



**THE LIBRARY OF
BARRY HUMPHRIES**
Wednesday 26th March 2025





C. CONDOR



Dear Mrs. Whitall
a very low bow, ca

AUCTION NO. 105

THE LIBRARY OF BARRY HUMPHRIES

Wednesday 26th March 2025, 1.00pm

Forum Auctions, 4 Ingate Place, Battersea, London SW8 3NS

**PRE-AUCTION VIEWING IS AVAILABLE AT 4 INGATE PLACE, LONDON SW8 3NS.
PLEASE BOOK YOUR APPOINTMENT WITH [INFO@FORUMAUCTIONS.CO.UK](mailto:info@forumauctions.co.uk).**

SPECIALISTS

Rupert Powell, International Head of Books and Works on Paper

Dido Arthur, Book Specialist

Justin Phillips, Book Specialist

Max Hasler, Book Specialist

Simon Luterbacher, Consultant

Richard Carroll – 16th-19th Century Works on Paper Specialist

Rhiannon Spence, Book Specialist

Hester Malin, Book Specialist

Cosima Benson-Colpi, Junior Book Specialist

Lydia Gardner, Junior Book Specialist

Deniz Kortach, Trainee Book Cataloguer



BUYER'S PREMIUM (plus VAT)

26% of hammer price up to and including £20,000

25% of hammer price from £20,001 to £500,000

20% of hammer price from £500,001 to £1,000,000

12.5% of hammer price in excess of £1,000,001

BIDDING AND INFORMATION

+44 (0) 20 7871 2640

info@forumauctions.co.uk

www.forumauctions.co.uk

BidFORUM LIVE ONLINE BIDDING

All of our auctions have free live online bidding via:

forumauctions.co.uk

Catalogue price: £25 post free UK, £35 post free US

Collection Arrangements

Paid for items will be available to collect from Forum Auctions' premises at Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS **BY PRIOR APPOINTMENT. Collection appointments can be made with info@forumauctions.co.uk.** Please note that parking is available and we do not fall into the London congestion zone. We can help arrange packing and shipping of purchased lots, or clients may use their own carrier. We respectfully ask all buyers to settle invoices promptly.

GENERAL INFORMATION FOR BUYERS AT AUCTION

1. **Introduction.** The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices that are displayed in our saleroom, the online catalogue listing or announced by the auctioneer at the auction. Our Terms and Conditions of Business are available for inspection at our saleroom and online at www.forumauctions.co.uk. Our staff will be happy to help you with any questions you may have regarding our Terms and Conditions of Business. Please make sure that you read our Terms of Sale set out in this catalogue and on our website carefully before bidding in the auction. In registering to bid with us you are committing to be bound by our Terms of Sale.
2. **Agency.** As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.
3. **Estimates.** Estimates are intended to indicate the hammer price that a particular lot may achieve. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and cannot be below the reserve price. Estimates do not include the buyer's premium, VAT or other taxes and fees (where chargeable). Estimates may be altered by a saleroom notice.
4. **Buyer's Premium.** The Terms of Sale oblige you to pay a buyer's premium on the hammer price of each lot purchased. All lots are offered under the Auctioneer's Margin Scheme and VAT (at 20%) is included within the buyer's premium. Buyer's premium is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price (15% including VAT) in excess of £1,000,001. Buyers wishing to purchase outside of the margin scheme must notify us and will be subject to VAT (at 20%) on the hammer price in addition to buyer's premium and any other applicable charges. This may be reclaimed as input tax or in the event of export outside of the UK.
5. **Items with zero rated VAT.** Please note that no VAT is added to the buyers' premium on certain zero rated goods, such as qualifying books.
6. **Inspection of goods by the buyer.** You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in Clauses 5 and 8 of our Terms of Sale.**
7. **Export of goods.** If you intend to export goods you must find out in advance if
 - a. there is a prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory
 - b. they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing unit. We are happy to make the submission of necessary applications on behalf of our buyers but we will charge for this service only to cover the costs of our time.
8. **Bidding.** Bidders will be required to register with us before bidding. Purchases will be invoiced to the buyer's registered name and address only. When first registering for an account with us you will need to provide us with proof of your identity in a form acceptable to us. **IN REGISTERING TO BID YOU AGREE TO BE BOUND BY OUR TERMS OF SALE REGARDLESS OF YOUR METHOD OF BIDDING AND IN PLACING A BID YOU ARE MAKING AN IRREVOCABLE AND ENFORCEABLE COMMITMENT TO PURCHASE THE LOT.**
9. **Commission bidding.** You may leave commission bids with us indicating the maximum amount (excluding the buyer's premium and/or any applicable VAT, fees or other taxes) you authorise us to bid on your behalf for a lot. We will execute commission bids at the lowest price possible having regard only to the reserve and other competing bids on the lot. Please note that we accept commission bids at standard bidding increments and reserve the right to reduce an off-increment bid down to the next lowest bidding increment or otherwise at our sole discretion.
10. **Live online bidding.** When using our BidFORUM platform to participate in the auction through your account on our website there will be no additional charges. If you are using a third party live bidding platform then additional fees may be applicable. We will invoice these to you as an additional service and any applicable VAT will be separated out.
11. **Methods of Payment.** We accept payments only in the currency in which the invoice is issued and payment is due within 3 working days of the auction. We process card payments securely over our website and accept all major debit and credit cards issued by a UK or EU bank free of charge from personally issued cards only. If paying with a corporate card, or from outside the EU, an additional 3% charge will be levied on the invoice total. We also accept bank transfers, cash payments up to an equivalent of €10,000, and cheques issued by a UK bank. All funds need to have cleared into our account before items are collected. For bank transfers, please quote the Invoice Number as the payee reference:

Our bank details for electronic transfers are:
HSBC, 16 King St, London WC2E 8JF
Account Name: Forum Auctions Limited
Account Number: 12213079
Sort Code: 40-04-09
IBAN: GB44HBUK40040912213079
BIC: HBUKGB4106D
12. **Collection and storage.** Please note what the Terms of Sale say about collection and storage. It is important that you pay for and collect your goods promptly. Any delay may result in you having to pay storage charges of at least £1.50 per Lot per day as set out in Clause 7 of our Terms of Sale and interest charges of 1.5% per month on the Total Amount Due as set out in Clause 15 of our Terms of Sale.
13. **Loss and Damage to Goods.** We are not authorised by the FCA to provide insurance services. Liability for a lot passes to the buyer on the fall of the hammer or conclusion of an online auction (as applicable). In the event that you wish for us to continue to accept liability for your purchased lots this must be agreed with us in writing in advance of the sale and any agreed charges are payable before collection of the goods.
14. **Symbols within the catalogue**
 - a. **ARR** denotes a lot where Artist's Resale Right or Droit de Suite royalty charges may be applicable to the Lot. Presently these charges are levied on a sliding scale at 4% of the hammer price up to Euro 50,000; 2% from Euro 50,001 to 200,000; 1% from Euro 200,001 to 350,000; 0.5% from Euro 350,001 to 500,000; and 0.25% above Euro 500,000 subject always to a maximum royalty charge of Euro 12,500. We will collect and pay royalty charges on your behalf and calculate the £ sterling equivalent of the Euro amount.
 - b. **IMPORT** denotes that Import VAT at 5% is payable on the hammer price of the Lot.
 - c. **VAT** denotes that VAT at 20% is payable on the hammer price, which may be reclaimable as input VAT.
15. **Shipping.** We can assist with the packing and shipping of your purchases by arrangement with our shipping department. Please contact shipping@forumauctions.co.uk for a list of shippers we regularly use together with indicative pricing for packing and shipping.

Jouas

Les Cent Bibliophiles

Menu



Ch. Douas

Spleen

Les Fleurs du Mal

d'éa

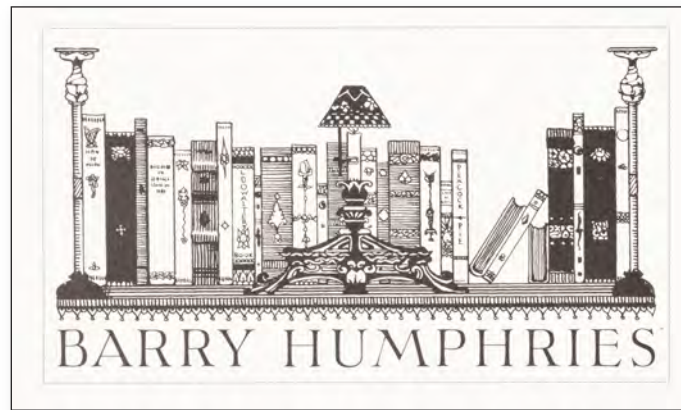
To Dora from

Arthur Symons

June 25th 1895



Charles Lander
to A. S. Symons
Duppe. 95
October 1.



My first memories of my father are of books. I remember sitting in his lap as he let me leaf through a collection of Japanese fairy tales collected by Lafcadio Hearn. The woodcut illustrations of goblin spiders, ghosts and samurai, the rough texture of crepe paper and gossamer rice paper overslips challenging my childish mind. How could rice be paper? Wasn't that food? The exoticism of the stories, their content and presentation, has stuck with me ever since. It was intoxicating.

Dad's library felt exotic, not a room you would expect to discover on the first floor of a house in South Hampstead. Thick curtains were shut to keep out natural light, and deep purple, red, black and yellow spines lined the sagging shelves with books stacked two, sometimes three layers deep. Many in morocco leather boxes with ornate gilt designs that he had commissioned and took great care over. Amongst the books were strange curios - an Indonesian puppet, a bat and a funnel-web spider preserved in glass, various masks and erotic statues. The warm glow of iridescent glass lamps and a heavy art-deco chandelier, the smell of incense in the air. It was like a setting from one of the decadent stories he loved so much, maybe Prince Zalesky's dilapidated abbey in Wales.

He loved having his library and all the books in it, but he also loved collecting: the active pursuit of missing editions and better association copies. So much of my childhood was spent watching him crawl on his belly as he inspected the bottom shelf in an antiquarian bookshop. He spoke with great nostalgia for the times before the internet, when a second-hand store in Detroit couldn't check the latest auction prices in London with the click of a button, but it didn't diminish his enthusiasm for visiting bookshops, bookfairs and private libraries. Every jacket he had tailored had a "poachers pocket" sewn into the lining so he could make off quickly with a new acquisition.

Growing up around books, a love of literature naturally rubbed off on me. Although my tastes aren't as highbrow as his, he helped expand my horizons with every brown-paper wrapped parcel that arrived at my boarding school from Heywood Hill. When I got into detective fiction, he showed me how it was rooted in Wilkie Collins, Edgar Allan Poe and M.P. Shiel. When I said I liked William Burroughs, he made sure I read Thomas De Quincey and Aleister Crowley. I went on to study Literature at Edinburgh University, and was amazed to find out he knew just as much about the critics as the authors he loved. I would call him and he was able to recommend the best essays on Shakespeare or Baudelaire. In my third year, I was taking the train back up north and I realised I didn't have my copy of Thomas Moore's *Utopia*. Dad said he'd pick one up for me. A few days later, I looked around my seminar at my fellow students' Oxford World Classics and Norton Critical editions. Mine was a large format edition, finely bound in vellum with silk ties.

Now that he's gone, his library, along with his collection of art and music, is the closet thing we have to a map of his incredible brain. All his knowledge and taste is there, on those shelves, in those books. They are where his spirit resides. As this sale commences, I like to think he will be happy knowing that a little part of him will continue to be treasured in other libraries and bookcases around the world, and perhaps even in a few old book shops.

Rupert Humphries

All books in the sale include Barry Humphries' bookplates, the majority designed by Harry Clarke.

The quotes that appear throughout the catalogue are courtesy of Barry Humphries' widow, Lizzie Spender.

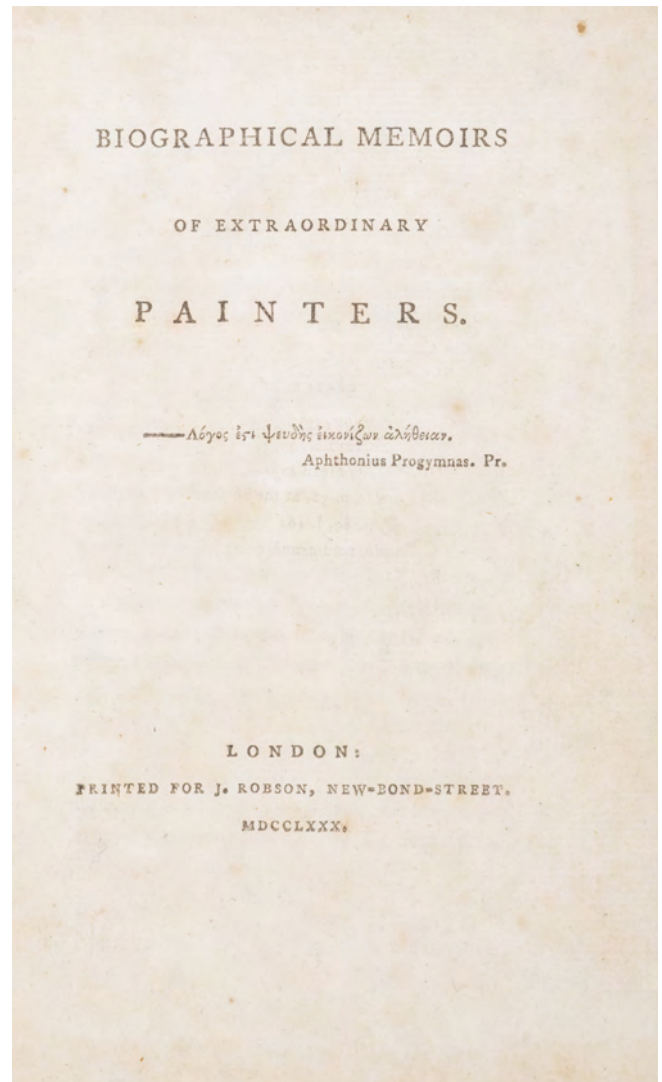


1

Thicknesse (Philip) USEFUL HINTS TO THOSE WHO MAKE THE TOUR OF FRANCE..., FIRST EDITION, *title browned, spotted, with broadside from Thicknesse addressed to the Marquis of Granby complaining that he has been mistreated loosely inserted (torn and frayed, repaired), engraved bookplate of Buchley Park, Worcs. and shelf-labels of Pull Court library, contemporary tree calf, red morocco label, rubbed, spine ends a little worn, upper joint repaired, for R. Davis, 1768; A Year's Journey through France and Spain, 2 vol., second edition, list of subscribers, 10 engraved plates, one folding (torn and repaired), 3 leaves engraved music, some offsetting, attractive contemporary calf, spines gilt with green, red & black roan labels, slightly rubbed, W.Brown, 1788; A Letter to...Lord B—p of N—h, FIRST EDITION, stitched in contemporary blue wrappers with illegible ink manuscript to covers, a little frayed and stained, W.Bizet, 1758; Pere Pascal, a Monk of Montserrat, Vindicated: in a Charge brought against him by a Noble Earl of Great-Britain, FIRST EDITION, lacking half-title, M.Davis, 1783 BOUND WITH [Bonner (Charles)] A Letter to Philip Thicknesse, Esq; in reply to a charge brought by him against a Noble Earl of Great-Britain, FIRST EDITION, half-title, Worcester, J.Tymbbs, & London, 1783, together 2 works in 1, spotted and stained, stitched in wrappers, the last three items preserved in 2 modern cloth folders, all in 3 modern calf-backed cloth drop-back boxes, spines gilt, 8vo (5)*

✿ An interesting group relating to Philip Thicknesse (1719-92) who was an army officer and friend of the artist Thomas Gainsborough. A rather scurrilous character, he married three times, eloping with his first wife which caused his mother-in-law to throw herself onto railings at the spot at which her daughter was abducted, vigorously denounced his son George, and spent much of his time provoking disputes with various figures. He served as Lieutenant Governor of Landguard Fort near Felixstowe from 1753-66 and the broadside in the first item relates to his dismissal from this office following a court-martial for libel and judgement that he was unfit for command. It is addressed to John Manners, Marquess of Granby (1721-70), who was Commander-in-Chief of the Forces 1766-70. In the third item Thicknesse informs the Bishop of Norwich of the inadequacies of a clergyman in his diocese.

£400 - 600

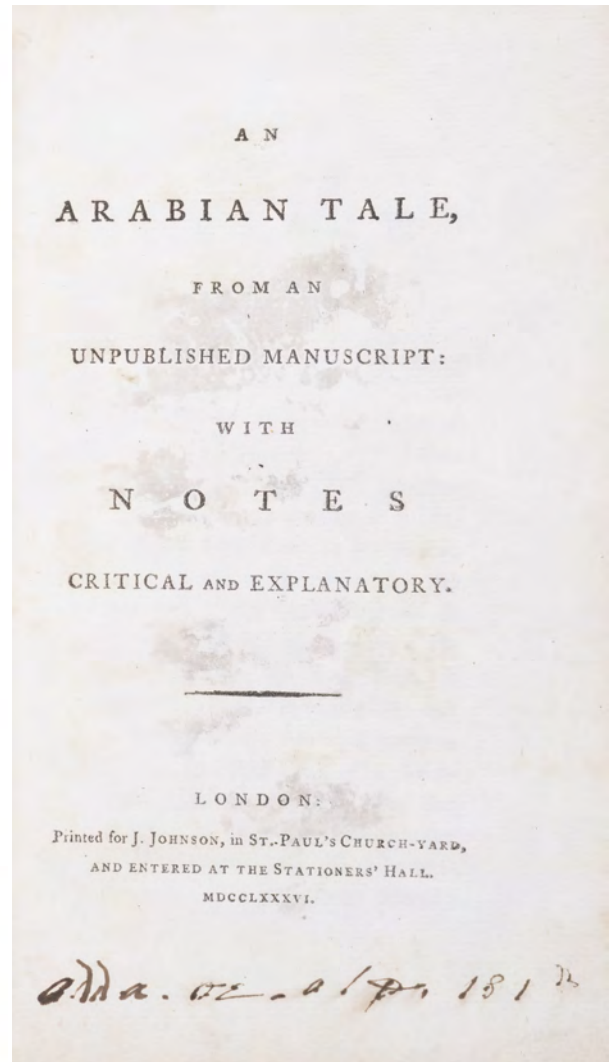
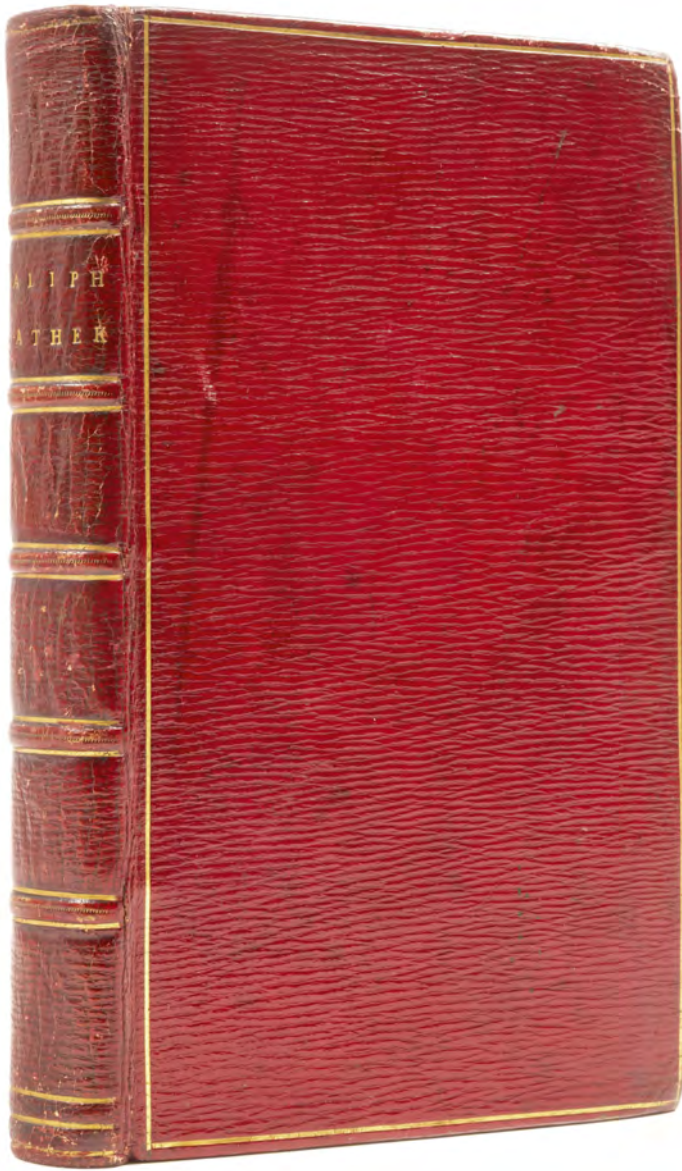


2

[Beckford (William)] BIOGRAPHICAL MEMOIRS OF EXTRAORDINARY PAINTERS, FIRST EDITION, *with the final errata leaf (sometimes missing), light spotting at beginning and end, engraved bookplate of the Earl of Normanton, contemporary tree calf, gilt, a little rubbed, corners slightly worn, rebacked with gilt spine preserving red roan label, preserved in modern calf-backed marbled board drop-back box, spine ruled in gilt with red morocco label, [Chapman 1.i], 8vo, J.Robson, 1780.*

✿ The author's first published work, written while he was still a teenager and published when he was twenty. It is a satirical account of various imaginary painters, parodying those whose work was popular at the time such as Salvator Rosa, and inspired by showing visitors round his father's art collection.

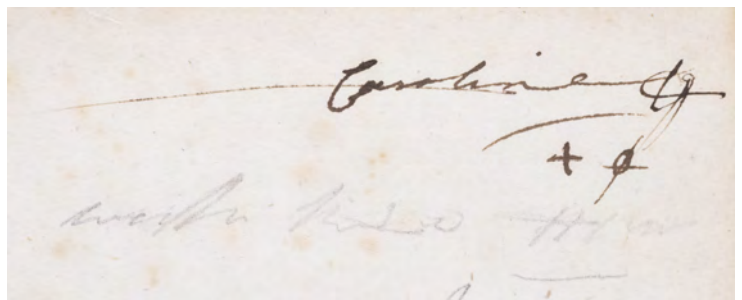
£400 - 600



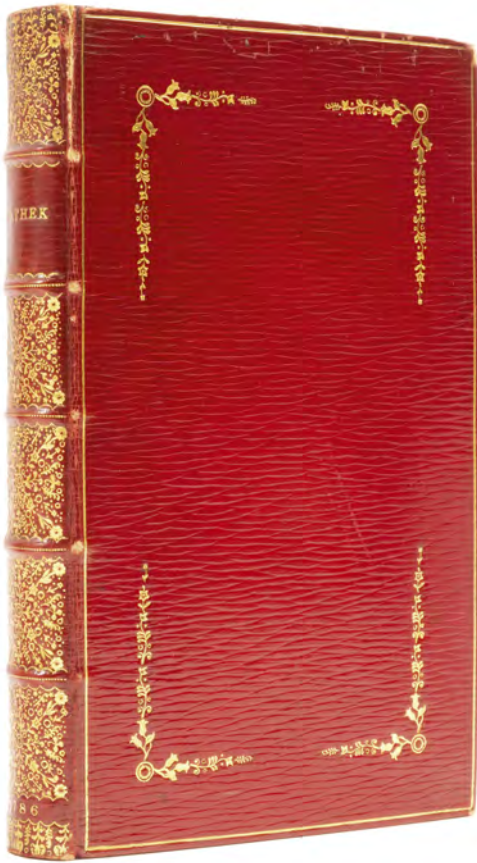
3
[Beckford (William)] [VATHEK] AN ARABIAN TALE, from an Unpublished Manuscript: with Notes Critical and Explanatory, FIRST (BUT UNAUTHORISED) EDITION, *with errata leaf and final blank (often missing), p.48 misnumbered "84", woodcut illustrations of fans to p.316*, LADY CAROLINE LAMB'S COPY WITH HER INK SIGNATURE TO FRONT FREE ENDPAPER, NOTE TO FOOT OF TITLE AND A FEW LIGHT PENCIL MARKINGS AND ANNOTATIONS TO TEXT IN HER HAND, *title lightly stained, some foxing to text, Panshanger bookplate, A GOOD TALL COPY, later red straight-grain morocco with single gilt fillet border, spine titled and ruled in gilt with five raised bands, g.e., a little spotted and rubbed, spine darkened, corners bumped, preserved in modern red morocco-backed cloth drop-back box, spine gilt in compartments, [Chapman 3(A).i; Garside, Raven & Schowerling 1786:15; Rothschild 352]*, 8vo (200 x 120mm.), for J.Johnson, 1786.

✻ A fine association copy of Beckford's influential Gothic novel, originally written in French and translated and edited by his friend Rev. Samuel Henley. Contrary to Beckford's wishes this edition preceded the first French edition which was published in December 1786 in Lausanne (but dated 1787).

Lady Caroline Lamb (1785-1828), Anglo-Irish aristocrat and novelist, wife of William Lamb (later Lord Melbourne), who had a public and scandalous affair with Lord Byron and is reputed to have coined the phrase "mad, bad, and dangerous to know" about the poet. Her most renowned work is the Gothic novel *Glenarvon* published in 1816, which included recognisable portraits of herself, Byron and others, and which ensured her rejection from society. Her husband's sister, Emily, married the 5th Earl Cowper whose seat was Panshanger in Hertfordshire and which holds the papers of both Lord Melbourne and Lady Caroline.



£2,000 - 3,000

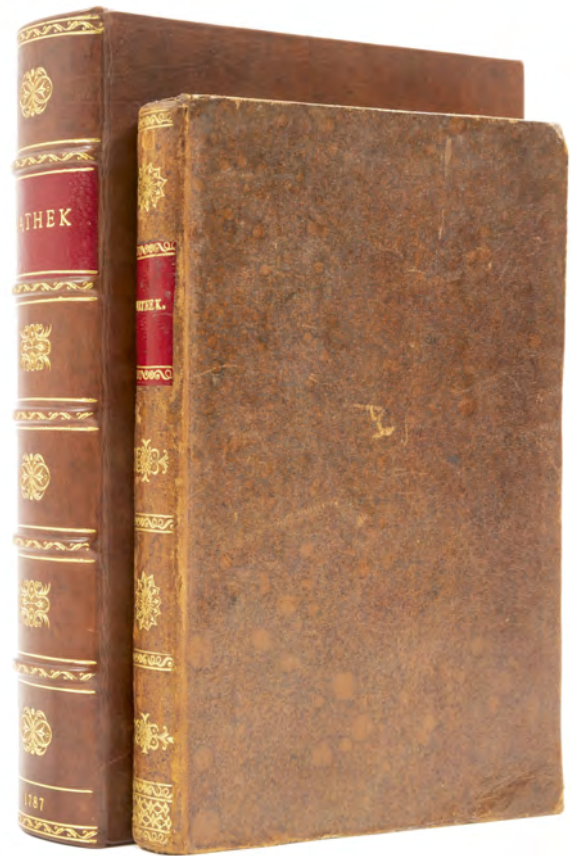


4

[Beckford (William)] [VATHEK] AN ARABIAN TALE, from an Unpublished Manuscript: with Notes Critical and Explanatory, FIRST (BUT UNAUTHORISED) EDITION, with errata leaf but lacking final blank (as often), p.48 misnumbered "84", woodcut illustrations of fans to p.316, a little foxed, bookplate of Charles Robin Holloway, later red straight-grain morocco, by Roger de Coverly & Sons in the style of Roger Payne, covers tooled with single gilt fillet border and circle & floral stems forming corners of panel, spine titled in gilt and elaborately tooled in compartments with five raised bands, g.e., joints and corners slightly rubbed, preserved in modern red morocco-backed cloth slip-case, spine richly gilt in similar style, [Chapman 3(A).i; Garside, Raven & Schowering 1786:15; Rothschild 352], 8vo (193 x 115mm.), for JJohnson, 1786.

✿ A handsome copy of Beckford's influential Gothic novel, originally written in French and translated and edited by his friend Rev. Samuel Henley.

£1,200 - 1,800



5

[Beckford (William)] VATHEK, CONTE ARABE, FIRST PARIS EDITION, title with woodcut ornament, advertisement leaf at end, a few leaves lightly browned, contemporary sprinkled calf, spine gilt with red roan label, a little rubbed and scuffed, covers very slightly splayed, new endpapers, preserved in modern calf drop-back box, by Trevor Lloyd, spine gilt with ornaments in compartments and red roan label, [cf. Chapman 3(B).ii], 8vo, Paris, Poinçot [&] Chatellerault, P.J.B.Guimbert, 1787.

✿ Following the unauthorised publication of *Vathek* in English in London in 1786 Beckford hastily published an edition in the original French in Lausanne in December 1786 (but dated 1787). This was followed by a revised edition in Paris published by Poinçot in 1787.

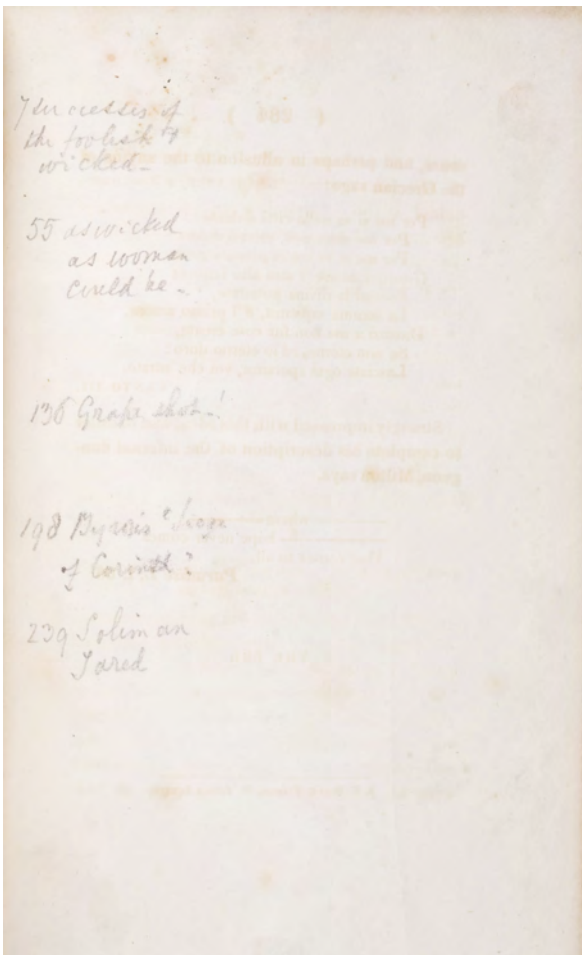
£600 - 800

6

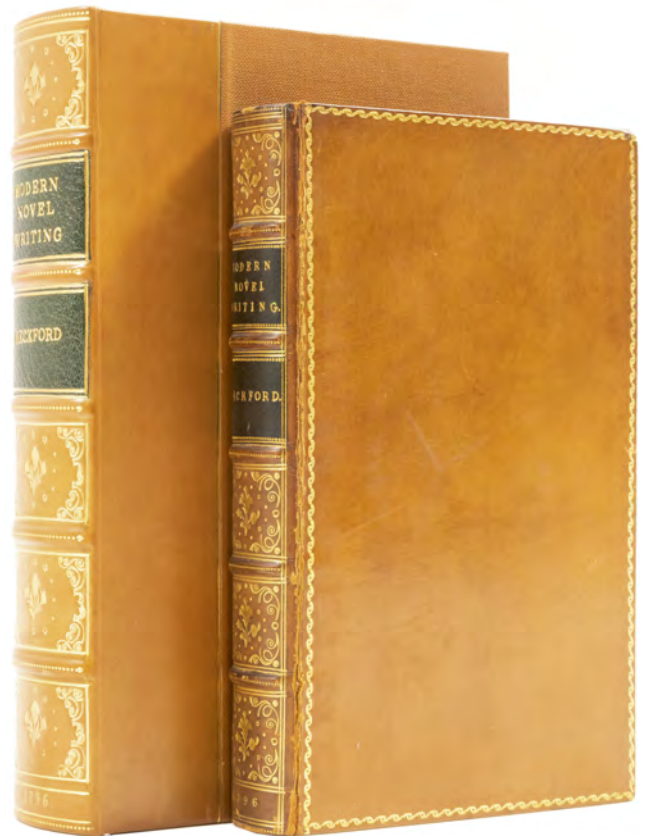
[Beckford (William)] VATHEK, fourth edition, revised and corrected, lacking half-title, with engraved frontispiece after Westall, THE AUTHOR'S COPY WITH FIVE PENCIL NOTES IN HIS HAND TO REAR FREE ENDPAPER, with later ink inscription and notes to front free endpaper (see below), frontispiece with light marginal foxing and slightly offset onto title, engraved book-label of ducal coronet and initials SEHBC to front pastedown, nineteenth century tan calf, gilt, rebacked preserving old gilt spine with green roan label, g.e., very slightly rubbed and marked, preserved in modern calf-backed cloth drop-back box by Trevor Lloyd, spine gilt in compartments with green calf label in similar style to book, [Chapman 3(A).iv], 8vo, W.Clarke, 1823.

✿ The later ink inscription reads, "F.C.Brooke Esqre. Token of regard & esteem [illegible signature] N.B. This was the author's own copy, given by him to the Duchess, from whom I received it - many copies want the print upon the fly-leaf" on front free endpaper and with another tipped in, "I failed in procuring the original French Edition; & (strange to say) I have not been able to find one in amongst the Duchess's books - Easton Park Nov. 24th 1851 [illegible signature again]".

£2,000 - 3,000



6



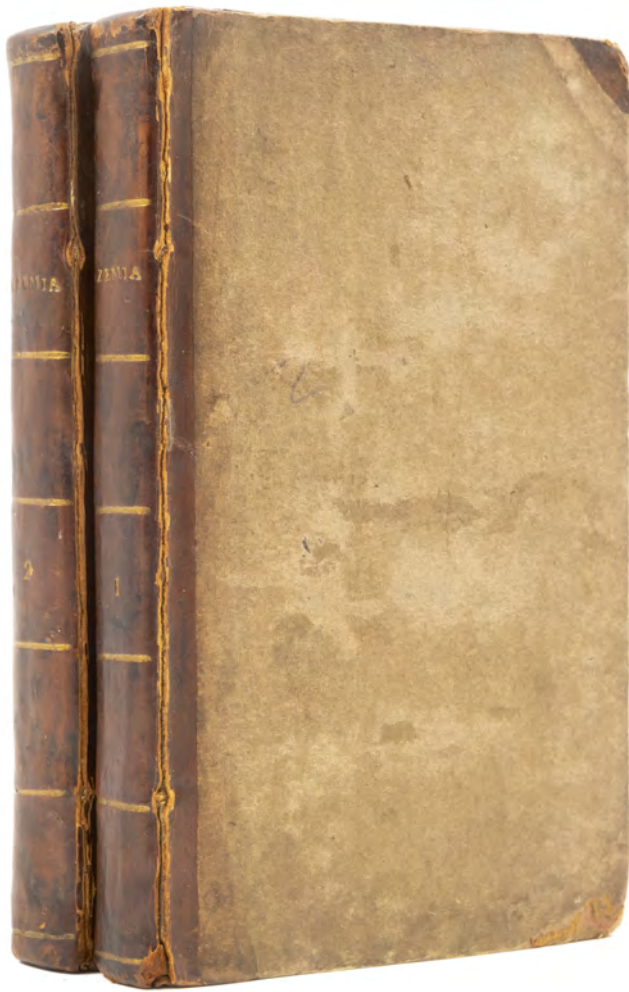
7

Beckford (William) MODERN NOVEL WRITING, OR THE ELEGANT ENTHUSIAST; AND INTERESTING EMOTIONS OF ARABELLA BLOOMVILLE. A Rhapsodical Romance...By the Right Hon. Lady Harriet Marlow, 2 vol. in 1, FIRST EDITION, *errata leaf in vol.1, wood-engraved tail-pieces, light browning to corners of first title and final leaf, very occasional light spotting, F6 of vol.2 lacking part of fore-margin (repaired), H.BRADLEY MARTIN'S COPY with his small bookplate, later polished tan calf, gilt, by Rivière, spine gilt in compartments with floral motifs and roan labels, g.e., joints a little rubbed and cracked, very slight rubbing to corners, preserved in modern calf-backed cloth drop-back box, spine gilt in compartments with green morocco labels, [Chapman 4; Garside, Raven & Schowering 1796: 22], 12mo, G.G. & J.Robinson, 1796.*

✧ Scarce satirical novel. According to the Bradley Martin catalogue "This is the variant (of indeterminate priority) without the dedication leaf in volume 2". We have been able to trace only a few copies at auction, the most recent being this copy in 1990.

£4,000 - 6,000

"Barry loved touring, because it meant he could scour local book stores for hidden treasures."



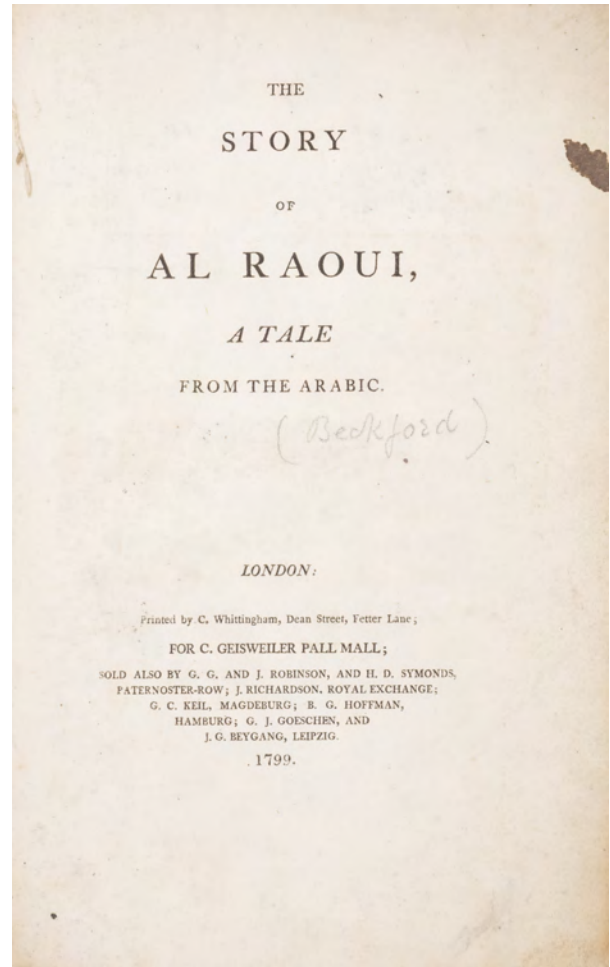
8

[Beckford (William)] AZEMIA: A DESCRIPTIVE NOVEL...By Jacquetta Agneta Mariana Jenks, of Bellegrave Priory in Wales, 2 vol., FIRST EDITION, with half-titles but lacking M8 at end of each vol. (advertisement leaf in vol.1 and probably blank in vol.2), light spotting and browning, some staining particularly in vol.1, K10 in vol.2 with paper flaw loss to fore-margin not affecting text and M6 lacking lower outer corner just touching catchword, H.BRADLEY MARTIN'S COPY with his small bookplate to rear pastedown, another engraved bookplate to front, contemporary half calf, spine titled and ruled in gilt, rubbed, joints cracked, corners worn, preserved in modern calf-backed drop-back box by Sangorski & Sutcliffe/Zaehnsdorf, spine gilt in compartments with floral motifs and five raised bands, [Chapman 5.i; Garside, Raven & Schowering], 12mo, Sampson Low, 1797.

✪ Rare satirical novel, a companion piece to *Modern Novel Writing* of the previous year, this being dedicated to the supposed author of that work. At the end of vol.2 are 20pp. entitled 'To the Reviewers of all the Reviews; and all the Newspapers' with a running heading of "Criticisms Anticipated".

Library Hub records only 2 copies of this first edition (V & A, Dyce Collection; and University of Oxford); WorldCat adds 2 further copies in America. We have been able to trace only a few copies at auction, the most recent being this copy in 1990.

£4,000 - 6,000



9

[Beckford (William)] THE STORY OF AL RAOUI, A TALE FROM THE ARABIC, FIRST EDITION, text in English and German, German in gothic script, a little soiled, small ink stain to margin of title, no endpapers, H.BRADLEY MARTIN'S COPY with his small bookplate, contemporary boards, rubbed and stained, small nick to edge of upper board, spine defective, preserved in modern cloth folder and slip-case, red morocco label, [Chapman 6.i], 8vo, C.Whittingham for C.Geisweiler, London & Leipzig, 1799.

✪✪ Rare.

£600 - 800

10

[Beckford (William)] ITALY; WITH SKETCHES OF SPAIN AND PORTUGAL, 2 VOL., FIRST EDITION, half-titles, with 1p. AUTOGRAPH LETTER FROM BECKFORD written in the third person to Messrs. Molteno and Graves of 20 Pall Mall dated from Bath 30 July 1834 regarding a fine art purchase "Mr. Beckford is perfectly satisfied with Mr. Molteno's and Mr. Graves's explanations and reconciled by the extreme beauty of the Campagnolas to the price" and hoping that they received payment of £50, bound in with envelope at beginning of vol.1, bookplate of Charles Robin Holloway, later half dark blue straight-grain morocco, gilt, by Roger de Coverly & Sons, spines gilt, t.e.g., very slightly rubbed at edges, preserved in modern blue morocco-backed cloth drop-backed box by Sangorski & Sutcliffe, spine gilt in compartments with similar motifs, [Chapman 8.i], 1834; Recollections of an Excursion to the Monasteries of Alcobaca and Batalha, FIRST EDITION, 24pp. publisher's catalogue dated April 1835 bound in at beginning, half-title, engraved portrait, occasional light spotting, H.BRADLEY MARTIN'S COPY with his small bookplate, original boards, paper label to spine, uncut, a little rubbed and scuffed, preserved in modern grey morocco-backed cloth drop-back box, beige label, 1835, 8vo (3)

£600 - 800



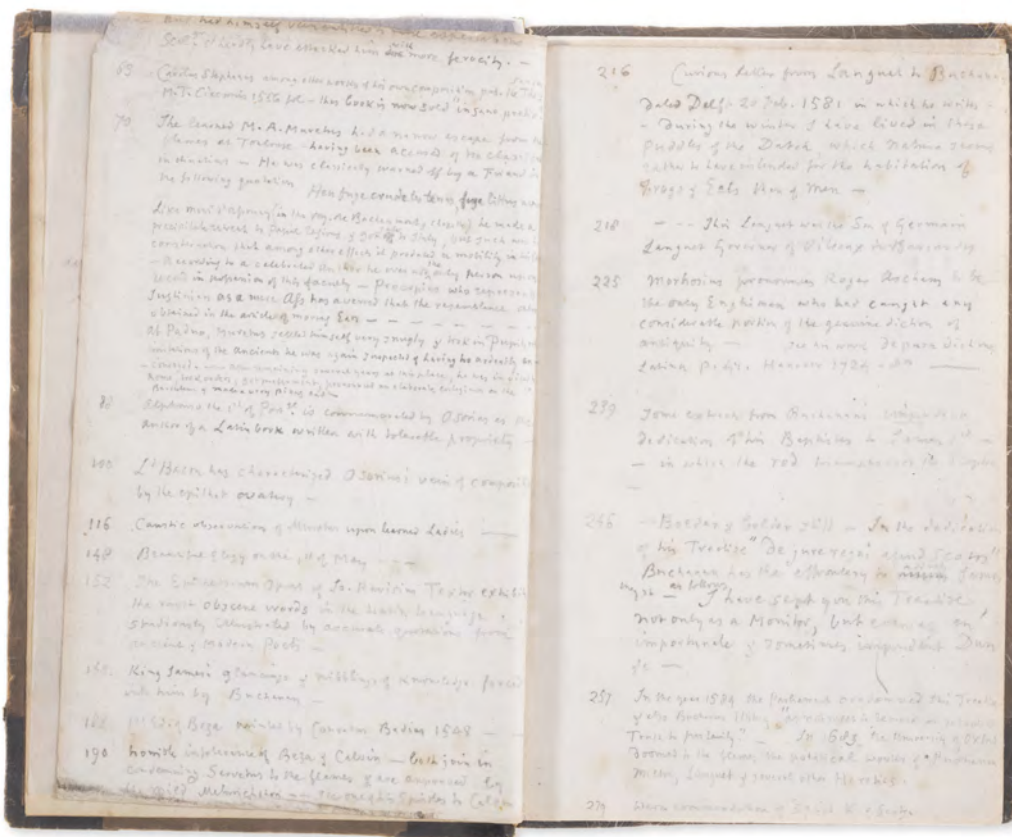
Mr Beckford is perfectly
 satisfied with Mr Norton's
 & Mr Graves's explanations
 & reconciled by the extreme
 beauty of the Campaign notes
 to their price —

My tomorrow
 post, Mr Norton
 hopes to hear that the 60
 enclosed in a parcel received
 Messrs M. & G. have
 in safety. —

Bath 31 July 1814

The acct has not yet reached
 Mr Norton —

10



11
Beckford (William).- Irving (David) MEMOIRS OF THE LIFE AND WRITINGS OF GEORGE BUCHANAN, FIRST EDITION, lacking half-title and final blank, WILLIAM BECKFORD'S COPY WITH 3½PP. PENCIL NOTES IN HIS HAND TIPPED IN AT BEGINNING AND WITH CUTTINGS FROM 'THE MIRROR' FOR JUNE 1 1844 QUOTING BECKFORD'S NOTES MOUNTED ON REAR ENDPAPERS, LIGHTLY BROWNED, SOME SPOTTING, WITH MANUSCRIPT NOTE "IRVING'S MEMOIRS OF BUCHANAN WITH MANY NOTES IN THE HAND WRITING OF MR BECKFORD WERE SOLD BY ME AT FONTHILL SEPT. 1823 PHILLIPS" TO FRONT FREE ENDPAPER, CONTEMPORARY HALF DARK BLUE STRAIGHT-GRAIN MOROCCO, GILT, SPINE GILT WITH TITLE AND BECKFORD'S CINQUEFOIL ORNAMENTS IN COMPARTMENTS, G.E., RUBBED, CORNERS WORN, PRESERVED IN MODERN BLUE STRAIGHT-GRAIN MOROCCO-BACKED CLOTH DROP-BACK BOX, SPINE RULED AND TITLED IN GILT, 8VO, EDINBURGH, 1807.

✱ As the cutting relays there are 30 notes by Beckford with a particularly long one relating to p.70: "The learned M. A. Muretus had a narrow escape from the flames at Thoulouse, having been accused on too classical inclinations...he made a precipitate retreat to papal regions, and got safe to Italy; but such was his consternation that, among other effects, it produced a mobility in his ears...".

£2,000 - 3,000

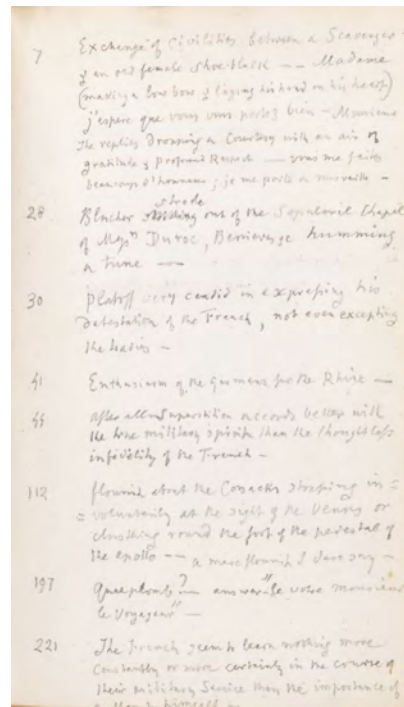
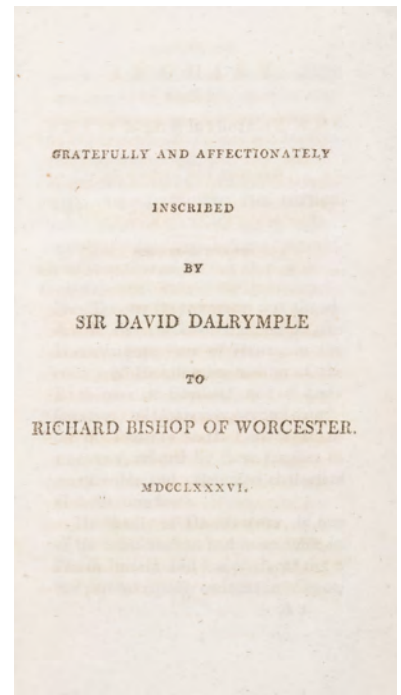
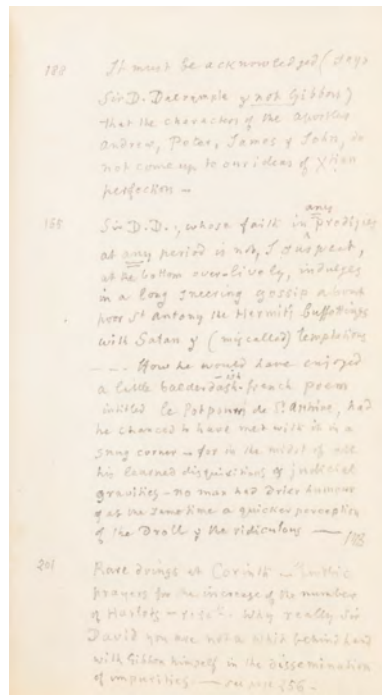
12

Beckford (William).- Dalrymple (Sir David, Lord Hailes) AN INQUIRY INTO THE SECONDARY CAUSES WHICH GIBBON HAS ASSIGNED FOR THE RAPID GROWTH OF CHRISTIANITY, second edition, *?lacking final blank*, WILLIAM BECKFORD'S COPY WITH 2½PP. OF PENCIL NOTES IN HIS HAND *on front free endpapers, light spotting to a few leaves, contemporary dark purple straight-grain morocco, by Fairbairn & Armstrong, g.e., a little rubbed and mottled, spine faded, preserved in modern dark purple morocco-backed cloth drop-back box, by Trevor Lloyd, spine gilt in compartments, 12mo, Edinburgh, J.Ritchie for A.Johnstone, 1808.*

✱ With references to 10 passages, including p.201: "Rare doings at Corinth - public prayers for the increase of the number of harlots'. Why really Sir David you are not a whit behindhand with Gibbon himself in the dissemination of impurities - see page 256."

Hamilton Palace sale (1882) Part I lot 2308 (Thibaudeau £3 6s).

£2,000 - 3,000



13

Beckford (William).- [Alison (Sir Archibald) & others.] TRAVELS IN FRANCE, DURING THE YEARS 1814-15. Comprising a Residence at Paris, during the stay of the Allied Armies..., 2 vol., FIRST EDITION, *?lacking half-titles*, WILLIAM BECKFORD'S COPY WITH 3½PP. PENCIL NOTES IN HIS HAND *on leaf tipped in at beginning of each vol., text lightly browned, a few spots or small stains*, H.BRADLEY MARTIN'S COPY *with his small bookplate, bound in typical contemporary half red straight-grain morocco, gilt, spines with title and cinquefoils in gilt, g.e., a little rubbed and marked, preserved in modern red morocco-backed drop-back box, spine gilt in compartments with ornaments and five raised bands, 8vo, 1815.*

✱ With 22 notes by Beckford referring to passages in the text e.g. vol.2 p. 230 "Triumphant entry of Charigny the great worm Doctor - with all his bottles into Aix".

Many of Beckford's books were bound with a gilt cinquefoil from his mother's Hamilton arms on the spine or corners. Hamilton Palace sale (1883) Part IV lot 686 (Jarvis & Son £1 1s.)

£2,000 - 3,000

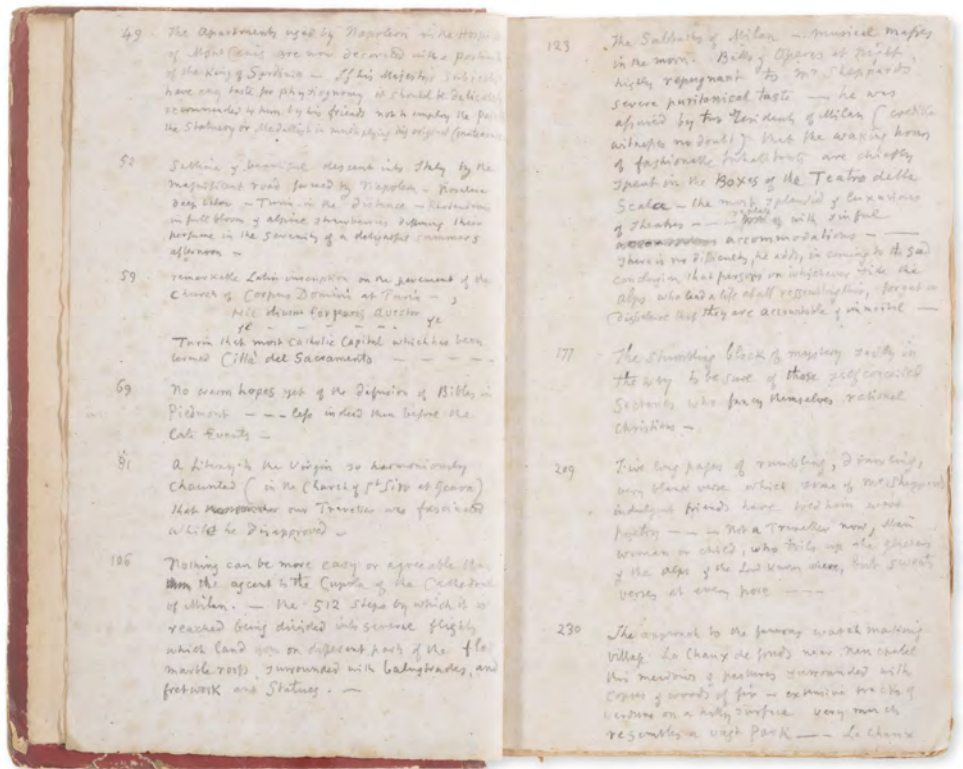
14

Beckford (William).- Sheppard (John) LETTERS, DESCRIPTIVE OF A TOUR THROUGH SOME PARTS OF FRANCE, ITALY, SWITZERLAND, AND GERMANY, IN 1816, FIRST EDITION, half-title, WILLIAM BECKFORD'S COPY WITH 4PP. EXTENSIVE PENCIL NOTES IN HIS HAND BOUND IN, contemporary dark red boards, uncut, rubbed, corners worn, rebacked to match preserving old morocco label, preserved in modern red board drop-back box with green morocco labels, 8vo, Edinburgh, 1817.

✱ Beckford's final note refers to p.276: "An apt quotation from the pagan Horace of a narrow escape from some more verses from the Christian Sheppard". The work continues until p.353 but there are no more notes; it is tempting to think that Beckford gave up reading.

Hamilton Palace sale (1883) Part III lot 1967 (Bain 4s.).

£2,000 - 3,000



15

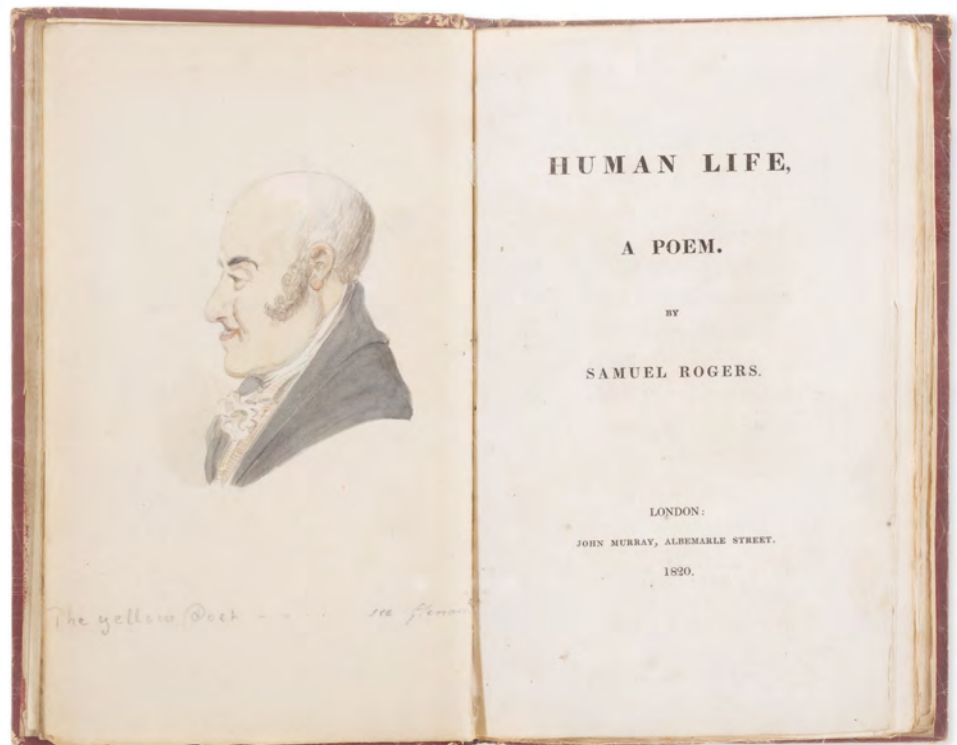
Beckford (William).- Rogers (Samuel) HUMAN LIFE, A POEM, second edition, with half-title and final leaf blank but for imprint, WILLIAM BECKFORD'S COPY WITH 2PP. OF PENCIL NOTES IN HIS HAND on front free endpaper, EXTRA-ILLUSTRATED WITH ENGRAVED PORTRAIT OF ROGERS BY MEYER AFTER DENON AND AN ORIGINAL WATERCOLOUR PORTRAIT OF THE SAME CAPTIONED "THE YELLOW POET...SEE GLENARVON" BY BECKFORD in pencil at foot, together with leaves of mounted cuttings of reviews etc. all bound in following half-title or at end, book-label of George Harwood, bound in dark red boards, uncut, rubbed, rebacked preserving old spine with Beckford's gilt cinquefoils and cross patonce ornaments and green roan label, short split to upper joint, corners slightly worn, preserved in modern red morocco-backed cloth drop-back box, by Sangorski & Sutcliffe, spine with black morocco label and titled in gilt, 8vo, John Murray, 1820.

✱ With typically caustic notes by Beckford e.g. p.107 commenting on Rogers's lines "That narrow place of noise & strife received their little all of life" Beckford adds "I rather think we also have received Mr Samuel Rogers's little all...".

Beckford's caption to the watercolour portrait refers to Lady Caroline Lamb's *Glenarvon*, published in 1816, which included veiled but obvious references to the cadaverously thin Rogers as "A poet of an emaciated and sallow complexion".

The gilt cinquefoil and cross patonce ornaments on the spine are from Beckford's mother's Hamilton arms and the first Lord Latimer respectively. Hamilton Palace sale (1883) Part III lot 1434 (Bain £3 12s.).

