket, cloth slip-case, Verona, Officina Bodoni, 8vo (2)

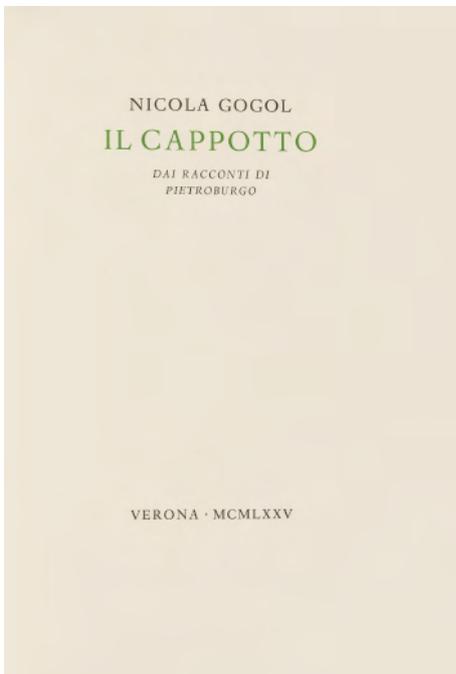
£300 - 400



447

**Shakespeare (William)** SONGS FROM SHAKESPEARE'S PLAYS, one of 310 copies on Magnani paper, this one of 100 numbered in Roman for sale in Italy, printed in red and black, original vellum-backed decorative cloth, gilt, t.e.g., others uncut, plastic dust-jacket, cloth slip-case, 8vo, Verona, Officina Bodoni, 1974.

£200 - 300



448

**Gogol (Nikolay)** IL CAPPOTTO, one of 160 copies signed by the artist on Magnani paper, title and colophon printed in black and green, 6 etched plates by Pietro Annigoni, original vellum-backed boards, gilt, t.e.g., others uncut, plastic dust-jacket, cloth slip-case, 4to, Verona, Officina Bodoni, 1975.

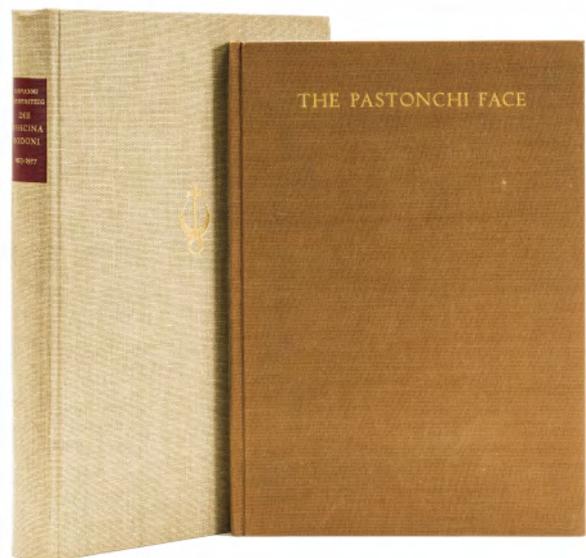
£400 - 500



449

**Pico della Mirandola.** DELL'ORO, one of 300 copies on Magnani paper, original vellum, t.e.g., others uncut, slip-case, 1978 § Paesaggi virgiliani, one of 130 copies, etched frontispiece signed by the artist Italo Valenti, original morocco-backed decorative boards, t.e.g., others uncut, slip-case, 1981 § Riva (Bonvesin da la) De Cruce, 2 vol., one of 130 copies signed by the artist, 2 etchings by Franca Ghitti, original wrappers, slip-case, 1982, all Verona, Officina Bodoni, 4to and 8vo (3)

£400 - 600



450

**Mardersteig (Giovanni)** DIE OFFICINA BODONI: DAS WERK EINER HANDPRESSE 1923-1977, edited and translated by Hans Schmoller, illustrations, original cloth, slip-case, Hamburg, 1979 § Pastonchi: A Specimen of a New Letter for use on the 'Monotype', one of 200 copies on Fabriano paper, illustrations, minor spotting, original cloth, slip-case, Verona, Officina Bodoni, 1928, 4to (2)

£400 - 600



**451**  
**Goethe (Johann Wolfgang von)** *NOVELLA*, one of 130 copies on Magnani paper, etched portrait frontispiece signed by the artist Markus Vallazza, original morocco-backed decorative boards, t.e.g., others uncut, slip-case, 1983 § Cardano (Gerolamo) *L'Oroscopo di Cristo*, one of 120 copies on Magnani paper, title within decorative border printed in red and black, original black morocco, gilt design to upper cover, a.e.g., slip-case, 1990 § Rajberti (Giovanni) *Sul Gatto*, one of 130 copies on Fabriano paper, 4 etchings and 4 dry-points (all signed) by Isa Pizzoni, uncut in original boards, glacine dust-jacket, slip-case, 1991, all Verona, Officina Bodoni, 4to and 8vo (3)

£400 - 600



**452**  
**Old Stile Press.- Shakespeare (William)** *PYRAMUS & THISBE*, one of 160 copies signed by the artist, woodcut illustrations by Chris Nurse, original blind-stamped brown half morocco over pictorial boards, Llandogo, Old Stile Press, 2003 § Williams (Eric) *Land*, one of 240 copies signed by the artist, wood-engraved illustrations by Garrick Palmer, original pictorial boards, slip-case, 1996 § Thomas (Dylan) *The Laugharne Poems*, one of 250 copies, wood-engraved illustrations by John Petts, original pale blue morocco-backed pictorial boards, slip-case, 2003 § Hughes (Ted) *Earth Dances*, one of 250 copies signed by the poet and artist, linocut plates and illustrations by R.J. Lloyd, original cloth-backed boards, slip-case, 1994; and 8 others, Old Stile Press, v.s. (12)

£300 - 400



**453**  
**Papermaking.- Siegenthaler (Fred)** *STRANGE PAPERS: A Collection of the World's Rarest Handmade Papers*, number 194 of 200 copies signed by the author, illustrations, original boards, with 101 original samples, each loose in original wrappers, together with pair of white cotton gloves in original cloth-backed board box, Muttenz, 1987 § Thomas (Peter & Donna) *Paper from Plants*, number 94 of 150 copies, printed in green and black, original samples, original morocco-backed painted boards, uncut, original card folder with ties (faded), Santa Cruz, 1999, folio & 4to (2)

£400 - 600

PABLO PICASSO



454

454

**Roy (Claude)** LA GUERRE ET LA PAIX, one of 100 copies on Arches paper, one original lithograph by Pablo Picasso signed in red pencil by the artist and dated '10.2.54', loose as issued in original wrappers, chemise and slip-case, 4to, Paris, Editions Cercle d'Art, 1954.

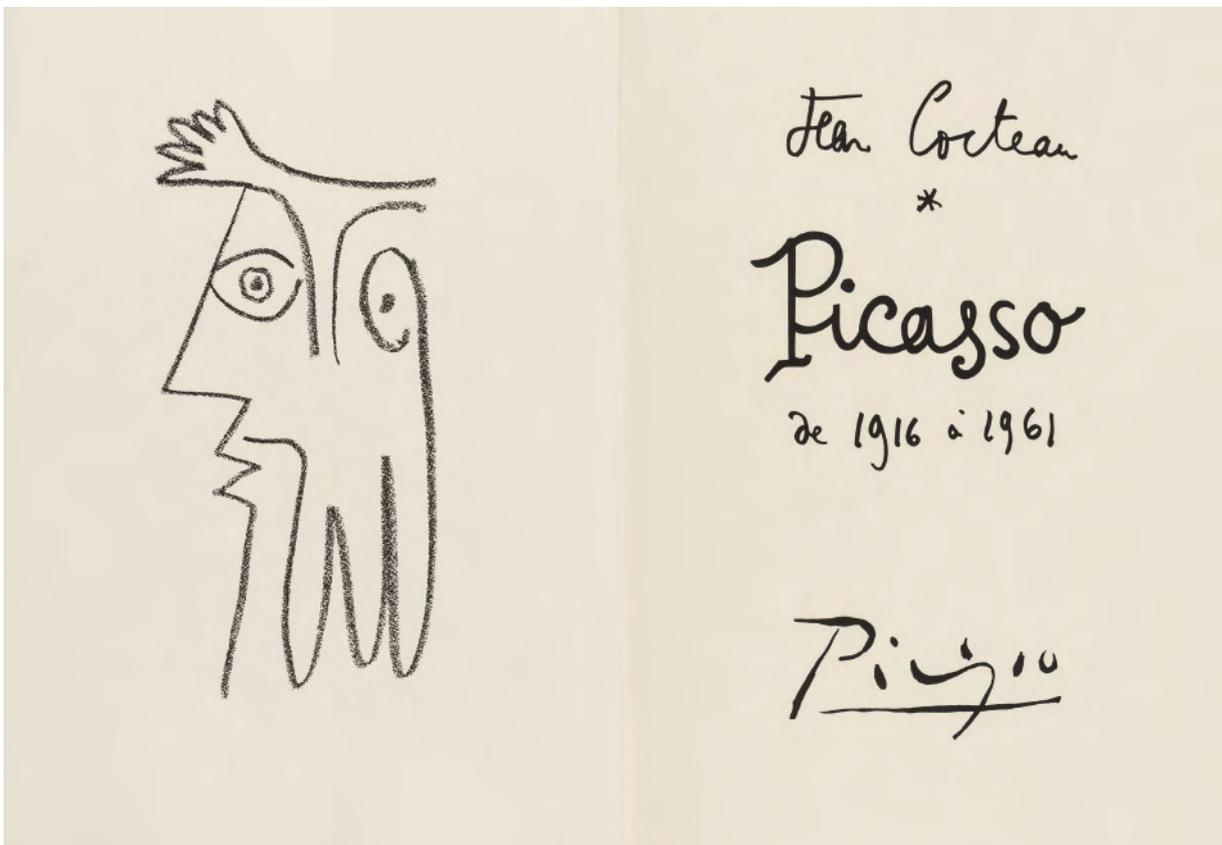
£2,500 - 3,500

455

**Cocteau (Jean)** PICASSO DE 1916 A 1961, one of 199 copies signed by the author and artist (from a total edition of 254), lithograph frontispiece and 22 lithographs by Picasso (of which 6 full-page and 2 double-page), loose as issued in original pictorial wrappers, black roan-backed boards, spine lettered in gilt, matching board slip-case, folio, Monaco, Editions du Rocher, 1962.

\*\* In celebration of Picasso's 80th year.

£2,000 - 3,000



455

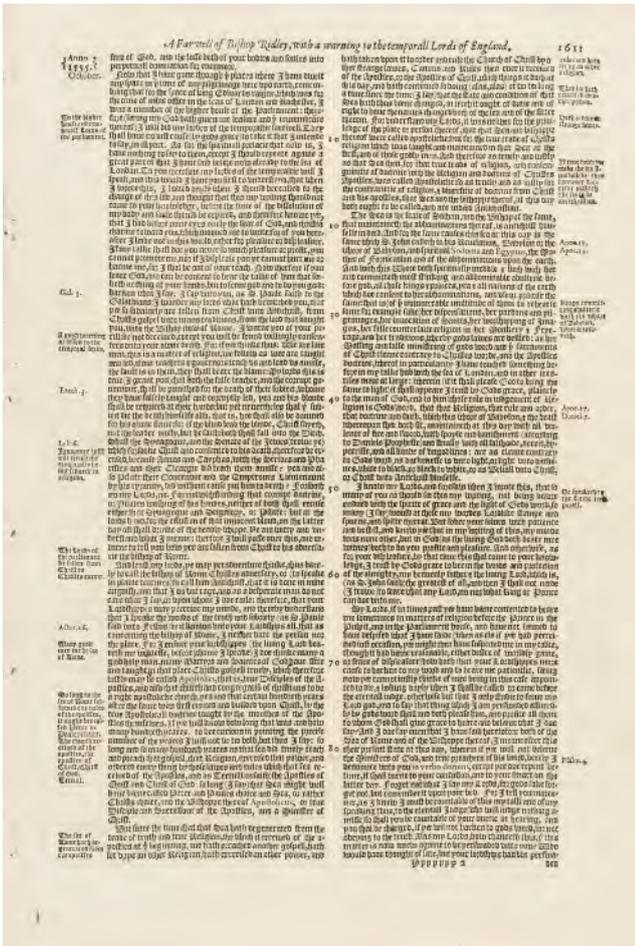


456

**Reverdy (Pierre)** *SABLE MOUVANT*, one of 255 copies signed by the artist, 10 aquatint plates on Rives paper by Picasso, loose as issued in original paper wrappers and outer vellum wrapper with yapp edges and title printed in black on upper cover, original half vellum over cloth chemise and cloth slip-case, folio, Paris, Louis Broder, 1966.

\*\* A fine copy of this work which marries the poetry of the surrealist poet Reverdy with Picasso's masterful illustrations depicting man's helpless struggle in the harsh environment of a desert, published six years after Reverdy's death.

£8,000 - 12,000



**459**  
**Powys (Llewelyn)** THE TWELVE MONTHS, NUMBER 28 OF 100 SIGNED BY POWYS AND GIBBINGS, wood engraved frontispiece and illustrations by Robert Gibbings, original morocco, gilt, lightly browned spine, 8vo, John Johnson at the University Press for Bodley Head, 1936.

£200 - 300

**457**  
**Plough Press.- Wakeman (Geoffrey)** A LEAF HISTORY OF BRITISH PRINTING FROM 1610 TO 1774, number 67 of 110 copies, 10 samples of leaves loosely inserted or tipped into wrappers, loose as issued in original cloth drop-back box, Kidlington, Plough Press, 1986; and 6 others on printing and a box file of Wynkyn de Worde Society ephemera, v.s. (sm. qty)

£300 - 400



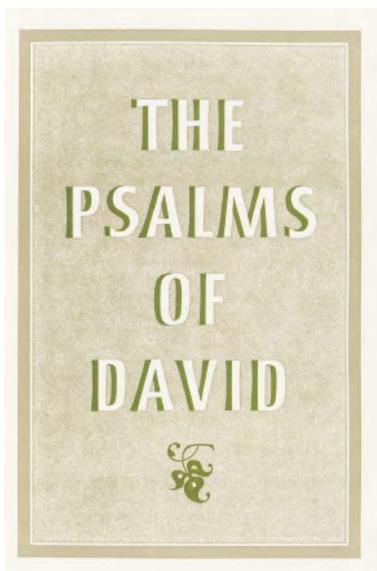
**458**  
**Pointing Finger Press.- Lindley (Kenneth)** BLACK RIDING, 1968; Nostalgia, 1970; Shimbara, 1972; Seamarks, 1975; Herefordshire Late Autumn, 1977; Figures & Spaces, 1978; A Hereford Window, 1979, EACH ONE OF 45 OR 50 COPIES SIGNED BY THE AUTHOR/ARTIST/PRINTER, wood-engraved or linocut plates by Lindley, original morocco-backed boards, one or two very slightly rubbed or marked, Wakefield or Hereford, Pointing Finger Press; and 2 others from the press, v.s. (9)

£300 - 400



**460**  
**Pushkin (Aleksandr Sergeyevich)** EUGENIO ONIEGHIN, one of 300 copies, this one of 75 with 2 signed etched plates by Mario Calandri, uncut in original stiff wrappers, dust-jacket, slip-case, 4to, Turin, Fogola, 1990.

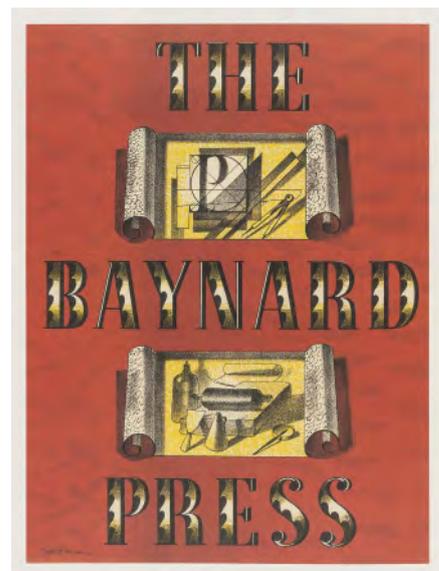
£300 - 400



461



463



464

461

**Rampant Lions Press.- Carter (Will & Sebastian)** THE RAMPANT LIONS MISCELLANY, number 127 of 185 copies, samples and illustrations, original cloth-backed patterned-paper boards, 1988 § Psalms of David (The), number 22 of 315 copies, title in green & grey, original vellum-backed patterned-paper boards, 1977 § Milton (John) Areopagitica, number 242 of 500 copies, original cloth, 1973, all uncut, Cambridge, Rampant Lions Press; and c.35 others from the press, some pamphlets, and a small bundle of press ephemera, v.s. (sm.qty)

£400 - 600

462

**Rodin (Auguste).- Mirbeau (Octave)** LE JARDIN DES SUPPLICES, one of 155 copies on velin paper from a total edition of 200, 20 plates by Auguste Rodin signed by the artist in pencil at foot, of which 18 are colour, some plates foxed, 1p. A.L.S. BY RODIN TO "MA CHERE AMIE" EXTOLLING THE VIRTUES OF THE SWISS MOUNTAINS, contemporary brown morocco, spine with 5 raised bands and lettered in gilt, board slip-case, 4to, Paris, 1902.

\*\* The only work illustrated by Rodin.

£2,000 - 3,000

463

**Rogerson (Ian)** AGNES MILLER PARKER: WOOD-ENGRAVER AND BOOK ILLUSTRATOR, 1895-1980, one of 300 copies, Wakefield, Fleece Press, 1990 § Yorke (Malcolm) Today I worked well - the picture fell off the brush: The artistry of Leslie Cole, one of 500 copies, Upper Denby, Fleece Press, 2010 § Greenwood (Jeremy) The Wood-Engravings of John Nash: A Catalogue, one of 750 copies, Liverpool, The Wood Lea Press, 1987, illustrations, some colour, some tipped in, original cloth-backed boards, the first and last with slip-cases; and another, 4to & folio (4)

£300 - 400

464

**Rogerson (Ian)** BARNETT FREEDMAN: THE GRAPHIC ART, one of 500 copies, DVD in pocket at end, original cloth, Upper Denby, Fleece Press, 2006 § Bidwell (John) Fine Papers at the Oxford University Press, one of 300 copies, tipped-in samples, original half cloth, slip-case, Risbury, Whittington Press, 1999 § Flint (Sir William Russell) Breakfast in Périgord, one of 525 copies signed by the author/artist, illustrations, original morocco-backed pictorial boards, t.e.g., slip-case, 1968, 4to & small folio (3)

£300 - 400



462



465

**Rolling Stones.- Tarlé (Dominique)** EXILE: THE MAKING OF EXILE ON MAIN ST., DELUXE EDITION, LIMITED EDITION NUMBERED 5 OF 260 COPIES SIGNED BY TARLÉ AND MICK TAYLOR, *copiously illustrated, original photograph of Keith Richard signed by Tarlé loosely inserted, original morocco, slipcase, sm. folio, Genesis, 2001.*

£1,000 - 1,500

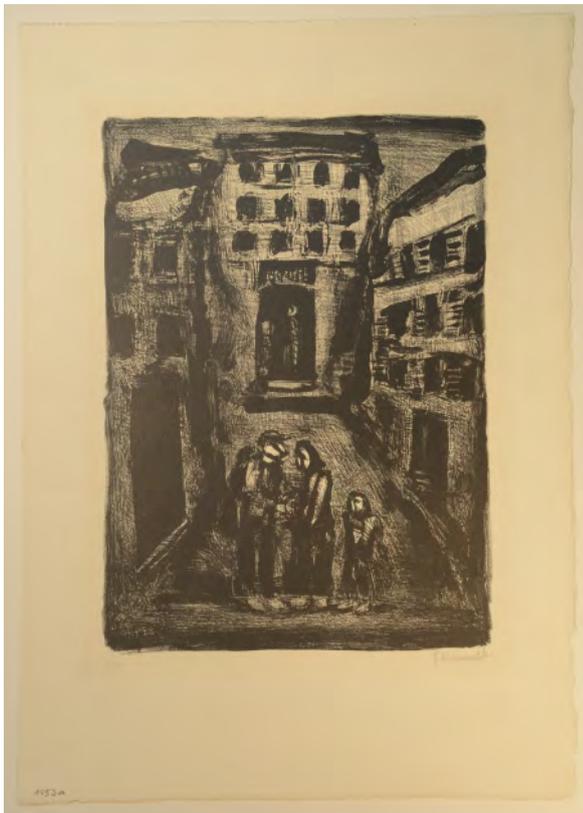


467

**Scully (Sean).- Doyle (Roddy) and others.** FIGHTING WORDS, ONE OF 150 COPIES SIGNED BY THE AUTHORS AND ARTIST ON BFK RIVES PAPER, *colour etched frontispiece "Blue" by Sean Scully, original two-tone cloth, slip-case, folio, Dublin, Stoney Road Press, 2012.*

\*\* The foreword by Roddy Doyle (and signed by him) begins: "Fighting Words is a writing centre for children and young people. It was founded, here in Dublin, by myself and Sean Love." The 10 short stories are written by Russell Banks, John Banville, Richard Bausch, Anne Enright, David Mitchell, Joyce Carol Oates, Annie Proulx, Salman Rushdie, Sam Shepard and Colm Toibin.

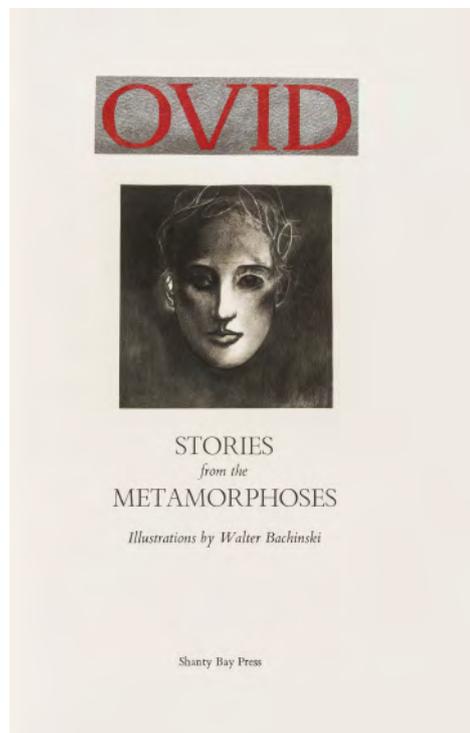
£600 - 800



466

**Rouault (Georges).**- LA PETITE BANLIEU, *one of 100 copies, the suite of 6 lithographs, each numbered and signed by the artist, with full margins, sheet 444 x 312mm., in red cloth folder with ties, 4to, Paris, Editions de Quatre Chemins, 1929.*

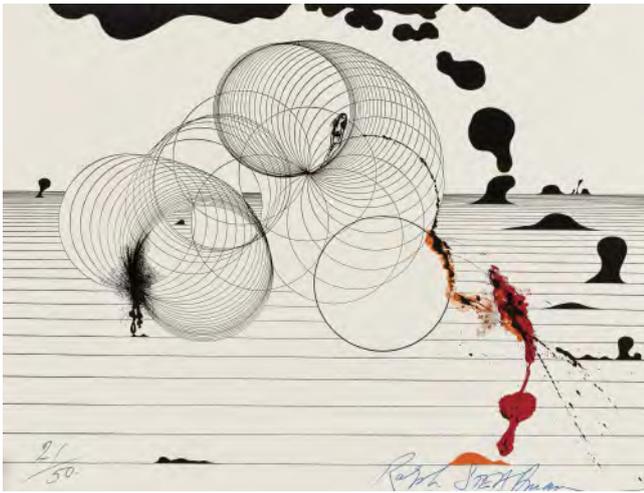
£800 - 1,200



468

**Shanty Bay Press.- Ovid.** STORIES FROM THE METAMORPHOSES, NUMBER 16 OF 60 COPIES ON ARCHES, SIGNED BY THE ARTIST AND PRINTER, *title, initials and decorations printed in red on grey background, 16 photogravure illustrations by Jon Goodman, original calf-backed boards, fine, slip-case, folio, Shanty Bay, ON, Shanty Bay Press, 2013.*

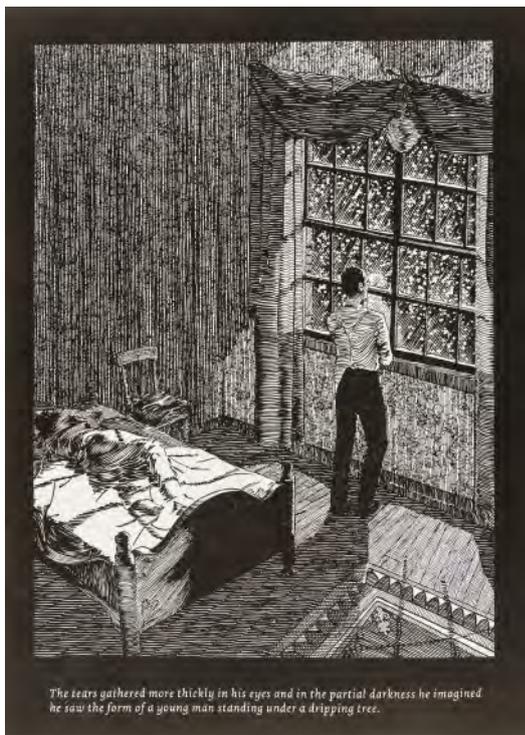
£800 - 1,200



469

**Steadman (Ralph).**- STEAM PRESS PORFOLIO, NUMBER 21 OF 50 COPIES, six broadside poems by Lyman Andrews, Asa Benveniste, Lawrence Durrell, Ruth Fainlight, Sylvia Plath and Alan Sillitoe, each illustrated by Ralph Steadman, signed by author and illustrator (excepting Sylvia Plath), original cloth drop-back box, 4to, Steam Press, 1974.

