

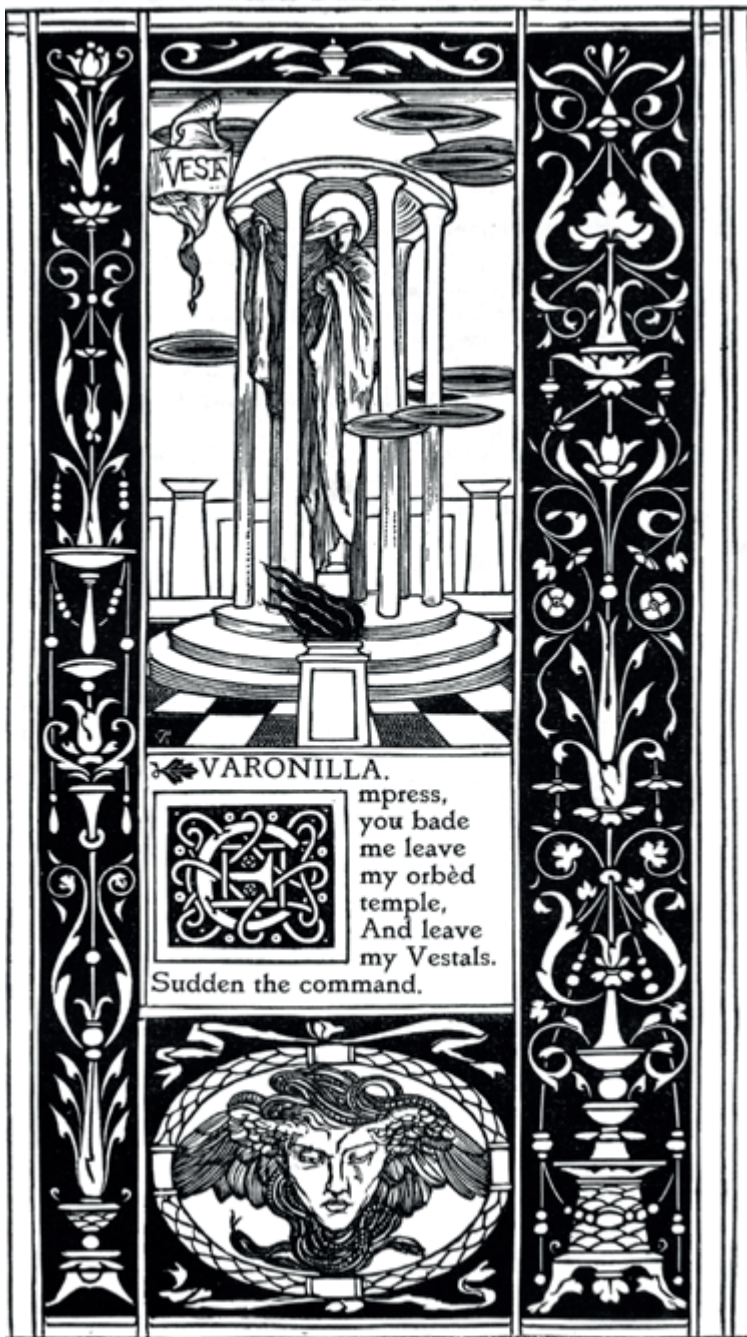


# THE 1890s

The Eighteen-Nineties was a truly remarkable decade. Oscar Wilde and Aubrey Beardsley, along with contemporaries from both the Aesthetic and Decadent movements, excited and exacerbated Victorian prudity in equal measure. Poetry, literature and the art of illustration flourished with a fin-de-siècle vigour that seemed to keenly anticipate the arrival of the twentieth century and the move towards the new 'modernism' that loomed large on the horizon. Equally, the flowering Arts & Crafts movement saw a return to traditional methods of book production and illustration, resonating still with the romanticism enshrined by the Pre-Raphaelite Brotherhood, resulting in a golden age of private press, the influence of which is still felt today.

The majority of books in this catalogue come from the collection of W.G. Good, a renowned collector, particularly of the works of Aubrey Beardsley (see final page). This collection includes works by many of the more prolific authors of this epoch, as well as many now almost forgotten but worthy perhaps of reconsideration. The collection also features fine examples of the key private presses of this period, including Kelmscott, Vale, Doves and Essex House. We have also included other books we felt either directly related to these works, even if not actually published *in* the 1890s, or works that seemed somehow evocative of the spirit and evolving literary forms of that decade, including children's books and key examples of genre fiction.

SHAPERO  
RARE BOOKS



# LITERATURE & ILLUSTRATED

1. ALLEN, Grant. *An African Millionaire. Episodes in the Life of the illustrious Colonel Clay.* London, Grant Richards, 1897.

£650 [ref: 100557]

The most sought-after of the various novels by prolific writer Grant Allen: 'More successful were the detective stories, written later in his life, many of which appeared in the Strand Magazine, and volumes of detective fiction, of which the most notable is "An African Millionaire: Episodes in the Life of the Illustrious Colonel Clay" (1897)'. (ODNB)

Provenance: the Otto Penzler Collection.

First edition; 8vo; illustrations, 2pp. advertisements, minor staining to top-edge of text-block, occasional foxing and marginal thumb-marking; publisher's green cloth blocked in gilt with device stamped in blind to lower cover, top edge gilt, some minor bumping and edge-wear, overall very good.

2. ALLEN, Grant. *Miss Cayley's Adventures.* London, Grant Richards, 1899.

£320 [ref: 100558]

A series of thrilling mini adventures starring one of the first female detectives. After working on the *Gazetteer of India* in the early 1880s, Grant Allen turned his attention to fiction, publishing more than thirty books between 1884 and 1899. In 1895, his scandalous work *The Woman Who Did* and its sometimes startling views on marriage became a bestseller, but for many he is best remembered for his forays into detective and crime fiction, and particular for his creation of two early female detectives, Hilda Wade and Miss Cayley. He also wrote two novels under female pseudonyms, including the short novel *The Type-writer Girl*, as Olive Pratt Rayner.



ITEM 1



ITEM 2

Provenance: the Otto Penzler Collection.

First UK edition; 8vo; frontispiece and vignette illustrations by Gordon Browne, mild marginal toning, occasional minor splitting between gatherings, foxing to endpapers; publisher's dark blue cloth, spine lettered in gilt, front decoratively stamped in gilt, top edge gilt, spine slightly rolled, a few tiny abrasions and edge wear to spine, but overall very good.

3. ALLEN, Grant. *Miss Cayley's Adventures.* New York, G. P. Putnam's Sons, 1899.

£175 [ref: 100560]

The first US edition the adventures of Miss Cayley, an early female detective.

Provenance: the Otto Penzler Collection.

First edition; 8vo; frontispiece and illustrations by Gordon Browne, minor spotting to endpapers; publisher's pictorial cloth, a very good copy.



#### SIGNED FIRST EDITION OF APOLLINAIRE'S PATTERN POEMS

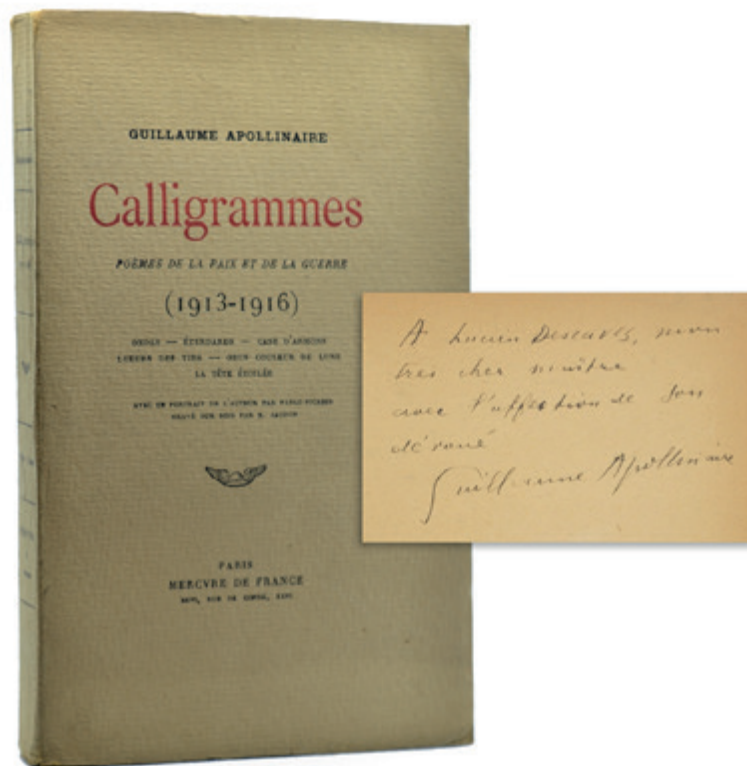
4. APOLLINAIRE, Guillaume. *Calligrammes: Poems de la Paix et de la Guerre, 1913-1916*. Paris, Mercure de France, 1918.

£5,500 [ref: 100746]

Published in 1918, not long before the author's demise from the Spanish Flu, *Calligrammes* is a key work not only in Apollinaire's own oeuvre, but in the evolution of modern French poetry. Calligrams are texts visually arranged in such a way that an image associated with the written content is formed. Apollinaire's complex, typographically diverse and ingeniously crafted poems (which can be directly associated with contemporaneous work by the Italian Futurists) took the form to new and distinctive heights; composed in a free-form style that lent equal weight to both the poems' spatial arrangement and the textual content, they can be considered as much works of visual art as lines of literary verse.

This copy has been affectionately inscribed by the author to French novelist Lucien Descaves (1861-1949), a disciple of Joris-Karl Huysmans and the Goncourt brothers. Descaves' novels *Le Calvaire d'Heloise Pajadou* (1883) and *Une vieille rate* (1883) followed strongly the naturalism movement, while his anti-military novel, *Sous-Offs* (1889) provoked a scandal. Though acquitted of charges of offending the army and public morality, he was stripped of his military rank. He served as one of Apollinaire's two witnesses (the other was Pablo Picasso, who supplies the frontispiece in this work) for his 1918 marriage to Jacqueline Kolb, who inspired the poem 'The Pretty Redhead' in *Calligrammes*.

*First edition, first impression, trade issue; signed presentation copy from the author; 8vo; frontispiece portrait after Pablo Picasso, some toning; original wrappers, printed in red & black, pages uncut, a very good copy housed in later cloth clamshell box.*



ITEM 4

5. BALZAC, Honoré de; CONDER, Charles (illustrator). *La Fille aux Yeux d'Or*. [The Girl with the Golden Eyes]...Translated by Ernest Dowson. London, Leonard Smithers, 1896.

£750 [ref: 104724]

The original prospectus announced that the book would be bound in royal blue cloth, however this first issue was bound in a mustard yellow, and despite having some of the plates misbound, the end result is still compelling, not least due to its size. The book was subsequently reissued in blue cloth, with the plates correctly placed.

The book is accompanied by a cyanotype portrait of Conder in his studio.





ITEM 5

*Provenance: Hubert G. Johnson (name in ink to front free endpaper).*

*First edition thus, first issue; small folio (260 x 160 mm); frontispiece and 5 wood-engraved plates printed in purple, [by Paul Naumann after] Charles Conder, some light spotting, ink name to front free endpaper; publisher's first issue yellow cloth blocked in purple, with Beardsley's Puck on Pegasus on lower cover, a little marked and bumped, uncut.*

**6. BALZAC, Honoré de. [Works] Honore de Balzac Now For The First Time Completely Translated Into English. Philadelphia, George Barrie & Son, 1896.**

£4,500 [ref: 101744]

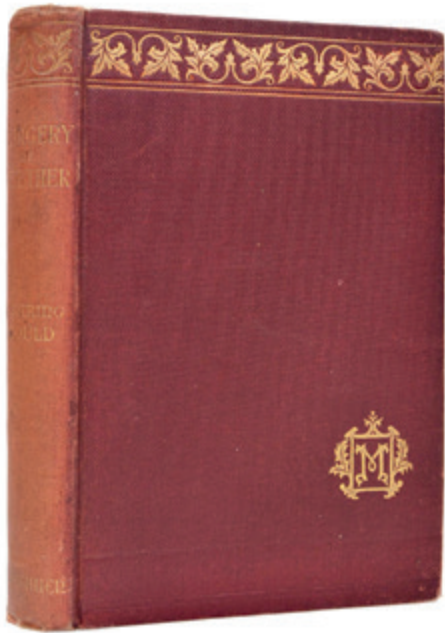


ITEM 6

*A handsome set of the works of an author renowned for his keen observation of fine detail and unfiltered representation of society, today regarded as one of the founders of realism.*

*Provenance: Clara Wales Stout (her monogram stamped in gilt on covers).*

*Subscriber's edition, one of 100 copies on Imperial Japan Paper; 51 volumes, 8vo; illustrated with etched plates throughout in two states, both with captioned tissue-guards, handsome contemporary binding in full crushed morocco, spines gilt in compartments with raised bands, gilt lettering direct, all edges gilt, wide inner dentelles gilt, floral endpapers, fading to spine and rubbing to some spine extremities, a few mildly worn, otherwise a fine set.*



ITEM 7

7. BARING-GOULD, Sabine. *Margery of Quether and Other Stories*. London, Methuen & Co., 1891.

£875 [ref: 100676]

A rare example of an early vampire story, reputedly one of the source stories for Bram Stoker's *Dracula*. The Reverend Sabine Baring-Gould was an English hagiographer, antiquarian, novelist and eclectic scholar. He wrote many novels including *A Book of Ghosts* and *The Lives of the Saints*. His folkloric *Book of Were-Wolves* (1865) is one of the most frequently cited studies of lycanthropy.

*First edition in book form; 8vo; one spot to first three leaves, else fine; publisher's maroon cloth gilt, spine faded and ends bumped, corners rubbed, offsetting to both free endpapers and near contemporary ink ownership to front free one, otherwise very good.*



ITEM 8

8. BARLOW, Jane; HOUSMAN, Laurence (illustrator). *The End of Elfintown*. London, Macmillan & Co., 1894.

£375 [ref: 104673]

The first edition of Housman's finest illustrated book, bringing Irish author Barlow's poetic fairy tale alive. The tale itself revolves around Oberon's misguided ambition to build a town for his fairy subjects, and the consequences thereof.

*First edition; 8vo; pictorial title, 6 large vignettes and 8 plates, by Laurence Housman, some scattered foxing, mostly light; publisher's light brown cloth with elaborate gilt design by Housman, spine slightly dulled, a little minor bumping and marking, but overall very good, gilt edges.*



9. BEARDSLEY, Aubrey; SYMONS, Arthur. Aubrey Beardsley by Arthur Symons. *London at the sign of the Unicorn*. 1898.

£275 [ref: 99644]

This is the first book about Beardsley's work and the first publication of 'Le debris d'un poete' and 'The mirror of love'.

*First edition; 4to; 'three portraits of Aubrey Beardsley' and 'Six Drawings...' bound at rear, as published, light spotting to blank preliminaries, publisher's statement page and endpapers, otherwise very good; publisher's quarter cream cloth over paper-covers boards, dust-soiled, bumped and worn at extremities, otherwise sound and presentable; 32pp, plus plates. James Denny (bookplate to upper pastedown).*

#### IN THE ORIGINAL DUST-JACKET

10. BEARDSLEY, Aubrey; HOBBS, John Oliver [pseud. RICHARDS, Pearl Mary Teresa]. *The Dream and the Business*. London, T. Fisher Unwin, 1906.

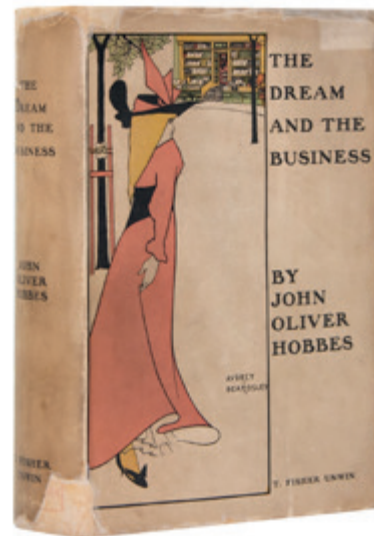
£850 [ref: 102577]

The first edition of the author's last work, as she died unexpectedly that same year. This copy in the remarkably rare dust-jacket, repeating the design by Beardsley adapted from his poster for Fisher Unwin's Pseudonym and Autonym Libraries.

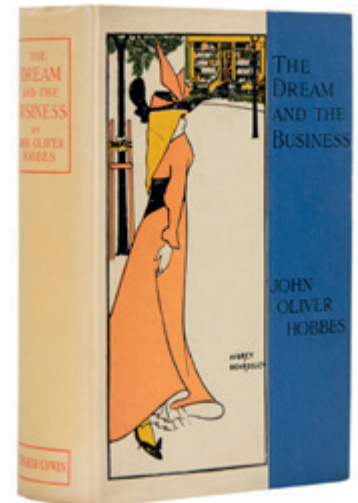
*First edition; 8vo; title printed in red & black with publisher's device, 4pp. advertisements at rear, light toning to margins; publisher's white & blue buckram, design by Beardsley to the white section of the upper cover, top edge gilt, spine slightly toned and rolled, but overall a near fine example, in the original dust-jacket reiterating the Beardsley design, some restoration using tissue paper to spine ends and part of the upper cover, some other minor chips and tears, some toning and light dust-soiling. Lasner 76C.*



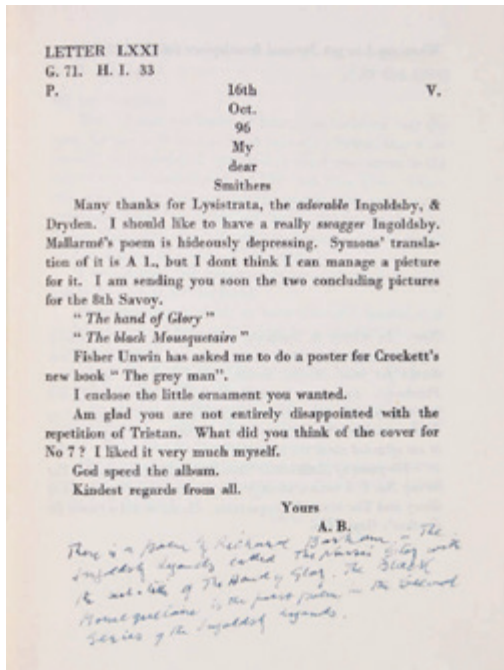
ITEM 9



ITEM 10







ITEM 11

11. BEARDSLEY, Aubrey. Letters From Aubrey Beardsley to Leonard Smithers. Edited with Introduction and Notes by R.A. Walker. London, The First Editions Club, 1937.

£150 [ref: 99643]

Comprising one hundred & eighty-eight letters written by the artist to his publisher.

Provenance: James Denny (bookplate to upper pastedown).

First edition; 4to; 'printed at the Chiswick Press...in Monotype Bodoni on Arnold & Foster's Indian Toned Laid Hand Made Paper', the title-page decorated with a hitherto unpublished illustration by Beardsley, three ink corrections to p.viii of Preface, a few instances of interesting marginalia (one shown), otherwise internally very clean and bright, publisher's gilt plaid black cloth, edges untrimmed, as published, corners and spine ends bumped, otherwise very good indeed.



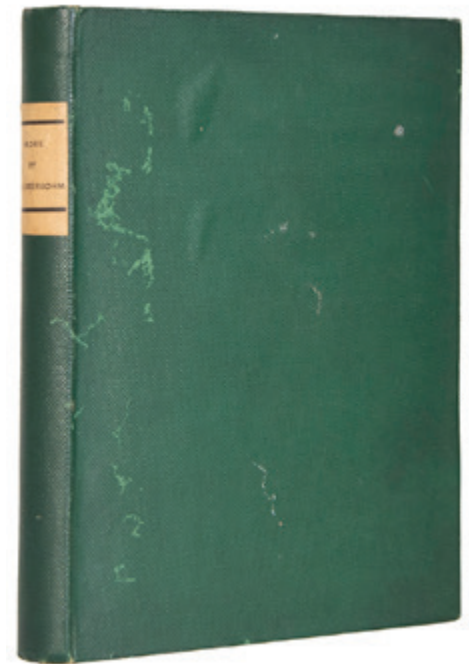
ITEM 12

12. BEERBOHM, Max. The Works... with a bibliography by John Lane. London & New York, John Lane; Charles Scribner's Sons, 1896.

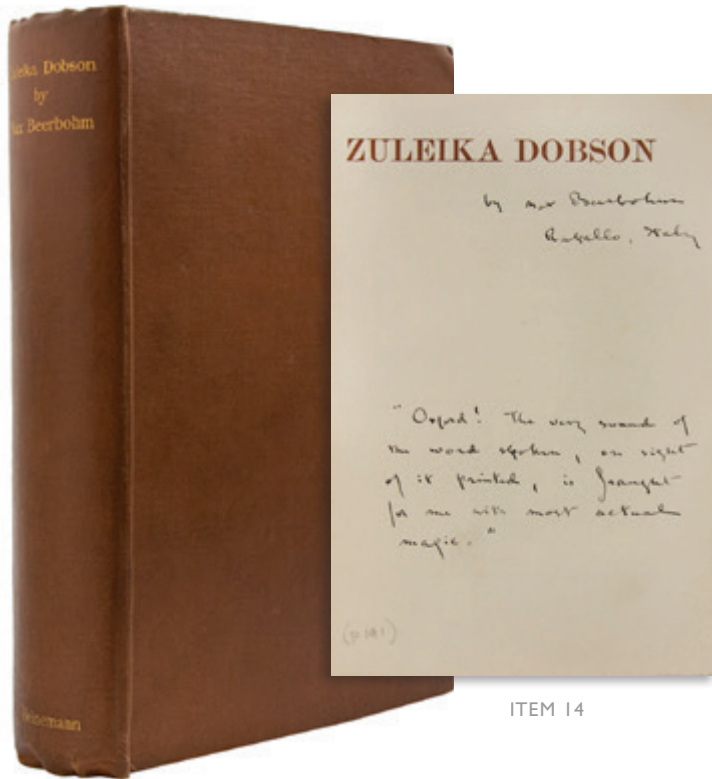
£150 [ref: 104670]

Preceded by the US edition, this is Beerbohm's first regularly published title, ensuring his acceptance amongst the 'fastidious and recognised high priests of his profession' (David Cecil).

First UK edition; 8vo; 16pp. advertisements, browning to endpapers, two additional title labels tipped-in at end; publisher's red cloth (browned) printed spine label, spine darkened, slight shelf-lean, otherwise very good.



ITEM 13



13. BEERBOHM, Max. *More...* London & New York, John Lane: The Bodley Head, 1899.

£125 [ref: 104671]

Printed for Lane at the University Press, Cambridge, USA, this is the UK issue issued alongside the US one. In this work, Beerbohm is apparently 'not so flamboyantly dandyish and paradoxical; and he has dropped his "old man's" pose - to take up that role of ironical onlooker on the world which he was to retain for the rest of his writing life...' (Cecil, Max, p.191).

*First edition, UK issue; 8vo; publisher's green cloth with printed spine label, a little splash speckled near spine of upper board, some darkening.*

14. BEERBOHM, Max. *Zuleika Dobson, or an Oxford Love Story.* London, William Heinemann, 1911.

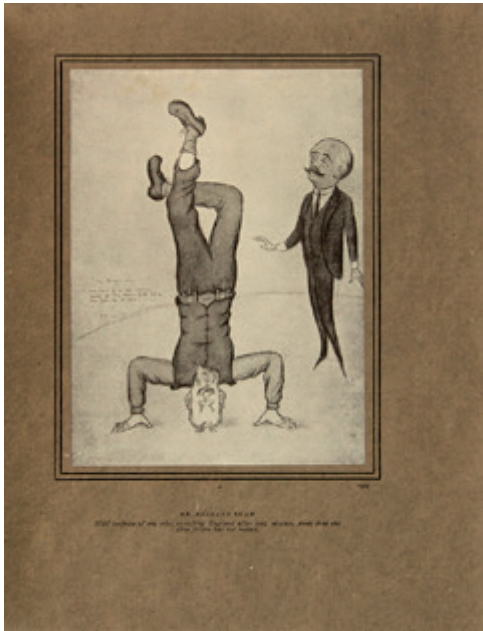
£6,500 [ref: 100689]

A fine, inscribed first edition of essayist and caricaturist Max Beerbohm's only novel, in the original first issue binding. Beerbohm commenced work on *Zuleika Dobson* in 1898, considering its literary ambition more 'the work of a leisurely essayist amusing himself with a narrative idea' than a serious novel, but the work was and still is critically acclaimed, even ranking 59th in the Modern Library's *100 best English-language novels of the 20th century* in 1998.

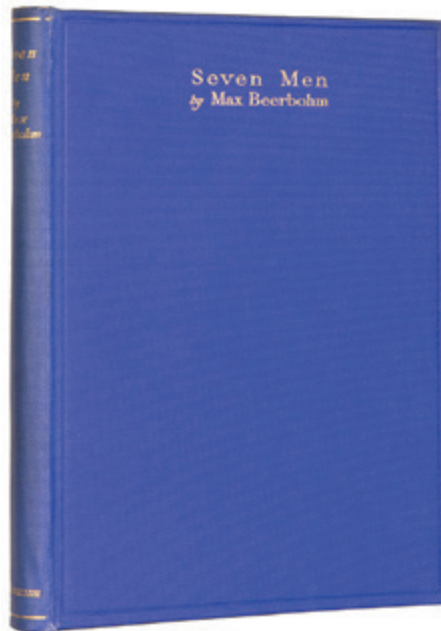
The eponymous *Zuleika Dobson* is a young Edwardian lady possessed of a prodigious beauty. Her family connections grant her entrance to the all-male Judas College of Oxford University. There her overwhelming attractiveness wreaks terrible havoc on the other students, eventually leading to a mass suicide that wipes out the University's undergraduates, after which she moves onto Cambridge...

Inscribed copies are decidedly uncommon, with no copies recorded at auction in the last forty-five years. The inscription on the half-title is excellent: [ZULEIKA DOBSON (printed) by Max Beerbohm / Rapallo, Italy / "Oxford! The very sound of the word spoken, on sight of it printed, is fraught for me with most actual magic." As someone has cannily noted in pencil on the same page, this splendid homage to the city of dreaming spires is a slight reworking of text that appears on p.191 in the book.

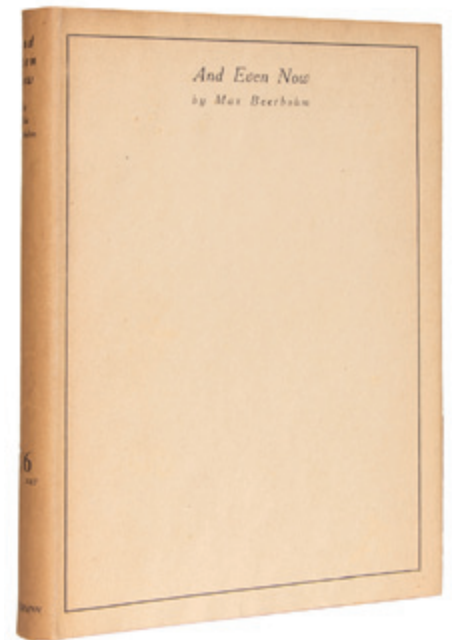
*First edition, first issue, signed & inscribed by the author; 8vo; half-title printed in brown and with author's autograph inscription, title printed in brown & black, hinges pulling slightly with minor separating to paper at endpapers; publisher's smooth brown cloth titled in gilt to spine and with publisher's monogram to lower cover, minor bumping but overall a very good copy, housed in contemporary morocco slip-case with some edge-wear and sunning.*



ITEM 15



ITEM 16



ITEM 17

**15. BEERBOHM, Max. Fifty Caricatures.** London, William Heinemann, 1913.

£175 [ref: 104669]

Fifty, often merciless but never malicious, caricature portraits by Beerbohm, including one of George Bernard Shaw who had recommended Beerbohm to replace him as drama critic for the *Saturday Review*.

*First edition; small 4to (c. 225 x 175 mm); title-page printed in black & red, 48 monotone plates mounted onto captioned heavy paper, 2 further printed illustrations, 2pp. advertisements; publisher's green cloth pictorially blocked in gilt, some dulling to gilt, a little light damp speckling toward fore-edge of upper board.*

**16. BEERBOHM, Max. Seven Men.** London, William Heinemann, 1919.

£75 [ref: 104668]

'In this book Max's art as a writer advances from *Zuleika Dobson* to reach its final and most fully mature expression... *Seven Men* is very much a personal document' (Cecil, Max, p.341).

*First edition; 8vo; 4pp. advertisements, foxing to margins; publisher's first state bright blue cloth lettered in gilt, partly uncut; housed in later cloth-backed board solander.*

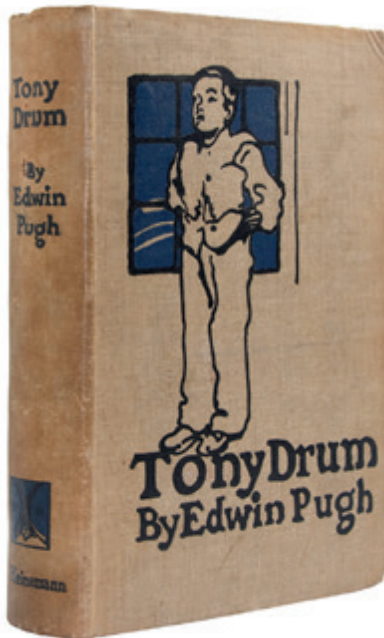
**17. BEERBOHM, Max. And Even Now.** London, William Heinemann, 1920.

£175 [ref: 104672]

A later collection by the renowned wit and parodist Max Beerbohm; uncommon in the original dust-jacket.