£2,000 - 3,000



16

Beckford (William).- Rutter (John) DELINEATIONS OF FONTHILL AND ITS ABBEY, FIRST EDITION, LARGE PAPER COPY, *half-title, hand-coloured aquatint frontispiece, additional pictorial title and plate, 10 other uncoloured engraved plates including unnumbered plate of South West View (as usual), large folding lithographed map hand-coloured in outline, wood-engraved vignettes, folding sheet of genealogical tables, with list of subscribers at end (not found in all copies), a few pencil annotations, some very light marginal foxing to uncoloured plates, otherwise an excellent clean copy, original boards with engraved vignette title to upper cover, uncut, LORD ELLENBOROUGH'S COPY WITH HIS INK SIGNATURE to upper cover, rebound in blue morocco, new endpapers, rubbed, boards scuffed and marked, [Abbey, Scenery 418], large 4to (355 x 290mm.), Shaftesbury, by the Author, 1823.*

✿ The best contemporary publication on William Beckford's extravagant Gothic mansion at Fonthill, built for him by James Wyatt between 1796 and 1812. The construction was rushed and the huge tower collapsed several times. Beckford was forced to sell the property and most of its contents in 1822 due to financial constraints and the majority of the building was demolished in 1825.

£750 - 1,000



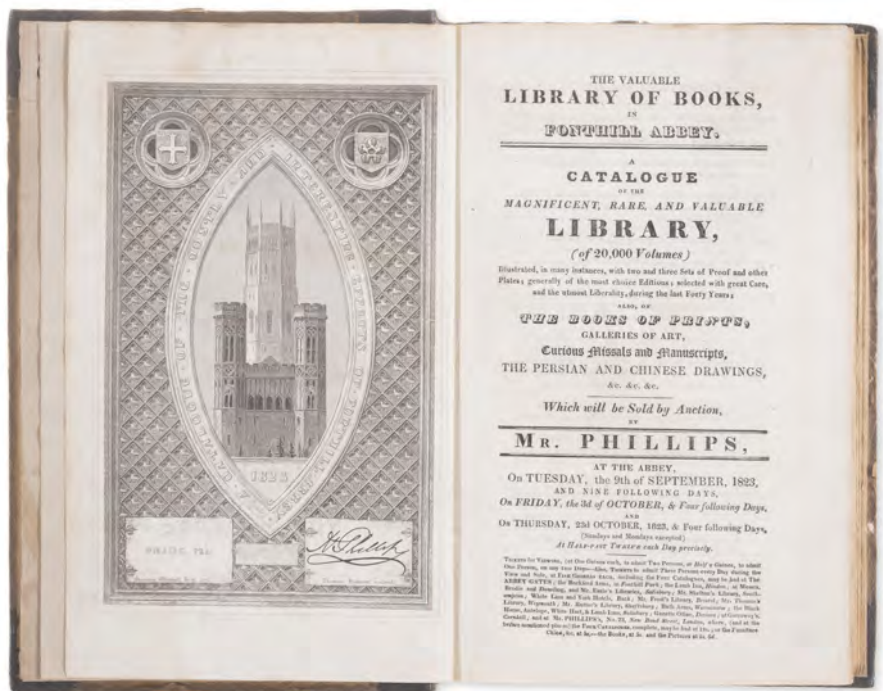
17

Beckford (William).- [SALE CATALOGUE] THE VALUABLE LIBRARY OF BOOKS IN FONTHILL ABBEY. A Catalogue of the Magnificent, Rare, and Valuable Library (of 20,000 Volumes) . . . , [including] The Unique and Splendid Effects of Fonthill Abbey [&] The Pictures and Miniatures at Fonthill Abbey, together bound in 1 vol., *engraved frontispiece, occasional spotting or soiling, original boards, rubbed and spotted, rebound and recornered in dark blue morocco, new endpapers, preserved in dark blue morocco-backed cloth drop-back box, spine titled in gilt, Phillips, 1823* § Hamilton Palace Libraries (The). [Sale Catalogue] Catalogue of the First [- Fourth] Portion of the Beckford Library removed from Hamilton Palace, 4 parts in 1 vol., *with printed lists of prices and buyers' names bound at end, occasional spotting, a few pencil annotations, modern calf-backed marbled boards, vellum tips, Sotheby, Wilkinson & Hodge, 1882-83, 8vo (2)*

✿ The first was one of the most famous sales of the nineteenth century, necessitated by Beckford's diminished financial resources. The sale was entrusted to Christie's and catalogued but before it took place John Farquhar, a Scottish gunpowder-manufacturer, bought the whole estate together with its contents. He then put the contents up for sale at auction with Phillips the following year. Choice items from Beckford's library and art collection had already been removed to his new residence in Lansdowne Terrace, Bath, and were inherited by his son-in-law the 10th Duke of Hamilton, later sold as part of the Hamilton Palace sales from 1882-84.

The first sale catalogue comprises the entire contents of Fonthill, offered at auction over thirty-seven days from 23rd September to 29th October, encompassing the library, furniture, pictures and prints.

£600 - 800

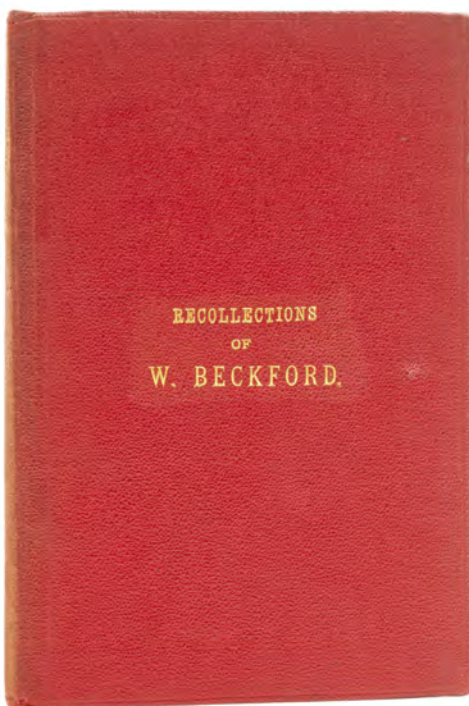




18
Beckford (William).- Hamilton Palace Collection.- Hamilton (Alexander, 10th Duke) [SALE CATALOGUE] CATALOGUE OF THE COLLECTION OF PICTURES, WORKS OF ART, AND DECORATIVE OBJECTS..., First [-Fifth] Portion, 5 parts in 1 vol., 78 mounted carbon print photographic plates by James Annan (son of Thomas Annan), prices and buyers' names neatly supplied by hand in red ink, a few plates loose, some spotting or soiling, Sir Wroth Acland Lethbridge's copy with his signature to first title & cover and his bookplate, hinges weak, original red cloth, a little rubbed, spine faded, Christie's, 1882; Hamilton Palace Collection (The). Illustrated Priced Catalogue, title in red & black with decorative border, illustrations, advertisements at end with newspaper cuttings and some ink annotations, stamp of Russell Hartley to a few leaves and cover, original cloth, gilt, uncut, rubbed, Paris, Librairie d'Art & London, Remington & Co., 1882; [Sale Catalogue Hamilton Palace Libraries] Catalogue of the Beckford Library removed from Hamilton Palace, 4 vol. in 2 [&] Catalogue of the Hamilton Library, together 5 vol, in 3, LARGE AND FINE PAPER COPIES WITH PRINTED LIST OF PRICES AND BUYERS' NAMES at ends, ex-library set with stamps, library cloth, Sotheby's, 1882-84, 8vo & 4to (5)

✧ The superb Hamilton Palace Collection included the art collection of William Beckford which was inherited by his son-in-law the 10th Duke of Hamilton along with Beckford's main library.

£500 - 700



19

19
Beckford (William).- [Lansdown (Henry Venn)] RECOLLECTIONS OF THE LATE WILLIAM BECKFORD, OF FONTHILL, WILTS; AND LANSDOWN, BATH, edited by Charlotte Lansdown, FIRST EDITION, ONE OF 100 COPIES, title and final leaf lightly browned, hinges split, book-label of John Gloag, original red cloth, by W. Brown of Bath, titled in gilt on upper cover, spine a little rubbed and faded, preserved in modern red cloth folder and red morocco-backed cloth slip-case, spine titled in gilt, 8vo, [Bath], printed for private circulation, 1893.

✧ Scarce item of Beckfordiana, of which Library Hub records only 2 copies (BL and University of Oxford).

£400 - 600



20
[Radcliffe (Ann)] A SICILIAN ROMANCE BY THE AUTHORESS OF THE CASTLES OF ATHLIN AND DUNBAYNE, 2 vol., FIRST EDITION, lacking half-titles, small hole to lower margin of vol. 1 B1, scattered foxing, 19th century bookseller's label of T. Hookham to vol. 1 front pastedown, contemporary calf, sympathetically rebacked and recorned, preserving original backstrips (a little rubbed and chipped at ends), preserved in custom calf-backed drop back box, [Garside, Raven and Schowlerling 1790:61; Rothschild 1699; Summers p. 503; Tynn 1-314], 12mo, T. Hookham, 1790.

✧ Radcliffe's rare second novel. In A Sicilian Romance Radcliffe begins to develop some of the key themes that would come to dominate her later, more famous works, and would later be adopted by other authors including Charlotte Brontë.

£1,500 - 2,000



21

[Radcliffe (Ann)] THE ROMANCE OF THE FOREST: INTERSPERSED WITH SOME PIECES OF POETRY, 3 vol., first edition, vol. 1 with short tear to foot of title and D4 with horizontal crease obscuring 2 words and with short fore-margin tear just running into text without loss, vol. 2 with occasional light damp-staining to lower corner, vol. 3 with short tear running into text without loss, light foxing and occasional soiling, pencil ownership inscription to head of titles and the Eardley armorial bookplate to vol. 2 & 3 front pastedowns, contemporary tree calf, neatly and sympathetically rebacked and recorned, preserving original (somewhat chipped) backstrips, extremities rubbed, preserved in custom calf-backed drop-back box with gilt spines, [Garside, Raven and Schowerling 1791: 58; Rothschild 1700; Summers p. 483; Tymn 1-315], 12mo, T. Hookham and J. Carpenter, 1791.

✿ Radcliffe's scarce third novel, the Rothschild copy is noted as lacking the initial "J." on the vol.1 title imprint, present here.

£1,000 - 1,500



22

Lewis (Matthew Gregory) THE MONK: A ROMANCE, 3 vol. third edition, first issue with 2 books advertised at end of vol.3, vol. 1 with worming to fore-margin to initial and final gatherings, just touching text towards end, ink ownership stamp of J. Ewer to head of titles, contemporary tree calf, vol.1 lower joint repaired at foot, renewed red and green morocco labels to spines, vol. 2 & 3 with some restoration to corners, 12mo, for J. Bell, 1797.

✿ An attractive copy of this key gothic novel, all unexpurgated pre-1798 editions are scarce.

£750 - 1,000

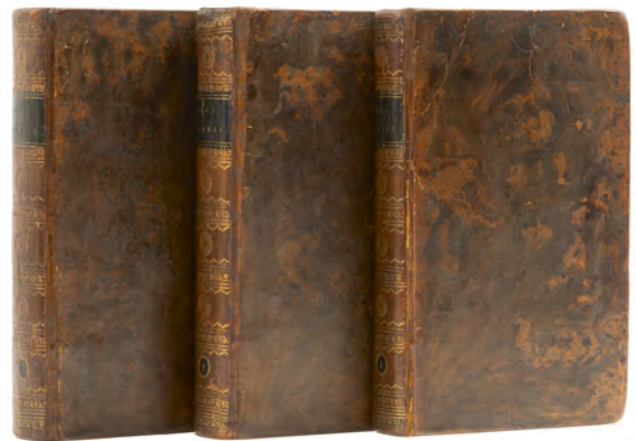


23

Lewis (Matthew Gregory) ROMANTIC TALES, 4 vol., first edition, half-titles, without advertisements at end of vol. 4, scattered foxing and light browning, HORATIA NELSON'S COPY with her ink ownership inscription to head of titles, armorial bookplate of John Croft Deverell to front pastedowns, contemporary red crushed morocco, gilt, spines gilt in compartments with pomegranate motifs, corners bumped, rubbed, t.e.g., [Garside, Raven and Schowerling 1808: 72], 8vo, Longman, Hurst, Rees & Orme, 1808.

✿ A collection of five Gothic tales and eight poems. This copy with the ownership inscription of Horatia Nelson, the illegitimate daughter of Nelson and Lady Hamilton.

£500 - 700

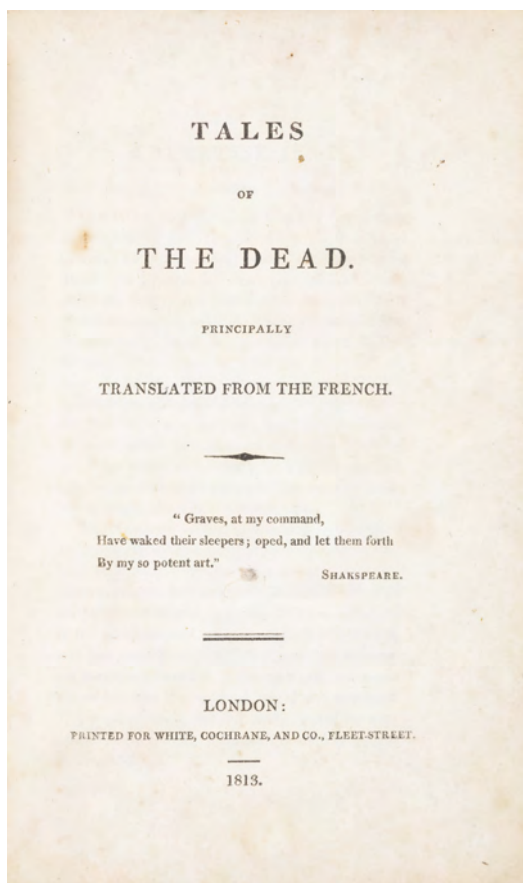


24

[Maturin (Charles Robert)], "Dennis Jasper Murphy". FATAL REVENGE; OR, THE FAMILY OF MONTORIO. A ROMANCE, 3 vol., first edition, vol. 2 lacking final blank f. and rear endpaper, vol. 3 lacking final advertisement f. and with front free endpaper laid onto pastedown, foxing and occasional light browning, some light creasing, some marking or staining to margins, ink and pencil ownership inscriptions to front endpapers, contemporary tree calf, spines gilt, neatly and sympathetically rebacked, bumping to corners, rubbing and slight wear to extremities, preserved in custom calf-backed drop-back box with gilt spines, [Sadleir, 1664; Summers p.31; Tymn 1-239; Wolff 4648], 12mo, Longman, Hurst, Rees, and Orme, 1807.

✿ Maturin's scarce first novel, a typically convoluted Gothic work that nevertheless brought him to the attention of Sir Walter Scott and Lord Byron.

£1,000 - 1,500



25
[Utterson (Sarah Elizabeth, editor and translator)] TALES OF THE DEAD, FIRST EDITION, *lacking half-title, light foxing and browning throughout, ink inscriptions to front free endpaper, modern half calf, spine gilt in compartments, [Garside, Raven and Schowering 1813:60; not in Summers], 8vo, [by S. Hamilton] for White, Cochrane, and Co., 1813.*

✱ First edition of this rare collection, partly a translation of the French *Fantasmagoriana* (itself allegedly a translation from the German) though including an original work by Utterson, "The Storm" as the fifth story. *Fantasmagoriana* was famously read by Byron, the Shelleys and Polidori on the night that engendered *Frankenstein* and *The Vampire*. On publication this collection received several positive reviews from Francis Palgrave and others, with Utterson's original contribution in particular singled out for praise.

£1,000 - 1,500

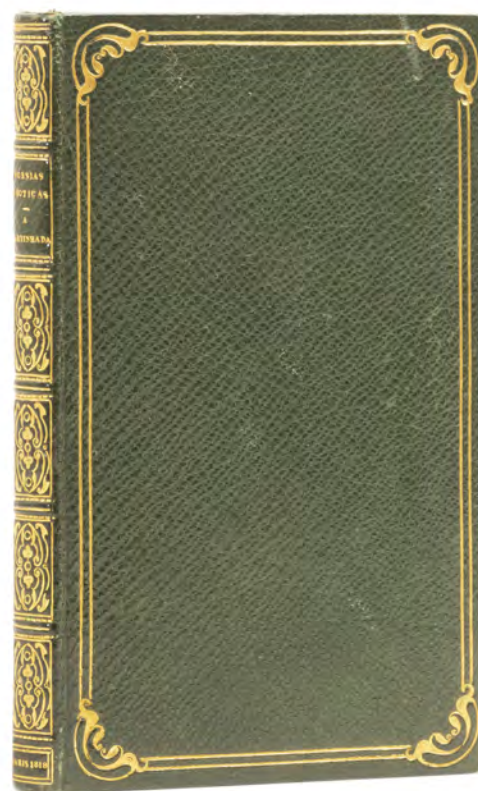


26

26
Famous hoax.- CARABOO: A NARRATIVE OF A SINGULAR IMPOSITION, PRACTISED UPON THE BENEVOLENCE OF A LADY RESIDING IN THE VICINITY OF THE CITY OF BRISTOL, FIRST EDITION, *half-title, engraved portrait frontispiece by N. Braithwhite and folding engraved plate by E. Bird, some light spotting, final two leaves with marginal repairs, affecting a couple of letters of text, later half calf, 8vo, Bristol & London, 1817.*

✱ The account of an elaborate hoax. In early 1817 a young woman arrived at Almondsbury in Gloucestershire speaking in a language which the villagers could not understand. Apparently of oriental descent, she was taken in by a local couple and became something of a cause celebre. From interpretation of various signs, gestures and words it was claimed she was Caraboo, a princess of Javasuu in the Indian Ocean who had been captured by pirates and sold to the captain of a brig. She had escaped by jumping ship, swimming ashore and then eventually, after six weeks of wandering, found herself at Almondsbury. The local newspapers of Bath and Bristol gave her increasing attention but after about ten weeks she was exposed as Mary Wilcocks, the daughter of a shoemaker Thomas Wilcocks and Mary Burgess of Witheridge, Devon. She was also known as Mary Baker, the name of her supposed first husband.

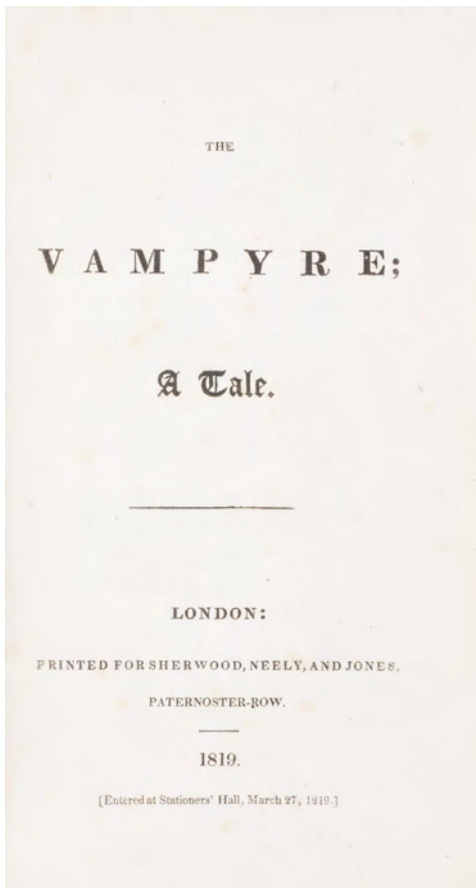
£500 - 700



27
POESIAS EROTICAS ESCOLHIDAS, half-title, dedication neatly ruled and decorated in gold, 4 finely-engraved plates depicting well-endowed monks at play, some very light offsetting, contemporary green morocco, gilt, spine richly gilt in compartments, very slight rubbing to spine tips and corners, g.e., preserved in custom morocco drop-back box with gilt in imitation of the binding, 18mo, Paris, n.p., 1818.

✱ A handsome copy of this rare illustrated collection of erotic poetry.

£750 - 1,000

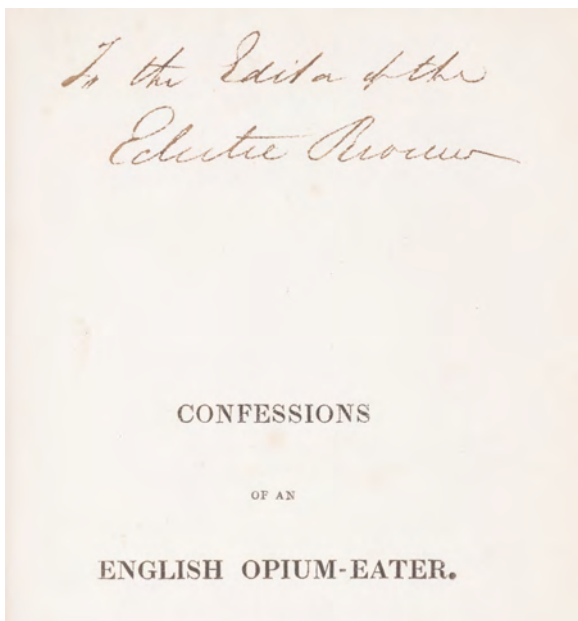


28

[Polidori (John)] THE VAMPYRE; A TALE, FIRST EDITION, *third issue, half-title, light foxing, attractive antique-style half calf, spine gilt with red morocco label, slipcase, [Garside, Raven and Schowering 1819:55; Tynn 1-304], 8vo, for Sherwood, Neely, and Jones, 1819.*

✱ The circumstances surrounding the birth of this work and Mary Shelley's Frankenstein during a night of ghost-story telling with Byron and friends, is well documented. This third issue, without Byron's name on the title, with the preliminaries reset to 23 lines and with the word "almost" in last line of p.36 missing the first letter.

£1,500 - 2,000



29

29

[De Quincey (Thomas)] CONFESSIONS OF AN ENGLISH OPIUM-EATER, FIRST EDITION, INK PRESENTATION INSCRIPTION "TO THE EDITOR OF THE ECLECTIC REVIEW" to half-title, 2pp. advertisements at rear, reviewer's pencil markings to pp.86, 87, 99 & 113 marking passages for quotation, bookplate of Arnold & Janetta Whitridge to front pastedown, red crushed morocco, gilt, by Riviere & Son, neatly and sympathetically rebaked, retaining original gilt backstrip, minor chipping to spine ends, t.e.g., others uncut, original brown wrappers neatly laid down and bound in, 8vo, for Taylor and Hessey, 1822.

✱ A REVIEW COPY OF DE QUINCEY'S NOTORIOUS ACCOUNT OF HIS ADDICTION TO OPIUM. The passages marked here appear quoted in the *Eclectic Review* in full.

In sending his book to the *Eclectic Review*, De Quincey wisely chose a magazine more modern in its tastes and coverage than many of its rivals. Though the magazine chose to review the book, where many refused to even acknowledge it, the review was nevertheless rather negative, commenting that the book "contains so much that is objectionable and positively disgusting that we should not have thought it advisable to give it a place in our pages."

£1,500 - 2,000



30

GHOST STORIES; COLLECTED WITH A PARTICULAR VIEW TO COUNTERACT THE VULGAR BELIEF IN GHOSTS AND APPARITIONS, FIRST EDITION, *aquatint frontispiece and 5 plates, all hand-coloured, offsetting, very light browning to endpapers, armorial bookplate of Ferdinand M. McVeigh to front pastedown, original boards, neatly and sympathetically rebaked, retaining original spine label, uncut, preserved in folding chemise and morocco-backed slip-case (spine sunned), 8vo, R. Ackermann, 1823.*

✱ A very good copy of this charming work, containing several ostensibly supernatural stories that prove to have rational solutions.

£400 - 600

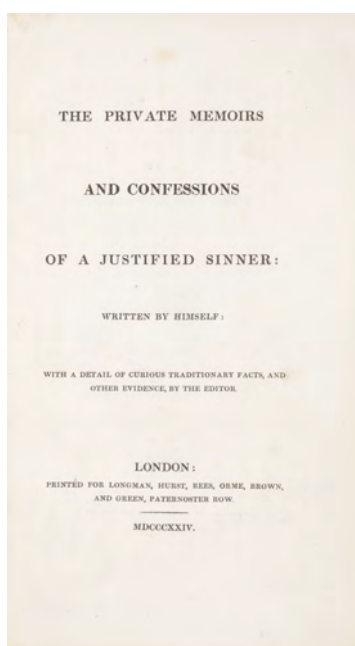


31
[Morier (Sir James Justinian)] [COLLECTED ORIENTAL ROMANCES], 24 vol., FIRST EDITIONS, comprising *The Adventures of Hajji Baba, of Ispahan*, 3 vol., *vol.1 only with half-title, lacking in vol.2 & 3, title in vol.1 and a few other leaves very lightly soiled*, 1824; *The Adventures of Hajji Baba, of Ispahan, in England*, 2 vol., *vol.2 lacking half-title (not called for in vol.1), vol.1 with final otherwise blank imprint leaf*, 1828; *Zohrab the Hostage*, 3 vol., *vol.1 lacking advertisement leaf at beginning, vol.2 & 3 lacking half-titles*, 1832; *Ayesha, the Maid of Kars*, 3 vol., 1834; *Abel Allnutt. A Novel*, 3 vol., *vol.1 lacking half-title*, 1837; *The Banished: a Swabian Historical Tale*, 3 vol., *vol.2 & 3 lacking half-titles, vol.3 also 4pp. publisher's catalogue at end*, 1839; *The Mirza*, 3 vol., *half-titles*, INSCRIBED TO SIR ROBERT HARRY INGLIS BART. "FROM HIS FAITHFL. & EVER OBLIGED FRIEND, THE AUTHOR" on *half-title (cropped just shaving one letter)*, 1841; *St.Roche. A Romance, from the German*, 3 vol., *half-titles, genealogical table at end of vol.3*, 1847; *Martin Toutrond: A Frenchman in London in 1831, half-title, etched frontispiece and wood-engraved illustrations by Measom, frontispiece lightly browned at edges*, 1849, *ZOHRAH THE HOSTAGE, AYESHA AND ABEL ALLNUT* INSCRIBED "FROM THE AUTHOR" on titles, very occasional light spotting, some titles with small ink stamp of Robert Inglis on verso, engraved bookplate to front paste-downs, handsome uniform mottled calf, by Riviere & Son, covers with small Greek key border in gilt, spines gilt in compartments with red morocco labels, the first t.e.g., others uncut, the rest g.e., slight rubbing to extremities, [Sadleir 1793, 1794, 1801, 1796, 1792, 1798, 1797, 1802 & 1803; Wolff 4925, 4926, 4933, 4927, 4924, 4930, 4929, 4934 & 4932], Richard Bentley, 8vo.

✿ A SUPERB SET OF MOST OF MORIER'S FICTIONAL OUTPUT.

James Justinian Morier (1782-1849) worked for his father's business in Smyrna before becoming a diplomat. He published two accounts of his travels before turning to fiction and beginning the sequence of orientalist novels on which much of his fame now rests.

£3,000 - 4,000

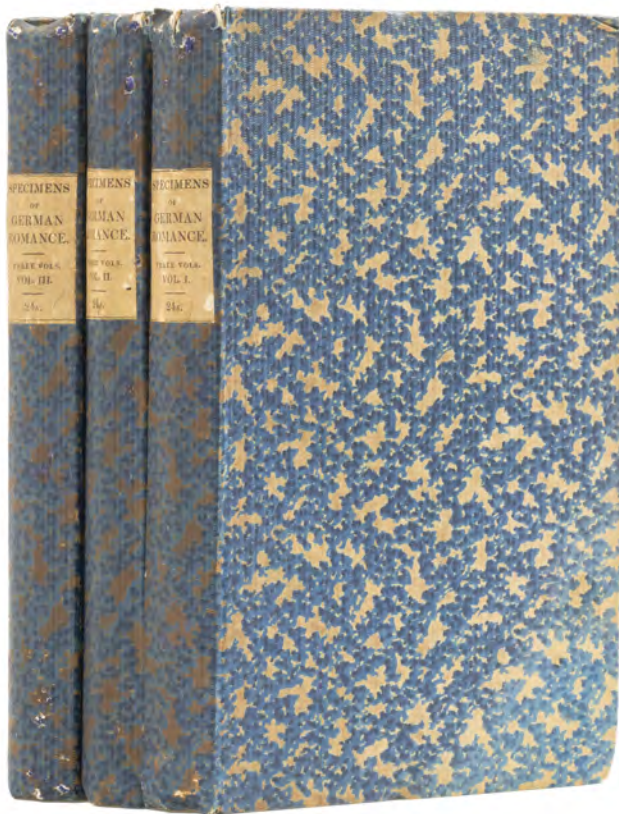


32
[Hogg's (James)] *THE PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED SINNER*, FIRST EDITION, engraved facsimile letter frontispiece, some very light marginal soiling but a very clean copy generally, book label of John Sparrow to front pastedown, original cloth-backed boards, rebacked, retaining much of (chipped and browned) backstrip, covers rubbed, uncut, preserved in custom morocco-backed drop-back box, [Garside, Raven and Schowering 1824:50; Sadleir 1198; Tynn 1-165; not in Wolff], 8vo Hurst, Rees, Orme, Brown, and Green, 1824.

✿ The John Sparrow copy in boards of Hogg's gothic masterpiece.

"Hogg's theme of the disintegration of the self paved the way for the mature Gothics of Poe and Hawthorne in the 1830s" - Tynn.

£4,000 - 6,000



33

[Hoffmann (Ernst Theodor Amadeus)] SPECIMENS OF GERMAN ROMANCE, FIRST EDITION, 3 vol., 3 etched frontispieces by George Cruikshank, light browning to titles, some light marginal soiling, a very clean copy generally, original blue patterned cloth with paper labels to spines, light browning to spines, spine ends and corners bumped, a remarkably bright, fine copy, [Wolff 6476], 8vo, Geo. B. Whittaker, 1826.

✿ Exceptionally rare in the original cloth in such superb condition, Wolff's copy was rebound.

£400 - 600

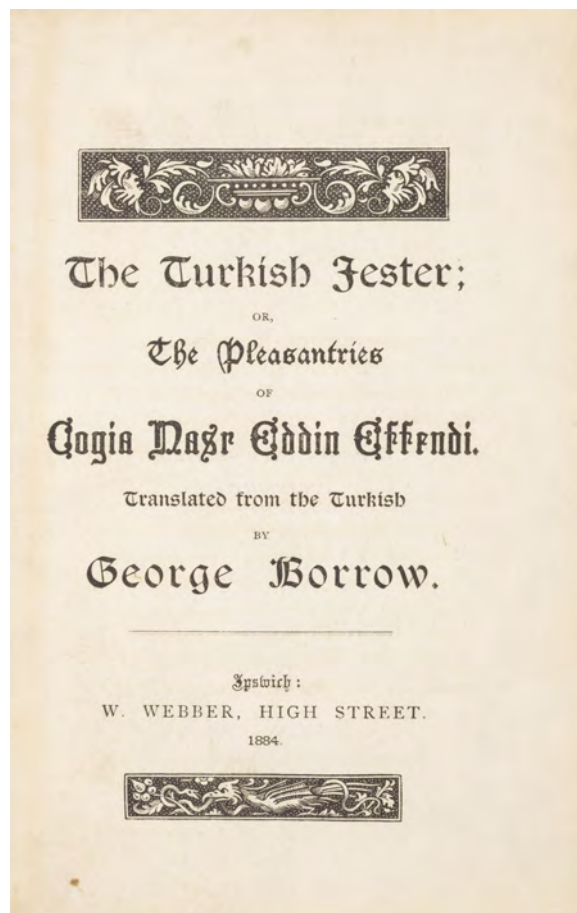
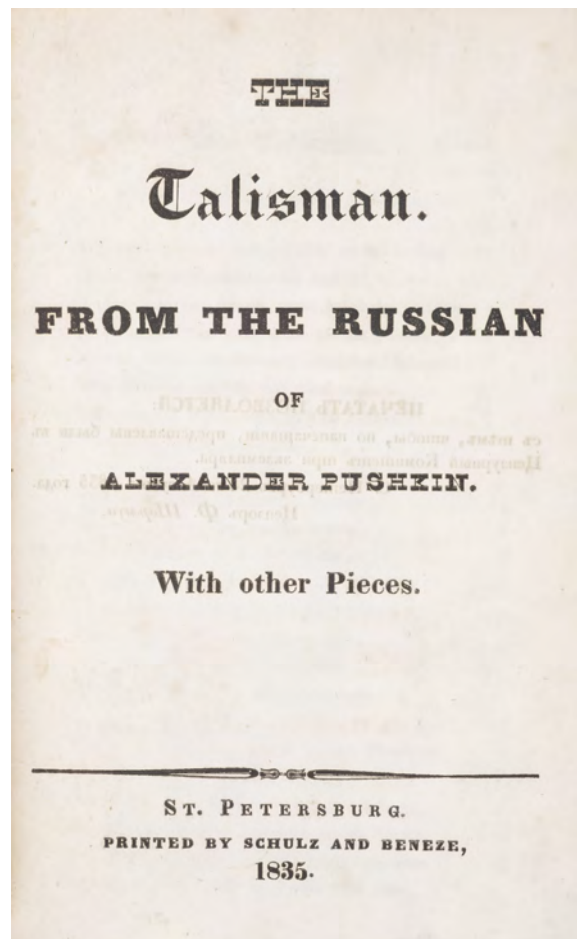
34

Pushkin (Alexander) THE TALISMAN... WITH OTHER PIECES, [translated by George Borrow], FIRST ENGLISH EDITION, [ONE OF 100 COPIES], light foxing to upper margin, St Petersburg, Schulz and Beneze, 1835 BOUND WITH The Turkish Jester; or The Pleasantries of Gogia Nasr Eddin Effendi. Translated from the Turkish by George Borrow, ONE OF 150 COPIES, some very light surface soiling to additional title, Ipswich, W. Webber, 1884, together 2 works in 1 vol., polished calf gilt by Baker Bindery, Anniston, Alabama, spine gilt in compartments with red morocco label, g.e., 8vo.

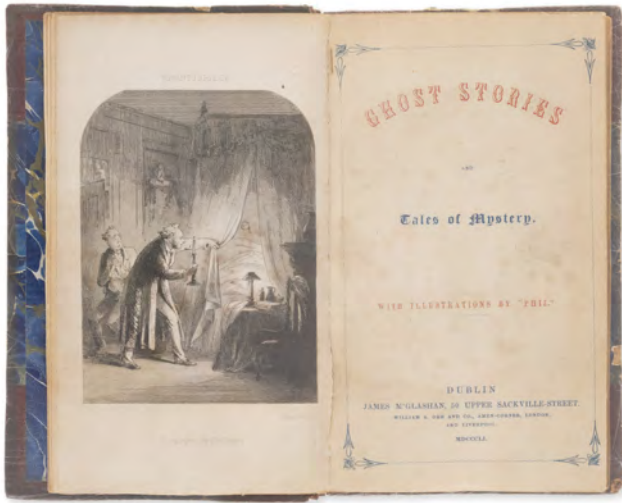
✿ A RARE PAIR OF TRANSLATIONS BY BORROW, THE FIRST BEING THE FIRST ENGLISH TRANSLATION OF ANY OF PUSHKIN'S WORKS.

Borrow (1803-1881) was an accomplished linguist who spent two years in Russia, during this period he attempted to meet Pushkin but the author was unfortunately away on a social visit and expressed regret at not meeting the translator.

£3,000 - 4,000



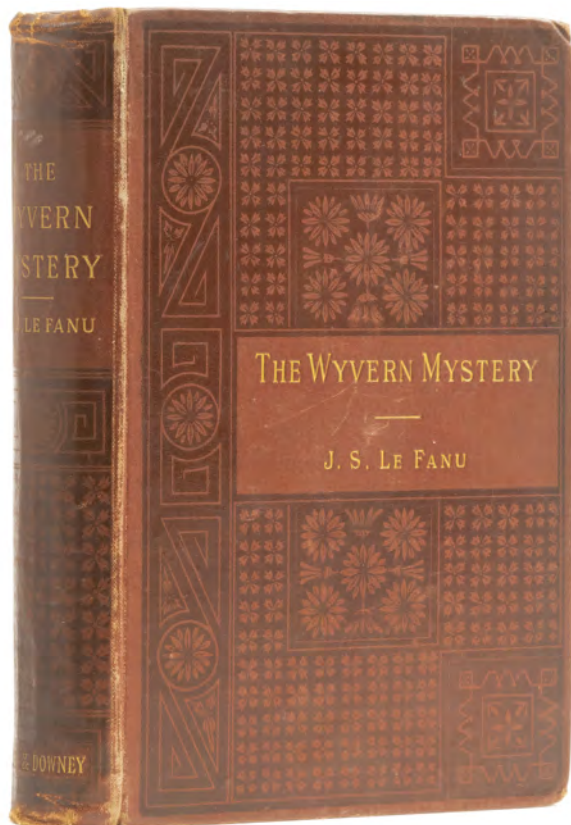
34



35
[Le Fanu (Joseph Sheridan)] GHOST STORIES AND TALES OF MYSTERY, FIRST EDITION, half-title and title in red and blue, frontispiece and 3 engraved plates by Hablot K. Browne, faint offsetting, some light damp-staining and cockling, some light marking and toning, ink ownership stamps to endpaper and frontispiece recto, 19th century red half morocco, neatly and sympathetically rebacked, preserving original gilt backstrip, slight wear to top edge, covers a little rubbed, g.e., preserved in custom half morocco drop-back box replicating binding, [Sadleir 1376; Tynn 2-60; Wolff 4013], small 8vo, Dublin, James McGlashan, 1851.

✿ LE FANU'S SCARCE FIRST COLLECTION OF GHOST STORIES. A noted influence on a number of later writers of supernatural fiction, most notably M.R. James.

£1,500 - 2,000



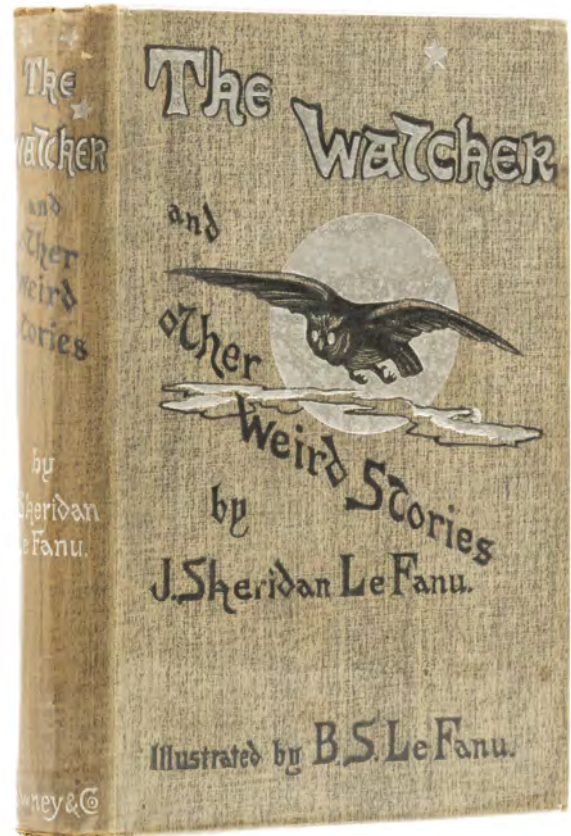
36

36

Le Fanu (Joseph Sheridan) THE WYVERN MYSTERY, FIRST ONE-VOLUME EDITION, MONTAGUE SUMMERS' COPY with his bookplate to front pastedown, frontispiece and illustrations by Brinsley Sheridan Le Fanu, contemporary ink ownership inscription to head of title, occasional corner creasing or light finger-soiling, hinges weak, original decorative cloth, slight shelf-lean, spine darkened, spine ends and corners bumped and frayed, joints rubbed, 8vo, Ward and Downey, 1889.

✿ The rare first one-volume (and first illustrated) edition of Le Fanu's gothic novel, with the bookplate of noted collector of gothic fiction, Montague Summers. We can trace no example of this edition at auction, Library Hub lists copies at the BL and Trinity College Dublin libraries only.

£800 - 1,200

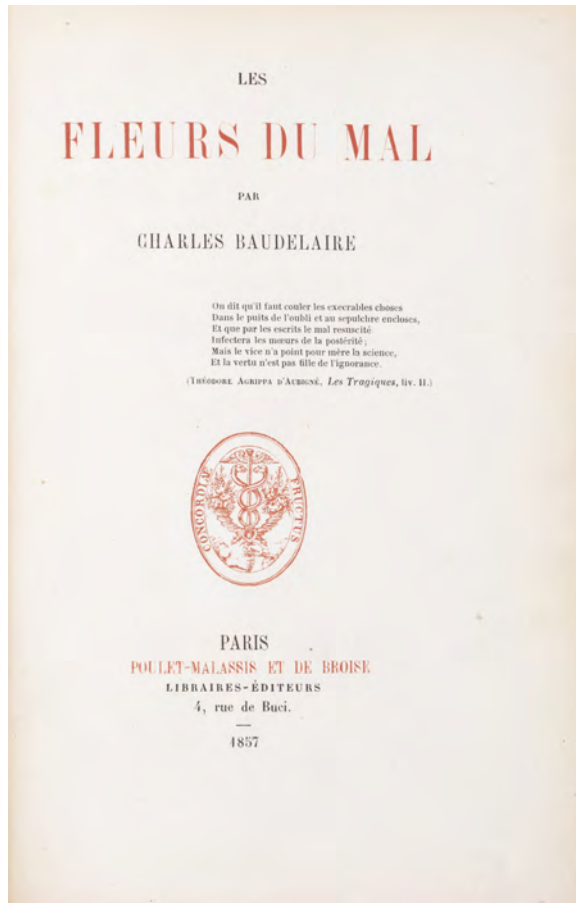


37

Le Fanu (Joseph Sheridan) THE WATCHER AND OTHER WEIRD STORIES, FIRST EDITION, frontispiece, pictorial title and illustrations by Brinsley Sheridan Le Fanu, 8pp. publisher's advertisements, gutter cracked but gatherings holding, upper hinge cracked but firm, original pictorial cloth, lettered and decorated in black and silver, light browning to spine, spine tips and corners a little frayed, a bright and excellent example overall, [Sadleir 1387; Wolff 4026], Downey & Co., [1894].

✿ A lovely copy in the wonderfully atmospheric binding with illustrations by the author's son.

£600 - 800



38
Baudelaire (Charles) LES FLEURS DU MAL, FIRST EDITION CONTAINING ALL SIX SUPPRESSED POEMS, FIRST ISSUE illustrating with "Feurs" in headline on pp. 31 & 108, p.45 misnumbered "44", and with "captieux" the last word of the first line on p.201, half-title, title in red & black, book-label of John Clay with printed email from him to Barry Humphries offering him the book loosely inserted, contemporary half black morocco, spine titled in gilt with floral motifs in compartments and five raised bands, t.e.g., others uncut, very slightly rubbed and marked, 12mo, Paris, Poulet-Malassis et de Broise, 1857.

✿ Issued in an edition of 1300 copies, of which 200 had the six censored poems removed following Baudelaire's prosecution.

£4,000 - 6,000



39
Crowe (Catherine) GHOSTS AND FAMILY LEGENDS. A VOLUME FOR CHRISTMAS, FIRST EDITION, armorial bookplate of Robert Crewe-Milnes, 1st Marquess of Crewe to front pastedown partially obscuring the ink ownership inscription of his father, Richard Monckton Milnes, original cloth, very slight shelf-lean, light sunning to spine, minor fraying to spine tips and corners, light rubbing, a sharp, near-fine example overall, preserved in custom green morocco drop-back box, spine lettered in gilt with red morocco labels and image of a grey spectre, [Sadleir 664a; Summers pp.32-33] 8vo, Thomas Cautley Newby, 1859.

✿ Crowe's final collection of supernatural tales, rare in the cloth in such superb condition.

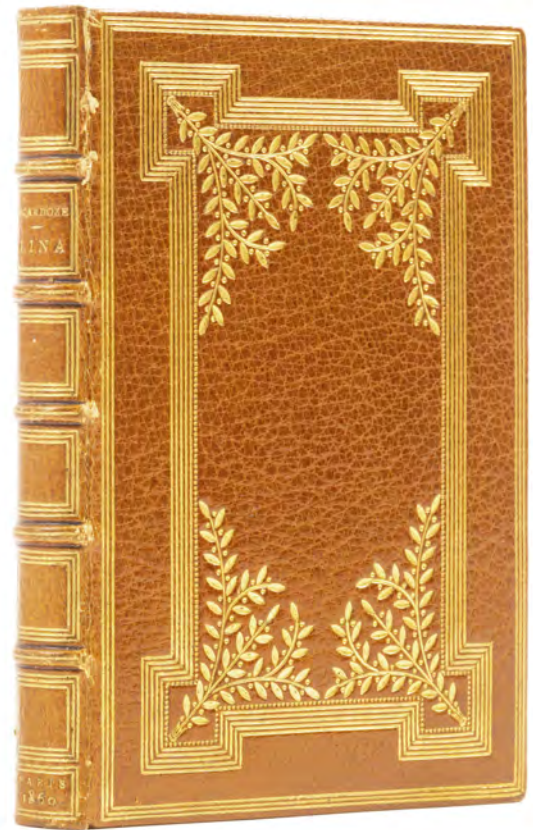
£1,000 - 1,500

40

Lortic (Marcellin, binder).- Cardoze (Jules) LINA, Histoire Vraie, EXTRA-ILLUSTRATED WITH 8 ORIGINAL DRAWINGS BY T.VARDON comprising hand-coloured pen & ink frontispiece, 3 pen & ink plates and 4 pencil head- or tail-pieces, BOUND IN CHARMING CRUSHED TAN GOATSKIN, BY MARCELLIN LORTIC, covers tooled in gilt with triple fillet border and panel of five narrow parallel lines with protruding corners and leafy fronds filling corners, spine titled and panelled in gilt with five raised bands, blue goatskin doublures with border of gilt fillets & small dots and floral ornaments to corners, signed "Lortic fils" at foot of front turn-in, pale blue silk linings embroidered with small pink flowers, g.e., original pale green wrappers bound in (soiled and stained), spine a little rubbed, preserved in cloth slip-case (slightly soiled), 12mo (binding c.115 x 80mm.), Paris, 1860.

✿ Marcellin Lortic (1852-1928) was the son of Pierre-Marcellin Lortic and developed a style of richly-gilded bindings.

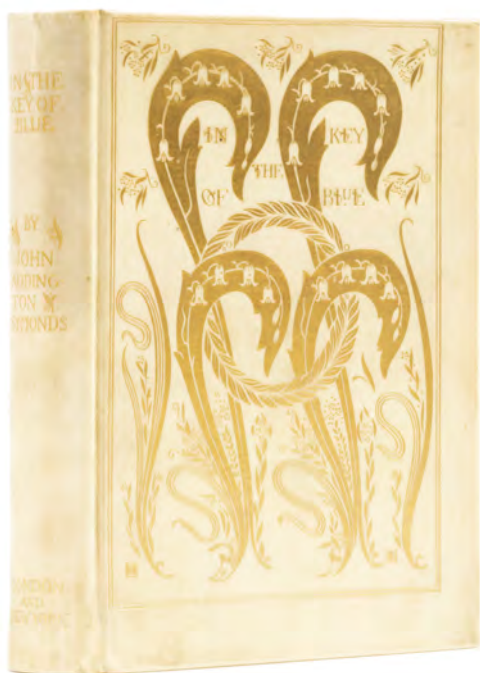
£500 - 700



41

Symonds (John Addington) [COLLECTED WORKS], 17 vol., comprising The Escorial. A Prize Poem, Oxford, 1860; Sketches in Italy and Greece, half-title, scattered spotting, 1874; Renaissance in Italy. The Age of Despots, 2 vol., half-titles, some spotting, 1875; Many Moods. A Volume of Verse, 1878; Sketches and Studies in Italy, half-title, frontispiece, 1879; Animi Figura, half-title, 1882; Italian Byways, half-title with ink inscription to head, 1883; Vagabunduli Libellus, 1884; Wine, Women, and Song, half-title, 1884; Webster & Tournier, frontispiece, 1888; Essays Speculative and Suggestive, 2 vol., half-titles, 1890; Blank Verso, half-title, title in red and black, 1895; A Problem in Modern Ethics, half-title, 1896; Studies of the Greek Poets, 2 vol., third edition, half-title, 1902, FIRST EDITIONS unless where mentioned, handsome brown crushed half morocco, gilt, spines gilt in compartments with floral and foliate devices, 8vo.

£1,000 - 1,500



42
Symonds (John Addington) IN THE KEY OF BLUE AND OTHER PROSE ESSAYS, ONE OF 50 LARGE-PAPER COPIES, *the odd spot and some light darkening to fore-margins, ink gift inscription dated January 1893 to front free endpaper, original vellum, elaborately blocked in gilt to a "hyacinths and laurels" design by Charles Ricketts, signed at foot, some very light soiling, uncut, preserved in custom drop-back box, 8vo, Elkin Matthews & John Lane, 1893.*

✿ An excellent example of one of Ricketts' finest binding designs.
£1,000 - 1,500



44
ÉLÉONORE OU L'HEUREUSE PERSONNE, 2 vol. in 1, LARGE PAPER COPY WITH PLATES IN 2 STATES, 6 engraved plates after the original 1799 edition, each in 2 states (black and sanguine), EXTRA-ILLUSTRATED WITH 12 ORIGINAL WATERCOLOUR EROTIC ILLUSTRATIONS TO TEXT, *a few minor stains to margins, bound in half tan morocco, by P[etrus] Ruban, spine titled in gilt above climbing floral design with onlays in light and dark green (one lacking), t.e.g., others uncut, a little rubbed and spotted, 8vo, Amsterdam [Brussels, Poulet-Malassis], 1875.*

✿ Erotic novel in which a young girl has the ability to change her sex, as depicted in the additional illustrations.
£1,000 - 1,500



43
[Bierce (Ambrose)], "Dod Grile". THE FIEND'S DELIGHT, *title page vignette, 32pp. advertisements at rear, lower hinge weak, original brown cloth decorated in gilt, slight shelf-lean, spine tips and corners a little bumped and worn, John Camden Hotten, [1873]; Cobwebs from an Empty Skull, illustrations by the Dalziel Brothers, some light marginal soiling, original pictorial cloth, gilt, neatly rebacked, retaining original darkened backstrip, rubbed, George Routledge, 1874, FIRST EDITIONS, preserved together in custom morocco-backed drop-back box, 8vo.*

✿ Bierce's first and third book, published during a three year sojourn in England.
£400 - 600



45

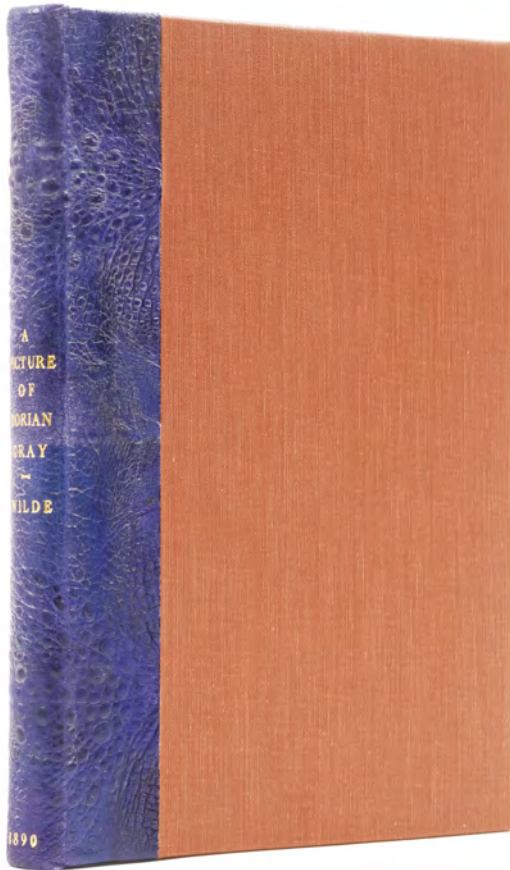
45

Wilde (Oscar) RAVENNA. RECITED IN THE THEATRE, OXFORD, JUNE 26, 1878, from the Newdigate Prize Poem series, FIRST EDITION, *later crushed brown morocco, elaborately decorated in gilt with boxing rabbit motifs, initialed "D.L." on upper cover and foot of spine, slight rubbing to joints and spine tips, original wrappers bound in (upper wrapper repaired at gutter and head), [Mason 1], 8vo, Oxford, Thomas Shrimpton, 1878.*

✿ Wilde's first separately-published work.

This binding matching other Wilde books that have appeared at Swann Galleries in 1982 and these rooms in 2019.

£500 - 700



46

Wilde (Oscar) THE PICTURE OF DORIAN GRAY, FIRST PUBLISHED APPEARANCE IN LIPPINCOTT'S MONTHLY MAGAZINE, ENGLISH ISSUE, RARE VARIANT ?FOR OVERSEAS SALE, *unpriced and with "August 1890" to title and upper wrapper, occasional light marking or soiling, light foxing to title, lacking all after "Round Robin Talks II" (p.140), modern purple cane toad-backed cloth, upper wrapper (rather stained with light browning and short tear to fore-edge) bound in, [Mason 81], 8vo, Ward, Lock & Co., 1890.*

✿ A HIGHLY UNUSUAL COPY OF WILDE'S CELEBRATED STORY, published in the July issue of Lippincott's magazine but with the month here given as August on both the upper wrapper and title and without the usual "One Shilling" price to the upper wrapper. It may be that this copy was intended for sale in Australia or another far-flung corner of the British empire, but we have been unable to trace another example.

£500 - 700

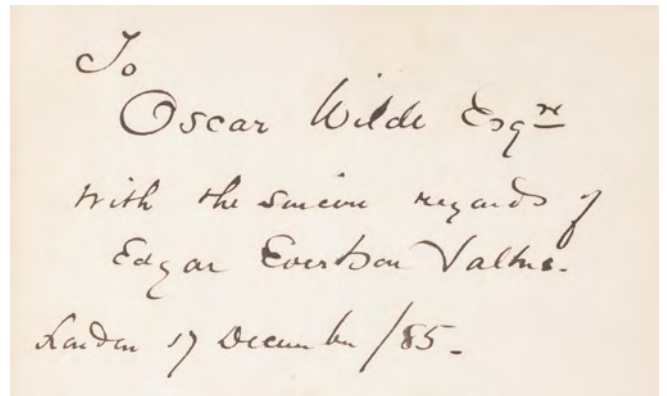


47

Wilde (Oscar) AFTER READING [&] AFTER BERNEVAL, 2 VOL., EACH NUMER 10 OF 75 COPIES ON JAPANESE VELLUM SIGNED BY THE ILLUSTRATOR AND PRINTER, *woodcut illustrations and decorations by Ethelbert White, original vellum-backed boards, slight browning to head of covers, 8vo, Cyril William Beaumont at the Beaumont Press, 1921-22.*

✿ Very good copies of these attractive works, collecting together a series of letters from Wilde to Robert Ross.

£500 - 700



48

Wilde (Oscar).- Saltus (Edgar) THE PHILOSOPHY OF DISENCHANTMENT, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO OSCAR WILDE ESQRE. WITH THE SINCERE REGARDS OF EDGAR EVERSTON SALTUS. LONDON 17 DECEMBER 185." *to front free endpaper, 16pp. advertisements at end, author's pencil corrections to margins of 3pp., bookplate of Stuart J. Eckerson to front pastedown, original cloth, slight toning to spine, slight bumping and fraying to spine tips and corners, t.e.g., preserved in custom morocco-backed drop-back box, [BAL 17129], 8vo, Boston, 1885.*

✿ A PRESENTATION COPY TO OSCAR WILDE FROM ONE OF THE LEADING AMERICAN FIGURES IN THE AESTHETIC MOVEMENT.

Wilde had first met Saltus during his 1882 lecture tour of America on "The English Renaissance". The present work was the author's contribution to the discussion of aestheticism, with a particular focus on the philosophical pessimism espoused by Schopenhauer. Saltus spent several years of the 1890s travelling through Europe and became friendly with Wilde during his sojourns in London. He published his memoir of their friendship, *Oscar Wilde: An Idler's Impression*, in 1917 and contributed an introduction to an American edition of Wilde's plays.

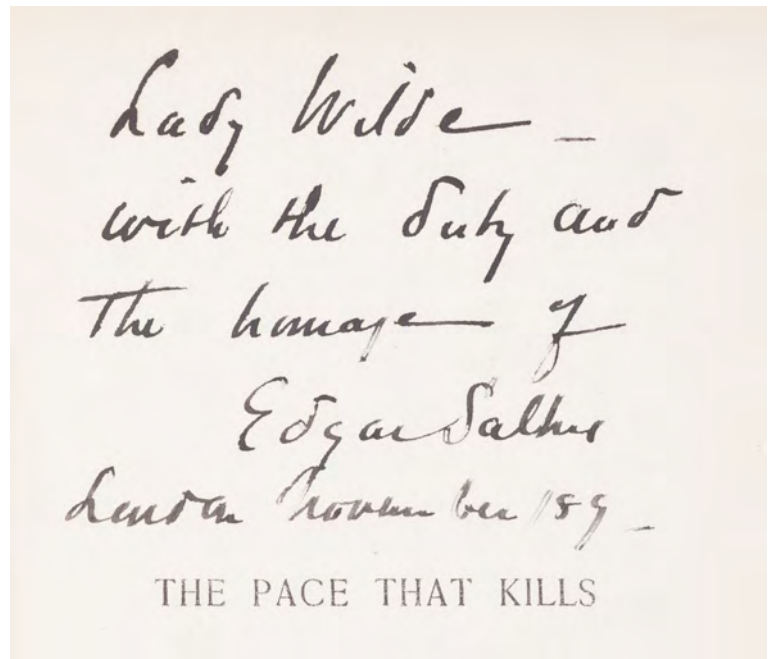
£1,500 - 2,000

49

Wilde (Lady Jane).- Saltus (Edgar) THE PACE THAT KILLS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "LADY WILDE - WITH THE DUTY AND HOMAGE OF EDGAR SALTUS. LONDON NOVEMBER 189" to half-title, some light finger-soiling to margins, book label of Herbert Boyce Satcher to front free endpaper, original cloth, spine a little darkened, light rubbing to spine tips and corners, t.e.g., preserved in custom morocco-backed drop-back box, 8vo, Chicago, New York and San Francisco, 1889.

✿ A presentation copy to Oscar Wilde's mother. See previous lot.

£500 - 700



"Barry's passion was his library. After breakfast, he would nip downstairs for a minute 'to fetch just one book',- and be gone for hours, completely lost in his world."



50

May (Phil) ARTIST'S SKETCHBOOK WITH OVER 80 ORIGINAL DRAWINGS, SKETCHES, AND STUDIES FROM LIFE, 135 pp. with over 80 featuring sketches, predominantly of people, but others of bar interiors, sketches of movement, dancing, caricatures, studies of animals, etc., black chalks, pen and ink, coloured chalks, wash, a few with annotations and one dated "87", some inscribed 'used', all on uniform buff wove paper, each album leaf approx. 240 x 182 mm (9 x 7¼ in), front free endpaper with sketches and inscribed 'Phil May/ The Graphic/ Strand/ London'; some rubbing to chalks and surface dirt throughout, slightly rough edges, a few leaves with tape support to stitching, original half morocco with green cloth covers, the upper cover inscribed 'Phil May/ The Graphic/ London/ 1893'; rubbed and slightly worn, preserved in dark-green crushed morocco pull-top slipcase by Riviere & Son, spine gilt, upper section of spine with small nick, minor rubbing, 8vo, [circa 1880s and 1890s]

✿ A coherent and expertly executed collection of rapid sketches, alongside some rather more considered and worked-up character studies, showing London life in the late 19th century, and possibly the influences of Paris and Charles Baudelaire's *The Painter of Modern Life*.