£300 - 400



470

**Stoney Road Press.- Joyce (James) THE DEAD**, introduction by Senator David Norris, NUMBER 59 OF 150 COPIES ON ARCHES, SIGNED BY THE ARTIST AND INTRODUCER, printed in purple and black, 14 full-page illustrations by Robert Berry, colour pictorial endpapers, original cloth-backed pictorial boards, blind-stamped at head, fine, slip-case, 4to, Dublin, Stoney Road Press, 2014.

£300 - 400



471

-. 16, NUMBER 23 OF 150 COPIES SIGNED BY THE MODERN CONTRIBUTORS, printed in blue and black, signed plates by Kathy Predergast, Michael Canning, Alice Maher and Brian O'Doherty, publisher's blind-stamps to endpapers, prospectus loosely inserted, book of stamps laid down on rear endpaper as issued, original two-tone cloth lettered in white, orange and green, slip-case, housed in original box, folio, Dublin, 2016.

\*\* An impressive work, published to commemorate the centenary of the 1916 Easter Rising. With signed contributions by Declan Kibberd, Paul Muldoon, Vona Groarke, Paula Meehan, Harry Clifton and others.

£500 - 700



472

**Taunton (Ethel, binder).- Smith (S.C.Kaines) THE DUTCH SCHOOL OF PAINTING**, colour plates, BOUND IN DARK BROWN MOROCCO RULED IN GILT WITH SMALL GILT DOTS AT CORNERS & EDGES AND SMALL INLAID HEARTS IN RED, GREEN, TAN & BROWN MOROCCO AT INTERSECTIONS, BY ETHEL TAUNTON, upper cover with title in gilt in centre, spine in compartments with gilt lines & dots and inlaid morocco hearts and five raised bands, signed "E.Taunton 1929" at foot of rear turn-in, t.e.g., others uncut, 4to, 1929.

\*\* Ethel Taunton was taught by Douglas Cockerell and established a bindery with Miss G.Wallbrand Evans who was probably trained at the Guild of Women Binders.

£300 - 400



473

**Tern Press.- Ellis (Randolph)** THE DISASTERS OF WAR, etchings, engravings & woodcuts by Nicholas Parry, original blind-stamped calf, 1975 § Gerallt (Jones (R.) Bardsey, linocuts by Parry, original pigskin, a little soiled and faded, 1976, EACH ONE OF 50 COPIES SIGNED BY THE AUTHOR AND ARTIST/PRINTER, uncut, Market Drayton, Tern Press; and 15 others by the press, folio & 4to (17)

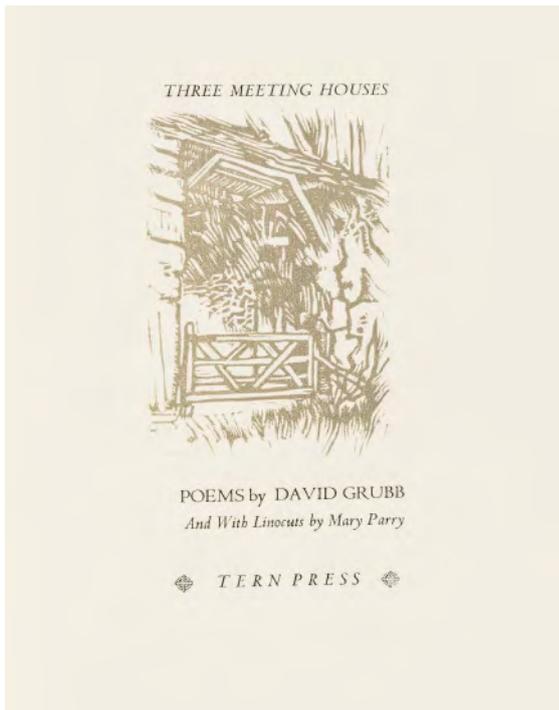
£300 - 500



475

**Uecker (Gunther).**- ZUM SCHWEIGEN DER SCHRIFT ODER DIE SPRACHLOSIGKEIT, 23 loose sheets (each 460 x 460mm.) comprising: an original print by Uecker, signed by the artists and numbered one of 100, 3 sheets with facsimile of manuscript text, sheet of text by Eugen Gomringer, 17 offset lithographs after photographs by L. Wolleh of which 15 have been hand-embellished with white paint by screenprint, all signed by Uecker in pencil on verso and numbered one of 920, except for colophon sheet which is signed in pencil by Uecker and Gomringer on recto, housed in original plywood slip-case with a wooden drawer, folio, Lage/Lippe, Haberbeck and St.Gallen, Erker-Verlag, 1979.

£1,500 - 2,000



474

**Grubb (David)** THREE MEETING HOUSES, NUMBER 2 OF 50 COPIES SIGNED BY THE AUTHOR AND ARTIST, linocuts by Mary Parry, original boards, n.d. § Lovelock (Yann) The Haiku Pavement, one of 75 copies signed by the artist, colour illustrations by Nicholas Parry, original wrappers, 1990 § Thomas (Dylan) Poem on his Birthday: In the Mustardseed Sun, one of 85 copies signed by the artist, colour illustrations by Nicholas Parry, original patterned cloth, uncut, 1983, Market Drayton, Tern Press; and c.30 others from the press, 4to & 8vo (c.35)

£400 - 600



476

**Verneuil (Maurice Pillard)** L'ORNEMENTATION PAR LE POCHOIR, title printed in red and grey with vignette by Verneuil at head, 32 pochoir plates, many with several colours, all mounted on stubs, title and text leaf with short tear to outer margin repaired, some leaves very slightly soiled and frayed at edges, small unobtrusive embossed stamp to upper margin of plates, modern half red morocco, spine gilt, t.e.g., folio, Paris, 1899.

\*\* Rare and important work on the new medium of pochoir or colouring through stencil. Plate 31 required as many as five pochoirs and plate 32 six. COPAC lists only 2 copies (BL and V & A).

£600 - 800



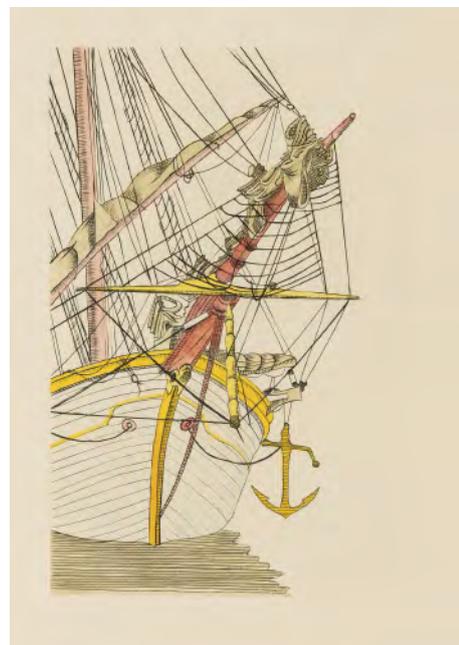
477

477

**Vernier (Renaud, binder).- Pichette (Henri) DENTS DE LAIT, DENTS DE LOUP**, NUMBER 10 OF 15 COPIES ON GRAND VÉLIN DE RIVES WITH 2 ADDITIONAL SUITES OF PLATES (*double-pages only on Japon and all engravings in black on Arches*) and signed by the author, artist and publisher, from an edition limited to 211, 11 plates and illustrations by Jacques Villon, most copper engravings, 4 double-page, some full-page, additional suites at end, BOUND IN BROWN CALF, BY RENAUD VERNIER, WITH FINISHING BY CLAUDE RIBAL, EACH COVER WITH CUT-OUT VERTICAL SECTION CONTAINING REVOLVING WOODEN PANEL OF LACQUERED EXOTIC HARDWOODS (DARK MACASSAR EBONY AND LIGHT FRENCH GUYANAN WACAPOU) INLAID WITH LETTERS OF TITLE ON UPPER COVER AND AUTHOR & ARTIST ON LOWER, *textured leather endpapers, signed "Renaud Vernier 2008 Maître d'Art" at foot of front turn-in and "Ed. Claude Ribal" at rear, g.e. original wrappers bound in, upper wrapper with another copper-engraving, preserved in half calf chemise lined with reversed calf, board slip-case (very slightly rubbed at edges)*, [Artist & the Book p.214], 4to, Paris, 1959.

\*\* The livre d'artiste at its finest; a glorious combination of illustration and binding displaying Villon's artistic versatility including abstract, Cubist, landscape, and floral studies in a variety of techniques and in a magnificent binding by the French master binder, Renaud Vernier, assisted by his long-term collaborator Claude Ribal. Vernier was the former apprentice of legendary binder Pierre-Lucien Martin and in 2000 was named "Maître d'Art", the only binder in France to be awarded this title.

£4,000 - 6,000



478

**Wadsworth (Edward).- Windeler (Bernard) SAILING-SHIPS AND BARGES OF THE WESTERN MEDITERRANEAN AND ADRIATIC SEAS**, MARKED PROOF COPY WITH ANNOTATIONS IN PENCIL, for an edition limited to 450, copper-engraved additional title (*crossed through*), 17 plates, map and several vignettes by Edward Wadsworth, most hand-coloured as in published version, original buckram-backed pictorial orange cloth, gilt, uncut, rather soiled and mottled, small folio, Etchells & Macdonald, 1926.

\*\* With a few minor differences to the published version including plate 2 being upside down, and pencil comments re inking etc.

£200 - 300



479

**Wain (Louis)** CATS AT PLAY, plain and colour illustrations by the author, bookseller's ink stamp to inside front cover, original stiff pictorial wrappers, light wear to spine, minor creasing and surface soiling to covers, but a clean and sharp example overall, 4to, [c.1920].

£250 - 350

WHITTINGTON PRESS



480

**Weissenborn (Hellmuth)** FLORA, NUMBER 17 OF 50 COPIES, 1973; Small Beasts, NUMBER 20 OF 50 COPIES, 1973; Conflict & Harmony, NUMBER 5 OF 25 COPIES, 1983; Ruins, NUMBER 57 OF 60 COPIES SIGNED BY THE ARTIST, original boards sewn in Japanese style, slip-case (rubbed & stained), 1977, linocut plates by Weissenborn, some colour or hand-coloured, those in the first two all signed in pencil, all but the last loose as issued in original cloth folder and slip-case with paper label, 4to & oblong folio, printed by the Whittington Press for the Acorn Press (4)

£350 - 450



481

**[Colverson (Simon)]** WINNIE-THE-POOH: CAPITALIST LACKEY?, NUMBER 10 OF ONLY 30 COPIES, 4pp., printed in green and black, illustrations, very slight soiling, loose in original marbled wrappers by Rosie Arrindell, Whittington Press, 1976; another edition, [one of 1000 copies], original printed yellow wrappers, printed by the Whittington Press for Heal's Books & Prints, n.d.; and 5 others, similar, for Heal's, 4to & 8vo (7)

\* The first is a very rare Whittington item, hand-set and printed at the first Whittington Press printing course by Geoffrey Bailey, Simon Colverson, Katherine Levine and Christine Lloyd.

£250 - 350



482

**SONG OF SONGS (THE)**, translated by Keith Bosley, 1976 & Azmi (Iftikhar, translator) The Garden of the Night, 1979, EACH ONE OF 35 SPECIALLY-BOUND COPIES SIGNED BY THE TRANSLATOR AND ARTIST, from editions limited to 206 & 240 copies respectively, THE SECOND WITH AN ADDITIONAL SIGNED ETCHING loosely inserted, illustrations by Richard Kennedy, original pictorial morocco, gilt, t.e.g., others uncut, spines a little faded, the second with slip-case, 4to, Andoversford, Whittington Press (2)

£300 - 400



483

**Wong (Judy Ling)** LONG SUMMER: Etchings & Poems, NUMBER 33 OF 50 COPIES SIGNED BY THE AUTHOR, 10 etched plates, each initialled and dated in pencil, original Japanese wood veneer, by Hunter & Foulis of Edinburgh, sewn in Japanese style, uncut, wood veneer slip-case, Andoversford, 1977 § Ayling (Alan) & others. A Folding Screen: Selected Chinese Lyrics from T'ang to Mao Tse-tung, one of 200 copies signed by the author and translator, illustrations by Fei Ch'eng Wu, original patterned cloth, t.e.g., others uncut, 1974 § Cave (Roderick) Chinese Ceremonial Papers, An Illustrated Bibliography, NUMBER XXXVII OF 50 SPECIAL COPIES WITH ADDITIONAL SAMPLES, tipped-in samples, one folding sheet in pocket at end, original half morocco, uncut, spine slightly faded, another sample loose in card folder and additional samples in original half cloth, together in slip-case, Risbury, 2002, Whittington Press; and another from the press, v.s. (4)

£400 - 600



484

**Weissenborn (Hellmuth)** RUINS, number 48 of 60 copies, 1977; Roads, Rails, Bridges, number 35 of 60 copies, 1979; Towns, number 4 of 60 copies, 1985; Hellmuth Weissenborn Engraver, number 12 of 240 copies, original cloth, uncut, 1983, the first two signed by the artist, linocut and wood-engraved illustrations by Weissenborn, those in the first three all hand-coloured by the artist or Sylvia Stokeld, all but the last original boards sewn in Japanese style, slip-cases, oblong folio & folio, Whittington & Acorn Press (4)

£300 - 400



485

**Nicholson (William)** AN ALPHABET, number 33 of 150 sets, 38 plates including 2 versions of E & T and some unused designs, all but four printed from the original woodblocks, 1978; An Almanac of Twelve Sports [and] London Types, number 127 of 150 sets, 34 plates including 4 unused versions, 1980, together 2 vol., each with separate introduction by Edward Craig (one of 300 & 225 signed copies respectively, original wrappers), loose as issued in original cloth drop-back boxes, illustration mounted on upper cover (the first hand-coloured), the second a little spotted, folio, Andoversford, Whittington Press (2)

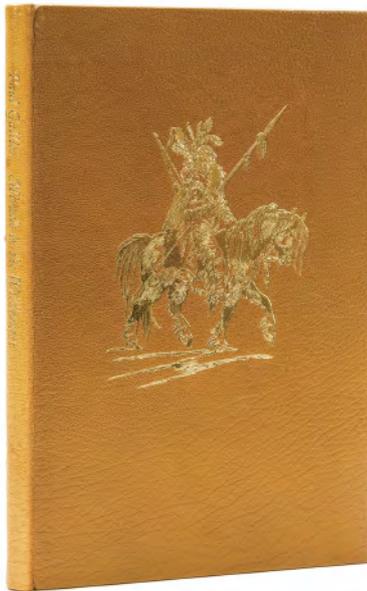
£400 - 600



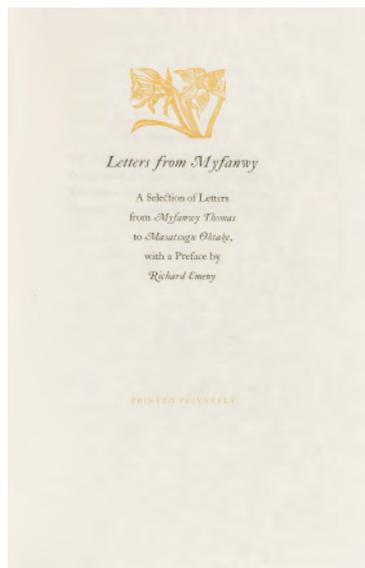
486

**Weissenborn (Hellmuth)** SIGNS OF THE ZODIAC, NUMBER 13 OF 50 SPECIALLY-BOUND COPIES ON JAPANESE HAND-MADE PAPER AND SIGNED BY THE ARTIST, from an edition limited to 950, wood-engraved illustrations printed in brown, original limp vellum, gilt, sewn in Japanese style, slip-case, Andoversford, Whittington Press, 1978; ABC of Names..., NUMBER 42 OF 60 COPIES, linocut plates, some hand-coloured, original boards, uncut, printed by the Whittington Press for the Acorn Press, 1980; and 15 others illustrated by Weissenborn, v.s., Whittington & Acorn presses (17)

£500 - 700



487



488



489

487

**Scott (Paul)** AFTER THE FUNERAL, NUMBER I OF 25 SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST, *from an edition limited to 200, illustrations by Sally Scott, 1979* § Gallico (Paul) Miracle in the Wilderness, ONE OF 85 SPECIALLY-BOUND COPIES, *from an edition limited to 250, illustrations by J. & A. Grahame-Johnstone, 1975* § Priestley (J.B.) The Happy Dream, NUMBER XXVI OF LXXX SPECIALLY-BOUND COPIES, *from an edition limited to 400, 1976, the last two signed by the author, original pictorial or decorated morocco stamped in blind or gilt, t.e.g., others uncut, some spines slightly faded, slip-cases, Whittington Press; and 10 others from the press, 4to & 8vo (13)*

£300 - 400

488

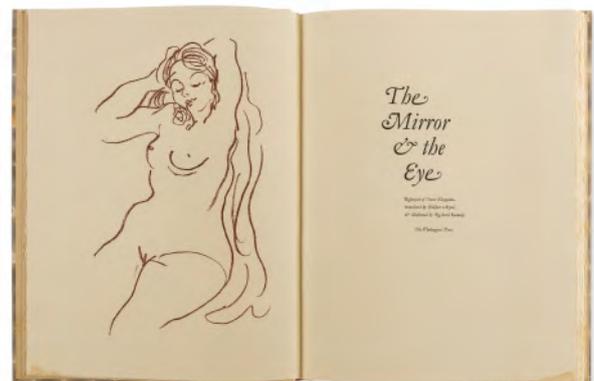
**Thomas (Edward)** THE CHESSPLAYER & OTHER ESSAYS, NUMBER XIV OF 25 SPECIALLY-BOUND COPIES SIGNED BY THE CONTRIBUTORS AND ARTIST, *from an edition limited to 375, original limp vellum, t.e.g., others uncut, slip-case, Andoversford, 1981;* Edward & Helen Thomas: Personal Letters, NUMBER XXVII OF 45 COPIES WITH AN ADDITIONAL SUITE OF THE ENGRAVINGS, *from an edition limited to 200, original half morocco, uncut, additional suite loose as issued in board folder, together in slip-case, Risbury, 2000* § Thomas (Myfanwy) Letters from Myfanwy...to Masatsugu Ohtake, ONE OF 15 SPECIALLY-BOUND COPIES ON KOZO HAND-MADE PAPER WITH AN ADDITIONAL SUITE OF ENGRAVINGS, *from an edition limited to 100, original citron morocco, by the Fine Book Bindery, marbled endpapers by Christopher Rowlett, uncut, spine slightly browned, additional suite loose in paper folder, together in slip-case, [2009], all with wood-engravings by Hellmuth Weissenborn, uncut, Whittington Press; and another from the press, 8vo & 4to (4)*

£400 - 600

489

**Butcher (David)** THE WHITTINGTON PRESS: A BIBLIOGRAPHY 1971-1981, with an introduction and notes by John Randle, NUMBER 35 OF 95 SPECIALLY-BOUND COPIES WITH ADDITIONAL SPECIMENS, *from an edition limited to 320, illustrations, folding type specimen, 50 tipped-in specimen pages, original vellum-backed marbled boards, t.e.g., slip-case, folio, Andoversford, Whittington Press, 1982.*

£300 - 500



490

**Omar Khayyám.** THE MIRROR & THE EYE, translated by Iftikhar Azmi, *number 1 of 126 copies, original vellum-backed marbled boards, 1984* § Azmi (Iftikhar, translator) The Garden of the Night, *number 50 of 240 copies, original cloth-backed boards, 1979* § Song of Songs (The), translated by Keith Bosley, *number 50 of 206 copies, original pictorial cloth, gilt, spine spotted and browned, 1976, all signed by the translator and artist, illustrations by Richard Kennedy, uncut, slip-cases, Andoversford, Whittington Press; and 4 others, illustrated by Kennedy for the Press, folio & 4to (7)*

£300 - 400

491

**Morgan (Gwenda)** THE WOOD-ENGRAVINGS..., *number 91 of 335 copies signed by the artist, original cloth, Andoversford, Whittington Press, 1985* § O'Connor (John) The Wood-engravings, *number 66 of 350 copies, original cloth-backed patterned-paper boards, slip-case, 1989* § Clare (John) The Shepherd's Calendar, *number 138 of 500 copies signed by the artist and printer, illustrations by John Lawrence, glossary loosely inserted, original cloth-backed boards, with prospectus in slip-case, 1978* § Wilson (Enid) A Lakeland Diary, *number 78 of 325 copies, illustrations by Kathleen Lindsley & Edward Stamp, original cloth-backed boards, Fleece Press, 1985, wood-engravings, uncut, printed by the Whittington Press; and 7 others from the press, v.s. (11)*

£300 - 500



491

492

MATRIX: A REVIEW FOR PRINTERS & BIBLIOPHILES, vol.1-30 & Index to vol.1-21, LIMITED DELUXE SPECIALLY-BOUND COPIES, MOST CONTAINING ADDITIONAL MATERIAL, *vol.1 reprint, all with specimens, plates and illustrations, many coloured, tipped in or folding, original morocco- or vellum-backed marbled boards, uncut, a few spines very slightly faded, vol.7-30 with extra material in original portfolios, some loose as issued, together in slip-cases, all but vol. 2 with slip-cases (as issued), Andoversford or Risbury, Whittington Press, 1985-82-2011; with a reprint of vol.2 (one of 40 deluxe copies with additional portfolio) & Type & Typography: Highlights from Matrix (one of 80 special copies signed by John Randle, original half morocco, with folder of additional material, slip-case), 4to (33)*

\*\* The limitations of the de luxe volumes range from 40 to 110 copies. The additional material includes prints and broadsides, some signed, a cassette of Stanley Morison talking about Eric Gill, Chinese ceremonial papers etc.