*First edition; 8vo; mild browning to free endpapers, spare printed spine label tipped in at end; publisher's yellow cloth with printed spine label, spine slightly lightened, printed dust-jacket, slightly tanned at spine, but otherwise very good.*

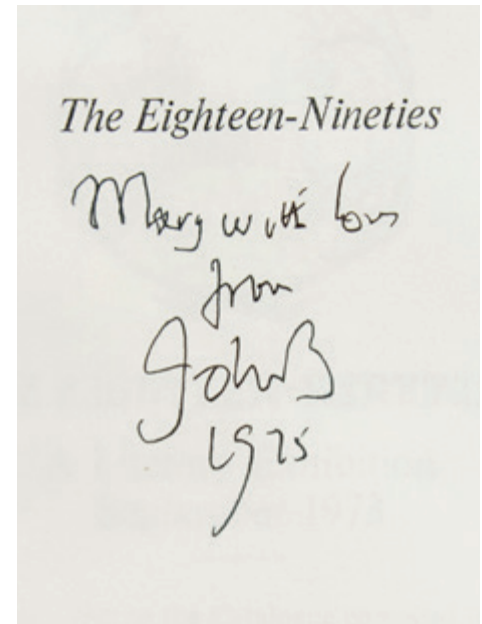




ITEM 18



ITEM 19



ITEM 20

**18. BEGGARSTAFF BROTHERS** [pseud. NICHOLSON, William; PRYDE, James]; PUGH, Edwin. *Tony Drum, A Cockney Boy*. London, William Heinemann, 1898.

£175 [ref: 104167]

This is possibly the only book illustrated by the Beggarstaff Brothers, also known as William Nicholson and James Pryde, collectively better known for their commercial graphic design such as posters.

*First edition; 8vo; 10 colour plates by the Beggarstaff Brothers, 32pp. advertisements at end, unusual chopping of the text block in places, presumably as issued, a little minor spotting; publisher's pictorial oatmeal cloth, some light marking and bumping, spine slightly browned, but overall very good.*

**19. BÉNIGNE, Ange.** *A Demi-Mot*. Paris, Ed. Monnier, De Brunhoff et Cie., 1886.

£250 [ref: 104720]

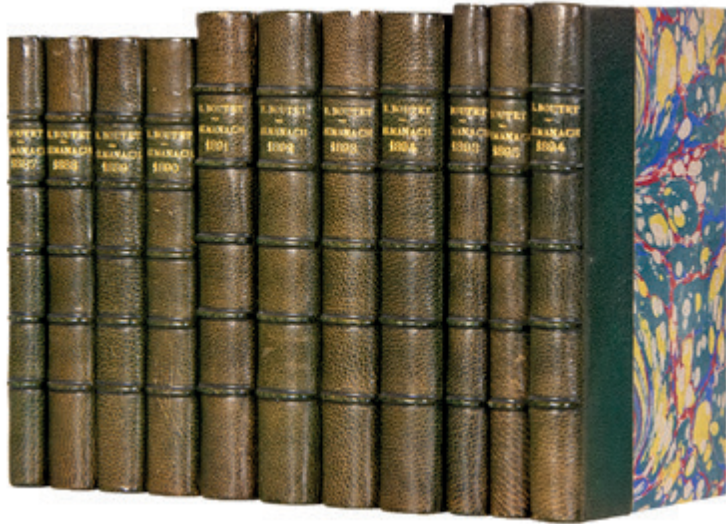
NUMBER 10 OF 30 COPIES ON JAPON AND SIGNED BY THE PUBLISHER; large 8vo (230 x 165 mm); 15 illustrations and over decorations by J. Parys and J. Roy; publisher's pictorial paper wrappers over card, slightly dust-soiled but otherwise very good.

**20. BETJEMAN, John** (foreword); KRISHNAMURTI, Dr. G. (compiler). *The Eighteen Nineties: A Literary Exhibition, Supplement to the Catalogue*. London, The Enitharmon Press and the Francis Thompson Society, 1974.

£325 [ref: 102844]

INSCRIBED BY BETJEMAN TO THE POET MARY WILSON, wife of the Prime Minister Harold Wilson: 'Mary with love from John B 1975'. He had been appointed Poet Laureate during Harold Wilson's premiership.

*First edition, first impression, inscribed by Betjeman to Mary Wilson; 8vo; illustrations; publisher's cream wrappers printed in blue, lower wrapper a little marked but an excellent copy.*



ITEM 21

21. BOUTET, Henri. Almanach... deuxième année - neuvième année, 8 vols [WITH] Petit Almanach... première année - troisième année, 3 vol. Paris, Ches tous les libraires, 1887-94[-95].

£950 [ref: 104766]

A great run of this neat French almanac published under the aegis of French engraver & illustrator Henri Boutet, nicknamed 'little master of corset'. The plates and illustrations are all of ladies *a la mode Parisienne* (or, at least, *française*), exquisitely executed either in drypoint etching or a looser line-drawing style with hand-applied wash. The earlier *Almanach* volumes were available in different limitations at varying cost based on the paper used; most of the volumes here are printed on Japon vellum.

Together 11 vols, 16mo; deluxe issues, on various papers, with etched plates, full-page illustrations and/or vignettes, some hand-coloured, some with colour wash, 4 vols with inscriptions from or to the respective authors; uniformly bound in green morocco-backed marbled boards with the original wrappers



ITEM 22

bound in, spines lettered in gilt with raised bands, very slight sunning to spines, a handsome run.

22. BOWMAN, Isa. The Story of Lewis Carroll. Told for young people by the real Alice in Wonderland...with a diary and numerous facsimile letters... London, J.M. Dent & Co., 1899.

£125 [ref: 104690]

A biography of the famous author by one of his young ingénues, who made the role of Alice her own in the 1888 revival of the stage play. Carroll dedicated his last novel, *Sylvie and Bruno* to Bowman in 1889 (her name also appears in a double acrostic poem in the introduction).

First edition; 8vo; title printed in black & red, frontispiece portrait of the author, numerous photographic plates and illustrations, some light foxing, bookseller's small blind-stamp to rear free endpaper; publisher's gilt-tooled blue cloth, a little rubbed and bumped, top edge gilt, others uncut.

23. BURTON, Capt. Sir Richard F. (translator); SMITHERS, Leonard (editor). *The Book of the Thousand Nights and a Night*. Translated from the Arabic by Captain Sir R.F. Burton... Illustrated by a series of seventy-one original illustrations reproduced from the original pictures in oils specially painted by Albert Letchford. London, H.S. Nichols Ltd, 1897.

£3,000 [ref: 103553]

Owing to the sexual imagery in the source texts (which Burton made a special study of, adding extensive footnotes and appendices on 'Oriental' sexual mores) and to the strict Victorian laws on obscene material, his translation was initially printed privately for subscribers only, rather than published in the usual manner. It is still regarded as the definitive translation, which Burton worked on for over twenty-five years. Penzer notes that Smithers was able to include 'more than four-fifths of those passages... omitted by Lady Burton'.

*The Smithers-Nichols illustrated 'Library Edition'; 12 vols, 4to (263 x 180 mm); 71 black & white illustrations after Letchford with captioned tissue-guards, titles printed in red and black, additional reproduction of the Nichols-Smithers' title-page from 1894, light foxing to first and last few leaves of each vol., more so to some blank endpapers, otherwise very good; publisher's half morocco over green cloth, spines gilt, hand-tooled in both English and Arabic, marbled endpapers, top edge gilt, others untrimmed, as published, minor spotting to some fore-edges, fading to spines, otherwise an exceptionally sound, original and handsome set. Penzer p.123-124; Casada p.58.*

24. CATULLUS; BURTON, Sir Richard Francis (translator). *The Carmina... Now first completely Englyshed into Verse and Prose, the Metrical Part by Capt. Sir Richard F. Burton... the Prose Portion, Introduction, and Notes...by Leonard C. Smithers*. London, [Leonard Smithers] printed for the translators...for private subscribers, 1894.

£150 [ref: 104738]



ITEM 23



ITEM 23

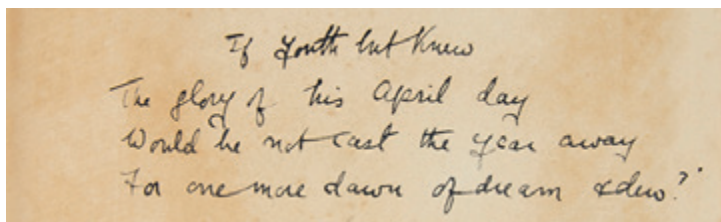


ITEM 24

Sir Richard Burton's translation of the *Carmina* of Catullus, featuring the same frontispiece by Blake as used in the first attempted English translation of 1795. Bookseller and publisher Smithers worked on the prose sections, keen to follow up on the success of their edition of *Arabian Nights* (1885-88).

*First Burton edition, ONE OF 1,000 SMALL PAPER COPIES; 8vo; engraved frontispiece by William Blake, title-page printed in red & black with device, browning to free endpapers; publisher's parchment-backed boards, somewhat rubbed and marked, spine browned, uncut. Penzer pp.156/7.*





ITEM 25

25. CARPENTER, Edward. *Ioläus: An Anthology of Friendship*. London, Manchester & Boston, Mass., Swan Sonnenschein; Charles E. Goodspeed, 1902.

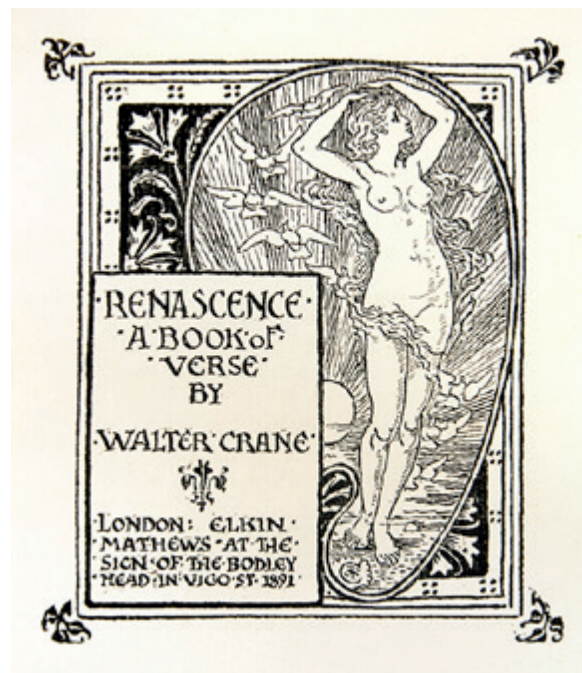
£500 [ref: 104173]

An important work in the Uranian canon, by the author of *Towards Democracy* (1883-95) and the pamphlet *Homogenic Love*. Carpenter was a passionate campaigner for homosexual equality, and this work (subsequently retitled *Anthology of Friendship (Ioläus)*) ‘...silently argued, by the presentation of literary masterpieces of all centuries chosen carefully for their Uranian content, for the acceptance of homosexuality, and which proved popular enough, with its handsome format, rubricated initials and hanging notes, for an enlarged edition to be produced four years later.’ (Timothy d’Arch Smith, *Love in Earnest*).

It is tempting to think that the inscription is to Richard George Hatton (1885-1926), founder of the Newcastle Handicrafts Company, after whom the Hatton Gallery in Newcastle upon Tyne: ‘R.G. Hatton. / If You but Knew / The Glory of his April day / Would he not cast the year away / for one more dawn of dream & dew?’ [followed by a note in pencil ‘(E[linor]. Sweetman’s Singer of Youth)’].

Provenance: R.G. Hatton (*inscription to front free endpaper*).

First edition, trade issue; 8vo; printed in black & red with rubricated initials, contemporary ownership inscription to front free endpaper, browning to endpapers, bookseller’s small sticker to front pastedown; publisher’s brown cloth, lettered in gilt and dark brown, spine gilt, top edge gilt, a very good copy.



ITEM 26

26. CRANE, Walter. *Renascence. A Book of Verse...* London, Elkin Mathews, 1891.

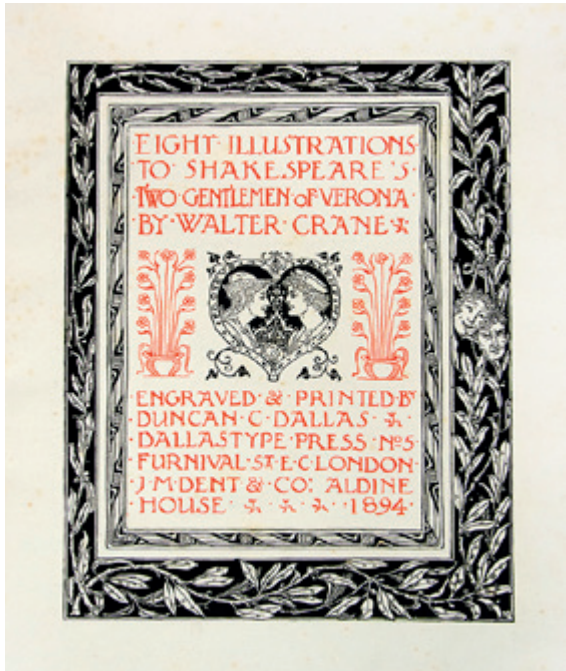
£225 [ref: 104723]

This lovely and scarce volume is Crane’s only book of poetry; extremely uncommon in this condition.

First edition, NUMBER 35 OF 350 COPIES FOR ENGLAND; small 4to (190 x 135 mm); pictorial title, part-titles, end-piece and decorations by Walter Crane; publisher’s parchment-backed blue boards, spine tanned, a sharp copy, partly uncut.

27. CRANE, Walter (illustrator); SHAKESPEARE, William. *Eight Illustrations to Shakespeare’s Two Gentlemen of Verona*. Engraved & Printed by Duncan C. Dallas. London, J.M. Dent, 1894.

£300 [ref: 104771]



ITEM 27

A handsome edition of these large format illustrations by Walter Crane.

NUMBER 95 OF 650 COPIES SIGNED BY THE ARTIST AND THE ENGRAVER; *portfolio (360 x 275 mm); title printed in red & black, 8 mounted rice paper plates window-mounted and with captioned tissue guards, foxing to two plates, some creasing to the plate margins due to shrinkage, but rendered invisible by the window mounts; loose as issued in publisher's terracotta & green cloth decorated in gilt, light contemporary gift inscription.*

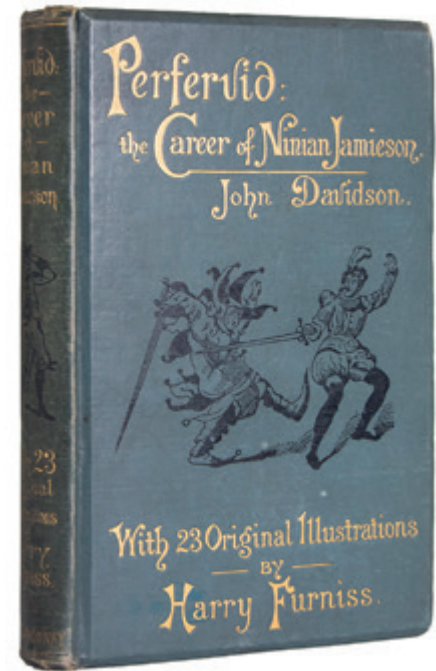
**28. CUSTANCE, Olive. Opals.** London & New York, John Lane, The Bodley Head, 1897.

£250 [ref: 104409]

A neat little edition of poems by Olive Custance, aka Lady Alfred Douglas.



ITEM 28



ITEM 29

*First edition; 8vo; 20pp. advertisements with pictorial page, unopened, a little marginal toning, contemporary gift inscription in neat hand to front pastedown; publisher's paper-backed boards with 'O' corner-piece motif, printed paper spine label, spine tanned, some light marking, but a sharp copy.*

**29. DAVIDSON, John. Perfervid. The Career of Ninian Jamieson.** London, Ward & Downey, 1890.

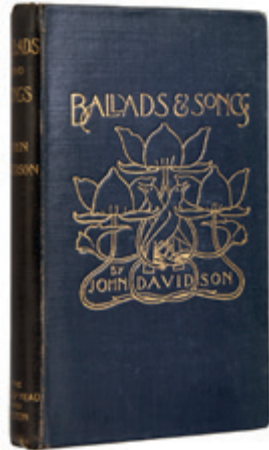
£65 [ref: 104236]

A very good copy of this eclectic book by 1890s author John Davidson, illustrated by Harry Furniss.

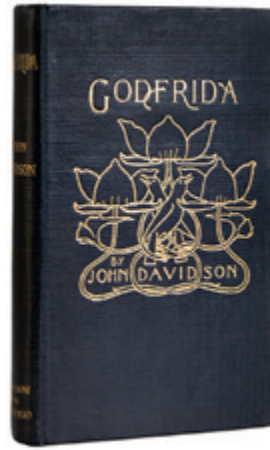
*First edition, first issue; 8vo; frontispiece, plates and illustrations by Harry Furniss, 2pp. advertisements, patterned endpapers; publisher's dark teal bevelled cloth blocked in gilt & black, spine a little dulled, minor rubbing to corner-tips, top edge gilt.*



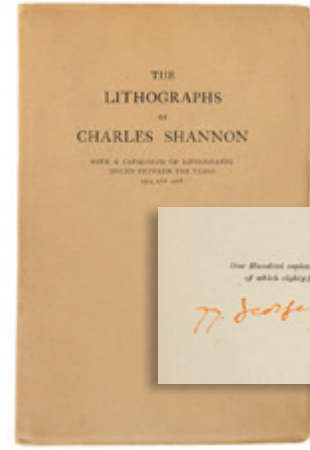
ITEM 30



ITEM 31



ITEM 32



ITEM 33

**30. DAVIDSON, John. In a Music-Hall and other poems.** London, Ward & Downey, 1891.

£150 [ref: 104694]

An uncommon first edition by 1890s Scottish poet John Davidson, of which Yeats commented ‘An example of a new writer seeking out “new subject matter, new emotions”’. One of the author’s breakthrough works.

Green-Armytage was an English lawyer & occasional actor. He and his wife had a life-long interest in the arts, including both writing about and performing in the theatre.

*Provenance: R.N. Green-Armytage (pencil inscription). First edition; 8vo; woodcut device to title, oxidising to half-title and last leaf, pencil ownership inscription to front free endpaper; publisher’s bevelled red cloth lettered in gilt, partly uncut.*

**31. DAVIDSON, John. Ballads & Songs.** London & Boston, John Lane The Bodley Head; Copeland & Day, 1894.

£85 [ref: 104696]

The Scottish poet’s most popular work, which apparently moved George Gissing to exclaim it ‘gave me thoughts’...

*Provenance: Frederick H. Evans, bookseller and pioneer of the platinotype process (bookplate).*

*First edition; 8vo; woodcut decoration to title-page, 20pp. advertisements, bookplates to front pastedown; publisher’s black buckram stamped in gilt replicating the title-page design, very slight rubbing, partly uncut, very good.*

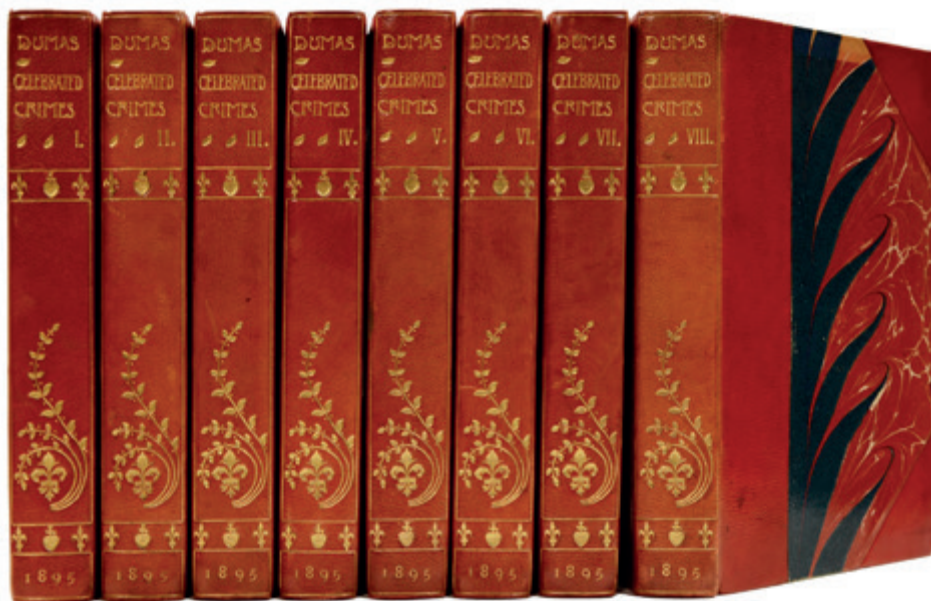
**32. DAVIDSON, John. Godfrida: A play in four acts.** New York & London, John Lane: The Bodley Head, 1898.

£50 [ref: 104695]

An attractive edition of this dramatic piece by John Davidson, departing from the poetic form he is more normally associated with. On his uppers at the time of writing, Davidson had to cajole publisher Lane over dinner to publish the work, which Lane agreed to do in a small run of 750 copies, priced at 5s., for which the author would earn 1s for each copy sold.

*First edition; 8vo; woodcut decoration to title-page, neat contemporary ink name to verso of front free endpaper, minor foxing to initial and terminal leaves; publisher’s black buckram stamped in gilt replicating the title-page design, slight shelf-lean, very good.*





ITEM 34



ITEM 35

33. DERRY, Georges [pseud. WALKER, Rainforth Armitage]. *The Lithographs of Charles Shannon. With a catalogue of lithographs issued between the years 1904 and 1918.* [London], R.A. Walker, 1920.

£110 [ref: 104682]

A good copy of this extremely scarce little catalogue, created by Aubrey Beardsley aficionado Rainforth Armitage Walker. Published as a continuation of Ricketts' catalogue produced by the Vale Press.

*Sole issue, NUMBER 77 OF 100 COPIES SIGNED & NUMBERED BY WALKER AS 'DERRY' in orange ink; 8vo; original printed paper over stiff card wrappers, very good.*

34. DUMAS, Alexandre; BURNHAM, I.G. (translator). *Celebrated Crimes.* London, H.S. Nichols, 1895.

£950 [ref: 97745]

*Library edition; 8 vols, 8vo; illustrated with numerous photogravures after drawings by De Los Rios, Prodhomme, Wagrez and others; contemporary red half morocco, gilt-tooled in characteristic 1890s style to spines, boards with striking marbled designs and endpapers to same style, top edges gilt, an attractive set.*

35. FALKNER, J. Meade. *The Lost Stradivarius.* Edinburgh & London, William Blackwood & Sons, 1895.

£475 [ref: 103736]

One of the author's two key books, a novel of ghosts and apparitions.

*First edition, first impression; 8vo; floral patterned endpapers, armorial bookplate to front pastedown; publisher's blue cloth, titles to upper board in blind and to spine gilt, front hinge cracked but holding, spine rolled, head cap chipped, but otherwise very good.*

36. FIELD, Eugene; ROBINSON, Charles (illustrator). *Lullaby-Land. Songs of Childhood. Selected by Kenneth Grahame.* London; New York, John Lane The Bodley Head; Charles Scribner's Sons, 1898.

£250 [ref: 104202]

A great gift-book for children, compiled from the works of Eugene Field by Kenneth Grahame (of *The Wind in the Willows* fame). The edition went through a range of variant bindings, a selection of which are included here, alongside the first US edition, in itself an uncommon edition; the described copy being the preferred, first issue, with all edges gilt and the advertisements.

*First edition, [?]first issue; 8vo; frontispiece, pictorial title and illustrations by Charles Robinson, 12pp. advertisements, contemporary ink name and spotting to front endpapers; publisher's green straight-grain gilt pictorial cloth, spine slightly browned, light sunning, gilt edges; with 4 other, variant issues of the same, and the first US edition.*

37. FIRBANK, Ronald. *The Wind & The Roses.* With an Introduction by Miriam J. Benkovitz. [London], privately printed for Alan Clodd, 1965.

£125 [ref: 104201]

A limited edition of a previously unrecorded and unpublished poem by Ronald Firbank (1886-1926), produced privately by Alan Clodd from the original manuscript which he owned. The image used on the cover is the cul-de-lampe from Beardsley's illustrations for Ernest Dowson's *Pierrot of the Minute* (1897); the booklet is accompanied by letters between Alan Clodd and Beardsley expert W.G. Good, in which Good suggests, in response to a query from Clodd, that the image that could have inspired the young Firbank when he wrote this piece was this cul-de-lampe. Clodd then decided to use it for the cover.

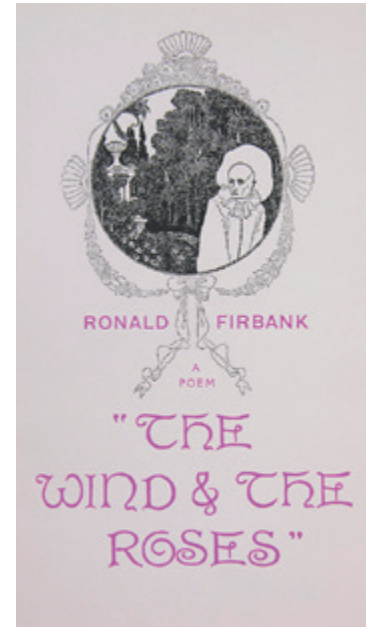
*Provenance: W.G. Good (letters included with the booklet).*



ITEM 36

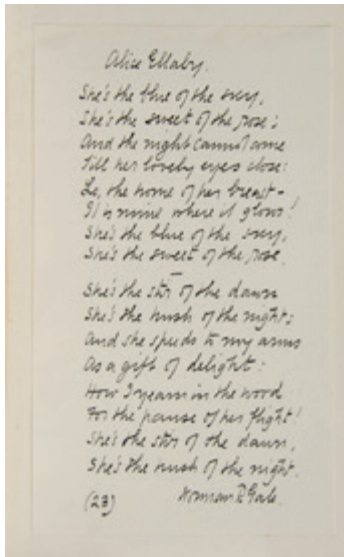


ITEM 36



ITEM 37

*Sole edition, NUMBER 15 OF 50 COPIES; large 8vo (240 x 150 mm); sewn into purple printed wrappers with illustration by Aubrey Beardsley to upper cover.*



ITEM 38



ITEM 39

First edition, NUMBER 23 OF 23 LARGE PAPER COPIES SIGNED BY THE AUTHOR AND WITH SIGNED AUTOGRAPH POEM (also numbered) tipped in; 8vo (190 x 115 mm); title-page printed in orange, with orange-printed head- & tail-piece, title bifolium loose as issued; original plain white card wrappers, with later card folding case with original printed upper wrapper cut down & mounted (slightly dust-soiled).

**39. GALE, Norman R. A Country Muse. New Series...**  
London, David Nutt, 1893.

£125 [ref: 104188]

The second series, of two; the author's first published work, following the limited edition *A June Romance* (1890).

First edition, NUMBER 27 OF 75 COPIES ON HANDMADE PAPER, from an overall limitation of 1075; 8vo; title printed in red & black, woodcut decoration and device, slight darkening to page edges; publisher's half vellum and boards, light edge wear to boards, uncut.



ITEM 40

**38. GALE, Norman R. A June Romance. Rugby, George E. Over, 1892.**

£150 [ref: 104195]

Scarce limited edition of this work by respected poet Norman Gale. The publisher, George E. Over, issued two versions, both large paper, this limited to 23 copies, the other to one hundred copies, this being the first edition.

**40. GAUTIER, [Theophile]. King Candaules. The Fin de Siècle Library vol.II.** London, H.S. Nichols Ltd., 1898.

£150 [ref: 104733]

A handsome deluxe edition of Gautier's well-known work, in the French style of the period.

NUMBER 29 OF 100 'LARGE PAPER GRANDE EDITION DE LUXE', from an overall limitation of 1100 copies; 4to; printed on Japanese vellum, title-page printed in red & black, 6 engraved plates each in three states (blue, sanguine, and on india proof paper mounted), the engraved vignettes also in different colours in two states, tissue guards; publisher's white textured boards decorated in gilt, worn at head of spine with superficial loss, rubbed with small tear to foot of spine, partly uncut.



## A GROUND-BREAKING SYMBOLIST WORK

41. GIDE, André; DENIS, Maurice (illustrator). *Le Voyage d'Urien*. Paris, Librairie de l'Art Indépendant, 1893.

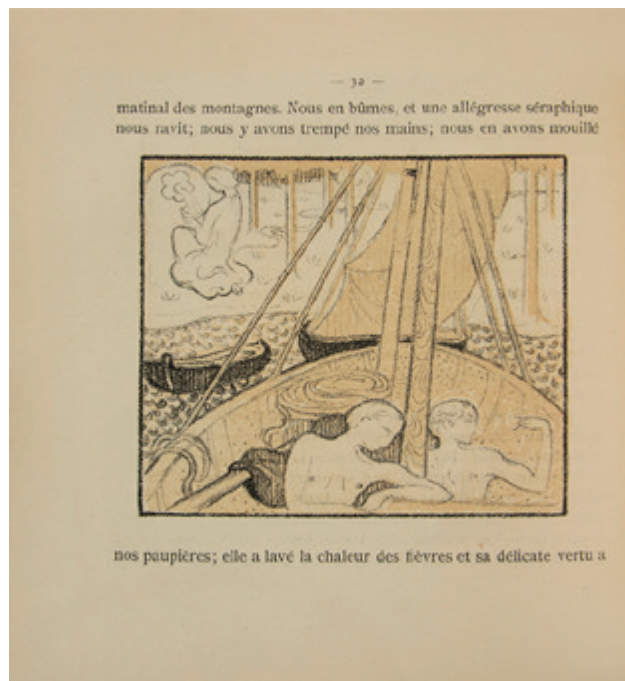
£6,500 [ref: 104095]

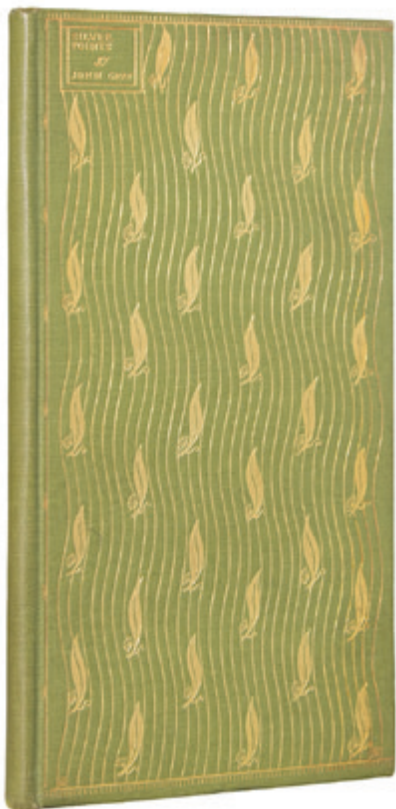
A splendid example of this important illustrated work, claimed by numerous artistic movements over the years, including Symbolism and Art Nouveau, although the artist himself preferred the term 'neo-traditionalist'. Denis intentionally set out to decorate a book without direct servitude to the accompanying text, instead embroidering the pages with arabesques of expressive lines. The lithographs are printed on a tinted background, the background colour changing for each of the three parts of the book, their size and layout complemented by the typefaces, aspiring to create a uniquely immersive experience for the reader.