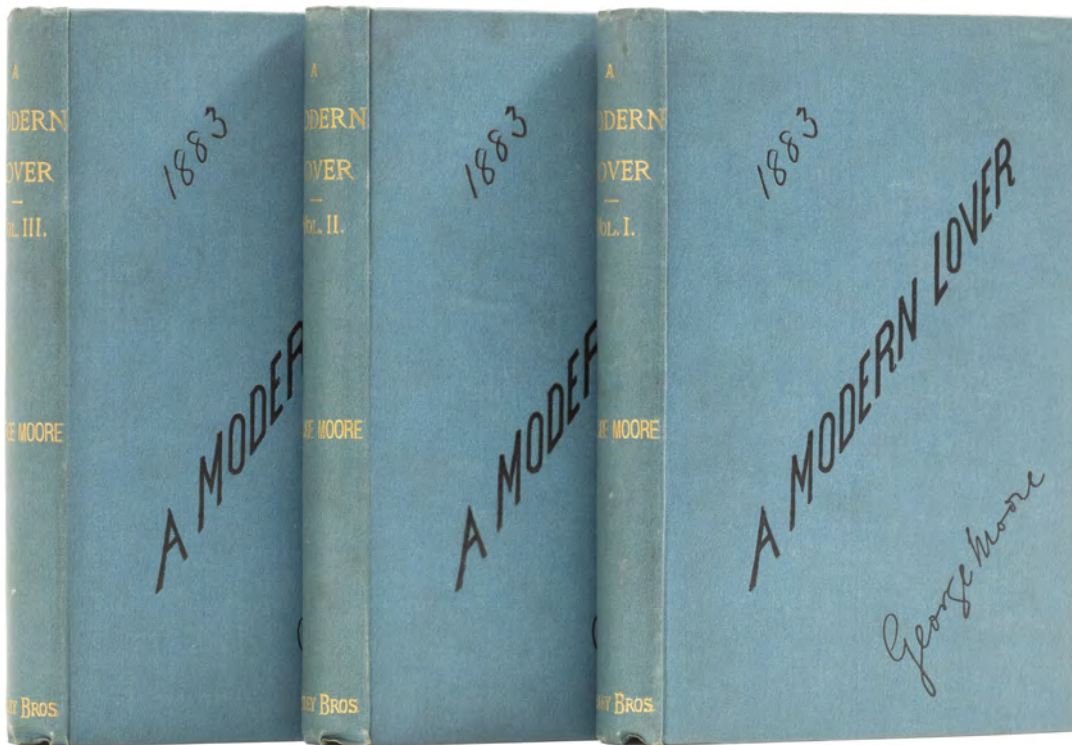
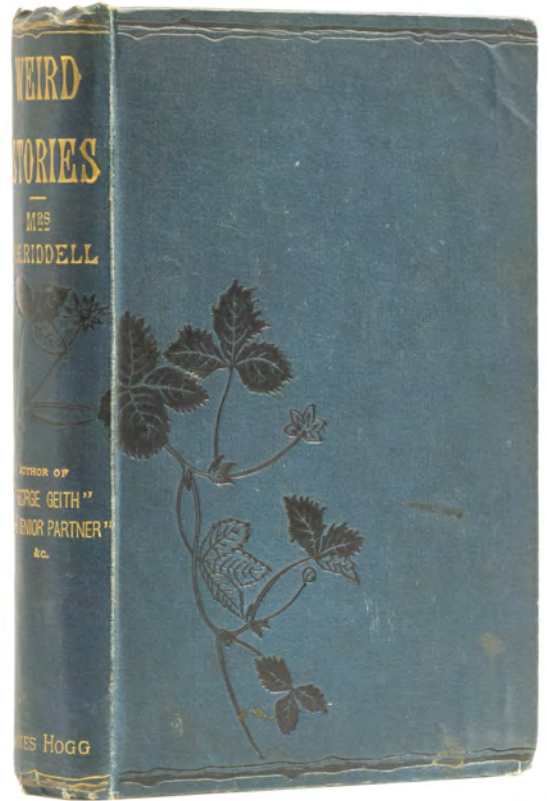
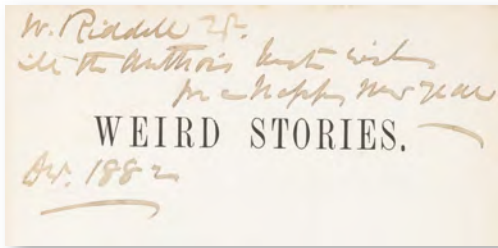
£2,000 - 3,000

51

Riddell (Mrs. J.H.) WEIRD STORIES, FIRST EDITION, PRESENTATION INSCRIPTION FROM THE AUTHOR "W. RIDDELL WITH THE AUTHOR'S BEST WISH FOR A HAPPY NEW YEAR" on title, 6pp. advertisements, very occasional scattered foxing, 1 or 2 gatherings a little proud, lacking rear endpaper, original pictorial cloth, spine darkened, spine ends and corners bumped and a little frayed, some soiling to covers and light rubbing to extremities, an excellent copy, preserved in custom morocco drop-back box, [Sadleir 2070; Tymn 3-220; Wolff 5828], 8vo, James Hogg, [1882].

✿ A PRESENTATION COPY OF THIS EXCEPTIONALLY RARE AND CELEBRATED COLLECTION OF SUPERNATURAL STORIES, we can trace no copies at auction or in UK institutions. WorldCat lists 5 copies only (one in Germany and 4 in the US). This copy with the covers and spine blocked with a black leaf decoration, unlike that described by Sadleir.

£1,500 - 2,000



52

Moore (George) A MODERN LOVER, 3 vol., FIRST EDITION, 31pp. advertisements to end of vol. 3, pencil mark to vol. 1 M5, very occasional light finger-soiling, a very clean copy generally, original teal cloth lettered in black and gold, very slight toning to spines, minor bumping to spine tips and corners, a fine copy, preserved in folding chemise and morocco-backed slip-case, [Sadleir 1767; Wolff 4892], 8vo, Tinsley Brothers, 1883.

✿ A superb example of Moore's first novel, famously banned by Mudie's Circulating Library. In response Moore published his next novel *A Mummer's Wife* in one volume, the success of which was so great it contributed to the end of the triple-decker format and the lending libraries they supported.

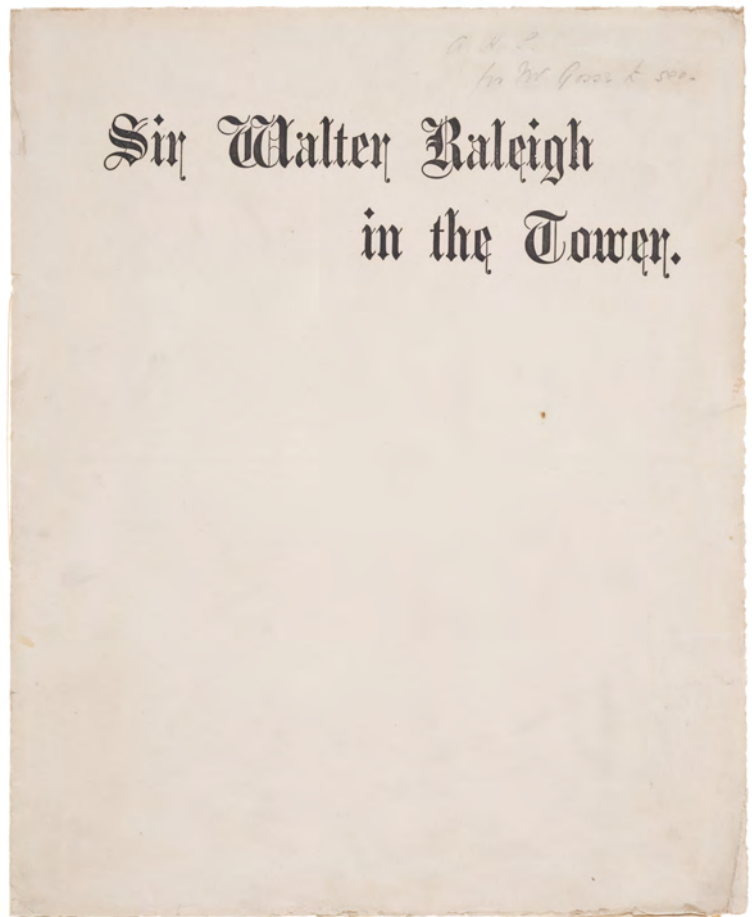
£2,000 - 3,000

53

Johnson (Lionel) SIR WALTER RALEIGH IN THE TOWER, FIRST EDITION [1 OF 7 COPIES], 2 editorial corrects to p.5, neatly repaired tears to fore-margin, some light marking or soiling to margins, original printed wrappers, pencil inscription to head of upper wrapper "G.H.P. for Mr. Gosse to see", neat repairs to spine, minor fray to edges, light surface soiling, preserved in folding chemise and morocco pull-top box, 4to, [Chester, privately printed by Phillipson & Golder, 1885].

✱ Johnson's exceptionally rare first book, this copy possibly intended for Edmund Gosse. We can trace only two examples of this work at auction. For this poem, Johnson was awarded the Queen's Gold Medal in English Verse from Winchester College.

£3,000 - 5,000

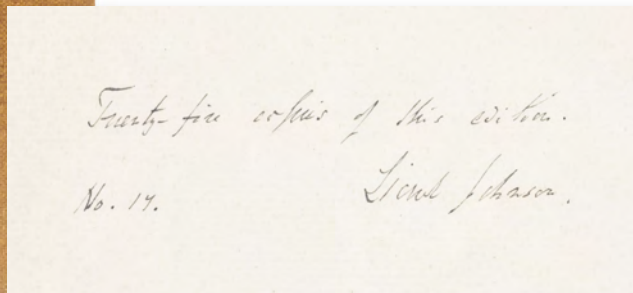
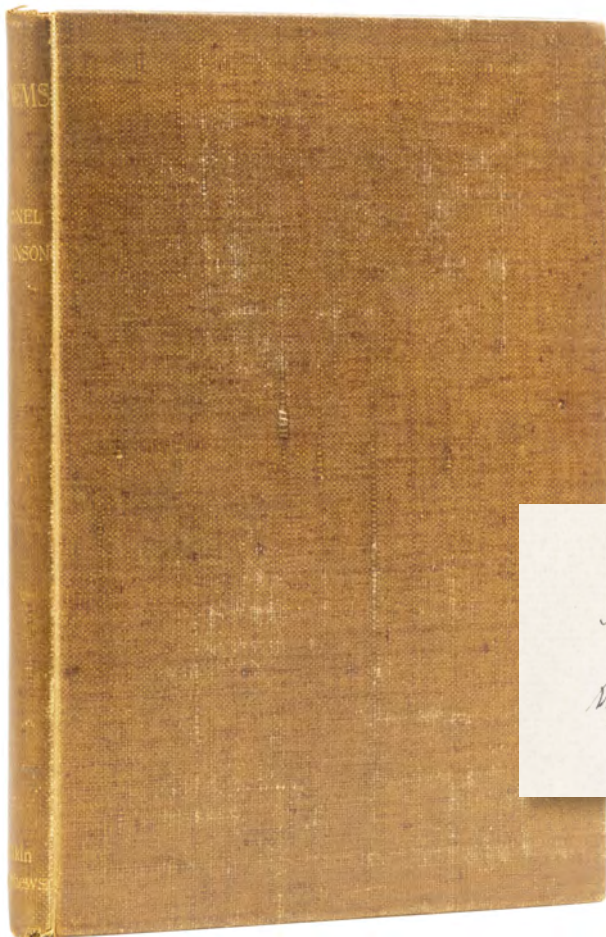


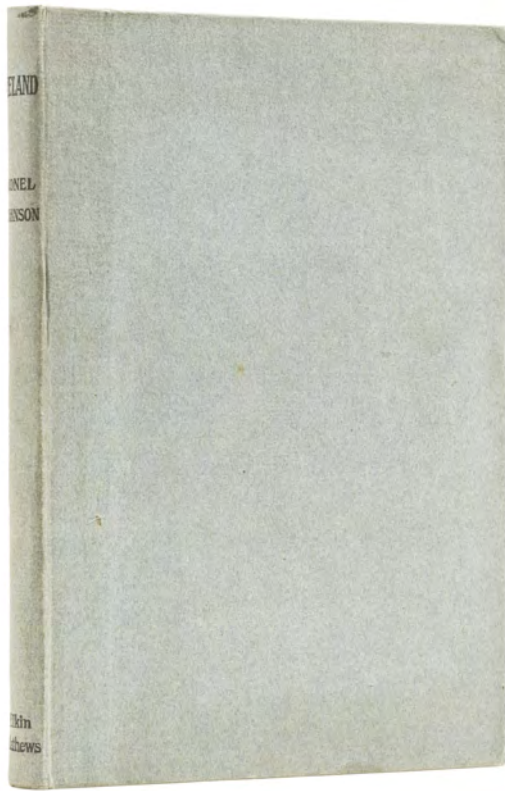
54

Johnson (Lionel) POEMS, FIRST ISSUE, ONE OF 25 COPIES SIGNED BY THE AUTHOR, title vignette and colophon device printed in red, light browning to endpapers, original brown buckram, slight fraying to spine tips, minor bumping to corners, uncut and unopened, a near-fine copy, preserved in custom morocco-backed drop-back box, 8vo, Elkin Mathews, 1895.

✱ A FINE, UNOPENED, EXAMPLE OF ONE OF THE KEY BRITISH POETIC PUBLICATIONS OF THE PERIOD. The layout was designed by Herbert P. Horne, including the used of small caps at line openings which produce an unusual but distinctly elegant effect. The second issue comprises the 750 regular copies of this title, for which much of the text was reset.

£2,000 - 3,000

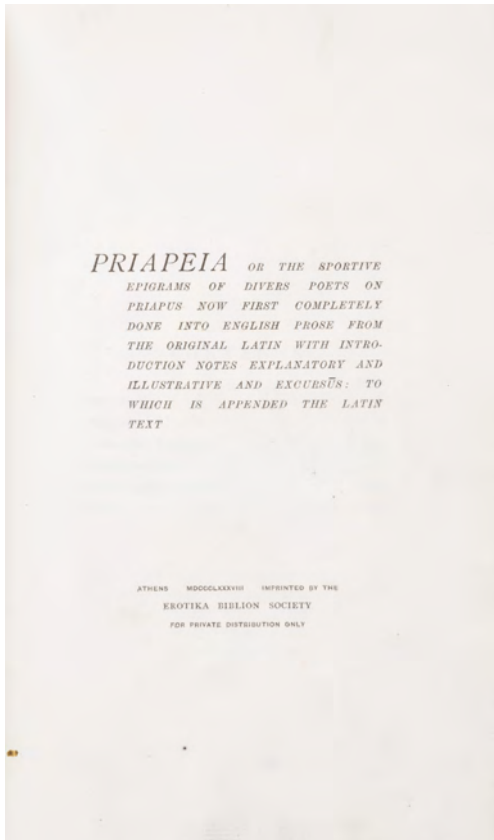




55
Johnson (Lionel) IRELAND WITH OTHER POEMS, FIRST EDITION, *title printed in red and black, endpapers browned, original boards, small mark to head of spine, uncut, a fine, unopened copy, preserved in custom morocco-backed drop-back box, 8vo, Elkin Mathews, 1897.*

✿ A superb, unopened copy of this scarce collection.

£500 - 700

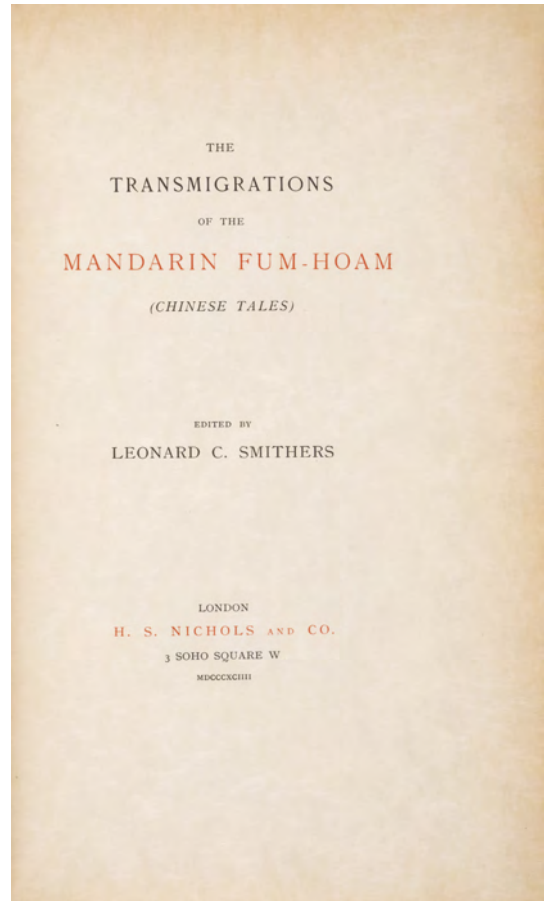


56

56
[Smithers (Leonard) and Sir Richard Francis Burton, translators and editors] PRIAPEIA; OR THE SPORTIVE EPIGRAMS OF DIVERS POETS ON PRIAPUS, ONE OF 250 COPIES, *half-title, some light surface creasing, light finger-soiling to margins, bookplates of Robert Booth and another (designed by Stephen Gooden but with name excised) to endpapers, remains of earlier bookplate to front free endpaper, later crushed brown half morocco over original boards, original spine bound in, bumping to corners, t.e.g., [Penzer, p. 153], 8vo, Athens, Erotika Biblion Society, 1888.*

✿ Scarce translation of classical erotic verses. Burton disassociated himself from the work but letters between him and Smithers clearly show his direct involvement.

£600 - 800



57
Smithers (Leonard C., editor) THE TRANSMIGRATIONS OF THE MANDARIN FUM-HOAM (CHINESE TALES), ONE OF 5 COPIES ON JAPANESE VELLUM, *title page printed in red and black, light marginal browning, watered silk endpapers (some separating and fraying to margins of endpapers), bookplate of Helen Hay Whitney and Joan Whitney Payson, blue crushed morocco by H.S. Nichols, neatly and sympathetically rebacked, retaining original backstrip, spine and covers a little darkened, t.e.g., 8vo, H.S Nichols & Co., 1894.*

✿ Rare limitation of this collection of tales, from the libraries of distinguished American collectors Helen Hay Whitney and her daughter Joan Whitney Payson.

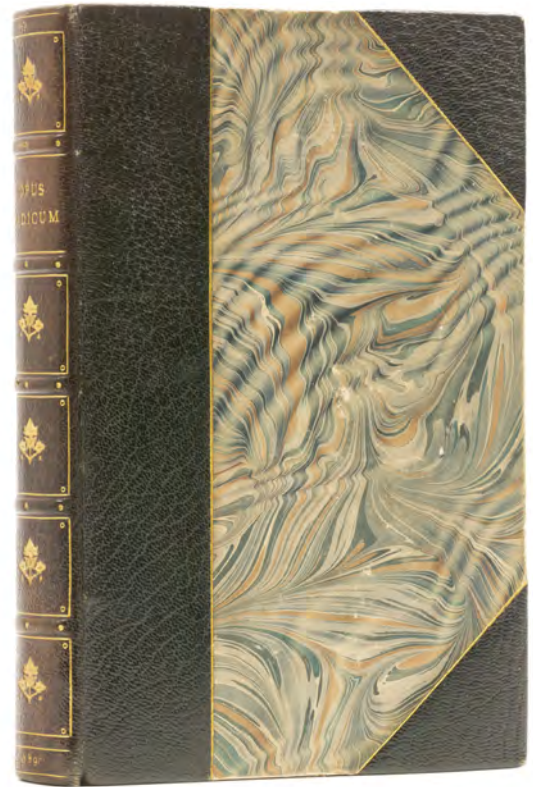
£400 - 600

58

Sade (Donatien Alphonse François, Marquis de) CONFESSIONS OF AN ENGLISH OPIUM EATER, NUMBER 1 OF 50 COPIES USING THE SHEETS OF THE FIRST EDITION IN ENGLISH, half-title, title printed in red and black, engraved frontispiece, dark green crushed half morocco, gilt, by Bayntun, spine gilt in compartments, light sunning to spine, t.e.g., others uncut, 8vo, Athens, by the Erotika Biblion Society for Private Distribution, 1889.

✧ An excellent example of this rare edition, we can trace no other copy at auction. The first edition in English was published by Isadore Liseux in Paris. Harry Sidney Nichols bought 50 sets of sheets and published them in the present edition for his society members.

£800 - 1,200



59

Max Klinger (1857-1920)

WEIBLICHER AKT MIT FAUN, OR FEMALE NUDE WITH FAUN

Pen and black ink, signed with initials and dated 'MK 7. Aug 89' in the lower left corner, indistinctly numbered in the upper right corner '[?]'XXXXI', image 290 x 182 mm (11 $\frac{3}{8}$ x 7 $\frac{1}{4}$ in), under glass, repaired tear to the centre left edge running into the image, scattered spotting, light browning and minor surface dirt, framed by Simon Cooper, 1889

✧ Max Klinger, born into an upper-middle-class family in Leipzig, emerged as one of the most erudite and cultured artists of his era. His intellectual pursuits spanned a wide range of disciplines, from literature and philosophy to music and various forms of visual arts. While his artistic talent shone through in both sculpture and painting, it was his engravings and etchings that defined his legacy and produced his most celebrated masterpieces.

A powerful drawing, presumably a study for a print, exploring Klinger's fascination with the social issues of moral decay that defined modern life. Other fantastical erotic nudes by Klinger that compare closely with the present drawing include *Seated Nude Woman Beckoning a Dancing Phallus*, executed in 1882 [cf. 'Max Klinger 1857-1920', Frankfurt, Städtische Galerie im Städelschen Kunstinstitut 1992, p. 299, No. 85].

£3,000 - 5,000

60

Franz von Bayros (1866-1924)

DIE FÜNF SINNE - DER GERÜCH

Pen and black ink, black wash, signed 'Choisy le Conin' and inscribed with title in the lower right corner, 300 x 285 mm (11¾ x 11¼ in), framed by Simon Cooper, [circa 1890-1910]

Provenance:

The Piccadilly Gallery, London

Purchased from the above by the present owner, 1974.

✱ Franz von Bayros was an illustrator renowned for his refined and intricate graphic style. He gained notoriety following a court case involving one of his erotic portfolios, which led to his exile in 1911 due to the controversial nature of his work. Celebrated as an exceptional draughtsman, his artistry was often compared to that of Aubrey Beardsley, characterised by meticulous technique and clever, though often decadent, themes.

£3,000 - 5,000



61

Franz von Bayros (1866-1924)

OH! MAINTENANT NOTRE SANG S'UNIT

Pen and black ink, black wash, signed 'Choisy le Conin' and inscribed with title in the lower right corner, 300 x 285 mm (11¾ x 11¼ in), framed by Simon Cooper, [circa 1890-1910]

Provenance:

Franz Lehar, Bad Ischl

£3,000 - 5,000

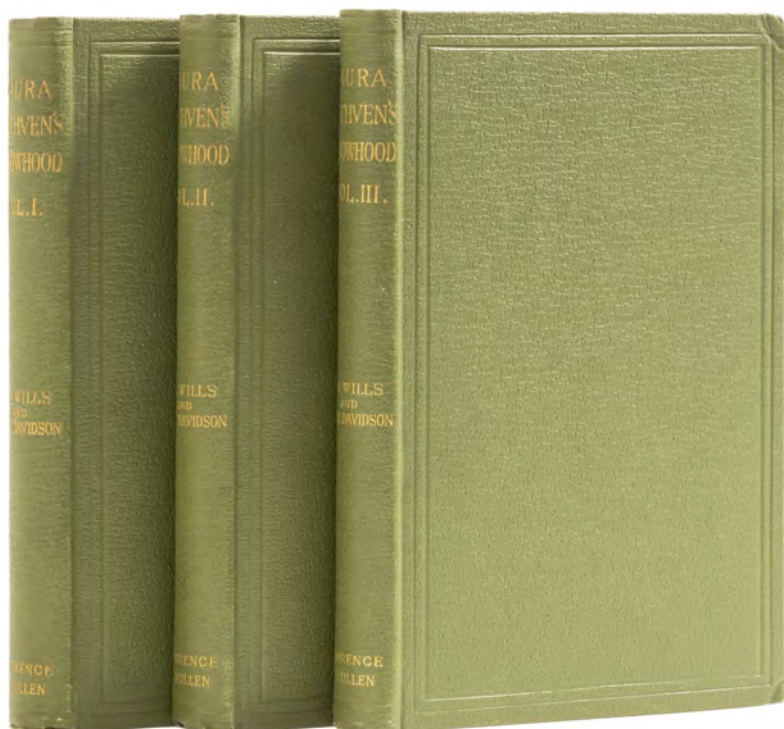
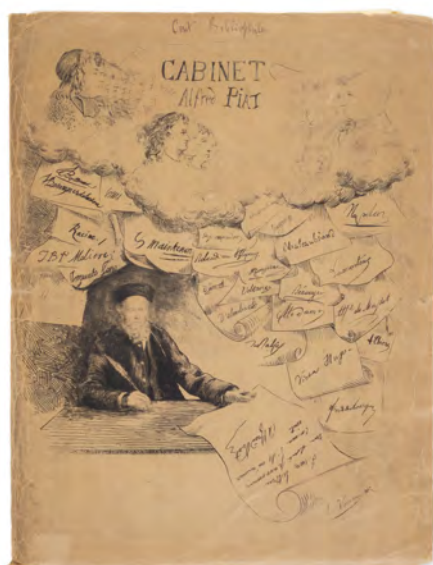




62
Baudelaire (Charles).- Abel-Truchet (Louis) and others. ALFRED PIAT'S COLLECTION OF 40 ORIGINAL DRAWINGS RELATING TO A PUBLICATION OF BAUDELAIRE'S 'LES FLEURS DU MAL', INCLUDING ORIGINAL DESIGNS FOR BOOK ILLUSTRATIONS AND TITLE DESIGNS FOR THEMED MENUS RELATING TO THE PUBLICATION, BY FRENCH ARTISTS INCLUDING DOUAS, D'EAUBONNE, VAN MUYDEN, LACAULT, CHALUS, LECOMTE, LEMAITRE, WAGNER, AND OTHERS ANONYMOUS, *pen and inks, watercolours, on various papers, the majority signed, various sizes between approx. 270 x 215 mm (10 7/8 x 8 1/2 in) and 290 x 230 mm (11 1/2 x 9 in), loose, all held within wrappers with printed upper cover lettered 'Cabinet Alfred Piat', and 'Cent Bibliophiles' in brown ink in the upper centre, presented with some loose prints, preserved in custom morocco-backed chemise and slip-case (some splitting to joints at head and foot), [circa 1890s]*

✱ Impressive collection of many fine original book illustrations and menu designs, presumably relating to Les Cent Bibliophiles' publication with Armand Rassenfosse.

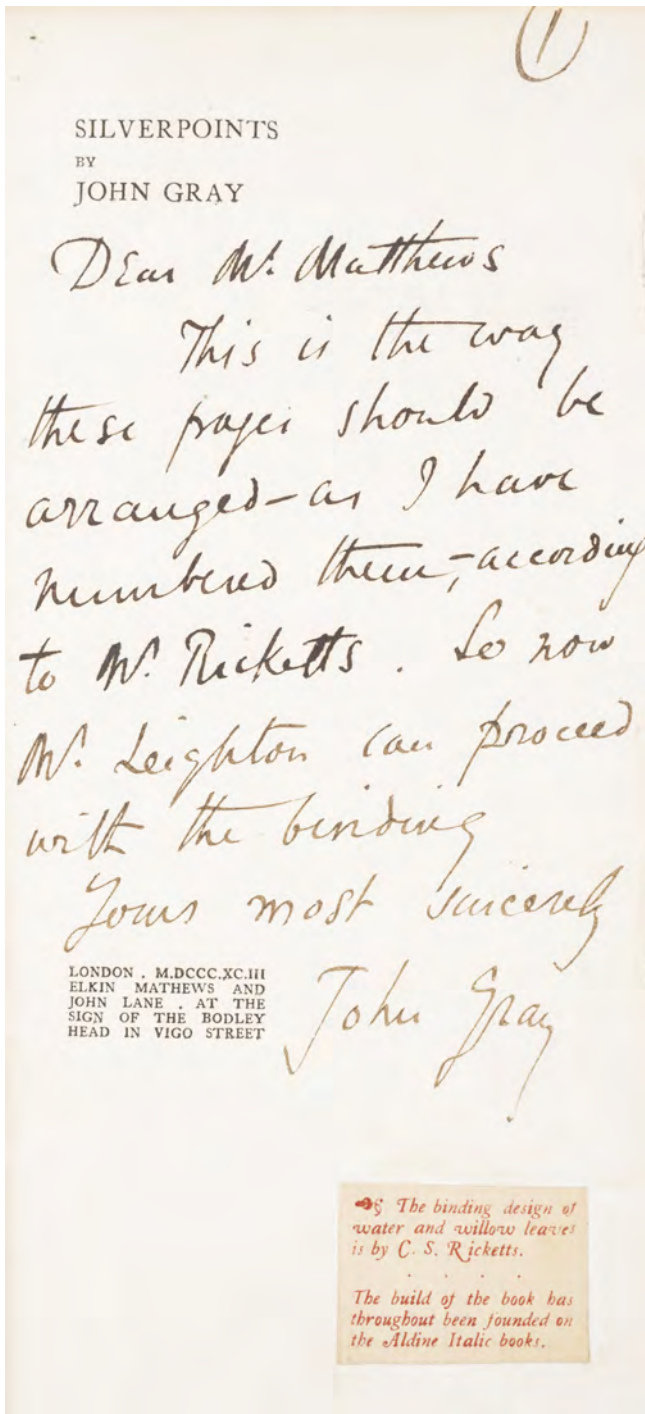
£2,000 - 3,000



63
Davidson (John) and C.J. Wills. LAURA RUTHVEN'S WIDOWHOOD, 3 VOL., FIRST EDITION, *floral endpapers (that in vol.1 with short tear to fore-edge), original olive-green cloth, slight bumping to spine tips and corners, an exceptionally fine, bright copy, preserved in custom morocco-backed pull-top box, [Sadleir 676; not in Wolff], 8vo, Lawrence & Bullen, 1892.*

✱ A remarkable example of this rare triple-decker, the only one published by the talented and tragic Davidson whose deteriorating physical and mental health contributed to his probable suicide in 1909. We can only trace this copy at auction in the last 50 years.

£1,000 - 1,500



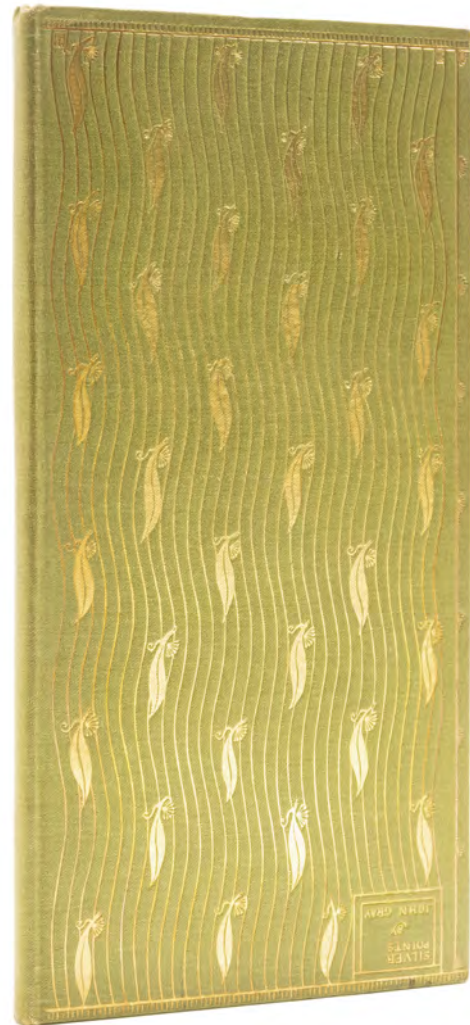
64

64

Gray (John) SILVERPOINTS, ONE OF 250 COPIES ON VAN GELDER PAPER, AUTOGRAPH NOTE SIGNED FROM THE AUTHOR TO ELKIN MATHEWS ON A PROOF TITLE PAGE *tipped in following title, browning to endpapers, book labels of Thomas Hutchinson and William E. Fredeman to endpapers, original green cloth, gilt, designed by Ricketts, spine darkened, cloth a little dulled, slight fraying to spine tips and corners, preserved in custom morocco-backed drop-back box, 8vo, Elkin Mathews and John Lane, 1893.*

✱ A remarkable copy of this key work of decadent literature. The note, addressed from Gray to his publisher concerns the layout of the work "This is the way these pages should be arranged - as I have numbered them - according to Mr. Ricketts. So now Mr. Leighton can proceed with the binding". The note includes a ticket at the foot which was not used in the final production stating "The binding design of water and willow leaves is by C.S. Ricketts. The build of the book has throughout been founded on the Aldine Italic books." With the book label of noted pre-Raphaelite collector and authority William E. Fredeman.

£2,000 - 3,000



65

Gray (John) SILVERPOINTS, FIRST EDITION, *number 219 of 250 copies, this copy on Spalding hand-made paper, decorative initials by Charles Ricketts, with 2 contemporary newspaper reviews and A.L.s. from bibliophile Stanley Scott to Beardsley collector W.G. Good loosely inserted, original green cloth decorated with gilt leaves and wavy lines, designed by Ricketts, uncut, preserved in custom morocco-backed Cockerell marbled paper folder with flaps, spine gilt, 8vo, Elkin Mathews and John Lane, 1893.*

£600 - 800



66
Vale Press.- Longus. DAPHNIS AND CHLOE, translated by George Thornley, one of 210 copies, Old-Style type, wood-engraved illustrations by Charles Shannon and Charles Ricketts, decorative initials, some light offsetting, a few spots, small stamp in red ink to front free endpaper, contemporary purple morocco with double gilt fillet border and small ornaments to corners, ?by John Elliott (according to old cataloguing slip loosely inserted), spine titled in gilt t.e.g., others uncut, a little rubbed and faded, particularly spine, top corner of upper cover bumped, [Watry A6], 4to, [The Vale for Elkin Mathews and John Lane], 1893.

✱ Although not strictly a Vale Press item, like the five issues of *The Dial* and *Hero and Leander* of 1894, it anticipates the press. The first true Vale Press publication was Milton's *Early Poems* issued in 1896.

£800 - 1,200



67

67
Vale Press.- Marlowe (Christopher) & George Chapman. HERO AND LEANDER, one of 220 copies, Caslon type, wood-engraved illustrations and decorative initials by Charles Ricketts and Charles Shannon, some light spotting, bookplates of Minnie Caroline Bell and Rainforth Armitage Walker, original decorated vellum, gilt, with 'Pearl and Thread' design by Ricketts, uncut, preserved in cloth chemise and slip-case (a little rubbed), [Watry A7], 8vo, [The Vale for Elkin Mathews and John Lane], 1894.

✱ Again, not strictly a Vale Press item, but it contains the Vale Press device at end and at foot of the spine.

£800 - 1,200



68
Kieffer (René, binder).- Haraucourt (Edmond) L'EFFORT: LA MADONE. L'ANTECHRIST. L'IMMORTALITÉ. LA FIN DU MONDE, 4 parts in 1, number 118 for le Baron de Pommereul, [?of 180], hand-coloured decorative floral half-title, limitation and title by Leon Rudnicki, each part with pictorial title and text within pictorial or decorative border, many coloured, DARK BROWN GOATSKIN JANSENIST BINDING, BY RENÉ KIEFFER, spine titled in gilt with five raised bands, crimson goatskin mosaic doublures inlaid with leafy branches in brown and black goatskin within border of three thick gilt rules, signed at foot of front doublure and with ticket, red patterned silk linings, with engraved bookplate of J. Soehnlin and original hand-coloured pictorial wrappers bound in, t.e.g., others uncut, spine slightly rubbed and faded, board slip-case (rubbed), 4to (binding 285 x 225mm.), Paris, Les Bibliophiles Contemporains, 1894.

✱ Magnificent work with four stories illustrated by different symbolist artists, comprising: *La Madone*, colour lithographs after Alexandre Lunois; *L'Antechrist*, engravings after Eugene Couboin, hand-coloured by A. Charpentier; *L'Immortalité*, etchings and engravings by Carloz Schwabe, the latter hand-coloured by Charpentier; *La Fin du Monde*, pictorial title printed in silver and illustrations by Alexandre Séon.

£1,500 - 2,000

69

Beardsley (Aubrey).- Wilde (Oscar) SALOME: A TRAGEDY IN ONE ACT, TRANSLATED FROM THE FRENCH, FIRST ENGLISH AND FIRST ILLUSTRATED EDITION, ONE OF 100 LARGE PAPER COPIES ON JAPANESE VELLUM, *title & list of plates with pictorial borders, 10 plates and tail-piece by Aubrey Beardsley, 16pp. publisher's catalogue dated 1894 at end, small ink stain to upper margin of pp. 61-64 and following plate, later crushed green half morocco, light toning to spine, joints rubbed, t.e.g., [Gallatin p.46; Lasner 59; Mason 351], small 4to, Elkin Mathews & John Lane, 1894.*

✧ THE LIMITED ISSUE ON JAPANESE VELLUM OF BEARDSLEY'S MOST CELEBRATED WORK. Wilde had commissioned Beardsley to illustrate the book but was shocked by the results, feeling that the images overpowered his text. Beardsley mocked Wilde in his illustrations, depicting him as the 'Woman in the Moon' and as a jester in 'Enter Herodias'.

£1,500 - 2,500



70

[Beardsley (Aubrey) & others.] THE YELLOW BOOK: AN ILLUSTRATED QUARTERLY, 13 vol. [all published], *plates, illustrations and decorations by Aubrey Beardsley, Laurence Housman, Walter Crane, Max Beerbohm and others, tissue guards, later issue without advertisements at rear, book-label of Tyrell's Bookshop, Adelaide to vol. 1 front pastedown, some light scattered spotting, light browning to endpapers but otherwise remarkably clean internally, original pictorial yellow cloth block in black, vol. 1 & 2 spines slightly dulled and with 1 or 2 nicks to ends, light rubbing, but overall a very crisp and bright set, [Lasner 65], small 4to, Elkin Mathews & John Lane, 1894-97.*

✧ With literary contributions by Henry James, Edmund Gosse, Kenneth Grahame, William Butler Yeats, HG Wells, and others.

£800 - 1,200



71
Beardsley (Aubrey).- Symons (Arthur) THE SAVOY: AN ILLUSTRATED QUARTERLY, 8 vol., FIRST EDITION, plates and illustrations by Beardsley, Sickert, Rothenstein, Beerbohm, Rossetti, Shannon etc., loosely inserted Christmas card in volume 1. without publisher's slip in vol.7, some foxing, vol. 1 and 2 in original pink pictorial boards, the rest in original green pictorial wrappers, some light rubbing, soiling and fraying, vol. 4 with tear to head of upper cover, but generally a sharp and excellent set, with the original pink-wrapped suppressed prospectus, preserved in custom drop-back box, [Lasner 103 & 103a], 4to, Leonard Smithers, January-December, 1896.

✿ An excellent set of what Holbrook Jackson called "the most satisfying achievement of 'fin de siècle' journalism in England." The arrest of Oscar Wilde and the dismissal of Aubrey Beardsley as the art editor of The Yellow Book created difficulties for the artists and writers of the 1890s. Smithers's enterprise was therefore most timely. However, employing Beardsley was not without its problems - his cover illustration for no.1 having to be suppressed, for example, as it depicted a young boy urinating on The Yellow Book. Symons' editorship was crucial in recruiting writers such as Yeats, Conrad, Shaw, Verlaine, Ernest Dowson and John Gray.

£1,500 - 2,000



72
Beardsley (Aubrey).- Pope (Alexander) THE RAPE OF THE LOCK, ONE OF 25 COPIES ON JAPANESE VELLUM, title printed in red and black, frontispiece, 6 plates and 2 illustrations, all by Aubrey Beardsley, Blairhame morocco book label to front pastedown, original pictorial vellum, gilt after a design by Beardsley, some light marking to endpapers, original pictorial vellum, gilt, slight bowing to covers, spine a little rubbed and dulled but a bright and excellent copy generally, t.e.g., others uncut, preserved in custom vellum-backed drop-back box, [Lasner 105], 4to, Leonard Smithers, 1896.

✿ A lovely example of one of Beardsley's rarest and most technically accomplished works.

This copy with the book label of noted collector and bibliophile Natalie Knowlton Blair (1887-1951).

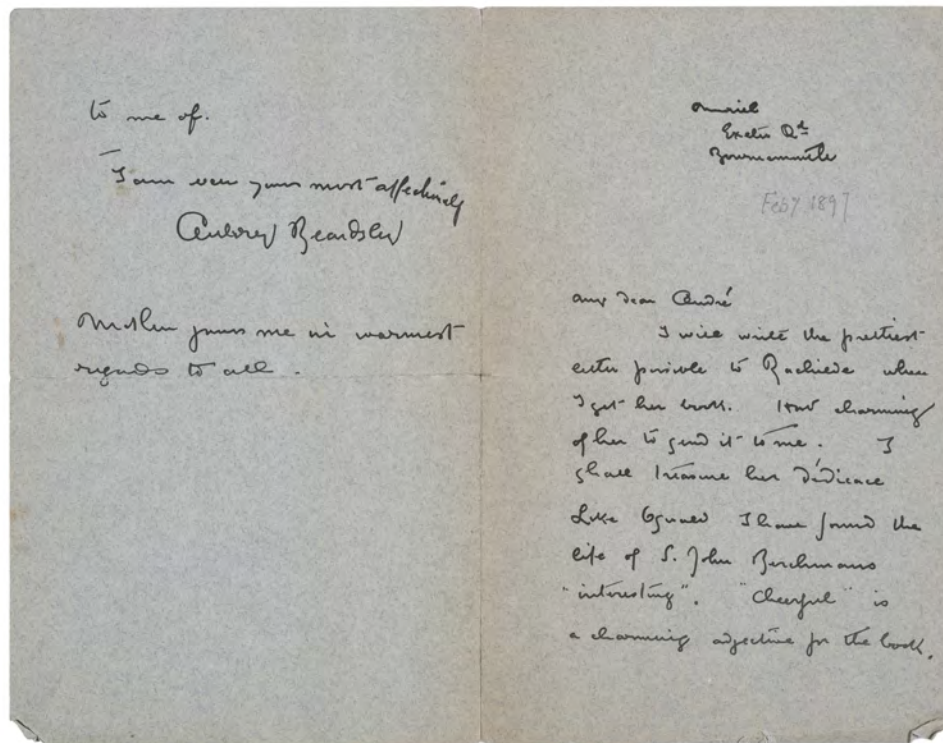
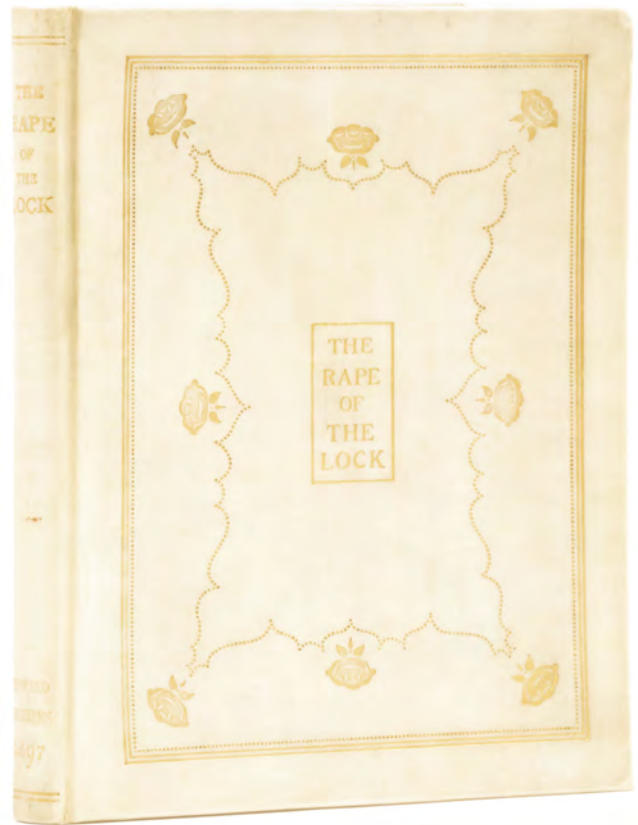
£4,000 - 6,000

73

Beardsley (Aubrey).- Pope (Alexander) THE RAPE OF THE LOCK, "bijou edition", ONE 50 COPIES ON JAPANESE VELLUM INITIALLED BY THE PUBLISHER, frontispiece, 2 illustrations and 8 plates by Aubrey Beardsley, 13pp. advertisements at end, some very light marginal toning, ink ownership inscription to front pastedown, original vellum, gilt, slight bowing to covers, light soiling, t.e.g., others uncut, an excellent example, [Lasner 105a], 16mo, Leonard Smithers, 1897.

✱ The second edition with a new cover design by Beardsley. Though the limitation of this special edition is nominally double that of the first edition, copies are seemingly more rare in commerce with only one copy traced at auction.

£1,000 - 1,500



74

Beardsley (Aubrey) AUTOGRAPH LETTER SIGNED TO ANDRÉ RAFFALOVICH, *App.*, Muriel, Exeter Rd, Bournemouth, , Feb 7, 1897, discussing his pleasure at having a book by Rachilde dedicated to him ("I shall treasure her *dédicance*"), his attendance at a coming concert "entirely composed of Tchaikovsky's music and including his wonderful *Symphonie Pathétique*", disputes between the Roman and Anglican churches as well as Beardsley's own religious turmoil ("I WISH MY DEAR ANDRÉ I FELT ANYWHERE NEAR TO GETTING THE GREAT PEACE YOU WRITE TO ME OF"), creasing to foot, horizontal fold, preserved in custom folding chemise and morocco-backed slip-case, 8vo.

✱ AN EXCELLENT LETTER, WRITTEN A LITTLE OVER A YEAR BEFORE BEARDSLEY'S DEATH TO HIS CLOSE FRIEND AND PRINCIPAL INFLUENCE IN HIS LATE CONVERSION TO CATHOLICISM, ANDRÉ RAFFALOVICH. Beardsley's conversion would be formalised in March 1897.

£1,500 - 2,000



75
Aubrey Beardsley (1872-1898), After.
 ORIGINAL ADVERTISING POSTER FOR THE YELLOW BOOK, VOL. XIII, APRIL, 1897
 Printed in blue on yellow paper, with printer's name 'C. Hentschel',
 sheet 387 x 290 mm (15¼ x 11½ in), under glass, some minor surface
 dirt and faint damp-stains, handling creases, framed, 1897

£500 - 700

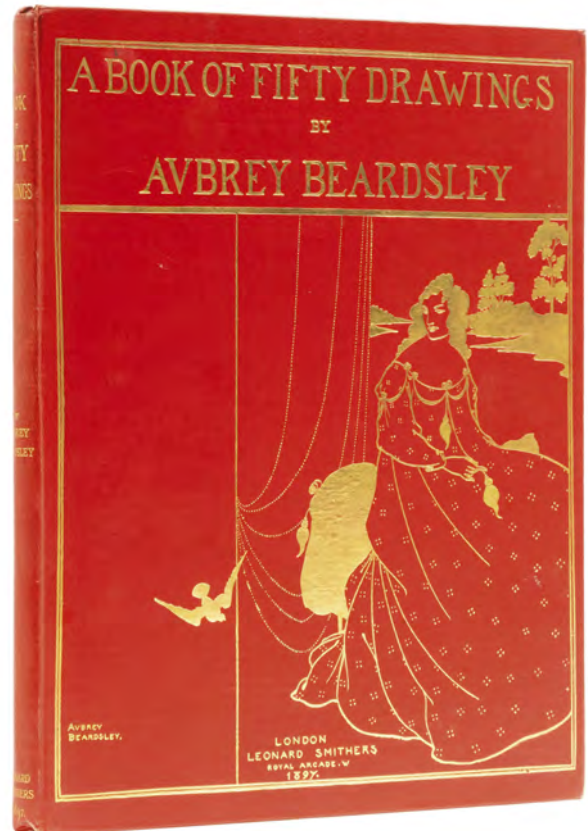


76

76
Beardsley (Aubrey).- Dowson (Ernest) THE PIERROT OF THE MINUTE.
 A DRAMATIC PHANTASY IN ONE ACT, ONE OF 30 LARGE PAPER COPIES ON
 JAPANESE VELLUM, from an edition limited to 330, title printed in red and
 black, frontispiece, pictorial initial letter, title-vignette, head- and
 tailpiece and cover design by Aubrey Beardsley, original pictorial
 vellum, gilt, slight bowing and light marking to covers, but a bright,
 near-fine example generally, preserved in custom vellum-backed drop-
 back box, [Lasner 115], 4to, Leonard Smithers, 1897.

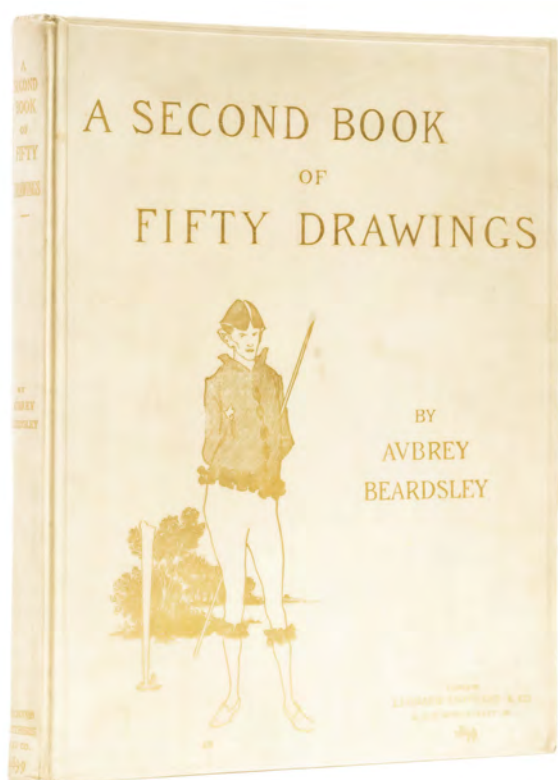
✱ A superb example of Dowson's only dramatic work in the
 delightful vellum binding designed by Beardsley.

£2,500 - 3,000



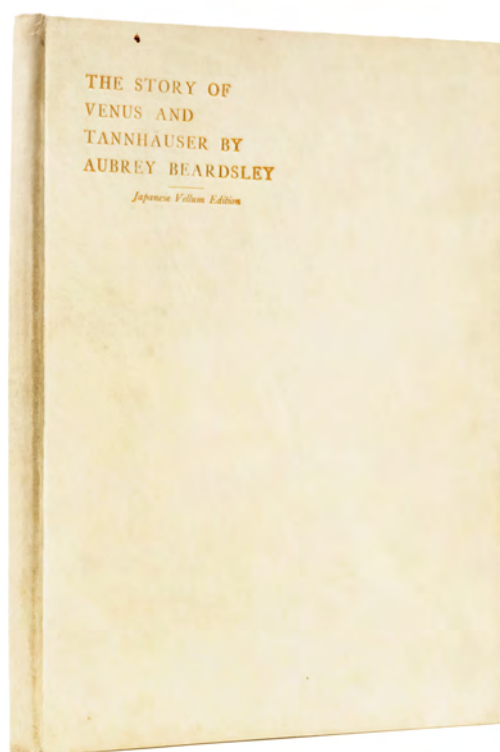
77
Beardsley (Aubrey) A BOOK OF FIFTY DRAWINGS, one of 500 copies on
 Japanese vellum, portrait frontispiece, 50 plates by Beardsley,
 captioned plate guards, foxing to first plate and endpapers, ink
 ownership inscription of W. M. Hoole to front pastedown dated 1934
 and with his neat ink annotations to the List of Drawings at end,
 original red pictorial cloth, gilt, very slight fading to spine, slight
 bumping to spine tips and corners, t.e.g., a remarkably sharp, fine
 copy, [Lasner 112], 4to, Leonard Smithers, 1897.

£400 - 600



78
Beardsley (Aubrey) A SECOND BOOK OF FIFTY DRAWINGS, ONE OF 50 COPIES ON JAPANESE VELLUM, *portrait frontispiece, fifty plates by Beardsley, captioned plate-guards, neat ink ownership inscription of W. M. Hoole to front pastedown, original pictorial vellum, gilt, covers a little bowed, bumping to spine ends, a little soiled, t.e.g., [Lasner 132], 4to, Leonard Smithers, 1899.*

£800 - 1,200



79
Beardsley (Aubrey) THE STORY OF VENUS AND TANNHÄUSER, FIRST EDITION, ONE OF 50 COPIES ON JAPANESE VELLUM, *from an edition limited to 300, light browning, upper hinge cracked but firm, chip to front free endpaper fore-edge, bookplate of Walter Delay Ward to front pastedown, original vellum, lettered in gilt, slight bowing to upper cover, light soiling, slight bumping to spine tips and corners, [Lasner 151], 4to, For Private Circulation, 1907.*

✿ The first complete publication of Beardsley's unfinished erotic novel, later published as *Under the Hill*.

£400 - 600

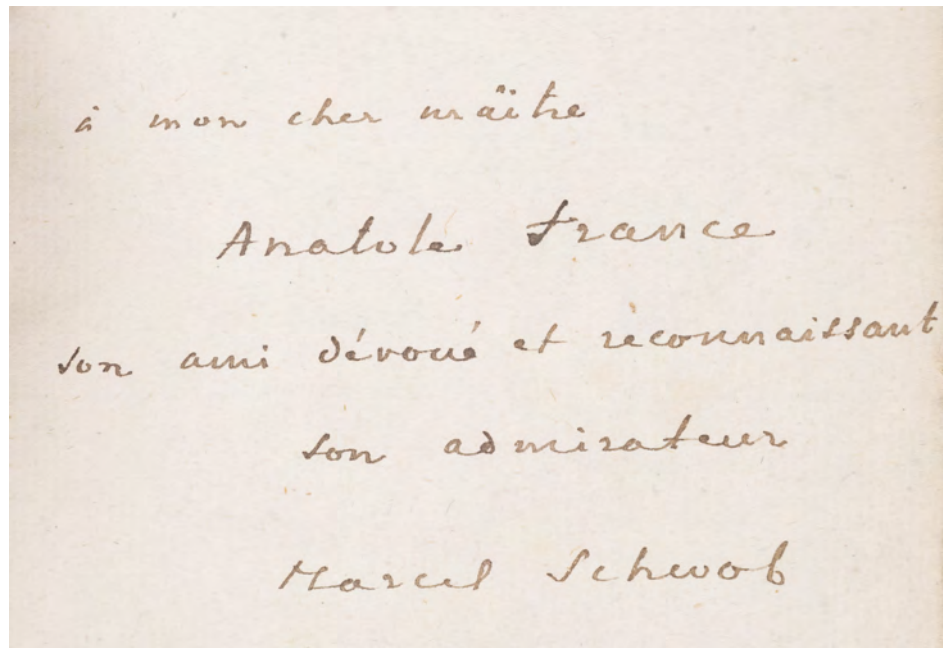
"He would say - 'Just five more books ,and then my collection will be complete.' Thirty-three years and many thousands of books later, he was still avidly collecting."

80

Schwob (Marcel) MIMES, WITH A PROLOGUE AND AN EPILOGUE, ONE OF 250 COPIES ON VERGÉ, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ANATOLE FRANCE on front free endpaper, vellum gilt by Paul Vié, light spotting and soiling, t.e.g., original upper wrapper by Jean Webber bound in, preserved in custom morocco-backed drop-back box, 12mo, Paris, Mercure de France, 1894.

✿ A lovely association copy from the symbolist poet to his friend, the journalist and novelist Anatole France.

£500 - 700

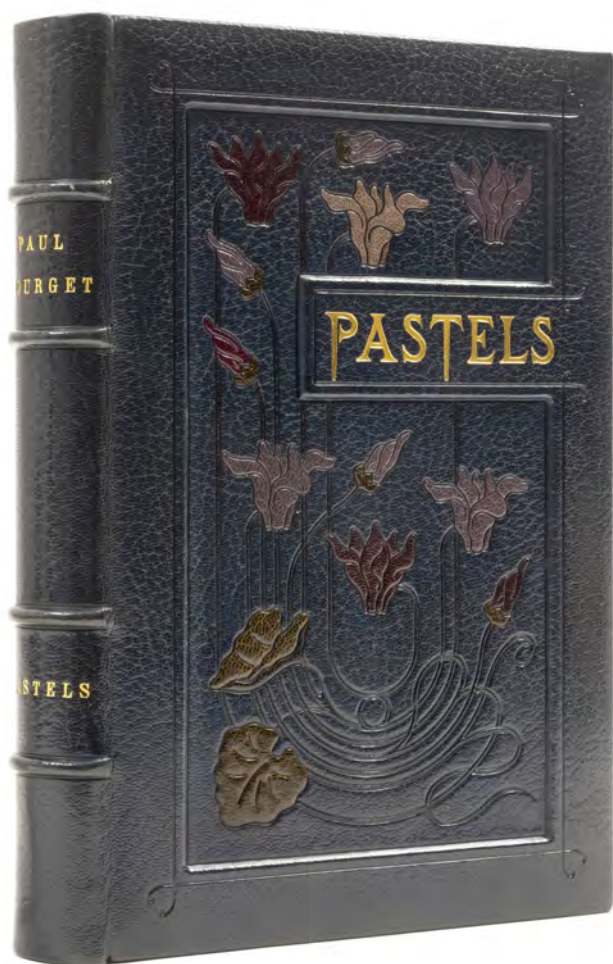


81

Zola (Émile) [THE WORKS], translated by Arthur Symons, Ernest Dowson, Havelock Ellis and others, 12 vol., ONE OF 10 SETS ON JAPANESE VELLUM, titles printed in red and black, some light spotting to endpapers, contemporary polished calf, gilt, spines gilt in compartments with red a brown morocco labels, light rubbing and minor chipping to spine tips and corners, covers a little spotted, t.e.g., others uncut, 8vo, Printed by the Lutetian Society for private distribution amongst its members, 1894-95.

✿ An attractive set of this handsome edition.