£5,000 - 7,000



492



493

493

MATRIX: A REVIEW FOR PRINTERS AND BIBLIOPHILES, vol.1-27, *limited editions, vol.1 a reprint, plates, illustrations and specimens, some folding, some tipped in, a few colour, original wrappers or limp boards with dust-jackets, uncut, spines a little faded, 4to, Andoversford or Risbury, Whittington Press, 1985-82-2007.*

£1,500 - 2,000



494

McKitterick (David) A NEW SPECIMEN BOOK OF CURWEN PATTERN PAPERS, NUMBER XLIV OF 85 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF PAPERS, *from an edition limited to 335, text with illustrations and tipped-in specimens, original morocco-backed patterned-paper boards, t.e.g., others uncut, 5 folded sheets of pattern papers in pocket in original patterned-paper board folder, spine a little browned (as often), together in board slip-case, 1987 § Miscellany of Type (A), number 85 of 530 copies, printed in yellow, grey and black, illustrations, some tipped in, original cloth-backed patterned-paper boards, uncut, slip-case, 1990 § Randle (John) One Rainy Day, NUMBER 36 OF 40 COPIES WITH 2 ADDITIONAL ENGRAVINGS (one by Miriam Macgregor and signed in pencil) loosely inserted, from an edition limited to 250, wood-engraved initial, original limp boards, uncut, dust-jacket, slip-case, 2000, Andoversford or Risbury, Whittington Press; and 7 booklets on printers from the press, 4to & 8vo (10)*

£350 - 450



495

McKitterick (David) WALLPAPERS BY EDWARD BAWDEN PRINTED AT THE CURWEN PRESS, 2 vol. including folder, NUMBER 36 OF 40 SPECIAL COPIES SIGNED BY THE AUTHOR & ARTIST AND WITH SHEETS OR PARTS OF SHEETS OF SEVEN ORIGINAL WALLPAPERS AND WHOLE SHEETS OF THE RIVIERA AND FACADE PAPERS, *from an edition limited to 120, printed in yellow and black, tipped-in folding plate, illustrations, original samples tipped in at end, most folding, prospectus loosely inserted, original morocco-backed patterned-paper boards (Bawden's Bird's Nest paper), uncut, 2 folding whole sheets loose in original cloth-backed board folder, together in slip-case (a little scuffed and faded), folio, Andoversford, Whittington Press, 1989.*

£600 - 800



496

**496**  
**Heaney (Seamus) & others.** THE FOUR ELEMENTS, Series 1, 3 & 4 only (of 4), each series with 4 broadside poems limited to 125 copies signed by the contributors (1st series out of sequence), wood-engraved illustration printed in a different colour above a poem on each of the four elements, EACH NUMBERED AND SIGNED BY THE POET, loose as issued in original wrappers, [Brandes & Durkan AA23b, AA28b & AA34b], 1989-92; and another similar, folio, Whittington Press, for the Friends of the Cheltenham Festival of Literature (4)

\*\* Produced each year for the Cheltenham Festival of Literature, the contributors are Seamus Heaney, Laurie Lee, Lawrence Sail and Jenny Joseph. The poets took it in turns to write on each element while a different illustrator was used each year, namely Hellmuth Weissenborn, Gwenda Morgan and Miriam Macgregor. The second series of *The Four Elements* was illustrated by John O'Connor who has illustrated the additional suite *A Sense of Place* with poems by P.J.Kavanagh, U.A.Fanthorpe, Peter Porter and Carol Ann Duffy.

£300 - 400



498

**497**  
**Kipling (Rudyard)** THE GLORY OF THE GARDEN, NUMBER XV OF 25 COPIES WITH AN ADDITIONAL SUITE OF HAND-COLOURED LINOCUTS AND SIGNED BY THE ARTIST, from an edition limited to 125, hand-coloured linocuts of Whittington Court Garden by Judith Verity, folding concertina style, original wrappers, additional cuts each signed in pencil by the artist and loose as issued in board folder, together in slip-case, Andoversford, 1989 § Mattioli's Herbal, NUMBER XXXV OF 50 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL HAND-COLOURED WOODCUT IN POCKET AT END, from an edition limited to 350, prospectus loosely inserted, original half morocco, uncut, spine slightly faded, slip-case, New York & Gloucestershire, 2003, 4to, both printed by the Whittington Press (2)

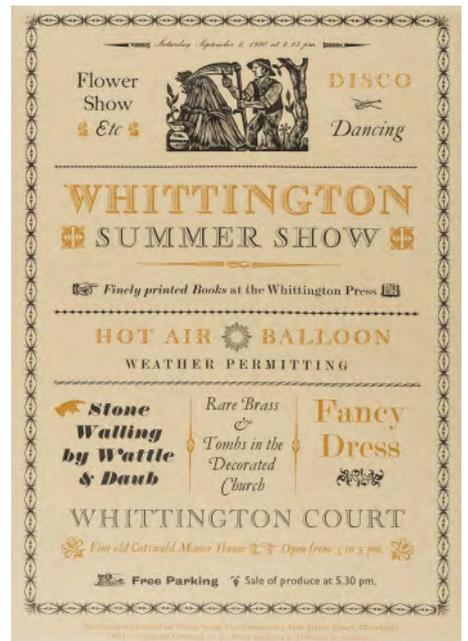
£300 - 400

**498**  
**NINE ARTISTS & A PRESS:** An exhibition of the work of nine artists working for the Whittington Press..., NUMBER XXXVII OF L COPIES SIGNED BY SEVEN OF THE ARTISTS, original morocco-backed marbled boards, uncut, spine a little faded, pictorial slip-case, [1989] § Kleist (H. von) On a Theatre of Marionettes, one of 150 copies, original cloth, 1989 § Randle (Rose) Rose's Aga Recipes, one of 950 copies, linocuts by Judith Verity, original gingham cloth, 1991 § Lindsley (Kathleen) Pub Signs for Samuel Webster, one of 350 copies signed by the artist, wood-engraved illustrations, original cloth-backed boards, uncut, 1983 § Crow (Barbara) An Acrobatic Alphabet, one of 335 copies, wood-engravings, original pictorial wrappers sewn in Japanese style, 1986, illustrations, Risbury or Andoversford, Whittington Press; and 6 others from the press, v.s. (11)

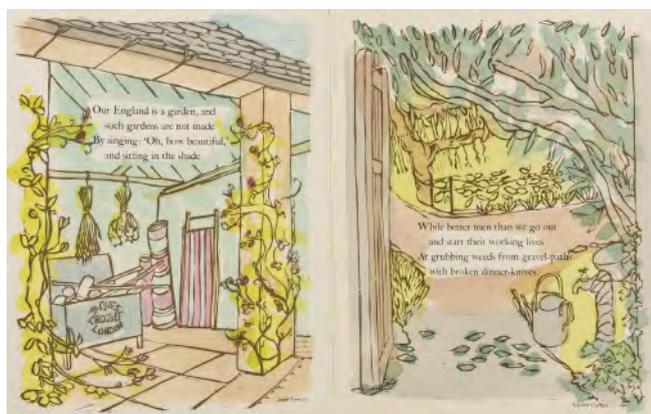
£300 - 400

**499**  
**MISCELLANY OF TYPE (A),** NUMBER XLIX OF 55 SPECIAL COPIES WITH AN ADDITIONAL PORTFOLIO OF BROADSIDES, MARBLED PAPERS ETC., from an edition limited to 530, printed in yellow, olive and black, tipped-in samples, illustrations, many wood-engraved, broadsides loose as issued (some folding), original morocco-backed patterned-paper boards/portfolio, uncut, together in slip-case, 4to, Andoversford, Whittington Press, 1990.

£500 - 700



499



497



500

500

**Hanscomb (Brian)** CORNWALL: AN INTERIOR VISION, number 94 of 135 copies, Risbury, 1992 § Jefferies (Richard) & others. Sun, Sea & Earth, number 34 of 125 copies, Andoversford, 1989, copper-engraved illustrations by Hanscomb, original wrappers sewn Japanese style, slip-cases, folio & 4to, Whittington Press (2)

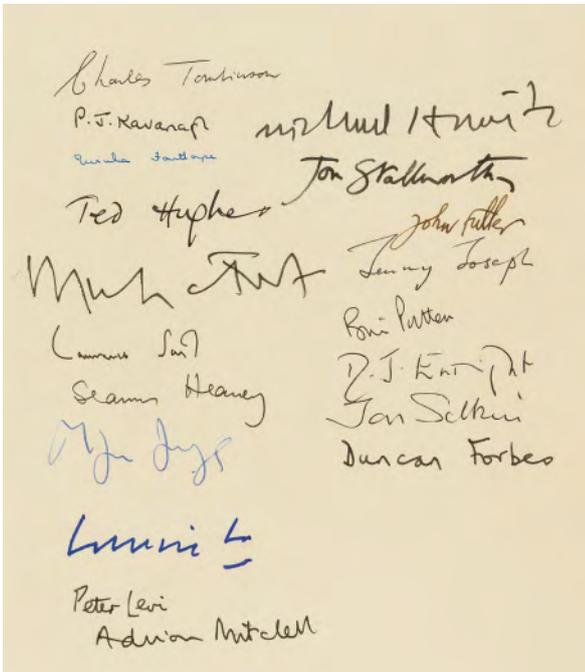
£250 - 350

501

**Heaney (Seamus) & others.** POEMS FOR ALAN HANCOX, NUMBER XXXVIII OF 50 SPECIALLY-BOUND COPIES SIGNED BY THE CONTRIBUTORS AND WITH 2 PROOFS OF THE WOOD-ENGRAVINGS, from an edition limited to 350, with contributors' signatures on front free endpaper, wood-engraved vignettes on title by Miriam Macgregor, proofs signed in pencil and loose in pocket at end, original morocco-backed patterned-paper boards, slip-case, Risbury, Whittington Press, 1993 § Garland for the Laureate (A): Poems presented to Sir John Betjeman..., one of 350 copies, original cloth-backed boards, uncut, printed by the Whittington Press for the Celandine Press, 1981; and 14 others, poetry, from the press, 4to & 8vo (16)

\*\* Contributors to the first include Heaney, Ted Hughes and Laurie Lee.

£400 - 600



501

502

**Heaney (Seamus) & others.** POEMS FOR ALAN HANCOX, NUMBER XVIII OF 50 SPECIALLY-BOUND COPIES SIGNED BY THE CONTRIBUTORS AND WITH 2 PROOFS OF THE WOOD-ENGRAVINGS, from an edition limited to 350, with contributors' signatures on front free endpaper, wood-engraved vignettes on title by Miriam Macgregor, proofs signed in pencil and loose in pocket at end, original morocco-backed patterned-paper boards, Risbury, 1993 § Scott (Paul) After the Funeral, NUMBER XV OF 25 SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST, from an edition limited to 200, illustrations by Sally Scott, prospectus loosely inserted, original tan morocco with image of castle stamped in blind on upper cover, Andoversford, 1979 § Lee (Brian North, editor) Dearest Joana: A selection of Joan Hassall's lifetime letters and art, 2 vol., ONE OF 40 SPECIALLY-BOUND COPIES WITH ADDITIONAL WOOD-ENGRAVINGS, original vellum-backed marbled boards, Denby Dale, Fleece Press, 2000, plates and illustrations, all uncut, slip-cases, 4to & 8vo, the first two Whittington Press (4)

£400 - 600



502



503

503

**Randle (Rosalind)** ROSE'S AGA RECIPES, NUMBER 16 OF 30 HAND-COLOURED COPIES SIGNED BY THE AUTHOR AND ARTIST, *from an edition limited to 950, linocut illustrations by Judith Verity hand-coloured with crayons, Addendum sheet loosely inserted, original patterned cloth with red morocco label mounted on upper cover, t.e.g., others uncut, original cloth drop-back box*, 1995 [2009] § Connors (Sandy) Busy as a Bee: Recipes & Labels for the Kitchen Garden, NUMBER XL OF 55 COPIES WITH PROOFS OF THE ENGRAVINGS AND SIGNED BY THE AUTHOR, *from an edition limited to 255, wood-engraved illustrations by the author, some hand-coloured, original half morocco, uncut, proofs and seed packet loose as issued in original half cloth folder, together in slip-case*, 2002 § Lindsley (Kathleen) Pub Signs for Samuel Webster, *one of 350 copies signed by the artist, wood-engraved illustrations, original cloth-backed boards, uncut*, 1983 § Crow (Barbara) An Acrobatic Alphabet, *one of 335 copies, wood-engravings, original pictorial wrappers sewn in Japanese style*, 1986, Risbury or Andoversford, Whittington Press; and an ordinary copy of the first, 8vo (5)

\*\* The first was part of some unbound sheets of the fifth edition of the book discovered at the binders in 2008, and 30 copies were bound up (20 in red, 10 in blue) in the style of the 30 specials of the first edition of 1984.

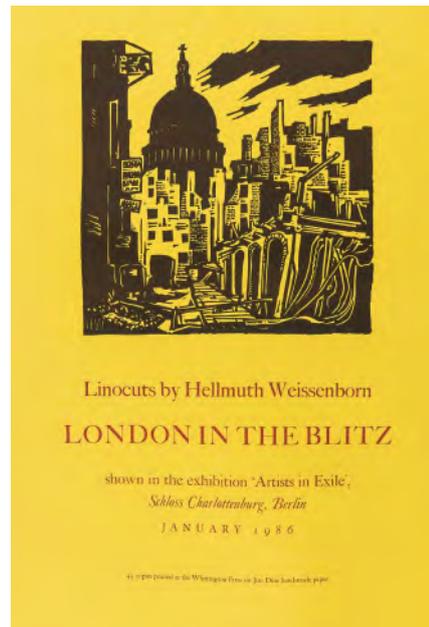
£300 - 400



504

**Butcher (David)** THE WHITTINGTON PRESS: A BIBLIOGRAPHY 1982-93, with an introduction and notes by John Randle, NUMBER IX OF 28 DELUXE SPECIALLY-BOUND COPIES WITH A SET OF TIPPED-IN SPECIMEN PAGES AND AN ADDITIONAL PORTFOLIO OF EPHEMERA, *from an edition limited to 380, specimens, plates and illustrations, some folding, a few printed with colours*, ORIGINAL DARK GREEN MOROCCO WITH WILLOW FROND IN LIGHT GREEN AND BLUE MOROCCO *inlaid across boards and spine, by the Fine Bindery after Miriam Macgregor, natural reversed calf doublures, t.e.g., uncut, ephemera loose in original half cloth folder, together in original cloth drop-back box, morocco label on spine (slightly faded and with small stain), folio*, Risbury, Whittington Press, 1996.

£750 - 1,000



505

BOOK OF POSTERS (A), PRINTED AT WHITTINGTON, with an Introduction by John Randle, NUMBER 4 OF 50 SPECIAL COPIES WITH AN ADDITIONAL PORTFOLIO OF POSTERS (EDITION A), *from an edition limited to 125, wood-engravings by Hellmuth Weissenborn, 35 tipped-in posters, many printed in colours, some folding, original cloth-backed boards, uncut, portfolio with 10 assorted posters loosely inserted (some folded) in original cloth-backed board folder, together in cloth drop-back box, morocco label on spine*, Lower Marston, 1996 § Anderson (Andrew) A Vision of Order: Linocuts..., *number 26 of 185 copies signed by the artist, printed in black and colours, tipped-in plates, some folding, illustrations, original half cloth, uncut, with prospectus in original cloth & board folder with ties*, Risbury, 2011, folio, Whittington Press (2)

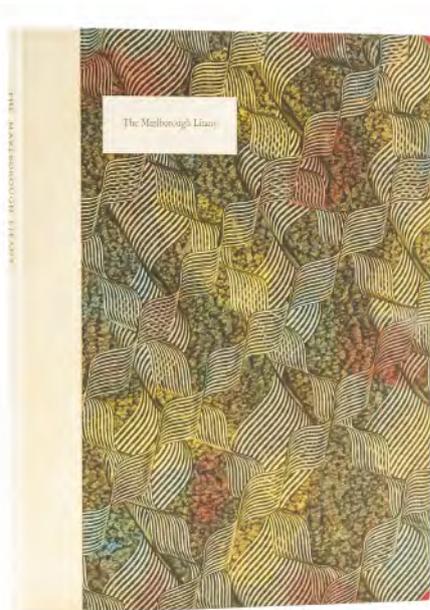
£400 - 600



506

**Macgregor (Miriam)** DIARY OF AN APPLE TREE, NUMBER XXXV OF 65 SPECIAL COPIES WITH AN ADDITIONAL SET OF PRINTS, *from an edition limited to 385, original morocco-backed boards, additional engravings loose as issued in original board folder*, 1997; Whittington: Aspects of a Cotswold Village, *number 80 of 350 copies, original cloth-backed boards, uncut, pictorial dust-jacket, card folder*, 1991 § Lister (R.P.) Allotments, *number 61 of 335 copies signed by the author, original cloth-backed patterned-paper boards, slip-case*, 1985, *all signed by the author/artist, wood-engraved plates and/or illustrations by Macgregor, the second with one in colour*, Risbury or Andoversford, Whittington Press; and 8 others illustrated by Macgregor for the press, 4to & 8vo (11)

£350 - 450



507

MARLBOROUGH LITANY (THE), NUMBER XIV OF 16 OUT-OF-SERIES COPIES BOUND BY JAMES BROCKMAN, text in red, blue and black, printed note signed by John Randle loosely inserted, original vellum-backed paste-paper boards with red morocco tips, paper label to upper cover, spine titled in gilt, board slip-case, 4to, Risbury, Whittington Press, 1998.

\*\* The Litany of General Supplication was printed at the Marlborough College Press in 1949 in an edition of 70 copies. As the printer Henry Ball explains in his introduction 16 sets of loose sheets were discovered in a drawer many years later and John Randle of the Whittington Press, an ex-Marlborough printer himself, undertook to issue these. The title-pages to 11 of the sets and all the introductory pages were printed by Randle at the Whittington Press. One of the scarcest Whittington items as only 12 of the 16 copies were offered for sale.

£400 - 600



508

**Macgregor (Miriam)** NEW CASTLE: A Brief Encounter, NUMBER XXIV OF 25 SPECIAL COPIES WITH AN ADDITIONAL PLATE, from an edition of 100 "possible" copies signed by the author/artist, 11 pochoir illustrations and initial by Miriam Macgregor, many full-page, one double-page, ADDITIONAL PLATE 'THE JAIL' TITLED & SIGNED IN PENCIL (not in the book) loosely inserted at end, original patterned boards, uncut, vellum dust-jacket, slip-case, Risbury, 1998 § Dowson (Ernest) A Bouquet, chose by Desmond Flower, number 19 of 95 copies signed by the editor and artist, pochoir illustrations by Miriam Macgregor, original morocco-backed boards, uncut, spine slightly faded, slip-case, Andoversford, 1991, 4to, Whittington Press (2)

£350 - 450



509

**Allen (Peter)** TRAVELS IN THE CEVENNES, NUMBER XXX OF 50 SPECIAL COPIES WITH 2 ADDITIONAL PLATES AND SIGNED BY THE ARTIST, from an edition limited to 150, pochoir-coloured illustrations by the author, additional plates signed in pencil in pocket at end, original morocco-backed pictorial boards with wrap-around title, slip-case, 1998 § Morgan (Gwenda) The Wood-engravings..., number 147 of 335 copies signed by the artist, wood-engraved illustrations, original cloth, 1985 § [Dodgson (C.L.)], "Lewis Carroll". The Hunting of the Snark, number 185 of 750 copies signed by the artist, illustrations by Harold Jones, original cloth, gilt, slip-case, 1975, all uncut, Whittington Press; and 9 others from the press, 4to & 8vo (12)

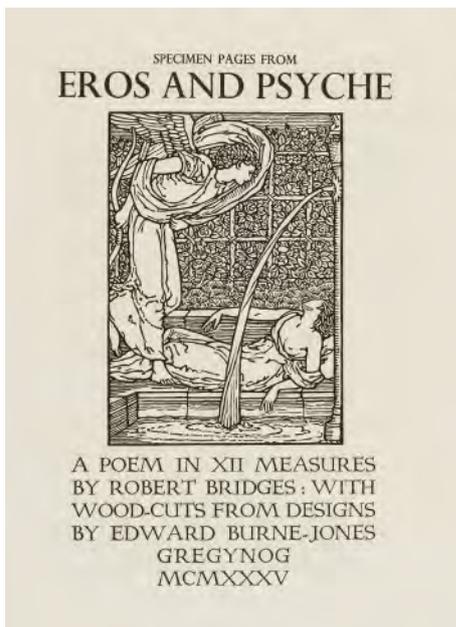
£400 - 600



510

**Bidwell (John)** FINE PAPERS AT THE OXFORD UNIVERSITY PRESS, NUMBER III OF 65 SPECIAL COPIES WITH AN ADDITIONAL PORTFOLIO OF PAPERS, from an edition limited to 300, tipped-in samples, illustrations, original half pale turquoise morocco, uncut, 25 additional whole sheets of paper loose in original cloth-backed board folder, together in cloth drop-back box, morocco label on spine (slightly faded), folio, Risbury, Whittington Press, 1999.