Nobel Prize-winning André Gide requested that Denis be his collaborator for this work, via the director of the Librairie de l'Art Indépendant. Gide's imaginative text is generally considered to be an allegory for his own voyage toward self-realisation, sailing to unknown and mysterious places.

Particularly uncommon with the original wrappers present.

First edition, NUMBER 133 OF 300 COPIES ON HOLLAND PAPER; 4to (195 x 185 mm); 30 lithographed tonal illustrations; contemporary morocco backed marbled boards ruled in gilt, with the original wrappers bound in, the upper with a further, plain woodcut illustration by Denis.





ITEM 42

### CONSIDERED A DEFINING WORK OF THE 1890s

**42. GRAY, John; [RICKETTS, Charles].** *Silverpoints*. London, Elkin Mathews and John Lane, 1893.

£2,250 [ref: 104742]

A fine copy of a book generally held to be Ricketts' finest trade work. The binding design, layout, four initial letters and colophon device were designed by Ricketts. The format Ricketts chose was based on 'one of those rare Aldus italic volumes with its margins uncut' (Taylor, *The Art Nouveau Book in Britain*), which in turn probably came from the Persian saddle-book, designed to be easily slipped into a saddle pocket. Oscar Wilde underwrote the cost of publication.

John Gray, an editor for the Vale Press, later became Canon Gray of Edinburgh. Upon his becoming a man of the cloth, Gray regretted his earlier poetry, and reputedly bought and destroyed any copies of this book he came upon...

Accompanying the work are two contemporary but opposing newspaper reviews, one fully appreciative of Gray's poetic endeavours, the other finding the aesthetic use of white space wholly abhorrent. There is also a letter from Beardsley collector Stanley Scott to fellow collector W.G. Good, in part discussing the limitation of this book.

*First edition, NUMBER 219 OF 250 COPIES; tall thin 8vo (215 x 100 mm); 4 woodcut initials and colophon device by Charles Ricketts; publisher's green cloth with gilt design by Ricketts to the covers, a near fine copy, partly uncut; housed in later morocco-backed marbled board solander.*

**43. GRAY, John; [GANNON, Patricio].** The person in question. Buenos Aires, F.A. Colombo, 1958.

£150 [ref: 104741]

The first appearance of a previously unpublished manuscript by Aesthetic poet John Gray, published under the aegis of Anglo-Argentine writer Patricio Gannon. Gannon selected the Beardsley illustration 'Les garçons du Café Royal' for the cover, as both Gray and Beardsley were considered 'Caferoyalists', and both were connected by their conversion to Catholicism.

*Provenance: Inscribed presentation copy from the creator Patricio Gannon to W.G. Good, renowned Beardsley collector.*

*First edition, NUMBER 32 OF 40 COPIES ONLY, signed presentation inscription by Patricio Gannon; 8vo; rubricated initials; original wrappers with Beardsley illustrations to upper cover, original glassine jacket, a fine copy; housed in contemporary morocco-backed marbled board solander.*



ITEM 44

44. HALL, Owen. *The George Edwardes Birthday Book*. From “A Gaiety Girl”, “An Artist’s Model,” and “The Geisha,” three musical comedies all written by Owen Hall, composed by Sidney Jones, with Lyrics by Harry Greenback, and produced by George Edwardes. [London], [c.1895].

£95 [ref: 104412]

An intriguing 1890s production of a theatrical bent, preceded only by issues that were distributed to audience members; the book serves as a diary, interspersed with plates featuring actors, often in Japanese character. George Edwardes was an impresario who ruled a theatrical empire including the Gaiety, Daly’s Theatre, the Adelphi Theatre and others, and sent touring companies around Britain and abroad. The photographs include Marie Tempest, Letty Lind, Hayden Coffin and Rutland Barrington. Owen Hall wrote many highly successful musical comedies in the 1890s, including *A Gaiety Girl*, *An Artist’s Model*, *The Geisha* and *A Greek Slave*, but was undone by gambling; his pseudonym was ‘Payn Nunn’, a pun on ‘Owing All’.

*Third Edition; large 8vo (225 x 170 mm); photogravure title-page, printed in blue throughout with decorative borders, 9 photogravure plates, tissue guards, red endpapers stamped in silver; publisher’s red roan blocked in gilt, worn at edges with sight loss to spine ends.*



ITEM 45

45. HARDY, Thomas. *Tess Of the D’Urbervilles. A Pure Woman*. London, James R.Osgood, McIlvaine & Co., 1892.

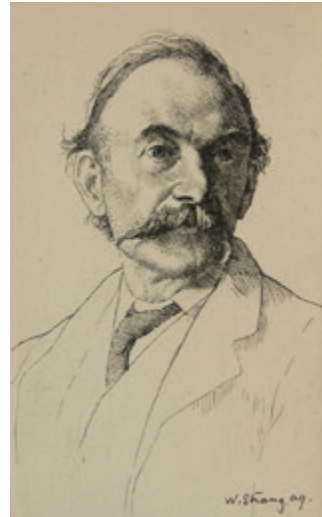
£2,750 [ref: 98195]

A remarkable set of Hardy’s classic, one of only 500 copies in the original Ricketts’ designed binding. The first impression of the previous year comprised 1000 copies, and this issue has few very minor corrections or changes to spelling and imprints.

When Tess Durbeyfield is driven by family poverty to claim kinship with the wealthy D’Urbervilles and seek a portion of their family fortune, meeting her ‘cousin’ Alec proves to be her downfall. A very different man, Angel Clare, seems to offer her love and salvation but Tess must choose whether to reveal her past or remain silent in the hope of a peaceful future.



First edition in book form, second impression revised, 3 vols; 8vo; half-titles, with initial blank in vol.III and final blanks in vols II & III, very occasional spotting or soiling, mostly marginal, final leaf of vol. I browned, corner crease to p.64 and abrasion to margin of p.102 of vol. II, not affecting text; publisher's decorated tan cloth, upper covers blocked in gilt with two vertical wavy lines of honeysuckle and gold discs designed by Charles Ricketts, spines rubbed and darkened, spine ends and corners lightly bumped, the upper board of vol. I with two small very faint stains and a small dent to the board edge, otherwise a very good copy preserved in russet morocco slip-cases with central gilt arms and pull-off tops, by Rivière & Son, spines faded, a little rubbed, a very handsome set. Purdy p.74; Wolff 2993a; cf. Sadleir 1114, first impression.



ITEM 46

**46. HARDY, Thomas; JOHNSON, Lionel.** *The Art of Thomas Hardy. With a portrait etched from life by William Strang and a bibliography by John Lane.* London; New York, Elkin Mathews & John Lane; Dodd, Mead & Co., 1894.

£125 [ref: 104198]

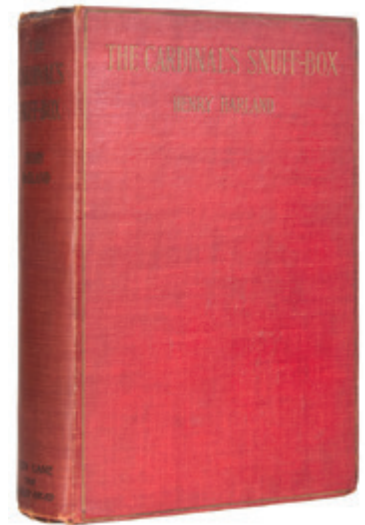
Combining a critical assessment of Hardy's work, a short bibliography and an additional bibliographical note.

First edition; 8vo; frontispiece portrait with tissue guard, title printed red & black, 15pp. advertisements with device on verso of final leaf, dated March 1894; publisher's green buckram cloth, spine browned, partly uncut.

**47. HARLAND, Henry.** *The Cardinal's Snuff-box.* London & New York, John Lane: The Bodley Head, 1900.

£180 [ref: 104714]

Henry Harland's most famous and popular book, a light-hearted romantic story, full of wit and gaiety and sunshine, set against happy scenes of Italian life, describing the central character's conversion to Catholicism, reflective of the



ITEM 47

author's own change of spiritual direction. The success of the novel led Harland to write two further books in a similar vein, a far cry from his editorship of *The Yellow Book*.

First edition; 8vo; 16pp. advertisements (foxed); publisher's red cloth, lettered and ruled in gilt, spine and spine lettering dulled, slight shelf-lean.

**48. HEINE, Heinrich.** *Choice Poems...* Translated by J. W. Oddie. London & New York, Macmillan, 1896.

£65 [ref: 104677]

An attractive edition of this collection of poems by Heine, best known outside Germany for his 'lieder' form sonnets put to music by composers such as Robert Schumann and Franz Schubert.

First edition; 8vo; with inserted printed leaf 'From the Editor'; publisher's pale green cloth lettered in gilt, spine slightly sunned, partly uncut.



ITEM 49

49. HEWLETT, Maurice. *Songs and Meditations*. [London] Westminster, Archibald Constable & Co., 1896.

£225 [ref: 104702]

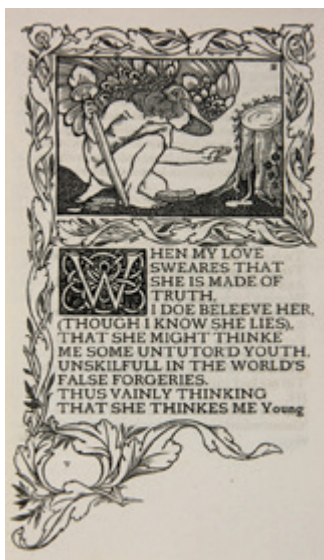
The author's own copy of his third published book, with his bookplate designed by Scottish artist Keith Henderson.

*First edition; 8vo; title printed in black & red, some minor toning, foxing to a few leaves, bookplate to front pastedown; publisher's buckram, lettered in gilt to spine.*

50. HORNE, Herbert P. *Diversi Colores*. London, published by the Author at the Chiswick Press, 1891.

£225 [ref: 104638]

With a delightful title-page designed by Selwyn Image, reproduced in A.J.A. Symonds' article 'The Typography of the 1890s' in *Fleurion*, VII, p.118.



ITEM 50



ITEM 51

Oscar Wilde wrote to the author, '...what a lovely little book! And what dainty verse...indeed the whole book is full of honey and very sweet to taste, and just touched with that sadness which is inseparable from modern art...' (July 1891).

*First edition; 12mo; decorative title printed in red & black, device by the author printed in red at end, light browning to free endpapers; publisher's drab boards with printed title label to spine, slightly browned, a good copy.*

51. HOUSMAN, Laurence. *Green Arras*. London & Chicago, John Lane at The Bodley Head; Way & Williams, 1896.

£250 [ref: 104684]

A delightful illustrated book in the original publisher's cloth binding, the design for which the artist himself thought 'an extra good one...: it was at all events, very rich and elaborate'.





ITEM 51

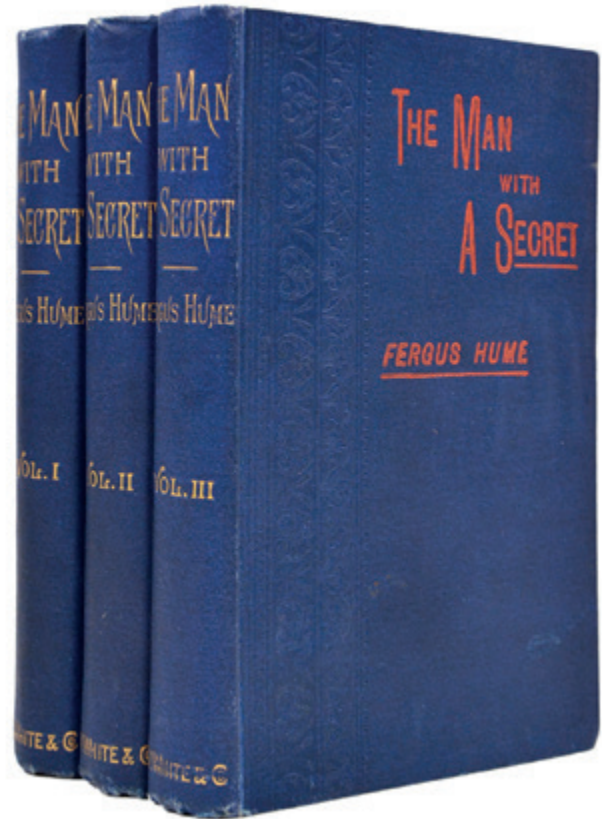
That same year the artist's more austere brother, the poet A.E. Housman, privately published his most famous work, *A Shropshire Lad*.

*Provenance: The Walker-Good Collection; Annesley T. Warre (bookplate, designed by Haldane Macfall).*

*First edition, first issue(?); 8vo; frontispiece, pictorial title, 5 plates and woodcut initials by Housman, 16pp. advertisements, 10-line errata loosely inserted, patterned endpapers, bookplate to front pastedown; publisher's green cloth with interweaving gilt pattern to upper cover and spine, a very good, sharp copy, uncut.*

**52. HUME, Fergus W. *The Man with a Secret. A Novel.*** London, F. V. White & Co., 1890.

£1,500 [ref: 100565]



ITEM 52

An uncommon first edition three-decker mystery novel by Hume, author of *The Mystery of a Hansom Cab* (1886), in very good condition.

*First edition; 3 vols; 8vo; 16pp. advertisements, some foxing to extremities and margins, some pulling and splitting; publisher's dark blue cloth blocked in red & blind, spines lettered in gilt, spines slightly rolled, slight edge wear, some marking and bumping.*

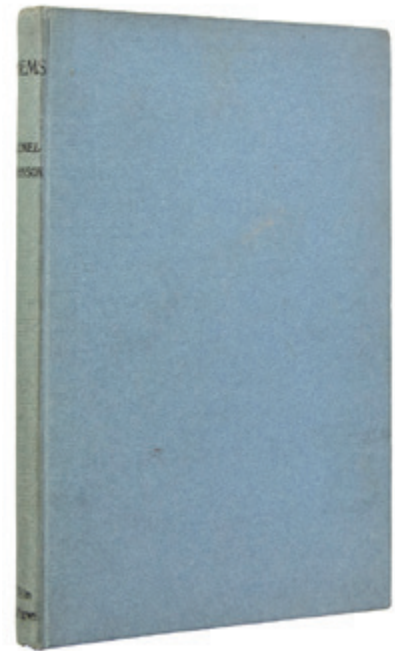




ITEM 53



ITEM 54



ITEM 55

53. HUYSMANS, Joris-Karl. *Là-bas*. Paris: Tresse & Stock, 1891.

£1,800 [ref: 74857]

A key text of the Decadent movement of the 1890s, the novel *Là-Bas*, usually translated into English as *Down There* or *The Damned*, deals with Satanism in *fin de siècle* France. Its publication was therefore plagued by controversy; many of the readers of the journal *L'Écho de Paris*, in which the novel was first serialised, were shocked by its blasphemous subject matter and gory depiction of violence, and urged the editor in vain to halt the serialisation. The sale of the book in its complete form was, however, prohibited at French railway stations.

The plot of *Là-Bas* concerns the novelist Durtal, a thinly disguised portrait of the author himself, who went on to appear in several of Huysmans' subsequent novels. Durtal is disgusted by the emptiness and vulgarity of the modern world and seeks relief in the study of the Middle Ages.

He begins to research the life of the XV century child-murderer Gilles de Rais and in the process embarks on an investigation of the occult underworld with the help of his lover, Madame Chantelouve. The novel culminates in the vivid description of a black mass.

A French writer who completed much of his work during office hours at his desk in the Ministry of the Interior, Huysmans (1848-1907) was born Charles-Marie-Georges rather than Joris-Karl. His novels can be read together as individual chapters in an overarching spiritual odyssey; in each, the hero seeks happiness in a new kind of spiritual and physical escapism with which he ultimately becomes disillusioned. Having been diagnosed with cancer, Huysmans condemned this pursuit of escapism ever more fervently as he approached death, and converted to Catholicism late on in his life.

*First edition; 12mo; uncut, some creasing and mild soiling; publisher's printed wrappers, cloth slip-case.*

54. JACKSON, Holbrook. *All Manner of Folk. Interpretations and Studies.* London, Grant Richards Ltd, 1912.

£150 [ref: 104164]

The portraits are of Whistler, John M. Synge (by Jack B. Yeats), Max Beerbohm (by Claud Lovat Fraser), Walt Whitman (by Edward Gordon Craig) and a Russian Dancer.

*First edition; 8vo; frontispiece and 4 plates, 2pp. advertisements, browning to half-title, some minor spotting, a few pages with some tears where opened clumsily; publisher's green cloth lettered in gilt, spine slightly sunned, gilt edges, others uncut.*

55. JOHNSON, Lionel. *Poems.* London & Boston, Elkin Mathews; Copeland & Day, 1895.

£375 [ref: 104406]

An attractive 1890s production, designed by the architect Herbert Horne and printed by the Chiswick Press; difficult to find in such condition.

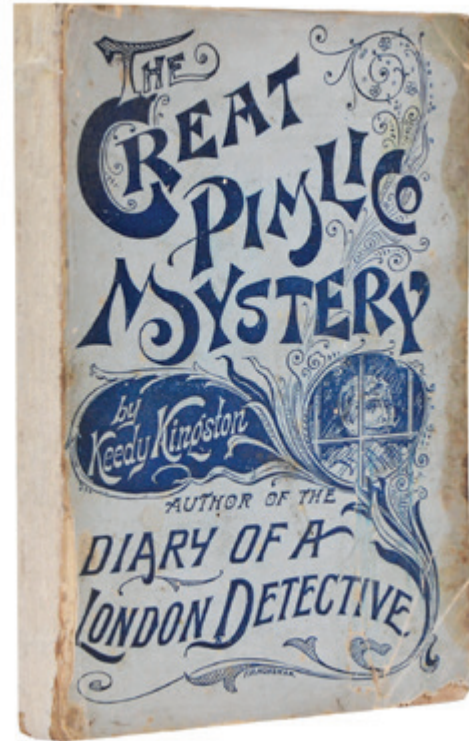
ONE OF 750 COPIES; 8vo; title-page and colophon printed in red & black with devices; publisher's blue boards, lettered in black directly to spine, a little very light marking, but overall a near fine, sharp copy, uncut.

56. JOHNSON, Lionel. *Some Winchester Letters...* London & New York, George Allen & Unwin Ltd; The Macmillan Company, 1919.

£200 [ref: 104719]

The collected correspondence between Rhymers' Club member Lionel Johnson and Frank Russell, 2nd Earl Russell, primarily of a religious nature following Johnson's conversion to Catholicism. Scarce in the original printed dust-jacket.

*First edition; 8vo; 2pp. advertisements, some toning to endpapers; publisher's paper-backed boards, dust-jacket, browned and chipped.*



ITEM 57

57. KINGSTON, Keedy. *The Great Pimlico Mystery. A Well-Kept Secret Disclosed.* London, Diprose & Bateman, [1896].

£950 [ref: 102555]

A remarkably scarce example of 1890s detective fiction, not in the British Library, and with only one copy we could trace in other institutional holdings at Monash University Library in Australia.

The collation corresponds with that recorded in Dorothy Glover & Graham Greene's *Victorian Detective Fiction*, but it is unclear whether there was a matching blue paper lower wrapper.

Provenance: the Otto Penzler Collection.

First edition; 8vo; xylographic device, initials, head- & tail-pieces, 2pp. advertisements, small later ownership label to verso of title, some foxing to early pages and occasionally elsewhere; publisher's pale blue upper wrapper, lacking spine (replaced in plain paper) [?] and lower wrapper; housed in later card chemise and cloth slip-case. Glover & Greene 294; not in Ellery Queen.

58. LACLOS, [Pierre] Choderlos De. *Les Liaisons Dangereuses*. Or, letters collected in a private society and published for the instruction of others... Translated by Ernest Dowson. London, Privately Printed [Leonard Smithers], 1898.

£125 [ref: 104689]

A handsome edition of Laclos' famous epistolary novel, comprehensively translated into English for the first time by Ernest Dowson, and published by Leonard Smithers, a man who always had his finger on the pulse of his readership.

NUMBER 10 OF 360 COPIES; 2 vols, 8vo; 15 engraved plates, tissue guards, unopened, some foxing to initial and terminal leaves; publisher's two-tone cloth, ruled and lettered in gilt, spines somewhat darkened, uncut.

59. LE GALLIENNE, Richard. *Three Poems* printed for private circulation only. No place, no date [1892].

£125 [ref: 104644]

A scarce little production, printed for private circulation by the author.

Sole issue; 8vo, single leaf folded vertically and printed on all sides; some toning; loose as issued.



ITEM 58

60. LE GALLIENNE, Richard. *English Poems*. London & New York, Elkin Mathews & John Lane at The Bodley Head; The Cassell Publishing Company, 1892.

£95 [ref: 104549]

An early collection of the poems of this prolific 1890s writer, perhaps remembered more today for his brief affair with Wilde and their subsequent correspondence.

First edition, ONE OF 800 COPIES; 8vo; title printed in red & black, 7pp. advertisements, mild marginal toning; publisher's boards, a bit spotted and browned, slight edge wear.





64. LE GALLIENNE, Richard. *The Romantic '90s*. London & New York, G.P. Putnam's Sons, 1926.

£125 [ref: 104246]

An important reflection on the 1890s, by a man who contributed significantly to the artistic and literary output of the epoch.

*First edition; 8vo; frontispiece, facsimiles of letters; publisher's blue cloth lettered in gilt, pictorial dust-jacket, mild dust-soiling, old conservational repairs to reverse.*

65. LOUÏS, Pierre [Manuscript pour *Une Volupté Nouvelle*.] [Librairie Borel, Paris], [1899]

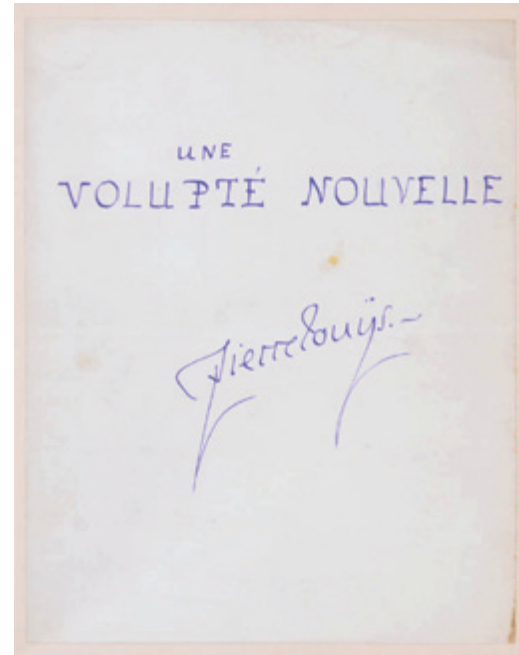
£5,000 [ref: 97829]

Manuscript copy of Louÿs' work *Une Volupté Nouvelle*, first published in 1899.

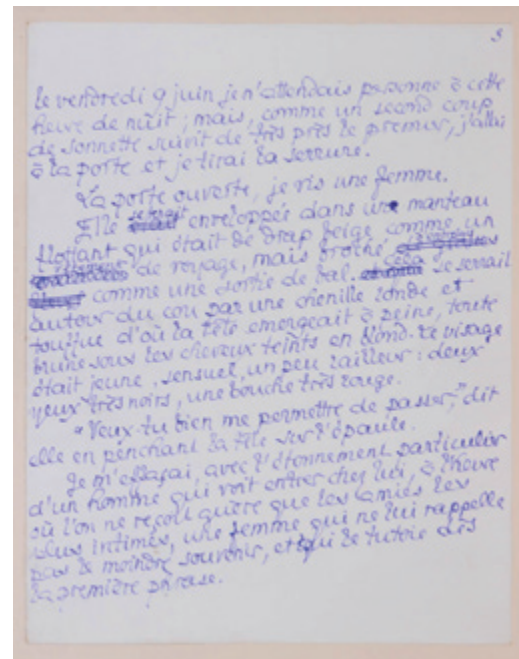
Pierre Louÿs (1870-1925) was born in Ghent in 1870 into a Champagne family, who had taken refuge in Belgium because of the German advance. He studied at the École Alsacienne where he was a classmate of André Gide. He was a close friend of Debussy and Oscar Wilde and he became a very well-known French poet and writer. He was made first a Chevalier and then an Officer of the Légion d'honneur for his contributions to French literature.

*Une Volupté Nouvelle* playfully imagines the reawakening of an ancient nymph after hundreds of years to discover what new pleasures and vices are now no longer banned. A fine example of Louÿs' use of classical themes in his erotic canon.

*Small folio (29 x 26 cm), 39 pages of manuscript interleaved with blank pages, decorated endpapers, binders label, dated '1927' on endpapers; bound in later full red morocco gilt.*

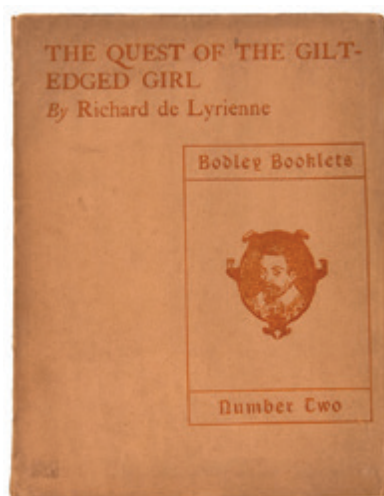


ITEM 65





ITEM 66



ITEM 67



ITEM 68



66. LOWRY, H[enry]. D[awson].; ROBINSON, Charles (illustrator). *Make-Believe*. London & New York, John Lane, The Bodley Head, 1896.

£125 [ref: 104165]

A delightfully illustrated book for children by the poet and writer H.D. Lowry, illustrated by Charles Robinson. Chapters include 'The Magic Painter', 'A Doll's funeral', 'When Doris was a Mermaid' and 'Dreams about a Star'.

*First edition; 8vo; frontispiece, pictorial title and illustrations by Charles Robinson, 10pp. pictorial advertisements at end, contemporary ownership inscription to front free endpaper; publisher's dark green cloth with gilt designs after Robinson to spine and upper cover, device in blind to lower cover, gilt edges, an excellent copy.*

67. LYRIENNE, Richard De [pseud. HODGE, David]. *The Quest of the Gilt-Edged Girl*. Bodley Booklets No.2. London & New York, John Lane, The Bodley Head, 1897.

£150 [ref: 104691]

A brilliant parody of Richard Le Gallienne's *Quest of the Golden Girl*, originally misattributed to Max Beerbohm.

*First edition; 8vo; 16pp. advertisements; publisher's salmon printed wrappers, slightly dust-soiled and rubbed; housed in later morocco-backed board solander.*

68. MACFALL, Haldane. *Whistler. Butterfly, Wasp, Wit, Master of the Arts, Enigma*. Edinburgh & London, T.N. Foulis, 1905.

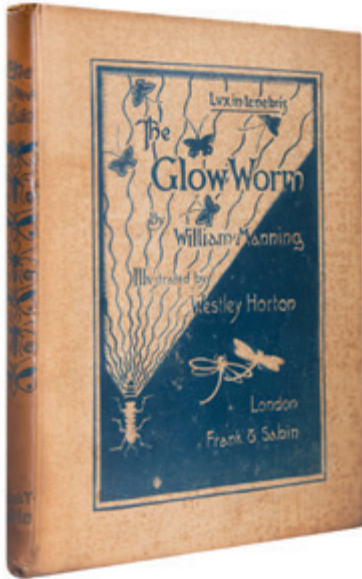
£350 [ref: 104169]

The first title in Foulis' 'Spirit of the Age' series, a neat and attractive volume.

*Provenance: Rainforth Armitage Walker (his 1914 bookplate).*

*NUMBER 22 OF 100 COPIES SIGNED BY THE AUTHOR; narrow 8vo (c. 200 x 110 mm); printed on Japanese vellum, partly unopened, portrait frontispiece, plates, 6pp. advertisements, bookplate to front pastedown; publisher's vellum, gilt to upper cover, top edge gilt, others uncut, slight splaying but overall very good.*





ITEM 69

**69. MANNING, William.** *The Glow-Worm.* London, Frank T. Sabin, 1896.

£150 [ref: 104092]

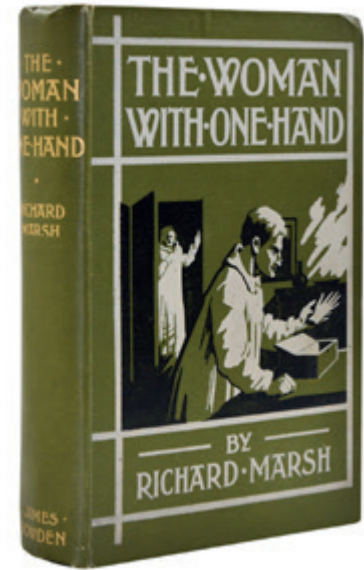
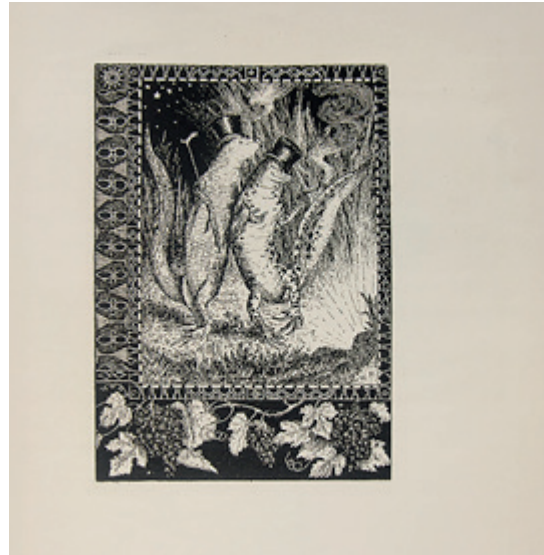
A charming fairy tale of sorts, a series of interweaved poems, with lovely anthropomorphic illustrations by Westley Horton.