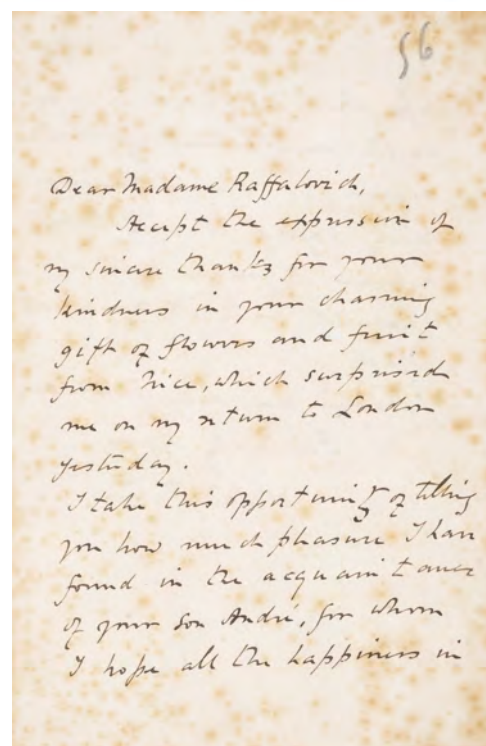
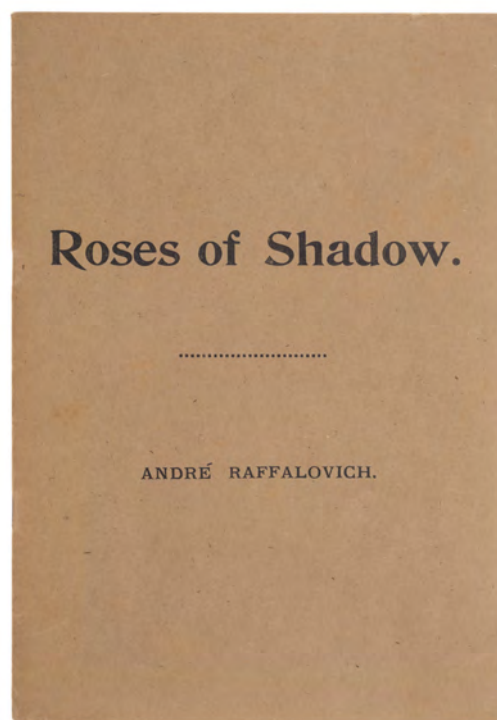
£1,500 - 2,000



82
Marius-Michel, binder.- Bourget (Paul) PASTELS, number 59 of 200 copies, colour illustrations by Robaudi and Giraldon, FINELY BOUND IN DARK BLUE GOATSKIN, BY MARIUS-MICHEL, upper cover titled in gilt with recessed panel of cyclamens inlaid in burgundy, beige, lilac and green goatskin and stems tooled in blind, spine titled in gilt with four raised bands, pink floral silk doublures and linings, doublures within border of gilt fillets and lines of small dots with leafy ornament to corners, signed at foot of front turn-in, marbled flyleaves with bookplate of Louis Barthou and label of Paris Exposition Universelle de 1900, original pictorial wrappers bound in, g.e., board slip-case (slightly rubbed), 8vo (binding c.250 x 170mm.), Paris, 1895.

✿ Handsome binding by the master binder. Marius-Michel (1846-1925) trained at his father's bindery but soon developed his innovative use of floral and plant motifs in bindings. This Art Nouveau style became the mode and he the supreme practitioner until Legrain's modern Art Deco designs emerged following the First World War, when Georges Cretté took over his master's business. This binding was exhibited at the Paris Exposition Universelle in 1900, at which Marius-Michel was awarded a Grand Prix and Chevalier of the Legion of Honour. An almost identical binding, with variation only in colours, is illustrated in Duncan & de Bartha's *Art Nouveau and Art Deco Bookbinding*, no.181 p.144.

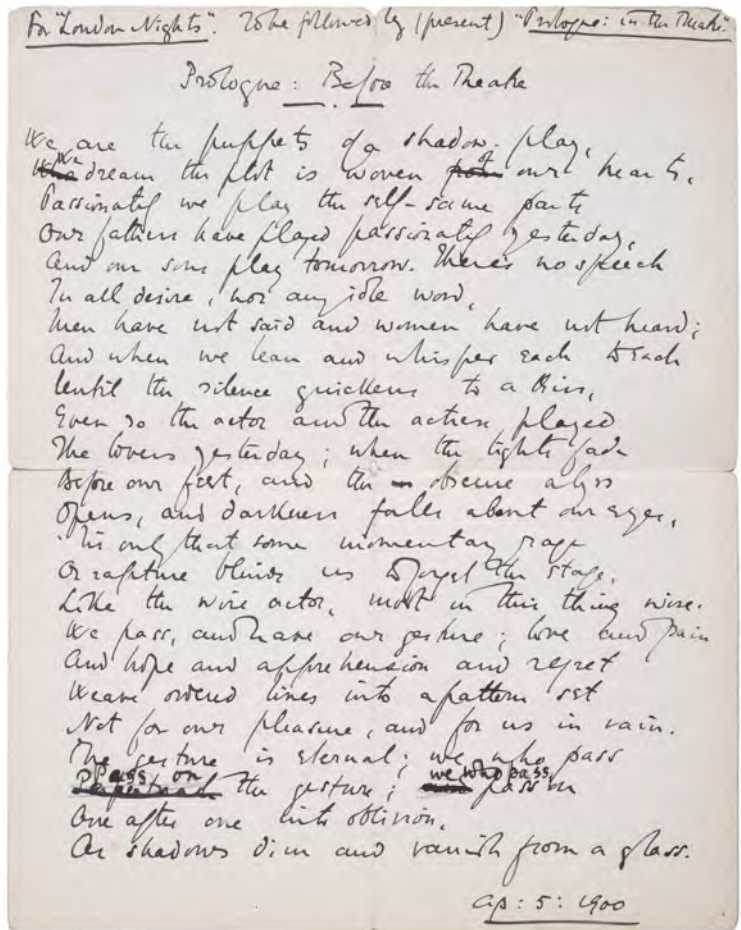
£1,500 - 2,000



83
Raffalovich (Marc-Andre) ROSES OF SHADOW, FIRST EDITION, light foxing, original wrappers, minor chipping to spine tips, a fine copy, preserved along with A.L.S. FROM WALTER PATER TO THE AUTHOR'S MOTHER "I TAKE THIS OPPORTUNITY OF TELLING YOU HOW MUCH PLEASURE I HAVE FOUND IN THE ACQUAINTANCE OF YOUR SON ANDRÉ, for whom I hope all the happiness in life which his charming character, and interesting mind, deserves. Should you ever visit Oxford, it will be an honour to make you acquainted with its remarkable objects" (spotted, tipped onto card mount) in card chemise and custom calf drop-back box, large 8vo, Privately printed and not for general distribution, [c.1895].

✿ Raffalovich's rare one-act play with an excellent letter by Pater who encountered the young writer at Oxford. We can trace only one other example at auction.

£1,000 - 1,500



84
Symons (Arthur) LONDON NIGHTS, ONE OF 50 LARGE PAPER COPIES, THE AUTHOR'S COPY WITH HIS INK OWNERSHIP INSCRIPTION DATED "JUNE 25TH 1895" TO FRONT FREE ENDPAPER AND LATER PRESENTATION INSCRIPTION FROM HIM "TO DORA [GORDINE]" ABOVE, WITH WATERCOLOUR DECORATIONS BY CHARLES CONDER TO FRONT FREE ENDPAPER (THIS WITH PRESENTATION INSCRIPTION FROM HIM "CHARLES CONDER TO A SYMONS. DIEPPE 95. OCTOBER 1" BELOW) AND TO PAGES 9, 11, 13, 15 AND 25, 5 AUTOGRAPH POEMS BY THE AUTHOR LOOSELY INSERTED OR TIPPED IN, PENCIL INSCRIPTIONS IN THE AUTHOR'S HAND ABOVE 9 POEMS, OCCASIONAL LIGHT FOXING AND SOME BROWNING OR OFFSETTING, SOME FINGER-SOILING, SILVER GELATINE PRINT PHOTOGRAPH OF BAUDELAIRE'S DRAWING OF JEANNE DUVAL LAID ONTO FRONT PASTEDOWN, ORIGINAL CLOTH, SOME MARKING OR STAINING, RUBBED, HOUSED IN CUSTOM BLACK MOROCCO DROP-BACK BOX, 8vo, 1895.

✱ A REMARKABLE COPY ENRICHED WITH SIX SUPERB CONDER WATERCOLOUR DRAWINGS.

The volume shows Symons in the process of revising the collection in the years following publication, some of the autograph poems are marked "For London Nights" by the author at head and appeared in subsequent editions. The pencil names to the head of the poems give some insight to the various figures in Symons' circle that inspired the works, including the Alhambra dancer Josephine Casaboni and the famous "Lydia" whose relationship with the author was an important source of inspiration. Symons later presented this copy to "Dora", likely the sculptor Dora Gordine (1895-1991) of whose works Symons was a great admirer to whom he would inscribe several works in his later years.

£3,000 - 4,000

85

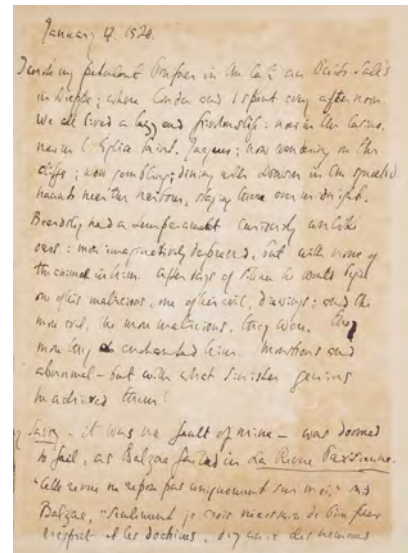
Symons (Arthur, editor) THE SAVOY, NO. 1, LENGTHY SIGNED INSCRIPTION BY SYMONS TO FRONT FREE ENDPAPER RECTO AND VERSO, PLATES AND ILLUSTRATIONS BY AUBREY BEARDSLEY, WILLIAM ROTHENSTEIN, CHARLES CONDER AND OTHERS, BROWNING TO ENDPAPERS, ORIGINAL BOARDS, BROWNE, CHIPPED AND WORN WITH OLD TAPE REPAIRS TO EXTREMITIES, JOINTS SPLITTING, PRESERVED IN CUSTOM MOROCCO-BACKED DROP-BACK BOX, 4to, 1896.

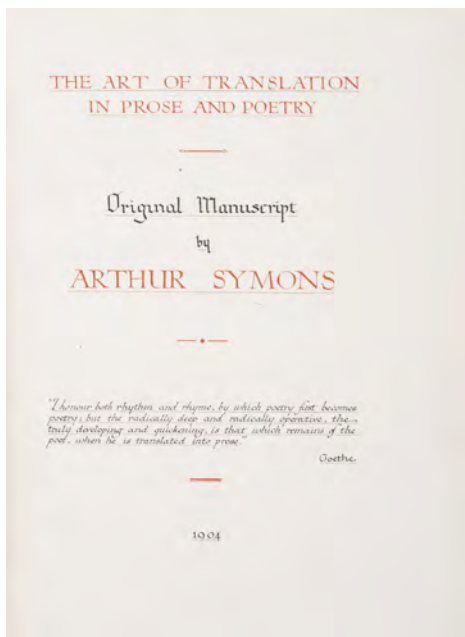
✱ A SUPERB AND LONG INSCRIPTION BY SYMONS, REMINISCING ABOUT HIS TIME IN DIEPPE, DISCUSSING CHARLES CONDER, ERNEST DOWSON AND, IN PARTICULAR, AUBREY BEARDSLEY.

"BEARDSLEY HAD A TEMPERAMENT CURIOUSLY UNLIKE OURS: MORE IMAGINATIVELY DEPRAVED, BUT WITH NONE OF THE ANIMAL IN HIM. AFTER DAYS OF SILENCE HE WOULD BEGIN ONE OF HIS MALICIOUS, ONE OF HIS EVIL DRAWINGS; AND THE MORE EVIL, THE MORE MALICIOUS THEY WERE, THE MORE THEY ENCHANTED HIM. ?MALICIOUS AND ABNORMAL - BUT WITH WHAT SINISTER GENIUS HE ACHIEVED THEM!... MY SAVOY - IT WAS NO FAULT OF MINE - WAS DOOMED TO FAIL... I WAS OBLIGED TO WRITE THE DECEMBER NUMBER ENTIRELY BY MYSELF - WITH THE AID OF BEARDSLEY."

Provenance: Jerome Kern (1885-1945), The later library of Jerome Kern, Parke Bennett Galleries, New York, 16 October 1962, lot 259.

£600 - 800





86
Symons (Arthur) AUTOGRAPH MANUSCRIPT SIGNED OF THE ESSAY "THE ART OF TRANSLATION IN PROSE AND POETRY," 16pp. on 14 leaves, numerous revisions, signed and dated at end, with calligraphic title page in red and black, bound with a typescript of the same (neatly underlined throughout with initials and poetic quotations executed in red in a calligraphic hand), crushed brown half morocco by Sangorski & Sutcliffe, spine a little rubbed and sunned, 4to, 1904.

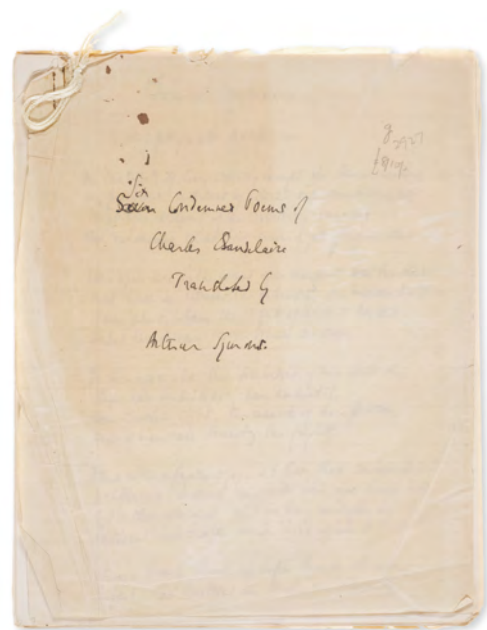
✧ A working draft of this essay by Symons, possibly originally intended for his 1904 book of essays *Studies in Prose and Verse*. Symons discusses numerous writers including Edward Fitzgerald, Dante Gabriel Rossetti, Goethe, Gautier and Pope.

£1,000 - 1,500

87
Symons (Arthur) AUTOGRAPH AND TYPED MANUSCRIPT SIGNED OF THE ESSAY "BAUDELAIRE AND HIS LETTERS", 30pp., comprising 3 pages of typescript and 27 pages of manuscript on 26 leaves, with 16 pages on verso containing a seemingly abandoned work of fiction and 6 pages of poetry, numerous corrections and deletions, first 3 leaves with hole to upper corner, some light marking and creasing to extremities, unbound, with initialled ?proof sheets of the published article, preserved folding chemise with bookplate of John Quinn and morocco-backed slip-case, 4to, [1919].

✧ AN EXCELLENT MANUSCRIPT BY SYMONS ON ONE OF THE KEY WRITERS OF THE DECADENT MOVEMENT, WHOSE WRITING HE HELPED TO INTRODUCE TO THE BRITISH AND AMERICAN PUBLIC. Symons' book *Charles Baudelaire: A Study* was published the year after this essay. This manuscript also includes a portion of rejected and unpublished work by Symons on the reverse.

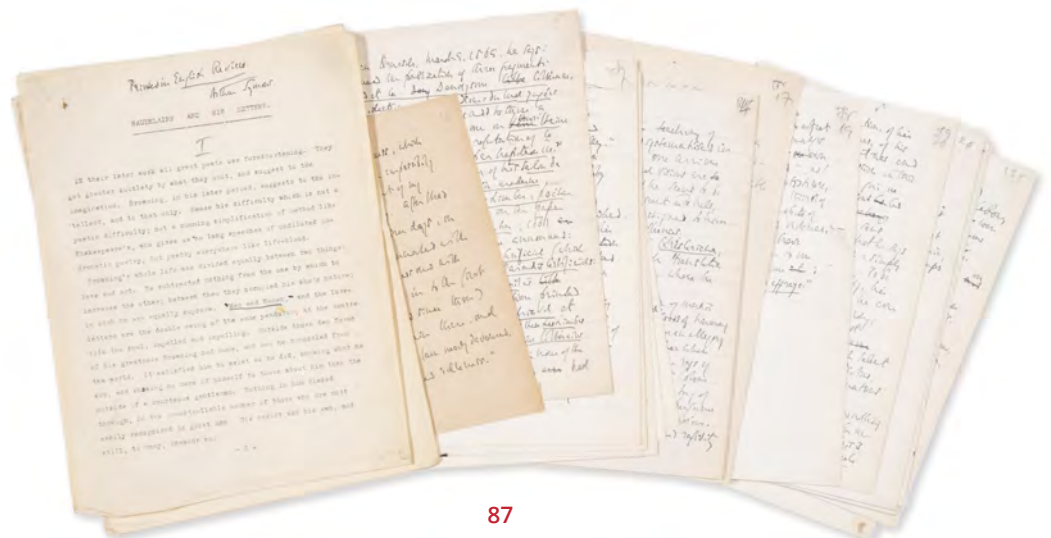
£1,200 - 1,800



88
Symons (Arthur) AUTOGRAPH MANUSCRIPTS OF HIS TRANSLATIONS OF THE SIX CONDEMNED POEMS FROM CHARLES BAUDELAIRE'S *LES FLEURS DU MAL*, 19pp. including title on 19 leaves, recto only, with numerous autograph corrections and revisions, title page creased and a little browned with some chipping to extremities, some scattered spotted, old rust mark from (now discarded) paperclip to upper corner, later tie to upper corner with final leaf detached, preserved in custom folding chemise and calf-backed slip-case, 4to, 24-25 July 1919.

✧ Symons' translations of the six poems famously banned by court order until 1949, "Femmes Damnées I.", "Les Bijoux", "A celle qui est trop gaie", "Les Métamorphoses du vampire", "Le Lethe", and "Lesbos". Baudelaire was one of the chief literary obsessions of Symons, these translations being one of the earliest in English, published by the Casanova Society in 1925.

£1,000 - 1,500

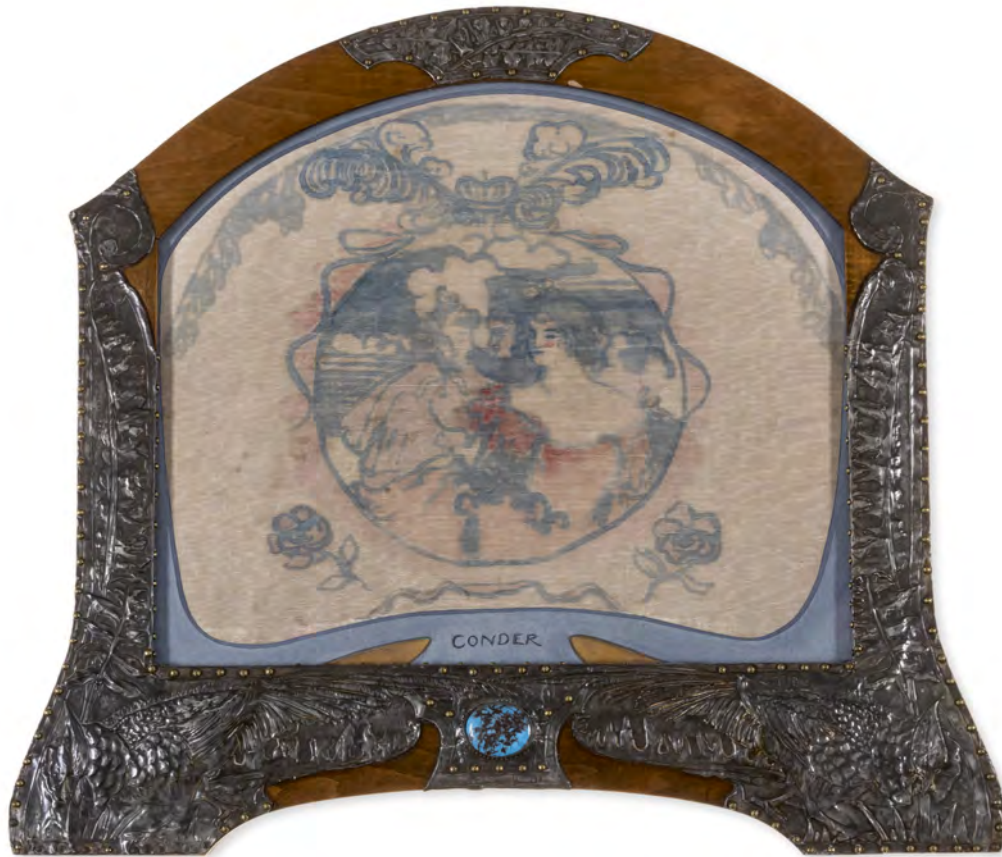
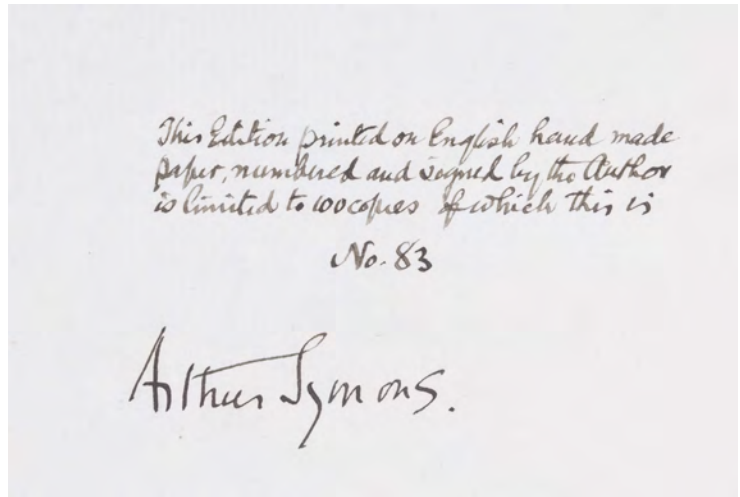


87

89

Symons (Arthur) CHARLES BAUDELAIRE, ONE OF 100 COPIES SIGNED AND NUMBERED BY THE AUTHOR, title printed in red and black, portrait frontispiece and 7 plates, 2 illustrations, newspaper clipping tipped onto front free endpaper, light browning to endpapers, original vellum-backed boards, some discolouration to spine, light browning to covers, t.e.g., others uncut, small 4to, Elkin Mathews, 1920.

£400 - 600



90

Charles Conder (1868-1909)

CUSHION DESIGN WITH TWO WOMEN IN A CIRCLE WITH ELABORATE FLOURISHES AND DECORATION Watercolour on silk, 310 x 405 mm (12¼ x 15⅞ in), under glass, some minor rubbing and creases to edges, presented within ornate Art Nouveau arched frame with metalwork decoration and inset stone, [circa 1895-1898]

Provenance:

Fitz Thaulow (Norwegian Impressionist painter, 1847-1906), Villa des Orchides;

By descent, from whom acquired by Barry Humphries.

✿ "On one of his many visits to Dieppe, between 1895 and 1898, Conder was the guest of Fitz Thaulow, the Norwegian Impressionist, at his house, the Villa des Orchides in the Rue des Fontaines. Whilst there he executed a number of panels on silk for the decoration of the house. He also improved, in watercolour, several cushion covers. The house was demolished at the turn of the century... but Conder's fragile and fugitive decorations miraculously survived in the possession of the Thaulow family in Oslo, from which collection this cushion was acquired.

Thaulow was host to many notable artistic expatriates of the period, including Oscar Wilde in his post-vincular exile, and there exists no evidence that the cushion by Conder was not, at some time, depressed by the poet's pomaded occiput.' [Text by Barry Humphries]

£2,000 - 3,000



91
Charles Conder (1868-1909)

TWO FIGURES OVERLOOKING AN IDYLIC COASTAL LANDSCAPE

Watercolour on silk, signed 'C. Conder' in the lower right corner, 245 x 425 mm (9 7/8 x 16 3/4 in), under glass, some minor surface dirt, framed, [circa 1900]

Provenance:

The Estate of Irena Nebenzahl, Sydney;

Sale. Shapiro Auctions, Australia, *Australian and International Art*, 23rd November 2021, lot 21

£1,000 - 2,000



92
Charles Conder (1868-1909)

SATURN

Charcoal, coloured wash on paper

Signed and dated 'C. Conder 1900' in the lower left corner

21 x 21 cm (8 1/4 x 8 1/4 in)

Provenance:

Christies, Melbourne, 1st August 1995, lot 145

Christie's, Melbourne, *Australian and International Paintings*, 25th November 1999, lot 477

✠ 'By Saturn they seek to represent that power which maintains the cyclic course of times and seasons... Saturn for his part got his name because he was "sated" with years; the story that he regularly devoured his own children is explained by the fact that time devours the courses of the seasons, and gorges itself "insatiably" on the years that are past...' [Quintus Lucilius Balbus, as quoted by Cicero]

£1,500 - 2,000

93

Charles Conder (1868-1909)

PORTRAIT OF WILLIAM ROTHENSTEIN IN A SHOWER OF TEARS

Pencil, signed with initials and dated in the lower right corner, inscribed with title in the lower left corner, image 190 x 132 mm (7½ x 5¼ in), under glass, framed, 1896

Provenance:

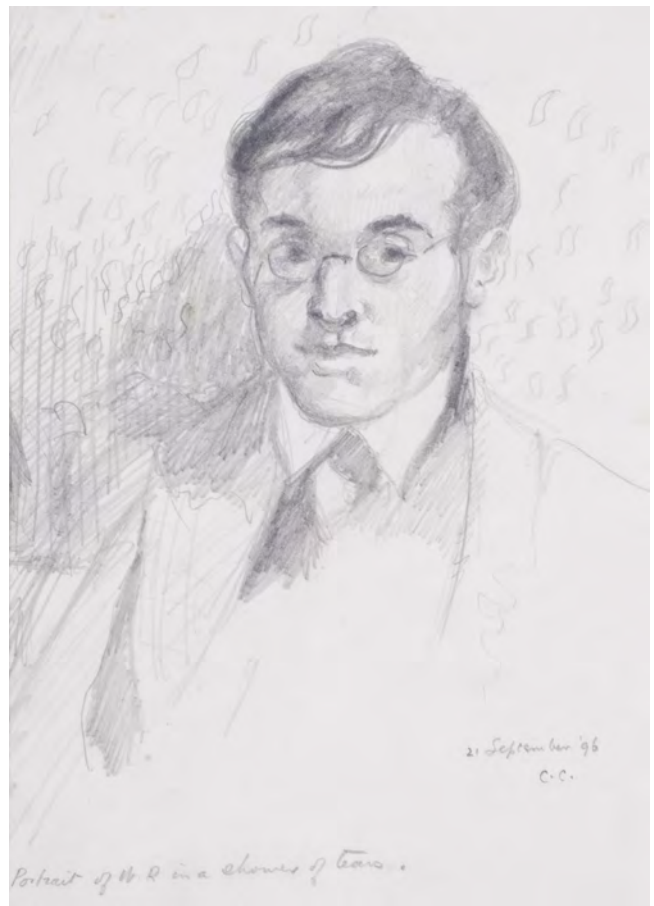
Mr & Mrs Herbert D. Schimmel, New York

Exhibited:

Jane Voorhees Zimmerli Art Museum, *The Circle of Toulouse-Lautrec: An Exhibition of the Work of the Artist and of His Close Associates*, November 17-February 2, 1986, no. 51

✠ British-born artists William Rothenstein and Charles Conder (1868-1909) first crossed paths while studying in Paris in 1890, forming a friendship that would last a lifetime. Both young painters moved in influential circles, associating with many prominent artists and writers of the time, such as Henri de Toulouse-Lautrec, Oscar Wilde, and Auguste Rodin.

£1,000 - 1,500



94

William Rothenstein (1872-1945)

PORTRAIT OF CHARLES CONDER (1868-1909), SEATED ON THE FLOOR

Black and white chalks, on grey coloured paper, image 315 x 210 mm (12¾ x 8¼ in), under glass, minor surface dirt, framed, [circa 1890s]

✠ In October 1890, Rothenstein encountered Conder at Julian's atelier. Described by Rothenstein as "a blond, rather heavily built man, blue-eyed, bearded, with long hair parted in the middle and falling over his eyes" (Rothenstein, 1938, p. 55), Conder would soon become Rothenstein's closest friend and confidant during his early years in Paris. The drawing in question would appear to have been produced during the beginning of their friendship. This bond gradually faded as both men withdrew from their bohemian lifestyles following their respective marriages at the turn of the century; Rothenstein in 1899 and Conder in 1901.

£1,000 - 1,500

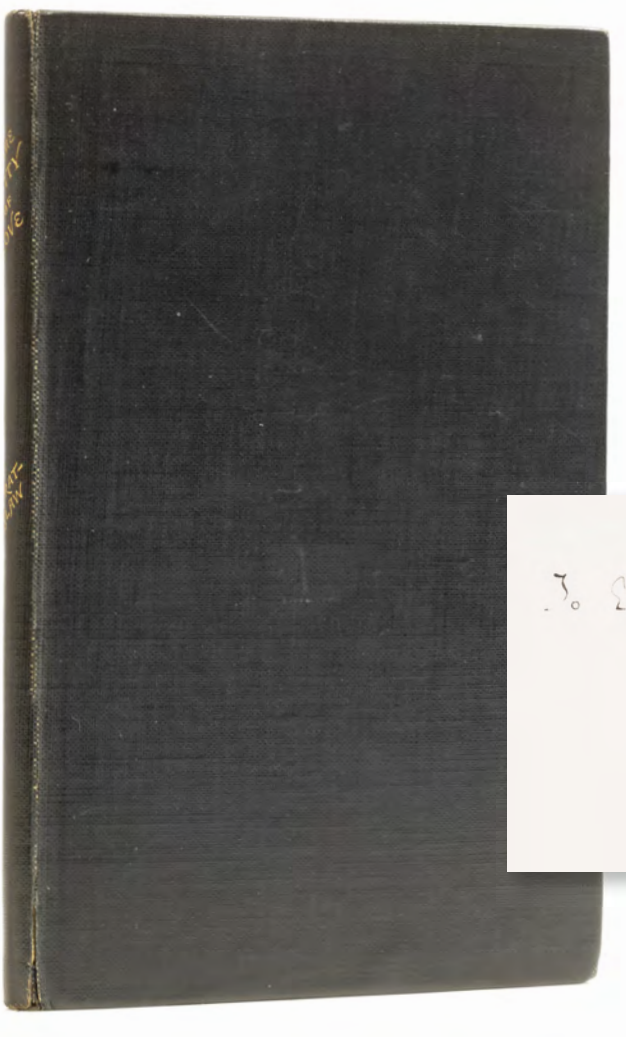
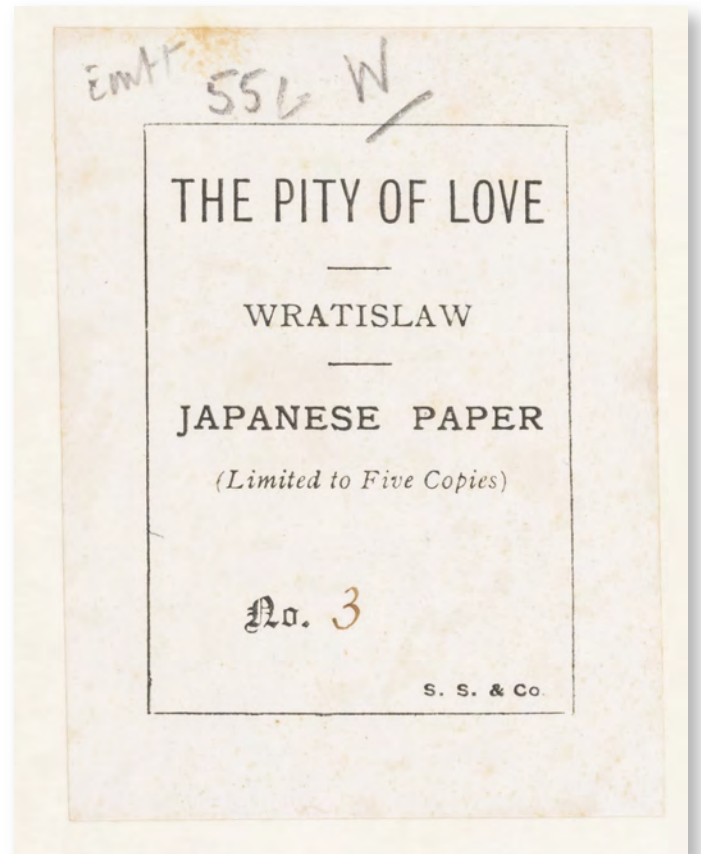
95

Wratislaw (Theodore) THE PITY OF LOVE. A TRAGEDY, ONE OF FIVE COPIES ON JAPANESE VELLUM, *light erasure marks to front free endpaper, original cloth, slight bumping and fraying to spine tips and corners, upper joint splitting at ends but firm, light marking to head of upper cover, preserved in custom half morocco drop-front box, 8vo, Swan Sonnenschein, 1895.*

✪ EXCEPTIONALLY RARE, WE CAN TRACE NO OTHER COPY OF THIS LIMITATION AT AUCTION.

Wratislaw is one of the most elusive figures of the 1890s, both in his little-documented private life and in his works as most appeared to be published in small limited editions, as here.

£1,500 - 2,000

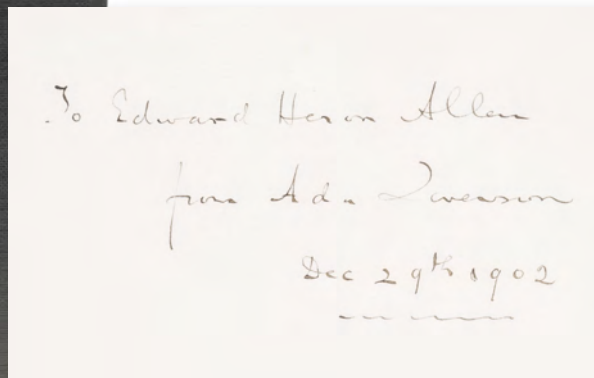


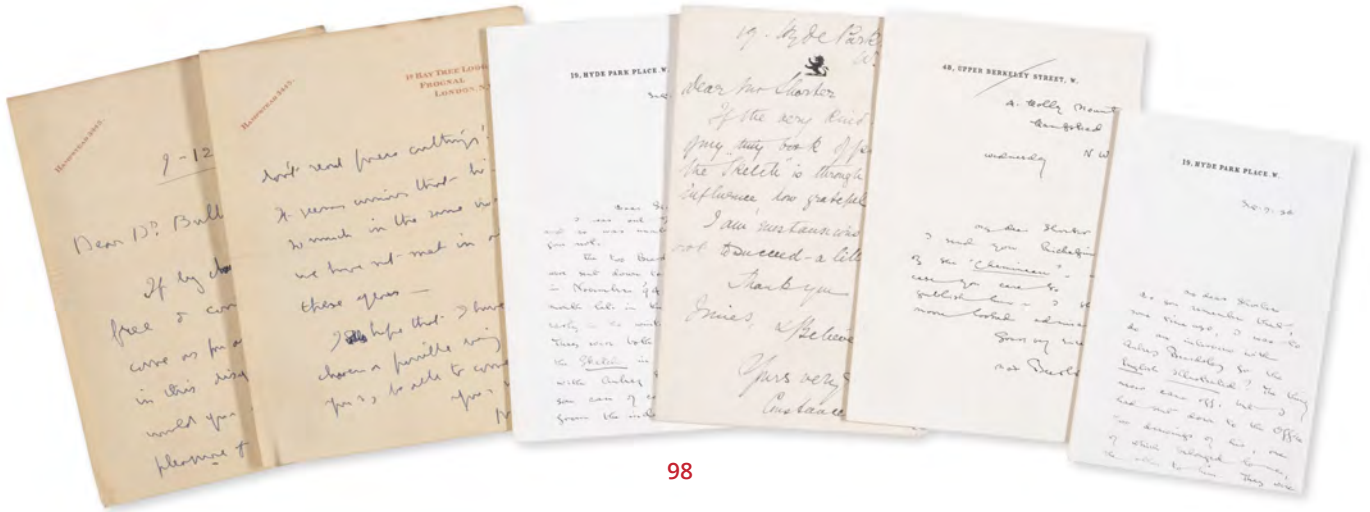
96

Wratislaw (Theodore) THE PITY OF LOVE. A TRAGEDY, NUMBER 1 OF 21 LARGE PAPER COPIES, SIGNED PRESENTATION INSCRIPTION FROM ADA LEVERSON TO EDWARD HERON-ALLEN dated "Dec 9th 1902" to verso of introductory note, *title printed in red, browning to endpapers, bookplate of Heron-Allen to front free endpaper, original black cloth, slight bumping and fraying to spine tips and corners, light rubbing to joint with short splits to ends, an excellent example, preserved in custom morocco-backed drop-back box, 8vo, Swan Sonnenschein, 1895.*

✪ COPY NUMBER ONE OF THIS RARE LIMITATION, PRESENTED FROM ONE PROMINENT FIGURE OF FIN-DE-SIECLE LETTERS TO ANOTHER.

£1,500 - 2,000





98



97
Rops (Félicien).- Uzanne (Octave) & others.
 FEMINES..., number 36 of 183 copies on Japon, this copy for M. Colin fils, additional pictorial title by Gaujean after Krutke printed in colours, 8 engraved plates after Rops in 2 states (one colour, one plain with remarques), tissue guards, decorative floral/foliage borders in varying colours and vignettes by Rudnicki, original Art Nouveau pictorial wrappers by de Feure, uncut, an excellent copy preserved in modern terracotta morocco drop-back box, spine gilt with floral ornaments and dark red labels, tall 8vo, Paris, 1896.

£800 - 1,200

98
Beerbohm (Max) THE WORKS, FIRST EDITION, A.L.S. FROM BEERBOHM TO CLEMENT SHORTER laid onto rear endpaper, press cuttings and photographs of Beerbohm and other figures laid onto pastedown and endpapers, neat ink note in purple ink to front free endpaper, original cloth, spine label renewed, spine darkened, spine ends a little frayed, preserved in custom morocco-backed drop-back box along with 3 ADDITIONAL A.L.S. FROM BEERBOHM, AN A.L.S. FROM CONSTANCE BEERBOHM AND A LETTER FROM LADY RHONDDA, all preserved in folding chemise, 8vo, 1896.

✱ "THE WHOLE THING PLACES ME IN A RATHER AWKWARD POSITION WITH BEARDSLEY AS THE DRAWINGS WERE AMONG HIS BEST WORK..."

A good group of letters from Beerbohm including two that show him imploring Shorter to retrieve two drawings by Beardsley, sent by Beerbohm to the offices of *The English Illustrated Magazine*. The drawings were to be included in an upcoming book (presumably Beardsley's *Book of Fifty Drawings*) and Beardsley wrote to Beerbohm in the hope of obtaining them.

£500 - 700



99

99

Beerbohm (Max) CARICATURES OF TWENTY-FIVE GENTLEMEN, FIRST EDITION, FIRST ISSUE with "Leonard Smithers" to foot of spine, EDWARD GORDON CRAIG AND SIEGFRIED SASSOON'S COPY with bookplates to front pastedown (Sassoon's posthumous), PENCIL CARICATURE OF GEORGE BERNARD SHAW BY CRAIG TITLED "G.B.S. THE SAILOR'S FRIEND" to rear endpaper, and drawing of a bat by Craig above the Frank Harris plate, plates by Beerbohm, some light corner creasing and light finger-soiling, book label of Henry Sotheran to front pastedown, original pictorial cloth, gilt, spine a little darkened, light rubbing and bumping to extremities, preserved in custom chemise and morocco-backed slip-case, 4to, Leonard Smithers, 1896.

✿ An excellent provenance with evidence of Gordon Craig attempting his hand at caricature. Shaw and Craig knew each other well and feuded for much of their lives, though the drawing here appears to be an affectionate one.

£500 - 700



100

Max Beerbohm (1872-1956)

PORTRAIT OF MR CLEMENT SHORTER, JOURNALIST AND AUTHOR (1857-1926) Brush and ink, grey wash, signed 'Max' centre right, and sitter's name inscribed in the lower left quadrant, image 250 x 170 mm (9 7/8 x 6 5/8 in), under glass, minor abrasion and faint creases to each corner, framed, [circa 1900-1920]

Provenance:
The Piccadilly Gallery, London, 1972, no. 47

Literature:
Hart-Davis, Rupert, *A Catalogue of the Caricatures of Max Beerbohm*, 1972, no. 1520

✿ Clement Shorter (1857-1926) was author of *The Brontës' Life and Letters*, published in 1908.

£1,500 - 2,000



101

Max Beerbohm (1872-1956)

PORTRAIT OF MARC-ANDRÉ RAFFALOVICH (1864-1934), HOLDING OPERA GLASSES AND LOOKING UP TO THE STARS Pen and black ink, grey wash, coloured crayon, signed in the lower centre, image 310 x 187 mm (12 1/4 x 7 3/8 in), under glass, some toning and minor surface dirt,

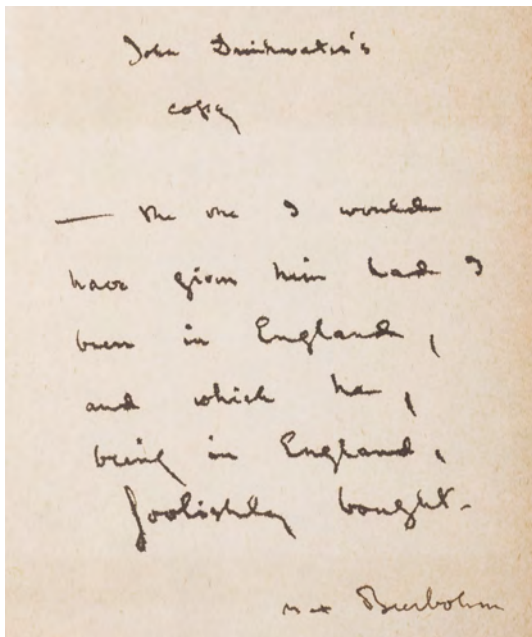
Provenance:
Michael MacLagan (British historian and herald, 1914-2003)

Literature:
Hart-Davis, Rupert, *A Catalogue of the Caricatures of Max Beerbohm*, 1972, no. 1206

✿ By family repute, Barry's acquisition of Beerbohm's portrait of Marc-André Raffalovich was the result of many years hard effort pursuing a deal, the result of a previous owner being reluctant to part with it, and was one of his favourite Beerbohm drawings.

Marc-André Raffalovich was a French poet and author who wrote extensively on homosexuality. He is most remembered for his support of the arts and his enduring lifelong partnership with the English poet John Gray.

£2,000 - 3,000

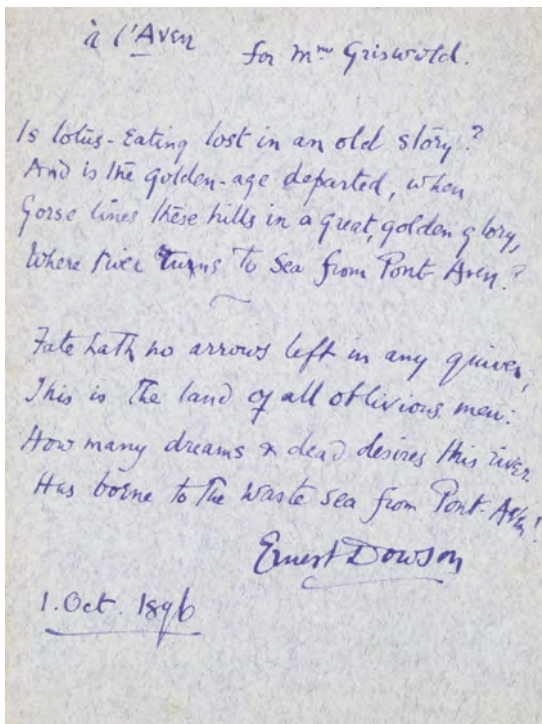


102

Beerbohm (Max) SEVEN MEN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "JOHN DRINKWATER'S COPY - THE ONE I WOULD HAVE GIVEN HIM HAD I BEEN IN ENGLAND, AND WHICH HE, BEING IN ENGLAND, FOOLISHLY BOUGHT. MAX BEERBOHM" to front free endpaper, light browning to text, AUTOGRAPH POEM INITIALED BY BEERBOHM TO DRINKWATER laid onto front pastedown, ink ownership inscription of Drinkwater to front free endpaper (with his initialled pencil comments below) and his morocco book label to front pastedown, original cloth, faint ring marks to upper cover, spine darkened, slight fraying to spine tips and corners, extremities rubbed, preserved in red morocco drop-back box, 8vo, 1919.

✿ A superb association copy of this short story collection, inscribed from Max to John Drinkwater and with a humorous poem by him about their mutual friend William Rothenstein titled "Lines on a Certain Friend's Great Talent for Swift Philosophical Generalisation". Rothenstein was the model for the central character in the eponymous first story of the present work, "Enoch Soames".

£800 - 1,200



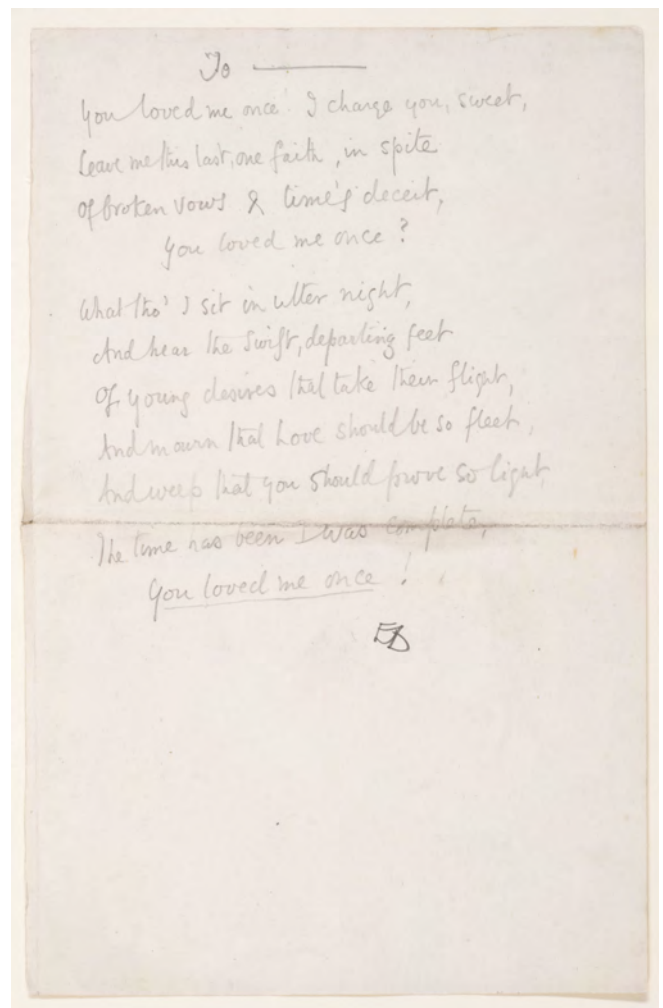
103

103

Dowson (Ernest) "A L'AVEN" AUTOGRAPH MANUSCRIPT POEM SIGNED BY DOWSON AND INSCRIBED "FOR MRS. GRISWOLD", two four-line stanzas in purple ink dated 1 Octo. 1896, bound with numerous pencil sketches by largely unidentified Victorian artists, spotting to endpapers, label of Miller & Co. to front pastedown, original buckram, lettered in gilt, contents a little shaken, preserved in folding chemise and custom morocco-backed slip-case, oblong 12mo, 1896.

✿ A pre-publication manuscript copy of Dowson's poem "To the River Aven". Manuscript poetry by Dowson is rare, we can trace only a handful of examples at auction. The poem would later be published but with the title in English and with the date of composition given as 25th January, 1898. The copy from the Bradley Martin collection (without book label, provenance supplied by book seller's description).

£2,000 - 3,000



104

104

Dowson (Ernest) "To ——" AUTOGRAPH MANUSCRIPT POEM INITIALLED BY DOWSON, 1p., 12 lines in pencil on recto with portion of AUTOGRAPH LETTER SIGNED "ERNEST D." on verso, vertical fold, tipped into card folder and preserved in chemise and custom morocco-backed slip-case (some spotting and fading), 8vo, n.d.

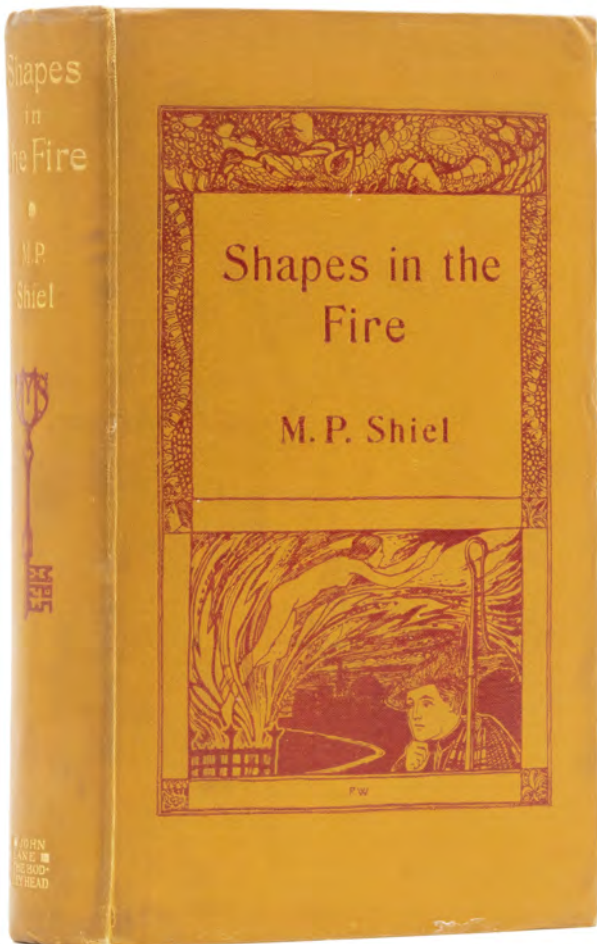
✿ A CHARACTERISTIC MANUSCRIPT ROUNDEL BY DOWSON ON THE REVERSE OF A TYPICALLY BITTER LETTER.

"You loved me once. I charge you sweet,/ Leave me this last, on faith, in spite/ Of broken vows & time's deceit,/ You loved me once?..."

The letter from Dowson, to an unknown recipient, finds Dowson in self-pitying and rancorous form: "I read yr. 'Fr. Proverbs'. Excellent, but what is the good of writing? What is the good of anything? I would I know a curse infinite enough to assuage the spleen wherewith I contemplate all that is or has been or shall be."

Manuscript material by Dowson is rare at auction. The roundel was first published by Desmond Flower in his *Complete Poems of Ernest Christopher Dowson* (1934, p.159), taken from a manuscript notebook of Dowson's, then in Flower's possession and now in the Morgan Library, and there given the title "To Helene". Included with the lot is a 1954 letter from Alexander D. Wainwright of Princeton University Library, thanking the recipient for the loan of Galsworthy and Dowson items for an exhibition and a letter from Desmond Flower, confirming the poems as being in Dowson's hand and speculating that the letter may be addressed to Dowson's Oxford friend Sam Smith.

£1,500 - 2,000



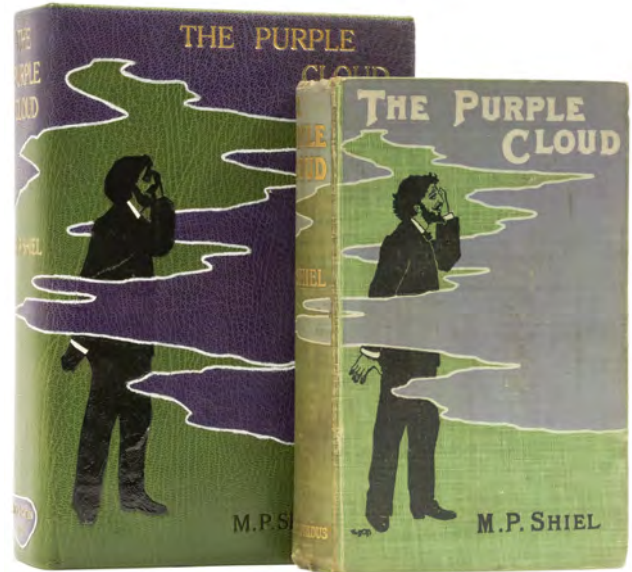
105

105

Shiel (M. P.) SHAPES IN THE FIRE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HAROLD TAVES to front free endpaper, address panel to Taves in Shiel's hand loosely inserted, pictorial title, 14pp. advertisements and 12pp. publisher's catalogue at rear, faint tape marks to endpapers, original brown cloth, lettered and decorated in red, spine lettered in gilt, spine very slightly darkened, light rubbing and bumping to extremities, uncut, an excellent copy, 8vo, John Lane, 1896.

✿ Shiel's second short story collection, including his weird fiction classics "Xelucha" and "Vaila", scarce inscribed. Harold Taves was a friend and correspondent of Shiel's who helped to sell Shiel's novels in Hollywood.

£800 - 1,200

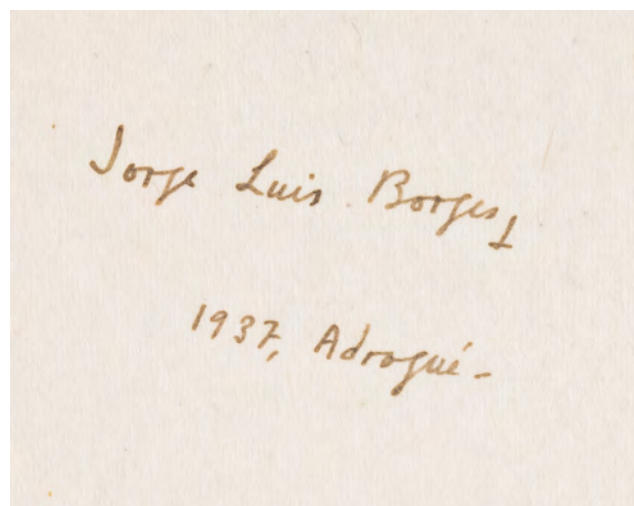
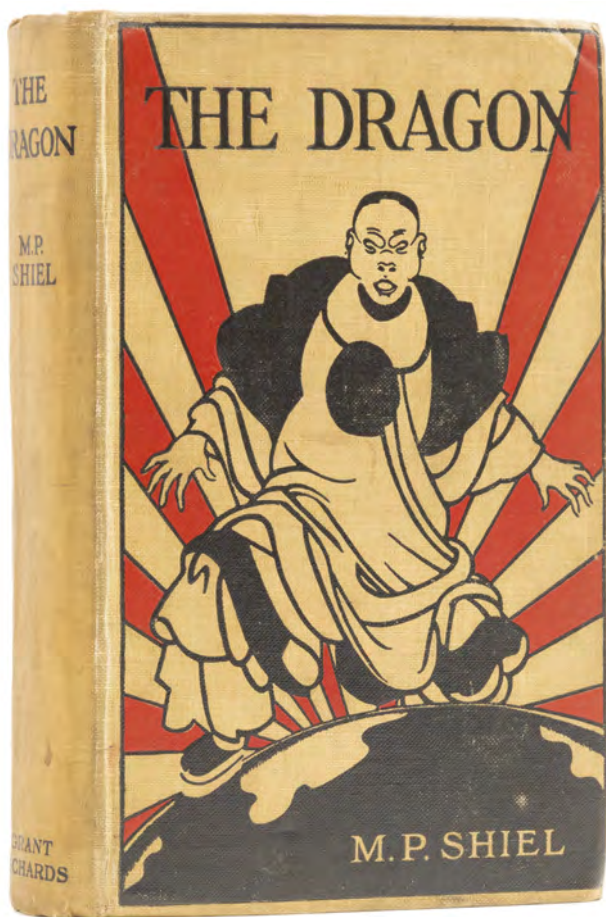


106

Shiel (M. P.) THE PURPLE CLOUD, FIRST EDITION, title printed in red and black, 4pp. advertisements and 31pp. catalogue (dated May 1901) at rear, light foxing, largely to title and following leaf, paper residue to front pastedown, original pictorial cloth, light browning to spine, spine ends and corners bumped, rubbing to extremities, an excellent example overall, preserved in green morocco drop-back box with purple and black onlays replicating original cloth, 8vo, Chatto & Windus, 1901.

✿ Shiel's most enduring novel, an apocalyptic last man novel that influenced H.G. Wells and H.P. Lovecraft. Scarce in good condition.

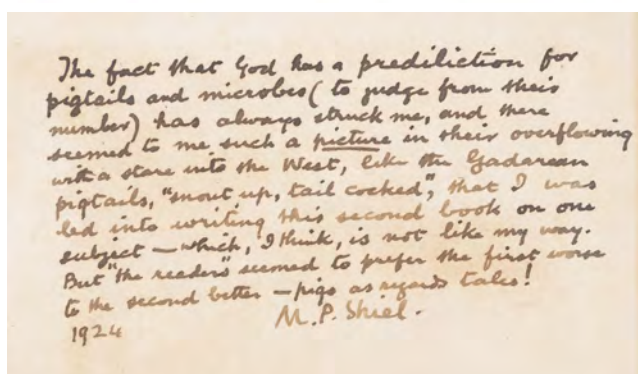
£1,000 - 1,500



108

Shiel (M. P.) PRINCE ZALESKI, *New Adelphi Library edition*, JORGE LUIS BORGES' COPY with his ink ownership inscription "Jorge Luis Borges, 1937, Adrogué" to rear pastedown, original cloth, light browning to spine, slight fraying to spine tips and corners, preserved in drop-back box, 8vo, 1928.

£600 - 800



107

Shiel (M. P.) THE DRAGON, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "THE FACT THAT GOD HAS A PREDILECTION FOR PIGTAILS AND MICROBES (TO JUDGE FROM THEIR NUMBER) HAS ALWAYS STRUCK ME, AND THERE SEEMED TO ME SUCH A PICTURE IN THEIR OVERFLOWING WITH A STARE INTO THE WEST... BUT "THE READERS" SEEMED TO PREFER THE FIRST WORK TO THE SECOND BETTER - PIGS AS REGARD TALE! M.P. SHIEL. 1924" to front free endpaper, 28pp. advertisements dated 1913 at rear, light browning to endpapers, slight surface abrasion to front pastedown, original pictorial cloth, spine a little darkened, spine ends and corners a little bumped, some light rubbing and marking, preserved in custom chemise and morocco-backed slip-case, 8vo, Grant Richards, 1913.

✧ A future war novel and the second of Shiel's "yellow peril" titles, with a lengthy inscription discussing its inspiration and reception.

£600 - 800

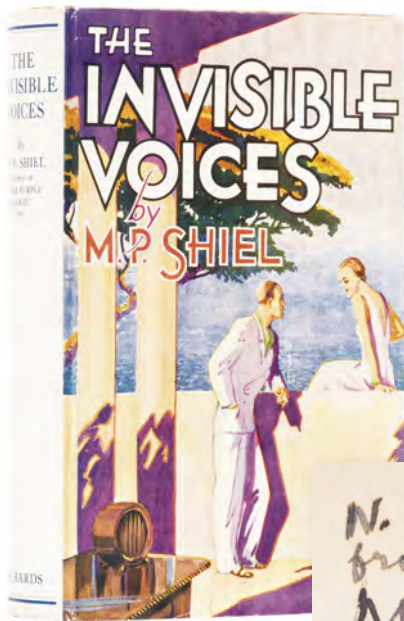


109

Shiel (M. P.) HERE COMES THE LADY, FIRST EDITION, 20pp. advertisements dated "Autumn 1928" at rear, light browning to endpapers, original cloth, light sunning to spine, dent to foot of upper cover, dust-jacket priced at 7/6, light toning to spine, spine ends and corners chipped, small internal chip to spine, a few small nicks and small chips to head and top of panels with light creasing, small internal chip to spine, surface scratch to upper panel, a very good example overall, 8vo, The Richards Press, [1928].

✧ Shiel's fourth collection of short-stories, rare in the elegant dust-jacket.