£400 - 600



**511**

**Butcher (David)** BRITISH PRIVATE PRESS PROSPECTUSES 1891-2001, NUMBER XXI OF 40 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL PORTFOLIO OF ORIGINAL PROSPECTUSES, *from an edition limited to 350, tipped-in samples, illustrations, 3 facsimile prospectuses in pocket at end, original tangerine morocco, uncut, marbled endpapers by Christopher Rowlett, additional prospectuses loose in original half cloth folder, together in cloth drop-back box, morocco label on spine (slightly faded), 4to, Risbury, Whittington Press, 2001.*

**£500 - 700**



**513**

**Smith (Edwin)** A VIEW OF THE COTSWOLDS: Photographs, NUMBER VI OF 70 SPECIALLY-BOUND COPIES WITH 2 PRINTS MADE FROM THE ORIGINAL NEGATIVES, *from an edition limited to 350, illustrations, original half morocco, uncut, 2 additional prints mounted and loose as issued in original cloth-backed board folder, together in slip-case, Risbury, 2005* § **Craig (John)** The Locks of the Oxford Canal, number 199 of 350 copies signed by the author/artist, wood-engraved illustrations, *one on blue paper and folding, original cloth, uncut, Andoversford, 1984, Whittington Press; and 9 others from the press, v.s. (11)*

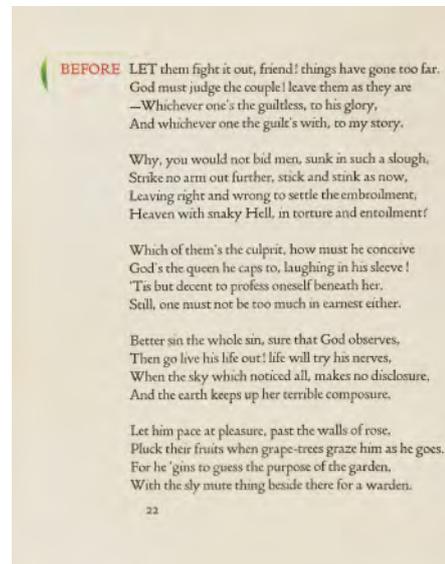
**£300 - 400**



**512**

**Macgregor (Miriam)** A HOUSE BY THE SEA, NUMBER XI OF 20 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL IMAGE AND SIGNED BY THE AUTHOR/ARTIST, *from an edition limited to 80, 16 pochoir illustrations and initials by Miriam Macgregor, some full- or double-page, ORIGINAL BLUE GOATSKIN INLAID WITH GREEN, CREAM AND LIGHT BLUE GOATSKIN DEPICTING A HOUSE ON A HILL BY A BEACH, BY THE FINE BINDERY, uncut, with additional pochoir plate signed by the artist loose in a board folder, together in original cloth drop-back box, morocco label on spine (slightly faded), 4to, Risbury, Whittington Press, 2005.*

**£500 - 700**



**514**

**Butcher (David)** PAGES FROM PRESSES: Kelmscott, Ashendene, Doves, Vale, Eragny & Essex House, NUMBER VI OF L SPECIALLY-BOUND COPIES WITH A DOVES PRESS LEAF ON VELLUM, 13 ORIGINAL PAPER LEAVES AND AN ADDITIONAL PORTFOLIO OF 6 ORIGINAL LEAVES, *from an edition limited to 185 and signed by the author, printed in red and black, folding frontispiece, original leaves mounted on stubs, original scarlet morocco, uncut, additional original leaves (paper leaf from Doves Bible with annotations in coloured inks) loose in pocket in original cloth-backed board folder, together in original cloth drop-back box, morocco spine label, folio, Risbury, Whittington Press, 2006.*

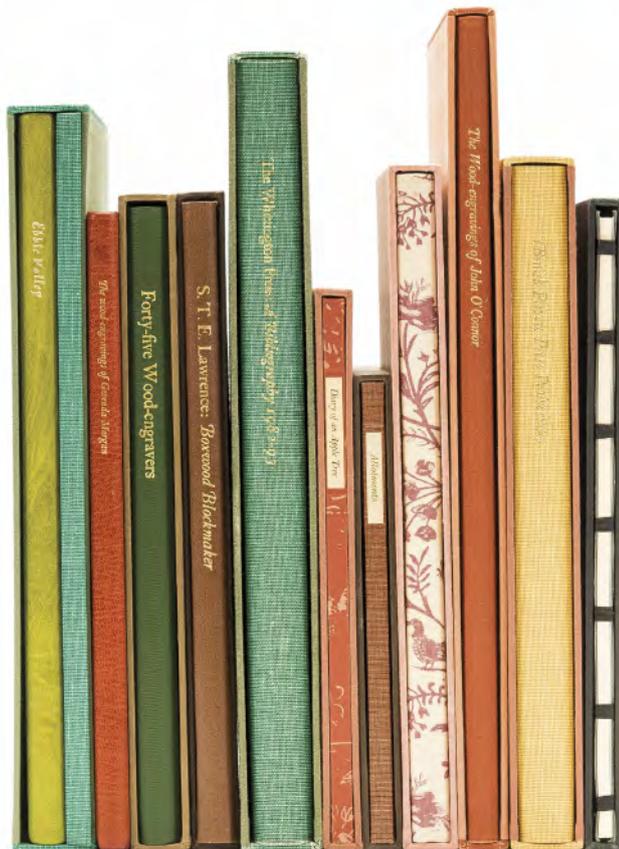
\* Including original leaves from the Kelmscott, Ashendene, Doves, Vale, Eragny and Whittington presses.

**£800 - 1,200**



**515**  
**Phipps (Howard)** **EBBLE VALLEY**, NUMBER XLII OF 45 SPECIAL COPIES WITH AN ADDITIONAL PORTFOLIO OF ENGRAVINGS, *from an edition limited to 300*, wood-engravings and folding colour linocuts by Phipps, original half morocco, spine faded, additional proofs loose in pocket in original cloth-backed board folder, together in slip-case, Risbury, 2007; Interiors, one of 175 copies, small stain to spine, 1985; Further Interiors, one of 300 copies, 1992 § Gant (Roland) Stubble Burning, one of 175 copies, 1982; Mountains in the Mind, one of 200 copies, 1987, all signed by the author and/or artist, wood-engraved illustrations by Phipps, some printed in colours, the second & third original wrappers sewn in Japanese style with slip-cases, the last two original hessian with illustration mounted on upper covers, all uncut, 4to, Whittington Press (5)

£300 - 400

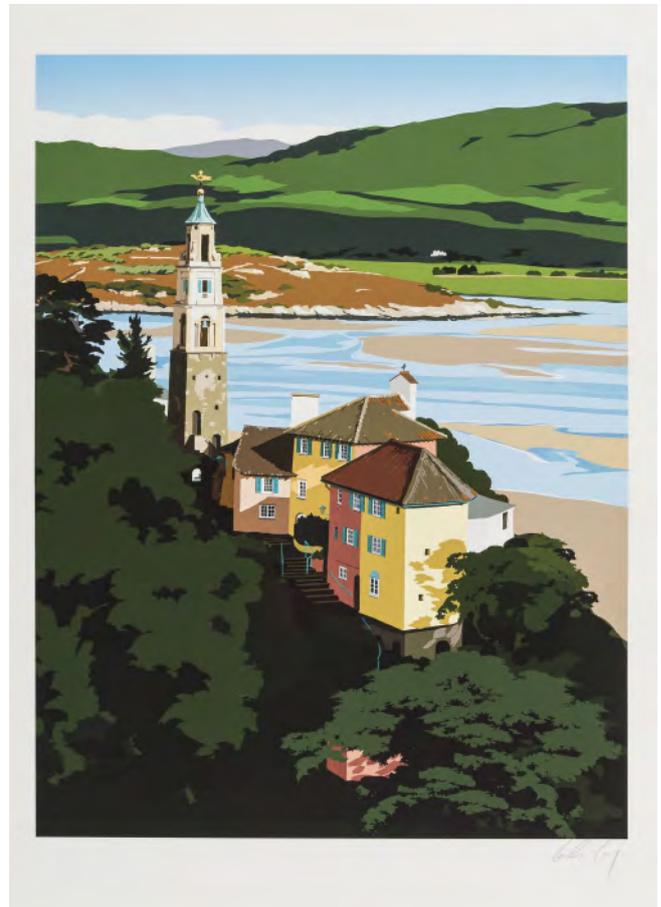


516

516

**Phipps (Howard)** **EBBLE VALLEY**, one of 45 copies from a total edition of 300, signed by the author/artist, accompanying portfolio of proof sheets, wood-engravings and coloured linocuts by the author, some folding, original green half morocco over pictorial boards, portfolio in cloth-backed boards, together in slip-case, Risbury, Whittington Press, 2007; Further Interiors, one of 300 copies signed by the artist on Zerkall paper, wood-engraved illustrations, original wrappers, sewn as issued, slip-case, 1992 § Randle (John, introduction) The wood engravings of Gwenda Morgan, one of 35 special copies signed by the artist but this copy without the accompanying suite of 15 prints, illustrations, original morocco-backed decorative boards, 1985 § Butcher (David) The Whittington Press: A Bibliography 1982-93, one of 380 copies, this one of 244, illustrations, original cloth-backed decorative boards, slip-case, 1996 § Lawrence (Simon) 45 wood-engravers, one of 350 copies signed by Lawrence, illustrations, original cloth-backed decorative boards, slip-case, 1982 § S.T.E. Lawrence, Boxwood blockmaker: Wood engravings collected in honour of his eightieth birthday, one of 250 copies, illustrations, original cloth-backed decorative boards, slip-case, 1980; and 5 others Whittington Press, folio and 4to (11)

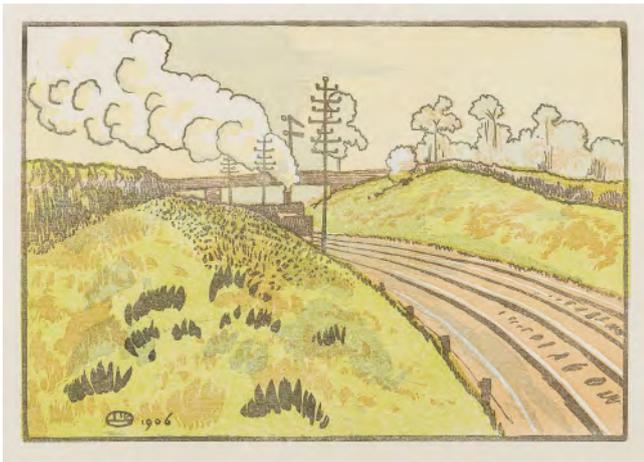
£500 - 700



517

**Llywelyn (Robin)** **PORTMEIRION**, NUMBER LXX OF 60 SPECIAL COPIES WITH AN ADDITIONAL SUITE OF PRINTS INCLUDING ONE EXTRA AND A POSTER AND SIGNED BY THE AUTHOR AND ARTIST, *from an edition limited to 350*, 7 double-page colour plates by Leslie Gerry, folding concertina style in original pictorial boards, 8 additional prints signed in pencil and loose in paper folder, together with large folded poster and prospectus in original decorative board drop-back box, oblong folio, Risbury, Whittington Press, 2008.

£300 - 400



**518**  
**Pissarro (Lucien)** PASTORALE: Wood-Engravings...with a note on the Kelmescott paper by John Bidwell, NUMBER V OF 40 DELUXE SPECIALLY-BOUND COPIES ON OTTER PAPER AND WITH AN ADDITIONAL PORTFOLIO OF ENGRAVINGS INCLUDING ONE EXTRA, from an edition limited to 300, wood-engraved illustrations, a few printed in colours, original limp vellum with ties, t.e.g., others uncut, additional suite with extra colour woodcut 'The Railway Line' loose as issued in original cloth-backed board folder, together in original cloth drop-back box, 4to, Risbury, Whittington Press, 2011.

£400 - 600



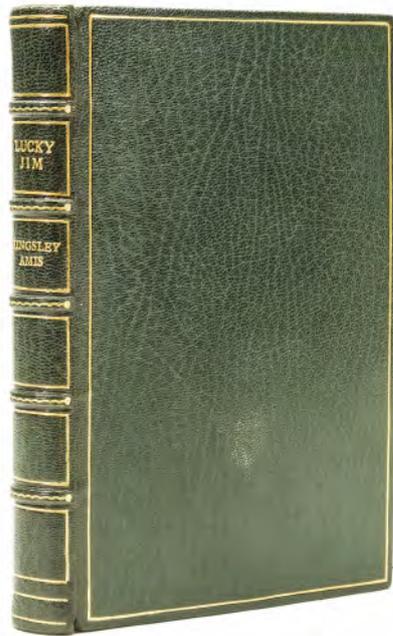
**519**  
**Ephemera.**- A COLLECTION OF PROSPECTUSES, BOOK LISTS ETC. FROM THE PRESS, illustrations, some wood-engraved, a few colour, mostly original wrappers, together in 2 box files, v.s., v.p., v.d. [1977 onwards]; and vol.2, 5, 9, 14 & 25 of Matrix, v.s. (sm.qty)

£400 - 600



**520**  
**Wood Lea Press.- Greenwood (Jeremy)** RAVILIOUS: ENGRAVINGS, one of 800 copies, illustrations, original cloth, slip-case, Woodbridge, Wood Lea Press, 2008; The Wood-Engavings of John Nash, one of 750 copies, mounted photographic frontispiece, illustrations, original cloth-backed decorative boards, slip-case, Liverpool, 1987; The Wood-Engravings of Paul Nash, one of 490 copies from a total edition of 550, illustrations, original cloth-backed decorative boards, slip-case, Woodbridge, 1997; Margaret Bruce Wells, the complete wood-engravings and linocuts, one of 300 copies, illustrations, original cloth-backed decorative boards, slip-case, Woodbridge, 2000, folio (4)

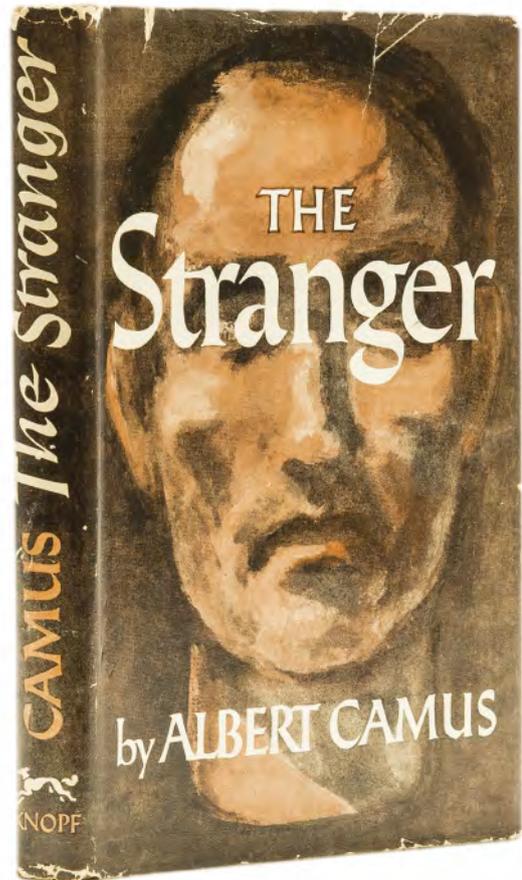
£300 - 400



521

**Amis (Kingsley)** LUCKY JIM, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to front free endpaper, browning, handsome modern crushed green morocco, gilt, by Zaehnsdorf, g.e., 8vo, 1953.*

£400 - 600

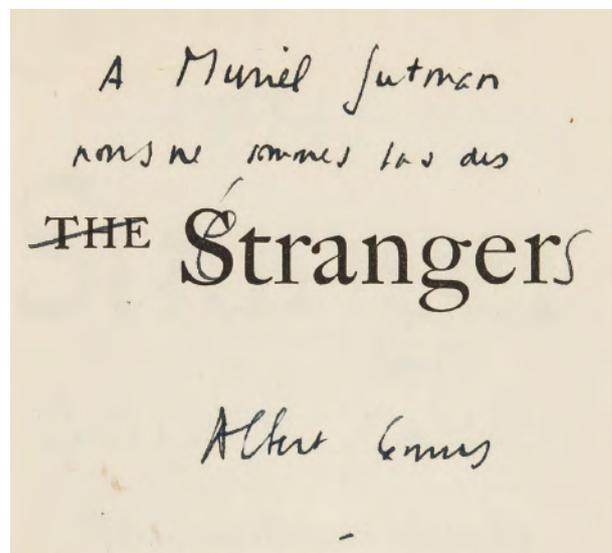


522

**Bryusov (Valery Yacovlevich)** THE FIERY ANGEL, translated by Ivor Montagu and Sergei Nalbandov, FIRST ENGLISH EDITION, *original cloth, fading to spine ends and upper cover, dust-jacket designed by E. McKnight Kauffer, spine ends and corners chipping with loss to first word of title at head of spine, chipping and creasing to head and foot, light surface soiling, 8vo, 1930.*

\*\* RARE FIRST EDITION IN ENGLISH OF THIS TALE OF WITCHES AND THE OCCULT IN SIXTEENTH CENTURY GERMANY. We can trace no other copy in the dust-jacket.

£300 - 400

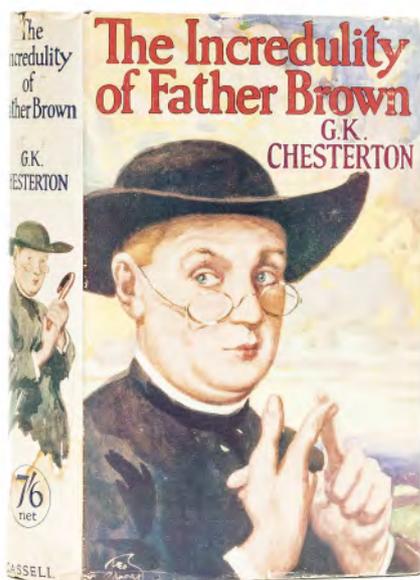


523

**Camus (Albert)** THE STRANGER, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "A MURIEL ?SUTMAN NOUS NE SOMMES PAS DES ÉTRANGERS, ALBERT CAMUS" *to half-title, original cloth, dust-jacket, spine ends and corners a little chipped, closed tears to head of upper panel, light damp-staining to head, extremities rubbed, a very good copy overall, 8vo, New York, 1946.*

\*\* A RARE INSCRIBED COPY OF CAMUS' MASTERPIECE AND ONE OF THE GREATEST NOVELS OF THE 20TH CENTURY. Inscribed copies are exceptionally rare, we can trace only one other copy at auction in the last 50 years.

£5,000 - 7,000



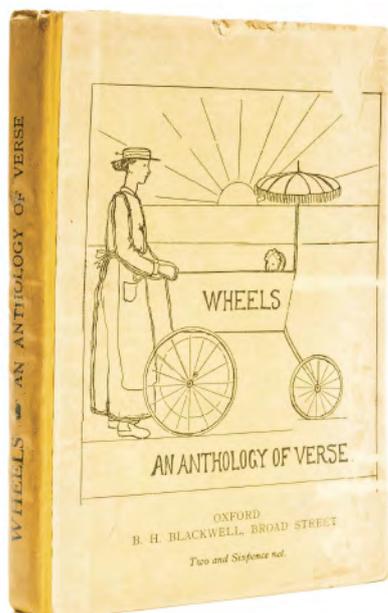
524

**Chesterton (G.K.)** THE INCREDULITY OF FATHER BROWN, FIRST EDITION, *ink ownership inscription, some scattered foxing to fore-edge, original cloth, very light bumping to spine ends, else fine, dust-jacket priced at 7/6, spine a little faded and with path of damp-staining to foot, light creasing to head and foot but an excellent example overall*, [Queen, *The Detective Short Story*, 1969, p.21], 8vo, 1926.

£300 - 400

### *The Property of a Gentleman*

The following 4 lots are from the library of Louise Morgan (1883-1964) and Otto Theis (1881-1966). Morgan and Theis were born in America but emigrated to the UK after Theis accepted an offer to become the literary editor of *The Outlook* in the early 1920's. The couple were very active in literary and journalistic circles and became especially close friends with Nancy Cunard, offering her emotional support as well as literary criticism and publication advice. When health problems forced Cunard to enter a sanatorium in 1960, the Theises persuaded the hospital to turn Cunard over to them, and they cared for her until she recovered.



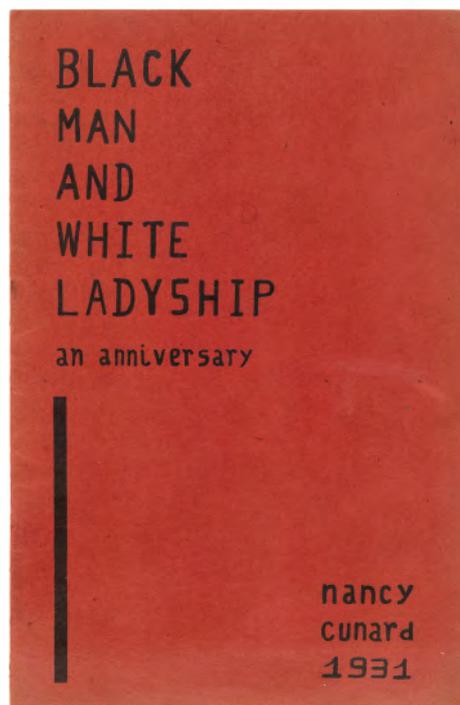
525

525

**Cunard (Nancy) and others.** WHEELS: AN ANTHOLOGY OF VERSE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM NANCY CUNARD 'OTTO DARLING "FIRST WORKS" SHALL NOT BE THE LAST... (I WOULD LIKE TO CONSIGN THIS TO LIMBO, DEAR OTTO - SO, KEEP IT DARK)' *to pastedown, title within wheel design, occasional very light spotting, original cloth-backed pictorial boards, bumped and chipped at head, light abrasions to upper cover, rubbing and surface soiling*, 8vo, Oxford, 1916.

\*\* A rare anthology containing works by Cunard and the Sitwells. Cunard's inscription gives a typical insight into the distaste with which she regarded her early work.

£300 - 400



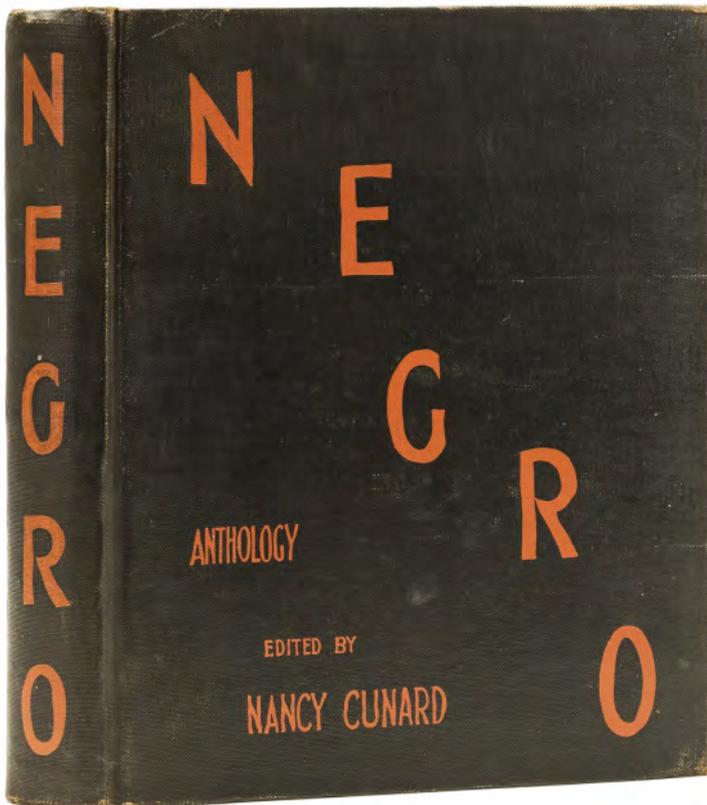
526

**Cunard (Nancy)** BLACK MAN AND WHITE LADYSHIP. AN ANNIVERSARY, FIRST EDITION, SIGNED BY THE AUTHOR 'HERE WE ARE...!' *on inside front cover, light browning to text, original printed wrappers, stapled as issued, some browning to staples, otherwise fine*, 8vo, [Toulon], Privately Printed, 1931.

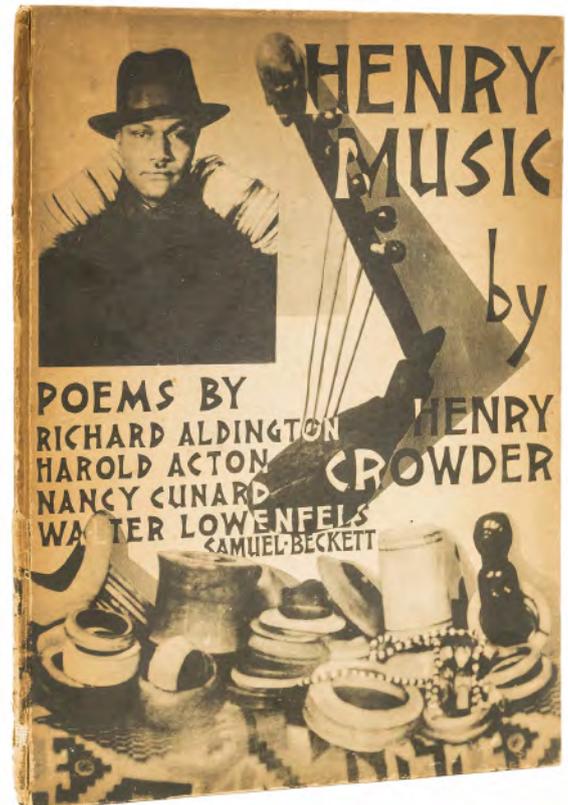
\*\* "HOW COME, WHITE MAN, THE REST OF THE WORLD IS TO BE RE-FORMED IN YOUR DREARY AND DECADENT IMAGE?"

First edition of this rare, coruscating pamphlet by Cunard. Cunard began a relationship with Henry Crowder, an African-American jazz musician, in 1928. In 1931 the couple came to London and continued their relationship openly which drew the opprobrium of Cunard's mother and eventually led her to disinherit her daughter. In response Cunard published this open letter to her mother in W. E. B. DuBois's Afro-American journal *The Crisis*, and sent a privately printed version of it to Lady Cunard's friends. ONLY A HANDFUL OF COPIES OF THIS PAMPHLET HAVE APPEARED AT AUCTION AND WE CAN TRACE NO SIGNED COPIES.