*First illustrated edition; small 4to (220 x 165 mm); title-page printed in red & black, title device and 21 illustrations by Westley Horton, plate for the cover design by Charles Holme; publisher's pictorial buckram with Holmes' design to upper cover, some spotting and minor bubbling.*

**70. MARSH, Richard.** *The Woman with One Hand and Mr. Ely's Engagement.* London, James Bowden, 1899

£275 [ref: 102557]

Richard Marsh was a prolific author, most famous for *The Beetle* (1897), a weird and supernatural novel which once



ITEM 70

outsold its contemporary *Dracula*, and for his principal detective character Judith Lee.

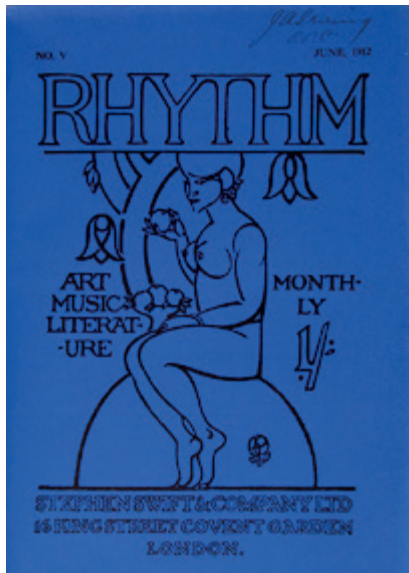
*First edition, first impression; 8vo; frontispiece by Stanley L. Wood, 12pp. advertisements at rear, contemporary ownership inscription to front free endpaper; publisher's green pictorial cloth, decoration and titles to upper board in white and black, titles to spine gilt, pages untrimmed, a lovely copy. Glover & Greene 337.*

**71. MEYNELL, Alice.** *The Colour of Life and other essays on things seen and heard.* London & Chicago, John Lane; Way and Williams, 1896.

£150 [ref: 104701]

Synesthetic ponderings by Aesthetic critic Alice Meynell: 'Red is the colour of violence, or of life broken open, edited, and published.'

*First edition; 8vo; 16pp. advertisements, marginal toning; publisher's pale russet cloth, spine lettered in gilt and a little dulled, uncut.*



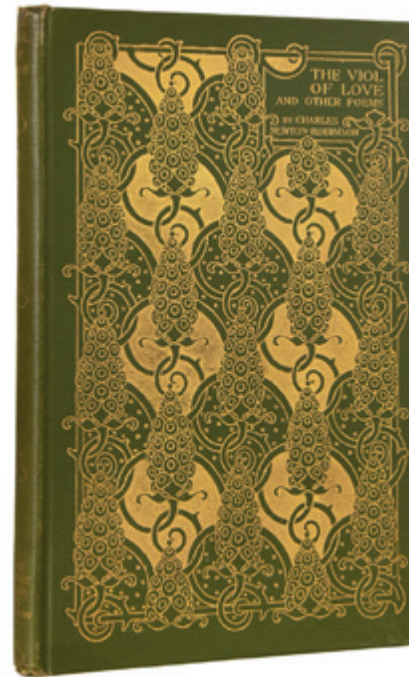
ITEM 72

72. MURRY, John Middleton (editor); MANSFIELD, Katherine; and others. *Rhythm. Art, Music, Literature Quarterly [-Monthly]*. London, The St Catherine Press; Stephen Swift & Company Ltd, Summer 1911 - March 1913.

£750 [ref: 104736]

A rare complete run of this influential but short-lived modernist arts journal; the magazine resumed publication under the name *The Blue Review* in May 1913. Contributors include Katherine Mansfield, Rupert Brooke, Pablo Picasso, Jessie Dismorr, Augustus John, Henri Gaudier-Breszka, Jack B. Yeats, Nathalia Goncharova, Albert Rothenstein and Mikhail Larionov. The journal was notable for its art and the theory of rhythm in the arts, on some levels a precursor to Wyndham Lewis's Vorticism.

*A complete run, comprising 4 quarterly issues and 10 monthly issues plus 2 supplements; 4to; illustrations, decorations and plates throughout; 3 original part wrappers bound in contemporary cloth case, a little rubbed and marked, 2 wrappers with contemporary ink name; sold as a periodical not subject to return.*



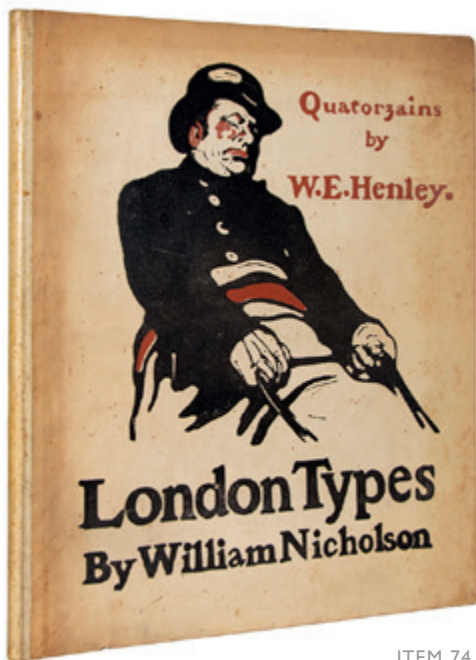
ITEM 73

73. NEWTON-ROBINSON, Charles; HOUSMAN, Laurence (illustrator). *The Viol of Love and other poems*. London & Boston, John Lane: The Bodley Head; Lamson Wolfe and Co., 1895.

£180 [ref: 104759]

A lovely copy of this scarce and attractive little book, beautifully decorated by Laurence Housman. This is the third book of poetry by barrister, author, gemologist, fencer, and yachtsman, Charles Newton-Robinson (1853-1913).

*First edition, ONE OF 350 COPIES; 8vo; decorative title-page and decorations by Laurence Housman printed in orange, 16pp. advertisements; publisher's green cloth blocked in gilt to upper cover with design by Housman, a very good copy, fore-edge untrimmed.*



ITEM 74



ITEM 75

74. NICHOLSON, William (illustrator); HENLEY, W.E. *London Types*. London, Wm Heinemann, 1898.

£1,500 [ref: 104765]

The rare special issue of Nicholson's *London Types*, in an uncommon variant vellum binding.

The Bus Driver was omitted from this edition and only appears in a simplified form on the front cover. Nicholson had been working with Heinemann since the mid-1890s. As well as designing their windmill device, Nicholson created a number of books for Heinemann, including *An Almanac of twelve Sports* (1898) and *The Square Book of Animals* (1899). The accompanying 'Quatorzains' in this work are by the poet, critic & literary editor W.E. Henley, best remembered today for his poetic evocation of Victorian stoicism 'Invictus'.

*First (Library) edition; 4to; printed on Japanese vellum, publisher's device to title, 12 full-page colour lithographed illustrations by Nicholson; publisher's variant binding vellum-backed pictorial vellum boards, spotted and toned, slightly splayed; accompanied by an envelope of related ephemera.*

75. NICHOLSON, William (illustrator); HENLEY, W.E. *London Types*. London, Wm Heinemann, 1898.

£600 [ref: 99342]

*First edition, trade issue; 4to; [10] leaves (text and advertisements), 12 full-page colour lithographed illustrations after Nicholson, very clean inside, original linen-backed pictorial boards, some darkening and minor marking, some splitting to linen, but overall a very good example.*



76. NICHOLSON, William (illustrator); KIPLING, Rudyard.  
An Almanac of Twelve Sports. London, Wm Heinemann, 1898.

£1,500 [ref: 104763]

Kipling's short verses here complement the illustrations perfectly, though he opted out of collaborating on Nicholson's *Square Book of Animals*, complaining in a letter to the publishers 'All Nicholson's animals are practically extinct in Great Britain, their places being supplied by New Zealand Lamb; Argentine Beef... The only way I tried it, my verses became so deeply political (not to say protectionist) that I stopped.'

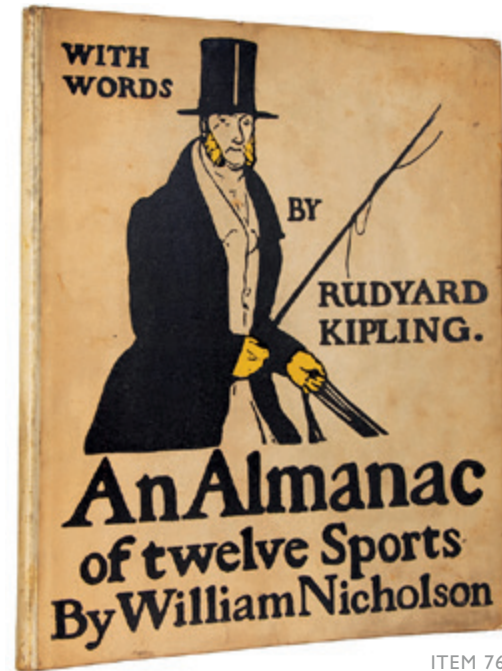
*First (Library) edition, ONE OF 275 COPIES; 4to; printed on Japanese vellum, publisher's colour lithographed device to title, 12 full-page colour lithographed illustrations by Nicholson with captions, tissue guards, monogram bookplate to front pastedown; publisher's variant binding vellum-backed pictorial vellum boards, a little spotted and toned, slightly splayed.*

77. NICHOLSON, William (illustrator); KIPLING, Rudyard.  
An Almanac of Twelve Sports. London, Wm Heinemann, 1898.

£650 [ref: 96689]

Each illustrated sport is associated with a month of the year and comprises: Hunting, Coursing, Racing, Boating, Fishing, Cricket, Archery, Coaching, Shooting, Golf, Boxing and Skating. One of Nicholson's most sought-after works.

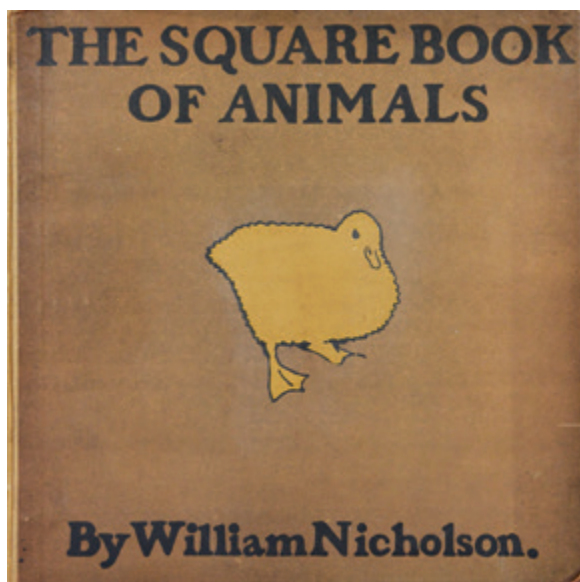
*First edition; 4to; 12 colour lithographs by Nicholson, slight offsetting onto text leaves, random spotting to endpapers and one to title, otherwise very good, publisher's paper-covered pictorial boards, a little spotted, more so to lower board, corners slightly rubbed, some overall dust-soiling, else a very attractive copy indeed and particularly good internally.*



ITEM 76



ITEM 77



ITEM 78

78. NICHOLSON, William (illustrator); WAUGH, Arthur. *The Square Book of Animals*. London, Wm Heinemann, 1900.

£1,350 [ref: 101312]

*First edition, trade issue; 4to (280 x 280 mm.); 12 transfer lithographs by Nicholson, usual offsetting onto text leaves; publisher's cloth-backed pictorial boards, usual darkening, some marking to lower cover, but overall a very good, sharp copy.*

79. NICHOLSON, William. *Clever Bill*. New York, Doubleday & Company, Inc., [c.1950].

£75 [ref: 97349]

*Oblong 8vo; colour illustrations by Nicholson throughout, pictorial title and endpapers, ink name to head of front free endpaper, original pictorial boards, minor bumping, slight rubbing to corner-tips, otherwise very good, dust-jacket, spine slightly dulled with minor tears and slight loss, spotting toward fore-edge of upper panel, otherwise very good.*



ITEM 79

80. NOBLE, J. Ashcroft. *The Sonnet in England & Other Essays*. London, Elkin Mathews & John Lane, 1893.

£95 [ref: 104666]

*A wonderfully sharp first edition of this collection of essays, written by the father-in-law of, and literary mentor to, the poet Edward Thomas. Noble was a literary editor and a regular contributor to many worthy journals in the 1890s.*

*First edition; 8vo; publisher's light brown cloth blocked in gilt to upper cover and lettered in gilt to spine, publisher's device in black to lower cover, top edge gilt, others uncut, a fine copy.*

81. [OLDMEADOW, Ernest J. (editor)]. *The Dome: a Quarterly containing Examples of All the Arts*. London, The Unicorn Press, 1897.

£250 [ref: 104230]



ITEM 81

A very good example of the special issue of the first volume of this important 1890s periodical. This issue does not include the 16pp. advertisements and the announcement of No.2 of *The Dome* which appear in the ordinary issue.

*First volume only, NUMBER 85 OF 100 COPIES ON HAND-MADE PAPER; 8vo; printed in red & black, plates, illustrations, pictorial endpaper; publisher's pale yellow buckram cloth blocked in gilt, t.e.g., others uncut, a very good copy.*

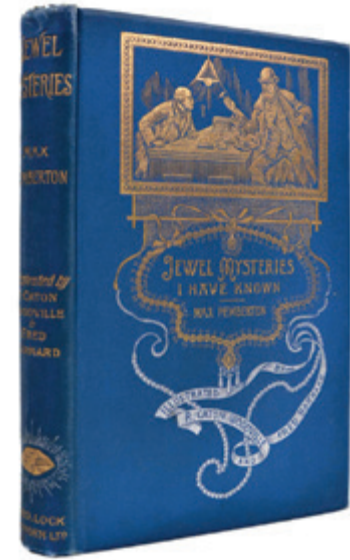
**82. [OLDMEADOW, Ernest J. (editor)].** *The Dome: a Quarterly containing Examples of All the Arts.* London, The Unicorn Press, 1897-98.

£325 [ref: 104231]

A complete set of the first series of this influential 1890s periodical for the arts. Each number includes examples of music, architecture, literature, drawing, painting and engraving, including several colour plates.



ITEM 82



ITEM 83

Notable contributors include Laurence Housman, Laurence Binyon, W.B. Yeats, Arthur Symons and Francis Thompson. Attractive copies in the original boards.

*5 vols [the complete first series]; 8vo; plates, illustrations, pictorial endpapers, advertisements; publisher's boards.*

**83. PEMBERTON, Max.** *Jewel Mysteries I have Known.* From a Dealer's Note Book. London, Ward, Lock & Bowden, Limited, 1894.

£375 [ref: 100654]

A very good first edition of this compilation of Victorian detective fiction, worked around a theme of stolen jewels.

*First edition; 8vo; frontispiece, illustrations, including full-page, by R. Caton Woodville and Fred Barnard, 10pp. advertisements, spotting to terminal ff., otherwise internally very good; publisher's teal cloth blocked in gilt & silver, bevelled edges, slight rubbing to extremities but overall a very good copy.*





ITEM 84

**84. PLARR, Victor.** *In the Dorian Mood.* London & New York, John Lane The Bodley Head; George H. Richmond and Co., [1896].

£85 [ref: 104239]

An aptly titled work by this member of the Rhymers' Club.

*First edition; 8vo; woodcut vignette to title, 16pp. advertisements, minor marginal toning, ink name and bookseller's small sticker to front endpapers; publisher's cloth-backed boards, spine slightly toned, some bumping and edge-wear.*

**85. PLARR, Victor; and others.** *The Garland of new poetry by various writers.* London, Elkin Mathews, 1899.

£125 [ref: 104224]

Other contributors include 'Anodos' (Mary Coleridge), Laurence Binyon and 'E.L.' (Emily Lawless?).

*First edition; small 8vo; ink & pencil name to list of contributors, a little minor spotting to extremities, ink initials and name to front free endpaper; publisher's boards with pattern to upper cover, spine slightly browned, some rubbing and marking.*



ITEM 85

#### THE FIRST APPEARANCE OF JEREMY FISHER

**86. [POTTER, Beatrix] 'H.B.P.' A Frog he would a fishing Go.** (Nister's Holiday Annual 1896). London & New York, Ernest Nister & E.P. Dutton, [1895].

£2,500 [ref: 99169]

The first appearance of Beatrix Potter's first published illustrations for a narrative, and the first to depict 'Jeremy Fisher', whose *Tales* were not published until 1906.

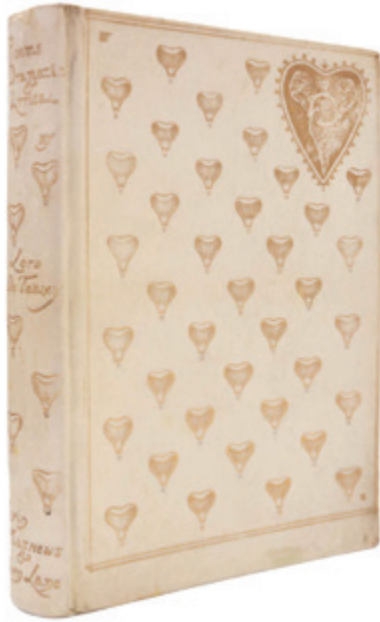
Of the ten illustrations, nine are by Potter and bear her initials 'HBP', with the initial drawing of a frog holding a rod, whose tangled fishing line reveals the words of the title, having been prepared by Nister (replacing the one they would not pay for - see Linder's *A History of the Writings of Beatrix Potter*, pp.176-179).

Beatrix Potter would subsequently buy back the drawings and blocks from Nister for £6, shortly after the successful publication of *The Tale of Peter Rabbit*.

The story, in its engaging Nursery Rhyme format, featured in both this annual for 1896, published in 1895, and Nister's *Comical Customers*, which was published in 1896; this is therefore the true first printing. It is extremely rare to find thus complete and in such good order, as the colour plates by other illustrators are often loose or missing.

*First edition; small 4to; 10 illustrations for Clifton Bingham's verse by Beatrix Potter (initialled HBP), with illustrations for the other stories, poems &c. by various other illustrators including Louis Wain, some full-page, plus the full complement of 6 chromolithographed plates, some light toning and foxing mostly to margins, contemporary Christmas ownership inscription to front pastedown, but overall internally very good; publisher's cloth-backed pictorial boards, some edge wear and minor marking, but overall a good, sound copy. Taylor, Whalley, Hobbs, Batrick pp.126-127; V&A 1029-1053; Linder pp.176-179.*





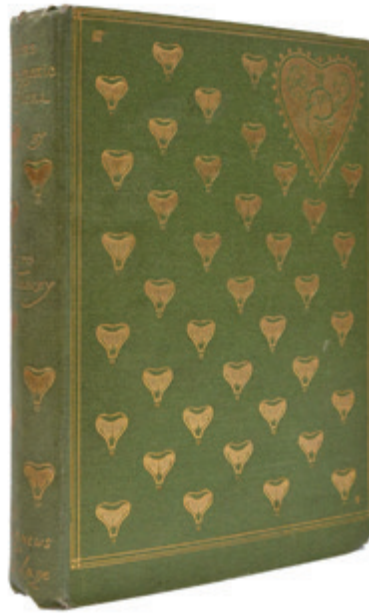
ITEM 88

**88. RICKETTS, Charles; WARREN, John Leicester, Lord de Tabley.** *Poems Dramatic and Lyrical.* London & New York, Elkin Mathews & John Lane; Macmillan and Company, 1893.

£350 [ref: 99351]

John Byrne Leicester Warren, 3rd Baron de Tabley (1835-95), English poet, numismatist, botanist and an authority on bookplates (notably reflected in his 1880 work *A Guide to the Study of Book Plates*). He was a close personal friend of Alfred Lord Tennyson, who noted of Lord de Tabley 'He is Faunus, he is a woodland creature'.

The fine etchings present comprise five by the renowned artist, publisher and typographer Charles Ricketts (1866-1931) and one bookplate design created as a gift for the author by the Scottish artist and printmaker William Bell Scott (1811-90). The attractive vellum binding is one of Ricketts' earliest, featuring a repeating rose-petal motif in gilt, suggestive of 'gilt rose petals parachuting to earth in a windless sky' (*The Early Nineties*, James Nelson).



ITEM 89

ONE OF 100 SPECIALLY BOUND COPIES ON JAPON VELLUM; 8vo; title printed in red & black, 5 etched plates by Charles Ricketts, 1 engraved bookplate by William Bell Scott, tissue guards (browned), small ink name to front free endpaper; publisher's gilt-patterned vellum, slightly splayed and rubbed, overall an attractive copy.

**89. RICKETTS, Charles; WARREN, John Leicester, Lord de Tabley.** *Poems Dramatic and Lyrical.* London & New York, Elkin Mathews & John Lane; Macmillan and Company, 1893.

£120 [ref: 99814]

ONE OF 600 COPIES; 8vo; title printed in red & black, 5 etched plates by Charles Ricketts, 1 engraved bookplate design by William Bell Scott, tissue guards; publisher's gilt-patterned green cloth, a little rubbed and bumped at corners and spine ends, but overall an attractive, clean copy.





ITEM 90

90. RICKETTS, Charles; WARREN, John Leicester, Lord de Tabley. *Poems Dramatic and Lyrical. [First Series] - Second Series.* London & New York, Elkin Mathews & John Lane; Macmillan and Company, 1893-5.

£200 [ref: 104715]

Series I & II of this attractively produced edition of poems, in the original cloth bindings with designs by Ricketts in gilt.

2 vols, ONE OF 600 COPIES & 550 COPIES RESPECTIVELY; 8vo; titles printed in red & black, vol.I with 5 etched plates by Charles Ricketts, 1 engraved bookplate design by William Bell Scott, tissue guards; vol.II with 16pp. advertisements at end; both in publisher's gilt-patterned green cloth, an attractive, clean pair.

91. RICKETTS, Charles (designer); SHANNON, C. & GLEESON WHITE, J.W. (editors). *The Pageant.* London, Henry & Co., 1896-97.

£150 [ref: 99825]



ITEM 91



An important 1890s publication, with numerous significant contributors including W.B. Yeats (two poems of whose appear here for the first time), Max Beerbohm, Austin Dobson and T. Sturge Moore.

This copy has the the Whistler and Pissarro elements, which are not always present.

2 vols; small folio (260 x 195 mm.); plates by various artists, including the original lithograph by James M'Neil Whistler and the coloured woodcut by Lucian Pissarro printed in 5 colours, woodcut initials and decorations, patterned endpapers by Pissarro, first vol. with armorial bookplate to front pastedown, vol.II with gift inscription to front free endpaper, some foxing and light finger marking, one leaf with large horizontal tear, hinges pulling; publisher's cloth with gilt decorations by Ricketts, edge wear, some fraying and splitting, light soiling and scratching.

92. [RICKETTS, Charles (designer)]; BOTTOMLEY, Gordon. *A Vision of Giorgione: Three Variations on a Venetian Theme*. London, Constable & Company Limited, 1922.

£125 [ref: 99817]

An attractive first trade edition of this collection of Venice inspired poetry by Gordon Bottomley, whose romantic verse dramas are ranked among the best of the Georgian poets. The book is inscribed as a gift from the author 'in the fellowship of music', presented in 1946.

*First trade edition, signed presentation copy from the author; small 4to (220 x 170 mm.); inscribed by the author to head of half-title, toning to free endpapers, overall internally fine; publisher's green cloth with symmetrical Venetian architectural interior design by Ricketts to upper cover, lettered in gilt to spine, very slight sunning to spine, otherwise a very good copy.*

93. RICKETTS, Charles (illustrator); SHAKESPEARE, William. *The Tragedie of Macbeth*. Introduction by Harley Granville-Barker, edited by Albert Rutherston. London, Ernest Benn Limited, 1923.

£950 [ref: 99352]

The illustrations by Charles Ricketts are more fully worked and complex than the style normally associated with his work, and supply a wonderfully compelling atmosphere. The superior issue of an attractive production.

LIMITED EDITION NUMBER 85 OF 106 SPECIALLY-BOUND COPIES ON HAND-MADE PAPER AND SIGNED BY THE ARTIST, *Granville-Barker and Rutherston, from a total edition of 606; 4to; colour plates by Charles Ricketts, printed at the Shakespeare Head Press of Stratford-upon-Avon; publisher's brown morocco with elaborate strapwork panels in gilt, by Zaehnsdorf, spine gilt, top edge gilt, others untrimmed, a little rubbed at extremities, joints starting but sound, small dent to rear board, otherwise very good-plus; lix, [blank], 84, [1]pp.*

*To the Revd. James Brown, of Colmonell,  
in the fellowship of music;  
from Gordon Bottomley.  
The Steiling: 20th August: 1946.*



ITEM 93

94. RICKETTS, Charles; MOORE, T. Sturge. *Charles Ricketts R.A. Sixty-Five Illustrations*. London [&c.], Cassell & Company Limited, 1933.

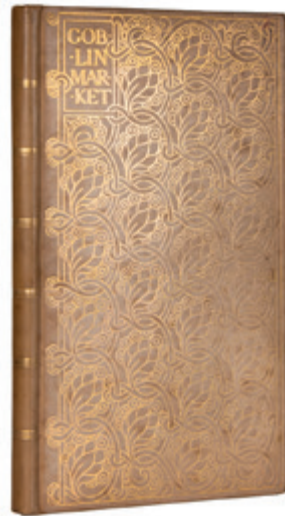
£75 [ref: 99820]

Three retrospectives on the life and works of Charles Ricketts, famous as an artist, publisher & typographer, and founder of the Vale Press.

*First edition; 4to; 65 plates, pictorial endpapers by Charles Ricketts; publisher's blue cloth, printed dust-jacket, partly toned, overall a very good copy; with an offprint retrospective on Charles Ricketts by the poet Gordon Bottomley, INITIALLED PRESENTATION COPY FROM BOTTOMLEY TO 'L.B.' [Laurence Binyon(?)]; in original printed wrappers, some browning; with another work on Ricketts by T. Sturge Moore.*



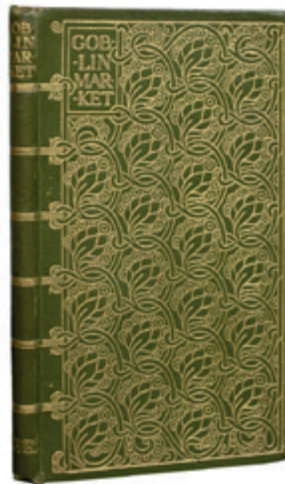
ITEM 95



ITEM 96



ITEM 97



ITEM 97

95. ROPS, Félicien; [VARIOUS]. Félicien Rops et son œuvre. Brussels, Edmond Deman, 1897.

£250 [ref: 104186]

ONE OF 310 COPIES, from an overall limitation of 366; 4to; frontispiece, photographic portrait, illustrations and plates; later green crushed morocco backed green cloth by Morrell, original wrappers bound in, spine slightly sunned, t.e.g., others uncut.

96. ROSSETTI, Christina; HOUSMAN, Laurence (illustrator). *Goblin Market*. London, Macmillan & Co., 1893.

£625 [ref: 104664]

An attractive example of this important edition, designed and featuring suitably dark art nouveau illustrations by Laurence Housman, rare in this condition. The illustrations clearly show the influence of the story's first illustrator, the author's brother Dante Gabriel Rossetti.

This copy is in a variant, off-white binding, as opposed to the normal green, and has chocolate brown endpapers, as opposed to the usual white. We could find no records of this variant at auction.

*First Housman edition; 12mo in sixes; half-title, pictorial title, vignettes and full-page illustrations by Housman, ownership inscription on front free endpaper; publisher's off-white cloth with extensive gilt decoration to covers, plain rule compartments to spine, a little spotting, spine slightly darkened, overall a very good copy.*

97. ROSSETTI, Christina; HOUSMAN, Laurence (illustrator). *Goblin Market*. London, Macmillan & Co., 1893.

£450 [ref: 96705]

An attractive copy of one of the most significant editions of this poetic classic, designed and featuring suitably dark art nouveau illustrations by Laurence Housman, rare in this condition. The illustrations clearly show the influence of the book's first illustrator, the author's brother Dante Gabriel Rossetti.

*First Housman edition, 12mo in sixes, half-title, pictorial title, vignettes and full-page illustrations by Housman, ownership inscription on front free endpaper, original green cloth with extensive gilt decoration to covers, plain rule compartments to spine, gilt edges, a little minor rubbing to extremities, overall a very good copy with bright gilt.*



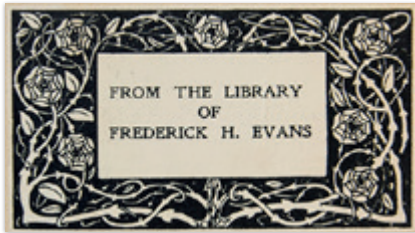
98. RYAN, W.P. *Literary London. Its Lights & Comedies.* London, Leonard Smithers, 1898.

£150 [ref: 104678]

This book was initially withdrawn due to a threatened libel action to be brought against Smithers by Marie Corelli, one of the subjects of the book. Scarce.

*Provenance: Dudley Carew (bookplate), journalist, poet & writer; W.G. Good (Beardsley bookplate), collector of the works of Aubrey Beardsley and other 1890s works.*

*First edition, first issue, with Smithers' imprint uncanceled; 8vo; Beardsley's Puck on Pegasus title-page device, browning to free endpapers, bookplates to front pastedown; publisher's dark blue cloth, lettered in gilt to spine with 'Leonard Smithers 1898' to foot, a little rubbed at extremities, uncut.*



ITEM 99

99. SEAMAN, Owen. *Borrowed Plumes.* [London], Westminster, Archibald Constable & Co. Ltd., 1902.

£150 [ref: 104099]

A parody of Henry James' *The Sacred Fount*, by poet and Professor of English Owen Seaman. This copy came from the library of bookseller & photographer Frederick H. Evans, the early champion of Aubrey Beardsley.

*Provenance: Frederick H. Evans (bookplate incorporating design by Aubrey Beardsley).*

*First edition; 8vo; 2pp. advertisements, bookplate to front pastedown, spotting to extremities of text-block; publisher's blue cloth lettered in gilt, gilt edges, others uncut, a very good copy.*

100. SMITHERS, Jack. *The Early Life & Vicissitudes of Jack Smithers...* London, Martin Secker, 1939.

£35 [ref: 104760]

An autobiography by one of the sons of publisher, bookdealer and art seller, Leonard Smithers. In many ways a spirited defense of his father's reputation, Jack's own experiences both in London and abroad provide a fascinating insight into the times, including the murky world of pornography and erotica.