£600 - 800



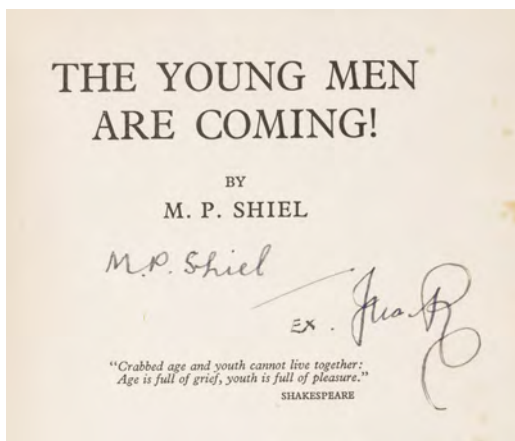
N. G.
from
M.P. Shiel

110

Shiel (M. P.) THE INVISIBLE VOICES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO FRONT FREE ENDPAPER, ORIGINAL ORANGE CLOTH LETTERED IN BLACK, SLIGHT BUMPING TO SPINE ENDS AND CORNERS, DUST-JACKET PRICED AT 7s. 6d., CHIP TO HEAD OF LOWER JOINT, SMALL INTERNAL TEAR PART-WAY UP LOWER JOINT, MINOR CHIPPING AND SLIGHT RUBBING AND CREASING TO SPINE TIPS AND CORNERS, BUT A NEAR-FINE EXAMPLE OVERALL, PRESERVED IN CUSTOM SLIP-CASE, 8vo, Richards, 1935.

✿ A superb example of this short story collection by Shiel, including several with fantasy and science fiction settings.

£600 - 800



111

Shiel (M. P.) THE YOUNG MEN ARE COMING!, FIRST EDITION, THE DEDICATION COPY, SIGNED BY SHIEL AND BY THE DEDICATEE JOHN GAWSWORTH "EX. JUAN R." ON TITLE, SCATTERED SPOTTING, HEAVIER TO EDGES, NEWSPAPER CLIPPING LAID ONTO ENDPAPER, ORIGINAL CLOTH, DUST-JACKET PASTED ONTO COVERS AND SPINE WITH RESULTANT COCKLING, CREASING AND TEARING, SPINE FADED, EXTREMITIES RUBBED, 8vo, 1937.

✿ THE DEDICATION COPY OF THIS SCIENCE FICTION TITLE. Gawsworth was a great admirer of Shiel's work and would be appointed his literary executor. Gawsworth's signature is a reference to what has become a long-running literary joke, started when Shiel's father claimed the island of Redonda and appointed himself king. The kingdom passed to Shiel and then to Gawsworth who gave himself the royal title "Juan I". Rulers of the micronation are still appointed today, most recently the Spanish author Javier Marias.

£1,200 - 1,800



112

Shiel (M. P.) THE YOUNG MEN ARE COMING!, FIRST EDITION, BOOKSELLER'S LABEL TO FRONT PASTEDOWN, ORIGINAL CLOTH, VERY LIGHT TONING TO SPINE, SLIGHT BUMPING TO SPINE TIPS AND CORNERS, DUST-JACKET, PRICE-CLIPPED, MINOR CHIPPING TO CORNER TIPS, LIGHT RUBBING AND CREASING TO SPINE TIPS, A NEAR-FINE COPY, 8vo, 1937.

✿ A superb example of this science fiction title, rare in the dust-jacket.

£800 - 1,200



113

Douglas (Lord Alfred) POEMS, FIRST EDITION, SIEGFRIED SASSOON'S COPY WITH HIS INK OWNERSHIP INSCRIPTION TO FRONT FREE ENDPAPER AND COMMENT "ALFRED DOUGLAS. WILL PROBABLY BE REMEMBERED AS A MINOR POET OF CONSIDERABLE CHARM & ACCOMPLISHMENT. WILL CERTAINLY BE MANIFEST "TO THOSE WHO TAKE THE TROUBLE TO INVESTIGATE HIS CAREER) AS A TREACHEROUS AND DISHONOURABLE CAD. SS." TO FRONTSPIECE RECTO, TEXT IN FRENCH AND ENGLISH, LIGHT BROWNING TO TEXT, PORTRAIT FRONTSPIECE, ESHER BOOKPLATE TO FRONT PASTEDOWN, ORIGINAL CLOTH, SPINE BROWNE, LIGHT RUBBING TO EXTREMITIES, PRESERVED IN CUSTOM DROP-BACK BOX, 8vo, Paris, 1896.

✿ Sassoon's copy with his superb comments on Douglas's work and character.

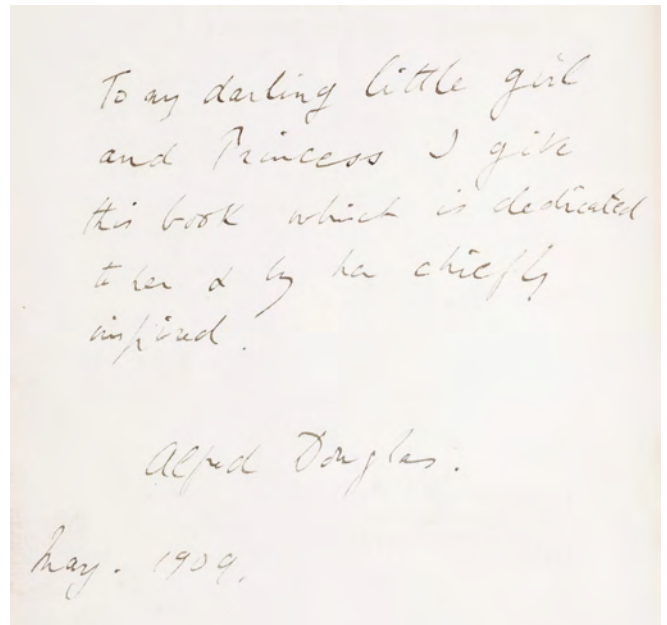
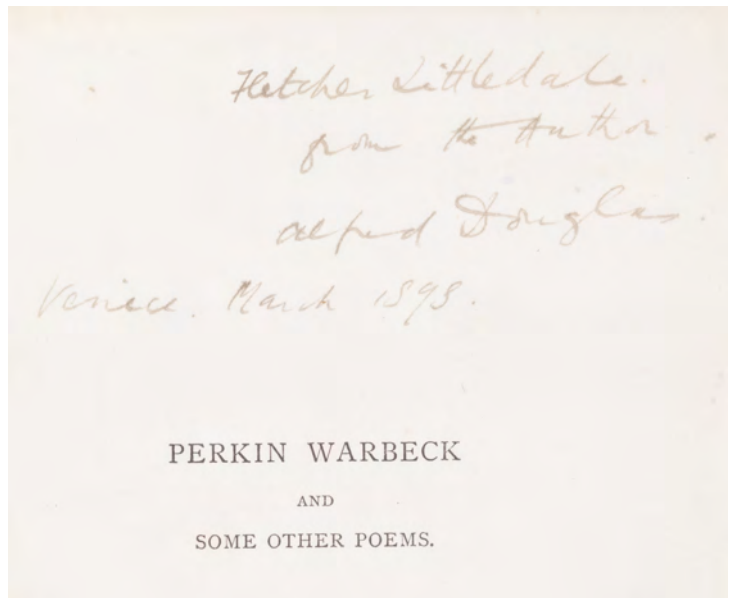
£1,000 - 1,500

114

Douglas (Lord Alfred) PERKIN WARBECK AND SOME OTHER POEMS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO FLETCHER LITLEDALE DATED "VENICE MARCH 1898" on half-title, title printed in red and black, browning to endpapers, bookplate of Littledale with book labels of Herbert Boyce Satcher and J.O. Edwards to front pastedown, original vellum-backed cloth, spine browned, light wear to corner tips, t.e.g., others uncut, preserved in custom morocco-backed drop-back box, 8vo, Chiswick Press, 1897.

✧ Douglas' rare second book of poetry, we can trace no other copy at auction. The present copy was inscribed by Douglas in the period immediately after the months he spent living with Wilde in Naples.

£1,000 - 1,500



115

Douglas (Lord Alfred) SONNETS, FIRST EDITION, THE DEDICATION COPY, WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HIS WIFE OLIVE CUSTANCE "TO MY DARLING LITTLE GIRL AND PRINCESS I GIVE THIS BOOK WHICH IS DEDICATED TO HER & BY HER CHIEFLY INSPIRED. MAY, 1909" to front free endpaper, book-labels of Bradley Martin and J. O. Edwards to front pastedown, original boards, neatly and sympathetically rebacked, retaining much of original backstrip, some bumping and wear to corners, rubbing, marking and light wear to covers, preserved in folding chemise and custom morocco-backed slip-case, ALONG WITH SEEMINGLY UNPUBLISHED PHOTOGRAPH OF A YOUNG DOUGLAS AND CUSTANCE (a little creased and faded, laid onto card with inscriptions to head and foot, 8vo, The Academy, 1909).

✧ A REMARKABLE COPY OF THIS COLLECTION, INCLUDING SOME OF THE AUTHOR'S BEST POETIC OUTPUT, HIS "TO OLIVE" SONNETS SEQUENCE. Douglas' use of "Princess" as a nickname for Custance (and her using "Prince" for him) was well-established; their courtship began with their corresponding in 1901 using these terms, indeed, Douglas uses the term in sonnet III, leaving little doubt that the present volume was intended for the author's wife.

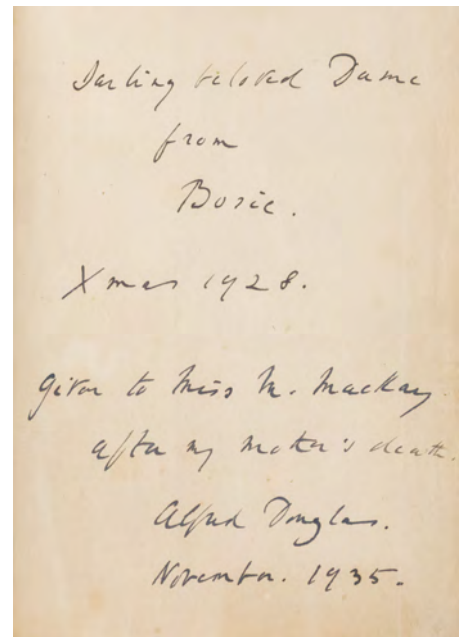
£2,000 - 3,000

116

Douglas (Lord Alfred) THE COMPLETE POEMS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR "DARLING BELOVED DAME FROM BOSIE. XMAS 1928. GIVEN TO MISS M. MACKAY AFTER MY MOTHER'S DEATH. ALFRED DOUGLAS. NOVEMBER 1935" to front free endpaper, extensive editorial markings in pencil throughout (some erased), newspaper clippings and proof sheet of the poem "Lust and Hypocrisy" to rear endpapers, scattered spotting, some light browning to endpapers, ownership inscription of Lady Sibyl, Marchioness of Queensbury to front pastedown, adhesion mark to front free endpaper, original boards, neatly and sympathetically rebacked, bumping and wear to corners, t.e.g., others uncut, later endpapers, 8vo, 1928.

✿ A presentation copy from the author to his mother, subsequently re-gifted at her death. This copy seemingly used as the basis for subsequent editions with numerous editorial markings to that effect.

£500 - 700



117

Hugo Hoppener (1868-1948)

O IHR WOLKENSCHWÄRME

Watercolour, heightened with white, signed and dated with pencil in the lower right corner, mounted by the artist onto violet coloured paper with inscription in the lower right quadrant, with additional white heightening, image 255 x 360 mm (10 x 14½ in), under glass, minor crease in the upper left corner, framed, 1898

Provenance:

Anonymous sale, Grisebach, Berlin, 27th November 2013, lot 202

✿ Hugo Reinhold Karl Johann Höppener (1868-1948), who went by the pseudonym Fidus, was a German illustrator, painter, and publisher. Associated with the symbolist movement, his later works were influenced by Art Nouveau and the Vienna Secession styles. By the early 20th century, his art had become highly popular in Germany, and its rediscovery later inspired the Psychodelia movement. His creations were deeply rooted in his fascination with mysticism and Germanic neopaganism.

£3,000 - 5,000



118
Kersten (Paul, binder).- VER SACRUM. ORGAN DER VEREINIGUNG BILDENDER KUENSTLER OESTERREICHS, 23/24 issues in 2 vol. (May/June 1898 a double issue), *illustrations, some colour*, MAGNIFICENTLY BOUND IN TURQOISE GOATSKIN WITH ONLAYS AND TOOLED IN GILT, BY PAUL KERSTEN, *each volume with different design but both extending across spine and reflected on lower cover, title in gilt to upper covers, 1898 volume with swirling Art Nouveau sprays inlaid in tan and russet goatskin and small flowers to spine, 1899 volume with more elaborate design of elliptical panel formed by onlays of olive and russet goatskin containing leafy fronds and frame of wavy lines in gilt with olive onlays & leafy fronds to corners, both signed with monogram to upper cover and name to lower, marbled blue and tan doublures and endpapers, inner gilt dentelles of small dots to first volume and wavy suns to second, original printed pictorial or decorative wrappers bound in, a little rubbed and faded, particularly spines, very slight staining to upper cover of vol.1, small repairs to spines and corners, 4to (bindings c.295 x 290mm.), Vienna [& Leipzig], 1898-99.*

✿ The first two years of this ground-breaking five-year periodical devoted to the Vienna Secession movement in superb Art Nouveau bindings. The magazine was founded by Gustav Klimt and Max Kurzweil and designed primarily by Koloman Moser, with the architects Josef Hoffmann and Joseph Maria Olbrich among the group's members and contributors. Poems by Rainer Maria Rilke appeared in 1898 and 1899 issues while the March 1898 issue was devoted to Klimt, Alphonse Mucha designed the cover for November, and the December issue was illustrated by Fernand Khnopff.

Paul Kersten (1865-1943) was the pioneer of modern German bookbinding. Having trained at his grandfather's bindery in Glauchau he worked for H.Sperling in Leipzig and the Buntpapierfabrik A.G. in Aschaffenburg, for whom he designed decorated papers. He introduced Art Nouveau into German bookbinding and became a skilled teacher of the craft to many, including Otto Dorfner.

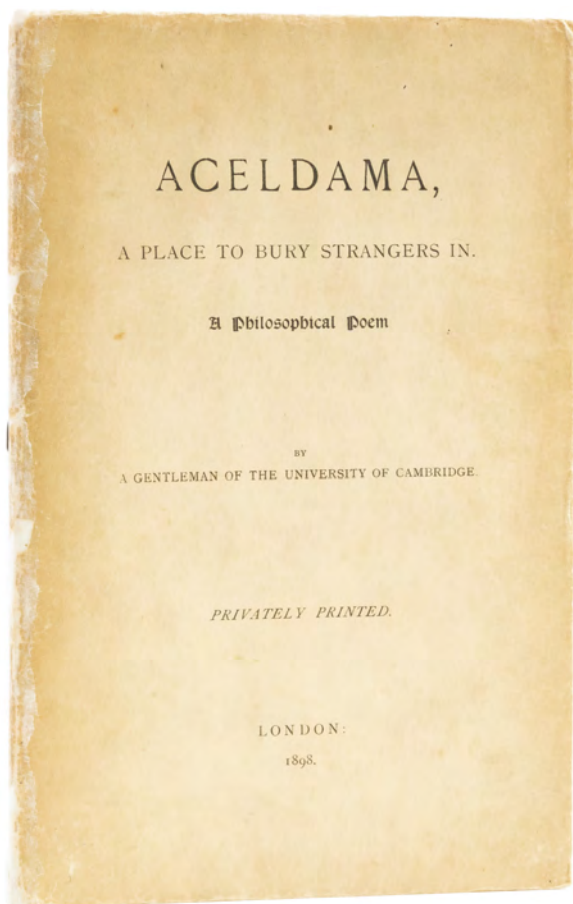
£3,000 - 4,000



119
Macfall (Haldane) THE WOOINGS OF JEZEBEL PETTYFER, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO MY FRIEND WILLIAM HEINEMANN", *spine browned, rubbing, marking and soiling to covers, chipping to spine ends, 1898; [Another copy], A.L.S. FROM THE AUTHOR TO LITERARY AGENT MORRIS COLLES loosely inserted, spotting, light browning to spine, spine ends and corners a little bumped, 1898; [Another copy], SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO VINCENT STARRETT on front free endpaper, Starrett's bookplate to front pastedown and his ink ownership inscription to half-title, image replicating upper cover illustration tipped in as frontispiece, initialled note by Starrett to rear pastedown "First edition - work of exceptional rarity - the 'circular' frontispiece was inserted by the author who inscribed and sent me this copy.", spotting, spine browned, spine end and corners bumped, rubbed and marked, 1898; [Another copy], 2 A.L.S. FROM THE AUTHOR TO SCOTT CUNNINGHAM tipped in at front, bookplate of Scott Cunningham to front pastedown, slight toning to spine, spine ends and corners a little bumped and frayed, extremities a little rubbed, 1898, FIRST EDITIONS, original pictorial cloth, housed together in yellow morocco hinged box, 8vo (4)*

✿ A remarkable collection. Vincent Starrett devoted a chapter of his book Buried Caesars to Macfall, saying of *The Wooings of Jezebel* "Few better novels have been written in the language."

£750 - 1,000



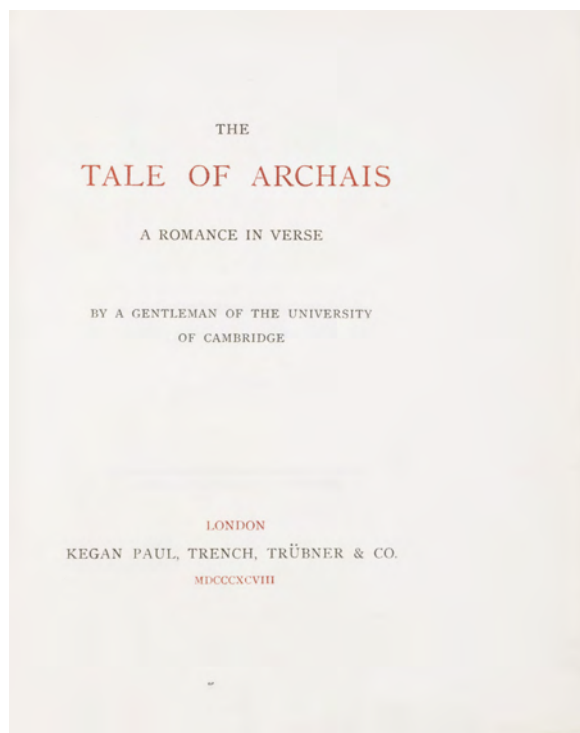
120

120

Crowley (Aleister) ACELDAMA, A PLACE TO BURY STRANGERS IN. A PHILOSOPHICAL POEM BY A GENTLEMAN OF THE UNIVERSITY OF CAMBRIDGE, ONE OF 88 COPIES ON HAND-MADE PAPER, *from an edition limited to 100, book label of Nicholas C. Bishop-Culpeper to upper cover verso, spine neatly repaired with japan tissue, light browning and surface soiling to covers, preserved in folding chemise and custom morocco-backed slip-case, [Yorke 1], 8vo, Privately Printed, 1898.*

✧ Crowley's rare first published work, we can trace only 2 copies at auction in the last 70 years. The only review for the work appeared in an issue of *Cantab* and expressed a view that characterised opinion towards Crowley for much of his career: "Induced by we know not what course of reading, the book is not one that we can recommend to the young, for though its stanzas are sufficiently musical, there runs through them a vein of scepticism and licentiousness which required to be treated with caution."

£2,000 - 3,000

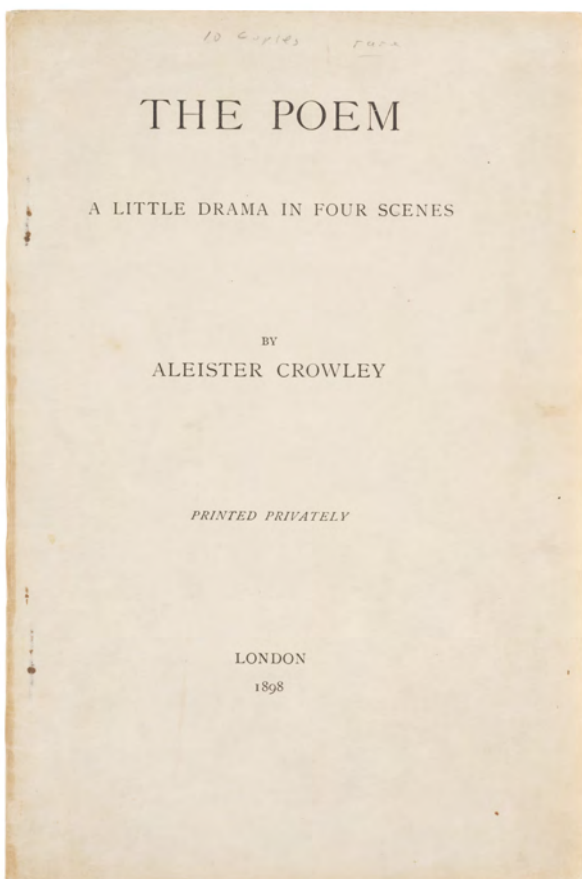


121

[Crowley (Aleister)] THE TALE OF ARCHAIS: A ROMANCE IN VERSE, FIRST EDITION [ONE OF 250 COPIES], *title printed in red and black, very light browning to endpapers, original cloth-backed boards with paper label to spine, soiling and browning to spines, wear to spine tips and corners, [Yorke 2], small 4to, Kegan Paul, Trench Trubner & Co., 1898.*

✧ Crowley's second book of poems, scarce.

£400 - 600



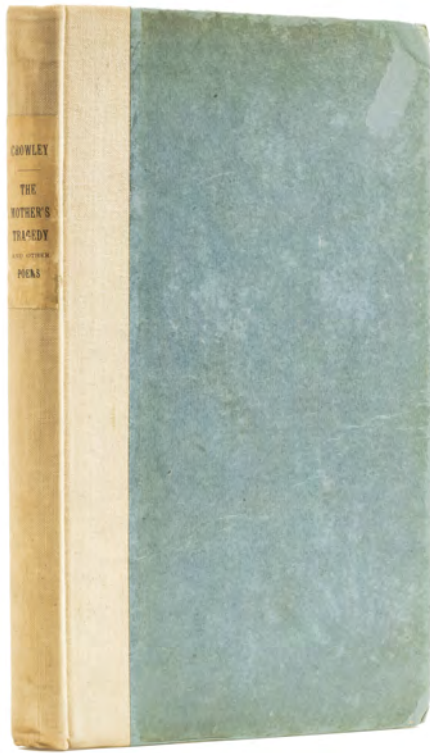
122

122

Crowley (Aleister) THE POEM. A LITTLE DRAMA IN FOUR SCENES, FIRST EDITION, [ONE OF 10 COPIES], *some light marking to fore-margin, original stapled printed wrappers, light browning to spine, some rusting to staples with show-through to covers, some light surface-soiling, an excellent copy, preserved in custom folding chemise and morocco-backed slip-case, [Yorke 5c], 8vo, Privately Printed [at the Chiswick Press], 1898.*

✧ Rare, we can trace only 1 copy at auction in the last 70 years. An advance issue of pp.99-118 of Jephthah and other Mysteries Lyrical and Dramatic.

£1,500 - 2,000

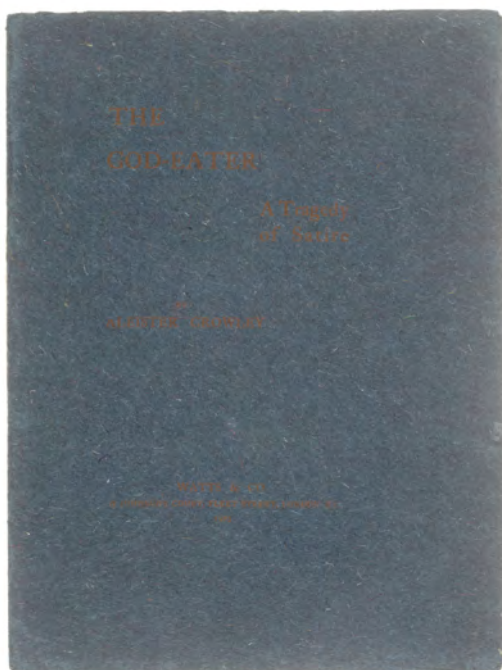


123

Crowley (Aleister) THE MOTHER'S TRAGEDY, FIRST EDITION, [ONE OF 500 COPIES], very occasional light finger-soiling, some light scattered spotting, light browning and contemporary ink ownership inscription to endpapers, original cloth-backed boards, printed paper label to spine (a little rubbed and browned), spine ends and corners a little bumped, light wear to corners, a little rubbed, preserved in custom morocco-backed drop-backed box, [Yorke 7a], 8vo, Privately Printed, 1901.

✿ Scarce, though 500 copies were initially printed, sales were poor and a large number of the sheets may have been used for the 1907 edition.

£500 - 700



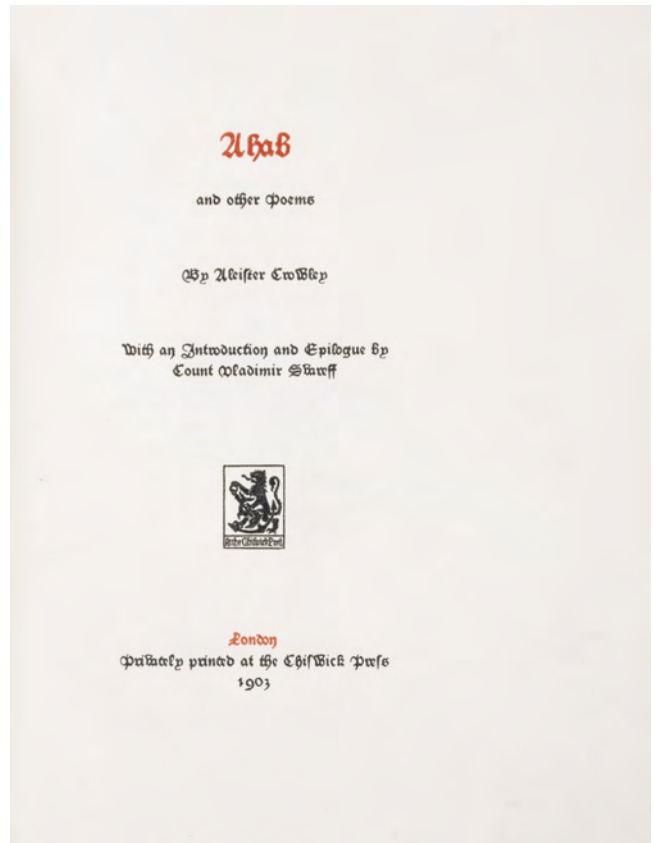
124

124

Crowley (Aleister) THE GOD-EATER. A TRAGEDY OF SATIRE, FIRST EDITION, [ONE OF 300 COPIES], some light creasing to fore-margin, original stitched printed wrappers, minor chipping to spine tips, a fine copy, preserved in folding chemise and morocco-backed slip-case, [Yorke 11], small 4to, Watts & Co., 1903.

✿ A superb copy, Yorke states that only one example is known in which the publisher's name is printed without the preceding "Chas." (as here) though this appears to be erroneous.

£800 - 1,200

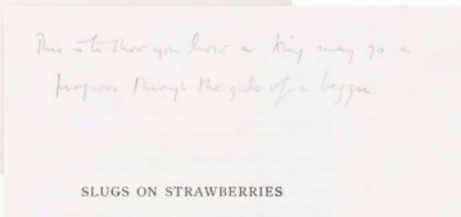
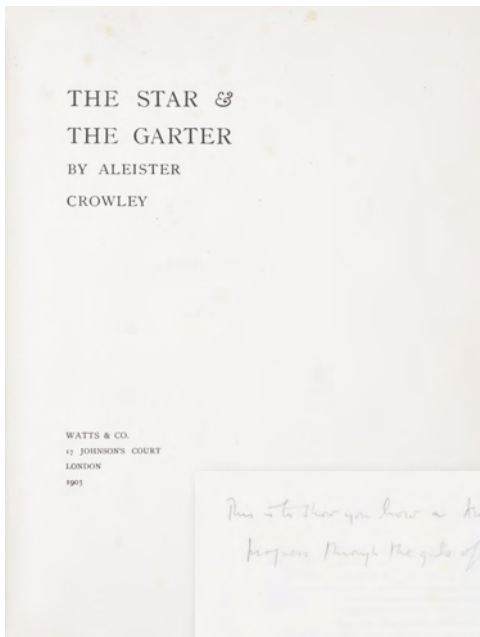


125

Crowley (Aleister) AHAB AND OTHER POEMS... With an Introduction and Epilogue by Count Vladimir Svareff, ONE OF 2 COPIES PRINTED ON VELLUM, FROM AN EDITION LIMITED TO 162, title printed in red and black, publisher's device on title and final f., silked endpapers, red crushed morocco by Sangorski and Sutcliffe, t.e.g., [Yorke 13], 4to, Privately Printed at the Chiswick Press, 1903.

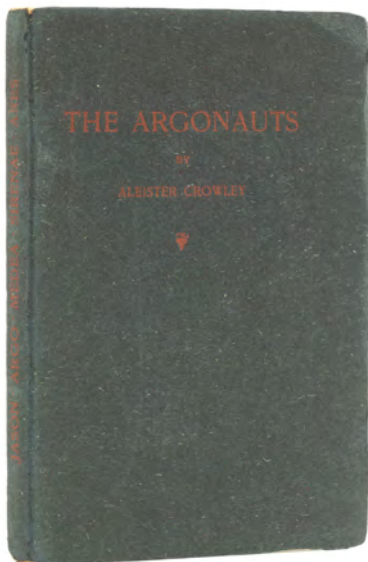
✿ A STUNNING CROWLEY RARITY, ONE OF ONLY TWO COPIES PRINTED ON VELLUM AND THE ONLY COPY IN PRIVATE HANDS. The other copy printed on vellum resides at the Harry Ransom Center, University of Texas.

£2,000 - 3,000



126
Crowley (Aleister) THE STAR AND THE GARTER, FIRST EDITION, [ONE OF 50 COPIES], THIS COPY WITH EDITORIAL CORRECTIONS IN THE AUTHOR'S HAND TO PP. 52, 72 & 78 AND PENCIL INSCRIPTION HEAD OF P. 87 "THIS IS TO SHOW YOU HOW A KING MAY GO A PROGRESS THROUGH THE GUTS OF A BEGGAR", *half-title, some light foxing and finger-soiling, bookseller's label of Galloway & Porter Ltd. to front pastedown, 20th century blue crushed morocco, spine slightly darkened, light discolouration to covers, t.e.g., others uncut, original wrappers bound in, [Yorke 15a], 4to, Watts & Co., 1903.*
 ✨ The rare true first edition, including the appendix. This copy with minor corrections as well as a typically vivid comment from Crowley.

£800 - 1,200



127
Crowley (Aleister) THE ARGONAUTS, FIRST EDITION, [ONE OF 200 COPIES], *small patch of spotting to head and title and following leaf, a very clean copy generally, original printed wrappers, minor chipping to spine tips, uncut, a near-fine copy, preserved in folding chemise and morocco-backed slip-case, [Yorke 18], 8vo, Society for the Propagation of Religious Truth, 1904.*
 ✨ Rare, we can trace only 1 copy at auction in the last 40 years.

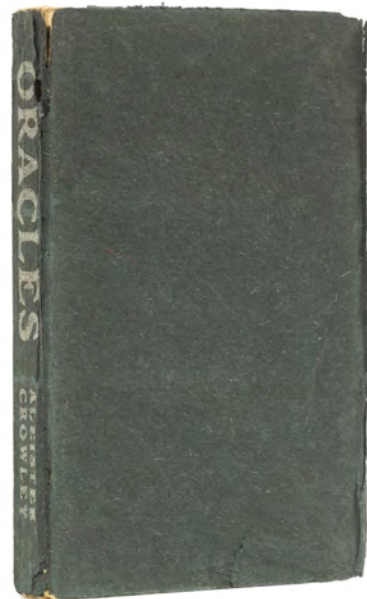
£800 - 1,200



128
Crowley (Aleister) WHY JESUS WEPT, FIRST EDITION, [ONE OF 100 COPIES ON HANDMADE PAPER, FROM AN EDITION LIMITED TO 121 COPIES], *with 8 pp folded insert "Mr. Crowley and the Creeds" and 2 different prospectuses loosely inserted, "Note to pages 75 and 76" inserted on stub at p. 77, some cracking to gutter with a few leaves working loose, original printed wrappers, very light browning to spine, minor chipping to spine tips, a near-fine copy, preserved in custom morocco-backed drop-back box, [Yorke 19a], 4to, [Paris], Privately Printed, 1904.*

✨ A superb example, rare, in such condition and containing all of the printed inserts and prospectuses.

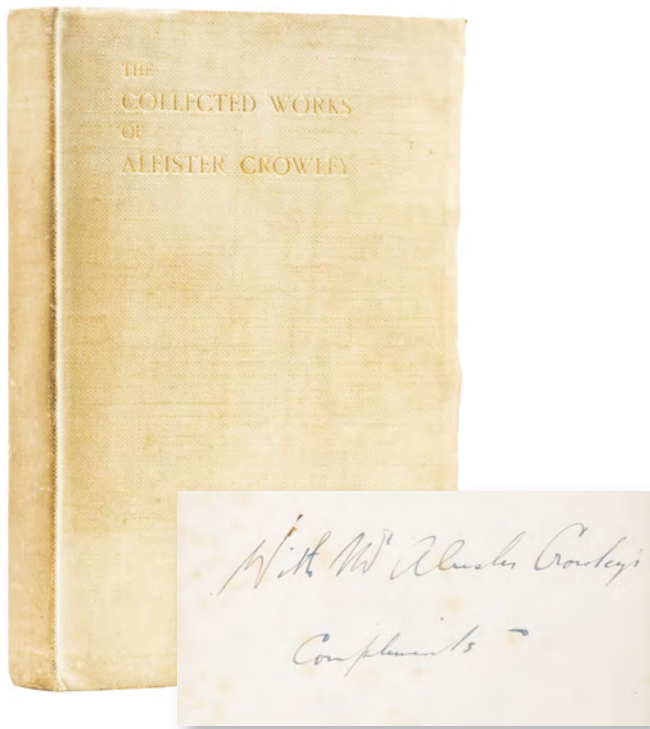
£1,000 - 1,500



129
Crowley (Aleister) ORACLES: THE BIOGRAPHY OF AN ART. UNPUBLISHED FRAGMENTS OF THE WORK OF ALEISTER CROWLEY, WITH EXPLANATORY NOTES BY R. P. LESTER AND THE AUTHOR, FIRST EDITION, [ONE OF 500 COPIES], *14pp. advertisements at rear, with perforated order form at end (perforation splitting at head), original wrappers, lettered on spine, spine ends a little chipped, upper joint repaired, upper cover verso with tape repair to foot, light creasing, some splitting to head of lower joint, preserved in folding chemise and calf-backed slip-case, [Yorke 20], 8vo, Inverness, Society for the Propagation of Religious Truth, 1905.*

✨ Scarce work, written by Crowley at Boleskin House, Loch Ness. We can trace only 1 copy at auction the in last 40 years.

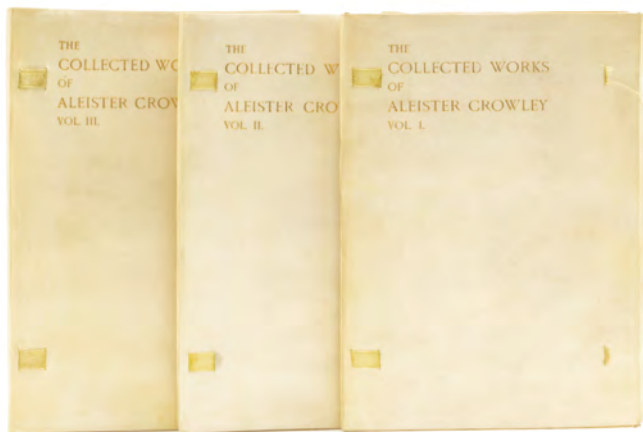
£800 - 1,200



130
Crowley (Aleister) THE WORKS...,[edited by Ivor Back], 3 vol. in 1 (as issued)"Essay Competition" issue on India paper, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "WITH MR. ALEISTER CROWLEY'S COMPLIMENTS" to front free endpaper, occasional scattered spotting, original limp linen, light browning and surface soiling, light bumping to extremities, preserved in custom vellum-backed drop-back box, [Yorke 23], 8vo, Foyers, Society for the Propagation of Religious Truth, 1905-07.

✿ When the standard edition of his Collected Works failed to sell in great numbers, in an attempt to boost sales Crowley offered a £100 prize for the best essay on his works. The winner was also allegedly the only entrant, a Captain J. F. C. Fuller who enthused over Crowley's skill as a poet.

£1,500 - 2,000

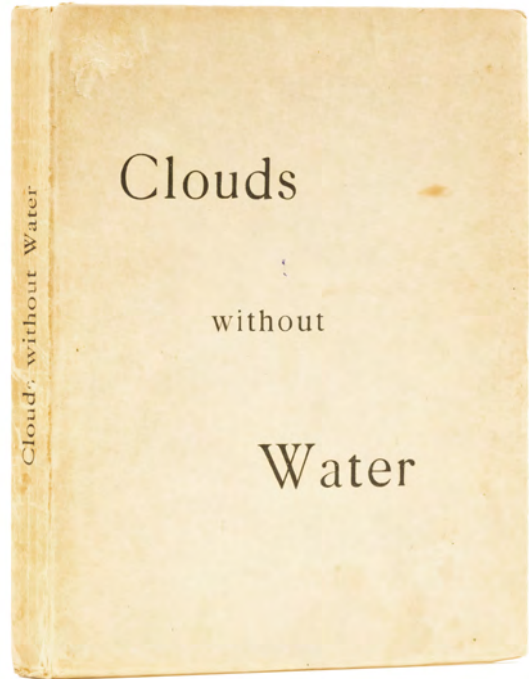


131

131
Crowley (Aleister) THE WORKS...,[edited by Ivor Back], 3 vol., printed on India paper, portrait frontispieces, tissue-guards, original vellum, yapp edges, silk ties, some detached or lacking, very light toning to spine, a clean, bright set, preserved in folding chemise and custom green morocco-backed slip-case (spine a little darkened, some insect damage), [Yorke 23], small 4to, Foyers, Society for the Propagation of Religious Truth, 1905-07.

✿ The rare deluxe issue of Crowley's works. Only a small number of the total edition were bound in vellum, which were clearly intended as a deluxe issue and often used by Crowley for presentation to friends. The silk ties are notoriously fragile, to find the majority present, as here, is unusual.

£1,000 - 1,500

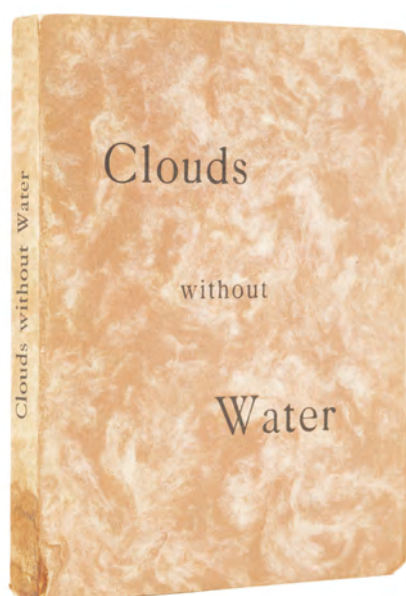


132
[Crowley (Aleister)], "Rev. C. Verey". CLOUDS WITHOUT WATER, FIRST EDITION, PRINTED ON VAN GELDER ZONEN HAND-MADE PAPER, original cream wrappers, light creasing and browning to spine, slight marking and surface-soiling to covers, a near-fine example, preserved in folding chemise and morocco-backed slip-case, [Yorke 29], small 4to, Privately Printed for circulation among ministers of religion, 1909.

✿ The rare state "b", often used by Crowley for presentation to friends. Crowley also ordered 2 copies to be printed on vellum as well as a more common (though still scarce) state "c" (see next lot).

Crowley here pretends to be the fictitious censorious clergyman Verey, ostensibly attacking the poetry contained in the work which in reality allowed the author to both publish poetry celebrating satanic worship and lampoon the disapproving reaction it would likely provoke.

£800 - 1,200

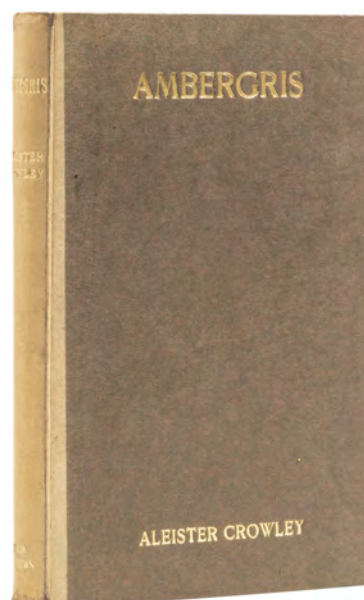


133

[Crowley (Aleister)], "Rev. C. Verey." CLOUDS WITHOUT WATER, FIRST EDITION, original printed pink wrappers, glue repair to foot of spine, minor chipping to spine tips, slight creasing to corners, an excellent copy, preserved in custom pink morocco drop-front box, [Yorke 29], 16mo, Privately Printed for circulation among ministers of religion, 1909.

✿ This copy state C, printed on machine-made paper and bound in salmon-pink wrappers (see also previous lot).

£600 - 800

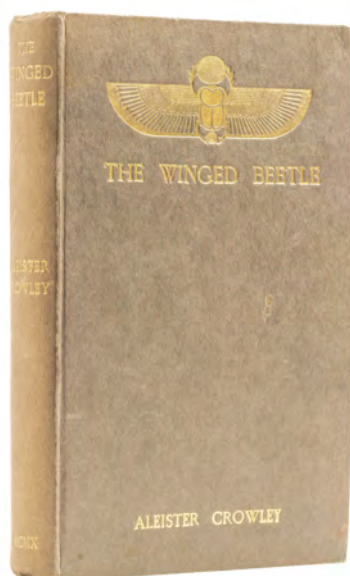


135

Crowley (Aleister) AMBERGRIS. A SELECTION FROM THE POEMS, FIRST EDITION, photogravure portrait frontispiece, tipped in notice regarding "Mr. Crowley's Books" along with 2pp. advertisements at rear, original boards, fading to spine, slight bumping to spine tips, still an excellent example overall, preserved in custom cane-toad backed drop-back box, [Yorke 34], 8vo, Elkin Mathews, 1910.

✿ A delicate volume, difficult to find in good condition.

£400 - 600



134

Crowley (Aleister) THE WINGED BEETLE, FIRST EDITION, ONE OF 300 COPIES ON HANDMADE PAPER, from an edition limited to 350, "Glossary of Obscure Terms" tipped onto p.228, light browning to endpapers, original boards, very light sunning to spine, slight bumping to spine tips and corners, t.e.g., others uncut, a near-fine copy, preserved in custom calf-backed drop-front box, [Yorke 33], 8vo, Privately Printed, 1910.

✿ Rare, especially in such superb condition. The glossary of terms is used to reveal a hidden blasphemy in the third stanza of the dedication.

£600 - 800

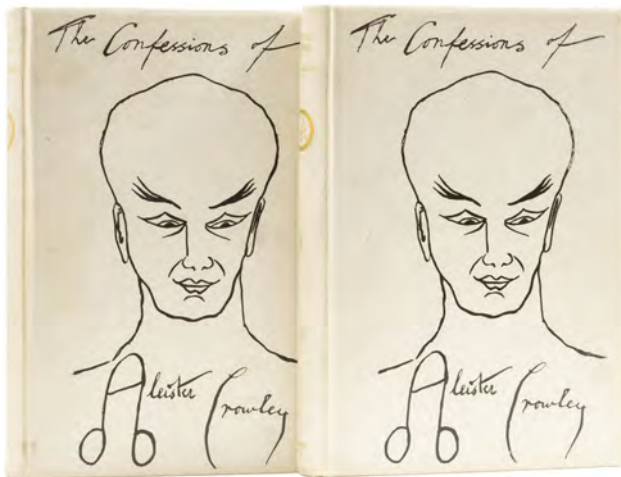


136

Crowley (Aleister) MOONCHILD. A PROLOGUE, FIRST EDITION, very light browning to endpapers, original green cloth lettered in gilt, slight bumping to spine tips and corners, dust-jacket by Beresford Egan, light fading and toning to spine, spine ends and corners a little chipped, neat and professional strengthening tape repairs to spine tips and corners verso, light surface soiling to lower panel, light creasing to head, an excellent example, preserved in custom morocco-backed drop-back box, [Yorke 51], 8vo, Mandrake Press, 1929.

✿ A lovely example of this key Crowley title in the superb Beresford Egan dust-jacket.

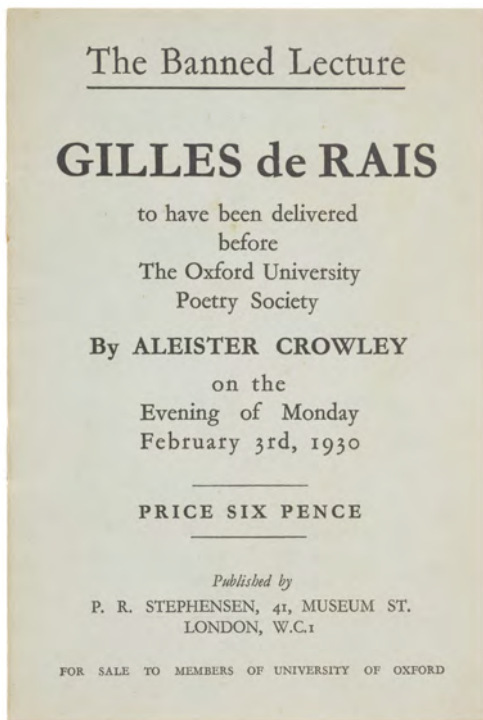
£800 - 1,200



137
Crowley (Aleister) THE SPIRIT OF SOLITUDE... THE CONFESSIONS, 2 vol., FIRST EDITION, [ONE OF 800 COPIES], *photogravure frontispieces (offset onto titles), plates and illustrations, original white pictorial cloth, spines a little dulled, light soiling, t.e.g., [Yorke 53], 4to, Mandrake Press, 1929.*

✧ Crowley's autobiography, originally envisaged a six-volume work (with a seventh volume available to subscribers only).

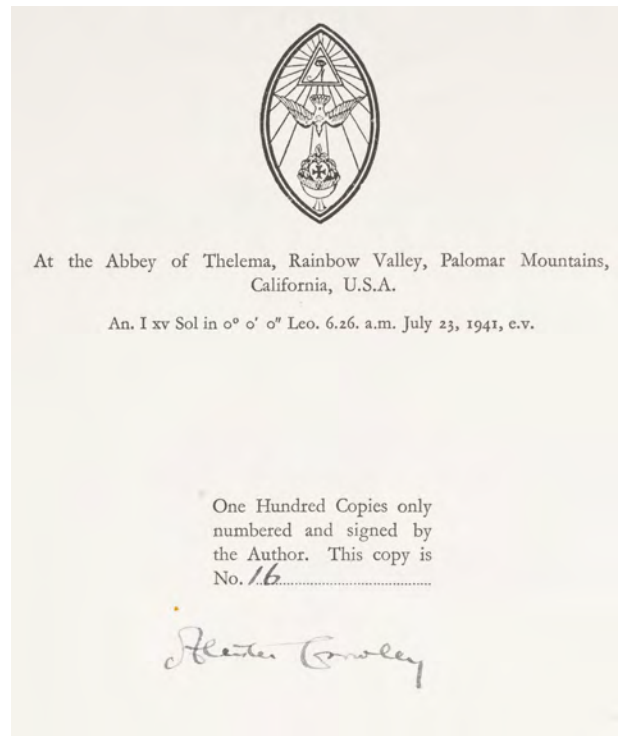
£600 - 800



138
Crowley (Aleister) THE BANNED LECTURE: GILLES DE RAIS, FIRST EDITION, *original stapled printed wrappers, small rust-marks around staples, else fine, preserve in custom morocco-backed drop-back box, [Yorke 94], small 8vo, P.R. Stephenson, [1930].*

✧ A rare piece of Crowley ephemera. Crowley had been due to lecture the Oxford University Poetry Society on the fifteenth century magician Gilles de Rais, only for it to be cancelled at the last minute, likely due to the controversy Crowley frequently generated in the press. Crowley swiftly had 1,000 copies of the present work printed and distributed on the streets of Oxford though few appear to have survived.

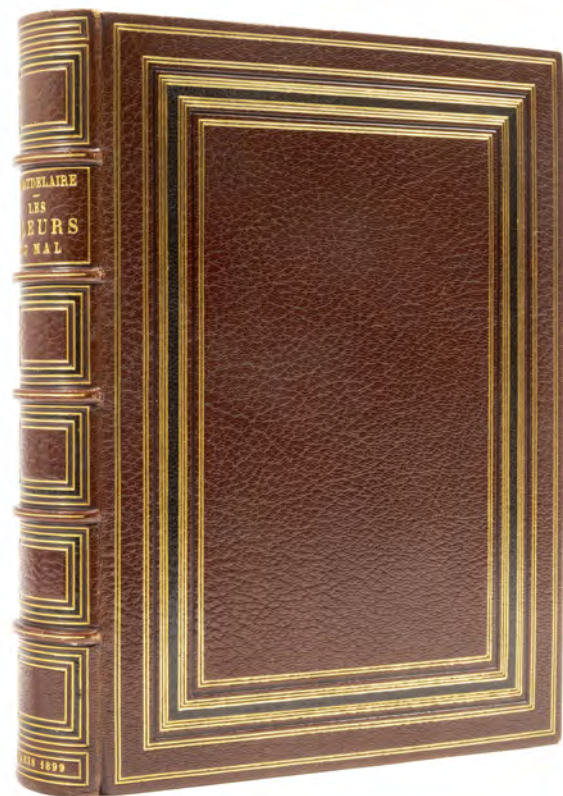
£600 - 800



139
Crowley (Aleister) THUMBS UP!, ONE OF 100 COPIES SIGNED BY THE AUTHOR, *tipped in frontispiece, errata slip tipped onto title page, original stitched printed wrappers, very light marginal toning, a fine copy, preserved in folding chemise and slip-case, [Yorke 42a], 4to, Published by the O. T. O., 1941.*

✧ A superb example of this scarce limited edition.

£800 - 1,200



140

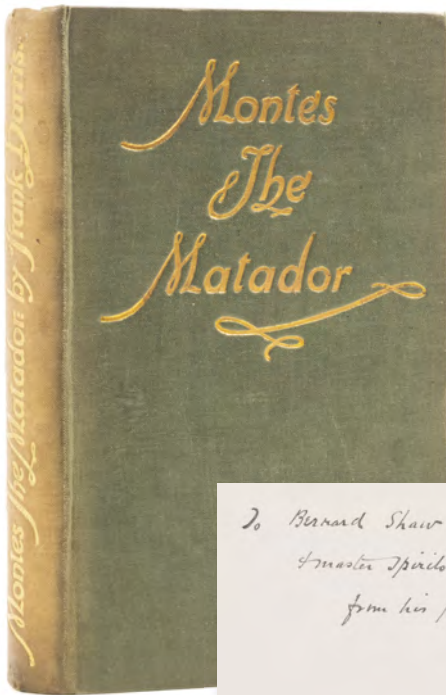
140

Noulhac (Henri, binder).- **Baudelaire (Charles)** LES FLEURS DU MAL, NUMBER 61 OF 115 COPIES, *this copy for M. Eugène-Amédée Jacob, portrait, colour plates and illustrations by Armand Rassenfosse, some etchings or aquatints, with 15 additional etchings by other artists illustrating the work at end*, BOUND IN CRUSHED REDDISH-BROWN GOATSKIN, BY NOULHAC, covers with multi-rule border of strip of onlaid brown goatskin within several double or triple gilt fillets, spine titled in gilt with compartments similarly outlined and five raised bands, patterned silk doublures and linings, doublures framed with inlaid strips of dark brown goatskin and flowers of pink, purple and red at corners, signed "Noulhac 1918" at foot of front turn-in, original printed "snakeskin" wrappers bound in, g.e., very lightly rubbed at edges and corners, 4to (binding c.275 x 210mm.), Paris, pour Les Cents Bibliophiles, 1899.

✧ The first illustrated edition of *Les Fleurs du Mal*.

Henri Noulhac (1866-1931), "A superlative craftsman, Noulhac specialized initially in plain leather bindings (reliures jansénistes) and copies of 18th-century bindings. By 1900 he had begun to incorporate modest floral emblems into the dentilled fillet borders on his covers. Noulhac never attempted to create a reputation for himself as a book designer per se, though he did achieve respect as an instructor, numbering Rose Adler and Madeleine Gras among his students". Duncan. *Art Nouveau and Art Deco Bookbinding*, p.150.

£1,500 - 2,000

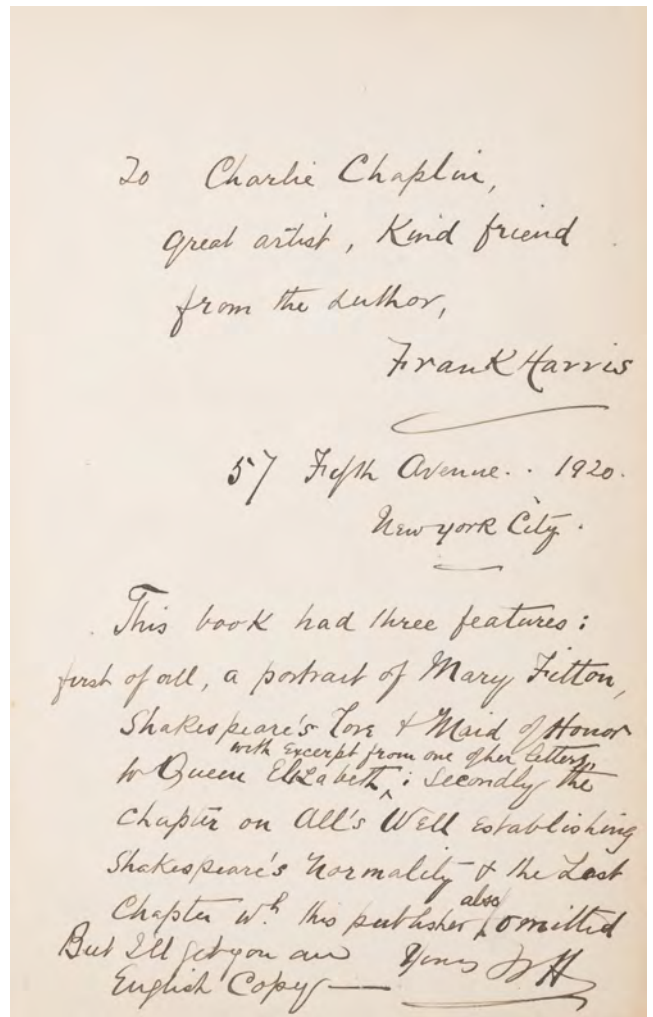


141

Harris (Frank) MONTES THE MATADOR, FIRST EDITION, PRESENTATION INSCRIPTION "TO BERNARD SHAW, ONE OF THE CHOICE & MASTER SPIRITS OF THIS AGE, FROM HIS FRIEND, THE AUTHOR. DEC. 1900" *to half-title, some cracking to lower hinge but holding firm, slight spotting to endpapers, original green cloth, light sunning to spine slight fraying to spine tips and corners, preserved in custom green morocco-backed drop-back with gilt lettering in imitation of spine*, 8vo, Grant Richards, 1900.

✧ A superb association copy, Harris and Bernard Shaw were close friends and Harris had done much to assist Shaw early in his career. Harris' biography of Shaw, based in large part on their friendship and correspondence, was published posthumously in 1931.

£800 - 1,200



142

Harris (Frank) THE WOMEN OF SHAKESPEARE, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO CHARLIE CHAPLIN, GREAT ARTIST, KING FRIEND FROM THE AUTHOR, FRANK HARRIS. 57 FIFTH AVENUE. 1920. NEW YORK CITY" WITH LONGER INSCRIPTION BELOW HIGHLIGHTING ASPECTS OF THE WORK *to front free endpaper, some cracking to gutter but firm, occasional corner creasing, original cloth, slight browning to spine, small mark to upper cover, light rubbing and slight bumping to spine tips and corners, small mark to upper cover, preserved in custom green morocco drop-back box, 8vo, New York, 1912.*

✧ AN EXCELLENT ASSOCIATION COPY, HARRIS AND CHAPLIN WERE FRIENDS AND CHAPLIN A NOTED COLLECTOR OF THE AUTHOR'S WORKS. THE TWO MEN HAD HOPED TO COLLABORATE IN ADAPTING SOME OF HARRIS' WORKS THOUGH THIS APPEARS NEVER TO HAVE PROGRESSED VERY FAR. HARRIS WROTE TWO BOOKS ON SHAKESPEARE AND SUGGESTED THESE TO CHAPLIN AS POSSIBLE SUBJECTS FOR A FILM IN A LETTER DATED 28TH MARCH 1928, IT MAY BE THAT THE PRESENT INSCRIPTION WAS ANOTHER ATTEMPT TO INTEREST CHAPLIN IN AN ADAPTATION.

£1,000 - 1,500



143
Jean-Louis Forain (1852-1931)

LE MODÈLE
 Pencil on paper, signed in the lower right corner, image 290 x 260 mm (11 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in), under glass, faint toning from previous mount visible within the image, framed, [circa 1900]

Provenance:
 Sir Edward Haywood (1903-1983); who gifted the artwork to Barry Humphries.

£500 - 700



145
Emilie Mediz-Pelikan (1861-1908)

MOONLIT GLACIER
 Coloured chalks, signed and dated 'E. Pelikan/ 20 July 1901' in the lower right corner, 565 x 420 mm (22 $\frac{1}{8}$ x 16 $\frac{1}{2}$ in), under glass, framed, 1901

Provenance:
 Abbott & Holder, London; where acquired by Barry Humphries

✦ A Symbolist influenced landscape by the Austrian woman artist, Mediz-Pelikan. While a significant portion of her artwork was held by the Staatliche Kunstsammlungen Dresden, her husband blocked any public exhibitions during his lifetime. Following his passing, her paintings were transferred to the control of the East German government, where they faded into obscurity and were largely neglected. It is only in the 21st century that her career has begun to be rediscovered.