£600 - 800



527



528

527

**Cunard (Nancy, editor)** NEGRO: ANTHOLOGY...1931-1933, FIRST EDITION, SIGNED BY CUNARD and dated May 1942 on pastedown, folding colour map, numerous photographic illustrations, prospectus loosely inserted, endpapers a little spotted, original brown cloth blocked in red with map of the Black Belt of America on lower cover, corners a little bumped, extremities a little rubbed, otherwise excellent, 4to, 1934.

\*\* RARE SIGNED. Printed in an edition of 1000 copies but apparently a large number of unsold copies were destroyed in the Blitz. Contributors include Ezra Pound, Samuel Beckett, Norman Douglas, Langston Hughes, W.C. Williams and Theodore Dreiser.

£2,000 - 3,000

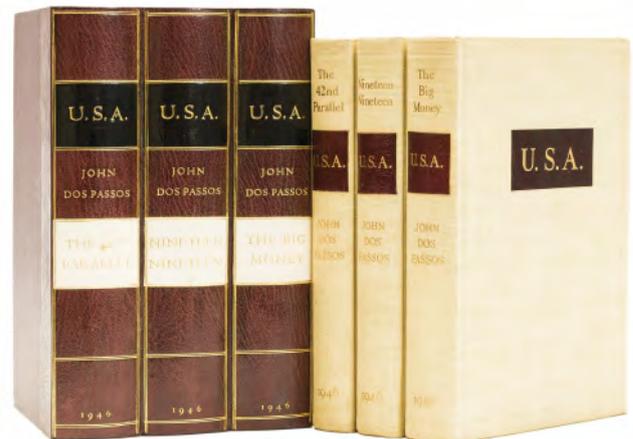
528

**Crowder (Henry)** HENRY MUSIC... POEMS BY NANCY CUNARD, RICHARD ALDINGTON, WALTER LOWENFELS, SAMUEL BECKETT, HAROLD ACTON, FIRST AND ONLY EDITION, ONE OF 100 COPIES SIGNED BY CROWDER AND ADDITIONALLY INSCRIBED BY HIM "For Mr. and Mrs. Otto Theis... if this little effort of mine brings you one moment of pleasure, I assure that I am amply repaid for whatever effort went into the making of it. You two people are realy [sic] nearer to my heart than you may suspect." to limitation p., musical notation, light foxing and browning, original pictorial boards with specially designed photomontage (incorporating a portrait of Crowder, African sculptures and Nancy Cunard's bangles) by Man Ray, light wear to spine, a little browned, extremities rubbed, folio, Paris, Hours Press, 1930.

\*\* AN EXCELLENT PRESENTATION COPY OF THIS RARE WORK.

£1,500 - 2,000

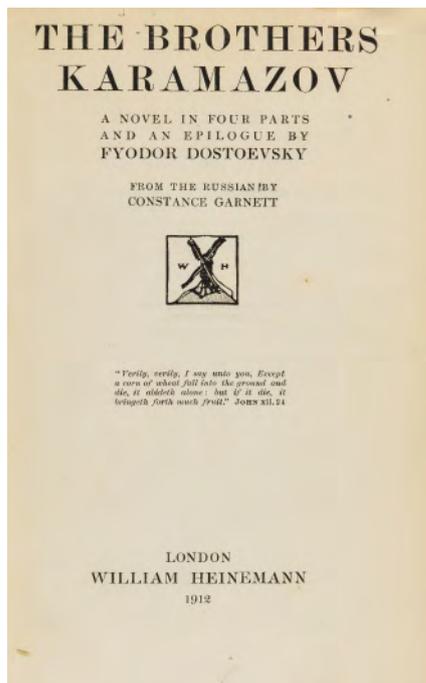
### Other properties



529

**Dos Passos (John)** [U.S.A. TRILOGY] The 42nd Parallel; Nineteen Nineteen; The Big Money, 3 vol., FIRST ILLUSTRATED EDITION, number 74 of 365 copies signed by the author and artist, illustrations by Reginald Marsh, pictorial endpapers, original cloth, roan labels on spines and upper covers, t.e.g., others uncut, preserved in modern cloth folders and burgundy morocco-backed slip-case, by Asprey, spines gilt with black and white labels, 8vo, Boston, 1946.

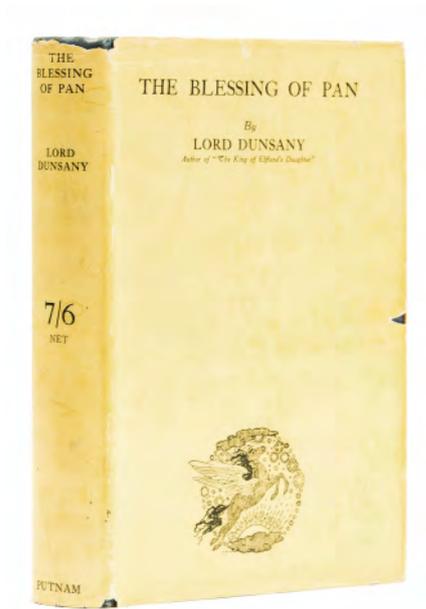
£300 - 400



**530**  
**Dostoevsky (Fyodor Mikhailovich)** THE BROTHERS KARAMAZOV, A NOVEL IN FOUR PARTS AND AN EPILOGUE. Translated into English by Constance Garnett, FIRST ENGLISH LANGUAGE EDITION, *ink ownership inscription and light spotting to front free endpaper, upper hinge weak, original cloth, spine faded, upper joint split, wear to lower joint, spine ends and corners bumped and worn*, 8vo, William Heinemann, 1912.

\*\* FIRST EDITION IN ENGLISH OF DOSTOEVSKY'S FINAL NOVEL. Copies of this edition are rare in any condition with only a handful appearing at auction in the last fifty years.

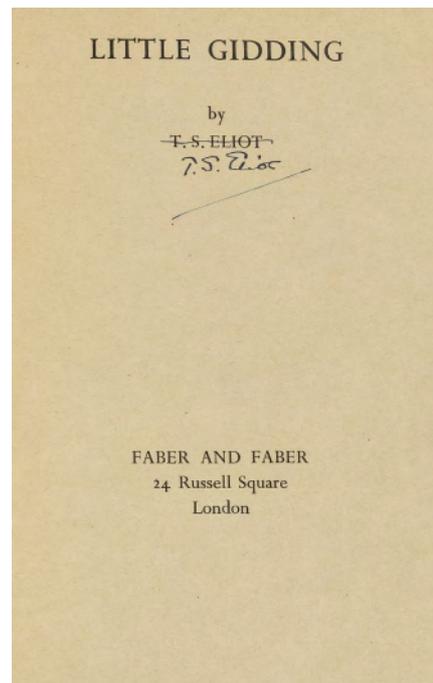
£1,500 - 2,000



**531**  
**Dunsany (Edward Plunkett, Lord)** THE BLESSING OF PAN, FIRST EDITION, *frontispiece, light browning to endpapers, original cloth, light rubbing to tips of spine and corners, else fine, dust-jacket, spine ends and corners a little chipped, small chip to upper fore-edge, some light marking but an excellent copy overall*, 8vo, 1927.

\*\* An excellent example of this rare fantasy work by Dunsany.

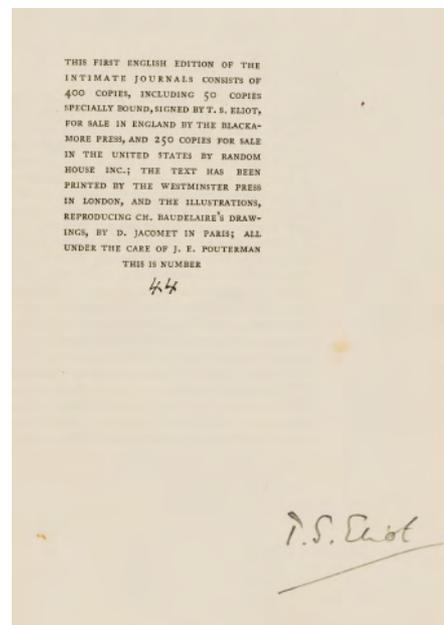
£300 - 400



**532**  
**Eliot (T.S.)** LITTLE GIDDING, FIRST EDITION, signed by the author *on title, ink ownership initials to front free endpaper, original stitched wrappers, light fading to spine, some very minor creasing to extremities*, [Gallup A37], 8vo, 1942.

\*\* Rare signed.

£500 - 700



**533**  
**Eliot (T.S.) - Baudelaire (Charles)** INTIMATE JOURNALS, translated by Christopher Isherwood, introduction by T.S. Eliot, FIRST EDITION IN ENGLISH, NUMBER 44 OF 50 COPIES signed by T.S. ELIOT, *from an edition limited to 650, portrait and plates, ink inscription on front free endpaper, endpapers rather browned and stained, rebound in modern cloth, t.e.g., others uncut*, [Gallup B14b], 8vo, New York, Blackamore Press, 1930.

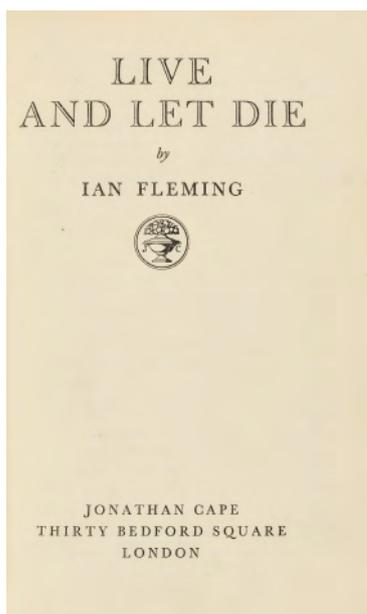
£400 - 600



**534**  
**Fermor (Patrick Leigh)** A TIME TO KEEP SILENCE, illustrations, ink lettering to spine, 1957; Mani, map and illustrations, related photographs loosely inserted, fading to spine and covers, dust-jacket, creasing and minor chipping to head and foot, 1958; A Time of Gifts, label to front free endpaper, dust-jacket, 1977; Roumeli, photographic illustrations, toning to text margins, spotting to fore-edges, several ff. creased, light fading to spine and covers, ink stamp to upper cover, light creasing to covers, 1966, UNCORRECTED PROOF COPIES, original wrappers, some creasing to spines but generally excellent or near-fine overall; and 3 others, proof copies by the same, 8vo (7)

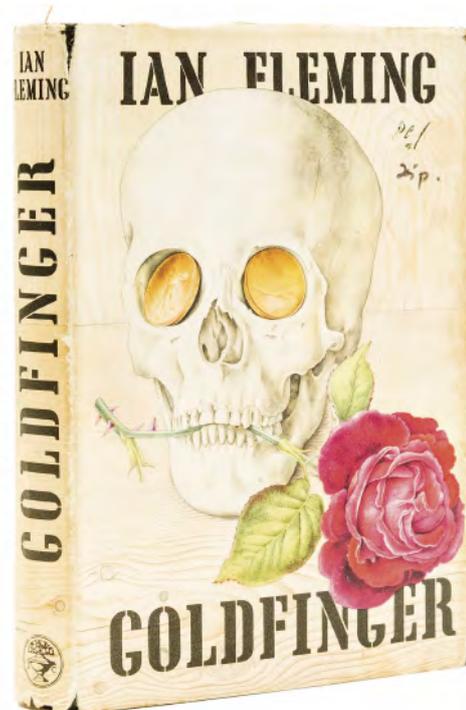
\*\* An excellent group of proof works, many rare with only a handful of copies recorded.

£600 - 800



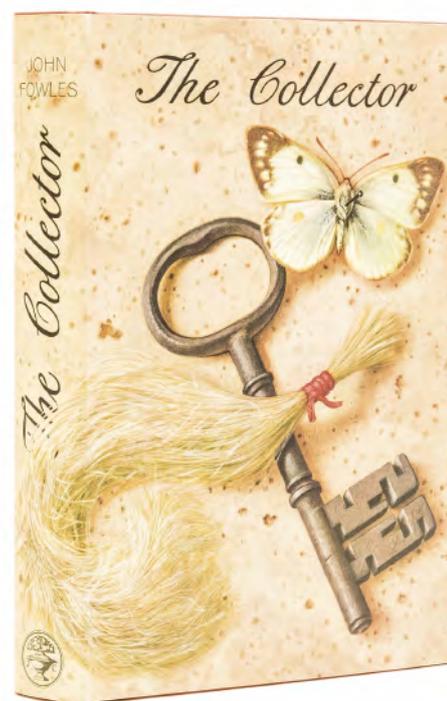
**535**  
**Fleming (Ian)** LIVE AND LET DIE, FIRST EDITION, FIRST IMPRESSION, modern rexine, gilt, 8vo, 1954.

£300 - 400



**536**  
**Fleming (Ian)** GOLDFINGER, FIRST EDITION, original boards stamped in gilt and blind, dust-jacket, spine ends and corners a little chipped, creasing to head, ink marking to upper panel, light rubbing and some soiling to extremities, a very good copy overall, 8vo, 1959.

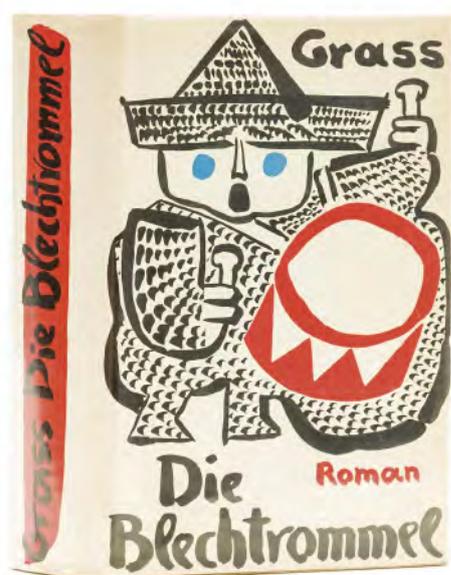
£300 - 400



**537**  
**Fowles (John)** THE COLLECTOR, FIRST EDITION, original brown boards, fine, dust-jacket, very slight fading to spine, near-fine otherwise, 8vo, 1963.

\*\* A superb copy of Fowles' first novel.

£300 - 400



538

**Grass (Günter)** DIE BLECHTROMMEL, FIRST EDITION, SIGNED BY THE AUTHOR ON TITLE, original cloth, slight spotting to covers, later issue dust-jacket (with reviews to flaps) with very short tear to lower panel, else fine, 8vo, Darmstadt etc., 1959.

\*\* A FINE COPY OF THE AUTHOR'S MAGNUM OPUS, HIS FIRST NOVEL AND WIDELY REGARDED AS ONE OF THE MOST IMPORTANT GERMAN NOVELS OF THE 20TH CENTURY. This was the first work of his Danzig Trilogy and was made into a film in 1979, which won the Palme d'Or and the Oscar (perhaps in this case "Oskar" would be more appropriate) for Best Foreign Language Film. Grass was awarded the Nobel Prize in Literature in 1999. A loosely inserted sticker states that this copy was signed by Grass on 15th April 2005 at the Musikhochschule in Lübeck.

£200 - 300



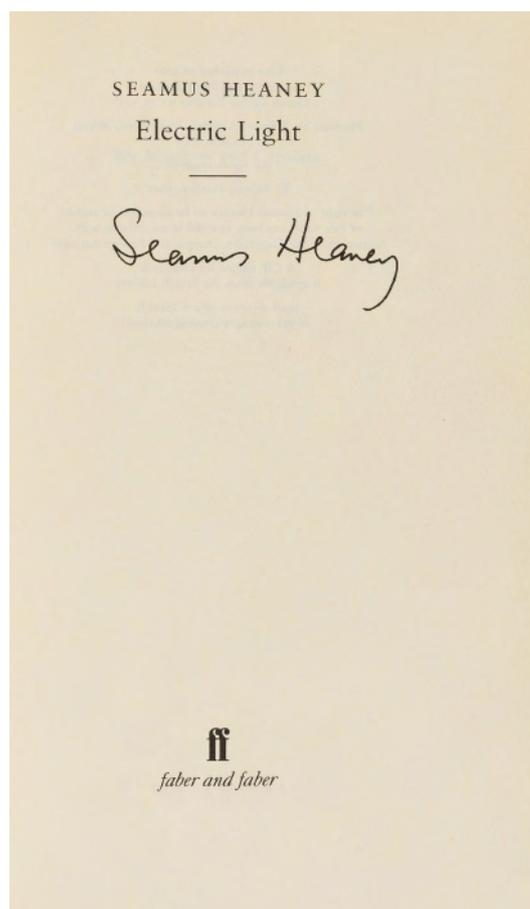
539

539

**Heaney (Seamus) and others.** THE FOUR ELEMENTS, Series 1-4 [a complete set], each series with 4 broadside poems limited to 125 copies signed by the contributors, wood-engraved illustration printed in a different colour above a poem on each of the four elements, each numbered and signed by the poet, loose as issued in original wrappers, [Brandes & Durkan AA23b, AA26b, AA28b & AA34b], folio, Whittington Press, for the Friends of the Cheltenham Festival of Literature, 1989-92.

\*\* Produced each year for the Cheltenham Festival of Literature, the contributors are Seamus Heaney, Laurie Lee, Lawrence Sail and Jenny Joseph. The poets took it in turns to write on each element while a different illustrator was used each year, namely Hellmuth Weissenborn, John O'Connor, Gwenda Morgan and Miriam Macgregor.

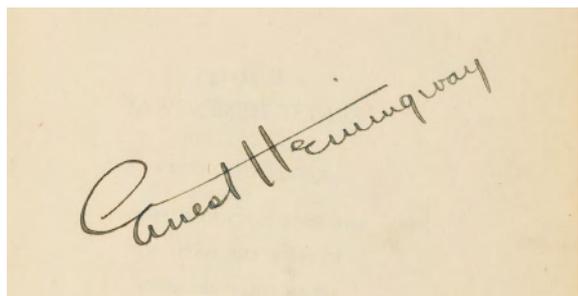
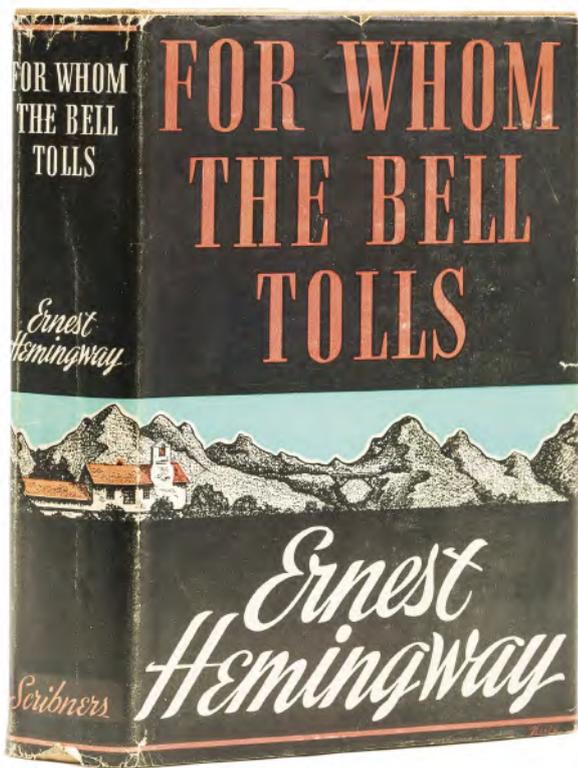
£400 - 600



540

**Heaney (Seamus)** BEOWULF, FIRST EDITION, number 150 of 325 copies signed by the author, 1999; Opened Ground: Poems 1966-1996, number 84 of 325 copies, 1998; Electric Light, FIRST EDITION, 2001; District and Circle, FIRST EDITION, 2006 § Henryson (Robert) The Testament of Cresseid & Seven Fables, translated by Seamus Heaney, number 14 of 110 copies, 2009, ALL SIGNED BY THE AUTHOR, the third & fourth original boards with dust-jackets, the rest original cloth-backed boards with slip-cases; and 2 others, Heaney, 8vo (7)

£600 - 800



541

541

**Hemingway (Ernest)** FOR WHOM THE BELL TOLLS, early reprint without 'A' to copyright page, signed by the author on front free endpaper, light surface soiling to endpapers, original cloth, second state dust-jacket with the credit to lower panel, very light fading to spine, spine ends and corners a little chipped, a few small chips and some creasing to head, still an excellent copy overall, preserved in custom drop-back box, 8vo, New York, 1940.

£1,500 - 2,000

542

**Hosken (Clifford), "Richard Keverne".** CROOKS AND VAGABONDS, first edition, original cloth, spine faded, covers mottled, dust-jacket, spine a little browned, spine ends and corners a little chipped, some light rubbing and creasing to extremities, but a sharp and excellent example overall, 8vo, 1941.

\*\* A lovely copy of this work by a British Golden Age writer, rare in the wonderfully atmospheric dust-jacket.

£250 - 350

543

**Household (Geoffrey)** ROGUE MALE, first edition, title in red and black, original cloth, first issue dust-jacket priced at 7/6., light fading to spine, neat and sympathetic repairs and restorations to head and foot, some retouching, in effect a sharp and excellent copy, 8vo, 1939.

\*\* An excellent example of Household's classic action thriller.

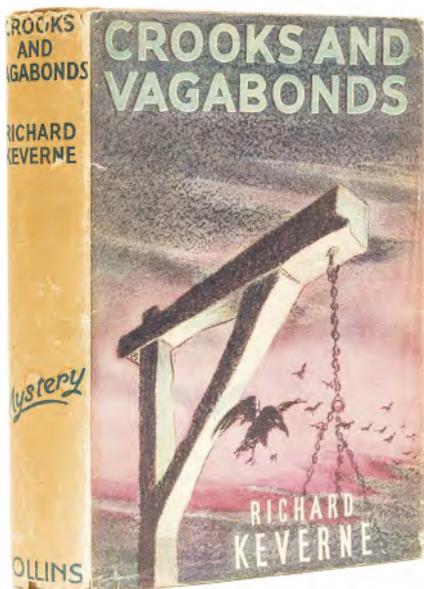
£1,200 - 1,800

544

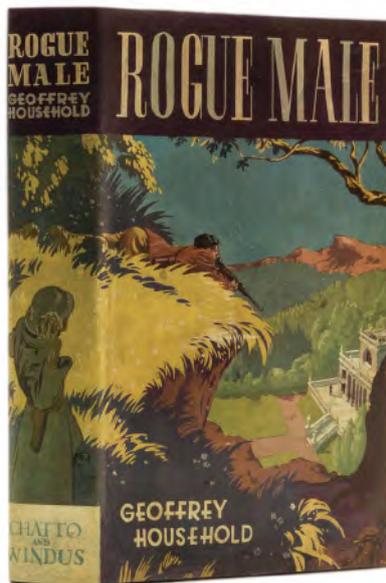
**James (M.R.)** GHOST STORIES OF AN ANTIQUARY, first edition, frontispiece and 3 plates by James McBride, without advertisements, half-title browned and with small ink inscription to head, lacking front free endpaper, marking in red crayon to pastedown, upper hinge tender, original buckram, ruled in red and lettered in black minor fraying to tips of spine and corners, otherwise excellent, yapp edges, [Lovecraft, Supernatural Horror in Literature, 1973, pp.100-105; Tynn 3-125], 8vo, 1904.

\*\* FIRST EDITION OF THIS FIRST COLLECTION OF STORIES BY ONE OF THE MOST INFLUENTIAL WRITERS OF GHOST STORIES OF THE 20TH CENTURY. "The greatest master of the ghost story" - John Betjeman.