*First edition; 8vo; 2 photographic plates, some light foxing; publisher's cloth, spine slightly sunned.*

101. SMITHERS, Leonard C. *Autograph letter signed, to [Frederick H.] Evans.* Paris, 41, Quai des Grands-Augustins, July 18 [?1896].

£200 [ref: 104761]

Written from the address utilised by Smithers' chief assistant, the bookseller & collector John Henry Ashworth, also giving Smithers' London address in Arundel Street. The letter reads:

'Dear Mr Evans

I have got your picture signed by A.B. who wanted to stick to it; but of course I brought it away safely with me.

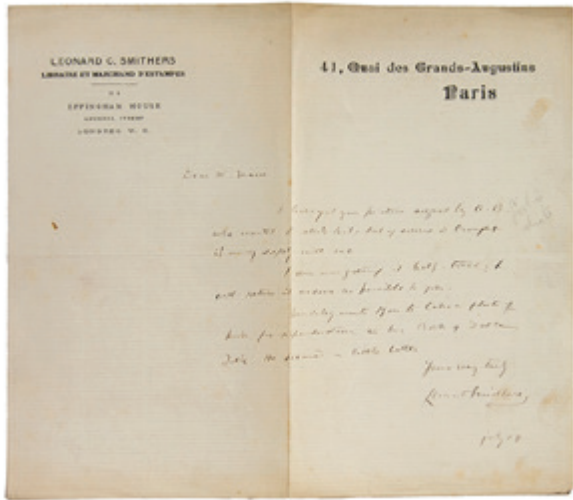
I am now getting it half-toned: I will return as soon as possible to you.

Beardsley wants you to take a photo of him for reproduction in his *Book of Table Talk*. He seemed a little better.

Yours very truly

Leonard Smithers

July 18'



ITEM 101



ITEM 102



ITEM 103



ITEM 104

The 'Mr Evans' in question is presumably Frederick H. Evans, bookseller and photographer, who was also an early friend and patron of Aubrey Beardsley. Given the reference to Beardsley's 'Book of Table Talk', which appeared in Smithers' 1904 book *Under the Hill and Other Essays in Prose and Verse*, and that Smithers probably saw Beardsley in France, it seems likely that this was written in the last year or two of the artist's all-too-short life.

*One handwritten page, 4to (190 x 215 mm.), on Smithers' Paris headed paper, blank on reverse; creased for posting.*

**102. [STEVENSON, John Hall].** *Crazy Tales*. London, printed for distribution amongst private subscribers only, 1894.

£125 [ref: 104770]

A poetic satire originally published in 1762, by a notorious friend of Laurence Sterne and author of *Makarony Fables* (1768).

NUMBER 147 OF 210 COPIES ON HAND-MADE PAPER, *this unnumbered; 8vo; title printed in black & red, browning to free endpapers; publisher's blind-tooled green cloth, corners bumped and slightly worn, spine lettered in gilt, top edges gilt, others uncut.*

**103. [STEVENSON, John Hall].** *Makarony Fables. Fables for Grown Gentlemen*. London, printed for circulation amongst private subscribers only, 1897.

£175 [ref: 104725]

A poetic parody of Mandeville's *Fable of the Bees*, addressed to the imaginary Society of the Makaronies.

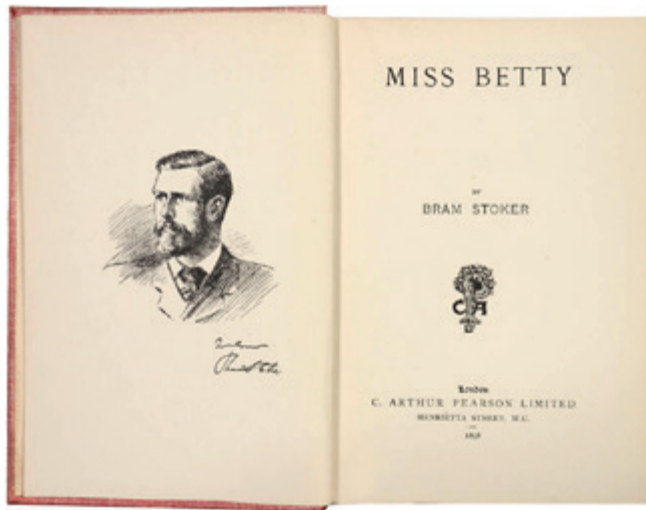
ONE OF 300 COPIES ON HAND-MADE PAPER, *this unnumbered; 8vo; title printed in black & red, browning to half-title, last page and endpapers; publisher's blind-tooled maroon cloth, spine lettered in gilt, top edges gilt, others uncut.*

**104. STEVENSON, Robert Louis; ROBINSON, Charles (illustrator).** *A Child's Garden of Verses*. London & New York, John Lane, The Bodley Head; Charles Scribner's Sons, 1896.

£350 [ref: 104648]

An excellent example.

*First illustrated edition, first issue (advertisements dated 1895); 8vo; pictorial half-title, title-page, illustrations and decorations throughout by Charles Robinson, occasional very light spotting; publisher's cloth pictorially stamped and lettered in gilt, gilt edges.*



ITEM 105

**105. STOKER, Bram. *Miss Betty*. London, C. Arthur Pearson Limited, 1898.**

£875 [ref: 96529]

A scarce Stoker work, and his only experiment in historical romance, involving love, war and highway robbery. Hard to find, especially in such condition, with only one copy coming up at auction that we could find.

*Provenance: Helen F. Egleton (bookplate), a notable Australian book collector.*

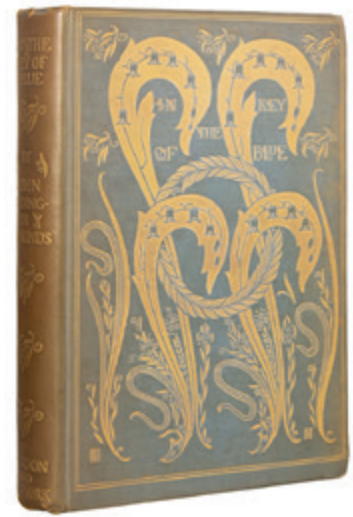
*First edition, 8vo, frontispiece portrait of the author, device on title, 5pp. advertisements, bookplate on front free endpaper, original cloth, slightly sunned at spine with some minor discolouration to lower cover, otherwise a very good copy.*

**106. SYMONDS, John Addington; RICKETTS, Charles. In *the Key of Blue and other prose essays*. London & New York, Elkin Mathews & John Lane; Macmillan & Co., 1893.**

£225 [ref: 104685]



ITEM 106



ITEM 107

Widely regarded as one of the finest commercial bindings undertaken by Charles Ricketts, a bold and interpretative design comprising curvaceous patterns of laurel and bluebells.

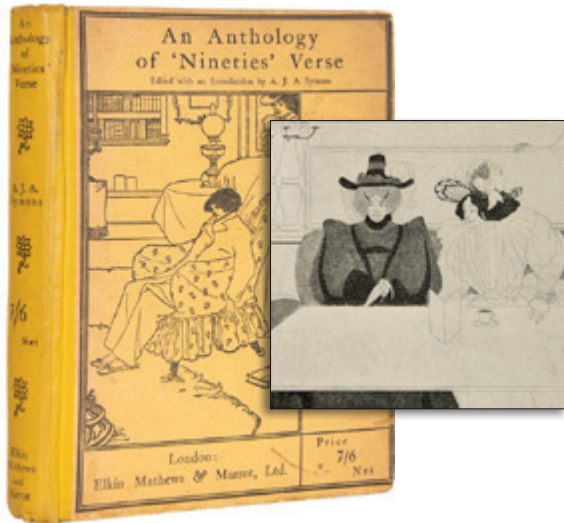
*First edition, small paper issue; 8vo; 15pp. advertisements; publisher's off-white cloth, blocked to covers with elaborate gilt designs by Charles Ricketts, spine lettered in gilt, a little light spotting and toning, but overall very good, top edge gilt, others uncut.*

**107. SYMONDS, John Addington; RICKETTS, Charles. In *the Key of Blue and other prose essays*. London & New York, Elkin Mathews & John Lane; Macmillan & Co., 1893.**

£175 [ref: 104686]

This second printing was published in a pale blue binding, as opposed to the cream/white of the first printing, and the white vellum of the special large paper issue. The publishers had originally wanted the trade edition to be in blue cloth, but the colour chosen reminded Ricketts too much of the popular laundry product 'Reckitt's Blue' and he rejected it; whether the blue here is that same blue or a subsequent compromise is unclear.





ITEM 108

First edition, small paper issue, second printing; 8vo; 14pp. advertisements; publisher's pale blue cloth, blocked to covers with elaborate gilt designs by Charles Rickets, spine lettered in gilt and slightly darkened, a little light spotting, but overall very good, top edge gilt, others uncut.

108. SYMONS, A.J.A. (compiler). *An Anthology of 'Nineties' Verse*. London, Elkin Mathews & Marrot Ltd, 1928. £200 [ref: 104676]

An inscribed first edition of this anthological homage to the 1890s, compiled by *The Quest for Corvo* 'biographer' A.J.A. Symons.

The book is spiritedly in the style of *The Yellow Book*, with the title vignette utilising Beardsley's suppressed 'black coffee' illustration from Ruding's *An Evil Motherhood*, and the covers bearing the subsequent, approved design from the same.

The inscription reads, 'For Pam: her own copy, with the particular good wishes of the compiler'.



ITEM 109

First edition, inscribed presentation copy from the compiler; 8vo; title vignette by Beardsley, minor spotting; publisher's yellow cloth-backed pictorial boards with further design by Beardsley, a little rubbed and scuffed.

109. SYMONS, Arthur. *Days and Nights*. London & New York, Macmillan and Co., 1889.

£250 [ref: 104708]

Symons' first book of verse. A very good copy.

First edition; 8vo; 2pp. advertisements, spotting to initial & terminal leaves; publisher's dark green cloth lettered in gilt to spine, partly uncut.

110. SYMONS, Arthur. *Silhouettes*. London, Elkin Mathews & John Lane, 1892.

£275 [ref: 104704]

A very good copy of this uncommon edition by the literary editor of the short-lived but splendid *Savoy* magazine. The work was revised and enlarged in 1896, published by Smithers.

First edition, ONE OF 250 COPIES; 8vo; title-page and typographical device by H.P. Horne; publisher's grey boards lettered in black up spine, spine slightly browned, a little rubbed at corners, but overall very good.

111. SYMONS, Arthur. *London Nights*. London, Leonard C. Smithers 1895.

£180 [ref: 104712]

A music-hall inspired sequence of poems set against the nocturnal metropolitan background of Victorian London.

First edition, ONE OF 500 COPIES; 8vo; foxing, bookplate; publisher's dark green cloth lettered in gilt to spine, a fine sharp copy.

#### INSCRIBED TO EDMUND GOSSE

112. SYMONS, Arthur. *Silhouettes*. London, Leonard Smithers, 1896.

£650 [ref: 104705]

A wonderful association copy of Symons' revised edition, inscribed by the author on the front free endpaper, 'To Edmund Gosse from Arthur Symons'.

Both figures were prominent in the Victorian era, though Gosse is arguably better remembered today, largely for his poetry and his book *Father and Son* (1907). Symons was a significant contributor to *The Yellow Book*, before going on to co-edit *The Savoy* magazine with Aubrey Beardsley; he achieved subsequent renown for his book *The Symbolist Movement in Literature* (1899), enthusiastically acclaimed by many at the time, including Gosse.

Testament to the relationship between the two writers is the letter laid in at the end, written from Arthur Symons to Edmund Gosse's widow the day after Gosse had died, in which he notes, 'since 1895 he was to me the most magnetic figure (and the most magnetic personality) in the literary world.'

Second edition, revised & enlarged, ONE OF 400 COPIES, signed presentation copy from the author with autograph letter and envelope laid in at rear endpapers; 8vo; publisher's dark green cloth lettered in gilt to spine, a fine sharp copy, partly uncut.

113. SYMONS, Arthur. *Studies in Two Literatures*. London, Leonard Smithers, 1897.

£250 [ref: 104710]

Provenance: Frederick H. Evans (bookplate), bookseller and pioneer of the platinotype process.

First edition, signature of author tipped onto front free endpaper; 8vo; minor foxing, bookplates to front pastedown; publisher's dark green cloth lettered in gilt to spine, a very good copy.

114. SYMONS, Arthur. *Amoris Victima*. London, Leonard Smithers, 1897.

£150 [ref: 104711]

A sharp copy of this thematically linked series of poems dedicated to a 'typical phase of modern love', apparently.

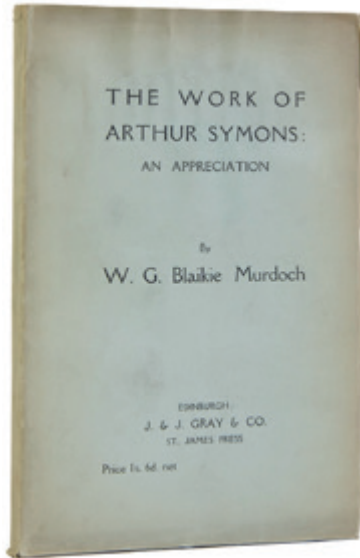
First edition, ONE OF 400 COPIES; 8vo; foxing to first and last leaves; publisher's dark green cloth lettered in gilt to spine.

115. SYMONS, Arthur; MURDOCH, W.G. Blaikie. *The Work of Arthur Symons: An Appreciation*. Edinburgh, J. & J. Gray & Co., [1907].

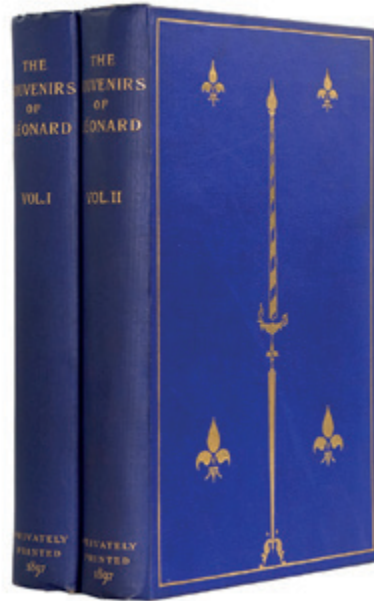
£95 [ref: 104703]

A scarce, fragile publication. Not in the British Library.

First edition; 8vo; errata slip, bookplate to verso of front wrapper; publisher's printed wrappers, a little rubbed and dust-soiled; housed in later cloth chemise and morocco-backed cloth slip-case.



ITEM 115



ITEM 116

116. TEIXEIRA DE MATTOS, Alexander. *The Souvenirs of Léonard. Hairdresser to Queen Marie-Antoinette.* London, Privately Printed [?Leonard Smithers], 1897.

£250 [ref: 104234]

Comparing this with other publications of the era, such as *The Life and Times of Madame du Barry*, and given the format of the stated limitation, it seems certain that this work was published by Leonard Smithers (purple ink, as with Beardsley's *Lysistrata*). In addition, both title-pages are cancels, suggesting that it was originally to be issued with titles giving the Smithers imprint. A near fine pair; uncommon.

First edition, [?]second issue, NUMBER 207 OF 250 COPIES; 2 vols, large 8vo; frontispieces, publisher's autograph limitation noted to verso of first half-title, some foxing to title and early leaves; publisher's royal blue cloth decorated in gilt, partly uncut, spines very slightly dulled, but overall fine copies.



ITEM 117

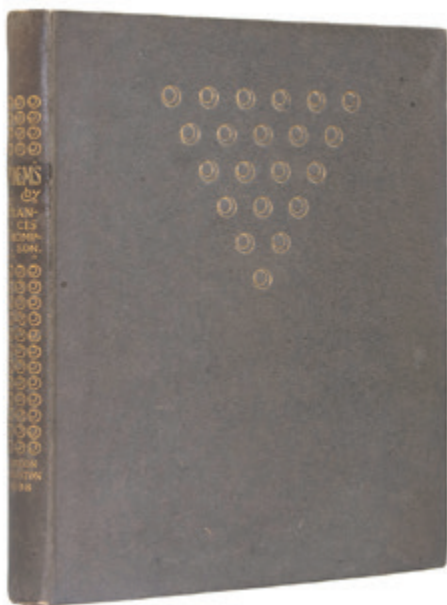
117. [THOMPSON, Francis]; MEYNELL, Wilfrid (editor). *The Child Set in the Midst. By Modern Poets.* London, The Leadenhall Press, [1892].

£125 [ref: 104697]

A compilation of poems for children, most notable for the first appearance in print of Francis Thompson, whom Wilfrid and Alice Meynell had saved from deprivation and obscurity after he had submitted some poems to their *Merrie England* magazine. The introduction here by Meynell eulogises Thompson: 'One of our younger Poets, Mr. Francis Thompson, who has eluded Fame as long as Shelley did, but cannot elude it longer, passes from the place of preparation to the place of fruition, and gives the clue to his own eternal whereabouts: Look for me in the Nurseries of Heaven! To most readers the poems of Mr. Francis Thompson given in this collection will come as the revelation of a new personality in Poetry, the last discovered of the Immortals.'

First edition; 8vo; 2pp. facsimile of the ms. 'The Toys' by Coventry Patmore as frontispiece, title vignette, further decorations; publisher's near-black cloth with yapp fore-edges, gilt decoration to one corner, printed spine label (browned), a little bumped & rubbed, top edge gilt, partly uncut.

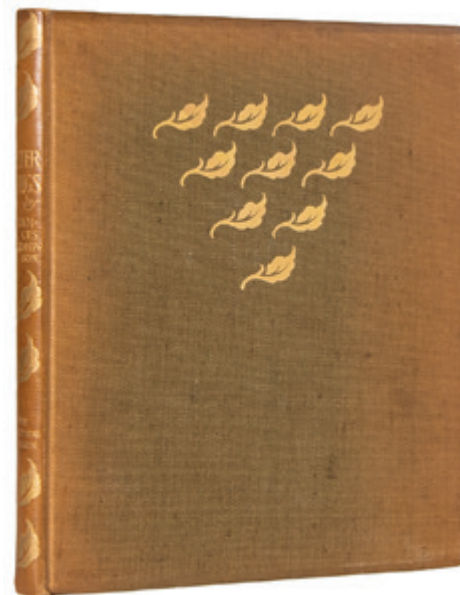




ITEM 118



ITEM 118



ITEM 119

**118. THOMPSON, Francis; HOUSMAN, Laurence (illustrator). Poems. London & Boston, Elkin Mathews & John Lane; Copeland & Day, 1893.**

£580 [ref: 104175]

An unusually fine first edition of the first volume of poetry by Francis Thompson, with a wonderful frontispiece by the popular 1890s illustrator Laurence Housman. The collection divided critics and readers upon its publication, but the poem 'The Hound of Heaven' (pp.48-54) would go on to become Thompson's most famous work, establishing his reputation posthumously as a poet of significance. The biography of Thompson makes for fascinating reading; six years spent reluctantly studying medicine in Manchester, before moving to London and ending on the streets struggling with an opium addiction.

The nurture and support of a sex worker kept Thompson alive long enough for a poem of his to be received and published by Wilfrid Meynell, who with his wife, the poet

Alice Meynell, helped Thompson get back on his feet. The printed dedication in this work is as a result made out to Wilfrid and Alice Meynell.

Accompanying the book is a manuscript fair copy of two stanzas from George Macdonald's 'A Book Of Strife In The Form Of The Diary Of An Old Soul' (pub. 1880), in an unknown hand; presumably as the verse in question has similar intimations of spiritual crisis as 'The Hound of Heaven', replete with canine overtones...

*First edition, ONE OF 500 COPIES; square 8vo (197 x 160 mm); wood-engraved frontispiece by Laurence Housman with tissue guard, title printed in orange, woodcut device at end, 16pp. publisher's advertisements at end dated October 1893, minor toning, browning to endpapers; publisher's dark grey boards with gilt circular motifs to upper cover and, with lettering, to spine, uncut, some light superficial marking but really a fine, sharp copy; housed in modern morocco-backed marbled board drop-back box.*



ITEM 119

119. THOMPSON, Francis; HOUSMAN, Laurence (illustrator). *Sister-Songs. An Offering to Two Sisters...*, London & Boston, John Lane at The Bodley Head; Copeland and Day, 1895.

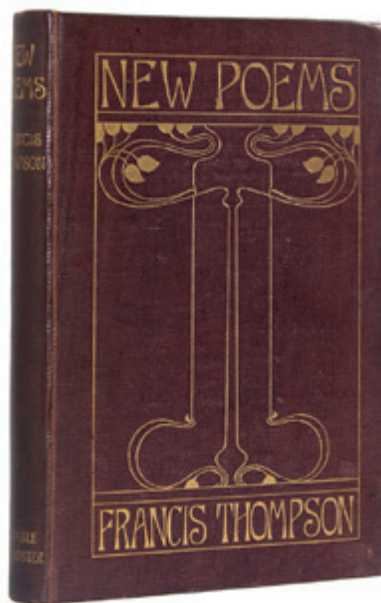
£225 [ref: 104662]

Potentially inspired by the author's relationship with the daughters of Alice and Wilfrid Meynell, who had rescued Thompson both from obscurity and life on the streets.

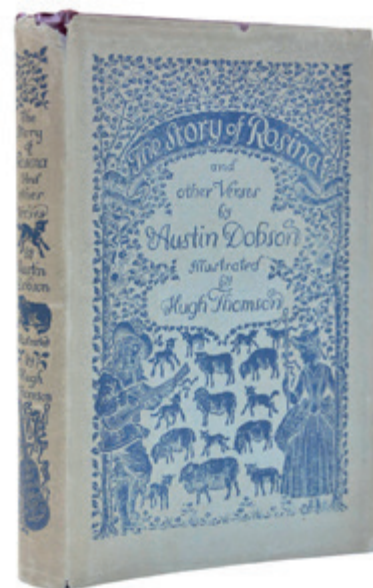
*First edition; 8vo (200 x 155 mm); frontispiece by Laurence Housman with tissue guard, decorative title printed in orange, 16pp. advertisements; publisher's bevelled buckram with gilt leaf motif reminiscent of Charles Shannon, a little sunned.*

120. THOMPSON, Francis. *New Poems*. [London], Westminster, Archibald Constable and Co., 1897.

£150 [ref: 104168]



ITEM 120



ITEM 121

A neat first edition of one of Thompson's most important collections, in the first issue binding.

*Provenance: Stopford Augustus Brooke (gift inscription to him from 'K.M.W.'), Irish chapman and writer.*

*First edition; 8vo; contemporary, neat ownership inscription to front free endpaper; publisher's dark brown buckram cloth, first issue with gilt design to upper cover, spine gilt, uncut, a very good copy.*

121. THOMSON, Hugh (illustrator); Austin DOBSON. *The Story of Rosina and other Verses*. London, Kegan Paul, Trench, Trübner, & Co, 1895.

£575 [ref: 98619]

A handsomely produced gift book of the 1890s, today collected chiefly as a fine example of the pictorial cloth binding made famous by the Cranford series and for the



illustrations by Thomson. This copy with the scarce dust-jacket that has done an admirable job keeping the original cloth and gilt bright beneath.

*First edition; 8vo; frontispiece and 31 plates, headpieces throughout, partially unopened; publisher's maroon cloth gilt, bevelled edges, top-edge gilt, wood-engraved printed dust-jacket; slightly rubbed at extremities, dust-wrapper lightly chipped, back splitting slightly, otherwise nonetheless a very good copy.*

**122. THOMSON, Hugh (illustrator); DOBSON, Austin.** *The Ballad of Beau Brocade and other Poems of the XVIIIth Century.* London, Kegan Paul, Trench, Trübner, & Co, 1892.

£520 [ref: 98618]

The first issue, with 'The long day lengthens' in the dedicatory poem and with Beau appearing to be overweight in the illustration facing page 18. Extremely rare in the original dust-jacket.

*First edition, first issue; 8vo; frontispiece and 25 plates, with headpieces and other illustrations by Thomson in text, partially unopened; publisher's maroon cloth gilt, bevelled edges, top edge gilt, printed dust-wrapper; slight rubbing at extremities, wrapper somewhat chipped, but a very good copy.*

**123. TODHUNTER, John.** *A Sicilian Idyll. A Pastoral Play in Two Scenes.* London, Elkin Mathews, 1890.

£125 [ref: 104637]

*NUMBER 21 OF 250 'SMALL PAPER' COPIES; 8vo; additional wood-engraved title by Walter Crane, title printed in red & black with publisher's device, 8pp. advertisements, inscribed on the front free endpaper 'with the publisher's compliments', browning to free endpapers; publisher's vellum backed boards, some darkening and foxing, edge wear.*



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ITEM 123

**124. TREE, Herbert Beerbohm.** *The Imaginative Faculty A lecture delivered at the Royal Institution May 26th 1893.* London, Elkin Mathews and John Lane, 1893.

£85 [ref: 104688]

*First edition; small 8vo; frontispiece portrait, 14pp. advertisements woodcut device at end; publisher's grey boards with printed spine label, some spotting, label browned, superficial wear to lower joint, slight edge wear.*

**125. TYNAN, Katharine.** *The Wind in the Trees. A Book of Country Verse.* London, Grant Richards, 1898.

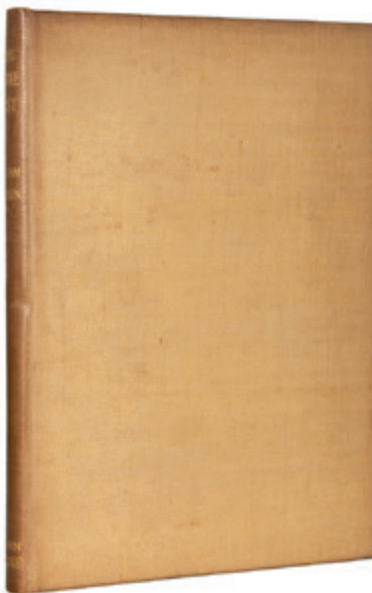
£125 [ref: 104185]

An attractive first edition book of verse by Irish poet Katharine Tynan (1859-1931); the choice of title caused the author some consternation given its similarity to friend W.B. Yeats' then working title *The Wind Among the Reeds*





ITEM 125



ITEM 126



(pub. 1899), prompting her to write to him:

'My Dear Willie, I am sorry for the clashing of titles. I will tell you how it happened, and am glad of the opportunity. I had sent in the book without a title; & Grant Richards wrote to me for one. I sent him a list avowing my preference for "Country Airs." At the end of the letter I said - "Only for W.B. Yeats's 'Wind Among the Reeds', 'The Wind in the Trees' mightn't be a bad title.'" I heard nothing from him till my husband called there some time after & found that they had selected "The Wind in the Trees." I wrote & asked them not to use that title... But Grant Richards wrote that the title-page was designed & printed, & no alteration was possible.'

Yeats acknowledged Tyndale's candour by slating her poetry in *The Daily Express* a few months later.

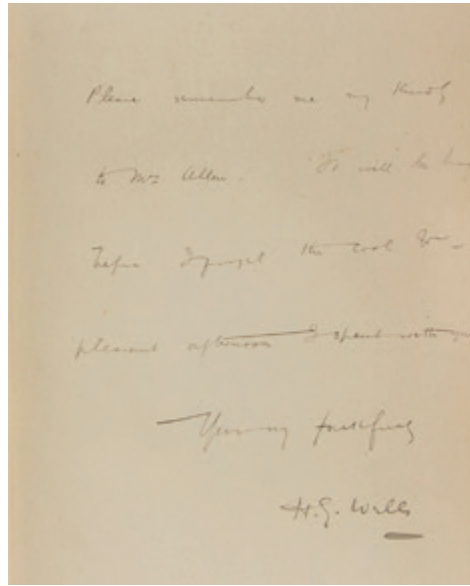
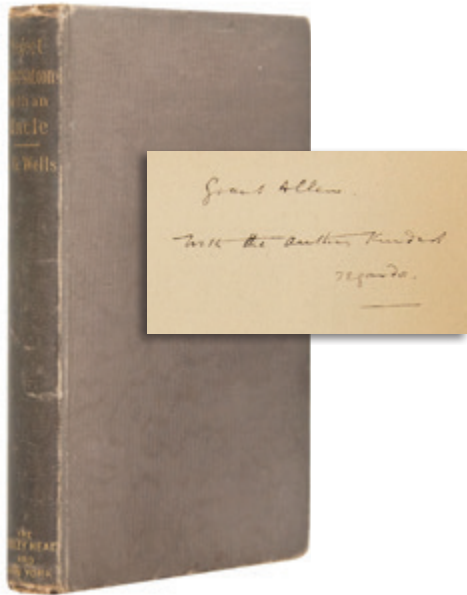
*First edition; small 8vo; typographical device to title; publisher's light oatmeal cloth blocked in green & red, a little bumped and rubbed but overall very good.*

126. WATSON, William. *The Purple East. A series of sonnets on England's desertion of Armenia.* London, John Lane, 1896.

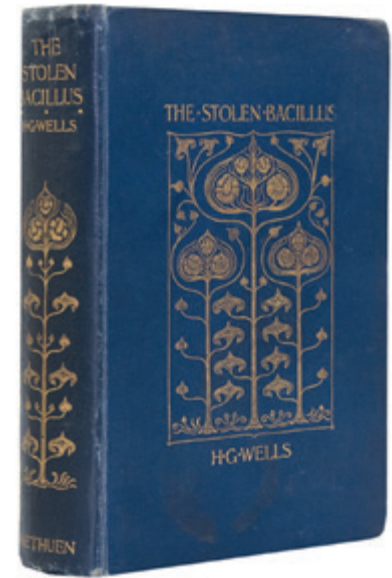
£180 [ref: 104642]

The rare large paper first edition of this 1890s title, by a prolific poet of the era. Watson was a proud Imperialist, but disapproved strongly of the profit-driven exploitation of resources and peoples of the nations that Britain's Empire then encompassed. This particular work, mostly written between 1895 & 1896, contains 'a number of sonnets...in which Watson attacked the brutal, heathen savagery of the Sultan of Turkey and the apparent apathy and moral decay of England.' (*Sir William Watson*, James G. Nelson, 1966).