£1,500 - 2,000



144
Louis Émile Anquetin (1861-1932)

SLEEPING NYMPH
 Black chalk, stumping, signed in the lower right corner, image 210 x 405 mm (8 $\frac{1}{4}$ x 15 $\frac{2}{3}$ in), under glass, framed [circa 1900 or slightly later]

Provenance:
 Ernest Brown & Phillips, The Leicester Galleries, London
 The Morris Gallery

£800 - 1,200

146

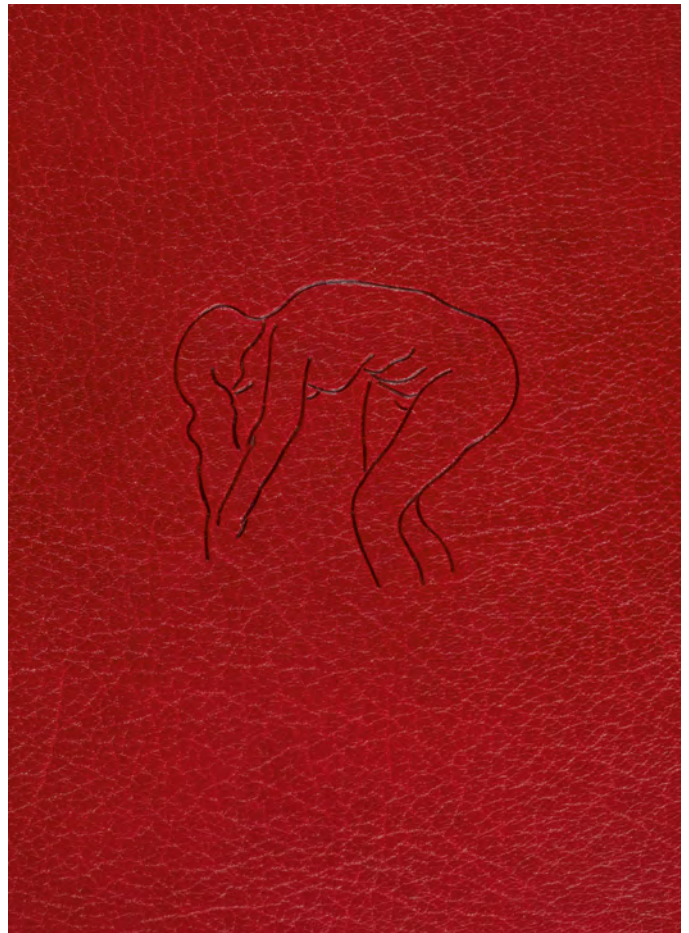
Filippo Antonio Cifariello (1864-1936)

CORVO!

Bronze with dark patina, signed with monogram at end, with foundry inscription FOND-LAGANA/ NAPOLI' AND inscribed with title to side, 195 x 400 x 150 mm (7 7/8 x 15 3/4 x 5 7/8 in), [circa 1900]

✿ From the mantelpiece of Barry Humphries' library, placed below Hanns Pellar's conversation piece *Libelle*, from 1910. The title of the work suggests an identification of the sitter being that of the English writer, artist and eccentric, Frederick William Rolfe, better known as Baron Corvo.

£1,500 - 2,000



147

Rodin (Auguste).- Mirbeau (Octave) LE JARDIN DES SUPPLICES, ONE OF 30 COPIES ON CHINE WITH AN ADDITIONAL SUITE OF PLAIN PLATES, from an edition limited to 200, 20 lithograph plates by Auguste Rodin signed by the artist on the stone, all but two colour, each bound with additional plain plate and captioned tissue guard, light foxing to a couple of plates, with 2 pencil preparatory drawings by the binder mounted on sheet and bound in at end (one marked with tool numbers), BOUND IN DARK PURPLE GOATSKIN, BY CHARLES LANOË, spine titled in gilt with five raised bands, red goatskin doublures with illustration from title-page tooled in blind to centre, signed at foot of front turn-in, dark red silk moiré linings, marbled flyleaves, original printed wrappers bound in, g.e., preserved in half dark purple goatskin chemise (spine a little rubbed and faded) and board slip-case (very slightly rubbed at edges), [Artist & the Book 261; Artist & the Book in France p.341; Manet to Hockney 19], 4to (binding c.330 x 250mm.), Paris, Ambroise Vollard, 1902.

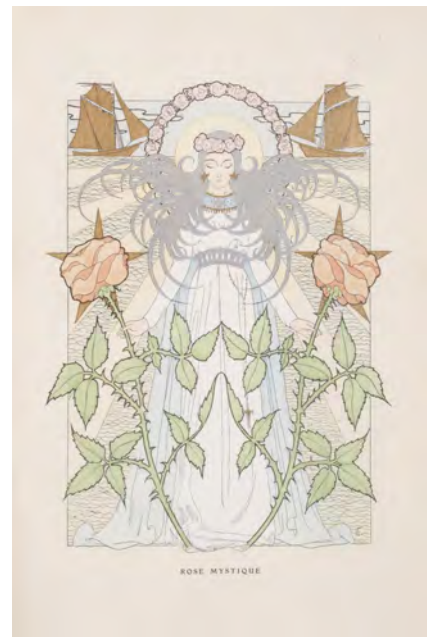
✿ Fine copy of Mirbeau's erotic novel, the only work to contain original plates by Rodin.

£3,000 - 4,000



148
Lucian, of Samosata. DIALOGUES DES COURTISANES, translated by Jules de Marthold, NUMBER 22 OF 25 COPIES ON JAPON IMPÉRIAL WITH AN ADDITIONAL SUITE IN BLACK ON CHINE, from an edition limited to 500, colour lithograph plates and illustrations by Émile Berchmans, additional suite bound in at end (a little foxed), bound in orange morocco, by Catherine, spine titled in gilt, pink silk moiré doublures and linings, original pictorial wrappers bound in, g.e., board slip-case, 4to, Paris, 1902.

£400 - 600



149
Caruchet (Henri)- Richepin (Jean) LES LITANIES DE LA MER, NUMBER 71 OF 100 COPIES ON JAPON printed on rectos only, decorative title and 53 charming pictorial Art Nouveau illustrations by Henri Caruchet, ALL FINELY HAND-COLOURED AND MANY HEIGHTENED WITH SILVER OR GOLD, bound in half black morocco, by P[etrus] Ruban, spine titled in gold with five raised bands, original printed wrappers with hand-coloured vignettes bound in, t.e.g., others uncut, very slightly rubbed at edges, 4to, Paris, 1903.

£1,000 - 1,500



150
Pickthall (Marmaduke) AUTOGRAPH MANUSCRIPT FOR HIS NOVEL "SAÏD THE FISHERMAN", 2 parts in 5, c.450 pages in brown ink on ruled paper, recto only, numerous corrections, alterations and substantial deletions, label of James B. Pinker, Artistic and Literary Agent to p. 2, light soiling to titles, marginal creasing and some fraying, largely to early or later ff., sewn at upper left corner with some leaves detached or becoming so, preserved in 2 folding chemises and custom morocco-backed drop-back box with spine gilt in compartments, 4to, [c.1903].

✠ THE WORKING MANUSCRIPT OF PICKTHALL'S MOST CELEBRATED NOVEL, A PICAESQUE TALE OF A CORRUPT BUT ENDEARING SYRIAN PEASANT, ADMIRIED BY THE LIKES OF E.M. FORSTER AND D.H. LAWRENCE. Pickthall remains an important figure in Western Islam, having converted to the faith in 1917.

Accompanying the book is an autograph letter from a friend of the Pickthall family recollecting Marmaduke and his brother along with a typed letter from Peter Clark regarding the loan of the present manuscript for a forthcoming new edition of the work.

Provenance: Sold, Sotheby's, 21 June 1990, lot 436.

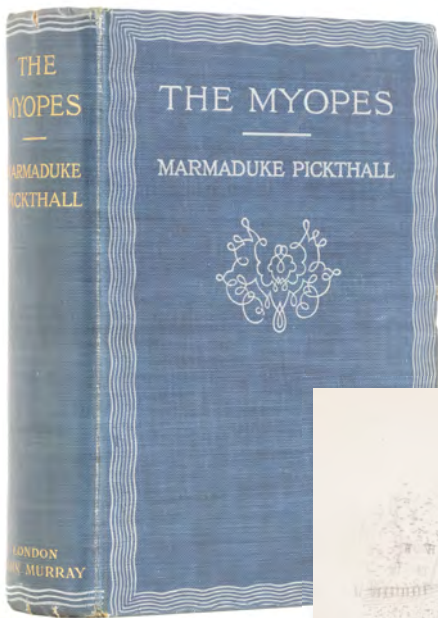
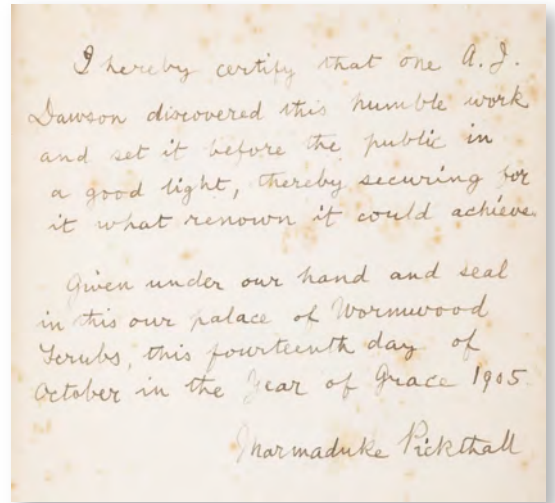
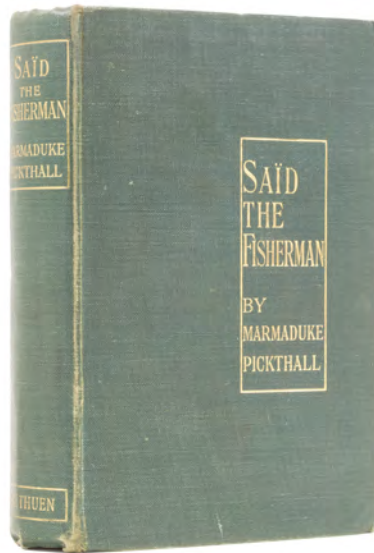
£4,000 - 6,000

151

Pickthall (Marmaduke) SAID THE FISHERMAN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "I HEREBY CERTIFY THAT ONE A.J. DAWSON DISCOVERED THIS HUMBLE WORK AND SET IT BEFORE THE PUBLIC IN A GOOD LIGHT, THEREBY SECURING FOR IT WHAT RENOWN IT COULD ACHIEVE", some scattered spotting, bookplate of A.J. Dawson to front pastedown, original cloth, light bumping to spine tips and corners, extremities a little rubbed, housed in orange chemise and morocco-backed slip-case, 8vo, 1903.

✿ A good association copy of Pickthall's most celebrated work, inscribed to fellow novelist and traveller Alec John Dawson (1872-1951)

£400 - 600



152

Pickthall (Marmaduke) THE MYOPES, FIRST EDITION, JOHN BETJEMAN'S COPY WITH A CHARMING PENCIL DRAWING OF AN ENGLISH COUNTRY CHURCH facing title, front free endpaper trimmed at head, cracking to lower joint, original cloth, slight toning to spine, spine ends and corners a little bumped with short nicks to spine ends, but a near-fine copy generally, preserved in folding chemise and morocco-backed slip-case, 8vo, 1907.

£400 - 600

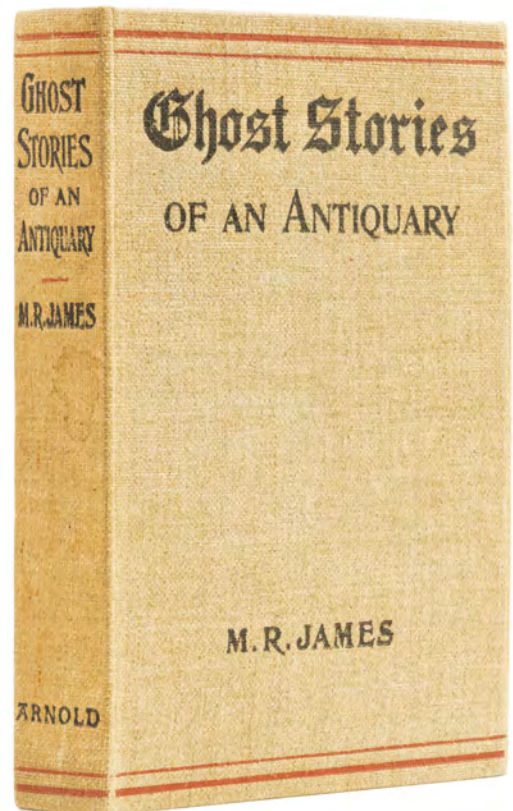


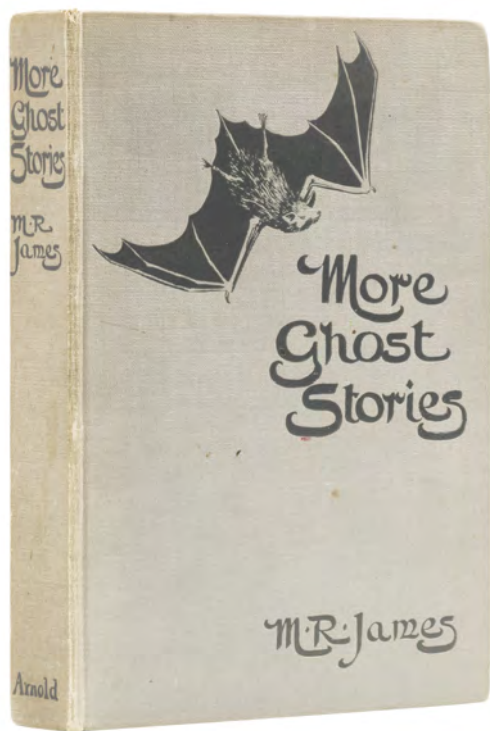
153

James (M.R.) GHOST STORIES OF AN ANTIQUARY, FIRST EDITION, frontispiece and 3 plates by James McBride, without advertisements, some very light scattered spotting, very light browning to endpapers, armorial bookplate to front pastedown, original buckram, yapp edges, very light toning and faint splash mark to spine, a near-fine example, [Currey p.261; Lovecraft, Supernatural Horror in Literature, 1973, pp.100-105; Tynn 3-125], 8vo, 1904.

✿ A superb copy of M.R. James' first collection of ghost stories.

£1,200 - 1,800

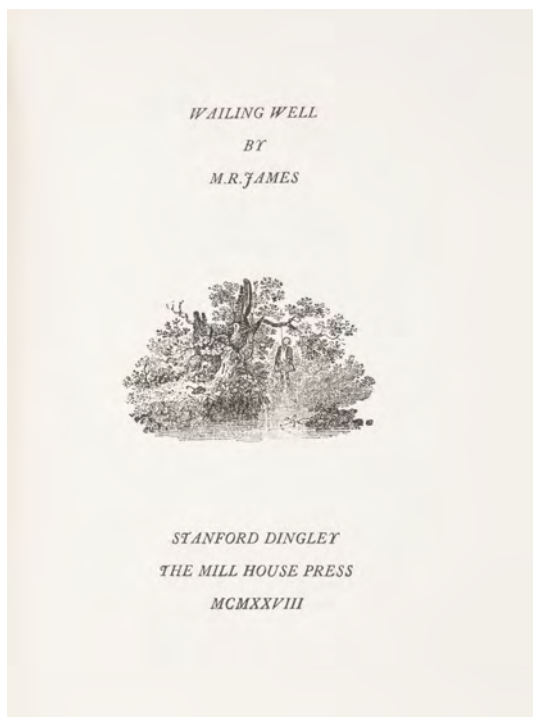




154

James (M.R.) MORE GHOST STORIES OF AN ANTIQUARY, FIRST EDITION, occasional light foxing, very light browning and contemporary ink ownership inscription to endpapers, original pictorial cloth, slight toning to spine, light rubbing to joints, spine tips and corners, minor fraying to head of spine, some minor marking to covers, a sharp and excellent example overall, [Currey p.261; Tymn 3-126], 8vo, 1911.

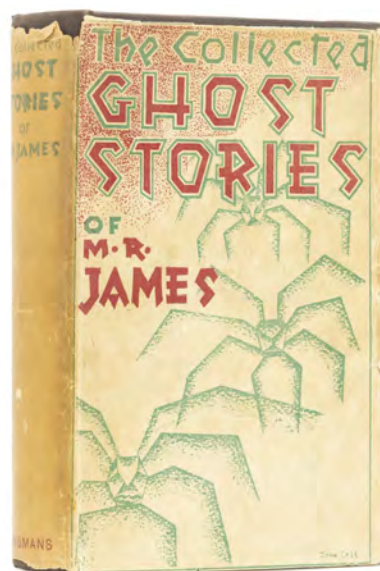
£400 - 600



155

James (M.R.) THE WAILING WELL, ONE OF 150 COPIES, from an edition limited to 157, woodcut to title, A.L.S. FROM THE AUTHOR tipped in at front, book labels of David and Patricia Cory to front and rear pastedowns, original buckram, slight sunning to spine, else fine, [Currey 261 (B)], 4to, Stanford Dingley, The Mill House Press, 1928.

£600 - 800



156

James (M.R.) THE COLLECTED GHOST STORIES, FIRST EDITION, original black cloth lettered in gilt, slight rubbing to spine tips and corners else fine, dust-jacket, lower panel with blurb laid down (with creasing to top corner), browning to spine, spine ends and corners chipped, a few short nicks to fore-edges and head and foot of panels, extremities rubbed, a very good copy, [Currey p.261; Tymn 3-124], 8vo, 1931.

✧ Scarce in the lively dust-jacket, designed by John Case.

£400 - 600



157

Théophile Alexandre Steinlen (1859–1923)

SELF-PORTRAIT

Black chalk with pencil, signed with stamped signature in the lower left corner, image 160 x 107 mm (6¼ x 4⅝ in), minor rubbing, framed, [circa 1905]

Provenance:

Jerrold Morris Gallery, Toronto;

Where acquired by Barry Humphries in 2005 [according to inscription on frame]

✧ The present self-portrait, with the artist presumably in his studio turned slightly to the right, shares close similarities with Steinlen's lithographed self-portrait, printed in 1905.

£800 - 1,200



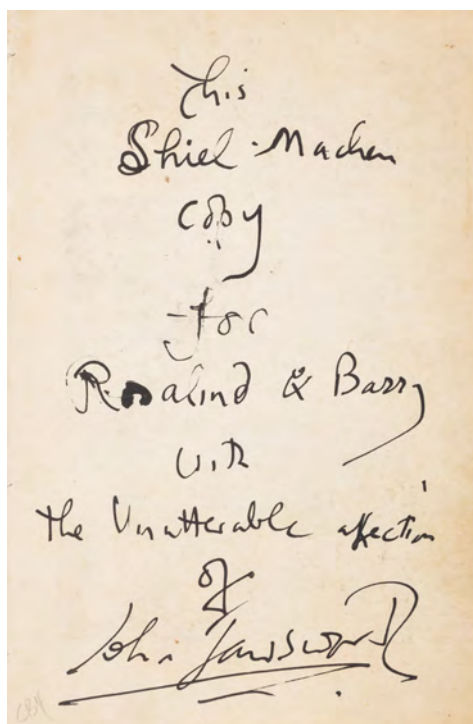
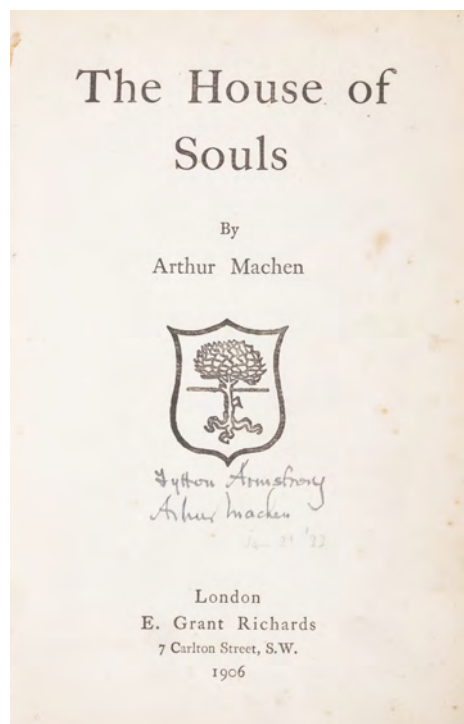
158

James (Henry) AUTOGRAPH LETTER SIGNED FROM THE AUTHOR TO ALINE HARLAND, 12pp. recto and verso in black ink on letter Reform Club, Pall Mall, SW1 letterhead, 8vo, 22 October, 1905, folds, preserved in folding chemise and custom morocco-backed drop-back box.

✧ A LONG AND EXCELLENT LETTER FROM JAMES TO THE WIFE OF HIS FRIEND, AND FOUNDING EDITOR OF *THE YELLOW BOOK*, HENRY HARLAND.

At this time Aline Harland was caring for her husband who had been suffering for years from tuberculosis, to which he would succumb on 20th December, 1905. In the letter James displays an unusual level of emotion on learning of the Harland's departure for Italy: "THE ANSWER CAME BACK FROM THE HOUSE ITSELF THAT YOU HAD JUST LEFT ENGLAND - AT WHICH, IN SPITE OF MISSING YOU I ALMOST WEPT WITH RELIEF - SO SOVEREIGN A RIGHT STEP HAD I FELT IT YET SO CRUELLY DIFFICULT". He also discusses his own affairs "I AM IN TOWN AGAIN BY REASON OF SOME WORK ON LAMB HOUSE.. I PLUG AWAY AT MY AMERICAN BOOK [The American Scene, 1907] & find it very difficult... I go tonight to see the Gosses" and includes a waspish comment about Henry Irving "[HE] HAS BEEN BURIED IN THE ABBEY - TO MY STUPEFACTION BUT TO THAT APPARENTLY OF NO ONES ELSE."

£1,500 - 2,000



159

Machen (Arthur) THE HOUSE OF SOULS, FIRST EDITION, AUTHOR'S COPY WITH SIGNED PRESENTATION INSCRIPTION FROM HIM TO LYTTON ARMSTRONG (JOHN GAWSWORTH) on title with date "Jan 21 '33" in Gawsworth's hand below, PRESENTATION INSCRIPTION TO FRONTISPIECE RECTO "THIS SHIEL-MACHEN COPY - FOR ROSALIND & BARRY WITH THE UNUTTERABLE AFFECTION OF JOHN GAWSWORTH" to frontispiece recto, occasional spotting and marking, lacking front and rear free endpapers, joint bookplate of M.P. Shiel and John Gawsworth to front pastedown, later red cloth, spine darkened, fraying to spine tips and corners, rubbed, preserved in custom drop-back box, 8vo, E. Grant Richards, 1906.

✧ THE MACHEN-SHIEL-GAWSWORTH COPY of this collection of short stories, bringing together *The Great God Pan* and *The Three Imposters* with three other stories.

£1,000 - 1,500

160

Machen (Arthur) AUTOGRAPH MANUSCRIPT ESSAY "INTRODUCTION" [ON PAGANISM], 14pp., recto only, in black ink and pencil on ruled paper, signed by the author on first page, numerous corrections and revisions, vertical fold with some splitting to ends, unbound, [1924]; with mimeograph proof sheets, unbound sheets for the first edition of Mitchell S. Buck's "Afterglow" (for which this work formed the introduction), an envelope addressed in the author's hand to Buck (extremities rather worn), and the first English edition of Machen's "On Paganism", one of 200 copies, Tartarus Press, 1998, all housed together in custom folding chemises and morocco-backed slip-case, 8vo.

✻ "ALL WORDS ARE MORE OR LESS MISCONSTRUED AND MISUNDERSTOOD; NONE MORE GRIEVOUSLY THAN THE WORD 'PAGANISM'."

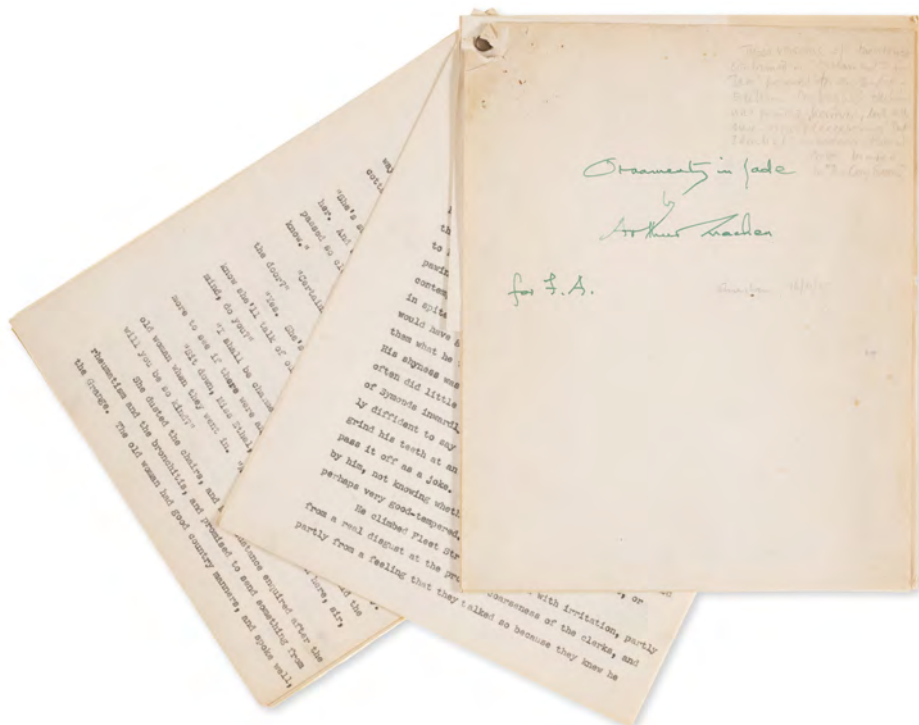
Mitchell S. Buck (1887-1959) was an American poet and classical scholar. The present essay was published as an introduction to his prose work *Afterglow* in 1924 before being given a new title of "On Paganism" and published in the UK by the Tartarus Press in 1998.

£1,000 - 1,500



161

Machen (Arthur) ORNAMENTS IN JADE, typescript, 47pp., SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR F[YTTON] A[RMSSTRONG]" (JOHN GAWSWORTH) to upper wrapper (now detached), "TORTURE" signed by the author at head and with several editorial corrections, pencil note by Gawsworth "suppressed for England" to head of "The Idealist", with two additional ?proof pages for "The Rose Garden" with correction in the author's hand, all bound together with split pin butterfly clip to upper corner, slight browning, light surface creasing, preserved in custom chemise and slip-case, 4to, [1930s].



✻ A presentation copy of this short story collection, likely gifted by Machen to Gawsworth as part of the latter's attempt to publish the collection in the UK. The pages are largely carbon copies EXCEPT FOR THE STORY "TORTURE" WHICH APPEARS TO BE A WORKING DRAFT.

Gawsworth has dated the upper wrapper "Amersham 16/xi/35" and written a longer note that provides some context: "Typed versions of the stories contained in "Ornaments in Jade" prepared for an English Edition. No English Edition was printed, however, but all the stories (excepting 'The Idealist', considered obscure) were printed in 'The Cosy Room.'" *The Cosy Room* was a collection of Machen's stories curated by Gawsworth and published in 1936.

£600 - 800



162

[Flecker (James Elroy)] THE BEST MAN, FIRST EDITION, [illustrations by John Davidson Beazley], some light creasing and scattered spotting, original pictorial wrappers, ink ownership inscription to head of upper wrappers, splitting to spine, chipped to spine ends, light creasing, some slight fraying to extremities, housed in folding chemise with bookplate of Oliver Brett and H. Bradley Martin to inside cover, 4to, [Oxford], [Holywell Press], 1906.

✿ The Bradley Martin copy of the author's rare first book, published while he was a student at Oxford. We can trace only one other example at auction.

£600 - 800



163

163

Jules Pascin (1885-1930)

"DIE GLÜCKLICHE BRAUT", OR THE HAPPY BRIDE, AN ORIGINAL ILLUSTRATION FOR THE PUBLICATION 'SIMPLICCIMUS'
Pencil, 18 x 16.5 cm (7 ¼ x 6 ½ in), under glass, some minor rubbing, framed, [circa 1906]

Provenance:

Albert Langen, Germany [Simplicimus labels on reverse with manuscript text in German]

Illustrated:

Simplicimus, no. 34, 19th November, 1906, illus. p. 537

✿ An original design for Albert Langen's weekly German satirical magazine. Pascin's drawings were featured numerous times within the magazine throughout the early 20th century.

£800 - 1,200



164

Grellet (Georges).- Louÿs (Pierre) LES CHANSONS DE BILITIS, hors commerce copy from an edition limited to 325, THIS COPY INSCRIBED "H.C. EXEMPLAIRE UNIQUE ILLUSTRÉ PAR M.GRELLET", printed in red and black, with 31 ORIGINAL SIGNED WATERCOLOURS BY GEORGES GRELLET (cover, 7 plates and 23 illustrations to text), bound in red straight-grain goatskin, by F.Michon, spine titled in gilt with central onlaid pictorial compartment of naked woman in tan and green goatskin with four raised bands, inner gilt dentelles with small black goatskin onlays, signed at foot of front turn-in, original upper wrapper (with watercolour illustration) bound in, preserved in board slip-case, 4to (binding c.270 x 210mm.), Paris, 1906.

✿ Attractive work with original illustrations by the French artist Georges Grellet (1869-1959). The work was originally illustrated with etchings by Chessa after Raphaël Collin; this copy was obviously obtained by Grellet before the illustrations were printed.

£1,500 - 2,000



165

Dumont-Wilden (L.) FERNAND KHNOPPF, NUMBER 35 OF 50 LARGE PAPER COPIES ON JAPON WITH AN ORIGINAL SIGNED DRYPOINT 'LES GRELOTS', tipped-in portrait and plates, captioned tissue guards (some a little spotted), illustrations, old continental shelf-label to front free endpaper, flyleaves browned, contemporary floral-patterned cloth, a little rubbed and marked, spine and edges faded, embossed paper endpapers, top edge stained red (occasionally visible at head of leaves), 4to, Brussels, 1907.

✿ Monograph of this Belgian Symbolist artist, a member of Le Group des XX and influence on Gustave Klimt.

£500 - 700



167

Geiger (Willi) DAS GEMEINSAME ZIEL UND ANDERES: Ein Zyklus Erotischer Zeichnungen...mit Einleitenden Worten aus der 'Totenmesse' von Stan. Przybyszewski, OUT-OF-SERIES COPY FROM AN EDITION LIMITED TO 100, signed by the artist on front free endpaper, 5 plates by Geiger printed on Japon, 5 printed in red & black, all with captioned leaf with quotation, original thick textured wrappers printed in gold and fastened with cord, very slightly creased at edges, preserved in modern cloth folder and pigskin-backed pastepaper slip-case, spine titled in gilt (very slightly rubbed at edges), oblong 4to, [?Munich], 1907.

✿ Grottesque and sexually explicit plates created in Rome in 1905.

£750 - 1,000



166

Barbey d'Aurevilly (J.) LE RIDEAU CRAMOISI, number 37 of 125 copies on Rives, 15 colour etched plates and illustrations by Armand Rassenfosse, tissue guards (a little offset), prospectus at end, original printed wrappers with etched illustration of the Devil to upper cover, uncut, glassine wrapper, preserved in modern board folder with morocco label by Devauchelle and board slip-case, 4to, Brussels, 1907.

£500 - 700



168

Ehmcke (Fritz Helmuth).- Goethe (Johann Wolfgang von) FAUST, number 41 of 1000 copies on hand-made paper, DELUXE EDITION WITH TITLE AND INITIALS SUPPLIED BY HAND IN GOLD, with 3 double-page woodcut spreads comprising two frontispieces, two titles and colophon within decorative borders by F.H.Ehmcke, gothic letter, "Faust" on both titles and decorative initials in raised gold leaf over gesso, some small but imperceptible cracks, with decorative leaf about the special edition loosely inserted, original vellum, gilt, with clasps, by H.Fikentscher, a little soiled, small bump to upper cover, large 8vo, Jena, printed by Drugulin of Leipzig for Eugen Diderichs, 1909.

✿ Magnificent Art Nouveau work designed and illustrated by Ehmcke. Rare in this deluxe state, of which probably no more than 50 copies were issued.

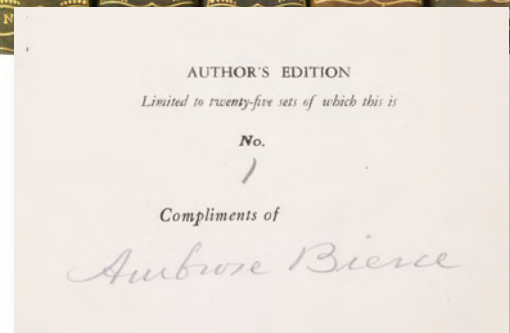
£500 - 700



169

Bierce (Ambrose) COLLECTED WORKS, 12 vol., *Author's edition*, NUMBER 1 OF 25 SETS SIGNED BY THE AUTHOR FOR PRESENTATION, *out of an edition limited to 250, portrait frontispiece, vol. 1 with several newspaper clippings laid onto endpapers with resultant browning, contemporary green half morocco, spines gilt, non-uniform sunning to spines, rubbing to spine ends, corners, upper and lower edges, t.e.g., 8vo, New York & Washington, Neale Publishing Company, 1909-11.*

£2,000 - 3,000



170

Augustus Edwin John (1878–1961)

STUDY OF A PIEDMONTESE GYPSY ENCAMPMENT, WITH TRADITIONAL HORSE-DRAWN VARDO BEHIND

Black chalk, pencil, brown wash, signed in the lower right corner, indistinctly inscribed in the upper centre [?] 'Vavertemengri', sheet 355 x 255 mm (14 x 10 in), under glass, minor surface dirt and some light toning in places, framed, [circa 1909]

✱ In 1906 John went to Normandy with Wyndham Lewis where they are said to have fallen in with a large band of Piedmontese gypsies. The present drawing appears to closely relate to John's lithograph titled 'Wandering Sinnte', which the artist published in 1909. For a larger more finished chalk drawing, and much closer to the final lithograph, see the Manchester Art Gallery's *Study for Wandering Sinnte*, 1909.

£1,000 - 2,000



171
Augustus Edwin John (1878-1961)
 Head study of Ronald Firbank (1886-1926)

Pencil, signed in the upper right corner, sheet 175 x 125 mm (6 7/8 x 4 7/8 in), under glass, minor surface dirt and light stains, some handling creases visible, framed, [circa 1915]

Provenance:

Miriam Benkovitz (author of the biography and bibliography of Firbank)

✦ Miriam Benkovitz wrote in her biography of Firbank that he was 'very much concerned with his appearance', and had hoped to capture his youth through the portraits produced by his friends and associates. [Miriam Benkovitz, *Ronald Firbank. A Biography*. New York: Alfred A. Knopf, 1969, pp. 112-113]

'It is a curious fact that the numerous extant portraits of Firbank bear almost no resemblance to each other, seeming indeed, to depict a series of entirely disparate persons. During his life he was drawn or painted by Charles Shannon, Augustus John, Wyndham Lewis, Alvara Guevara and probably (for he was fond of sitting for his portrait) by other artists as well; yet it remains extraordinarily difficult to form an exact mental picture of his features.' [Jocelyn Brooke, *Ronald Firbank*. London, Arthur Barker Ltd., 1951, p. 34.]

£1,500 - 2,000 ARR



172
Charles Haslewood Shannon (1863-1937)
 PORTRAIT OF RONALD FIRBANK (1886-1926)

Coloured chalks, on prepared paper, signed with initials 'CS' in the lower right corner, 255 x 195 mm (10 1/8 x 7 7/8 in), under glass, framed, [c. 1909]

Provenance:

Probably Ronald Firbank (1886-1926)

Illustrated:

Dust jacket of Ronald Firbank's, *Concerning the Eccentricities of Cardinal Pirelli*, published by Grant Richards, 1926

✦ Paul van Capelleveen notes that 'no letters or accounts of the meeting between [Shannon] and [Firbank] have survived, and we must make do with second or third-hand testimony... [Probably the first time they met was when] Oscar Wilde's son, Vyvyan Holland, came of age in November 1907 and Robert Ross organised a dinner party for him. Among the twelve guests were Ronald Firbank, Charles Ricketts and Charles Shannon. It was probably the first time Shannon and Firbank had met; the former came from the artistic circles around Ross, the latter from Holland's Cambridge student life.'

£600 - 800

"Huge boxes would arrive and be hidden under the hall table - from James Cummins in Madison Avenue, New York, Thomas Goldwasser in San Francisco, and countless other less known dealers."



173

Frans Stamkart (1874-1947)

LEDA AND THE SWAN

Black and white chalks, signed with [?] monogram and inscribed 'Leda' in the lower right corner, 985 x 705 mm (38¾ x 27¾ in), under glass, framed by Simon Cooper, [probably circa 1910s]

✿ Stamkart is a little known Dutch artist working in Amsterdam in the early 20th century, producing dream like imagery with heavy dark chalks to delineate floating figures in space. A similar study, *Salome*, is held in the Rijksmuseum and dated circa 1910-1915 [see acc. no. RP-T-2019-75].

£1,000 - 1,500



174

174

Heinrich Lefler (1863-1919)

BERTHOLD SCHWARZ, OR DEATH MEETING THE ALCHEMIST

Watercolour and bodycolour, signed lower left, sheet 235 x 215 mm (9¼ x 8½ in), under glass, horizontal scratch visible across the image, some signs of retouching, framed, [circa 1910s]

Provenance:

Christie's, London, 19th June 1986, lot 533

✿ Berthold Schwarz, also known as Berthold the Black and *der Schwartz*, was a legendary German (or in some accounts Danish or Greek) alchemist of the late 14th century, credited with the invention of gunpowder by 15th- through 19th-century European literature.

£600 - 800



175

[Voight (Hans Henning, Baron von)], "Alastair".

STUDY OF YVETTE GUILBERT, pen and ink, india ink wash, red wash, over pencil under-drawing, on light buff coloured laid paper without watermark, inscribed in the lower right 'Dear Mrs Whitney - Yvette Guilbert, a very low bow, and my admiration to you - for an act of graciousness. / Carl Van Vechten / Dec. 17 - 19[31]', presented in morocco-lined folder with cut early ink inscription "Alastair - Yvette Gilbert" inlaid into facing window within a morocco-backed drop-back box with feather spray reminiscent of the artist's work to covers, 4to, [circa 1910s or slightly later].

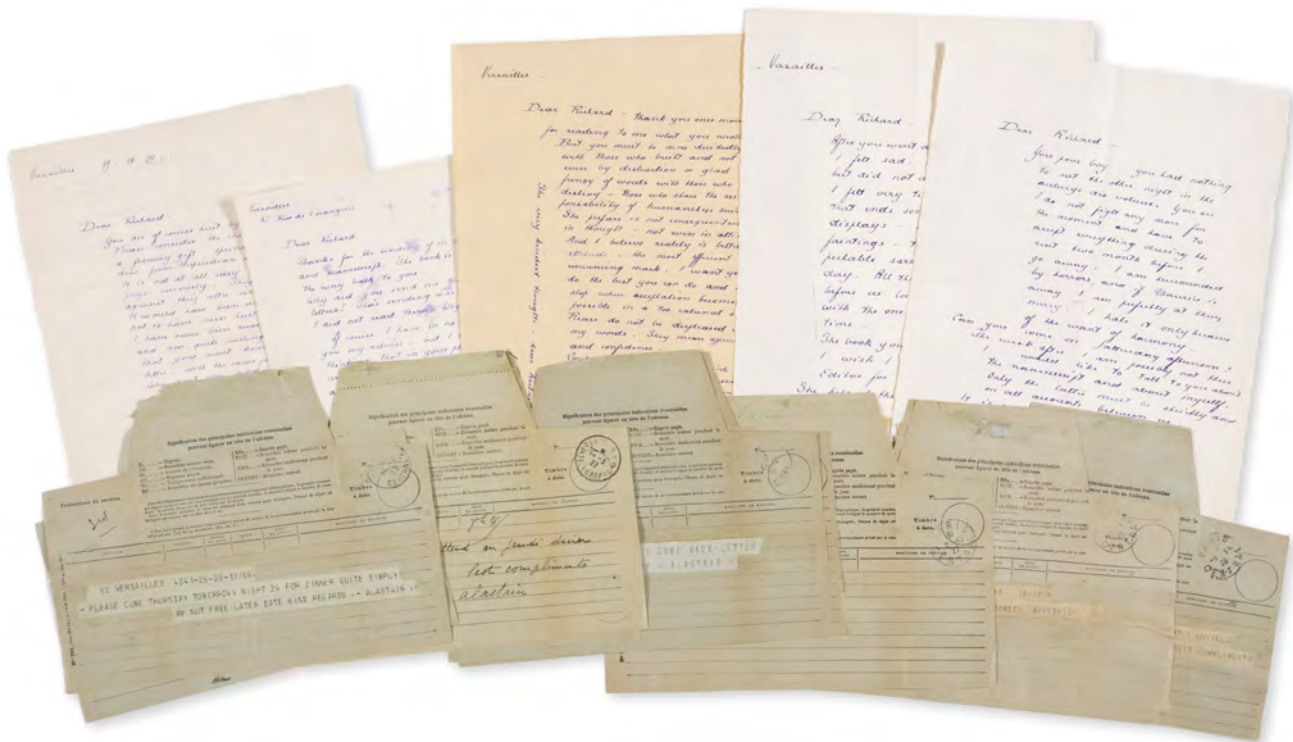
Provenance:

Carl van Vechten (American artist and photographer, 1880-1964);

Gifted to Mrs. Whitney, 1931

✿ Hans Henning Voight (1887-1969), known by his self-created pseudonym "Alastair," was an artist of mysterious origins, and limited classical training. Fifteen years younger than Aubrey Beardsley, Alastair was highly influenced by Beardsley and other artists of his circle. A scarce example of his fine penwork.

£2,000 - 3,000



176
[Voigt (Hans Henning Otto Harry Baron von)], "Alastair". 22 AUTOGRAPH LETTERS ON 39 PAGES, 1 AUTOGRAPH NOTE AND 29 TELEGRAMS TO HIS FRIEND RICHARD THOMA, variously signed "Alastair", "Hanael" or "H.", letters mostly in purple ink, v.s., Paris, Versaille, Houdemont and Zurich, [c.1927-32], folds, housed in purple cloth folder and chemise within purple morocco-backed slip-case.

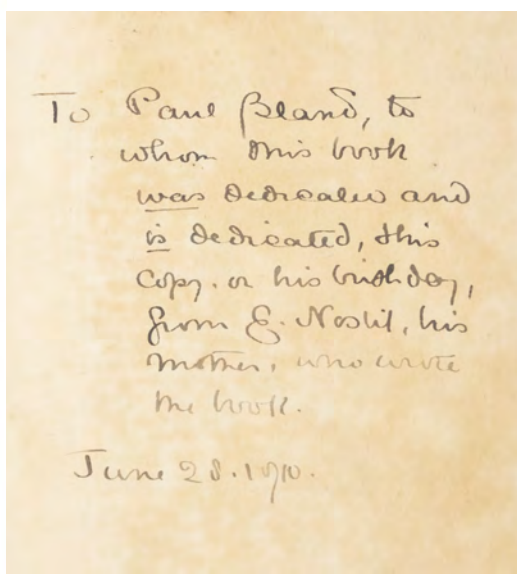
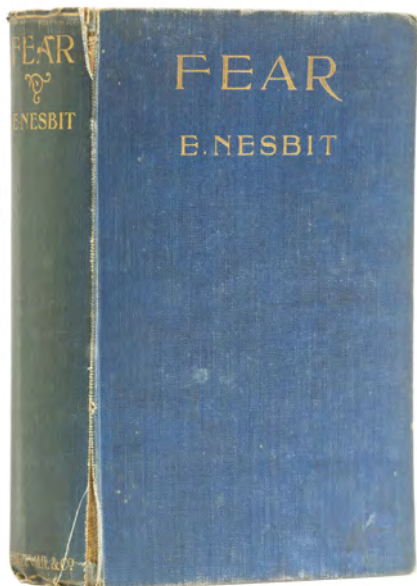
✧ "AFTER YOU WENT AWAY THE OTHER NIGHT I FELT SAD. I WANTED YOU TO STAY BUT DID NOT DARE TO ASK."

An excellent and extensive correspondence from the artist to his sometime lover Richard Thoma. The letters are filled with the artist's eccentric charm, at times hallucinatory in character ("IN THE MORNINGS MY BONES SOUND LIKE CASTAGNETTES AND MUSHROOMS ARE BEGINNING TO GROW IN THE FOLDS OF MY PYJAMAS. EVEN THE CAT HAS SWOLLEN EYES."), they include discussion of other writers and artists, such as Proust, Cocteau and Harry Crosby, as well as apparent discussion of gay liaisons "I ONLY RUSHED AWAY FOR A COUPLE OF HOURS TO MEET SOMEBODY AT MIDNIGHT UNDER THE BLUE ELM. MY HAPPENINGS ARE SAD TO SAY OFTEN IN THIS BAD TASTE."

The most significant collection of Alastair correspondence to be offered at auction in decades. We can trace only 5 other Alastair letters at auction in the last 50 years.

£2,000 - 3,000

177
Nesbit (E.) FEAR, FIRST EDITION, THE DEDICATION COPY WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO PAUL BLAND, TO WHOM THIS BOOK WAS DEDICATED AND IS DEDICATED, THIS COPY ON HIS BIRTHDAY, FROM E. NESBIT, HIS MOTHER, WHO WROTE THE BOOK. JUNE 28. 1910" to front free endpaper, 2pp. advertisements at front, 2pp. advertisements and 32pp. publisher's catalogue at rear, light browning to endpapers, original blue cloth lettered in gilt, light toning to spine, spine ends and corners a little bumped and frayed, some splitting and fraying to upper joint, some light marking, extremities rubbed, preserved in custom black morocco drop-back box with title lettered in red on spine, [Tynn 3-181], 8vo, Stanley Paul & Co., 1910.



✧ The dedication copy of Nesbit's most celebrated collection of supernatural stories. Includes one of her most adapted stories, "Man-Size in Marble". Her son Paul was also the dedicatee of *The Railway Children*.

£2,000 - 3,000



178

Eric Herald Macbeth Robertson (1887-1941)

THREE FIGURES

Pencil, signed and dated 'January 1911' in the lower left corner, 180 x 260 mm (7 x 10 ¼ in), framed, 1911

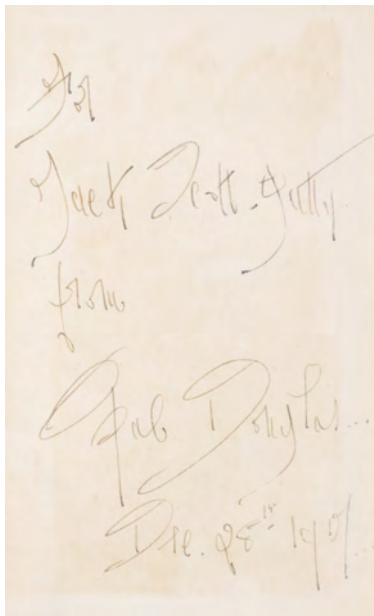
Provenance:

The Piccadilly Gallery, London, 1972

Anonymous sale; Christies, London, 29th July 1988, lot 245

✿ Robertson was one of the most gifted students of his generation. Born in Dumfries, he moved to Edinburgh at the turn of the 20th century and befriended the Symbolist painter, John Duncan, who became an important influence on his work. He was also inspired by the Pre-Raphaelites and the French Symbolist painter Gustave Moreau (1826-1898).

£800 - 1,200

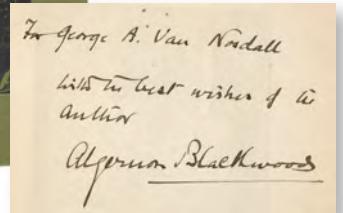


179

Custance (Olive) THE INN OF DREAMS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR (AS OLIVE DOUGLAS) TO JACK SCOTT-GATTY to front free endpaper, 2pp. advertisements at rear, very light browning to endpapers, original cloth-backed boards, paper label to spine, slight browning to spine, slight bumping to spine tips and corners, housed in custom morocco-backed drop-back box, 8vo, 1911.

✿ Final published collection of poetry by Custance, wife of Alfred Lord Douglas. Rare inscribed.

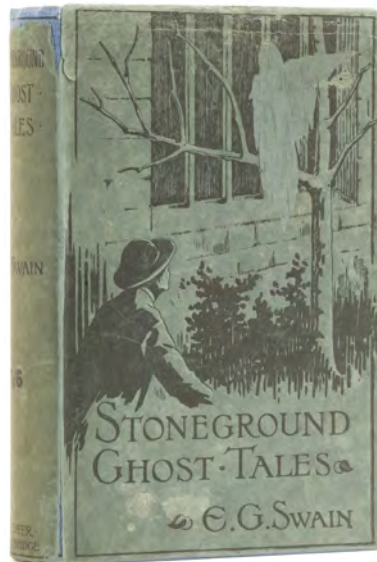
£400 - 600



180

Blackwood (Algernon) PAN'S GARDEN. A VOLUME OF NATURE STORIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO GEORGE A. VAN NOSDALL to frontspiece recto, frontspiece and illustrations by W. Graham Robertson, 12pp. advertisements, some very light edge-spotting and light browning to endpapers, original pictorial cloth, very slight fading to spine, light rubbing and slight bumping to spine tips and corners, slight rubbing to extremities, an excellent copy, custom morocco-backed slip-case, [Tymn 3-35], 8vo, 1912.

£400 - 600

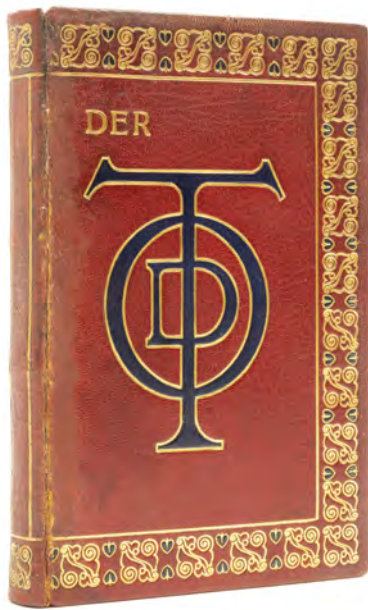


181

Swain (E. G.) STONEGROUND GHOST TALES. COMPILED FROM THE RECOLLECTIONS OF THE REVEREND ROLAND BATCHEL VICAR OF THE PARISH, FIRST EDITION, very light marginal toning, original pictorial cloth, light rubbing to spine tips and corners, else fine, dust-jacket, priced at 3/6 on spine, ink numbering to front flap, spine darkened, head of spine and corners chipped, light creasing to head, some light marking to upper panel, splitting to upper joint, extremities a little rubbed, an excellent example, preserved in custom chemise and slip-case, [Tymn 3-238], 8vo, Cambridge, W. Heffer & Sons, 1912.

✿ Rare in the dust-jacket, we can trace no like example at auction in the last 70 years. This collection is dedicated to M. R. James.

£800 - 1,200



182

Mann (Thomas) DER TOD IN VENEDIG, twelfth edition, lightly browned, long inscription in German dated 9 January 1914 and signed "L" to front free endpaper, bound in crushed red goatskin, covers with title in gilt and large letters of "Tod" to upper cover and "V" of "Venedig" to lower in dark blue onlays, both within Art Nouveau border of swirly ornaments with spirals interspersed with pairs of onlaid dark blue hearts along outer edges and across spine, double gilt fillet to turn-ins, g.e., marbled endpapers, spine rubbed and faded with old repairs, joints split, 8vo, Berlin, 1913.

✱ Bound by or in the style of Henry van de Velde (1863-1957), Belgian artist, architect and designer, and one of the founders of Art Nouveau in Belgium. He spent much of his career in Germany and when this binding was created was working at the Weimar School of Applied Arts.

£400 - 600

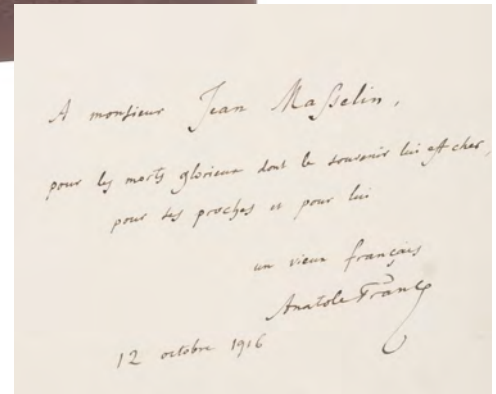


183

183

Spare (Austin Osman) THE BOOK OF PLEASURE (SELF-LOVE), THE PSYCHOLOGY OF ECSTASY, FIRST EDITION, illustrations by the author, many full-page, original cloth, rubbing to extremities, slight fraying to spine tips and corners, folio, Co-operative Printing Society, 1913.

£400 - 600



184

Aussourd (René, binder).- France (Anatole) CE QUE DISENT NOS MORTS, limited edition, with signed presentation leaf from the author "A MONSIEUR JEAN MASSELIN, POUR LES MORTS GLORIEUX DONT LE SOUVENIR LUI EST CHER, POUR LES PROCHES ET POUR LUI/ UN VIEUX FRANÇAIS ANATOLE FRANCE 12 OCTOBRE 1916" tipped in at beginning and part of the envelope addressed by France mounted on stub at end, EXTRA-ILLUSTRATED WITH TWO TIPPED-IN ENGRAVED PORTRAITS AND ONE MOUNTED PHOTOGRAPH OF FRANCE bound in, plates and illustrations by Bernard Naudin, bound in MAROON GOATSKIN, by RENÉ AUSSOURD, upper cover inlaid with design of shaped panel containing tan goatskin label titled in silver surmounted by flaming torch and with ribbons to sides in orange, brown, grey, pink & purple goatskin, spine titled in gilt with five raised bands, gold and purple brocade doublures and linings, turn-ins ruled in gilt with gilt wreaths to corners and inlaid flower and leaves to sides, signed at foot of front turn-in, marbled endpapers, original marbled wrappers bound in (paper label to upper cover), g.e., very slight rubbing to spine, board slip-case a little rubbed, 4to (binding c.320 x 240mm.), Paris, 1916.

✱ René Aussourd (d.1968) learned bookbinding from his uncle Charles Meunier and also worked for Chambolle-Duru before establishing his own studio. His bindings were generally classical in design.

£600 - 800

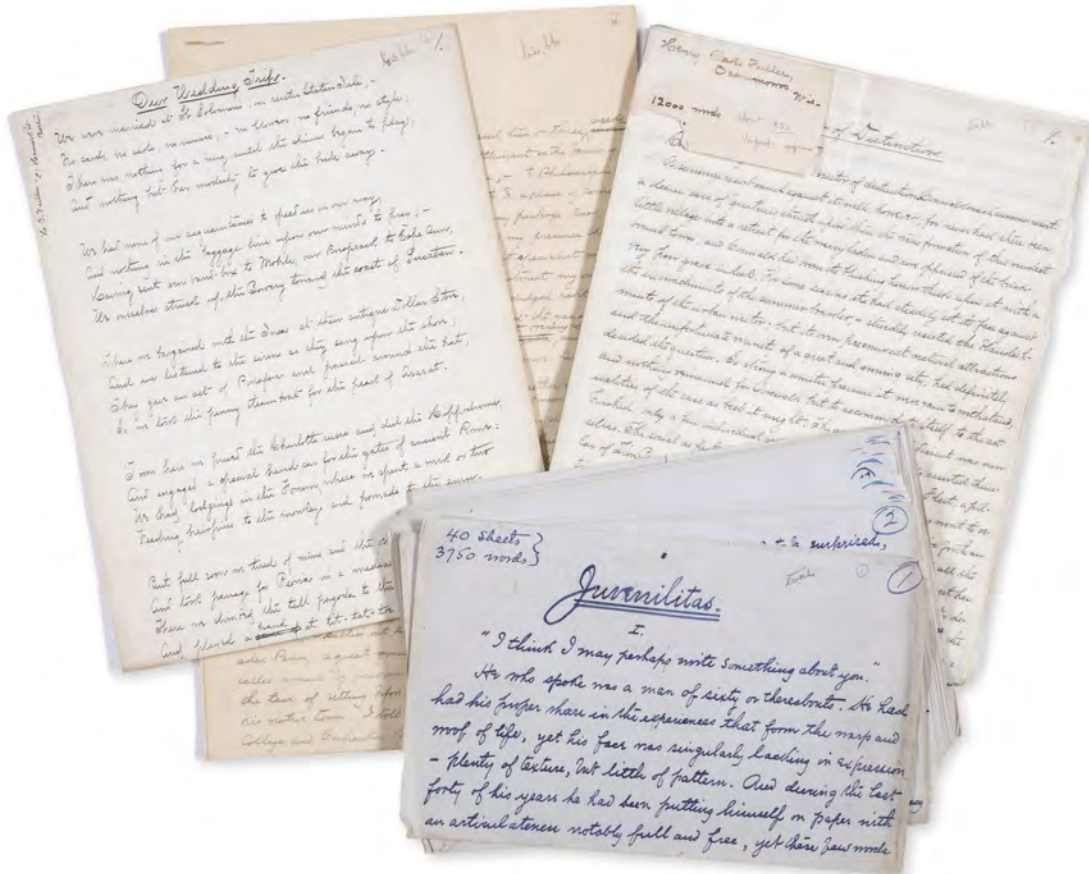
185

van Dongen (Kees).- Badreddine-el-Bass Raoui (Hassan) CONTE DES 1001 NUITS, translated by J.-C.Mardrus, number 272 of 200 copies on Hollande van Gelder, from an edition limited to 310, decorative title, 7 pochoir plates coloured by J.Saudé and numerous illustrations by Kees van Dongen, with the 4 censored erotic plates bound at end, some light offsetting, small stain to corner of first censored plate, BOUND IN DARK BLUE GOATSKIN, BY M.BURKHART, upper cover onlaid with two birds in natural and tan calf against a sky tooled with stars in gilt and desert horizon in blind at foot across both boards, spine titled in gilt with stars, original wrappers with pochoir illustrations bound in (spine rubbed and torn, repaired), uncut, board slip-case (slightly rubbed), 4to (binding c.335 x 260mm.), Paris, [1918].



✠ The first book illustrated by van Dongen, in an attractive binding.

£400 - 600



186

Fuller (Henry Blake) AUTOGRAPH MANUSCRIPTS OF 2 SHORT STORIES, 1 POEM AND 1 ESSAY, ALL UNPUBLISHED, comprising "Juvenilitas", 40pp. recto only in blue ink, slight fraying to first leaf, inscription in author's hand "40 sheets. 3,750 words" on first sheet, unbound, n.d.; "A Visitor of Distinction", 40pp. recto only in brown ink on ruled paper, sewn at upper corner, trimmed leaf attached to first page and signed by the author "Henry Blake Fuller, Oconomowoc, Wis. 12,000 words", [c.1880]; "Our Wedding Trip", 40 lines across 10 stanzas on 2pp. bifolium, recto only, signed by the author on first page "H.B. Fuller, 51 Hancock Street, Boston", unbound, folds, n.d.; "The Story of a Panic", 7pp. in brown ink, first 5 ff. recto only, last f. recto and verso, sewn at top left corner, signed by the author on first page "H.B. Fuller, 2426 Michigan Av. Chicago" on first page and initialled at end, folds, n.d., a few erasures and corrections, housed in individual lettered folding chemises and morocco-backed drop-front box, v.s.

✠ AN EXCELLENT COLLECTION OF UNPUBLISHED WORKS BY ONE OF THE EARLIEST ESTABLISHED AMERICAN AUTHORS TO EXPLORE HOMOSEXUALITY IN FICTION.

While Fuller achieved some measure of fame in his native Chicago during his lifetime, he was subsequently largely forgotten, until his novel *Bertram Cope's Year* was republished in 1998 to critical acclaim. Fuller's works have continued to generate a large amount of critical attention in the modern era and he has achieved posthumous recognition as an important contributor to gay literature. The present works, in particular the two short stories, show Fuller at his best, filled with sardonic wit and personal charm.