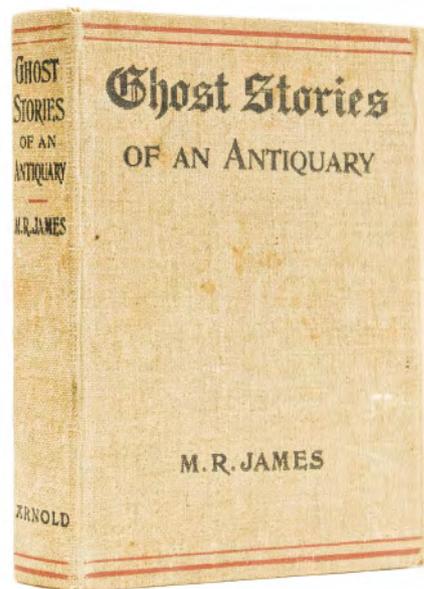
£300 - 400



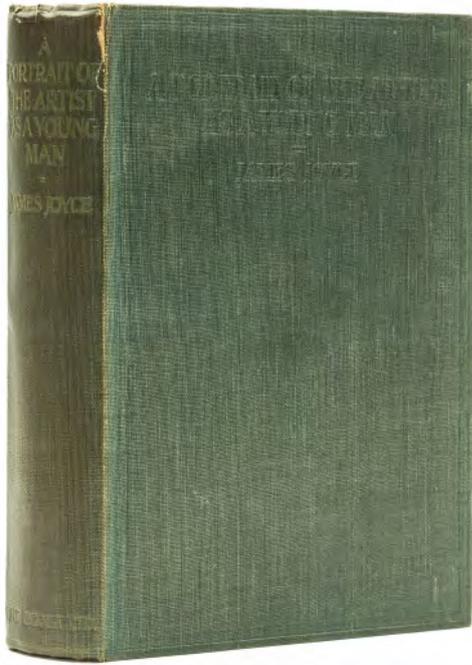
542



543



544

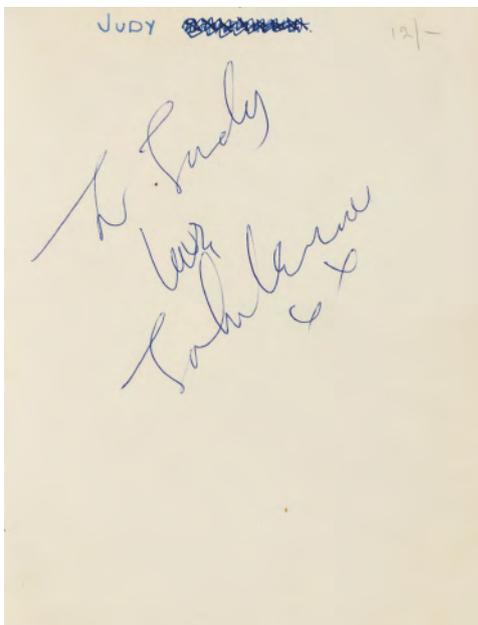


545

**Joyce (James)** A PORTRAIT OF THE ARTIST AS A YOUNG MAN, FIRST ENGLISH EDITION, *neat ink ownership inscription to pastedown, light browning to endpapers, original cloth, spine darkened, some splitting to head of spine, otherwise a sharp and excellent copy overall*, [Slocum & Cahoon A12], 8vo, [1916 but 1917].

\*\* One of c.750 copies bound with the sheets from the American first edition after English printers refused to incur the risk of printing.

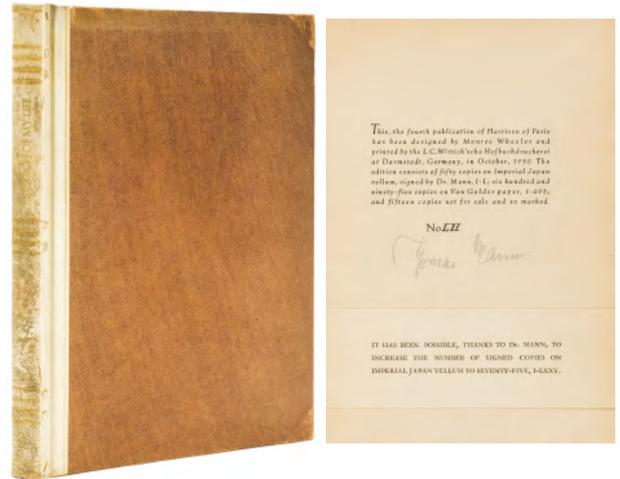
£300 - 400



546

**Lennon (John)** IN HIS OWN WRITE, *early reprint (first published March 1964), signed and inscribed by the author "TO JUDY LOVE JOHN LENNON xx" in ballpoint pen on front free endpaper with owner's name in ink at head (partly crossed out), printed in blue and brown, illustrations by Lennon, one or two leaves becoming loose, original laminated pictorial boards, rubbed, slight wear to corners and upper joint*, 8vo, April 1964.

£400 - 600



547

**Mann (Thomas)** A SKETCH OF MY LIFE, NUMBER 52 OF 75 COPIES PRINTED ON JAPON VELLUM AND SIGNED BY THE AUTHOR, *printed notice amending limitation number tipped onto limitation p., light browning to text margins, original vellum-backed boards, vellum tips, spine darkened, corners rubbed*, 8vo, Paris, [1930].

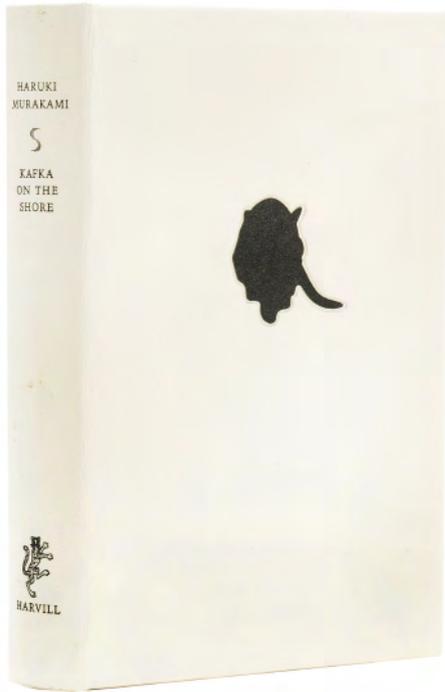
£400 - 600



548

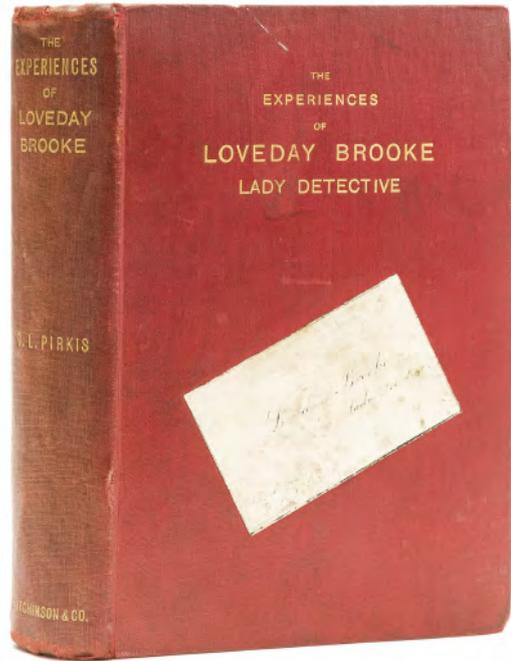
**Moore (Nicholas)** THE GLASS TOWER, FIRST EDITION, *SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to front free endpaper, A.L.S. FROM THE AUTHOR loosely inserted, plates and illustrations by Lucian Freud, light spotting to endpapers, original pictorial boards, dust-jacket, browning, chipping and creasing to head, light marking to upper cover*, 8vo, 1944.

£300 - 400



**549**  
**Murakami (Haruki)** KAFKA ON THE SHORE, NUMBER 15 OF 100 SPECIALLY-BOUND COPIES, SIGNED BY THE AUTHOR *on bookplate to limitation p., pictorial endpapers, original white morocco with black inlay, spine lettered in black, slip-case, 8vo, 2005.*

**£300 - 400**



**551**  
**Pirkis (Catherine Louisa)** THE EXPERIENCES OF LOVEDAY BROOKE, LADY DETECTIVE, FIRST EDITION, *frontispiece and numerous illustrations, contemporary ink ownership inscription to front free endpaper, original red cloth with visiting card inset to upper cover as issued, slight shelf-lean, spine a little darkened, minor bumping to spine ends and corners, card rubbed, [Queen, The Detective Short Story, 1969, p.86], 8vo, 1894.*

\*\* A GOOD, SHARP COPY OF THE FIRST DETECTIVE STORY BY A WOMAN FEATURING A FEMALE DETECTIVE.

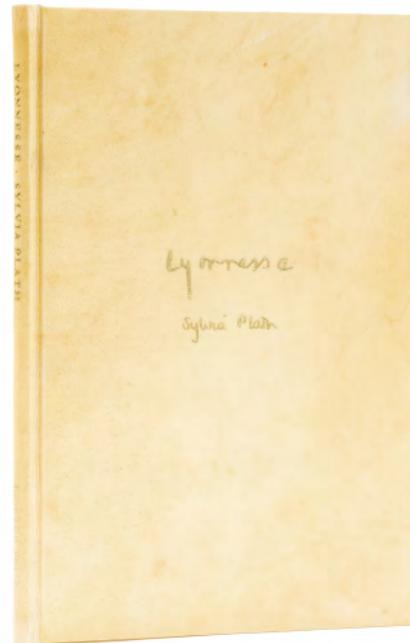
**£600 - 800**



**550**  
**Owen (Wilfred)** POEMS, FIRST EDITION, *portrait frontispiece, tissue-guard, usual browning to tissue-guard and title, some scattered spotting, light browning and ink ownership inscription to endpapers, original cloth, paper label to spine, marked and faded at foot with chop to foot of upper cover, sm.4to, 1930.*

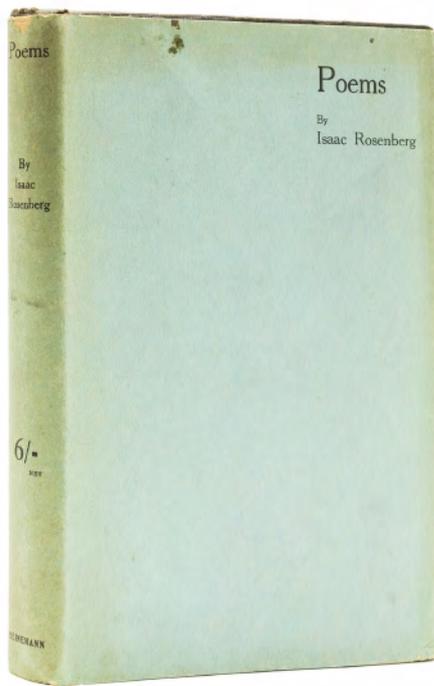
\*\* The most important book of poetry from the First World War.

**£400 - 600**

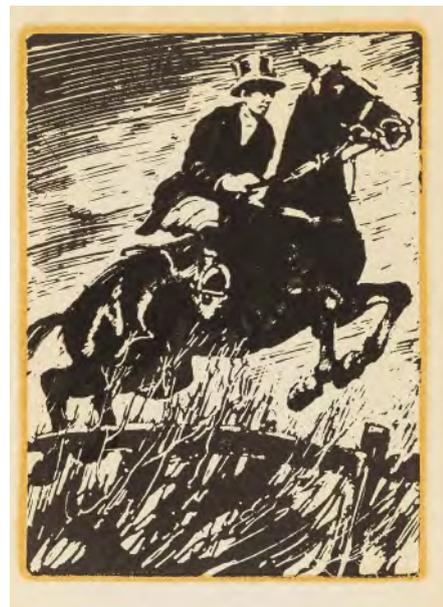


**552**  
**Plath (Sylvia)** LYONNESSE, NUMBER 2 OF 10 COPIES IN VELLUM, *specimen leaf loosely inserted, original vellum, by Zaehnsdorf, lettered in gilt, t.e.g., others uncut, preserved in cloth drop-back box, folio, Rainbow Press, 1971.*

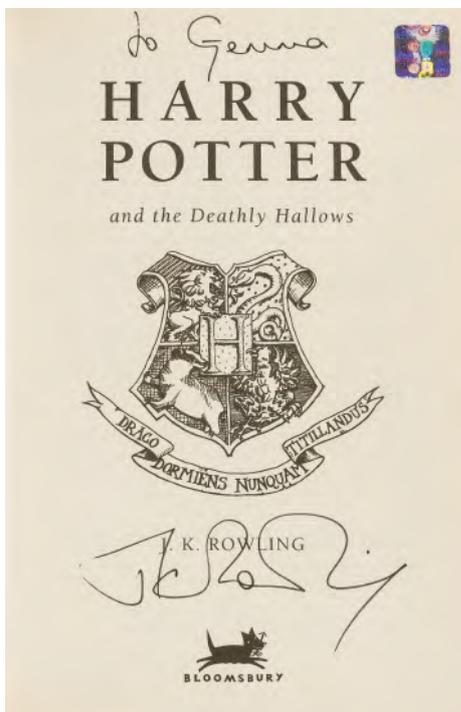
**£300 - 400**



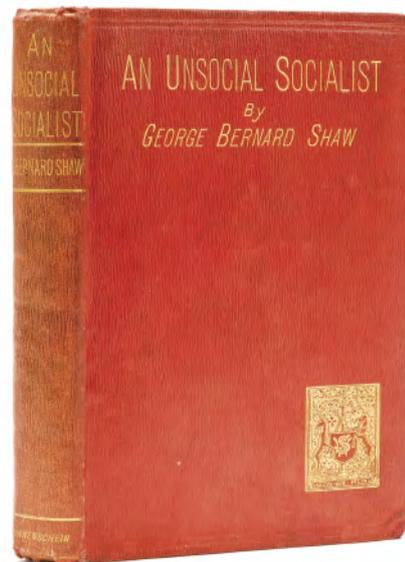
**553**  
**Rosenberg (Isaac)** POEMS, FIRST EDITION, *portrait frontispiece, original cloth, paper label to spine, dust-jacket, spine slightly darkened with small abrasion to head, minor chipping to corners, small ink marking to head of upper panel, still an excellent example overall, 8vo, 1922.*  
**£300 - 400**



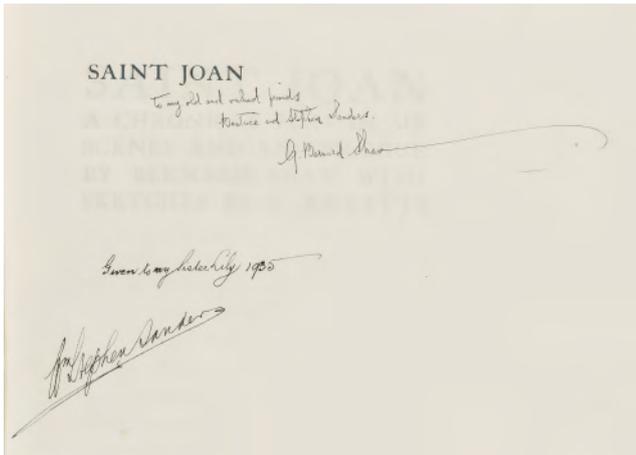
**555**  
**[Sassoon (Siegfried)]** MEMOIRS OF A FOX-HUNTING MAN, FIRST EDITION, *second issue with 'A' to early blank, 1928; Memoirs of an Infantry Officer, FIRST EDITION, 1930; Memoirs of a Fox-Hunting Man, FIRST ILLUSTRATED EDITION, number 190 of 300 copies signed by the author and artist, plates and illustrations by William Nicholson, tissue guards, original pictorial vellum, uncut, soiled, spine ends worn, 1929; Vigils, number 119 of 272 copies signed by the author, engraved throughout with title-vignette by Stephen Gooden, original morocco, by Gray & Son of Cambridge, t.e.g., others uncut, 1934, the first two original blue cloth, the first uncut, both with dust-jackets, very lightly soiled and the second with slight fraying to head of spine but good copies, both preserved in cloth folders and red morocco-backed cloth slip-cases (spines darkened and a little rubbed); and 3 others by the same, 8vo (7)*  
**£500 - 700**



**554**  
**Rowling (J.K.)** HARRY POTTER AND THE DEATHLY HALLOWS, FIRST EDITION, *SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR WITH HOLOGRAPHIC STICKER TO TITLE, original pictorial boards, dust-jacket, 8vo, 2007.*  
**£1,000 - 1,500**



**556**  
**Shaw (George Bernard)** AN UNSOCIAL SOCIALIST, FIRST EDITION, *FIRST ISSUE WITH "Author of The Confessions of Byron Cashel's Profession" to title and no appendix, occasional light finger-soiling to text margins, original cloth, publisher's name spelt correctly at foot of spine, spine a little darkened, spine ends and corners a little bumped, light rubbing but a sharp and excellent copy overall, 8vo, 1887.*  
**\*\* THE RARE FIRST ISSUE OF SHAW'S SECOND NOVEL.**  
**£600 - 800**

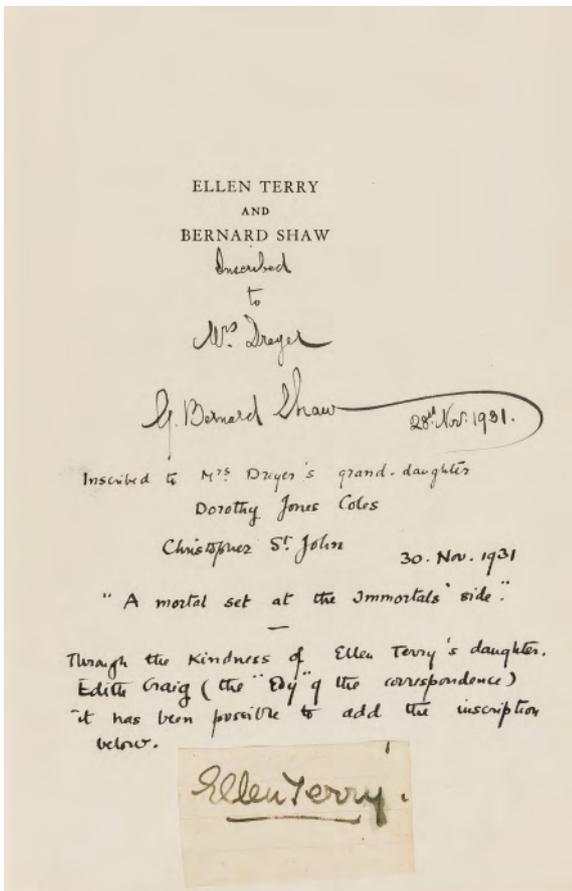


557

**Shaw (George Bernard)** SAINT JOAN, one of 750 copies, SIGNED PRESENTATION COPY INSCRIBED BY THE AUTHOR "TO MY OLD AND VALUED FRIENDS BEATRICE AND STEPHEN SANDERS. G. BERNARD SHAW" and from Stephen Sanders to his sister Lily on half-title, 16 tipped-in plates after Charles Ricketts, most colour, original cloth-backed patterned-paper boards, t.e.g., others uncut, dust-jacket designed by Ricketts, very slightly soiled, a few tears, preserved in woven cloth loose cover with title embroidered on upper panel, folio, 1924.

\*\* Beatrice Sanders (1874-1932) was a suffragette and financial secretary of the Women's Social and Political Union who worked closely with Sylvia Pankhurst. She was imprisoned on several occasions, once being sentenced to fourteen months but she went on hunger strike and was released under the terms of the Cat and Mouse Act. She and her husband, William Stephen Sanders (1871-1941) a Labour politician, were both members of the Fabian Society with Shaw.

£400 - 600



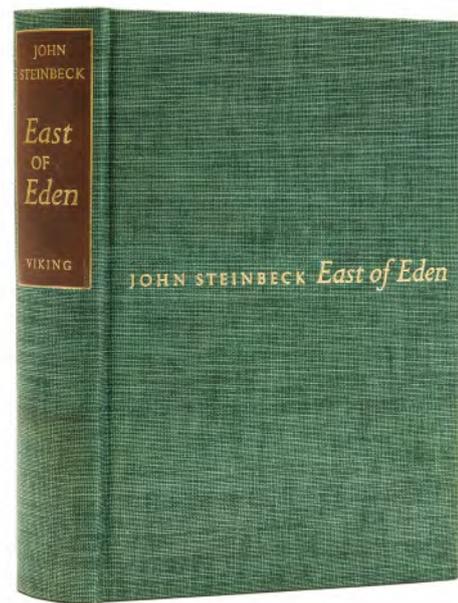
558

558

**Shaw (George Bernard)** THE INTELLIGENT WOMAN'S GUIDE TO SOCIALISM AND CAPITALISM, SIGNED PRESENTATION COPY FROM THE AUTHOR "TO DAISY KENNEDY, FOR THE EDIFICATION OF JOHN DRINKWATER..." inscribed on half-title, JOHN DRINKWATER'S COPY with his bookplate, original decorative cloth, t.e.g., others uncut, 1928; Ellen Terry and Bernard Shaw: A Correspondence, edited by Christopher St. John, SIGNED AND INSCRIBED BY SHAW TO MRS. DREYER WITH ADDITIONAL INSCRIPTION FROM THE EDITOR TO MRS. DREYER'S GRAND-DAUGHTER AND AUTOGRAPH OF ELLEN TERRY pasted in on half-title, original cloth, dust-jacket, preserved in cloth folder and morocco-backed slip-case (spine rubbed), New York, 1931; Heartbreak House..., SIGNED AND INSCRIBED BY THE AUTHOR TO MRS. SAM BROOKS on half-title, with loosely-inserted A.L.S. TO SHAW REQUESTING HIS AUTOGRAPH, ANNOTATED BY HIM "THEN WHY COLLECT MINE? G. BERNARD SHAW 22/2/18" in ink, original cloth, dust-jacket, 1919; and 3 others by Shaw including a limited edition of the second, 8vo (6)

\*\* Daisy Kennedy (1893-1981), an Australian-born concert violinist, married John Drinkwater in 1924.

£500 - 700



559

**Steinbeck (John)** EAST OF EDEN, FIRST EDITION, ONE OF 1500 COPIES SIGNED BY THE AUTHOR, original cloth, board slip-case (a little rubbed), 8vo, New York, 1952.

\*\* "I think everything else I have written has been, in a sense, practice for this." John Steinbeck.

£600 - 800

560

**Steiner (Rudolf)** ARCHIVE OF 11 TYPESCRIPTS WITH 17 ORIGINAL CHALK DRAWINGS AFTER STEINER LOOSELY INSERTED, colour illustrations in crayon in text, numerous markings, underlinings and corrections in pencil, ink and crayon, ink stamps of Adolf Arenson, ownership inscription of Bruno Korell, some hinges weak or broken, original cloth or boards, some light wear, 4to, c.1924.

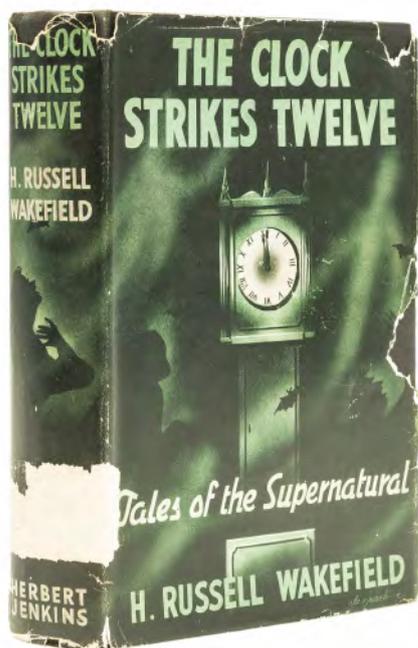
\*\* AN INTERESTING ARCHIVE THAT SHOWS PART OF THE RECORDING OF RUDOLF STEINER'S FAMOUS LECTURES FOR PUBLICATION WITH NOTES, EMENDATIONS AND DRAWINGS BY MEMBERS OF THE ANTHROPOSOPHICAL SOCIETY. DRAWINGS BY STEINER ARE ALL IN INSTITUTIONS AND WE CAN TRACE NO OTHER CONTEMPORARY COPIES AT AUCTION.