*First edition, ONE OF 75 LARGE PAPER COPIES; 8vo (210 x 145 mm); frontispiece by G.F. Watts with tissue guard, 16pp. publisher's catalogue with pictorial title, purple endpapers; publisher's buckram, lettered in gilt to spine, some toning, uncut & unopened, a very good, sharp copy.*



ITEM 127



ITEM 128

**127. WELLS, H.G. *Select Conversations With An Uncle.***  
*London, John Lane. 1895.*

£6,500 [ref: 103457]

A major literary presentation copy of the author's first literary publication. Inscribed by Wells on the half title page, 'Grant Allen With the author's kindest regards'. Tipped in at the front of the book is a 3pp autograph letter signed by Wells, written to Allen and presenting 'the little book I have done. It's just fooling about with a piece of paper & a pen'. He then asks if Allen is fond of canals, remarking that there is good one in Woking which he would like to show him were he to visit.

Allen was originally from Canada, he moved to the UK in the 1880s and lived not far from Wells in Surrey. A controversialist in his views on sexual politics and the 'new women' he shared many of Wells' obsessions. Perhaps more importantly he had begun in the early 1890s to write speculative fiction. His subjects included time travel and the

probable influence on the Time Machine of his story 'The Pallinghurst Barrow' is notable.

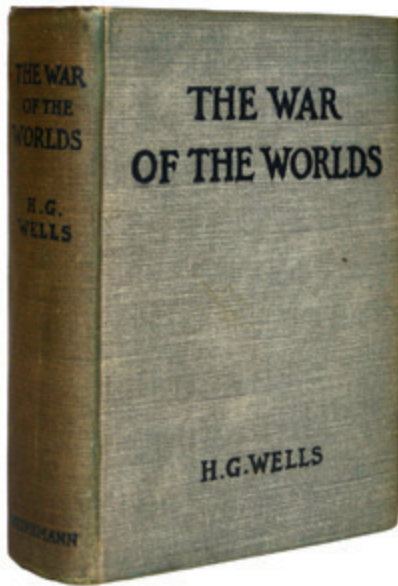
*First edition, first impression; inscribed presentation copy, with a 3pp als from the author tipped in; 8vo; publisher's grey, watered silk, titles to spine gilt, top edge gilt, illustrated title page. 16 pp ads at end. Pages browned as usual, some marks and spots throughout, edges a little rubbed. Very good indeed.*

**128. WELLS, H.G. *The Stolen Bacillus and other Incidents.***  
*London, Methuen & Co. 1895.*

£475 [ref: 102594]

With fifteen stories of a markedly fantastical nature. The author's first published speculative collection.

*First edition, first impression; 8vo. Publisher's blue cloth, decoration and titles to upper board and spine gilt. 32pp. ads at end dated September 1895. Some light marking to*



ITEM 129

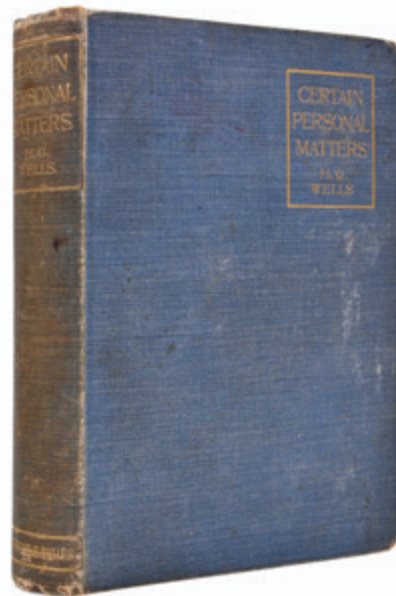
*the front endpapers, short tear to the margin of the fly leaf, contemporary ownership inscription to the title page, spine a trifle sunned. An excellent copy.*

**129. WELLS, H.G. The War of the Worlds.** London, William Heinemann, 1898.

£2,850 [ref: 95283]

This story was the basis for the famous broadcast of Orson Welles and the Mercury Theatre, actually in celebration of Halloween, about the invasion of the Martians. Many radio listeners missed the crucial detail that it was entirely fictitious and a dramatisation of the novel, causing a considerable uproar and some people to panic.

*First edition, first issue with 16pp. advertisements at rear dated 1897, 8vo., free endpapers browned, else very good, publisher's cloth, spine darkened, spine ends and corners a little bumped, remarkably good otherwise. Wells 14.*



ITEM 130

**130. WELLS, H.G. Certain Personal Matters. A Collection of Material, Mainly Autobiographical.** London, Lawrence & Bullen, Ltd, 1898.

£1,950 [ref: 100751]

With the author's signed presentation inscription to the front free endpaper, 'H. Hick (Bless his heart) from H. G. Wells'.

Published in 1898, the year in which H.G. Wells, seriously ill with a recurrence of his kidney infection, stayed with Dr. Henry Hick during his convalescence. Hick helped him recover, subsequently becoming his personal physician during his years spent in Kent. The closeness of the relationship is reflected in Wells acting as godfather to Hick's daughter Marjory (for whom he wrote his only children's book *The Adventures of Tommy*).

In 'How I Died', the final essay in the collection, Wells reflects on his shifting attitude towards death since his first serious illness in 1887. He noted that 'The medical profession, which had pronounced my death sentence, reiterated it





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steadily - has, indeed, done so now this ten years', the most recent doctor to offer this warning being Hick.

*Provenance: Dr Henry Hick (gift inscription from the author), thence by descent to the present owner.*

*First edition, signed presentation copy from the author; 8vo; device to title, 32pp. advertisements dated Autumn Season 1897, browning to free endpapers, occasional minor spotting; original blue cloth, titles to upper board and spine gilt, edges untrimmed, spine slightly dulled, some minor marking and rubbing. Wells 12.*

**131. WELLS, H.G.; ROLFE, Frederick, Baron Corvo; BEERBOHM, Max; and others. The Butterfly. [Second Series].** London, Grant Richards, March 1899 - February 1900.

£475 [ref: 104755]

A complete run of the relaunched magazine *The Butterfly*, originally created by Walter Haddon in 1893; uncommon in the original wrappers. The short run featured many notable contributors of the era, including the first appearance of H.G. Wells' short story 'A Vision of Judgement', published anonymously in No.7, and Baron Corvo's short story 'Stories Toto told me: About what is due to Repentance' (No.6).



ITEM 132

*12 issues (complete); large 8vo (234 x 155 mm); plates, illustrations and advertisements; publisher's pictorial wrappers, first part rather worn and dust-soiled with upper wrapper detached, another issue browned and worn at spine with upper cover detached, otherwise a very good set.*

**132. WHISTLER, [James McNeill]. Mr. Whistler's "Ten O'Clock."** London, [Chatto & Windus], 1888.

£250 [ref: 104180]

A lecture first delivered in London at 10am, 20th February 1885, part of Whistler's long-running battle of letters with the art critic John Ruskin.

*First edition; small 4to (c. 195 x 150 mm); title and upper wrapper with butterfly motif, some minor spotting to extremities; original sewn brown wrappers printed in black; with the uniform French-language edition of the same.*



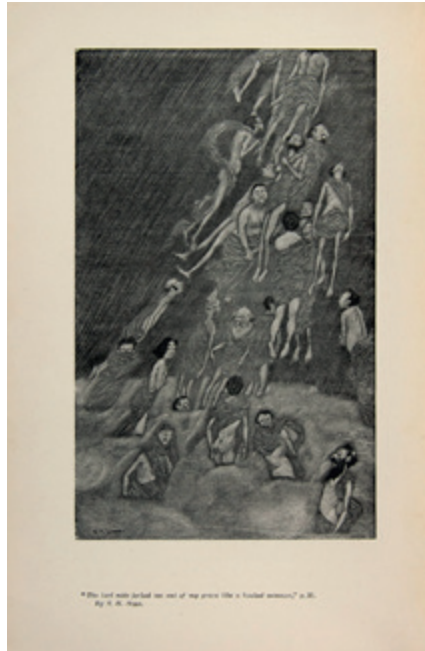
ITEM 131

133. [WHISTLER, James McNeill]; FORD, Sheridan (editor). *The Gentle Art of Making Enemies*. New York, Frederick Stokes & Brother, 1890.

£200 [ref: 104179]

The true first edition of this collection of letters, thoughts &c. by Whistler on art, largely derived from his libel suit against critic John Ruskin, preceding the first authorised edition that was published later that year. Ford, a journalist for the *New York Herald*, conceived of this collection, and was all set to roll with it when Whistler changed his mind about endorsing the publication, provoking the publication of this unauthorised edition.

*First edition; small 8vo (c. 165 x 100 mm); printed butterfly motifs, some light foxing and very minor marking; later 19th century morocco-backed cloth, a few minor scratches and slight speckling.*



ITEM 134

134. [WHISTLER, James McNeill]. *The Gentle Art of Making Enemies*. As pleasingly exemplified in many instances, wherein the serious ones of this earth, carefully exasperated, have been prettily spurred on to unseemliness and indiscretion, while overcome by an undue sense of right. London, William Heinemann, 1890.

£150 [ref: 104171]

'The simplicity, restraint and asymmetry of his pages, and the orientalism of the butterfly device influenced the typographic experiments of the Nineties.' (*The Turn of the Century*, Houghton Library).

*First authorised edition; square 8vo (250 x 155 mm); occasional butterfly decorations, some minor scattered foxing; publisher's cloth-backed boards, stamped in gilt to upper cover, slight edge wear, a few minor scuffs, overall very good.*

135. WHISTLER, J[ames]. McNeill. Nocturnes, Marines, & Chevalet Pieces. Small Collection kindly lent by their owners. [London], Chelsea, [1892].

£400 [ref: 104181]

The first edition comprised a print run of 250 copies, nearly all of which Whistler reputedly destroyed. This edition also comprised a similarly small print-run, and has a couple of corrections, firstly the over-printing of 'by' between 'kindly' and 'their owners', and secondly, under 'Moral' at the end, the rubbed-stamped attribution of 'Illustrated London News'. Subsequent editions had further text to pp.30-1, here blank. Scarce, especially in such condition.

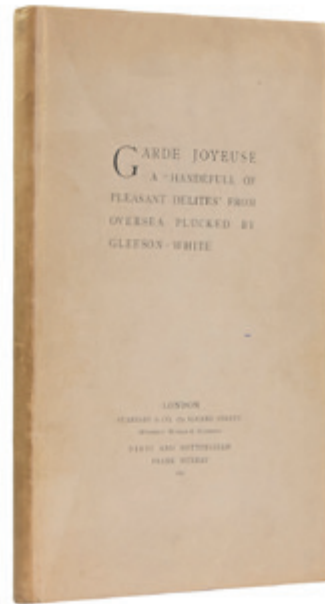
Second edition; small 4to (c. 195 x 150 mm); final p. and upper wrapper with butterfly motif; original stapled brown wrappers, a near fine copy.

136. WHITE, Gleeson (editor). *Garde Joyeuse. A "Handfull of Pleasant Delites" from Oversea plucked by Gleeson White.* London, Derby & Nottingham, Stanesby & Co.; Frank Murray, 1890.

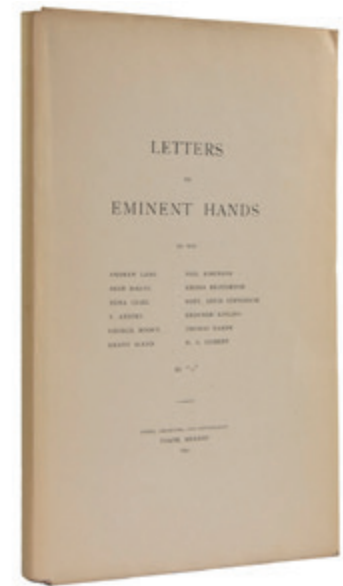
£195 [ref: 104199]

A very well-preserved example of this uncommon large paper edition, part of the Moray Library series. Gleeson White (1851-98) was a prolific player on the 1890s scene, editing several important periodicals from the time, including, with Charles Shannon, the *Pageant*. He provided the cover design for Wratislaw's *Caprices*, and was gifted number one of the special issue of that work by the author. The title *Garde Joyeuse* is taken from the name of castle given to Sir Lancelot in Arthurian legend.

First edition, NUMBER 36 OF 95 LARGE PAPER COPIES; 8vo; unopened, mark to foot of one page, half-title with minor paper-flaw to fore-edge; original card wrappers with publisher's French folded printed dust-jacket, a little dust-soiled but overall very good.



ITEM 136



ITEM 137

137. [WHITE, Gleeson], "L." *Letters to Eminent Hands...* Derby, Leicester & Nottingham, Frank Murray, 1892.

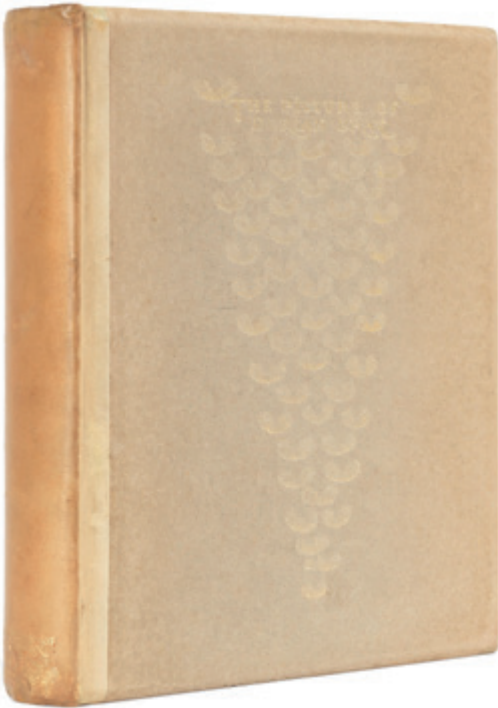
£275 [ref: 104200]

A very good example of this uncommon large paper edition, part of the Moray Library series. Gleeson White (1851-98) was a prolific player on the eighteen-nineties scene, editing several important periodicals from the time, including, with Charles Shannon, the *Pageant*. He provided the cover design for Wratislaw's *Caprices*, and was gifted number one of the special issue of that work by the author.

The 'Eminent Hands' in question include Andrew Lang, Robert Louis Stevenson, Rudyard Kipling and Grant Allen.

First edition, ONE OF 78 LARGE PAPER COPIES; 8vo; unopened; original stiff card wrappers with French-folded printed dust-jacket and additional, thinner paper jacket with title printed to upper panel (spotted and lightly marked, with some loss to head of lower panel).





SIGNED LARGE PAPER EDITION OF WILDE'S ONLY NOVEL

138. WILDE, Oscar. *The Picture of Dorian Gray*. London, Ward Lock and Co., 1891.

£37,500 [ref: 104970]

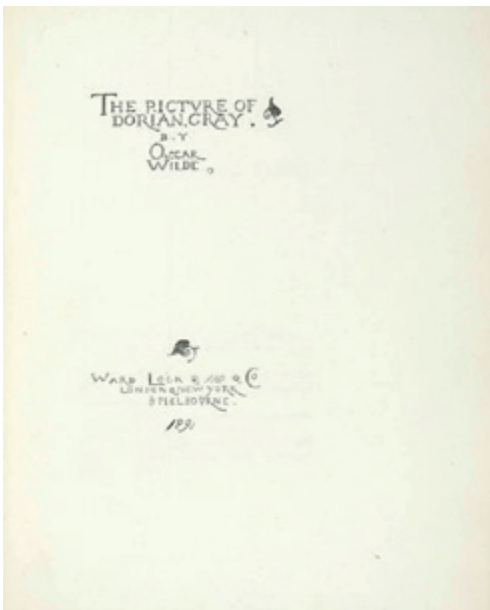
'LEAVE MY BOOK I BEG YOU TO, TO THE IMMORTALITY THAT IT DESERVES'

An unusually good example of the deluxe issue of Wilde's only novel, *The Picture of Dorian Gray*, published some three months after the trade edition. A shorter version of the text had been published the year before, in *Lippincott's Monthly Magazine*, Philadelphia, July 1890, inevitably causing a scandal upon publication. Many critics felt the work to be immoral, including *The Daily Chronicle*, who wrote of it that there is, '...one element which will taint every young mind that comes in contact with it...'

Wilde vigorously defended *Dorian Gray's* merits in the press, but also made significant revisions to the text for the 1891 book edition, including the addition of the famous Preface (published a month before in *The Fortnightly Review*), effectively in itself a literary and artistic manifesto, written as a direct rebuttal to the criticisms the work had received.

The deluxe issue is notoriously difficult to find in such good order, in part due to the subtlety of Ricketts' designs and the nature of the boards. This copy has a variant form of the title-page, with a full stop after the word 'Gray'; the full stop is not present in Mason's reproduction of the title-page.

*First edition, NUMBER 144 OF 250 COPIES ON VAN GELDER PAPER SIGNED BY THE AUTHOR; 4to; half-title and title-page designed by Charles Ricketts, occasional very light foxing, some browning to fore-edges; untrimmed in publisher's parchment-backed grey bevelled boards, upper cover with gilt design by Ricketts incorporating title and inverted pyramid of "butterflies", top edge gilt, spine browned, some restoration to spine ends and new endpapers, housed in modern green leather-backed marbled solander box. Mason 329; Oscar Wilde. A Collection, Bernard Shapero Catalogue, 1989, 16.*



139. WILDE, Oscar. *The Sphinx*. London, Elkin Mathews and John Lane, 1894.

SOLD [ref: 104187]

'THE MOST EXQUISITE OF ALL WILDE'S FIRST EDITIONS...SO BEAUTIFUL THAT, READ IN ANY OTHER FORMAT, IT SEEMS TO LOSE HALF OF ITS POWER' (Wright, *Oscar's Books*, 2008)

Overseen at Wilde's request by his friend the artist, designer and typographer Charles Ricketts, *The Sphinx* is preeminent amongst the precursors to Ricketts and Shannon's Vale Press, simultaneously a masterpiece of baroque poetry and of book-production. It perhaps best enshrines the spirit of the aesthetic movement, entirely artificial in conception, a work of beauty almost for beauty's sake. Ricketts considered the designs for the illustrations and for the original vellum binding amongst his best work.

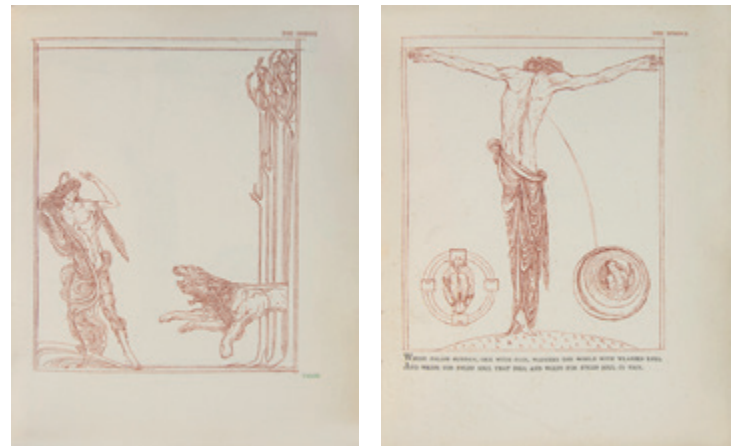
The total print run comprised two hundred and twenty-five copies, twenty-five on large paper, and two hundred on small paper, of which a considerable number were destroyed in a fire at the Ballantyne Press where the unsold copies were stored (Ricketts, *Recollections of Oscar Wilde*, 1932). The paper is notorious for spotting and, in more extreme cases, browning, but this copy is relatively lightly impacted.

Provenance: W.G. Good (his bookplate utilising a design by Aubrey Beardsley, to front pastedown and inside drop-back box).

First edition, ONE OF 200 COPIES ON 'SMALL PAPER', from an overall limitation of 225; small 4to (220 x 170 mm); printed in black, green & sepia on Arnold's handmade paper, some with the Vale Press watermark, pictorial title-page and 9 full-page illustrations in sepia, decorative initials printed in green, all by Charles Ricketts, bookplate and bookseller's small label to front pastedown, some fine spotting (as usual), slight toning to extremities; original vellum with gilt designs by Ricketts to covers and spine, partly uncut, a little light spotting and superficial rubbing, but overall a very good example, with minimal splaying; housed in later morocco-backed Curwen-esque board drop-back box, slightly spotted and rubbed. Mason 362.



ITEM 139

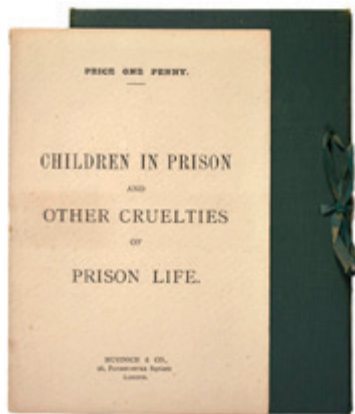


140. [WILDE, Oscar; and others]. *Dublin Verses by Members of Trinity College*. Edited by H.A. Hinkson. London & Dublin, Elkin Mathews; Hodges, Figgis & Co., 1895.

£175 [ref: 104408]

A selection of poetry by former students of Dublin's Trinity College, including several by Oscar Wilde.

Small 4to (200 x 165 mm); 20pp. advertisements, some mild marginal toning, spotting to endpapers; publisher's green cloth



ITEM 141

with gilt shamrock motifs and lettering to upper cover and spine, lower cover with blind-tooled device, some light rubbing and bumping.

#### WILDE'S CELEBRATED LETTER TO THE DAILY CHRONICLE

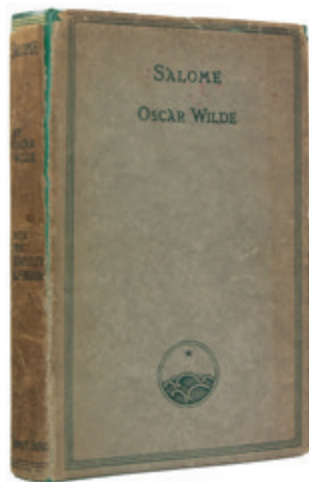
141. WILDE, Oscar. *Children In Prison and Other Cruelties of Prison Life*. London, Murdoch & Co., [1898].

£2,000 [ref: 96167]

Prison Warder T. Martin was dismissed for showing compassion to a small, hungry child in giving him some sweet biscuits and this is Wilde's demonstration against such a draconian prison system and the treatment of the Warden.

A rarity in such good condition.

First edition in book form; small 8vo; 16pp., a few very light spots to title and last page, else fine; publisher's printed wrappers, slight age toning otherwise remarkably crisp, bright and original with no repairs; preserved in a later, custom-made, green cloth solander case with ties. Mason [26],



ITEM 143

142. WILDE, Oscar. *The Writings of Oscar Wilde*. London, A. R. Keller & Company, 1907.

£2,750 [ref: 92359]

Includes all Wilde's writings as well as additional volumes of his Epigrams, Intentions, Essays, Criticisms, Reviews, Biography, Critiques and most unusually, works by Lady Wilde (1821–1896), Wilde's mother.

'Uniform Edition', EDITION DE GRANDE LUXE LIMITED TO 58 OF 100 COPIES, 15 volumes, 8vo., black and white illustrations by various artists, modern half green morocco with tan lettering pieces to spine, marbled endpapers, top edge gilt, others untrimmed as published, a very attractive set. Height: 21 cm Overall width of set: 64 cm

143. WILDE, Oscar; BEARDSLEY, Aubrey (illustrator). *Salome. A Tragedy In One Act Translated from the French Of Oscar Wilde*. London & New York, John Lane The Bodley Head; John Lane Company, 1912.

£450 [ref: 103505]

A rare dust-jacketed example of this smaller format edition of Wilde's *Salome*, reduced in size from the Bodley Head edition of 1907. The edition includes new ancillary text by Robert Ross and, according to Wilde bibliographer Mason, a revised translation.

Small 8vo (170 x 105 mm.); frontispiece, pictorial title & list of plates and 13 plates by Aubrey Beardsley, 6pp. advertisements at end, small blindstamp and neat contemporary gift inscription to front free endpaper; publisher's green cloth stamped and lettered in gilt, slight rolling of spine and mild splaying, top edge gilt, others uncut, original printed dust-jacket, spine tanned with slight loss to head, some light dust-soiling, clean partial split to upper joint. Lasner 59K; Mason 527.



144. [WILDE, Oscar; ?MASON, Stuart.] Oscar Wilde: *Three Times Tried*. London, The Ferrestone Press, Ltd, [1912].  
£125 [ref: 104233]

An anonymous work, the first volume in the 'Famous Old Bailey Trials of the XIX Century' series, now generally believed to have been written by Wilde bibliographer Stuart Mason (*aka* Christopher Millard). The work is referenced in Mason's own Wilde bibliography: 'It contains the most complete account of the trial yet published, including the two petitions drawn up to obtain Wilde's release, and other information.' (690).

*First UK edition; 8vo; ink note to verso & recto of half-title, some foxing to early leaves, front free endpaper creased; publisher's blue cloth, spine slightly sunned, slightly bowed. Mason 690.*

LIMITED TO 80 COPIES ONLY

145. WILDE, Oscar. *Works*. [Collected works, edited by Robbie Ross.] London & Paris, Methuen & Carrington, 1908-22.  
£10,000 [ref: 99914]

The first collected edition of Wilde's works, here presented in its most desirable state.

Comprising: *A Woman of No Importance; The Duchess of Padua; Salome, a Florentine Tragedy and Vera; Lady Windermere's Fan; De Profundis; Lord Arthur Savile's Crime and Other Pieces; Miscellanies; An Ideal Husband; The Importance of Being Earnest; Poems; The Picture of Dorian Gray* (with the imprint Paris: Charles Carrington, 1908); *Reviews; A House of Pomegranates and Other Tales; Intentions and the Soul of Man*.

The additional volume, published later, in 1922, is a controversial title. Wilde's biographer, Christopher Millard, circulated a letter amongst the book trade claiming that this work was not by Wilde but rather by a Mrs. Chan Toon, otherwise known as Mabel Cosgrove. Mrs. Chan Toon had



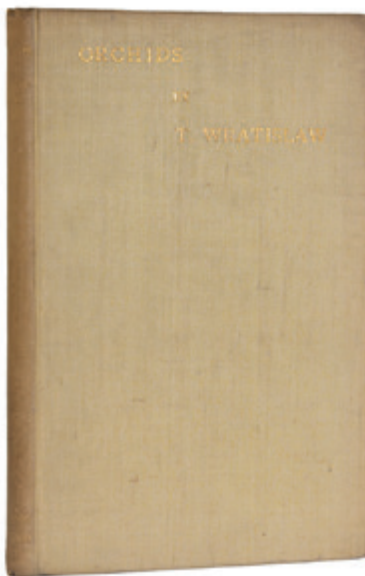
ITEM 145

at some point been married to the nephew of the King of Burma and was herself an author. Throughout his career, Millard had fought tirelessly to have other fraudulent works attributed to Wilde exposed. Apparently Mrs. Chan Toon had previously approached him with letters from Wilde that Millard believed to be fakes. In 1926, Millard was sued by Methuen and he lost the case. Mabel Cosgrove was unable to attend the trial as she was languishing in prison serving a sentence for theft, having defrauded an elderly woman. She also spent time in a prison in Mexico for blackmail. Due to the controversy and inconclusive evidence as to who wrote the play, Methuen never published this title again.

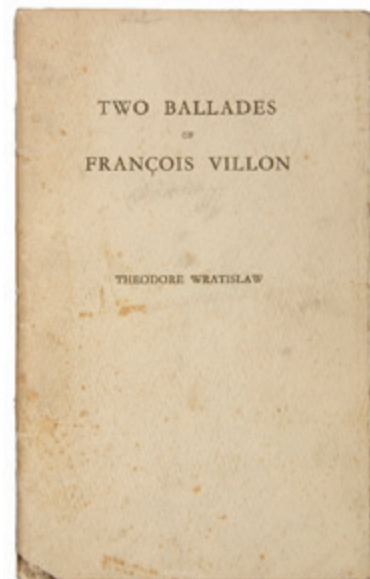
*First collected edition; 14 volumes, 8vo; ONE OF 80 SETS PRINTED ON JAPANESE PAPIER VELIN; publisher's cream vellum, gilt decorative devices to front panels by Charles Ricketts, yapp edges, top edges gilt, 13 volumes have the imprint of Methuen & Co., and one, The Picture of Dorian Gray, has the imprint of Charles Carrington, Paris (as called for), usual mild wrinkling to most paste-downs, covers mildly toned, some volumes with minor glue reaction (both points usual with vellum bindings), otherwise exceptionally fine internally and externally.*



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[Together with], *For Love of the King: A Burmese Masque*. Methuen issued this work in 1922, intending it to be a supplementary volume to the above set but never issued in vellum; PRINTED ON HAND-MADE PAPER AND LIMITED TO 1000 COPIES ONLY; publisher's cream cloth, browning to spine and edges, dust-jacket with some expert archival repairs to the interior of the folds a very good copy. Mason 421, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446 and 448.

**146. [WILDE, Oscar]; WRATISLAW, Theodore.** *Oscar Wilde: A Memoir*. Foreword by Sir John Betjeman. London, The Eighteen Nineties Society, 1979.

£85 [ref: 104645]

Wratislaw's reminiscences on his time spent with Oscar Wilde, here published for the first time by the Eighteen Nineties Society, accompanied by an introduction from the Poet-Laureate Betjeman and an essay by Professor Karl Beckson.

First edition, ONE OF 500 NUMBERED COPIES; 8vo; frontispiece, two plates; original purple boards with gilt decorations after Charles Shannon, dust-jacket, a fine copy; with loose prospectus.

**147. WRATISLAW, Theodore.** *Orchids. Poems...* London, Leonard Smithers, 1896.

£850 [ref: 104097]

Poems by occasional Uranian Theodore Wratislaw, a contributor to *The Yellow Book* and *The Savoy*. Upon the poet's death in 1933, *The Times* wrote, 'the beautiful voice that lent added grace to his poems is silent as the night'.

First edition, ONE OF 250 COPIES ON PAPER; small 8vo (175 x 105 mm); some foxing; publisher's cream cloth lettered in gilt, partly uncut, overall very good.

**148. WRATISLAW, Theodore.** *Two Ballades transcribed from the French of Master François Villon*. Rugby, George Over Limited, 1933.

£275 [ref: 104693]

The poet's last work, published posthumously. Scarce.

First edition, ONE OF 60 COPIES, this unnumbered and marked 'presentation copy'; 8vo; title printed in blue; publisher's heavy paper wrappers, printed in gilt, some marking and rubbing.