£1,500 - 2,000



187
[Fuller (Henry Blake)] AUTOGRAPH MANUSCRIPT COMPRISING THE FIRST FOUR CHAPTERS OF AN UNFINISHED NOVEL, 77pp., in black ink on ruled paper, recto only, numbered in pencil at head, some occasional light creasing or chipping to extremities, original limp cloth-backed boards, spine broken and contents loose, chapter divisions in the author's hand to upper cover, chipping with loss and some rudimentary repairs, preserved in folding chemise and custom morocco-backed drop-back box, 8vo, n.d.

✪ The opening portion of an apparently abandoned novel bearing the hallmarks of Fuller's keen eye and wit. Fuller manuscripts are exceptionally rare at auction.

£750 - 1,000



188
Fuller (Henry Blake) 5 A.L.S. AND 1 T.L.S. FROM FULLER TO LLEWELLYN JONES, 6pp. on recto only, with 4 envelopes, folds, preserved in limp folder and custom slip-case, 8vo & 4to, [c.1918-26].

✪ "I DISLIKE MEETING ENGLISH NOVELISTS: THEY NEVER KNOW WHO I AM... EVEN CARL VAN DOREN IN "THE AMERICAN NOVEL", WHICH INCLUDES ALMOST EVERYBODY, LEAVE ME OUT."

A charming group of letters from Fuller to the literary editor of the Chicago Evening Post, Llewellyn Jones (1884-1961). Other than bemoaning (in good humour) his own lack of fame, Fuller thanks Jones for favourable reviews, presumably for his novels *On the Stairs* and *Bertram Cope's Year*. LETTERS BY FULLER ARE RARE, WE CAN TRACE NO OTHER EXAMPLES AT AUCTION.

£400 - 600

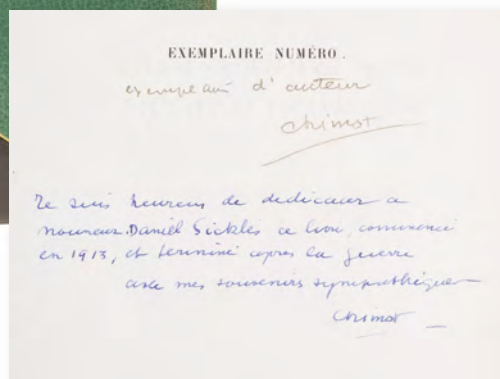


189

Chimot (Édouard).- Baudu (René) LES APRÈS-MIDI DE MONTMARTRE, *out-of-series copy from an edition limited to 170, THIS COPY ON LARGE PAPER SIGNED AND INSCRIBED BY THE ARTIST "EXEMPLAIRE D'AUTEUR CHIMOT" AND WITH ADDITIONAL STATES OF THE PLATES bound in at end, ALSO INSCRIBED BY THE ARTIST TO DANIEL SICKLES, 10 etched plates and 4 illustrations by Édouard Chimot, all with captioned tissue guard, with additional states of 8 of the etchings bound at end (most in two states, one in three and two in one), mostly on japon, all initialled or signed by Chimot, two with colours, BOUND IN GREEN GOATSKIN, BY G[ERMAINE] SCHROEDER, upper cover with abstract design of overlapping circular black goatskin onlays at top and bottom outlined in gilt and connected by wavy gilt lines on left hand side, spine titled in gilt at foot on extended black onlay, black silk moiré doublures and linings, t.e.g., others uncut, spine and edges rubbed and faded, particularly upper joint, folio (binding c.335 x 225mm.), Paris, [1919].*

✧ The artist's copy of this moving account of the prostitutes of Montmartre describing and illustrating their lives with references to drink and drug abuse.

Chimot's inscription reads, "Je suis heureux de dedicacer a Monsieur Daniel Sickles ce livre, commencé en 1913, et terminé après la guerre avec mes souvenirs sympathique Chimot". Sickles was a notable bibliophile and collector.



Germaine Schroeder (1889-1983), French bookbinder, one of several women binders of the time inspired by the modernist abstract style of Pierre Legrain.

£1,000 - 1,500

190

Otto Schoff (1884-1938)

LADY SEATED IN A FUR COAT

Watercolour over pencil, heightened with white, image 150 x 130 mm (5 7/8 x 5 1/8 in), under glass, presented in an ornate antique Italian carved gilt wood frame, [circa 1920s]

✧ Considered a degenerate artist by the Nazis, Schoff was subjected to increasing reprisals from 1935 onwards, and was prohibited from painting and exhibiting. Amongst other subjects, Schoff produced erotic and idyllic works and depictions of carefree male and female homosexuality.

£750 - 1,000





191
Jacob Epstein (1880-1959)

TWO NUDE WOMEN (SUNITA)
 Black chalk, pencil, signed in the lower left corner, image 465 x 545 mm (18¼ x 21½ in), under glass, minor damp-stains and toning to sheet, framed, [circa 1920]

Provenance:
 Stern Pissarro Gallery, London

✿ The drawing depicts a Kashmiri Indian woman named Amina Peerbhoy (and probably her sister too), who was one of Epstein's most cherished models. Epstein first encountered her at the British Empire Exhibition in Wembley in 1924 and quickly bestowed upon her the nickname Sunita.

£800 - 1,200 ARR



192
Jean Cocteau (1889-1963)

PORTRAIT DE GEORGES AURIC, TÊTE DE PROFIL
 Pen and black ink, pencil, stamped with artist's monogram in the lower right corner, 233 x 208 mm (9¼ x 8¼ in), under glass, expert repair to lower left corner, framed, [circa 1920]

Provenance:
 The artist's estate;
 Liliane & Etienne Saint-Georges

Exhibited:
 Paris, Centre Georges Pompidou, *Jean Cocteau, au fil du siècle*, September 2003 to January 2004

✿ Georges Auric was a member of Les Six, a group of avant-garde composers informally associated with Cocteau and Eric Satie. By the time he was 20, he had already composed and orchestrated music for numerous ballets and theatrical performances. Additionally, he enjoyed a prolific and esteemed career as a composer for film.

£1,500 - 2,500 ARR



193
Waller (Pickford Robert) A SKETCHBOOK WITH OVER 180 PP. OF ORIGINAL DRAWINGS, DESIGNS, STUDIES OF ORNAMENT, INTERIORS, AND CUTTINGS, including studies of birds and animals, flowers, furniture, ornament sketches for architecture, candlesticks, art nouveau design, and some internal studies of various rooms in Buckingham Palace, pen and inks, watercolours, printed cuttings, the cuttings all neatly tipped onto album leaves, the drawing executed directly onto the album leaves, each leaf approx. 92 x 152 mm (3½ x 6 in), some light offsetting in places, minor surface dirt, Waller's bookplate to front pastedown, original crushed brown half morocco, gilt, spine gilt in compartments, in crushed brown half morocco drop-back box replicating binding, g.e., oblong 8vo, [circa 1900-1920s].

✿ Pickford Waller (1849-1930) was an artist, illustrator and designer of bookplates, wallpapers and fabrics in the Art Nouveau style. He was a friend of Whistler and James Guthrie of the Pear Tree Press, for whom he worked on several books

£300 - 400



194

Magron (Dominique Jouvet).- Baudelaire (Charles) IX POÈMES DES FLEURS DU MAL, ONE OF 30 COPIES PRINTED ON JAPON AND SIGNED BY THE ARTIST, 39 drypoints on 40 leaves by Dominique Jouvet Magron heightened with gold and colours, 2 splash marks below half-title, a clean copy otherwise, crushed black morocco, by Yseux, rubbing to joints, t.e.g., others uncut, 4to, [probably Paris], [1920s].

✿ A rare and superb suite of illustrations by the idiosyncratic French artist. One of two series by the artist inspired by the *Fleurs du Mal* (see next lot).

£1,000 - 1,500



195

Magron (Dominique Jouvet).- Baudelaire (Charles) LES VI POÈMES DES FLEURS DU MAL CONDAMNÉES EN 1857, NUMBER 6 OF 30 COPIES PRINTED ON JAPON AND SIGNED BY THE ARTIST, 39 drypoints on 20 leaves by Dominique Jouvet Magron incorporating text and illustrations heightened in colours and gold, loose as issued in original batik folder and slip-case (slightly rubbed at edges), preserved in modern morocco-backed board folder by Devauchelle, 4to, [probably Paris], [c.1930].

£1,000 - 1,500

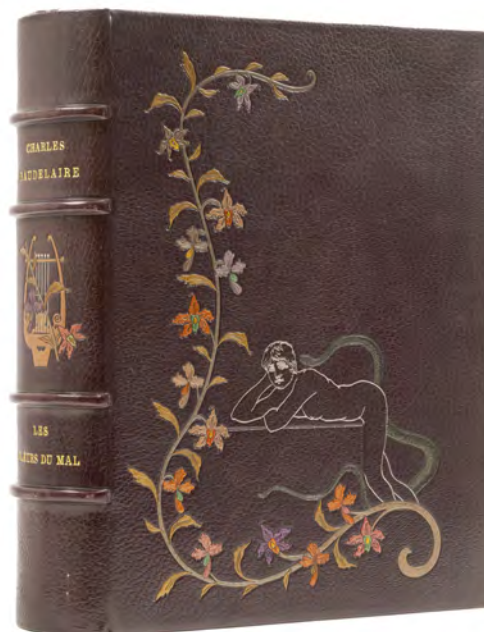
196

Blanchetière (Henri, binder).- Baudelaire (Charles) LES FLEURS DU MAL, ONE OF 12 COPIES ON JAPON IMPÉRIAL, from a deluxe edition limited to 24 for Librairie Blaizot, WITH AN ORIGINAL SIGNED DRAWING IN PEN & INK AND CRAYON, etched portrait of the author in 2 states and 41 etched plates by Lobel-Riche, one in 6 states and the rest in 4 states (2 with remarques), 2 plates with an additional original ink sketch, one with an original watercolour drawing, and one unused plate in 2 states, BOUND IN DARK PURPLE-BROWN GOATSKIN WITH COLOURED INLAYS, BY HENRI BLANCHETIÈRE, upper cover with naked figure outlined in silver with inlaid snake in green goatskin and large climbing floral spray in various colours, lower cover with cat in profile outlined in silver above a smaller inlaid floral spray in coloured goatskins, spine lettered in gilt with 4 raised bands, the larger centre compartment with inlaid lyre and flowers in coloured goatskin and tooled in silver, dark red goatskin doublures edged with inlaid floral border in colours, signed at foot of front turn-in dated 1923, dark red silk moiré linings, marbled flyleaves, original wrappers bound in, g.e., very slight rubbing to spine, board slip-case (rubbed), 4to (binding c.380 x 285mm.), Paris, 1917 [but 1921].

✿ A sumptuous work issued in celebration of the fiftieth anniversary of Baudelaire's death. In addition to these 24 deluxe copies, 200 were issued on papier vélin for members of the Cercle Grolier.

Henri Blanchetière (1881-1933), was a follower of Marius-Michel, at first using Art Nouveau floral designs but later developing a more modern geometrical style.

£2,500 - 3,500





197

197

Vaillant (Jean, binder).- France (Anatole) LES SEPT FEMMES DE LA BARBE-BLEUE et Autres Contes Merveilleux, NUMBER 60 OF 70 COPIES ON JAPON WITH 3 STATES OF THE PLATES (one state in black, some plates on chine), from an edition limited to 1200, hand-coloured plates and illustrations by G.A.Mossa, BOUND IN CRUSHED BLUE GOATSKIN, BY JEAN VAILLANT, covers with frame of onlaid leafy olive green goatskin outlined with swirling geometric border composed of 5 narrow parallel lines in gilt, spine titled in gilt between compartments of olive green leafy onlays and four raised bands, blue goatskin doublures with elaborate ornamental gilt dentelles containing birds, flowers and suns within thin strip of red goatskin and gilt rules, signed "Flammarion Vaillant" at foot of front doublure, marbled endpapers and flyleaves, t.e.g., others uncut, preserved in half blue goatskin chemise (spine slightly darkened) and marbled board slip-case (a little rubbed at edges), 8vo (binding c.255 x 175mm.) Paris, 1921.

✱ Jean Vaillant (1885-1947) worked as a binder for his uncle the publisher Ernest Flammarion.

£800 - 1,200

198

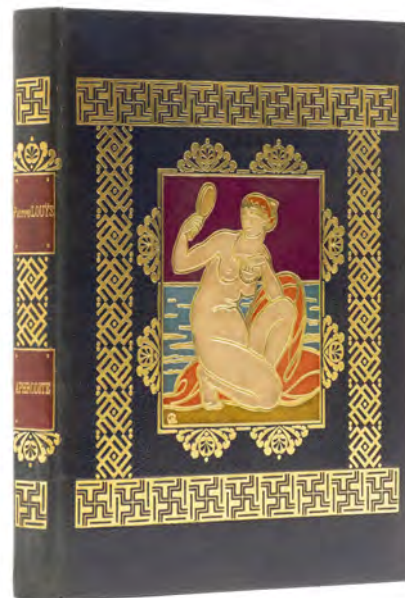
Farge (Henri).- Verlaine (Paul) LES AMIES. SCENE D'AMOUR SAPPHIQUE. SONNETS, ONE OF 200 COPIES ON ARCHES, SIGNED PRESENTATION INSCRIPTION FROM HENRI FARGE TO RENÉ PHILIPON ON HALF-TITLE, AUTOGRAPH LETTER SIGNED BY VERLAINE tipped in at front along with pen and ink portrait by Farge, pen and ink with watercolour drawing by Farge tipped onto leaf following the poem "Sappho", 7 tipped in plates by Henri Farge, light browning and slight marginal damp-staining to endpapers, vellum, gilt, by Yseux de Thierry-Simier, light marking to upper cover, scuffing to spine tips and corners, g.e., folio, Paris, 1921.

✱ René Philipon (1869-1936), author and collector, possible subject of the Farge portrait.

£600 - 800



198



199

Kieffer (René, binder).- Louÿs (Pierre) APHRODITE. MOEURS ANTIQUES, number 385 of 500 copies on Arches, from an edition limited to 580, colour plates with captioned tissue guards and illustrations by Antoine Calbet, BOUND IN DARK BLUE GOATSKIN, BY RENÉ KIEFFER, covers with inlaid pictorial panel of coloured goatskins depicting naked lady with a mirror outlined in gilt within elaborate gilt borders, spine gilt with red goatskin labels, signed at foot of front turn-in and with ticket, original wrappers bound in, t.e.g., others uncut, spine slightly rubbed, board slip-case (slightly rubbed), 4to (binding c.335 x 260mm.), Paris, 1923.

£300 - 400



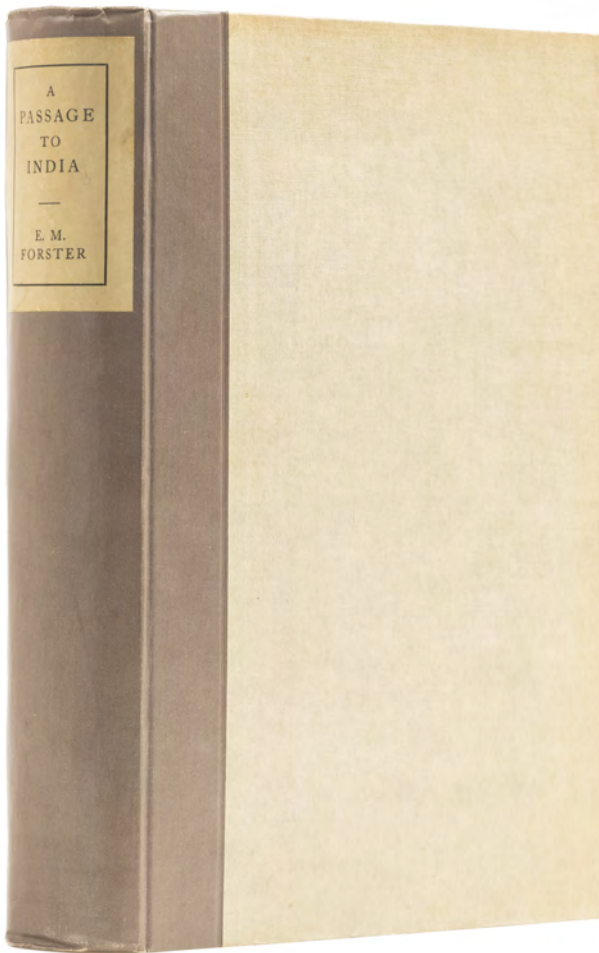
200

Pellar (Hans) EIGHT ORIGINAL BOOK ILLUSTRATIONS FOR 'DER VERLIEBTE FLAMINGO' [TOGETHER WITH] A PUBLISHED COPY OF THE FIRST EDITION OF THE BOOK, pencil, watercolour wash, some gold heightening, each signed in pencil and dated between 1919 and 1922, on card, various sizes between 145 x 295 mm (5¾ x 11½ in) and 270 x 280 mm (10½ x 11 in), each laid onto mounts with "cobweb" tissue guards, loose, circa 1919 to 1922; Der verliebte Flamingo, introduction by Max Krell, FIRST EDITION, ONE OF 150 COPIES, 10 hand-coloured plates, original wrappers, the front cover printed with a design in blue and gold, 1923, all housed together in near-contemporary pink velvet drop-back box with grey velvet inlay all decorated in gilt and central painted circular vellum disk (some light staining and fading to box, some splitting to joints and head and foot, contained within marbled card drop-back box and modern pink velvet drop-back box with upper cover in imitation of the published work, large 4to.

✧ A BEAUTIFUL COLLECTION OF ORIGINAL DRAWINGS FOR PELLAR'S PRIVATELY PUBLISHED EROTIC MASTERPIECE. The Austrian artist Hanns Pellar, renowned for his unique Art Nouveau aesthetic, gained recognition for his use of graceful lines, intricate decorative motifs, and a frequent focus on mythological and allegorical themes. In 1911, he was invited by the Grand Duke of Hessen to join the Künstlerkolonie in Darmstadt, where he primarily focused on portraiture, earning acclaim among a select group of art connoisseurs. Pellar's works often depicted high-society women adorned in lavish attire, celebrated for their vivid creativity and radiant quality. His contributions to art were deeply rooted in the Jugendstil movement, which flourished in Austria and Germany during the late 19th and early 20th centuries. This movement mirrored artistic trends elsewhere in Europe, including the Arts and Crafts movement in Britain and the Art Nouveau styles prominent in France and Belgium.

£6,000 - 8,000





This edition is limited to 200 copies,
of which this copy is No. 22
E.M. Forster

201

Forster (E.M.) A PASSAGE TO INDIA, ONE OF 200 COPIES SIGNED BY THE AUTHOR, title printed in red and black, additional spine label tipped onto rear endpaper, very light browning to endpapers but a clean copy internally, bookplate of Rowland Burdon Muller, original cloth-backed boards, paper label to spine, very light browning to label and head of covers, light rubbing to spine tips and corners but a sharp and excellent example overall, t.e.g., others uncut, preserved in folding chemise and green morocco-backed slip-case (with dent to foot of spine), [Kirkpatrick A10a], 8vo, Edward Arnold & Co., 1924.

✿ A lovely example of one of Forster's most acclaimed novels, winner of the 1924 James Tait Black Memorial Prize.

£1,500 - 2,000



202

van Dongen (Kees).- Leclère (Paul) VENISE SEUIL DES EAUX, number 219 of 250 on Hollande, from an edition limited to 316, 10 POCHOIR PLATES FROM WATERCOLOURS BY KEES VAN DONGEN COLOURED BY SAUDÉ, tissue guards, original printed wrappers with colour illustration, uncut, glassine wrapper, a couple of small spots to lower cover, preserved in modern soft grey chemise and bright blue calf drop-back box, by Peartree, upper cover onlaid with white goatskin flying seagulls, white goatskin label lettered in blue to spine, 4to, Paris, 1925.

£1,500 - 2,000



203

203

van Dongen (Kees).- France (Anatole) LA RÉVOLTE DES ANGES, number 70 of 225 copies on Vélin Lana, colour lithograph frontispiece and illustrations by Kees van Dongen, BOUND IN DARK PURPLE GOATSKIN, BY RAMEAU, upper cover inlaid and onlaid with entwined naked couple in blue and lilac goatskin, spine titled in white, original wrappers printed in gold bound in, uncut, board slip-case, [Artist & the Book in France p.343; Manet to Hockney 126], 4to (binding c.370 x 285mm.), Paris, 1951.

✠ The lithographs were printed by Mourlot Frères, each colour on a separate stone.

£600 - 800



204

Mercier (Daniel-Henri, binder).- Morand (Paul) FERMÉ LA NUIT, number 19 of 370 copies, from an edition limited to 407, 5 colour etchings and many illustrations by Jules Pascin, some double-page, BOUND IN INTERSECTING RECTANGULAR BLOCKS OF DARK BLUE, GREEN, PURPLE AND BLACK GOATSKIN, BY DANIEL-HENRI MERCIER, with 5 plastic coloured vertical strips lettered "Pascin" onlaid on covers (3 to upper, 2 to lower), upper cover with author's name in blind curving across at head, spine titled in green and gilt, purple or japanese paper doublures and endpapers, signed at foot of front turn-in, original glazed red wrappers bound in, g.e., preserved in half dark blue goatskin chemise and slip-case, small 4to (binding c.245 x 200mm.), Paris, 1925.

£600 - 800



205

205

Sauvage (Sylvain).- Samain (Albert) CONTES: Xanthis, Divine Bontemps, Hyalis, Rovere et Angisele, ONE OF 20 COPIES ON JAPON IMPÉRIAL WITH AN ORIGINAL DRAWING, AN UNUSED PLATE, AND ADDITIONAL SUITES OF PLATES (one of the colour decompositions, another in sanguine of the principal plate), from an edition limited to 271, printed in red & black, 25 colour copper-engraved plates by Sylvain Sauvage, BOUND IN DARK BLUE GOATSKIN, BY J. TRINCKVEL, covers with wide border of onlaid fawn strips with green leaf and small red circles of goatskin at corners between thick gilt fillets, spine titled in gilt with similar onlaid compartments and four raised bands, brown goatskin doublures with triple gilt fillet border, FRONT DOUBLURE INSET WITH ONE OF THE ORIGINAL COPPER PLATES and signed at foot, original wrappers bound in, t.e.g., others uncut, very slight rubbing to spine, board slip-case (a little rubbed), 8vo (binding c.260 x 180mm.), Paris, 1926.

£600 - 800



206

Vertès (Marcel).- Carco (Francis) L'AMOUR VÉNAL, 2 vol., HORS COMMERCE COPY ON HOLLANDE VAN GELDER FOR THE ARTIST ANDRÉ DIGNIMONT WITH 2 ADDITIONAL SUITES OF DRYPOINTS (on hollande and chine), from an edition limited to 95 copies, drypoint plates and illustrations by Marcel Vertès, WITH A SIGNED ORIGINAL PEN & INK DRAWING TO FRONT FREE ENDPAPER AND A PHOTOGRAPH OF THE AUTHOR, loose as issued in original printed wrappers, uncut, glassine wrapper, with one board of folder only, additional suites and another suite of trial proofs loose as issued in pink glazed board folder with ties, rebacked, together in board slip-case (a little rubbed), 4to, Paris, 1926

£400 - 600



208
Deane (active 1920s)

WOMAN WITH MUFF

Pen and black ink, grey wash, reddish-brown ink, signed and dated in the upper left corner, sheet 294 x 157 mm (11½ x 6¼ in), under glass, 4 small pinholes, some minor spotting and light surface dirt, tipped onto original backing, framed, 1926

Provenance:
 Josef Lebovic Gallery, Sydney

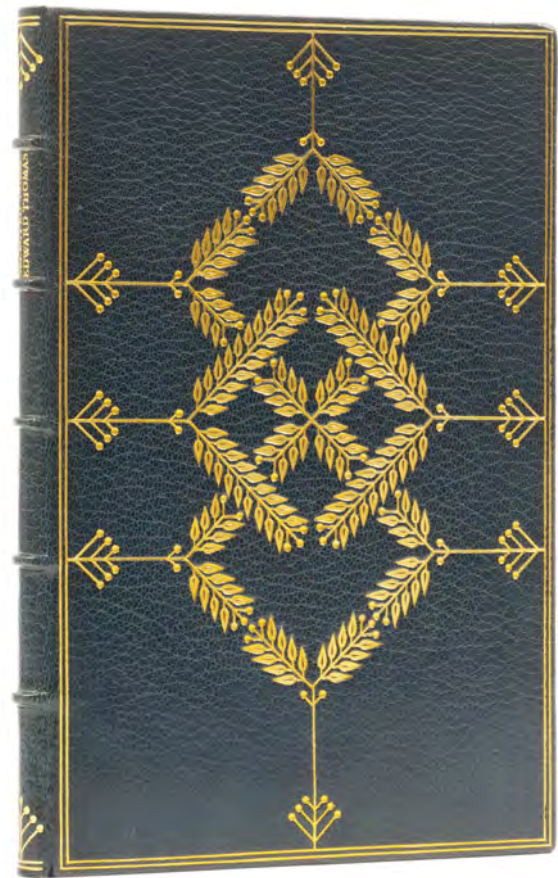
✿ The influence of Aubrey Beardsley, despite his short life, was profound and his contribution to the development of the Art Nouveau and poster styles was still to be seen well into the 20th century. The artist of the present drawing is yet to be truly revealed, however possible illustrators include Elsie Deane, a Canadian artist working there in the 1920s, and somewhat less likely, Hugh Deane, active in the 1930s and 1940s.

£1,000 - 1,500

207

Vertès (Marcel).- Colette [(Sidonie-Gabrielle)] LA VAGABONDE, ONE OF 25 HORS-DE-COMMERCE COPIES, THIS COPY ON JAPANESE VELLUM WITH AN ADDITIONAL 5 DRAWINGS BY VERTÈS in black and coloured chalks bound at front, plates by Vertès in 3 states, moiré silk flyleaves, forest-green goatskin, by Lapersonne, spine lettered in gilt, purple goatskin doublures and linings, slight rubbing to corners, g.e., half green goatskin chemise (spine rubbed and slightly darkened) and slip-case, 4to, Paris, 1927.

£600 - 800



209

Gregynog Press.- Thomas (Edward) SELECTED POEMS, NUMBER 5 OF 25 SPECIALLY-BOUND COPIES, from an edition limited to 275, printed on Japanese vellum and lined in blue, wood-engraved title device in blue and initials in red, bound in CRUSHED BLUE MOROCCO, GILT, BY GEORGE FISHER AT THE GREGYNOG PRESS BINDERY TO A DESIGN BY R.A.MAYNARD, covers with three vertically interlacing diamonds formed by leafy fronds attached to double gilt fillet border with gilt line and ornament, spine titled in gilt with five raised bands and gilt ornament to head and foot, Cockerell marbled endpapers, signed by Maynard and Fisher on rear turn-in, t.e.g., others uncut, [Harrop 6], 8vo, Newtown, Gregynog Press, 1927.

✿ The first book from the press to be printed on Japanese vellum. "The book was an immediate success, all copies being subscribed for within a month of publication". (Harrop p.42)

£3,000 - 4,000



208



210

Crosby (Harry) RED SKELETONS, NUMBER 17 OF 33 COPIES ON JAPON IMPÉRIAL, *from an edition limited to 370, printed in red & black, 9 colour plates by Alastair with captioned tissue guards, later crushed burgundy morocco, by Sangorski & Sutcliffe, covers with single gilt fillet, spine panelled and lettered in gilt with five raised bands, t.e.g., others uncut, with original printed wrappers bound in, 4to, Paris, Editions Narcisse, 1927.*

✿ Scarce work by the eccentric author and publisher Harry Crosby, an expatriate American who led an extravagant and decadent lifestyle in Paris during the 1920s. With his wife he founded the publishing company Editions Narcisse, later renamed the Black Sun Press, which issued high quality limited editions of the works of notable authors. This particular work is scarce due to Crosby destroying the 84 remaining copies by burning or shooting at them.

£800 - 1,200



211

211

Chimot (Édouard).- Magre (Maurice) LES BELLES DE NUIT, LETTER R OF 22 SPECIAL LARGE PAPER COPIES ON JAPON ANCIEN WITH THE ETCHINGS IN 4 STATES (ONE COLOUR), 4 ADDITIONAL ETCHINGS IN 4 STATES, A SIGNED ORIGINAL DRAWING, AND A SIGNED PENCIL SKETCH WITH 6 TRIAL PRINTS, *from an edition limited to 468, etchings by Édouard Chimot, bookplates of René Ravaud and Dr. Amand Fonder, BOUND IN DARK BLUE GOATSKIN, BY CLOVIS LAGADEC, spine titled and elaborately tooled in gilt with small inlaid red roses around central inlaid figure of naked woman in stockings in tan and grey goatskin, original wrappers bound in, t.e.g., others uncut, very slight rubbing to edges and short crack to head of upper joint, 4to (binding c.335 x 255mm.), Paris, 1927.*

✿ Clovis Lagadec worked for Paul Bonet as one of his specialist binders, and in 1927 he was judged to be the finest binder in Paris.

£1,000 - 1,500



212

Chimot (Édouard).- Magre (Maurice) LES BELLES DE NUIT, NUMBER 50 OF 75 COPIES ON JAPON IMPÉRIAL WITH THE ETCHINGS IN 4 STATES (ONE WITH REMARQUES) AND A SIGNED ORIGINAL DRAWING, *from an edition limited to 468, etchings by Édouard Chimot, some colour, BOUND IN GREY GOATSKIN, BY CHARLES SEPTIER, spine titled in gilt with four raised bands, blue, black & silver brocade doublures and flyleaves, turn-ins with two rows of double gilt fillets interspersed with inlaid flower heads in dark red goatskin, signed at foot of front turn-in, marbled endpapers, original wrappers bound in, t.e.g., board slip-case (slightly rubbed), tall 8vo (binding c.290 x 200mm.), Paris, 1927.*

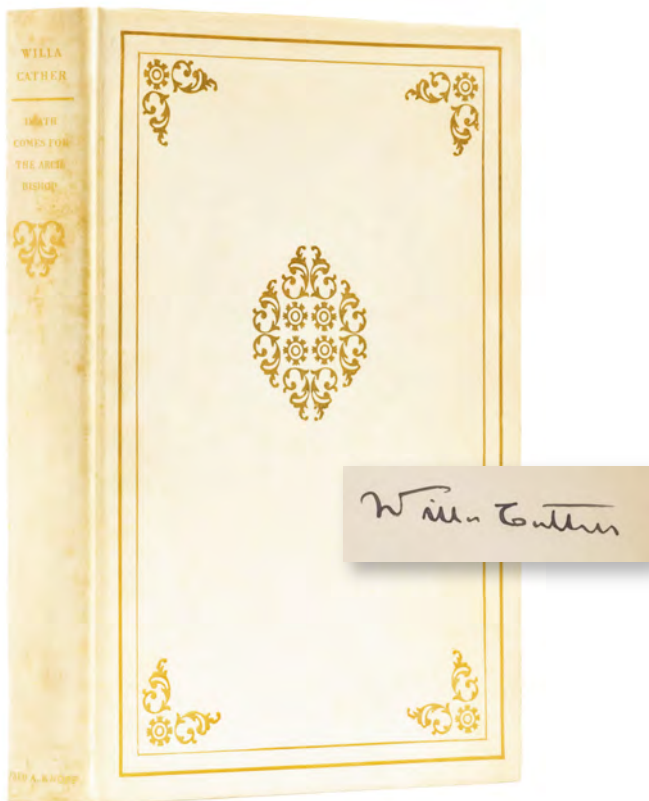
£400 - 600



213

Chimot (Édouard).- Margueritte (Victor) LA GARÇONNE, *out-of-series copy from an edition limited to 330, THIS COPY WITH AN ORIGINAL SIGNED DRAWING IN PENCIL & CRAYONS AND THE PLATES IN 2 STATES, COLOUR PLATES BY Édouard Chimot, some light foxing, WITH 3PP. A.L.S. FROM THE AUTHOR TO AN UNKNOWN RECIPIENT CONCERNING FERNAND KOLNEY IN PURPLE INK TIPPED IN AT BEGINNING, bound in crimson goatskin, by Trinckvel, spine titled in gilt with two raised bands, crimson silk moiré doublures and linings, turn-ins with thick rule in gilt, signed at foot of front turn-in, original wrappers bound in, t.e.g., others uncut, spine faded, board slip-case (rubbed), 4to (binding c.310 x 255mm.), Paris, 1936.*

£500 - 700



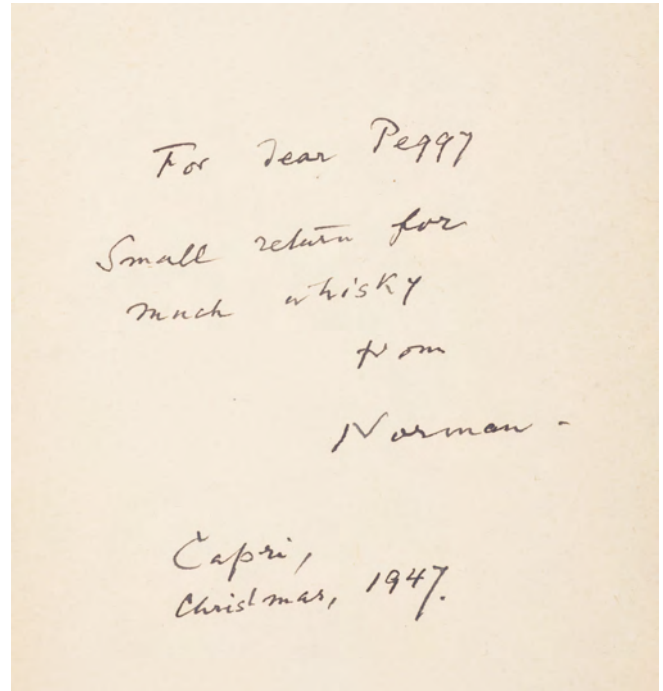
214

214

Cather (Willa) DEATH COMES FOR THE ARCHBISHOP, ONE OF 50 COPIES SIGNED BY THE AUTHOR AND PRINTED ON JAPANESE VELLUM, *from an edition limited to 225, original gilt-stamped vellum parchment boards, a little yellowed with some foxing, t.e.g., others uncut, preserved in custom vellum-backed drop-back box with spine lettered and decorated in gilt in imitation of book spine, large 8vo, New York, 1927.*

✪ One of Cather's most popular novels, *Death of an Archbishop* sold over 80,000 copies in its first two years.

£2,500 - 3,000



215

Douglas (Norman) IN THE BEGINNING, LIMITED EDITION SIGNED BY THE AUTHOR, SIGNED PRESENTATION INSCRIPTION "FOR DEAR PEGGY [GUGGENHEIM]. SMALL RETURN FOR MUCH WHISKY FROM NORMAN. CAPRI, CHRISTMAS, 1947" *to front free endpaper, ink ownership inscription of Peggy Guggenheim to half-title, light scattered foxing, light browning to endpapers, contemporary cloth-backed patterned boards, remains of label to upper cover, light toning to covers, light wear to corners, housed in custom morocco-backed slip-case, 8vo, [Florence], Privately Printed, 1927.*

✪ A LOVELY ASSOCIATION COPY WITH A CHARMING INSCRIPTION. Guggenheim knew Douglas through a number of mutual friends, most notably the photographer Kenneth Macpherson.

£500 - 700

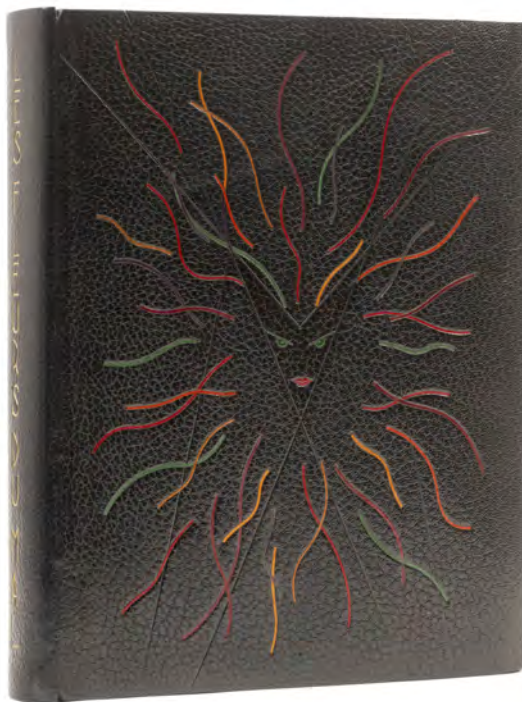


216

Armor Bronze Co. (1920s)

PAIR OF ART DECO BOOKENDS OF NUDES PERCHED ON A ROCK
Bronze, with white-greenish patina in places, both inscribed and dated to reverse, each 195 x 100 x 70 mm (7¾ x 3¾ x 2¾ in), 1927 (2)

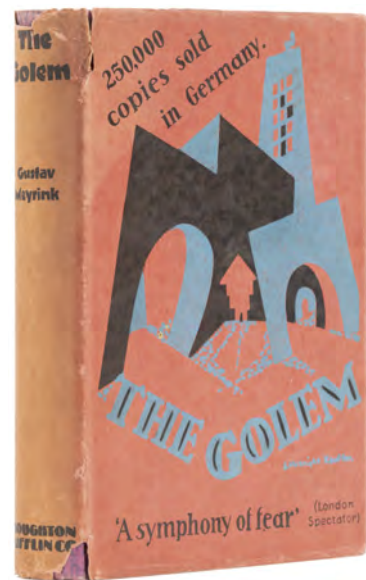
£300 - 500



217

Gérard (Manuel, binder).- Baudelaire (Charles) LES FLEURS DU MAL, NUMBER XLIV OF 50 COPIES ON JAPON IMPÉRIAL, from an edition limited to 353, mounted colour self-portrait of the author, 33 hand-coloured plates by Mariette Lydis all signed in pencil, tipped in facsimile plate, BOUND IN BLACK GOATSKIN INLAID IN VARIOUS COLOURS, BY MANUEL GÉRARD, upper cover with design of evil face surrounded by flames formed by blind rules with inlaid goatskin eyes, lips and wavy strips in red, green, orange and purple, spine titled in gilt, dark red calf doublures, black silk moiré linings, marbled flyleaves, original wrappers bound in, g.e., with half black goatskin chemise and painted board slip-case (rubbed and split at edges, crudely repaired with tape), 4to (binding c.330 x 260mm.), Paris, 1928.

£2,000 - 3,000

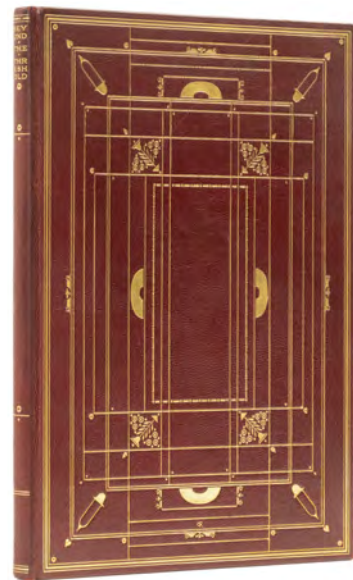


218

Meyrink (Gustav) THE GOLEM, translated by Madge Pemberton, FIRST AMERICAN EDITION, frontispiece, Boston Public Library bookplate to front pastedown, original purple cloth lettered in black, light rubbing and slight fading to spine tips and corners, dust-jacket by E. McKnight Kauffer, light discolouration to spine, spine ends and corners chipped, affecting one letter of imprint, short tear to head of upper joint, split to head of upper fore-edge, light rubbing to extremities, a very good example overall, 8vo, Boston and New York, 1928.

✻ Meyrink's first novel, a classic supernatural work of German Expressionism, set in the Prague ghetto.

£500 - 700



219

[Ricketts (Charles)], "Jean Paul Raymond". BEYOND THE THRESHOLD, FIRST EDITION, [ONE OF 150 COPIES], 5 plates by Charles Ricketts, original crimson morocco, elaborately ruled and blocked in gilt to a design by Charles Ricketts, signed at foot, spine gilt, t.e.g., others uncut, light rubbing to spine tips and corners, an excellent copy otherwise, preserved in custom morocco-backed drop-back box by Sangorski & Sutcliffe/ Zaehnsdorf, large 8vo, privately printed at the Curwen Press, [1929].

✻ Dialogues of the dead between Flaubert, Nietzsche and Oscar Wilde, amongst others.

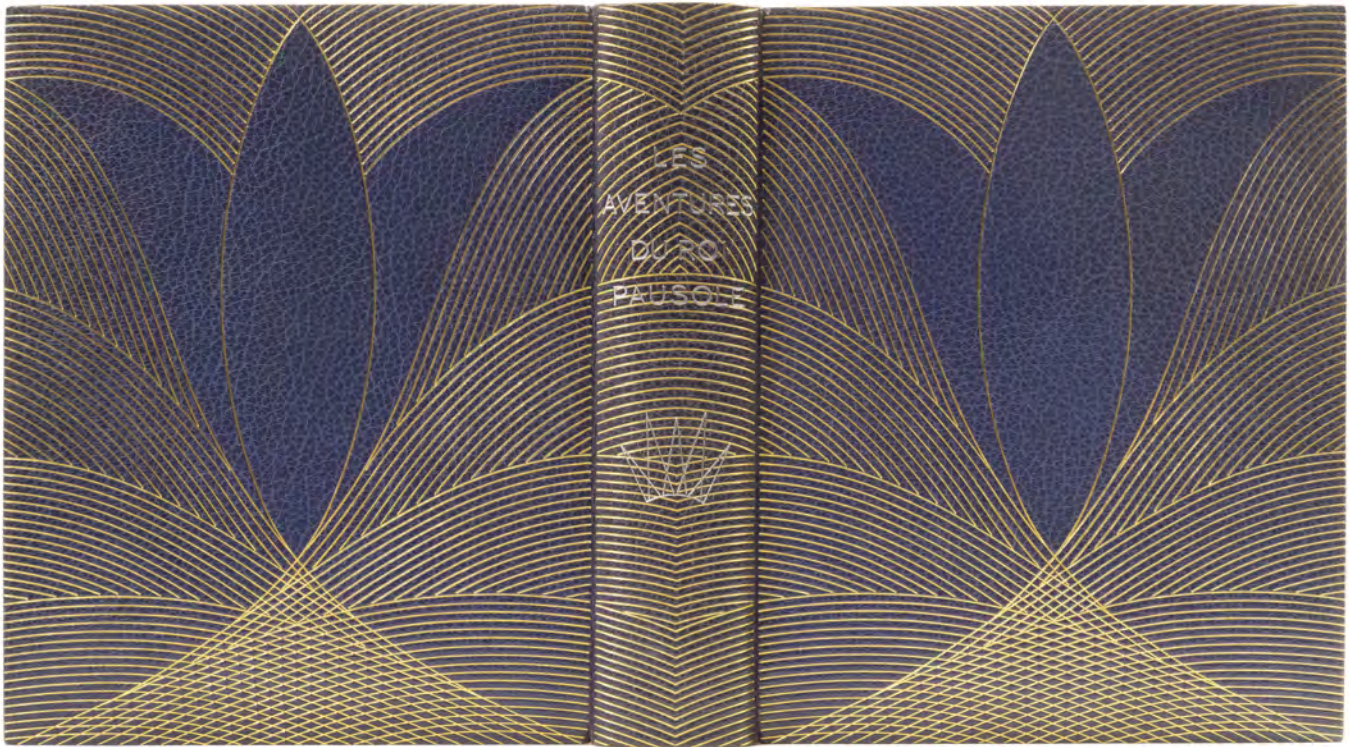
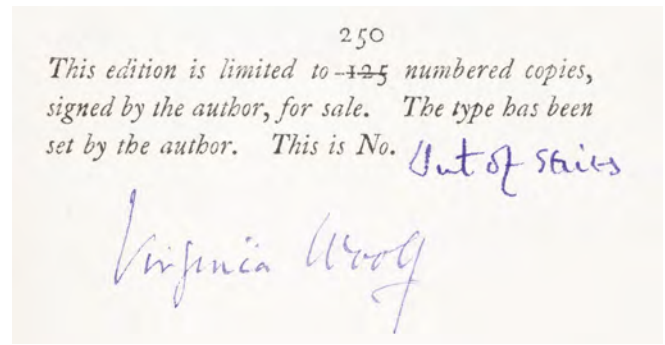
£500 - 700

220

Woolf (Virginia) ON BEING ILL, ONE OF 250 COPIES SIGNED BY THE AUTHOR, THIS ONE OF 25 "PRELIMINARY STATE" COPIES, woodcut illustration on final f., light browning to endpapers, original vellum-backed cloth, light fading to covers, uncut, [Kirkpatrick A14; Woolmer 245], 8vo, Leonard and Virginia Woolf at the Hogarth Press, 1930.

✳ This one of the rare so-called preliminary state copies, likely given out to friends of the Woolfs with the limitation corrected from 125 to 250 and with "out of series" note in Leonard Woolf's hand in purple ink in place of the number. "The preliminary state probably comprises 25 copies which were distributed free, probably without a dust jacket" - Kirkpatrick.

£1,200 - 1,800



221

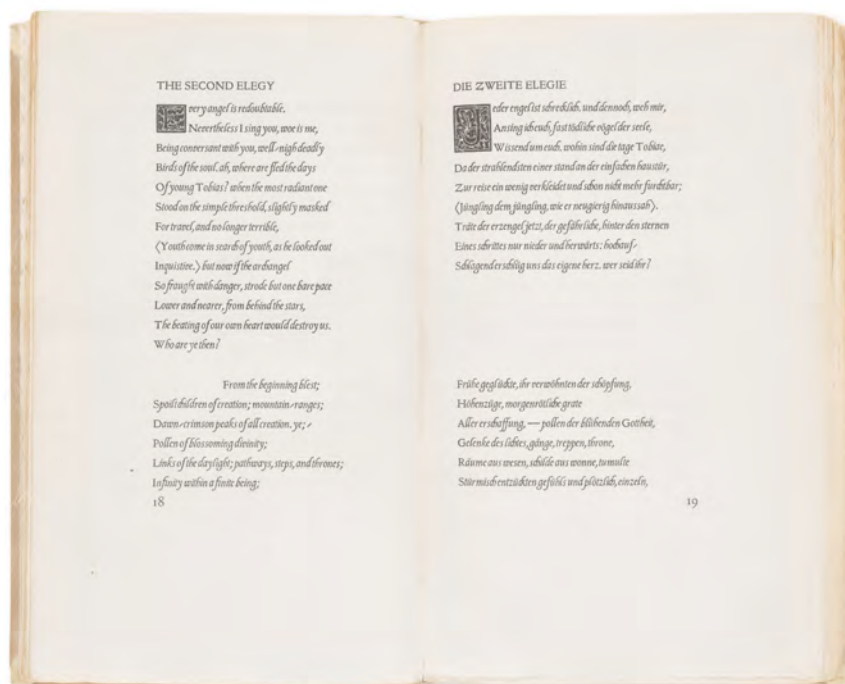
Cretté (Georges, binder).- Louÿs (Pierre) LES AVENTURES DU ROI PAUSOLE, 2 vol., NUMBER 34 OF 99 COPIES ON ARCHES WITH 2 SETS OF PLATES (one set with remarques and one set of 15 unused plates), THIS COPY ALSO WITH 2 ORIGINAL PEN & INK DRAWINGS MOUNTED AND BOUND IN, one signed by the artist, 74 dry-point plates and illustrations by Marcel Vertès, bookplate of Col. Harry Vinckenbosch, MAGNIFICENTLY BOUND IN BLUE GOATSKIN, GILT, BY GEORGES CRETTE, tooled with all-over geometric lotus design formed by sweeping parallel lines in gilt and extending across spine, spine with title and crown in silver, tan suede doublures and linings, original wrappers bound in, additional suites bound in blue goatskin, spine with title and crown in gilt, g.e., both signed at foot of front turn-in, g.e., with half blue goatskin chemises (spines very slightly faded) and board slip-cases (a little rubbed at edges), 4to (binding c.330 x 270mm.), Paris, 1930.

✳ A stunning binding by one of the most skilled French bookbinders of the 20th century.

"Georges Cretté (1893-1969) studied at the Ecole Étienne in Paris and served until 1925 as lead finisher for Henri Marius-Michel (1846-1925), who was widely considered the founder of modern French bookbinding. Cretté, who signed his bindings "G. Cretté successeur de Marius Michel," gradually abandoned the floral Art Nouveau aesthetic in favor of crisp geometric Art Deco designs that often incorporated inlays of metal, ivory, enamel, or exotic skins. One of the hallmarks of his style was his faultless use of gold fillets, which earned him the nickname 'maître des filets.'" (Britwell Library Special Collections).

£3,000 - 4,000





222

Rilke (Rainer Maria) DUINESER ELEGIEN; ELEGIES FROM THE CASTLE OF DUINO, TRANSLATED BY V. & EDWARD SACKVILLE-WEST, FIRST EDITION IN ENGLISH, ONE OF 230 COPIES, ON HANDMADE MAILLOL-KESSLER PAPER AND SIGNED BY THE TRANSLATORS, *text in English and German, designed by Count Harry Kessler, printed in red and black in Edward Johnston italic cut by E.Prince & G.T.Friend, wood-engraved initials by Eric Gill, bookplates of Viscount Esher and Walter and Dorothy Donnelly to front free endpaper and pastedown, original vellum-backed boards, light soiling to spine, covers a little browned at head, t.e.g., others uncut, [Cross & Ravenscroft-Hulme A25; Woolmer 268], 8vo, printed at the Cranach Press for the Hogarth Press, 1931.*

✿ A very good copy of this handsome production, the first published English translation of this collection that ranks among Rilke's most significant work.

£1,500 - 2,000

223

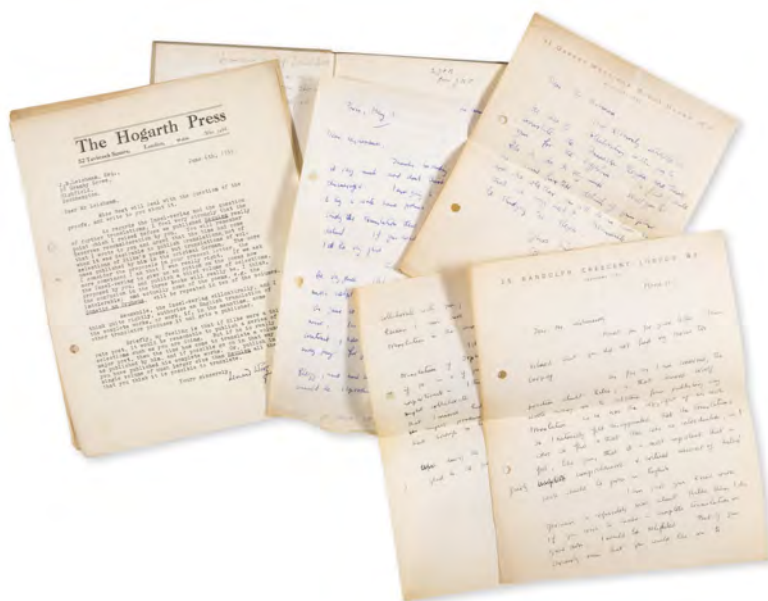
Rilke (Rainer Maria) POEMS, translated by J.B. Leishman, FIRST ENGLISH EDITION, INITIALLED PRESENTATION INSCRIPTION FROM THE TRANSLATOR TO JOHN EVERETT BUTT, *some soiling to later pages, original cloth, light toning to spine, slight fraying to spine tips and corners, housed in cloth chemise, Hogarth Press, 1934; with 5 AUTOGRAPH LETTERS., 1 AUTOGRAPH CARD AND 1 TYPED LETTER, ALL SIGNED FROM STEPHEN SPENDER, 2 TYPED LETTERS SIGNED FROM MARGARET WEST AND 4 TYPED LETTERS SIGNED FROM LEONARD WOOLF (ONE SIGNED PER PROCURATIONEM) ALL TO LEISHMAN, house together in chemise and both chemises in custom morocco-backed slip-case, 8vo*

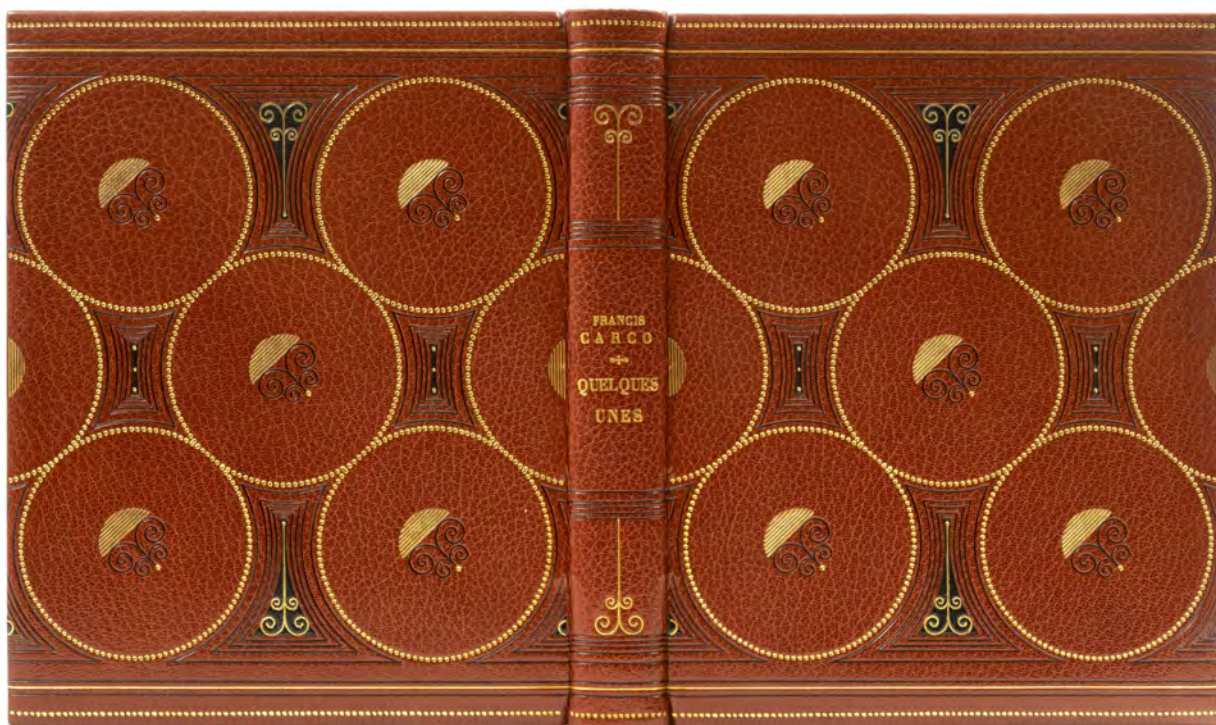
✿ AN EXCELLENT SERIES OF LETTERS THAT CHART MUCH OF LEISHMAN'S EFFORTS PUBLISHING HIS TRANSLATIONS OF RILKE AND HIS FAMOUS COLLABORATION WITH STEPHEN SPENDER ON DUINO ELEGIES.

The letters from Woolf and West, dated from 18th July 1933 - 6th June 1935, show Woolf as initially hesitant, stating in July 1933, "I am afraid that my experience with Rilke, and with publications of poetry, indicates that they could only be published at a loss". Indeed, a month later and horrified at the actions of the Nazi regime, Woolf considered a complete abandonment "THE MORE I THINK ABOUT THE PRESENT SITUATION IN GERMANY, THE MORE BARBAROUS DOES THE BEHAVIOUR OF THE GOVERNMENT SEEM TO ME, AND I FEEL THAT I DO NOT WANT TO HAVE ANY PERSONAL OR BUSINESS RELATIONS WITH THOSE WHO SUPPORT OR TOLERATE IT." (in reference to Rilke's German publisher Insel-Verlag). Woolf clearly changed his mind (or was forced to by his contract) and publication continued.

The Spender letters (undated though probably 1937-38) cover the initial proposal of a collaboration ("I AM EXTREMELY INTERESTED IN THE IDEA OF COLLABORATING WITH YOU TO TRANSLATE THE DUINESER ELEGIEN and thank you for the suggestion. In fact I would like to do so very much.") as well as comments on translations of the first two elegies.

£1,000 - 1,500





224

Lanoë (Charles, binder) .- Carco (Francis) QUELQUES-UNE, number 22 of 120 copies on Arches, etched plates and illustrations by Louis Legrand, THIS COPY BOUND FOR HENRI VEVER WITH AN ORIGINAL DRAWING, AN ADDITIONAL SUITE OF PLATES, PROSPECTUS AND ONE OF THE ORIGINAL COPPER PLATES INSET INTO FRONT INSIDE COVER, with Autograph Letter signed from Legrand to Vever loosely inserted, occasional light foxing to main text, BOUND IN SPLENDID RUSSET BROWN GOATSKIN TOOLED IN GILT, BY CHARLES LANOË TO A DESIGN BY JULES CHADEL, covers tooled with all-over design of large circles outlined in small gilt dots around a small ornament in gilt & blind, the intervening spaces filled with small inlaid black goatskin shapes tooled in gilt within frames in blind, rows of gilt dots and gilt and blind fillets running across top and bottom of boards, spine with title and ornaments in gilt and ruled in blind, rear doublure tan calf, borders with similar decoration, "Ex Libris Henri Vever" to foot of front turn-in, signed by Chadel and Lanoë at rear, original wrappers bound in, g.e., preserved in half russet brown goatskin chemise (spine slightly faded) and board slip-case (a little rubbed), 4to (binding c.290 x 235mm.), Paris, 1931.

✿ Superb binding by Charles Lanoë (1881-1959), who worked for both Charles Meunier and Petrus Raban.