Adolf Arenson (1855-1936) was an early and influential member of the Anthroposophical Society, giving a number of lectures in his own right as well as overseeing the editing and publication of Steiner's lectures.

£800 - 1,200



560

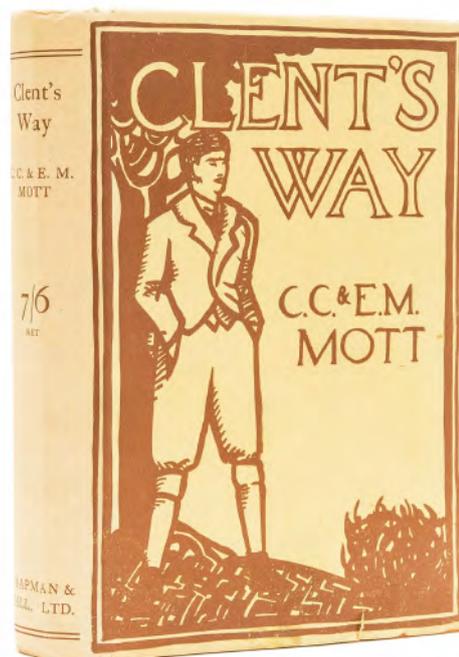


561

**Wakefield (Herbert Russell)** THE CLOCK STRIKES TWELVE. TALES OF THE SUPERNATURAL, FIRST EDITION, original cloth, very light fading to spine, dust-jacket priced at 7/6, spine ends and corners chipped, chip to fore-edge and head of upper panel, some creasing and fraying to extremities, abrasion to spine (? from removal of price sticker), [Tymn 4-212], 8vo, 1940.

\*\* A RARE COLLECTION OF GHOST STORIES, WE CAN TRACE NO OTHER COPY IN THE DUST-JACKET. "An unjustly neglected author of ghostly tales." - Tymn.

£400 - 600

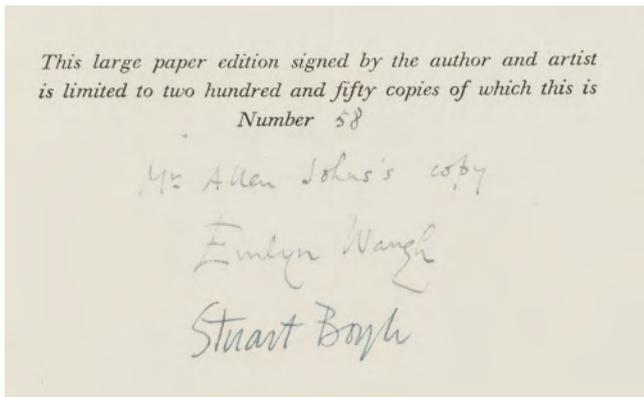


562

**Waugh (Evelyn).- Mott (C.C. and E.M.)** CLENT'S WAY, FIRST EDITION, original cloth, DUST-JACKET DESIGNED BY EVELYN WAUGH, very short closed tear to foot of upper panel, vertical crease to spine, minor creasing to spine ends, a sharp, near-fine example overall, 8vo, Chapman & Hall, 1923.

\*\* A RARE, SEEMINGLY UNRECORDED DUST-JACKET DESIGNED BY THE YOUNG EVELYN WAUGH. Though unsigned the design is unmistakably by Waugh and reminiscent of his designs for works such as *Circular Saws* and *Colleagues* published in the same year by Chapman & Hall.

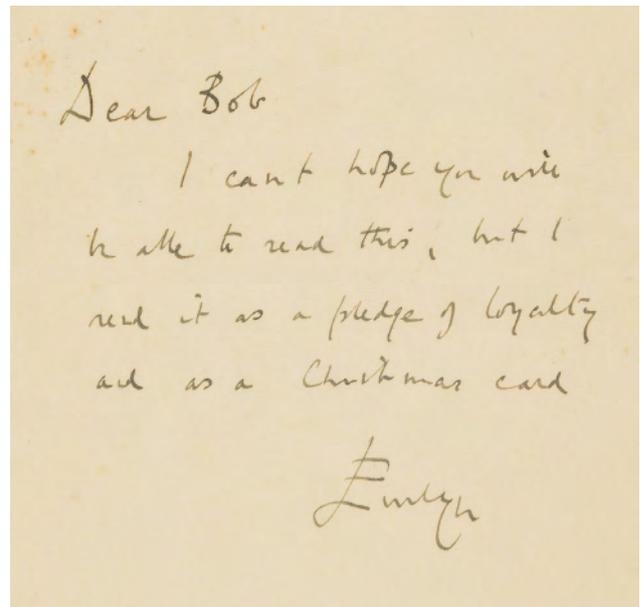
£300 - 400



563

**Waugh (Evelyn)** *THE LOVED ONE*, number 58 of 250 copies signed by the author and illustrator, THIS COPY INSCRIBED BY WAUGH "MR ALLEN JOHNS'S COPY", illustrations by Stuart Boyle printed in brown, original green buckram, t.e.g., others uncut, spine a little faded, 8vo, [1948].

£300 - 400

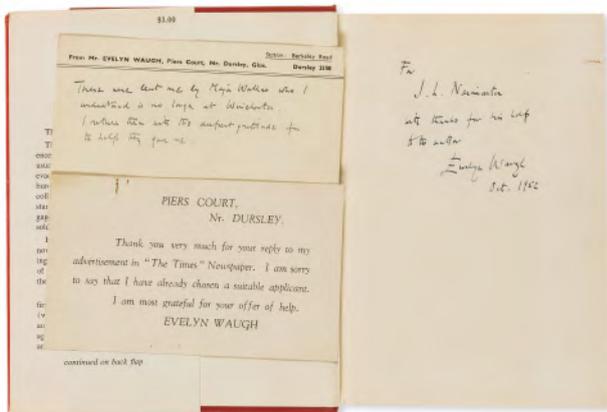


565

**Waugh (Evelyn)** *THE LIFE OF THE RIGHT REVEREND RONALD KNOX*, FIRST EDITION, *second impression*, signed presentation inscription from the author to Major-General Sir Robert Laycock "I CAN'T HOPE THAT YOU WILL BE ABLE TO READ THIS, BUT I SEND IT AS A PLEDGE OF LOYALTY AND AS A CHRISTMAS CARD, EVELYN" to free front endpaper, frontispiece, plates, scattered spotting, 4pp. A.L.s. and A.C.s. from Ronald Knox loosely inserted, original cloth, spine lightly faded, near-fine otherwise, preserved in custom drop-back box, 8vo, 1959.

\*\* A LOVELY PRESENTATION copy; Knox was much-admired by Waugh and this copy is inscribed to a friend he held in similar esteem. Major-General Sir Robert Laycock (1907-68), served as the Second World War as a lieutenant colonel with the commandos in North Africa, Crete, Sicily and Italy, forming the "Layforce" in 1941. Waugh served under him as part of the "Layforce" from 1940-42.

£300 - 400

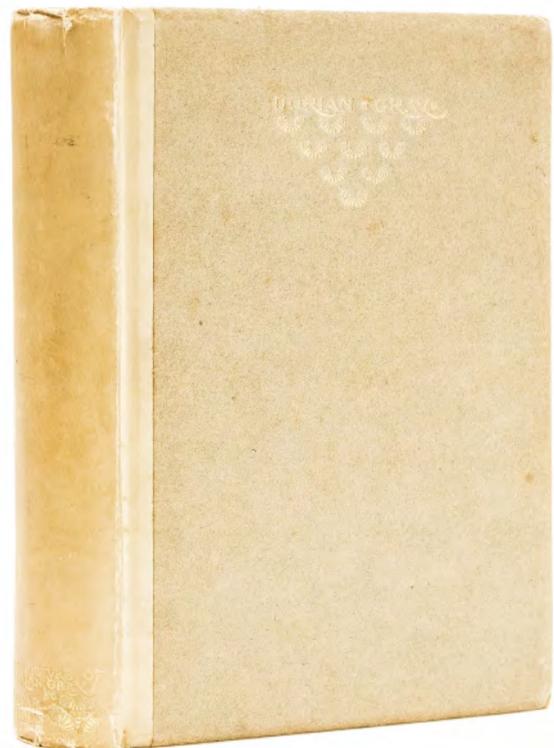


564

**Waugh (Evelyn)** *MEN AT ARMS*, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR, "For J.L.Naimaster with thanks for his help to the author" to front endpaper, paperclip rust mark to endpaper, bookplate of Naimaster to pastedown, Autograph Card from Waugh, printed notice from Waugh and copies of 2 letters from Naimaster loosely inserted, original cloth, dust-jacket, spine ends and corners a little chipped, light creasing to head and foot, otherwise excellent, preserved in custom slip-case, 8vo, Boston, 1952.

\*\* A lovely presentation copy that lends insight to the process of Waugh's research and composition. Naimaster contacted Waugh in response to Waugh's advertisement for a former P.O.W. to provide background detail for the work in progress that would become *Officers and Gentlemen*, suggesting a suitable candidate and mentioning that Waugh had materials lent to him via a Major Wallis for research in composing *Men at Arms*. Waugh replied with a handwritten card, thanking Naimaster and enclosing the inscribed copy.

£500 - 700



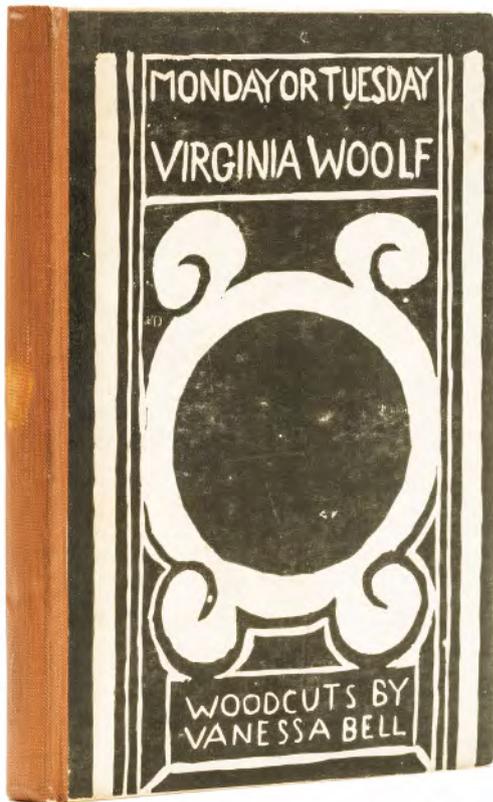
566

566

**Wilde (Oscar)** THE PICTURE OF DORIAN GRAY, FIRST EDITION IN BOOK FORM, FIRST ISSUE with misprint 'nd' for 'and' line 23, page 208, original parchment boards with cover design in gilt by Charles Ricketts, spine a little browned, spine ends and corners a little bumped, still an unusually bright and sharp copy, [Mason 328], 8vo, [1891].

\*\* The first trade edition of Wilde's classic novel, published three months prior to the signed limited and seemingly much scarcer, particularly in good condition.

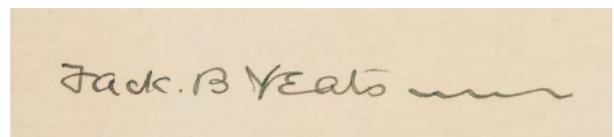
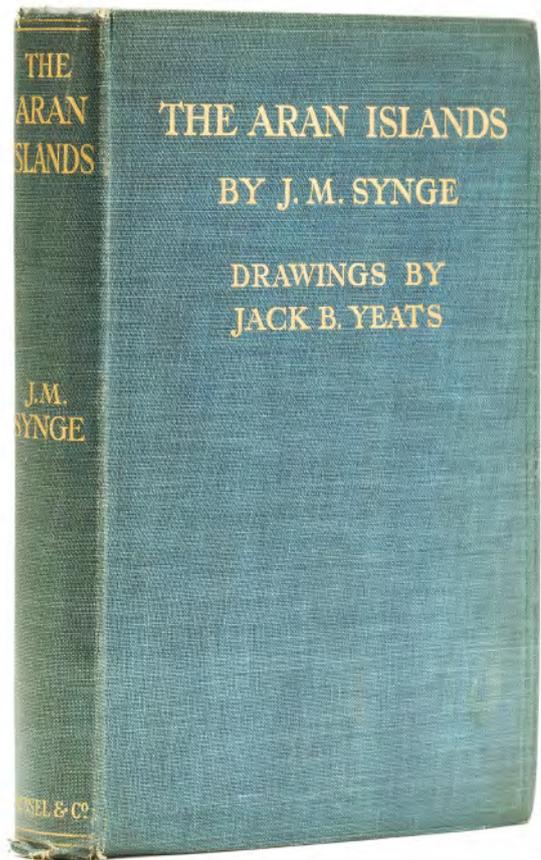
£1,500 - 2,000



567

**Woolf (Virginia)** MONDAY OR TUESDAY, FIRST EDITION, full-page woodcut illustrations by Vanessa Bell (lightly offset as usual), advertisement leaf at end, endpapers a little browned, label removed from rear pastedown, original cloth-backed decorative boards by Vanessa Bell, slightly rubbed, lower cover a little foxed, small stain to spine, [Kirkpatrick A5a], 8vo, Hogarth Press, 1921.

£400 - 600



568

**Yeats (Jack B.)- Synge (J.M.)** THE ARAN ISLANDS, FIRST EDITION, SIGNED BY JACK YEATS ON FRONT FREE ENDPAPER, frontispiece and 11 plates by Jack Yeats, browning to endpapers, original cloth, spine ends and corners bumped, 8vo, Dublin and London, 1907.

\*\* Rare signed.

£400 - 600



**Andy Warhol (1928-1987)**

*Beatles (See. Feldman and Schellmann IIIB.5a)*

The unique screenprint in colours, 1980, with the "Estate of Andy Warhol" and "Andy Warhol Foundation for the Visual Arts" ink stamps verso, printed by Rupert Jasen Smith, New York, the full sheet, 812 x 1018mm (framed).

**Est. £70,000-90,000**

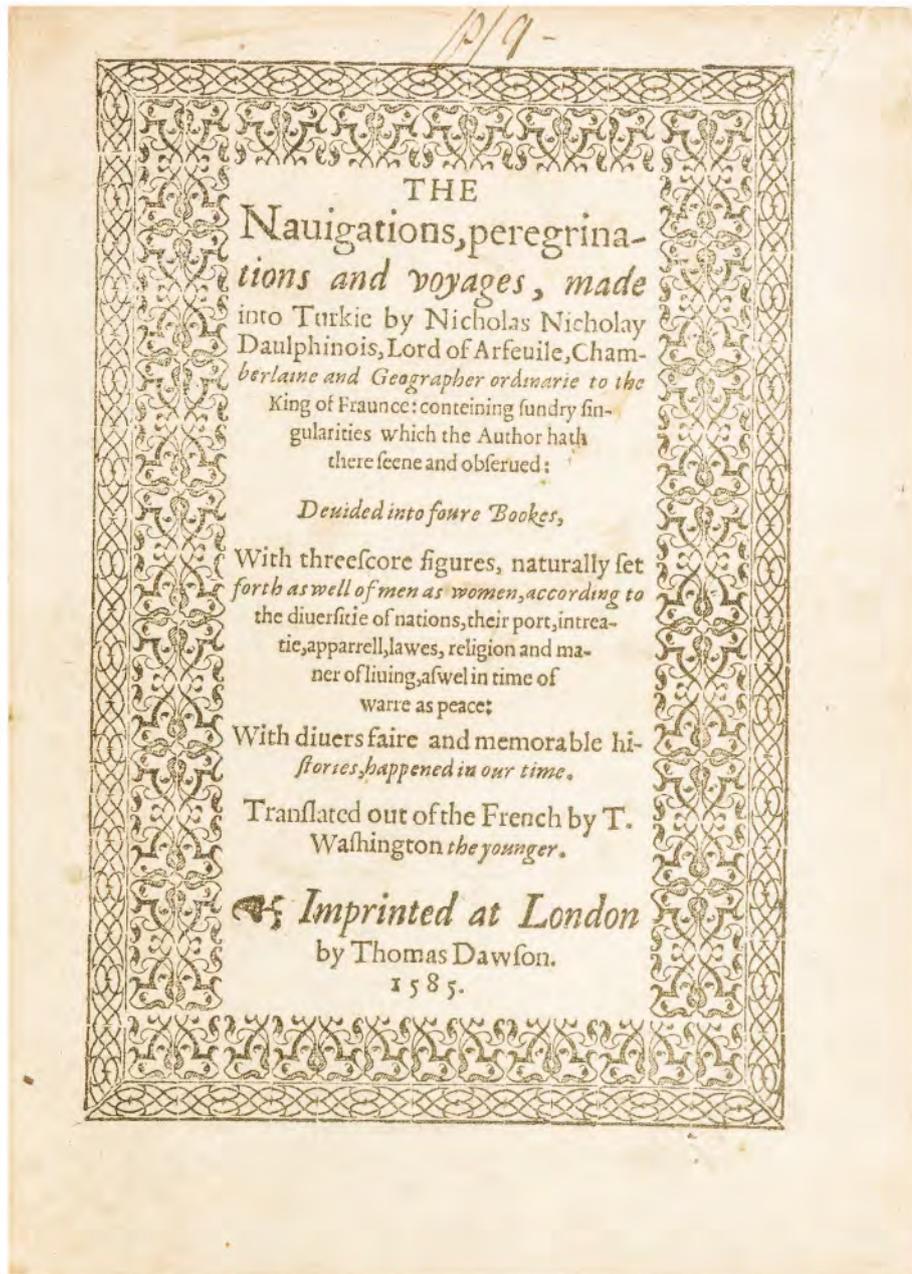
## **Editions and Works on Paper**

Auction: Tuesday 29th January 2019 | The Westbury Hotel, 37 Conduit Street, London, W1S 2YF

Bidding and information: [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk) | +44 (0) 20 7871 2640

For more details, full viewing times and catalogues, please visit: [forumauctions.co.uk](http://forumauctions.co.uk)

*Buyer's premium (plus VAT if applicable) applies to all lots at 25% of the hammer price.*



Nicolas de Nicolay.  
*The Navigations, peregrinations and voyages,  
made into Turkie,*  
first edition in English, 1585.  
Est. £10,000-15,000

## Welcoming Consignments: Fine Books, Manuscripts and Works on Paper

Auction: Thursday 28th March 2019 | The Westbury Hotel, 37 Conduit Street, London, W1S 2YF

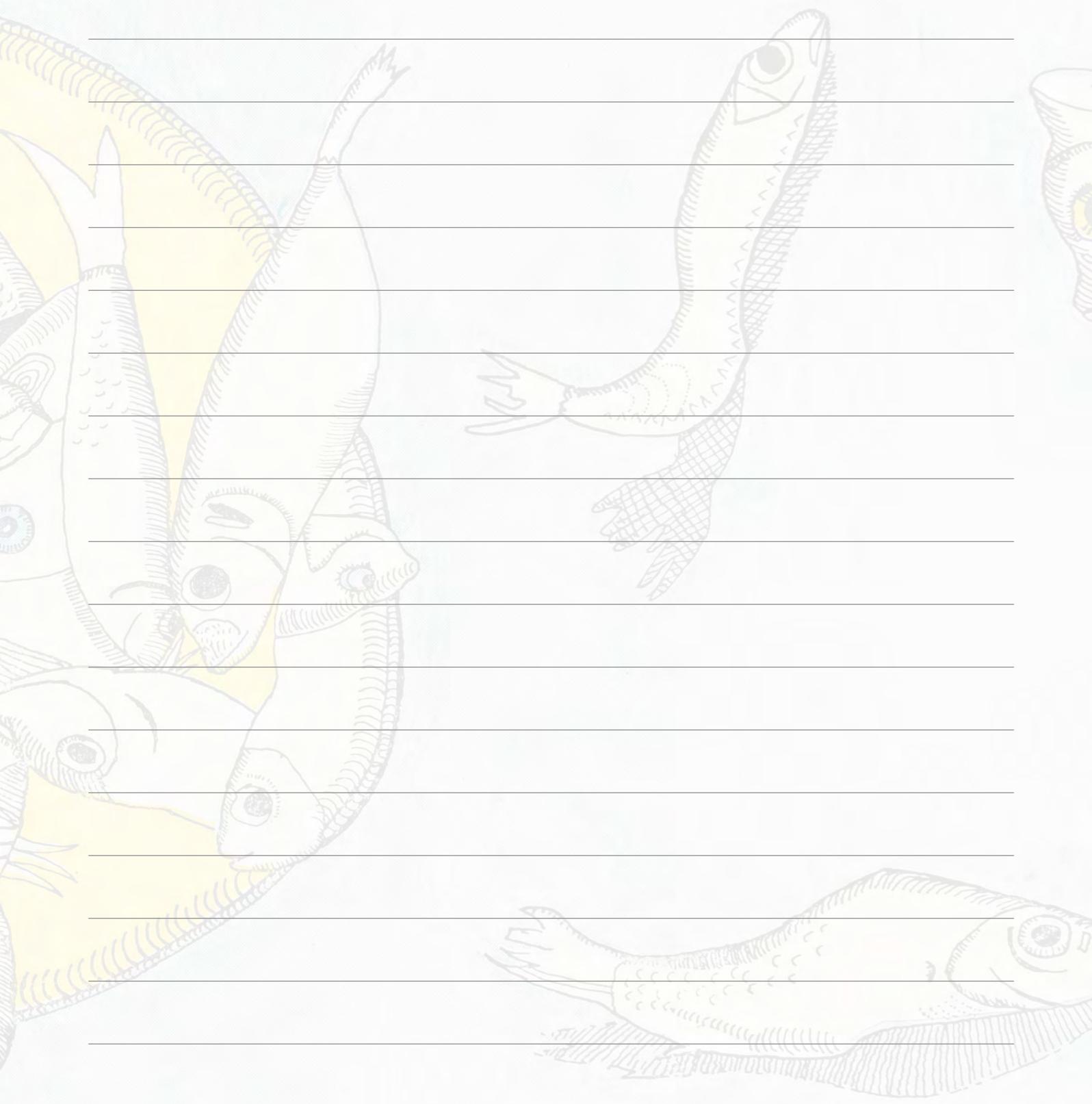
Bidding and information: [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk) | +44 (0) 20 7871 2640

For more details, full viewing times and catalogues, please visit: [forumauctions.co.uk](http://forumauctions.co.uk)

Buyer's premium (plus VAT if applicable) applies to all lots at 25% of the hammer price.



Notes:





## Auction Financing for bidders

### An exclusive arrangement with Unbolted

#### Purchase Lots at auction with financing by Unbolted

- Available for pre-sale commission bids
- Borrow up to 85% of hammer price
- Loan is pre-approved before auction
- No credit checks. No affordability tests
- No recourse to you or your business
- First 3 months interest free
- Free storage and insurance until loan amount is repaid

#### How to register with Unbolted

Visit: [www.unbolted.com/uk/forumauctions](http://www.unbolted.com/uk/forumauctions)

Email: [forum-loan@unbolted.com](mailto:forum-loan@unbolted.com)

Phone: +44 (0)20 3567 1300

#### The Key Loan Conditions

The amount of credit available on any one Lot is 85% of the hammer price subject to a maximum of 85% of the pre-sale high estimate. The maximum loan term is 6 months unless otherwise agreed.