ITEM 149

149. YEATS, W.B.; YEATS, Jack B. (illustrator). *The Secret Rose*. London, Lawrence & Bullen, 1897.

SOLD [ref: 104762]

Arranged in chronological sequence, *The Secret Rose* comprises seventeen short stories by Yeats; an important work in understanding the author's evolution as a writer, with the excellent binding design by Althea Gyles laden with celtic and symbolist imagery.

*First edition, first issue with 'Lawrence & Bullen' to foot of spine; 8vo; title printed in red & black with woodcut device, frontispiece and 6 plates by Jack B. Yeats, contemporary ownership inscription to head of half-title; publisher's dark blue gilt-decorated cloth, rubbed at corners, but overall very good. Wade 21.*

150. YEATS, W.B. *The Wind Among the Reeds*. London, Elkin Mathews, 1899.

£450 [ref: 104413]

Yeats' famous 'book of short lyrics Irish & personal',



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published initially to mixed reviews but now considered one of the more important precursors to literary modernism, and a key stage in the poet's career.

*First edition, without the errata slip and with all the errors called for in Wade; 8vo; occasional slight spotting; publisher's dark blue cloth with gilt design by Althea Gyles, gilt dulled on upper cover and spine, a little bowed, partly uncut; housed in later morocco-backed marbled board solander. Wade 27.*

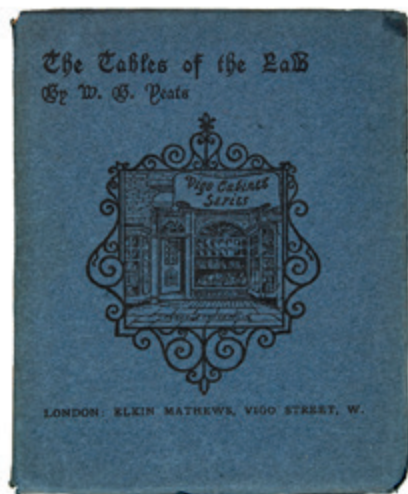
151. YEATS, W.B. *Cathleen ni Hoolihan*. London, printed at the Caradoc Press...for A.H. Bullen, 1902.

£675 [ref: 104756]

An uncommon title, decorated, engraved, printed, and bound by H.D. & H.G. Webb at the Caradoc Press. The play first appeared in the Irish theatrical periodical, *Samhain*.

*Provenance: The Broxbourne Library of Albert Ehrman (1890-1969), diamond businessman and collector, his diamond-shaped armorial bookplate with motto 'Pro viribus summis contendo'.*





ITEM 152

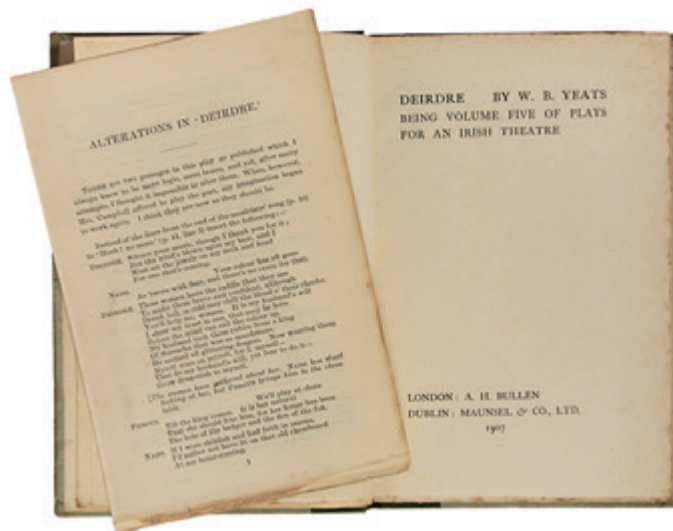
First edition in book form, [ONE OF CIRCA 300 COPIES]; 12mo; printed in black & red, title-page and colophon with decorations, bookplate to front pastedown; publisher's roan-backed boards with title printed in gaelic font to upper cover, a little spotted and rubbed; housed in later morocco-backed marbled board solander. Wade 40.

152. YEATS, W.B. *The Tables of the Law and The Adoration of the Magi*. London, Elkin Mathews, 1904.

£110 [ref: 104758]

Two short stories by Irish author, poet and mystic W.B. Yeats; this edition was preceded by a privately printed edition in 1897.

First published edition; small square 8vo; 4pp. advertisements, usual toning to text-block; publisher's pictorial blue wrappers printed in black, a little worn at corners and spine ends; housed in later morocco-backed marbled board solander. Wade 25.



ITEM 153

153. YEATS, W.B. *Deirdre*. Being volume five of plays for an Irish theatre. London & Dublin, A.H. Bullen; Maunsel & Co., 1907. £475 [ref: 104757]

A very good example of this Yeats play, accompanied by the rare four-page pamphlet *Alterations in 'Deirdre'*, handed out during Mrs Patrick Campbell's production of the play in November 1908. Presumably only a small number of these were printed. Mrs Patrick Campbell was a highly sought-after actress in London in the 1890s; following her performance in this play Yeats was so impressed that he sold her the American and English rights for five years.

First edition; 8vo; partly unopened, browning to free endpapers, some mild marginal foxing; publisher's cloth-backed boards with printed title label to spine (browned and slightly chipped), some finger marking, but overall very good; housed in later morocco-backed marbled board solander. Wade 69 & 70.



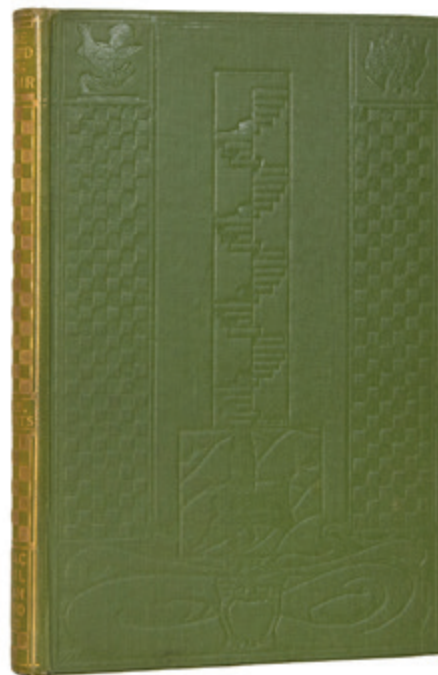
ITEM 154

154. YEATS, W.B. *Per Amica Silentia Lunae*. London, Macmillan, 1918.

£100 [ref: 104646]

A good first edition of this important work in Yeats' canon, in which the poet ruminates on the nature of artistic & poetic inspiration - it is seen by many as the bridge between his questing, spiritually hungry early work and his later, more mature work.

*First edition, issue with the errata slip present; 8vo, some very light marginal toning, usual browning to endpapers; publisher's cloth with gilt design by T. Sturge Moore, gilt a little dulled, corners slightly bumped, but overall very good copy, partly uncut. Wade 120.*



ITEM 155

155. YEATS, W.B. *The Winding Stair and other poems*. London, Macmillan, 1933.

£180 [ref: 104739]

An excellent copy of this later work by W.B. Yeats, in the distinctive T. Sturge Moore binding, notable perhaps for the inclusion of the poem 'Byzantium', Yeats' follow-up to 'Sailing to Byzantium' in this book's sister volume *The Tower* (1928).

*First edition; 8vo; bookseller's small sticker to front pastedown; publisher's green cloth blind-tooled to upper cover with design by T. Sturge Moore, spine gilt, partly uncut. Wade 169.*

## PRIVATE PRESS



156. [BIRMINGHAM GUILD OF HANDICRAFT]. *The Quest*. Nos. I to VI (all that were published). Birmingham, Cornish Brothers; Napier & Company, Tylston & Edwards and A.P. Marsden; Berkeley Updike, November 1894 to July 1896.

£1,250 [ref: 104626]

A very good, complete set of the first (subscribers') edition of three hundred copies, each issue numbered 112, published at the Guild's press on handmade paper. The decorations and illustrations are all printed from woodblocks. Cover designs by Henry Payne (vol.I) and Ernest Treglown (vol.II). Decorations and illustrations in each issue by most of the members of the Guild.

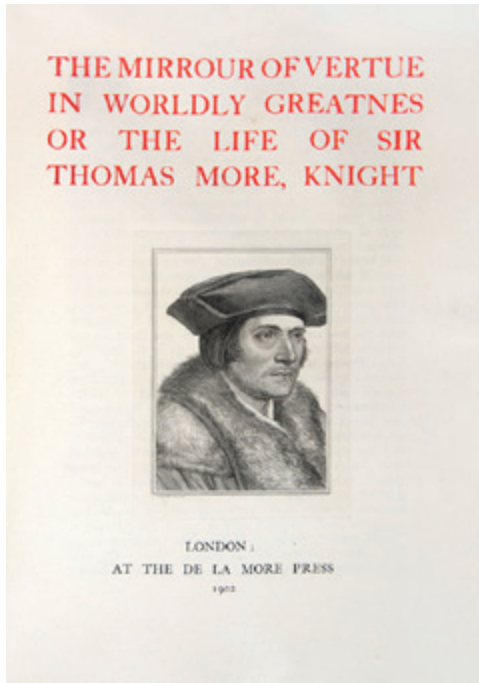
'During the 90's Birmingham, mainly through the impetus of its art school, became a flourishing centre for guild-inspired activities. Staff and students from the School formed the Birmingham Group of Painters and Craftsmen, and a Guild of Handicraft was founded there in 1895...' (Naylor, *The Arts & Crafts Movement*, p. 160).



'The students were all admirers of Morris and showed themselves to be practical exponents of his ideal that the design and execution even of works of applied art should be wholly in the hands of one man...' (Fine Art Society, *The Earthly Paradise*, p. 3).

Six issues bound in one vol., EACH NUMBER 112 OF 300 COPIES ON HANDMADE PAPER; small 4to (235 x 185 mm); woodcut illustrations, decorations, initials and pictorial advertisements by members of the Guild, several issues with the original prospectus bound in; original wrappers, all bound together in the original holland-backed boards with printed title label to spine and upper cover, one to spine browned (additional label mounted to front pastedown).





ONE OF TEN COPIES ON VELLUM

157. [DE LA MORE PRESS]; ROPER, William. *The Mirrour of Vertue in Wordly Greatnes or the Life of Sir Thomas More, Knight*. London, at the De La More Press, 1902.

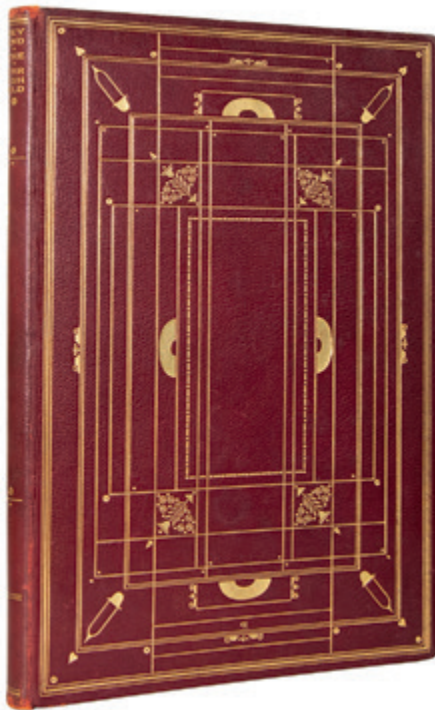
£2,800 [ref: 104679]

With manuscript limitation signed by Alexander Moring, the founder of the De La More Press: 'This copy of "The Mirrour of Vertue in Wordly Greatnes" is no. 4 of ten copies printed on vellum with hand illuminated initials. Alex: Moring'. From the 'King's Library' series edited by Israel Gollancz, volume I of the De La More Press folios.

'...the biography of More himself by his son-in-law William Roper (1496-1578), whose *Life of More*, written during the reign of Mary Tudor, was first published in Paris in 1626 with the title *The Mirror of Virtue in Worldly Greatness*. Roper is

laudatory and almost solemnly respectful, yet sensitive to the nuances of his subject's character, and like More, he shows an admirable talent for dramatic anecdote.' (Ruoff, *Macmillan's Handbook of Elizabethan & Stuart Literature*, 1975).

NUMBER 4 OF 10 COPIES ON VELLUM WITH HAND-ILLUMINATED INITIALS, from an overall limitation of 300; 4to (291 x 204 mm); manuscript limitation details by Alexander Moring, full-page engraved 'King's Library' series title after Blanche McManus, title printed in red & black with vignette portrait of More, illuminated with 21 hand-drawn and coloured initials in gold, red, blue and green, [?] by Blanche McManus; bound in period-style full calf with elaborate blind border and spine compartments, within additional blind rule borders, lettered in gilt to spine, slightly rubbed at extreme edges.



ITEM 158

158. [CURWEN PRESS]; RAYMOND, Jean Paul [pseud. RICKETTS, Charles]. *Beyond the Threshold...* Translated from the French and Illustrated by Charles Ricketts. Plaistow, Privately Printed, The Curwen Press, 1929.

£950 [ref: 104745]

A volume of imaginary dialogues between the dead, including Oscar Wilde, Voltaire, St Augustine, Plato and Nietzsche. The book was written by Ricketts under his pseudonym of Jean Paul Raymond, a device Ricketts again brought to bear in his *Recollections of Oscar Wilde* (Nonesuch Press, 1932), in which although the setting is contrived the episodes & conversations therein were drawn from the diaries & letters that he had kept. John Russell Taylor has remarked on the mysterious quality of the later book-cover designs by Ricketts, suggesting the possibility of a private symbolism.



ITEM 159

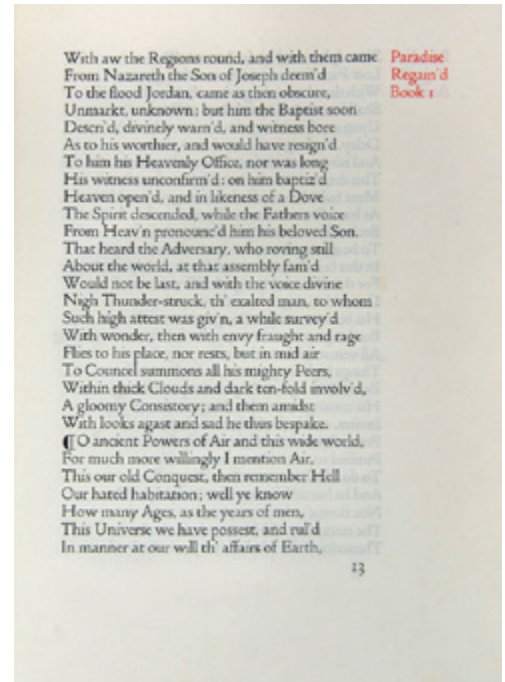
First edition, [ONE OF 150 COPIES ONLY]; large 8vo (268 x 175 mm.); 5 plates by Charles Ricketts, internally very good; original burgundy morocco, elaborately ruled & blocked in gilt to a design by Ricketts, with his monogram to the foot of upper & lower panel, a little rubbed at spine-ends, but really an exceptional copy, top edge gilt, others uncut.

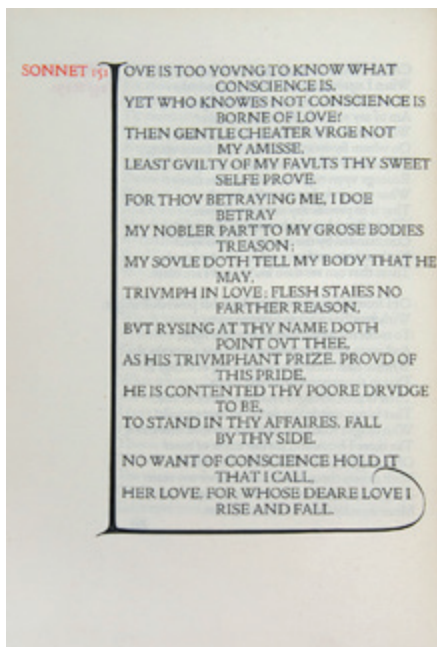
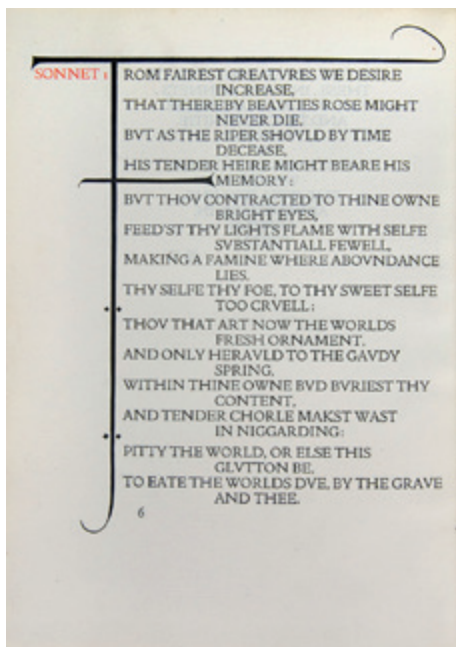
#### DOVES PRESS

159. MILTON, John. *Paradise Lost* [and] *Paradise Regain'd*, [London] Hammersmith, The Doves Press, 1902-5.

£6,500 [ref: 104538]

A handsome pair; a high-spot among The Doves Press productions. The beautifully cut typography and the spacious layouts were unquestionably an inspiration for the private press revival of the twentieth century.





ITEM 160

After establishing the Doves Bindery in 1893, Thomas James Cobden-Sanderson partnered with Emery Walker to found the Doves Press in 1901. Alongside the Kelmscott, Ashendene and Vale presses it is considered one of the cornerstones of the Golden Age of Private Press, drawing heavily on the spirit of the Arts & Crafts Movement that flowered at the turn of the century.

The two partners, along with Sydney Cockerell, created type based on Nicolas Jenson's Roman type (1470s), named the 'Doves Type.' Unfortunately the relationship between the two partners deteriorated, resulting in said type being famously dumped in the Thames, where it languished until 2014, when it was rescued and subsequently digitalised.

2 vols, EACH ONE OF 300 COPIES ON PAPER; small 4to; printed in red & black, near-fine; original limp vellum by the Doves Bindery, spines titled in gilt, uncut, mild spotting to fore-edges, vellum slightly toned (as usual), otherwise a very good set of this rare publication. Tidcombe DP5 & DP7.

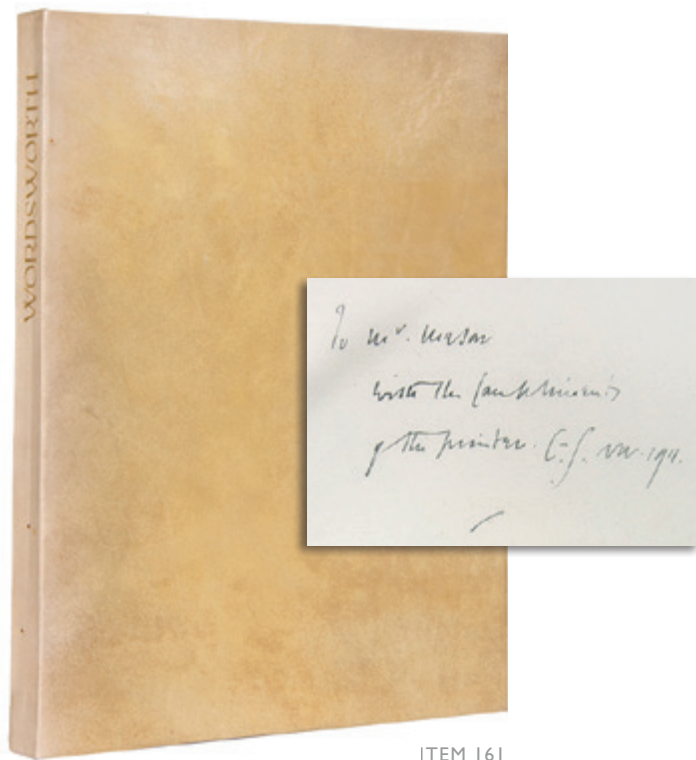
160. SHAKESPEARE, William. Shake-speares Sonnets. Tercentenary Edition. [London] Hammersmith, The Doves Press, 1909.

£3,900 [ref: 102091]

An excellent example of one of the most popular and sought-after titles by the Doves Press, in the original vellum binding by the Doves Bindery. The striking typography is further enhanced by the three initial capitals by Eric Gill and Noel Rooke, after Edward Johnston.

ONE OF 250 COPIES ON PAPER; small 4to; printed in red & black, with three capital letters designed by Edward Johnston and engraved by Noel Rooke & Eric Gill; original limp vellum by the Doves Bindery, spine titled in gilt, uncut, an excellent example. Tidcombe DP18.





ITEM 161

**PRESENTATION COPY FROM COBDEN-SANDERSON**

161. WORDSWORTH, William. *A Decade of Years Poems...1798-1807*. [London] Hammersmith, The Doves Press, 1911.

£2,000 [ref: 104372]

Inscribed on front free end paper: 'To Mr Mason/ with the compliments/ of the printer C-S, Nov, 1911'. Mr Mason is probably J. H. Mason (1875-1951), the chief compositor of the Doves Press.

ONE OF 200 COPIES ON PAPER, *presentation copy from Cobden-Sanderson; small 4to; printed in red & black; original limp vellum lettered in gilt to spine, a fine example. Tidcombe DP25.*



ITEM 162



ITEM 163

162. COBDEN-SANDERSON, Thomas James; SHELLEY, Percy Bysshe. *Note on a passage in Shelley's ode to liberty*. [London], The Doves Press, 1914.

£160 [ref: 103037]

Letter to the editor of the *Athenaeum* concerning the end of the 13th stanza of Shelley's *Ode to Liberty*.

ONE OF CIRCA 300 COPIES; 8vo; 8 pages including conjugate blank; unsewn as issued in original brown wrappers lettered in black, green cloth slipcase, a fine copy. Tidcombe, DPL7; Tomkinson 42.

163. COBDEN-SANDERSON, Thomas James; WORDSWORTH, William. *Wordsworth's Cosmic Poetry*. [London], The Doves Press, 1914.

£160 [ref: 103320]

An article originally published in the *Westminster Gazette* concerning the transcending nature of Wordsworth's poetry in the face of what Cobden-Sanderson saw as the hate shown by Germany in the lead up to the First World War.

ONE OF CIRCA 300 COPIES; 8vo; 4 pages; unsewn as issued in original brown wrappers lettered in black, brown slipcase, a fine copy. Tidcombe DPL8.



ITEM 164

164. SHELLEY, Percy Bysshe. [Poems. Selected, arranged and printed...by T.J. Cobden-Sanderson]. [London] Hammersmith, The Doves Press, 1914.

£1,500 [ref: 104845]

An attractive private press edition of Shelley's poems, and a notorious work in the history of the Doves Press, being repeatedly delayed in its publication, first by Cobden-Sanderson being taken ill, and then by his adoption of an even more painstaking attention to detail. He was however pleased with the end result, declaring the work 'Cleanly printed from first to last' (*The Journals of Thomas James Cobden-Sanderson, 1879-1922*).

ONE OF 200 COPIES ON PAPER; small 4to; printed in red & black; original limp speckled vellum by the Doves Bindery, spine titled in gilt, uncut, an excellent copy. Tidcombe DP35.



ITEM 165

165. [ERAGNY PRESS]; RONSARD, Pierre de. *Abregé de l'art poétique François*. London, Eragny Press, 1903.

£375 [ref: 104574]

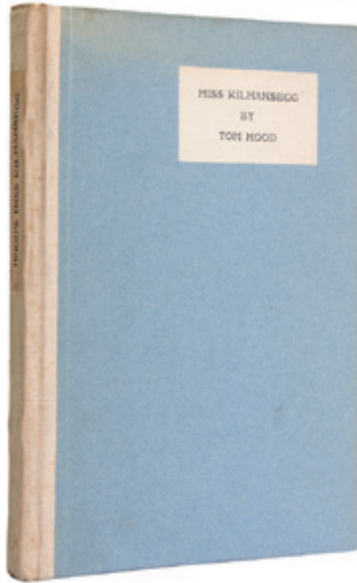
A very good example of this important work by Ronsard, originally published in 1565. With the press's original printed prospectus loosely inserted.

ONE OF 226 COPIES; 8vo; pictorial title-page, borders and initials by Esther Pissarro after Lucien Pissarro, usual browning to free endpapers; original floral patterned boards backed in plain board lettered in gilt, a little bumped and rubbed at spine ends, otherwise very good, partly uncut. Ransom, Eragny Press, 14.

ESSEX HOUSE PRESS

166. BARDAISAN. *The Hymn... rendered into English by F. Crawford Burkitt*. London, Press of the Guild of Handicraft... under the supervision of C.R. Ashbee, 1899.

£225 [ref: 104647]



ITEM 167



ITEM 168



The second book to be produced by the Essex House Press, published by Edward Arnold.

ONE OF 300 COPIES; 12mo; printed in black & red, woodcut illustration and device; publisher's powder blue boards with printed title label to spine and upper cover, spine slightly toned, overall very good. Ransom 3.

**167. HOOD, Tom. Miss Kilmansegg and her Precious Leg. A Golden Legend. Campden, Glos, The Essex House Press, 1904.**  
£150 [ref: 104235]

A fine press edition of Victorian poet Thomas Hood's timeless satire about the corrupting influence of money. Miss Kilmansegg is the foolish, spoiled daughter of a banker, who insists on having an artificial limb made out of gold after she loses one of her legs in a riding accident...a truly cautionary tale.

NUMBER 100 OF 200 COPIES, from an overall limitation of 204; 8vo; 3 full-page illustrations by Reginald Savage, 2 with loose tissue guards, bookseller's small sticker to foot of front pastedown, unopened; original cloth-backed boards, printed title label to upper cover and spine, spine slightly browned, slightly splayed, uncut. Ransom 41.

**168. TENNYSON, Alfred Lord. Maud. London, The Essex House Press, 1905.**

£1,150 [ref: 104743]

NUMBER 99 OF 125 COPIES ON VELLUM; 8vo; frontispiece by Reginald Savage after Laurence Housman, cut by Clemence Housman, vignette to colophon, coloured initials, tissue guards; original blind-tooled vellum with 'Soul is Form' rose device to upper cover and lettered in gilt to spine, a very good copy; housed in later morocco-backed cockerel papered board solander. Ransom 58.





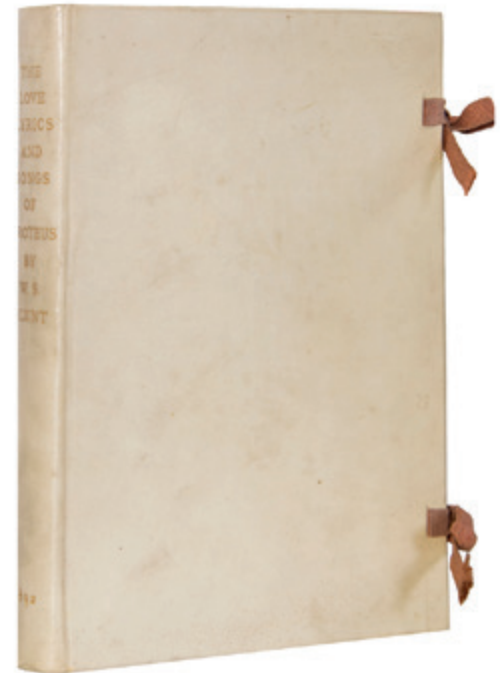
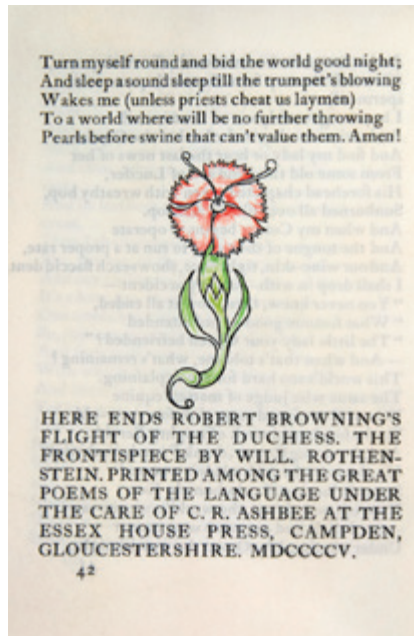
ITEM 169

**169. BROWNING, Robert.** *The Flight of the Duchess.* London, Essex House Press, 1905.

£650 [ref: 104404]

The fourteenth and last of the Essex House great poet series; the frontispiece was originally misattributed to William Rothenstein in the colophon, an error addressed by the erratum.

ONE OF 125 COPIES ON VELLUM, *this unnumbered assumed out-of-series; 8vo; hand-coloured frontispiece by Paul Woodroffe, hand-coloured vignette to colophon, coloured initials, errata printed in red & black, tissue guards; original blind-tooled vellum with 'Soul is Form' rose device to upper cover and lettered in gilt to spine, some slight rubbing and dust-soiling; housed in later morocco-backed cockerel papered board solander. Ransom 60.*



ITEM 170

KELMSCOTT PRESS

**170. BLUNT, Wilfrid Scawen.** *The Love-Lyrics & Songs of Proteus...with the Love-Sonnets of Proteus....* London, Hammersmith, The Kelmscott Press, 1892.

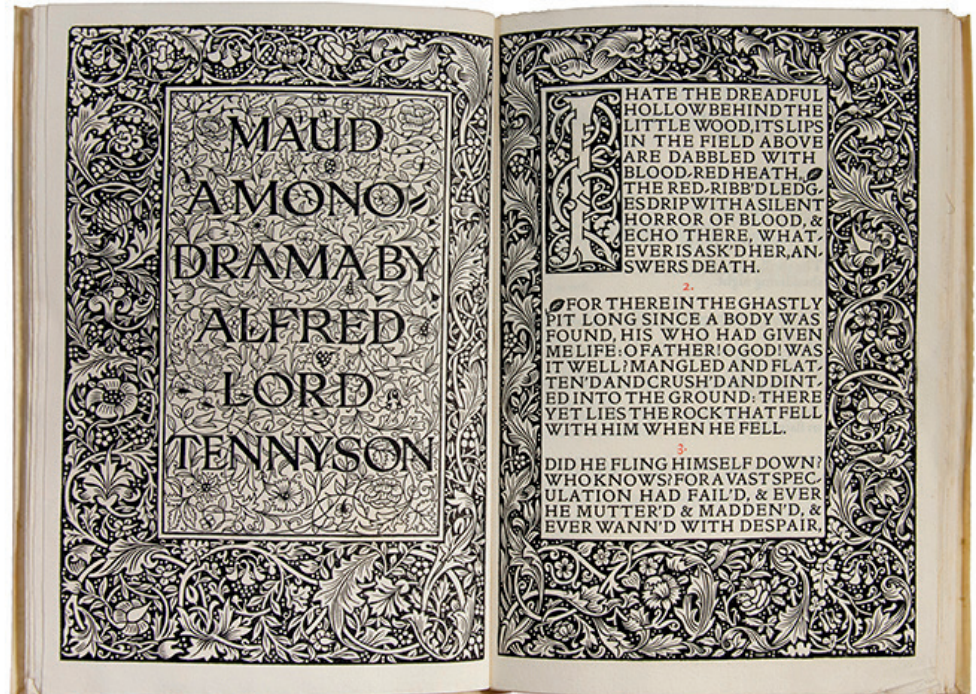
£2,250 [ref: 104729]

The third book printed by the Kelmscott Press, and the only one 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'.