£2,000 - 3,000

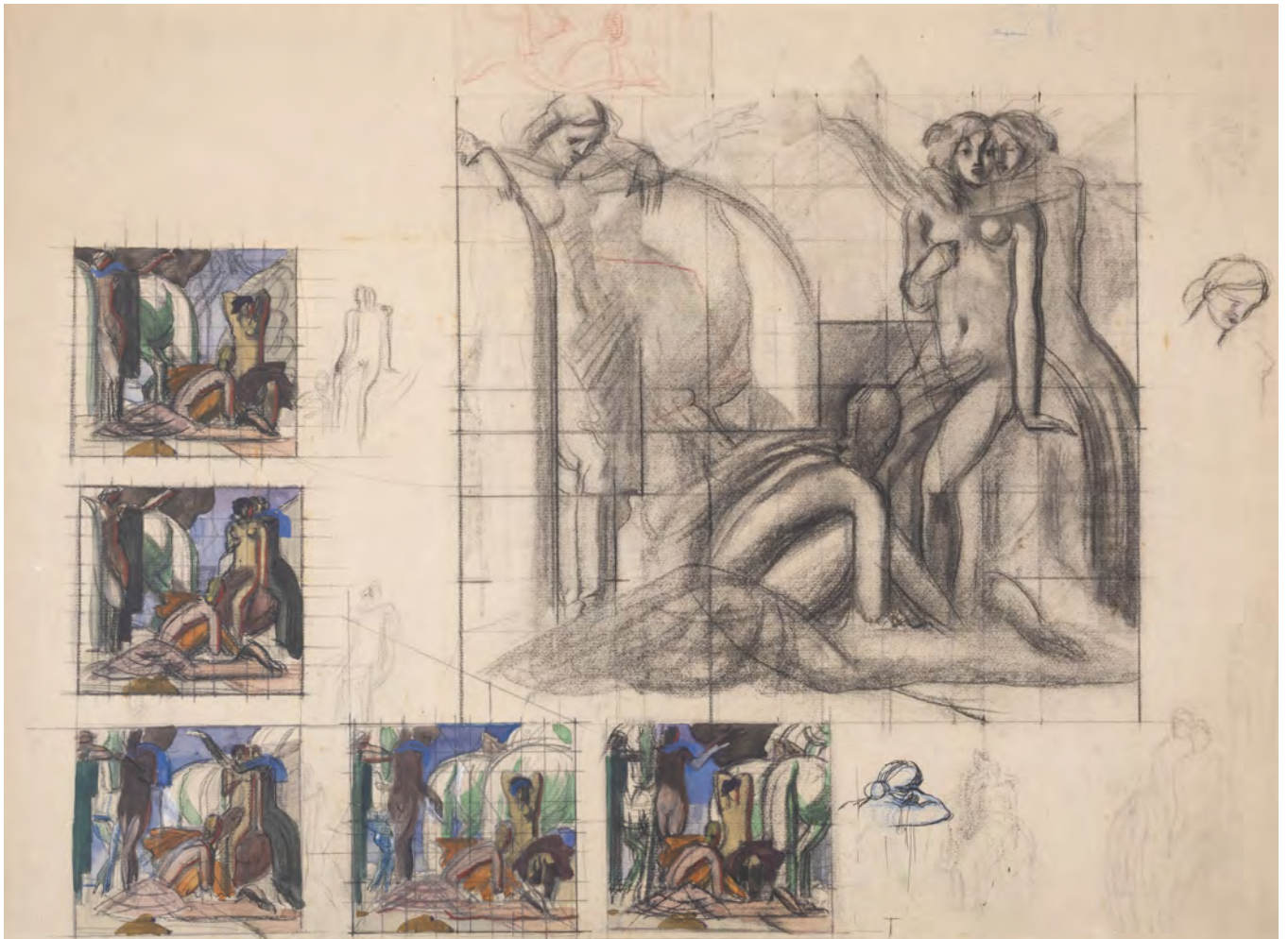


225

Baudelaire (Charles) LES FLEURS DU MAL, PIÈCES CONDAMNÉES, number 83 of 250 copies on Arches, from an edition limited to 257, UNIQUE COPY WITH 21 ORIGINAL WATERCOLOURS BY EMILIEN DUFOUR illustrating text, 37 ORIGINAL BLACK INK PRELIMINARY SKETCHES OF WHICH 7 FULL-PAGE, replacing the illustrations usually in the published book, frontispiece signed and others initialled by the artist, a few with watercolour, mounted on blank leaves bound in at end, some titled in pencil by the artist, tissue guards, BOUND IN VELLUM WITH SIGNED WATERCOLOUR BY DUFOUR TO BOTH COVERS, BY RENÉ KIEFFER with his ticket, depicting a naked woman lying amongst waves to upper cover and heads of two women to lower, spine titled in black, t.e.g., others uncut, board slip-case (slightly rubbed), folio (binding c.390 x 290mm.), Paris, 1931.

✿ Emilien Dufour (1896-1975), French painter and illustrator.

£1,500 - 2,000



226

Eugène Robert Pougheon (1886-1955)

SHEET OF STUDIES FOR 'LES CAPTIVES'

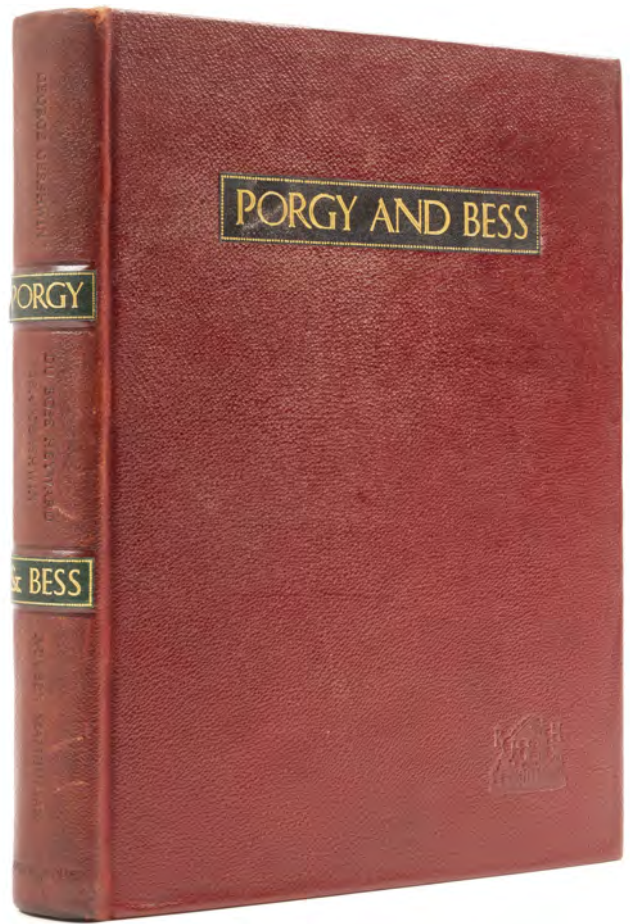
Charcoal, coloured chalks, watercolour, 455 x 575 mm (17 7/8 x 22 3/4 in), under glass, some minor rubbing and light surface dirt, framed [circa 1932]

✪ Traditionally understood to relate to Pougheon's 'Les Captives', a painting presented at the Salon des Artistes Français in 1932, and recorded in the tapestry at the National School of Aubusson in 1933.

Eugène Robert Pougheon pursued his artistic education at both the Ecole des Beaux-Arts and the Ecole des Arts Décoratifs in Paris. His talent earned him a silver medal at the Paris Salon in 1927, followed by a gold medal in 1929. Throughout his career, Pougheon maintained close ties with the artists of the Bordeaux school, including Jean Dupas, René Buthaud, Jean Gabriel Domergue, Raphael Delorme, Jean Despujols, and Alfred Janniot. These artists, and Pougheon himself, became closely associated with the Art Deco movement; the influences of which are apparent in the solidity and monumentality of the figures depicted in the studies for 'Les Captives'.

£2,000 - 3,000 ARR





227

Gershwin (George) GEORGE GERSHWIN'S SONG-BOOK, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR/COMPOSER TO HIS SISTER FRANCES GERSHWIN AND HER HUSBAND LEOPOLD GODOWSKY JR. WITH A SELF-PORTRAIT *to front free endpaper, frontispiece portrait of Gershwin, musical notation throughout, illustrations by Constantin Alajalov, some marginal browning to endpapers, photographs of the Gershwins' mother and father (the latter inscribed "mom's father" on verso) loosely inserted, original cloth, some chipping and fraying to spine tips and corners, rubbing to extremities, preserved in folding chemise and custom morocco-backed slip-case with spine lettered in gilt, 4to, New York, 1932.*

✿ A LOVELY ASSOCIATION COPY OF THIS CLASSIC COLLECTION CONTAINING SOME OF THE MOST CELEBRATED AMERICAN MUSIC OF THE 20TH CENTURY.

Frances Gershwin (1906-1999) was a Broadway performer, singer, musician and artist, she married Leopold Godowsky Jr. (1900-1983), the co-inventor of Kodachrome colour photography and son of the famous pianist and composer.

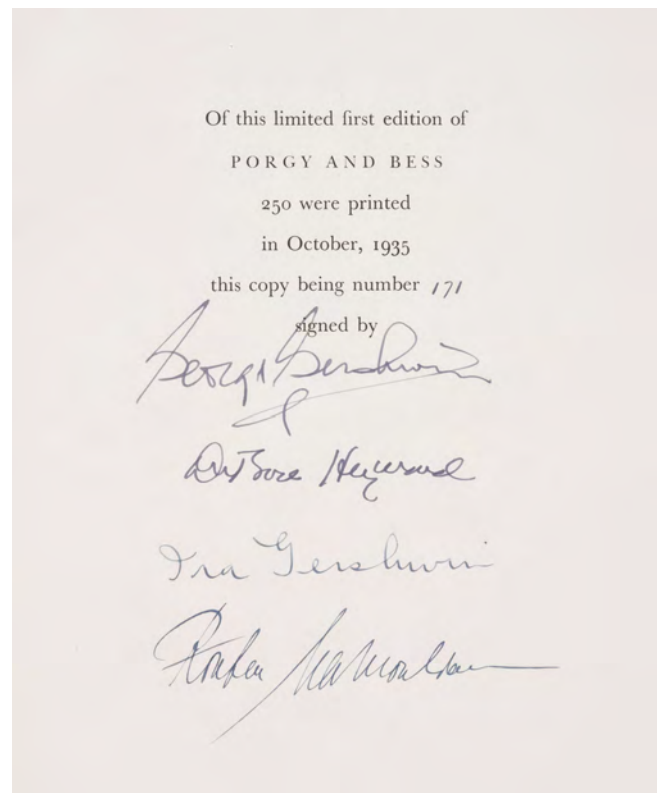
£2,000 - 3,000

228

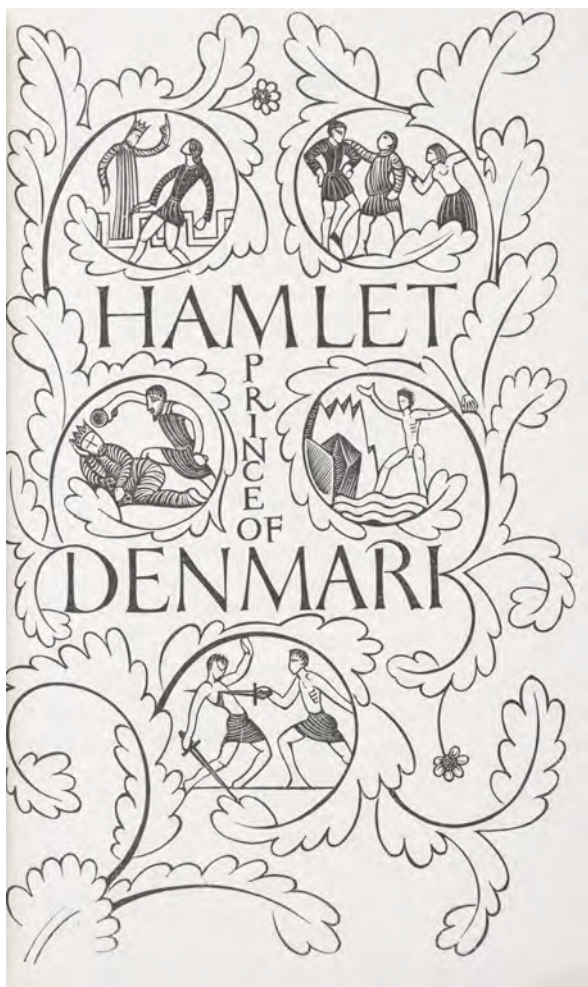
Gershwin (George) PORGY AND BESS, AN OPERA IN THREE ACTS, ONE OF 250 COPIES SIGNED BY GEORGE GERSHWIN, DUBOSE HEYWARD (LIBRETTIST), IRA GERSHWIN (LYRICIST) & ROUBEN MAMOULIAN (DIRECTOR), *colour frontispiece and illustration on title by George Biddle, original red morocco, black morocco label on upper cover and morocco labels to spine sympathetically renewed with additional spares loosely inserted, bookplate of Gus Kahn to front pastedown, spine a little rubbed and darkened, t.e.g., original straw-covered board slip-case (some light wear to extremities), preserved in custom morocco-backed drop-back box, large 4to, New York, Random House, 1935.*

✿ An association copy, from the collection of the lyricist Gus Kahn (1889-1941) a frequent collaborator with Ira and George Gershwin.

£2,000 - 3,000



228



229

229

Gill (Eric)- Shakespeare (William) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK, one of 1500 copies signed by the artist, wood-engraved pictorial title and illustrations by Eric Gill, bound in black goatskin, by Bayntun-Rivière of Bath, upper cover with "Hamlet" inlaid in red goatskin letters, spine titled in gilt with five raised bands, marbled endpapers, t.e.g., others uncut, 8vo, [New York], printed by Hague and Gill for Members of the Limited Editions Club, 1933.

£400 - 600

230

Emmanuel-Joseph Orazi (1860-1934)

LE CRÉPUSCULE DU SOIR, AN ORIGINAL ILLUSTRATION FROM THE 1934 EDITION OF BAUDELAIRE'S 'LES FLEURS DU MAL'

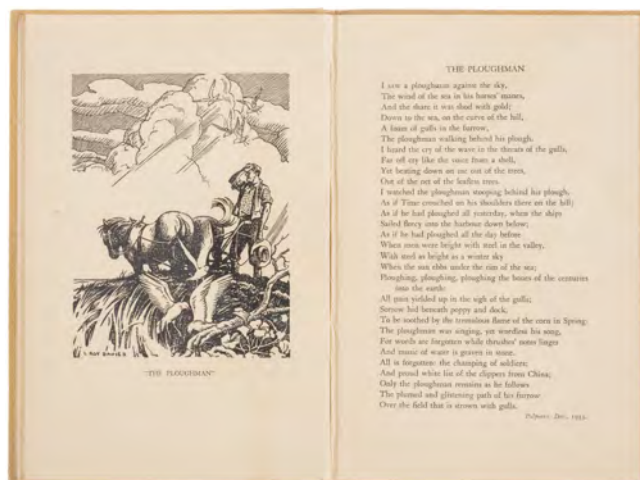
Watercolour and bodycolour, black chalk, signed 'Manuel Orazi' in pencil in the lower right corner, image 195 x 138 mm (7¾ x 5⅜ in), under glass, framed, [circa 1934]

Illustrated:

Baudelaire (Charles) & Emmanuel-Joseph Orazi, *Les fleurs du mal*, Le Vasseur et Cie éditeur, Paris, 1934, first edition illustrated by Orazi

✱ Other examples of original artwork and designs for dust jackets by Orazi are held in the Museum of Fine Arts, Boston.

£600 - 900



231

White (Patrick) THE PLOUGHMAN AND OTHER POEMS, FIRST EDITION, ONE OF 300 COPIES, woodcut illustrations by L. Roy Davies, small patch of browning to half-title, ink inscriptions to front endpapers, newspaper clipping tipped onto rear pastedown, light browning to endpapers, original cloth, slight fading to spine, light rubbing to extremities, housed in calf-backed, drop-back box, 8vo, Sydney, 1935.

✱ The author's scarce first published book.

£400 - 600



230



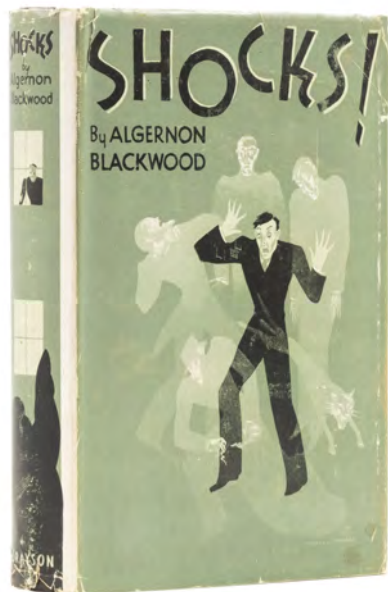
232
White (Patrick) FIVE AUTOGRAPH AND THREE TYPED LETTERS AND ONE AUTOGRAPH CARD ALL SIGNED FROM THE AUTHOR TO BARRY HUMPHRIES, 16pp., 8vo, 20 Martin Road, Centennial Park, Sydney, 24 August 1970 - 7 October 1973, folds, housed along with 2 envelopes in folding chemise and morocco-backed drop-back box.

✂ AN EXCELLENT SERIES OF LETTERS FROM THE NOBEL PRIZE-WINNING AUTHOR, GIVING HIS REACTIONS TO REVIEWS OF HIS WORKS, HIS DISLIKE, AND CAMPAIGNS AGAINST, THE RAPID URBANISATION OF SYDNEY, HIS LIFE WITH MANOLY LASCARIS AND HIS OPINIONS ON VARIOUS AUSTRALIAN CULTURAL FIGURES. LETTERS BY WHITE ARE RARE AT AUCTION.

The letters cover the period during which White was writing *The Eye of the Storm*, the reactions to which White dissects in some detail, "IN THE OBSERVER A JEALOUS OUTPOURING FROM ANOTHER CAPE NOVELIST (WHOSE WORK I ADMIRE) IN WHICH I THINK I CAN DETECT THE HAND OF CLIVE JAMES... I also had a blistering, but reasoned review from Tom Rosenthal in the TLS. He sent it to me himself, which I appreciated." Several cultural figures from Australia and elsewhere are discussed including the poet and critic Max Harris ("A VULGAR LITTLE TURD"), the agent and promoter Harry Miller, A.D. Hope, Peter O'Shaughnessy (acknowledged only in expletive) and Ingmar Bergmann. Throughout White is warm and supportive towards Humphries both in his personal life and career.

The period also finds White involved in the campaign to preserve Centennial Park against encroaching development, a cause to which he attempts to recruit Humphries: "At the moment, however, the rally in the park seem to be without a rallying point, and it occurred to me that Edna and Norm might be just that, if you are willing", even asking him to contact John Betjeman and Spike Milligan to support the cause. The final letter is written a little after the opening of the Sydney Opera House and, despite several reservations ("One hears hair-raising tales of what goes on behind the scenes: lightening controls too hot to handle... lavatory bowls collapsing under leading actors, and actresses unable to force their costumes down the corridors. A possum appeared on stage at the dress rehearsal of War and Peace"), White suggests that he and Humphries attend at Christmas.

£2,000 - 3,000



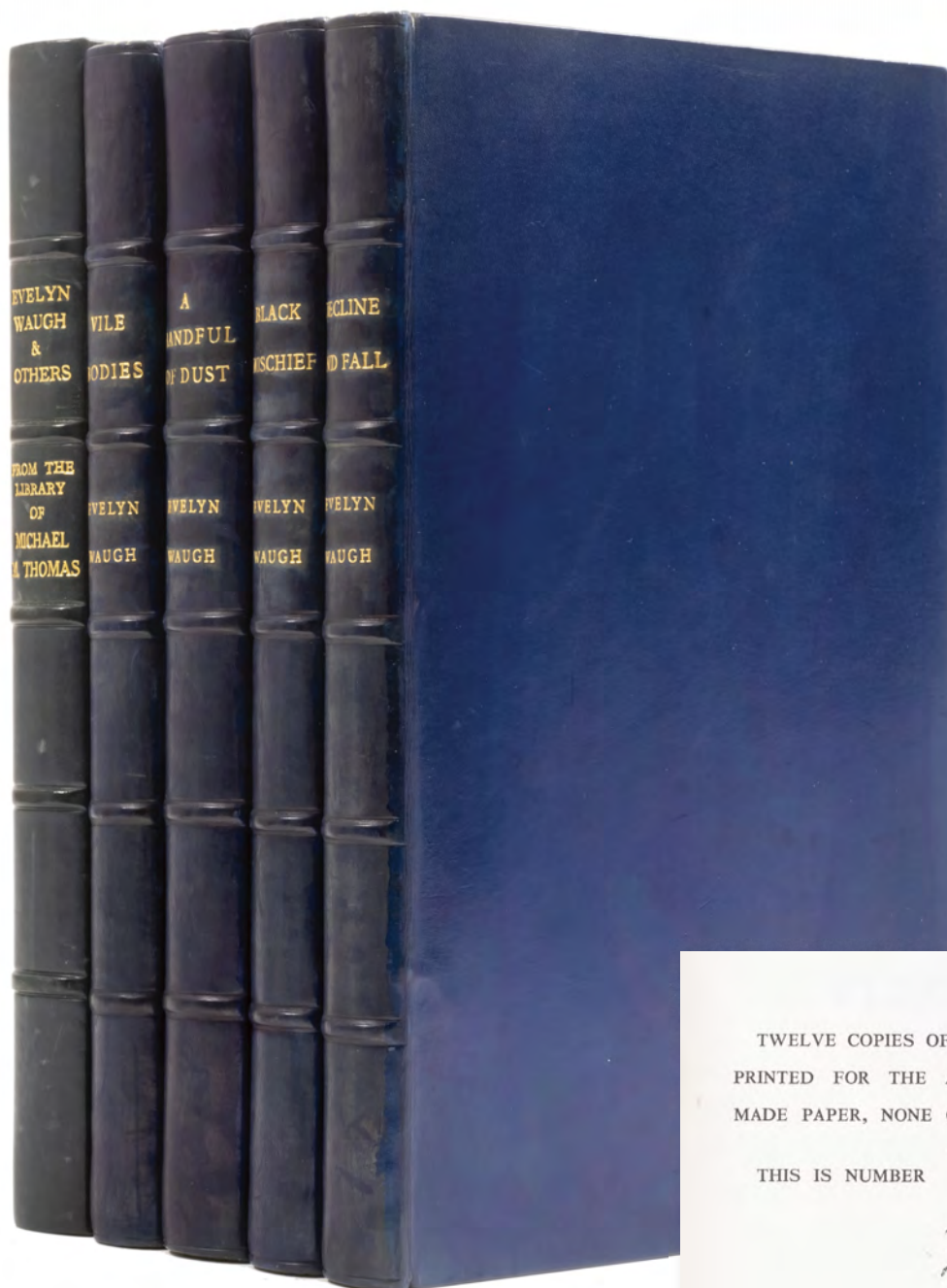
233

233
Blackwood (Algernon) SHOCKS!, FIRST EDITION, original black cloth lettered in gilt, fine, dust-jacket priced at 7/6, spine ends and corners chipped, short closed tears to foot of lower joint, head of upper joint and head of upper fore-edge, a few short nicks to head and foot, ink stamp to foot of lower panel, light surface soiling, rubbing to extremities, a very good copy, [Tymn 3-35], 8vo, Grayson & Grayson, 1935.

✂ A classic collection of supernatural tales by Blackwood in the wonderfully atmospheric dust-jacket.

£600 - 800

234
No Lot



TWELVE COPIES OF THIS EDITION HAVE BEEN
PRINTED FOR THE AUTHOR ON RAG MOULD-
MADE PAPER, NONE OF WHICH ARE FOR SALE.

THIS IS NUMBER *Three*

Evelyn Waugh

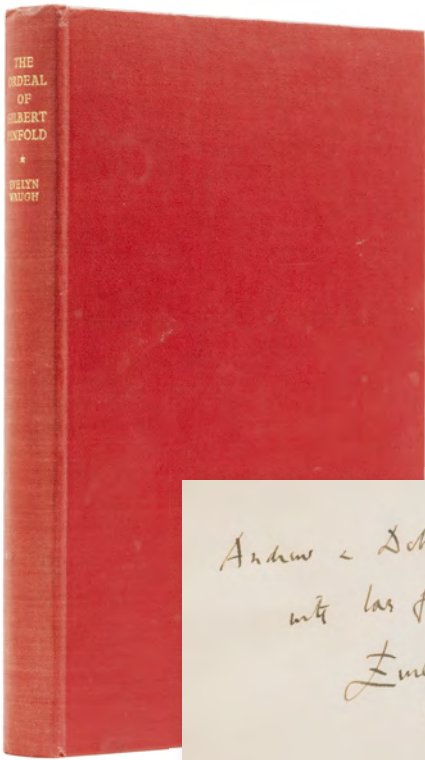
235

Waugh (Evelyn) DECLINE AND FALL [&] VILES BODIES [&] A HANDFUL OF DUST [&] BLACK MISCHIEF, together 4 vol., EACH NUMBER 3 OF 12 LARGE-PAPER COPIES SIGNED AND NUMBERED BY THE AUTHOR, *contemporary blue morocco, spines a little darkened, t.e.g., others uncut, Chapman and Hall, 1937*; and a copy of the Glen Horowitz catalogue for the Library of Michael M. Thomas, housed in calf-backed drop-back box to almost match the set, *large 8vo* (5)

✧ A SUPERB SET OF THIS RARE LIMITED EDITION, LIKELY THE ONLY SUCH SET TO EXIST.

Waugh requested this series to be printed in conjunction with the third, reset, trade editions. Most copies were presented individually to close friends and family, however this set was presented, in its entirety, to Thomas Balston, director of the publishers Duckworth and Co. who had given the young Evelyn his first break in the literary world, when he gave him a £50 advance for his biography of Rossetti.

£10,000 - 15,000



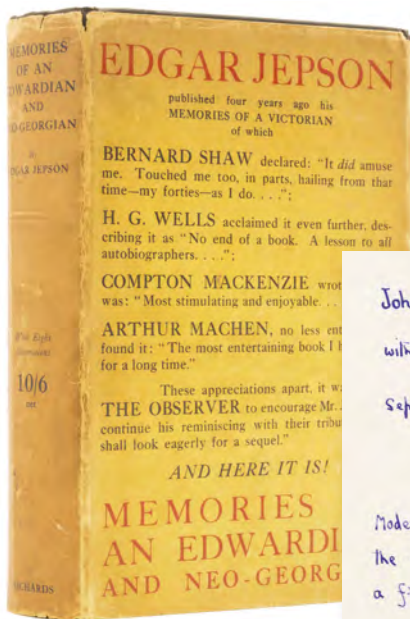
Andrew & Debo
with love from
Evelyn
July 19/1957

236

Waugh (Evelyn) THE ORDEAL OF GILBERT PINFOLD, FIRST EDITION, ONE OF C.50 LARGE-PAPER COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO "ANDREW & DEBO [CAVENDISH] WITH LOVE FROM EVELYN. JULY 19. 1957" to front free endpaper, bookplate of Deborah Devonshire to front pastedown, original red cloth, slight fading to spine, spine tips a trifle bumped, large 8vo, 1957.

✪ One of an unspecified number of large-paper copies that Waugh kept for private distribution. Andrew and Deborah Cavendish, later the Duke and Duchess of Devonshire, were friends and drinking companions of Waugh's. Andrew Cavendish was a member Waugh's gentlemen's club, White's .

£1,500 - 2,000



John Gawsorth
with the author's best wishes
Sept. 20. 1937

Modern Civilisation has all
the stimulation of ozone from
a fried fish shop.
E.J.

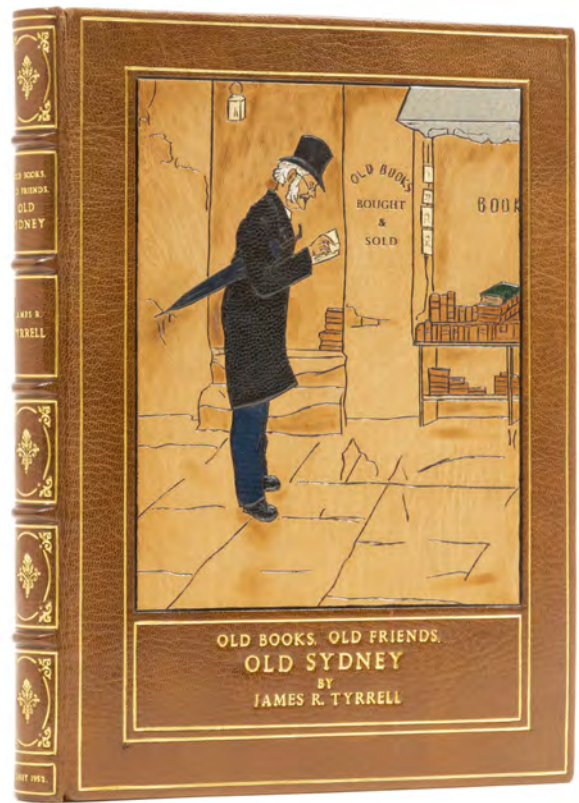
237

237

Jepson (Edgar) MEMORIES OF AN EDWARDIAN AND NEO-GEORGIAN, FIRST EDITION, INITIALLED PRESENTATION INSCRIPTION FROM THE AUTHOR TO JOHN GAWSWORTH "MODERN CIVILIZATION HAS ALL THE STIMULATION OF OZONE FROM A FRIED FISH SHOP" to front free endpaper, ADDITIONALLY SIGNED BY ARTHUR MACHEN (below his portrait facing p. 60), M.P. SHIEL (as "Matthew R[ex]" on p. 242), FREDERICK CARTER (below his portrait of Ford Madox Ford facing p. 262) AND HENRY SAVAGE (on p. 279), pencil note below each inscription and to rear pastedown in Gawsorth's hand, frontispiece working loose, plates, some scattered spotting, original cloth, some slight bumping and fraying to spine tips and corners, dust-jacket, spine browned, spine ends and corners chipped, light toning and surface soiling to panels, extremities rubbed, preserve in custom folding chemise and slip-case, 8vo, 1937.

✪ A fine presentation copy of a scarce book in its rare dust-jacket.

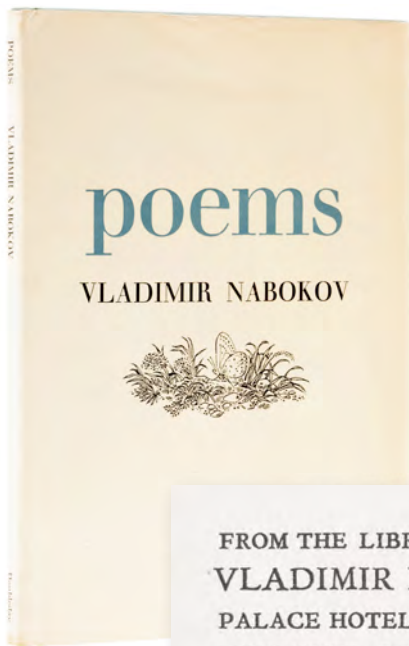
£600 - 800



238

Tyrrell (James R.) OLD BOOKS, OLD FREINDS, OLD SYDNEY, FIRST EDITION, frontispiece, plates, 20th century crushed brown morocco with pictorial tan inlay with black, brown, blue, grey, white and green morocco replicating frontispiece image within a gilt ruled border, spine gilt in compartments, g.e., preserved in custom morocco-backed drop-back box, 4to, Sydney, 1952.

£1,000 - 1,500



FROM THE LIBRARY OF
VLADIMIR NABOKOV
 PALACE HOTEL
 MONTREUX · SWITZERLAND



239

Nabokov (Vladimir) POEMS, FIRST EDITION, AUTHOR'S OWN COPY with his posthumous book label "From the Library of Vladimir Nabokov, Palace Hotel Montreux Switzerland" to front pastedown, original cloth, very slight shelf-lean, slight bumping to spine tips, dust-jacket, creasing to head and foot, otherwise excellent, preserved, along with CD titled "Nabokov Speaks" in custom blue half morocco drop-back box, 8vo, New York, 1959.

£600 - 800

241

Whittington Press.- Pringle (Roger, editor) A GARLAND FOR THE LAUREATE: Poems presented to Sir John Betjeman on his 75th birthday, NUMBER 6 OF 75 COPIES SIGNED BY ALL THE CONTRIBUTORS, from an edition limited to 350, signatures of contributors on verso of half-title, title with wood-engraved floral border by Miriam Macgregor, with black & white photograph of Barry Humphries with Betjeman loosely inserted, original morocco-backed marbled boards, uncut, slip-case, Stratford-upon-Avon, printed by the Whittington Press for the Celandine Press, 1981 § Dowson (Ernest) A Bouquet, chosen by Desmond Flower, number 5 of 95 copies signed by the editor and artist, THIS COPY SIGNED AND INSCRIBED BY THE EDITOR "BARRY HUMPHRIES' COPY WITH COMPLIMENTS AND WARM REGARDS DESMOND FLOWER" on front free endpaper, pochoir illustrations by Miriam Macgregor, original morocco-backed boards, uncut, slip-case, Andoversford, Whittington Press, 1991, 4to (2)

✿ The contributors to the first include Kingsley Amis, Philip Larkin, Stephen Spender, and Ted Hughes.

£750 - 1,000



240

[Betjeman (John)], "Deirdre O'Betjeman". SOME IMMORTAL HOURS. A RHAPSODY OF THE CELTIC TWILIGHT WROUGHT IN WORD & WATER COLOUR, NUMBER VII OF VIII COPIES FOR PRESENTATION FROM AN EDITION LIMITED TO 20 COPIES, SIGNED AND HAND-COLOURED BY THE AUTHOR, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO FOOT OF FINAL F. "TO STEPHEN [SPENDER] WITH LOVE FROM JOHN B. - TO U.C.S. FROM AN OLD CHOLWILEIAN", hand-coloured illustrations and decorations, upper corner of first sheet darkened, some light surface creasing, each sheet numbered in pencil on lower corner, loose as issued, housed in later card portfolio and preserved (along with charming photograph of the author and Barry Humphries striding along a London street), in green morocco-backed drop-back box, folio, John Murray, 1962 [but February 1963].

✿ AN EXCEPTIONALLY RARE BETJEMAN ITEM, INSCRIBED FROM THE POET LAUREATE TO HIS CLOSE FRIEND STEPHEN SPENDER. HUMPHRIES, SPENDER AND BETJEMAN WERE ALL CLOSE AND THE PRESENT VOLUME (GIFTED FROM SPENDER TO HUMPHRIES) IS A TESTAMENT TO THE CLOSENESS OF THE TRIO. Betjeman's inscription references the alma maters of the two poets, Spender having attended University College School and Betjeman Highgate School (the two schools being located either side of Hampstead Heath).

£1,000 - 1,500



242

242

Lynn Paula Russell (b.1949)

EROTIC SCENE, IN AN ENGLISH CARVED OAK FRAME

Coloured pencils, chalks, signed lower right corner, 350 x 75 mm (13¾ x 2⅞ in), under glass, framed, [20th century]

✦ Originally hung alongside and above the fireplace within Barry Humphries' library.

£500 - 700

243

H.K. (Contemporary)

SKELETON SEATED ATOP A LARGE SKULL

Bronze, inscribed with initials to reverse, 550 x 330 x 300 mm (21⅝ x 13 x 11¾ in)

✦ Originally found placed upon one of the book shelves in the library overseeing the library table.

£400 - 600



243



244

K.A. (Contemporary)

DRAPERY STUDY OF A CLOAKED FIGURE

Pen and black ink, charcoal, signed with initials 'K.A./ 2017' in the lower right corner, 1175 x 790 mm (46¼ x 31⅞ in), under glass, silver gilt and black frame, 2017

£500 - 700

Notes:



TERMS OF SALE

The sale of goods at our Live Auctions and your legal relationship, as Bidder and/or Buyer, with us and the Seller are governed by our Conditions of Business.

Please read our Conditions of Business carefully before bidding and contact us if you have any questions. Please note that if you register to bid and/or bid at auction you will be deemed to have agreed to be bound by and will comply with our Conditions of Business. If registering to buy over a live online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to our Conditions of Business before you are able to place a bid. You may also be asked to accept any third party terms and conditions when bidding via a third party Bidding Platform. We may change our Conditions of Business from time to time, without notice to you.

We can be contacted in the following ways:

Telephone: +44 (0)20 7871 2640

Email: info@forumauctions.co.uk

Post: FAO Head of Operations, Forum Auctions Limited, Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS

Definitions and interpretation

In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Bidder or Buyer as the context requires. The words "we", "us", etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

"Auctioneer" means Forum Auctions Limited, a company registered in England and Wales with registration number 10048705 and VAT number 236 0168 28 and whose registered office is located at Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS and/or its individual authorised auctioneer, as appropriate;

"Bidder" means a person participating or planning to participate in bidding at our auction;

"Bidding Platform" means any online bidding platform over which an auction is conducted allowing bidders to place bids. Bidding Platforms may be operated by the Auctioneer or by a third party service provider on the Auctioneer's behalf;

"Business Day" means any day that is not a weekend or public holiday in England and the Auctioneer is open for business;

"Buyer" means the Bidder who makes the highest bid for a Lot accepted by the Auctioneer by the fall of the hammer;

"Conditions of Business" means:

- (a) these Terms of Sale (bidding in Online Auctions is governed by our separate Online Terms of Sale);
- (b) the General Information for Buyers at Auction available in our catalogue and on our Website;
- (c) the listing of the Lot in our catalogue and on our Website including any special terms or symbols (please note that the most up-to-date listing will be on our Website);
- (d) any additional notice in relation to a Lot, whether in the saleroom, announced during an auction, on any Bidding Platform or our Website (in the event of any doubt about whether additional notices apply to the sale of a Lot, the information listed on our Website at the time of the auction will be deemed conclusive); and
- (e) our Website Terms of Use;

"Deliberate Forgery" means:

- (a) a copy or imitation made in our reasonable opinion with the intention of deceiving as to authorship, attribution, authenticity, origin, date, age, period, culture, provenance, source or material;
- (b) described in the catalogue entry (as amended by any saleroom or Website notice) without qualification or any indication that there may be any uncertainty or conflict of opinion in relation to the work being such a copy or imitation; and
- (c) which at the date of the auction or sale had a value materially less than it would have had if it had been as described;

"Estimate" means the price range within which, in our opinion, a Lot may reasonably be expected to sell. A reference to the "low Estimate" means the lower figure in such price range;

"Hammer Price" means the level of the highest bid accepted by the Auctioneer for a Lot by the fall of the hammer;

"Live Auction" means a live public auction where members of the public are given the possibility of attending the sale in person.

"Lot(s)" means an item offered for sale or a group of items offered together;

"Online Auction" means an auction held over the Website or any Bidding Platform where members of the public are not given the possibility of attending the sale in person;

"Premium" means the fee that we will charge you on your purchase of a Lot to be calculated as set out in Clause 9.1.2 of these Terms of Sale;

"Pledge" means any security or charge over a Lot in favour of ourselves or any third party;

"Reserve" means the minimum Hammer Price at which a Lot may be sold;

"Seller" means the person(s) who consign Lots for sale at our auctions;

"Terms of Sale" means these standard terms of the contract of sale that a Bidder enters into when registering to bid in any Live Auction, as amended or updated from time to time;

"VAT" means Value Added Tax or any equivalent sales tax at the rate from time to time applicable;

"Website" means our website available at www.forumauctions.co.uk; and

"Website Terms of Use" means the terms of use of our Website as amended from time to time.

1. The contract between you, us and the Seller

- 1.1 Unless the Auctioneer is selling on its own behalf, the Auctioneer acts as agent for and on behalf of the Seller and the contract for sale is between the Buyer and the Seller.
- 1.2 Subject to the Auctioneer's discretion at Clause 3.2, the contract for sale of a Lot is formed on the fall of the hammer.
- 1.3 The contractual relationship between Bidders or Buyers, the Auctioneer and the Seller in relation to any Live Auction is governed by our Conditions of Business.
- 1.4 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 1.5 As agent for the Seller, we will not have any responsibility for any default or breach of obligations by you or the Seller (unless we are the Seller of the Lot).
- 1.6 If you purchase an unsold Lot after an auction, the contract for sale is formed when the sale is agreed in writing and the Price of the Lot shall be as set out at clause 9 except that any reference to Hammer Price shall be read as the agreed sale price. So far as appropriate, the remainder of these Terms of Sale shall apply to the sale as they would to an auction sale.

2. Bidder registration

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity, billing information and any further client due diligence information and documentation that we require, in a form acceptable to us.
- 2.2 We may at our complete discretion refuse to register any Bidder or delay registration if we are not satisfied with the information or documentation provided or the Bidder's creditworthiness, including if the Bidder has previously defaulted in paying for or collecting purchases.
- 2.3 If you are a returning Bidder, we may at our discretion require that you provide updated identity and other documentation before permitting you to bid in an auction.
- 2.4 We do not undertake to register any Bidder in time for any specific auction.
- 2.5 If you are bidding on behalf of another person, you will need to disclose such information in advance of the auction and that person may also need to complete our registration and client due diligence process and provide us with written authority to accept bids from you on his/her/its behalf. If we are not informed of these arrangements in advance of an auction or do not have clear written authority in place, you will be deemed to be bidding as principal for your own account.
- 2.6 If you intend to bid on a Lot using pre-approved financing by a third party lender, you must notify us at the time of registration or at the time of securing financing, obtain our agreement to the arrangements and provide any further information or documentation that we may require.
- 2.7 You may de-register at any time on request. This will leave any accrued rights and obligations unaffected.

3. Bidding procedures

- 3.1 You may bid in any of the following ways following successful registration to bid:
 - 3.1.1 in person;
 - 3.1.2 by telephone, in which case you must make such arrangements at least 24 hours before the start of the auction;
 - 3.1.3 by leaving a commission bid at least 1 hour before the start of the auction, which we may execute on your behalf. Commission bids will be accepted with reference to our standard bidding increments and any off-increment bids may be reduced to the next increment immediately below at the Auctioneer's sole discretion. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our

sole discretion, to prefer one over any others, without providing any reasons; or

- 3.1.4 online bidding via our BidFORUM platform or via another Bidding Platform. In the case of bids via BidFORUM our Website Terms of Use and for bids via another Bidding Platform, any additional terms of use or conditions imposed by the third party provider including any additional charges will also apply.
- 3.2 The Bidder placing the highest bid for a Lot accepted by the Auctioneer on the fall of the hammer is the successful Buyer and bound by the contract formed pursuant to Clause 1.2 and governed by the Conditions of Business pursuant to Clause 1.3, unless the Auctioneer has for any reason at its/his/her option refused the bid, reopened the bidding or cancelled the sale and reoffered the Lot. Any dispute about a bid will be settled at our sole discretion, giving due consideration to any circumstances and acting reasonably. We may settle disputes at our discretion in any way we think fit including by re-offering the Lot and our decision will be final. If there is any discrepancy between our record of an auction and the information provided in any communication to you, our record will prevail.
- 3.3 We may withdraw a Lot at any time prior to or during the sale of the Lot. We will not be liable to you for our decision to withdraw a Lot.
- 3.4 We may bid on Lots on behalf of the Seller up to one bidding increment below the Reserve.
- 3.5 We may at our sole discretion refuse to accept any bid.
- 3.6 We do not accept responsibility for any bids missed by the Auctioneer.
- 3.7 Bidding increments will be set at the Auctioneer's sole discretion.

4. Technical issues

We are not responsible for any technical problems that you may experience while connecting to and using our Website and/or BidFORUM or participating in any auctions, including but not limited to any loss of internet connection, problems with using our bidding software or any hardware faults. We do not accept any liability for any delay or failure in placing a bid, any failure to execute bids or any errors or omissions owing to technical failings, whether on our part or yours.

5. Inspection of Lots

- 5.1 The Auctioneer provides descriptions, Estimates, illustrations and condition reports (on request) to assist Bidders in deciding whether to bid on a Lot but subject to Clause 8 accepts no responsibility for their accuracy.
- 5.2 Each Lot offered for sale is available for inspection. We strongly recommend that you inspect any Lots that you are interested in prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot and for undertaking your own due diligence in relation to the Lot. If you bid on a Lot, you will be deemed to have carefully inspected the Lot and satisfied yourself regarding its quality and condition.

6. Estimates

Estimates are provided as a guide to what, in our opinion, the sale price of a Lot is reasonably likely to be. The Estimate is not a guarantee of what the actual selling price or value may be and cannot be relied on as such. The estimate does not take into account Premium, VAT or any other applicable charges.

7. Seller's warranties

- 7.1 The Seller warrants to us and to you in relation to each Lot that:
 - 7.1.1 the Seller is the owner of the Lot for sale or a joint owner of the Lot acting with the co-owner's consent or, if acting on the owner's behalf, is authorised by the owner to offer and sell the Lot at auction;
 - 7.1.2 the Seller is able to transfer clear legal title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and

- 7.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom, on our Website or any Bidding Platform or announced by the Auctioneer at the auction) are correct.
- 7.2 If any of the Seller's warranties above are found not to be true, neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Price.
- 7.3 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent that they can be lawfully excluded.

8. Descriptions and condition

- 8.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (as set out in Clause 8.3).
- 8.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (including any agents or consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot and of any other characteristics of a Lot relevant to your decision to place a bid. We shall not be responsible for your failure to properly inspect a Lot.
- 8.3 Any statements by us about any Lot, including but not limited to its authorship, attribution, authenticity, origin, date, age, period, culture, provenance, source, material, condition or estimated selling price, whether oral or in writing, are matters of our opinion genuinely held but are not to be relied on as a statement of fact or contractual representation. We do not warrant that we have carried out a detailed inspection of each Lot. Any references to dimensions or weight are approximate only.
- 8.4 Any photographs that we provide are for identification purposes only and may not reveal a Lot's condition or be accurate in colour or other features.
- 8.5 Please note that the majority of Lots sold by the Auctioneer are second-hand and will not be in perfect condition. Lots are sold "as is" at the time of the auction. Neither we nor the Seller accept any liability for the condition of any Lot.
- 8.6 Condition reports are provided by us free of charge (on request) as a guide for the Bidder/Buyer but are not intended to be exhaustive assessments of an item's condition and may not refer to all flaws or defects in an item. Furthermore, the Auctioneer and its employees are not trained conservators and can only offer their opinion on condition. You must rely on your own assessment or independent professional advice in relation to the condition of any Lot.

9. Our charges

- 9.1 As Buyer, you will pay us:
- 9.1.1 the Hammer Price;
- 9.1.2 Premium of 26% of the Hammer Price up to a Hammer Price of £20,000, plus 25% of the Hammer Price from £20,001 to £500,000, plus 20% of the Hammer Price from £50,001 to £1,000,000, plus 12.5% of the Hammer Price exceeding £1,000,001 plus VAT thereon (as set out in Clause 11);
- 9.1.3 any VAT, Import VAT or other duties, fees or taxes applicable to the Lot (as set out at Clause 11);
- 9.1.4 any artist's resale right royalty payable on the sale of the Lot (as set out at Clause 12);
- 9.1.5 any additional charges payable by a late paying or defaulting Buyer under these Terms of Sale; and
- 9.1.6 in respect of bids placed through certain Bidding Platforms operated by third party service providers, a charge of 5% of the Hammer Price plus VAT if applicable, together the "Price".

10. Buyer's warranties

- 10.1 You warrant to us that:
- 10.1.1 any client due diligence information or documentation provided to us in accordance with Clause 2.1 is and continues to be true and accurate.
- 10.1.2 the funds used to purchase the Lot are not the proceeds of any criminal activity, including tax evasion;
- 10.1.3 you are not engaged in, or under investigation for, and have not been previously charged for or convicted of any offences in relation to money laundering, terrorist financing, tax evasion, fraud or other criminal behaviour;
- 10.1.4 you are not subject to trade sanctions, embargoes or any other restrictions prohibiting you from doing business in the United Kingdom;
- 10.1.5 if you are purchasing a Lot on behalf of a third party, you have:
- complied with any applicable anti-money laundering and terrorist financing laws and regulations and conducted appropriate client due diligence on the third party ultimate buyer, have obtained and kept a record of documents required to establish that person's identity, and have no reason to suspect or believe that he/she/it is engaged in money laundering, terrorist financing, tax evasion, fraud or other criminal behaviour or subject to trade sanctions, embargoes or other restrictions prohibiting that person from doing business in the United Kingdom or that the funds provided by the third party are the proceeds of any criminal activity, including tax evasion;
 - you have authority to bid on that Lot on behalf of your principal; and
 - you have been placed in funds by your principal to cover the Price and any additional fees and charges

11. VAT and other duties

- 11.1 You shall be solely responsible for ascertaining the overall cost of your bid and paying any applicable VAT and other fees, taxes or duties payable in addition to the Hammer Price and Premium for a Lot.
- 11.2 We will charge VAT and other duties, fees and taxes at the current rate at the date of the auction. Please see the symbols used in the auction catalogue and our General Information for Buyers at Auction for an explanation of what those symbols mean.
- 11.4 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.
- 11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots which the inspection of a Lot by the Buyer ought to have revealed.

12. Artist's resale royalty

- 12.1 Works by certain artists sold in the EU are subject to royalty fees accruing to the artist or their estate. The fees are levied in Euros on a sliding scale relative to Hammer Price and capped at €12,500 per item. We will collect these fees from you on behalf of the artist and add the GBP Sterling equivalent amount to your invoice calculated at the date of the auction by reference to the closing rate of exchange of the Bank of England.
- 12.2 Lots that may be subject to artist's resale right are marked in the catalogue and on our Website with the symbol: ARR.
- 12.3 If applicable, artist's resale right royalty (in Euros) is charged at:
- 4% of the Hammer Price up to €50,000
 - 3% of the Hammer Price from €50,001 to €200,000
 - 1% of the Hammer Price from €200,001 to €350,000
 - 0.5% of the Hammer Price from €350,001 to €500,000
 - 0.25% of the Hammer Price above €500,000, subject to an overall cap of €12,500.

13. Payment

- 13.1 Following your successful bid on a Lot you will:
- 13.1.1 immediately give to us, if not already provided to our satisfaction, any further proof of identity or other information that we may require; and
- 13.1.2 unless we have agreed otherwise and subject to the terms of any Pledge, pay to us the Price within 3 Business Days of the date of the auction in cleared funds in GBP Sterling any way that we agree to accept payment including in cash (for which there is an aggregate upper limit of £8,000 for all purchases made in any auction). Please see our 'Make a Payment' page at <https://www.forumauctions.co.uk/makepayment?Itemid=363> for further information about how to make a payment. A 3% fee is applied to payments made by all company credit cards and personal cards issued by banks outside the EU.
- 13.2 If payment is late, we reserve the right to charge interest on the Price or any part thereof in accordance with Clause 15.1.5.
- 13.3 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).
- 13.4 All Lots sold will be invoiced in the name of the registered Bidder at the address given to us at the time of registration and cannot be transferred to other names or addresses.

14. Ownership and collection of Lots

- 14.1 Ownership of a Lot will transfer to you only on receipt by us of the Price in full and in cleared funds provided your continuing compliance with Clause 10.
- 14.2 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.
- 14.3 You may not claim or collect a Lot until you have paid for it and we are satisfied with the client due diligence information and documentation that you have provided. We may refuse to accept payment or release the Lot to you if we require further information or verification.
- 14.4 If you have purchased a Lot using third party pre-approved financing, with our knowledge and agreement, and the Lot remains subject to a Pledge, we will hold the Lot until we receive confirmation from the beneficiary of the Pledge that we are authorised to release the Lot. In such cases, time starts to run under Clauses 14.5 to 14.7 below from the date that we inform you that the Lot can be released, rather than the date of the auction.
- 14.5 You must (at your own expense) collect any Lots that you have purchased and paid for no later than 10 Business Days following the date of the auction.
- 14.6 If you do not collect the Lot within the time period at Clause 14.5, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.
- 14.7 If you do not collect a Lot that you have paid for within 45 days of the date of the auction, we may resell the Lot by auction or private treaty with the Estimate and Reserve set at our discretion. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

15. Remedies for non-payment

- 15.1 If you fail to comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
- 15.1.1 take action against you to recover the Price and/or pursue damages for breach of contract, including any fees, legal expenses or other costs that we incur;
- 15.1.2 reverse the sale of the Lot to you and/or any other Lots sold to you (in which case we may charge you an administration fee of £150 plus VAT per Lot or, if lower, the Price of the Lot);

- 15.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any deficit between the Price for the Lot and the Hammer Price we sell it for as well as the charges outlined in Clauses 14.6 and 15.1.5 and any other costs and expenses or legal fees incurred by us in reselling the Lot or any loss to us of Seller's commission). Please note that if we resell the Lot for a higher amount than the Hammer Price on the sale of the Lot to you, the additional sale proceeds will be paid to the Seller and we will retain any increase in Premium;
- 15.1.4 remove, store and insure the Lot at your expense until you pay the Price together with any removal, storage and insurance fees as set out in Clause 14.6 or we agree alternative arrangements;
- 15.1.5 charge interest at a rate of 1.5% per month on the Price or any part remaining unpaid after 10 Business Days have elapsed from the day of the auction;
- 15.1.6 assist the Seller in pursuing you for payment and/or damages including by revealing your identity and contact details;
- 15.1.7 keep the Lot, any other Lot sold to you or any item(s) consigned for sale by you as security for payment until you pay the Price;
- 15.1.8 apply any payments or part payments made by you towards part settlement of the Price due for the Lot or any other Lot purchased by you, or to any shortfall on the resale of any Lot pursuant to Clause 15.1.3 or to any outstanding removal, storage or insurance charges owed by you to us in relation to any Lot that you have purchased or to any loss or damage suffered by us as a result of your failure to comply with these Terms of Sale;
- 15.1.9 refuse to allow you to register to bid, reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you;
- 15.1.10 offset any amounts due from you against any amounts that we may owe you, including if we sell any Lots for you; and/or
- 15.1.11 take any other action we consider necessary.

16. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence or wilful default.

17. Export and import restrictions

- 17.1 Exporting a Lot out of the United Kingdom or importing it into another country may be subject to legal requirements and restrictions depending on factors such as the type of goods, their age and monetary value and destination. It is your responsibility to ascertain what the requirements are in relation to any Lot and obtain the necessary export or import licence where applicable.
- 17.2 Lots made of restricted organic matter or endangered species are identified in the catalogue. These may be subject to prohibitions on export or import and otherwise may require licences. You are solely responsible for identifying and obtaining any necessary licence. The information provided in our catalogue reflects our reasonable opinion at the date of publication but is intended as guidance only and neither the Auctioneer nor the Seller make any representation or give any warranty as to whether any Lot is subject to a prohibition or restriction on export or import.
- 17.3 You acknowledge that your purchase of the Lot and fulfilment of your obligations under our Conditions of Business is not conditional on successfully obtaining an export, import or other licence or permit for any Lot and that you will pay for and collect the Lot regardless of whether a licence has been or is likely to be granted. We will not cancel your purchase of a Lot

if for any reason it is refused a licence or is seized or confiscated by government authorities.

- 17.4 We may on request assist you with applying for a licence to export your Lot(s) out of the United Kingdom and will charge a fee for doing so to cover the costs of our time and out of pocket expenses.

18. Deliberate Forgeries

- 18.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the date of the auction provided that you return the Lot to us at your expense in the same condition as when it was released to you, accompanied by a written report by a recognised expert on the subject matter identifying the Lot as a Deliberate Forgery with reference to the catalogue description and fully explaining the reasoning behind any conclusions drawn in the report.
- 18.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will cancel the sale of the Lot and refund the Price to you save that if any of the following circumstances apply:
- 18.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction;
- 18.2.2 the Lot can only be shown to be a Deliberate Forgery on the basis of scientific examination which was not available at the time of the auction or in the circumstances was not practicable or reasonable to expect;
- 18.2.3 you were not the original Buyer of the Lot named on the invoice for the Lot issued at the time of the sale; or
- 18.2.4 you personally are not able to transfer clear legal title in and right to possession of the Lot to us, free of any claim, interest or restriction by anyone else, on the date of the return of the Lot to us, you will have no right to cancel the sale or receive a refund.
- 18.3 Should you successfully exercise your right under this Clause 18, we will not refund to you more than the Price for any Lot and will not in any circumstances be liable to you for any loss, damage, expense, costs, loss of profit, loss of business or loss of opportunity.

19. Limitation of our liability to you

- 19.1 We give no warranties in relation to any statements or representations made or information given in relation to any Lot by us or our employees or agents whether oral or in writing and accept no liability in connection therewith, including in relation to any errors or omissions unless Clause 18 applies.
- 19.2 We accept no liability in relation to any of the Seller's warranties at Clause 7 or any breach by the Seller of their obligations under our Conditions of Business.
- 19.3 We do not accept any responsibility to any Bidders for any failure to register a Bidder or any acts or omissions in relation to the sale of Lots and the conduct of our auctions and will not be liable for any loss, damage, expense, costs, loss of profit, loss of business or loss of opportunity as a result of participating in our auctions.
- 19.4 If we are found to be liable to you for any reason, our liability will be limited to the Price as paid by you to us for any Lot.
- 19.5 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:
- 19.5.1 death or personal injury resulting from negligence;
- 19.5.2 fraudulent misrepresentation; or
- 19.5.3 any liability which cannot be excluded by law.

20. Notices

- 20.1 All notices or other communications between you and us regarding our Conditions of Business must be in writing and may be given:
- 20.1.1 by delivering it by hand or sending by first class pre-paid post or Recorded Delivery or pre-paid airmail (to us at our registered office address at Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS or to you at the address you provided to us at the time of registration unless we are advised otherwise in writing); or
- 20.1.2 by email (to us at office@forumauctions.co.uk or to you at the email address provided by you at the time of registration unless we are advised otherwise in writing).
- 20.2 Notices will be deemed to have been received:
- 20.2.1 if delivered by hand, on the day of delivery;
- 20.2.2 if sent by first class pre-paid post or Recorded Delivery, 2 Business Days after posting, exclusive of the day of posting;
- 20.2.3 if sent by pre-paid airmail, 5 Business Days after posting, exclusive of the day of posting; or
- 20.2.4 if sent by email, at the time of transmission unless sent on a day which is not a Business Day or after 17.00 in the place of receipt in which case they will be deemed to have been received on the next Business Day.

21. Data Protection

We will hold and process any personal data in relation to you in accordance with our Privacy Policy which can be accessed at: www.forumauctions.co.uk/privacy-policy.

22. General

- 22.1 We may at our sole discretion, though acting reasonably, refuse any person admission to our premises or attendance at our auctions.
- 22.2 Any rights we have to claim against you for breach of our Conditions of Business may be used by either us, our employees or agents, or the Seller, their employees or agents, as appropriate. Other than as set out in this Clause, no other person will have any rights to enforce the terms of our Conditions of Business.
- 22.3 Each of the Clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining Clauses will remain in full force and effect.
- 22.4 Except as otherwise stated in these Terms of Sale, each of our rights and remedies: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Our delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Our partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Our waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 22.5 Our Conditions of Business and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.



ABSENTEE/PHONE BID FORM

AUCTION NO.: 105
 TITLE: THE LIBRARY OF BARRY HUMPHRIES
 DATE: 26TH MARCH 2025

Please note you can submit bids securely through our website at forumauctions.co.uk

Mr/Mrs/MS (please circle) PRIVATE BUYER DEALER

Forename _____ Surname _____

Company _____ VAT No. _____

Address _____

County/State _____

Post Code/Zip _____ Country _____

Tel. _____ Mobile/Cell _____

Fax. _____ Email _____

Notice to new bidders: Please attach a copy of identification - Passport/Driving Licence and proof of address in the form of a utility bill or bank statement issued within the last six months. Failure to comply may result in your bids not being processed.

IDENTITY DOCUMENT (PLEASE ATTACH COPY): PASSPORT DRIVER'S LICENSE OTHER (specify) _____

For companies: please attach a copy of legal representative

Lot No.	Description	Bid £	Phone Bid

I authorise Forum Auctions to bid on my behalf up to the maximum price indicated plus the buyer's premium plus VAT.

Successful bids will be subject to Buyer's Premium plus VAT (premium is 26% of hammer price up to and including £20,000; 25% of hammer price from £20,001 to £500,000; 25% of hammer price from £500,001 to £1,000,001; 12.5% of hammer price in excess of £1,000,001) and all other charges indicated in the catalogue description and saleroom notices including VAT as applicable.

NB: we reserve the right to reduce off-increment bids down to the next lowest standard bidding increment or otherwise at our sole discretion.

To allow time for the processing of bids, they should be received at least 24 hours prior to the sale. If you have not received confirmation by email within one working day please contact info@forumauctions.co.uk. I understand that by submitting these bids I have entered into a binding contract to purchase the individual lots if my bids are successful. I will comply with the Terms of Sale listed in printed catalogues and Forum Auctions' website.

SIGNATURE	DATE
-----------	------

Shipping and export: In the event that an item requires an export license we would be pleased to assist you with the application. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. For more information, please contact shipping@forumauctions.co.uk.

Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS
 Tel +44 (0) 20 7871 2640 | info@forumauctions.co.uk

www.forumauctions.co.uk

LE
AVENT
DU
PAUS



ES
TURES
ROI
SOLE