In order to draw down the loan you must first settle the unfinanced 15% of hammer price and any additional purchase charges as invoiced by Forum Auctions.

There is no limit on the number of individual Lots that you are able to receive credit on, provided that you have not defaulted on a previous Unbolted loan.

Purchased Lots will be held as security during the term of the loan, initially by Forum Auctions, under instruction by Unbolted.

Once you repay the loan the Lot will be released to you. You may repay the loan at any time without any penalty or interest charges within 3 months, after which you will be charged interest by Unbolted at an annual rate of 18%.

**If you do not repay the loan within 6 months you may lose your right to do so and Unbolted may sell the Lot to repay the loan, interest thereon and any other applicable costs.**

**Representative Example:** Hammer price of £10,000; total invoice including buyer's premium and VAT is £13,000. Credit received by the borrower £8,500. Loan term of 6 months. No interest payable if repaid within 3 months. Annual interest rate after 3 months is 18%. Total interest charged for 6 months is £202.50. Amount payable after 6 months is £8,702.50. **Representative APR: 9.2%**

## TERMS OF SALE

Both the sale of goods at our auctions and your relationship with us are governed by the Terms of Consignment (primarily applicable to sellers) the Terms of Sale (primarily applicable to bidders and buyers) and any notices displayed in the saleroom or announced by us at the auction (collectively, the "Conditions of Business"). The Terms of Consignment and Terms of Sale are available at our saleroom on request.

You must read these Terms of Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale. If registering to buy over a live online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to these terms before you are able to place a bid.

### Definitions and interpretation

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

**"Auctioneer"** means Forum Auctions Ltd, a company registered in England and Wales with registration number 10048705 and whose registered office is located at 220 Queenstown Road, London SW8 4LP or its authorised auctioneer, as appropriate;

**"Bidder"** means a person participating in bidding at the auction;

**"Bidding Platform"** means the live online bidding platform over which an auction is broadcast allowing bidders to place bids. Bidding Platforms may be operated by the Auctioneer, or by a third party service provider on the Auctioneer's behalf;

**"Buyer"** means the person who makes the highest bid for a Lot accepted by the Auctioneer;

**"Deliberate Forgery"** means:

- (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source; (b) which is described in the catalogue as being the work of a particular creator without qualification; and
- (c) which at the date of the auction had a value materially less than it would have had if it had been as described;

**"Exclusively Online Auction"** means only an auction held exclusively over the Website or Bidding Platform and where we have not made the Goods available for viewing or inspection. NB this does not apply for any auctions, howsoever held, where we have made the Goods available for inspection;

**"Hammer Price"** means the level of the highest bid accepted by the Auctioneer for a Lot and signaled by the fall of the hammer;

**"Lot(s)"** means the goods that we offer for sale at our auctions;

**"Premium"** means the fee that we will charge you on your purchase of a Lot to be calculated as set out in Clause 3;

**"Premium Inclusive Auction"** means the Premium is zero;

**"Reserve"** means the minimum hammer price at which a Lot may be sold save that the auctioneer may use his discretion to accept a lower Hammer Price than the Reserve;

**"Sale Proceeds"** means the net amount due to the Seller;

**"Seller"** means the persons who consign Lots for sale at our auctions;

**"Terms of Consignment"** means the terms on which we are offering the Lots for sale in our auctions as agent on behalf of Sellers;

**"Terms of Sale"** means these terms of sale, as amended or updated from time to time;

**"Total Amount Due"** means the Hammer Price for a Lot, the Premium, any applicable artist's resale right royalty, any VAT or import duties due and any additional charges payable by a defaulting buyer under these Terms of Sale;

**"Trader"** means a Seller who is acting for purposes relating to that Seller's trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf;

**"VAT"** means Value Added Tax or any equivalent sales tax; and

**"Website"** means our website available at [www.forumauctions.co.uk](http://www.forumauctions.co.uk).

In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Buyer. The words 'we', 'us', etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

### 1. Information that we are required to give to Consumers

- 1.1 A description of the main characteristics of each Lot as contained in the auction catalogue.
- 1.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.
- 1.3 The price of the Goods and arrangements for payment as described in Clauses 6 and 8.
- 1.4 The arrangements for collection of the Goods as set out in Clauses 7 and 8.
- 1.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 12.
- 1.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.
- 1.7 If you have any complaints, please send them to us directly at the address set out on our Website.

### 2. Bidding procedures and the Buyer

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us.
- 2.2 We strongly recommend that you either attend the auction in person or inspect the Lots prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot. If you bid on a Lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition.
- 2.3 If you instruct us in writing, we may execute commission bids on your behalf. Commission bids will be accepted with reference only to our standard bidding increments and any off-increment bids will be reduced to the next increment immediately below. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our sole discretion, to prefer one over others.
- 2.4 The Bidder placing the highest bid accepted by the Auctioneer for a Lot will be the Buyer at the Hammer Price. Any dispute about a bid will be settled at our sole discretion. We may reoffer the Lot during the auction or may settle any dispute in another way. We will act reasonably when deciding how to settle the dispute.
- 2.5 Bidders will be deemed to act as principals, even if the Bidder is acting as an agent for a third party.
- 2.6 We may bid on Lots on behalf of the Seller up to one bidding increment (as set at our sole discretion) below the Reserve.
- 2.7 We may at our sole discretion refuse to accept any bid.
- 2.8 Bidding increments will be set at our sole discretion.

### 3. The purchase price

As Buyer, you will pay:

- a. the Hammer Price;
- b. a premium of 25% of the Hammer Price up to a Hammer Price of £150,000 plus 20% of the Hammer Price from £150,001 to £1,000,000 plus 12% of the Hammer Price exceeding £1,000,000;
- c. any VAT, Import VAT or other duties, fees or taxes applicable to the Lot;
- d. any artist's resale right royalty payable on the sale of the Lot; and
- e. for Premium Inclusive Auctions there will be no Premium though there may be additional fees, duties or taxes applicable

### 4. VAT and other duties

- 4.1 You shall be liable for the payment of any VAT and other fees, taxes or duties applicable on the Hammer Price and premium due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the "Information for Buyers" in our auction catalogue for further information.
- 4.2 We will charge VAT and other duties, fees and taxes at the current rate at the date of the auction.

### 5. The contract between you and the Seller

- 5.1 The contract for the purchase of the Lot between you and the Seller will be formed when the hammer falls accepting the highest bid for the Lot at the auction.
- 5.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller's breach of the Terms of Consignment.
- 5.3 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 5.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).
- 5.5 For Exclusively Online Auction only, Clauses 16 and 17 may apply

### 6. Payment

- 6.1 Following your successful bid on a Lot you will:
  - 6.1.1 immediately give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and
  - 6.1.2 pay to us within 3 working days the Total Amount Due in any way that we agree to accept payment or in cash (for which there is an aggregate upper limit of 10,000 euros for all purchases made in any auction).
- 6.2 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).

## 7. Title and collection of purchases

- 7.1 Once you have paid us in full the Total Amount Due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.
- 7.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 10 business days following the day of the auction; or
- 7.3 If you do not collect the Lot within this time period, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.
- 7.4 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.
- 7.5 If you do not collect the Lot that you have paid for within forty-five days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

## 8. Remedies for non-payment or failure to collect purchases

- 8.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you. This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
  - 8.1.1 take action against you for damages for breach of contract;
  - 8.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;
  - 8.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the Total Amount Due for the Lot and the price we sell it for as well as the charges outlined in Clause 7 and 8.1.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;
  - 8.1.4 remove, store and insure the Lot at your expense;
  - 8.1.5 if you do not pay us within 10 business days of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the Total Amount Due;
  - 8.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;
  - 8.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or
  - 8.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.
- 8.2 We will act reasonably when exercising our rights under Clause 8.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

## 9. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

## 10. Warranties

- 10.1 The Seller warrants to us and to you that:
  - 10.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;
  - 10.1.2 the Seller is able to transfer good and marketable title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and
  - 10.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct. For the avoidance of doubt, you are solely responsible for satisfying yourself as to the condition of the Lot in all respects.
  - 10.1.4 unless otherwise described the Lot is capable of free circulation in the European Union save that certain types of Lots may be deemed to be of cultural or heritage importance and may require an export permit prior to their removal from the UK.
- 10.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.

10.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

10.4 If in an Exclusively Online Auction a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 10.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

10.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

## 11. Descriptions and condition

- 11.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (although we do not warrant that we have carried out a detailed inspection of each Lot).
- 11.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.
- 11.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held, subject always to the limitations in 10.1, and accept liability for opinions given negligently or fraudulently.
- 11.4 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.
- 11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition.
  - 11.5.1 Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/ or which the inspection of a Lot by the Buyer ought to have revealed.
  - 11.5.2 In the case of Exclusively Online Auctions the provisions of Clauses 16 and 17 may apply

## 12. Deliberate Forgeries

- 12.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects prepared by an accredited expert.
- 12.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:
  - 12.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or
  - 12.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 12.2.
- 12.3 If you have sold the Lot to another person, we will only be liable to refund the Total Amount Due for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot or any other costs you have incurred in relation to the Lot save for those Lots purchased in exclusively online auctions from a Trader.
- 12.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

## 13. Limitation of our liability to you

- 13.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.
- 13.2 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.
- 13.3 Subject to Clause 13.5, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the Total Amount Due as paid by you to us for any Lot.

- 13.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:
- 13.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);
  - 13.4.2 fraudulent misrepresentation; or
  - 13.4.3 any liability which cannot be excluded by law.
- 13.5 Under all such circumstances howsoever arising the Lot will always have to have been returned to us in the same condition as previously sold before any refund payment is issued.
- 14. Notices**
- 14.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.
- 14.2 Any notice referred in these Terms of Sale may be given:
- 14.2.1 by delivering it by hand;
  - 14.2.2 by first class pre-paid post or Recorded Delivery; or
  - 14.2.3 by email, provided that a copy is also sent by pre-paid post or Recorded Delivery.
- 14.3 Notices must be sent as follows:
- 14.3.1 by hand or registered post:
    - b. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and
    - a. to you, at the last postal address that you have given to us as your contact address in writing; or
  - 14.3.2 by email:
    - a. to us, at the following email addresses: info@forumauctions.co.uk and office@forumauctions.co.uk
    - b. to you, by sending the notice to any email address that you have given to us as your contact email address.
- 14.4 Notices will be deemed to have been received:
- 14.4.1 if delivered by hand, on the day of delivery;
  - 14.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or
  - 14.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that a copy has also been sent by pre-paid post or Recorded Delivery).
- 14.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email (unless also delivered Recorded Delivery), any form of messaging via social media or text message.
- 15. Data Protection**
- We will hold and process any personal data in relation to you in accordance with the principles underlying the Data Protection Act. Our registration number with the Information Commissioner is ZA178875.
- 16. Conditional Right to cancel following an Exclusively Online Auction only**
- 16.1 If you are contracting as a Consumer and the Seller of a Lot is a Trader, you will have a statutory right to cancel your purchase of that Lot if you change your mind for any reason. The provisions below set out your legal right to cancel. Further advice about your legal right to cancel your purchase is available from your local Citizens Advice Bureau or Trading Standards office.
- 16.2 You may cancel your purchase at any time from the date of the Order Confirmation up to the end of the **fourteenth day** after the day of collection of the Lot by you or the person specified by you for collection (e.g. if you receive an Order Confirmation on 1 January and you collect a Lot on 10 January, you may cancel at any time between 1 January and the end of the day on 24 January).
- 16.3 To cancel your purchase, you must inform us of your intention to cancel it. The easiest way to do so is to complete the model cancellation form attached to your Order Confirmation. If you use this method, we will email you to confirm that we have received your cancellation. Alternatively, you can email us at office@forumauctions.co.uk. If you send us your cancellation notice by email or by post, then your cancellation is effective from the date you send us the email or post the letter to us.
- 16.4 If you exercise your right to cancel your purchase, you will receive a refund of the Total Amount Due paid for the Lot in accordance with Clause 17. When exercising the cancellation right, you must return the Lots to us immediately at your own cost (as set out below).
- 16.5 Following purchasing of Lots, you are entitled to a reasonable opportunity to inspect the Lots (which will include removing them from their packaging and inspecting them). At all times, you must take reasonable care of the Lots and must not let them out of your possession. If you are in breach of your obligations to take reasonable care of the Lots in this Clause 16.5, we will have a claim against you and may deduct from the refund costs incurred by us as a result of the breach.
- 16.6 Details of this statutory right, and an explanation of how to exercise it, are also provided in the Order Confirmation. This provision does not affect your statutory rights.
- 16.7 The cancellation right described in this Clause is in addition to any other right that you might have to reject a Lot, for instance because it is a Deliberate Forgery as set out in Clause 12.
- 17. Exercising the right to cancel following an Exclusively Online Auction only**
- 17.1 Where you have validly returned a Lot to us under your right of cancellation described in Clause 16, we will refund the full amount paid by you for the Lot.
- 17.2 Please note that we are permitted by law to reduce your refund to reflect any reduction in the value of the Lot, if this has been caused by your handling of the Lot in a way contrary to the conditions specified in these terms or which would not be permitted during a pre-sale exhibition held prior to an auction. If we refund you the price paid before we are able to inspect the Lot and later discover you have handled the Lot in an unacceptable way, you must pay us an appropriate amount.
- 17.3 You will be responsible for returning the Lot to us at your own cost.
- 17.4 We will process any refund due to you within the deadlines below:
- 17.4.1 if you have collected the Lot but have not returned it to us: fourteen days after the day on which we receive the Lot back from you or, if earlier, the day on which you provide us with evidence that you have sent the Lot back to us; or
  - 17.4.2 if you have not collected the Lot or you have already returned the Lot to us: fourteen days after you inform us of your decision to cancel the Contract.
- 17.5 We will refund you using the same means of payment that you used for the transaction.
- 17.6 Legal ownership of a Lot will immediately revert to the Seller if we refund any such payment to you.
- 17.7 For further information on how to return Lots to us, please get in touch with us using the contact details provided on our Website.
- 18. General**
- 18.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.
- 18.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.
- 18.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.
- 18.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.
- 18.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale for every sale in which you intend to bid carefully, as they may be different from the last time you read them.
- 18.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 18.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

## LOCATIONS

### LONDON

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SW8 4LP

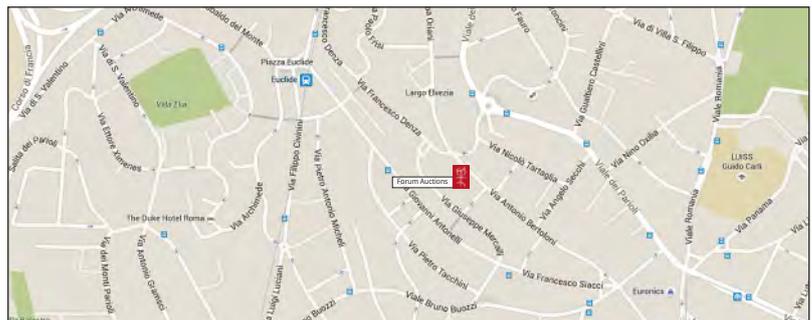
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[www.forumauctions.co.uk](http://www.forumauctions.co.uk)



**ABSENTEE/PHONE BID FORM**

AUCTION NO. 39

DATE: 30TH JANUARY 2019

Please note you can submit bids securely through our website at [forumauctions.co.uk](http://forumauctions.co.uk)

Mr/Mrs/MS (please circle) PRIVATE BUYER  DEALER

Forename \_\_\_\_\_ Surname \_\_\_\_\_

Company \_\_\_\_\_ VAT No. \_\_\_\_\_

Address \_\_\_\_\_

County/State \_\_\_\_\_

Post Code/Zip \_\_\_\_\_ Country \_\_\_\_\_

Tel. \_\_\_\_\_ Mobile/Cell \_\_\_\_\_

Fax. \_\_\_\_\_ Email \_\_\_\_\_

**Notice to new bidders:** Please attach a copy of identification - Passport/Driving Licence and proof of address in the form of a utility bill or bank statement issued within the last six months. Failure to comply may result in your bids not being processed.

IDENTITY DOCUMENT (PLEASE ATTACH COPY): PASSPORT  DRIVER'S LICENCE  OTHER  (specify) \_\_\_\_\_

For companies: please attach a copy of legal representative

Lot No.	Description	Bid £	Phone Bid

I authorise Forum Auctions to bid on my behalf up to the maximum price indicated plus the buyer's premium plus VAT.

Successful bids will be subject to Buyer's Premium (25% on the first £150,000 of hammer and 20% thereafter) and all other charges indicated in the catalogue description and saleroom notices including VAT as applicable.

**NB: we reserve the right to reduce off-increment bids down to the next lowest standard bidding increment or otherwise at our sole discretion.**

To allow time for the processing of bids, they should be received at least 24 hours prior to the sale. If you have not received confirmation by email within one working day please contact [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk). I understand that by submitting these bids I have entered into a binding contract to purchase the individual lots if my bids are successful. I will comply with the Terms of Sale listed in printed catalogues and Forum Auctions' website.

SIGNATURE

DATE

**Shipping and export:** In the event that an item requires an export license we would be pleased to assist you with the application. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. For more information, please contact [shipping@forumauctions.co.uk](mailto:shipping@forumauctions.co.uk).

220 Queenstown Road, London SW8 4LP  
Tel +44 (0) 20 7871 2640 | [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)

[www.forumauctions.co.uk](http://www.forumauctions.co.uk)

ACT V SCENE I

LINES 193-201

son excellence et lustre, surpassa l'humaine capacité, se soit abaissé jusques à prendre pour femme, celle qui sortant d'une race servile, a beau avoir un Roy pour pere, veu que tousjours la vilité de son sang, luy fera monstrer quelles sont les vertus, et noblesse ancienne de sa race.

Les mariages se doivent mesurer à la vertu et race, et non à la beauté.

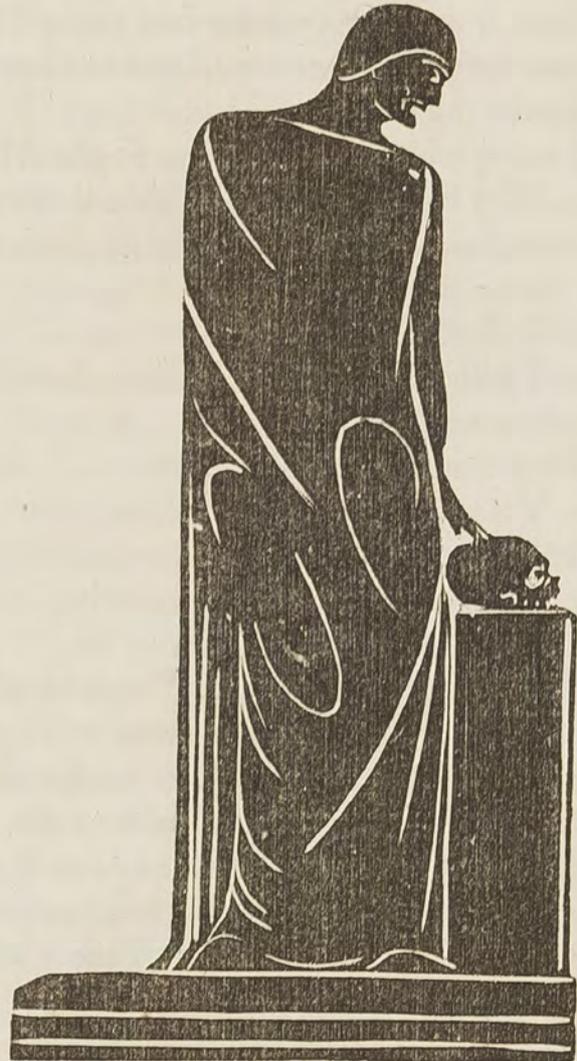
Est-ce à vous, Monsieur, à ignorer, que la liaison maritale ne doit estre mesuree par quelque folle opinion d'une beauté extérieure, mais plustost par le lustre de la vertu, et antiquité de race, honoree pour sa prudence, et qui jamais ne degenera de l'intégrité de ses ancestres? Aussi la beauté extérieure n'est rien, où la perfection de l'esprit ne donne accomplissement, et orne ce qui au corps se flestrit, et perd par un accident et occurence de peu d'effect: joinct que telles mignotises en ont deceu plusieurs, et les attrayans, comme gluantes amorces, les ont precipitez és abismes de leur ruine, deshonneur, et accablement. C'estoit à moy à qui cest avantage estoit deu, qui suis Royne, et telle qui me puis esgaler en noblesse, avec les plus grans de l'Europe, qui ne suis en rien moindre, soit en antiquité de sang, ou valeur des parens, et abondance de richesses.

La beauté a ruiné plusieurs.

Et ne suis seulement Royne, mais telle que recevant qui bon me semblera pour compaignon de ma couche, je peux luy faire porter tiltre de Roy et luy donner, avec mes embrassemens, la jouissance d'un beau Royaume et grand' Province. Advisez, Monsieur, combien j'estime vostre alliance, qui ayant de coustume de poursuivre, avec le glaive, ceux qui s'osoient enhardir de pourchasser mon accointance, c'est à vous seul à qui je fais present, et de mes baisers, et accolade, et de mon sceptre, et couronne. Qui est l'homme,

s'il n'est de marbre, qui refusast un gage si precieux, que Hermetrude avec le Royaume d'Escosse? Acceptez gentil Roy, acceptez ceste Royne, qui avec une si grande amitié vous pourchasse tant de bien, et peut vous donner plus d'aise en un jour, que jamais l'Angloise ne scauroit vous apprester

THE TRAGICALL HISTORIE OF



Clowne. A whorson mad fellowes it was, whose do you think it was?

Ham. Nay I know not.

Clowne. A pestilence on him for a madde rogue, a pour'd a flagon of Renish on my head once; this same skull sir, was sir, Yoricks skull, the Kings Jester.

Ham. This?

Clowne. E'en that.



The Dane arriving in her court, desired she to see the old king of Englands letters and mocking at his fond appetites, whose blood as then was half congealed, cast her eies upon the yong and pleasant Adonis of the North, esteeming herselfe happy to have such a pray fallen into her hands wherof she made her full account to have the possession, and to conclude she that never had been overcome by the grace, courtesie, valor or riches of anie prince nor Lord whatsoever, was as then vanquished with the onelie report of the subtilties of the Dane who knowing that he was already fianced to the daughter of the king of England, spake unto him and said, I never looked for so great a blisse, neither from the Gods, nor yet from fortune, as to behold in my countries, the most compleate prince in the north, and he that hath made himselfe famous and renowned through all the nations of the world, as well neighbours as strangers, for the only respect of his vertue wisdom and good fortune, serving him much in the pursuite and effect of divers things by him undertaken, & thinke myselfe much beholding to the king of England (although his malice seeketh neither my advancement nor the good of you my Lord) to do me so much honor as to send me so excellent a man to intreate of a marriage (he being olde & a mortal enemy to me & mine) with mee that am such a one as every man seeth, is not desirous to couple with a man of so base quality as he, whom you have said to be the son of a slave, but on the other side I marvel that the son of Horvendile, and grand-child to king Rotherick he that by his foolish wisdom, & fained madnesse surmounted the forces, & subtilties

Ham. Let me see. Alas poore Yoricke, I knew him Horatio, a fellow of infinite jest, of most excellent fancie, hee hath borne me on his backe a thousand times, and now how abhorred in my imagination it is: my gorge rises at it. Heere hung those lypes that I have kist I know not howe oft, where be your gibes now? your gamboles, your songs, your flashes of merriment, that were wont to set the table on a roare, not

of Fengon, and obtained the kingdom of his adversary, should so much imbase himselfe, (having otherwise bin very wise and wel advised, in al his actions) touching his bedfellow, and hee that for his excellency & valor surpasseth humane capacity, should stoope so lowe as to take to