ONE OF 300 COPIES ON FLOWER PAPER; 8vo; *printed in black & red in Golden type, wood-engraved border and initials designed by Morris, initials in red, internally fine; original vellum with yapp fore-edges, lettered in gilt to spine, silk ties; housed in later morocco-backed butterfly patterned board solander. Peterson A3.*



ITEM 170



ITEM 171



ITEM 171

171. TENNYSON, Alfred Lord. *Maud*, a monodrama. [London] Hammersmith, The Kelmescott Press, 1893.

£3,000 [ref: 104744]

A superb copy of this fine press edition of Tennyson's poetic classic on the madness of love, extremely unusual to find in the original slip-case. The woodcut title-page is a wonderful example of Morris's skill.

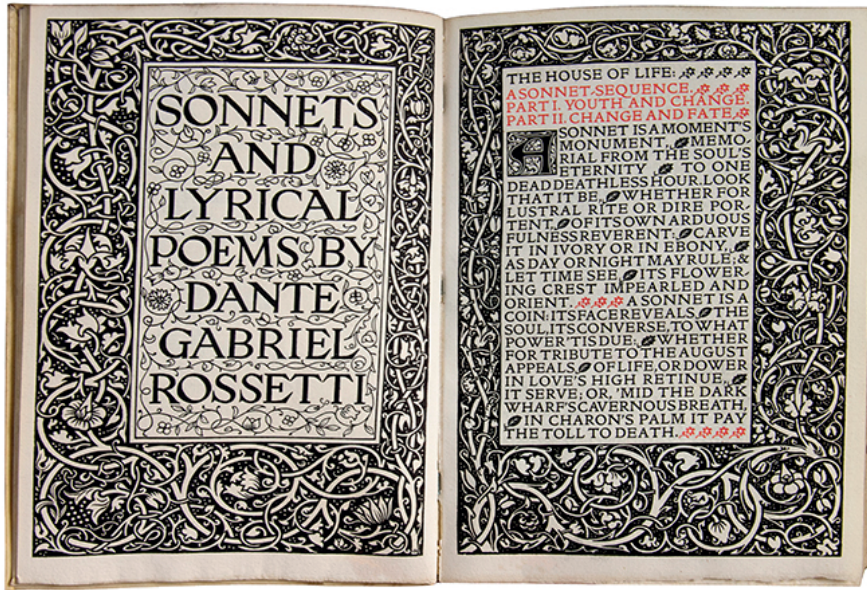
ONE OF 500 COPIES; 8vo; printed in Golden type throughout with numbers printed in red, elaborate wood-engraved title-page and facing page with border & initial, further woodcut initials and border decorations, internally a fine copy; original limp vellum, lacking the actual ties, but otherwise a fine example, in the original gilt-lettered board slip-case; housed in later morocco-backed cockerel papered board solander. Peterson A17.

172. MORRIS, William. *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society*. London, Kelmescott Press, 1893.

£375 [ref: 104274]

First edition, second or third issue (with the corrections to pp.41 & 45), ONE OF 1,500 COPIES; 16mo; printed in red & black Golden type with woodcut initials and leaf motif, neat ink name to title; original holland-backed printed boards, some foxing to covers, slightly bumped and rubbed at extremities. Peterson A18.





ITEM 173

173. ROSSETTI, Dante Gabriel. *Sonnets and Lyrical Poems*. [London] Hammersmith, The Kelmscott Press, 1894.

£1,750 [ref: 104730]

An attractive edition from the Golden Age of private press.

ONE OF 310 COPIES ON FLOWER PAPER; 8vo; printed in black & red in Golden type, wood-engraved title, borders and initials designed by William Morris, internally fine; original vellum with yapp fore-edges, lettered in gilt to spine, a little marked, lacking folding parts to ties; housed in later morocco-backed butterfly patterned board solander. Peterson A20a.

174. [ORBELIANI, Sulkahn-Saba]. *The Book of Wisdom and Lies*. [Translated by Oliver Wardrop]. [London] Hammersmith, The Kelmscott Press, 1894.

£2,500 [ref: 104728]



ITEM 174







ITEM 175



A very good example of this sought-after Kelmscott title, a collection of fables & tales by the Georgian writer and diplomat Sulkhani-Saba Orbeliani (1658-1725), written when he was in his early twenties, comprising Sufic and other narrative reflections on life.

ONE OF 250 COPIES ON FLOWER PAPER; 8vo; printed in black & red in Golden type, wood-engraved title, borders and initials designed by William Morris, internally fine; original vellum with yapp fore-edges, lettered in gilt to spine, silk ties; housed in later morocco-backed butterfly patterned board solander. Peterson A28.

175. MORRIS, William. *The Water of the Wondrous Isles*. [London] Hammersmith, The Kelmscott Press, 1897.

£6,500 [ref: 104661]

A superb example of this large format Kelmscott Press production, splendidly representing the craftsmanship and production values of the Press, and Morris himself. The story draws as much upon fantasy tropes as it does medieval legend and folklore; stolen as a child and raised in the wood of Evilshaw as servant to a witch, Birdalone escapes her captress in a magical boat, in which she travels to a succession of strange and wonderful islands...an enchanting tale, in near exceptional condition.

First edition, ONE OF 250 COPIES PRINTED ON BATCHELOR HAND-MADE PAPER; 4to in eights (c. 285 x 200 mm); printed in black & red in Chaucer type with a few lines in Troy type, elaborate ornamental woodcut borders and initials throughout, original full limp vellum, spine lettered in gilt, original green silk ties, all intact. Peterson A45; Tomkinson 45.



ITEM 176

176. [NONESUCH PRESS]; WILDE, Oscar; RICKETTS, Charles. *Oscar Wilde Recollections* by Jean Paul Raymond & Charles Ricketts. London, The Nonesuch Press, 1932.

£400 [ref: 104747]

A fine copy of Charles Ricketts' recollections of Oscar Wilde for the Nonesuch Press. Charles Ricketts was a well-known artist/illustrator and typographer. His name is often synonymous with that of Oscar Wilde as he was one of the two illustrators primarily associated with Wilde's work, the other of course being Aubrey Beardsley. He and Shannon were friends & supporters of Wilde. 'Jean Paul Raymond' was an imaginary author first introduced by Ricketts in his privately issued work *Beyond the Threshold* (1929).

The typography was designed by Francis Meynell, and the book was printed at the Dolphin Press, 600 copies being for sale in England and 200 for Random House to in the United State of America.



ITEM 177

NUMBER 773 of 800 COPIES; tall 8vo (260 x 155 mm.); title with vignette printed in red; original near-white cloth gilt, designed by Ricketts, top edge gilt, others uncut, an excellently bright & sharp copy. Dreyfus 8A.

## VALE PRESS

177. LANDOR, Walter Savage. *Epicurus, Leontion and Ternissa*. London, [The Vale Press], [1896].

£250 [ref: 104634]

A very good example of the second Vale Press publication; 'Writers in the *Saturday Review* (4 July 1896) noted that "Ricketts and Hacon have done wisely in choosing what is probably the finest of all Landor's imaginary conversations". "The workmanship and design of the border", were, they felt, "beyond praise", concluding that "it is probably one of the most perfect books of its size ever published". (Watry)





ITEM 178

Accompanied by the press's original printed prospectus, loosely inserted.

ONE OF 210 COPIES; 8vo; printed in black & red, one page with elaborate border printed in red, woodcut initials, by Charles Ricketts; original grey boards, printed title label to spine and upper cover, very slightly browned and rubbed, but overall a very good copy. Watry B2.

178. GRAY, John. *Spiritual Poems*, chiefly done out of several languages. London, [The Vale Press], 1896.

£650 [ref: 104740]

A sharp and clean copy of John Gray's *Spiritual Poems*, written in the year that he, alongside his life-partner Marc-André Raffalovich, committed fully to Catholicism, an annus horribilis for many following the arraignment of Oscar Wilde.



ITEM 179

The work features selections by authors ranging from Aquinas to Verlaine, interspersed with poems by Gray.

First edition, ONE OF 210 COPIES; 8vo; wood-engraved frontispiece and title-page with decorative border, vignettes and initial, by Charles Ricketts, typographical flourishes, bookplate to front pastedown, spotting to endpapers; original grey boards with printed title label to spine and upper cover, spine slightly browned, overall very good. Watry B4.

179. MOORE, T. Sturge (editor). *The Passionate Pilgrim and The Songs in Shakespeare's Plays*. London, [The Vale Press], 1896.

£375 [ref: 104635]

A very good example of this early Vale Press book, somewhat unusual in having an actual illustration by Ricketts.



Accompanied by the press's original printed prospectus.

First edition, ONE OF 310 COPIES; 8vo; wood-engraved illustrated page with initial, and further initials, by Charles Ricketts, unopened; original powder blue boards with printed title-label to upper cover and spine, a little toned, but really a very good copy. Watry B5.

180. CAMPION, Thomas. *Fifty Songs*. [Chosen by John Gray]. London, [The Vale Press], 1896.

£300 [ref: 104571]

A selection of lyrical poems by one of the foremost Elizabethan poets, renowned for his masques. Selected by the 1890s poet John Gray.

Provenance: H.Pakenham Mahon (his circular armorial bookplate).

ONE OF 210 COPIES; large 8vo (230 x 140 mm); one page with woodcut floriated border and initial, further woodcut initials throughout, by Charles Ricketts, usual light toning to free endpapers, bookplate to front pastedown; original yacht patterned boards backed in plain board with printed spine label, a little light marking, but overall very good. Watry B7.

181. ARNOLD, Matthew. *Empedocles on Etna. A Dramatic Poem*. London, [The Vale Press], [1896].

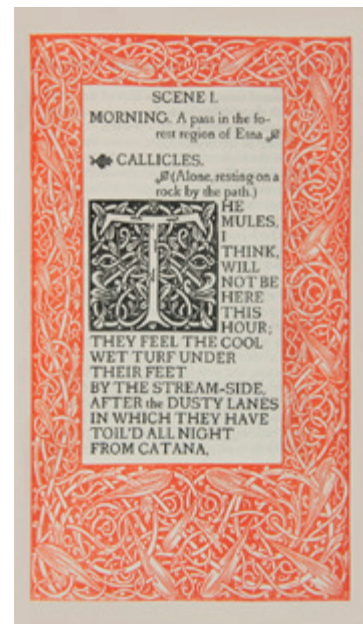
£225 [ref: 104630]

A fine press rendering of Matthew Arnold's *Empedocles on Etna*, originally published anonymously in 1852 and subsequently suppressed by the author. With the press's original printed prospectus loosely inserted.

ONE OF 210 COPIES; 8vo; printed in red & black, elaborate border printed in red, woodcut initials, by Charles Ricketts; original powder blue boards with printed label to spine and upper cover, spine slightly tanned, overall a near fine, sharp example. Watry B8.



ITEM 180



ITEM 181

182. SHANNON, Charles & RICKETTS, Charles (editors). *The Dial. An Occasional Publication*. [London, The Vale Press], 1897.

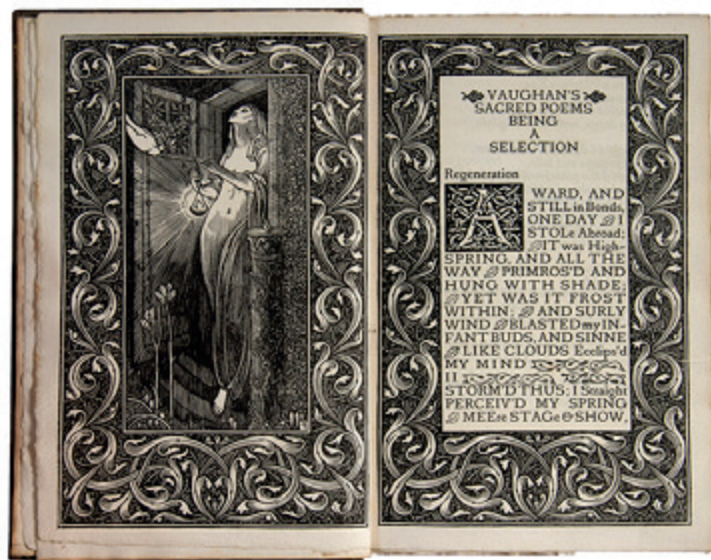
SOLD [ref: 104772]

The final issue of *The Dial*, conceived by Ricketts as an outlet for contemporary creative (as opposed to reproductive) wood-engraving and lithography, in this respect quite unlike any previous magazine.

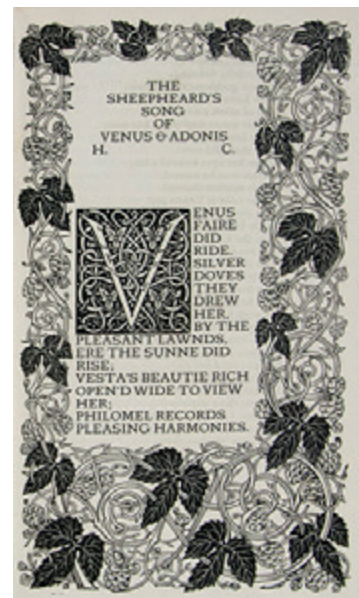
Whilst it cannot be called an Art Nouveau production, it did place Ricketts and Shannon, in Denys Sutton's words, 'in the forefront of alert taste'; through this magazine The Vale became a cultural frontier post and a focal point of the Aesthetic movement which, with its interest in Blake, the Pre-Raphaelites, the teachings of Crane and Morris and the new ideas fermenting on the European continent, formed the basis for the flowering of English Art Nouveau.



ITEM 182



ITEM 183



ITEM 184

*Fifth, and final, number; folio; 8 full-page illustrations, woodcut initials and decorations, unopened, a little light spotting; original brown wrappers blocked in black with design by Ricketts, a little worn and creased at edges, some light spotting; housed in later morocco-backed marbled board solander. Watry A5.*

**183. VAUGHAN, Henry.** *The Sacred Poems...* London, [The Vale Press], 1897.

£480 [ref: 104737]

A surprisingly uncommon Vale Press publication, the poems selected by Charles Ricketts; this is the only Vale Press book in which these borders were used, and where the colophon is printed in the form of a cross.

*Provenance: Robert Hall (bookplate).*

ONE OF 210 COPIES; 8vo; wood-engraved frontispiece illustration and title within woodcut borders by Charles Ricketts, initials

*by Ricketts, attractive engraved bookplate and bookseller's small sticker to front pastedown, usual slight browning to free endpapers; publisher's grey boards, printed title label to upper cover, slight tanning to spine, overall very good. Watry B11.*

**184. CONSTABLE, Henry.** *The Poems and Sonnets.* London, [The Vale Press], 1897.

£350 [ref: 104562]

A fine example of one of the least frequently 'press-ganged' of the Elizabethan poets. Accompanied by the original prospectus.

ONE OF 210 COPIES; large 8vo (230 X 140 mm); first page with elaborate woodcut 'Wild Hop' border and initial, with further woodcut initials throughout, by Charles Ricketts, usual light browning to free endpapers; original patterned boards backed in plain boards with printed spine label, spine slightly toned but otherwise an excellent example. Watry B12.





ITEM 185

185. FIELD, Michael [pseud. BRADLEY, Katharine Harris; COOPER, Edith Emma]. *The World at Auction*. [A drama, in verse.] London, [The Vale Press], 1898.

£200 [ref: 104559]

The first book by the Vale press to use half borders: 'One purely Renaissance border is an attempt on my part to express admiration for the forgotten designer of the *Dream of Poliphilus*, printed in Venice...about 1493.' (Charles Ricketts).

First edition, ONE OF 210 COPIES; large 8vo (235 x 145 mm); printed in red & black, wood-engraved page with initials, borders and decorations, occasional further border decorations, by Charles Ricketts, usual slight browning to free endpapers; original peacock patterned boards backed in plain board with printed spine label, spine slightly browned, a little rubbed at extremities. Watry B18.



ITEM 186

186. SHELLEY, Percy Bysshe. *Lyrical Poems...* London, [The Vale Press], 1898.

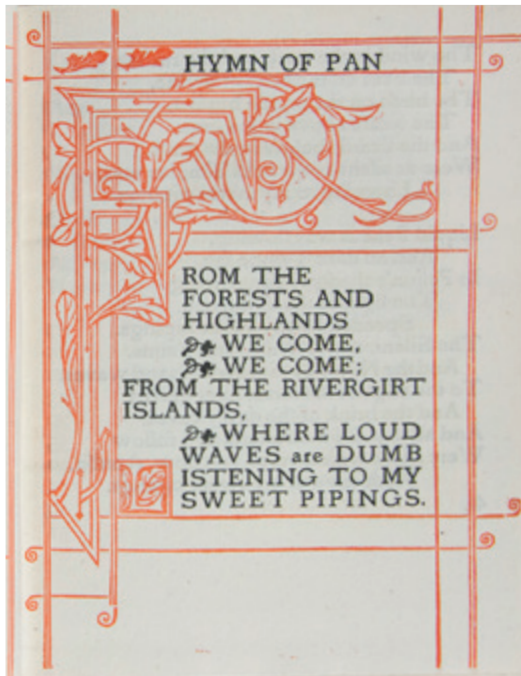
£250 [ref: 104247]

An excellent, sharp example of a smaller format book produced by Charles Ricketts for the Vale Press.

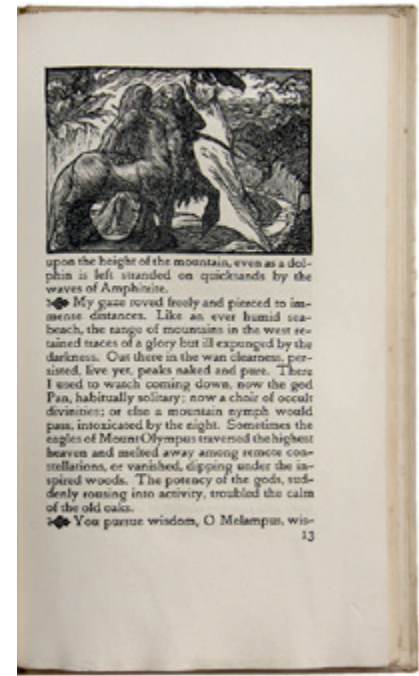
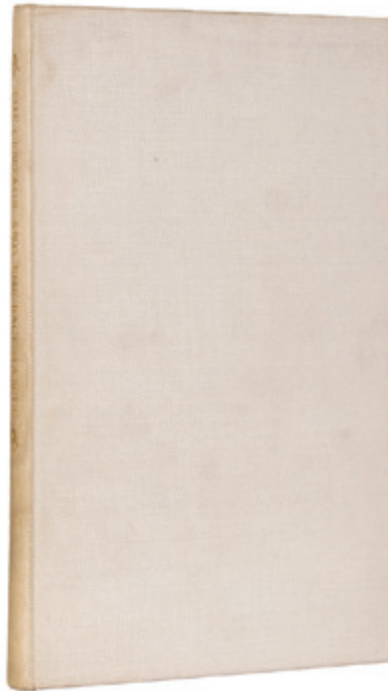
The ruling, border and ornamental designs printed in red are wonderful examples of the Vale Press's approach to aesthetics and design.

ONE OF 210 COPIES; 16mo in fours (c. 150 x 110 mm); contents, first page and colophon printed in red & black, Vale Press device in red to verso of colophon, small ink characters to foot of same; publisher's powder blue boards, printed title label to upper cover and spine, spine very slightly browned, upper cover label mildly toned. Watry B19.





ITEM 186



ITEM 188

187. [ROSSETTI, Dante Gabriel. *Hand and Soul*. London, Hacon & Ricketts [The Vale Press], 1899.

£275 [ref: 104248]

An attractive edition of Rossetti's short story reflecting his philosophy on art & spirituality, originally published in *The Germ* in January of 1850.

ONE OF 210 COPIES; 16mo (150 x 110 mm); printed in black & red, woodcut decorations and initials; publisher's powder blue boards, printed title label to upper board and spine, spine slightly browned, some minor marking, but overall very good. Watry B24.

188. GUÉRIN, Maurice de. *The Centaur. The Bacchante*. Translated from the French by T.S. Moore. London, [The Vale Press], 1899.

£325 [ref: 104731]

A nice copy of this Vale Press item, issued in a run of 150 copies only and also bound in a white buckram binding, notorious for picking up grubby finger marks etc.

The work is also unusual for being one of the few with actual illustrations, here by T. Sturge Moore, a poet & author in his own right, and one of the co-founders, alongside Charles Ricketts, W.B. Yeats and Laurence Binyon, of the Literary Theatre Club in 1901.

Accompanied by the press's original printed prospectus (slightly browned).

ONE OF 150 COPIES; 8vo; 5 wood-engraved illustrations by the translator, and the new press device by Charles Ricketts; original white buckram lettered in gilt to spine, spine slightly tarnished, a little light marking, but overall very good, partly uncut. Watry B28.



ITEM 189

189. [APULEIUS, Lucius]. *De Cupidinis et Psyche amoribus fabula anilis*. London, [The Vale Press], 1901.

£575 [ref: 104734]

The Latin rendering of this famous allegorical myth as recorded by Lucius Apuleius, here enhanced further by the decorations and illustrations by Charles Ricketts.

ONE OF 310 COPIES; folio; woodcut border, initial and 5 illustrations by Charles Ricketts, unopened; original holland-backed powder blue boards, printed title label to upper cover, spine slightly darkened, a little rubbed at corner tips, but overall very good. Watry B33.

190. [BIBLE]. *Ecclesiastes; or, The Preacher, and The Song of Solomon*. [London, The Vale Press, 1902].

£380 [ref: 104735]



ITEM 190

A finely printed edition of these Old Testament texts; the first book printed in Ricketts' third typeface, the King's fount.

ONE OF 300 COPIES; folio; printed in red & black King's fount throughout, partly unopened, light browning to free endpapers; original holland-backed powder blue boards, printed title label to upper cover, a very good copy. Watry B38.

191. MEINHOLD, William. [The Amber Witch]. *Mary Schweidler, the Amber Witch*. The most interesting trial for witchcraft ever known. Printed from an imperfect manuscript by her father, Abraham Schweidler... Edited by William Meinhold, Doctor of Theology. Translated from the German by Lady Duff Gordon. London, The Vale Press, 1903.

£250 [ref: 104621]







ITEM 191

A very good example of this larger format publication by the Vale Press. *The Amber Witch* was for some time held to be a genuine account of, and contemporary sidelight on, the conditions of the peasantry during the Thirty Years' War, and the attendant obsession with witchcraft and witch-hunting that permeated that era.

Provenance: Robert Gathorne-Hardy, 1902-73, writer, translator, botanist and horticulturalist (ownership inscription, dated June 1924).

ONE OF 300 COPIES ON PAPER; folio; wood-engraved honeysuckle border by C. Keats after Charles Ricketts, ownership inscription to front free endpaper, usual browning to free endpapers; original holland-backed blue boards with printed title label to upper cover and spine, spine label browned, minor marking to lower cover, otherwise a very good, sharp copy. Watry B39.



ITEM 192



192. FIELD, Michael [pseud. BRADLEY, Katharine Harris; COOPER, Edith Emma]. *Julia Domna*. London, [The Vale Press], 1903.

£200 [ref: 104566]

Dramatic verse rendering centred on the Roman Empress Julia Domna, written by Katharine Bradley and Edith Cooper under their nom-de-plume 'Michael Field'. The 'Michael Fields' were close friends of Charles Ricketts and Charles Shannon.

First edition, ONE OF 240 COPIES; large 8vo (235 x 140 mm); partly printed in red & black, one page with woodcut borders, vignettes and initial, by Charles Ricketts, some scattered foxing, notably to extremities; original peacock patterned boards backed in plain board with printed spine label, some darkening, a little rubbed. Watry B41.





ITEM 193

**193. STEELE, Robert (editor).** *The Kingis Quair*. London, [The Vale Press], 1903.

£180 [ref: 104732]

The Vale Press edition of this fifteenth-century poem, generally attributed to James I of Scotland, recounting his capture at the hands of the English in 1406 on his way to France, and his subsequent imprisonment by various Henrys.

[ONE OF 260 COPIES]; 8vo; printed in red & black King's fount throughout, unopened, some foxing to extremities, browning to free endpapers; original holland-backed powder blue boards, printed title label to upper cover, a very good copy. Watry B42.

**194. MOORE, T. Sturge.** *Danaë*. London, [The Vale Press], 1903.

£195 [ref: 104640]

The last book, apart from a bibliography, to be printed by the press, and one of only three to use Ricketts' King's type.



ITEM 194



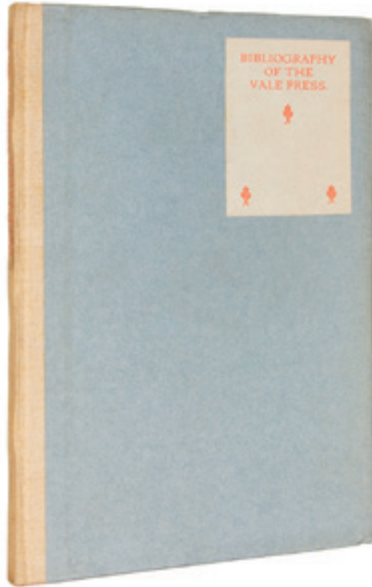
ITEM 195

First edition in book form, [ONE OF 230 COPIES]; 8vo; printed in black & red in Charles Ricketts' King's font, 3 full-page wood-engraved plates by Ricketts, pencil name to front free endpaper, browning to free endpapers; original holland-backed powder blue boards, title label printed in red to upper cover, a little minor toning but overall a near fine copy. Watry B43.

**195. A Bibliography of the books issued by Hacon & Ricketts,** printed in the three founts, the 'Vale', the 'Avon', and the 'King's'. London, [The Vale Press], 1904.

£375 [ref: 104641]

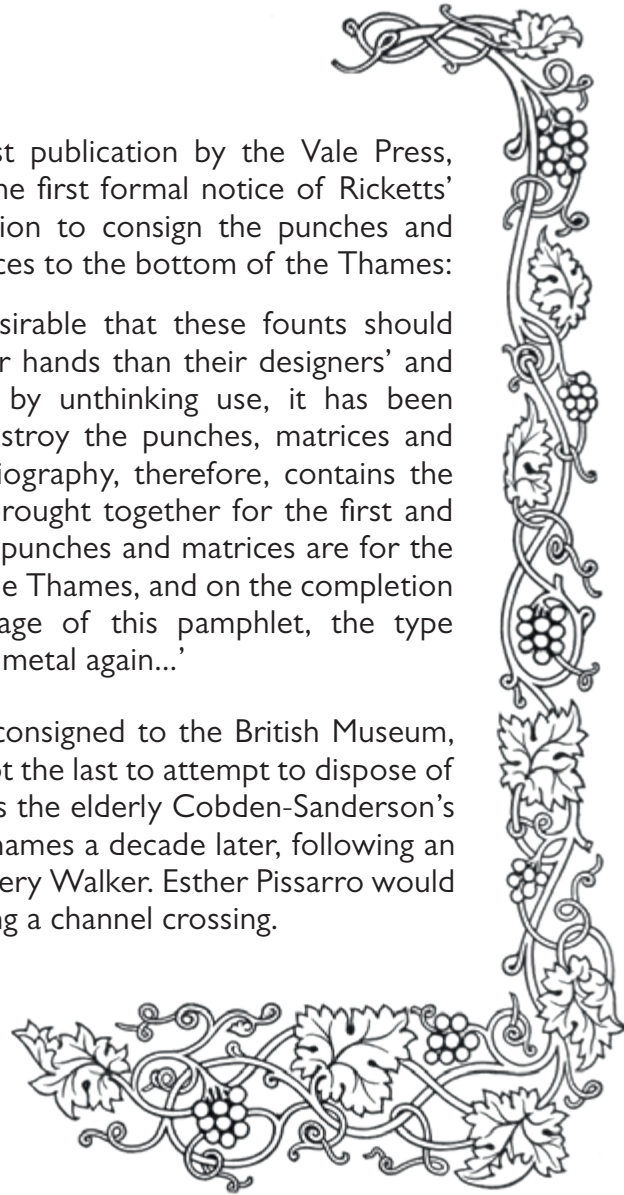
First edition, ONE OF 250 COPIES; 8vo; printed in black & red, wood-engraved frontispiece by Charles Ricketts after Charles Shannon's signboard for the Vale Press premises, together with woodcut initial within double-page decorative border, woodcut tailpiece device facing colophon, a little light foxing, heavier to initial & terminal blank leaves; original holland-backed powder blue boards with title label to spine and upper cover printed in red, label to spine somewhat browned, a little minor bumping, but overall very good. Watry B46.



The last publication by the Vale Press, and the first formal notice of Ricketts' intention to consign the punches and matrices to the bottom of the Thames:

'As it is undesirable that these founts should drift into other hands than their designers' and become stale by unthinking use, it has been decided to destroy the punches, matrices and type...this bibliography, therefore, contains the three founts brought together for the first and last time. The punches and matrices are for the most part in the Thames, and on the completion of the last page of this pamphlet, the type becomes type metal...'

In fact the matrices for these fonts had been consigned to the British Museum, but were subsequently mislaid... Ricketts was not the last to attempt to dispose of fine fonts aquatically, more famous perhaps was the elderly Cobden-Sanderson's consignment of the Doves Press type to the Thames a decade later, following an acrimonious split with fellow Doves founder Emery Walker. Esther Pissarro would likewise dispose of the Eragy Press types during a channel crossing.



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