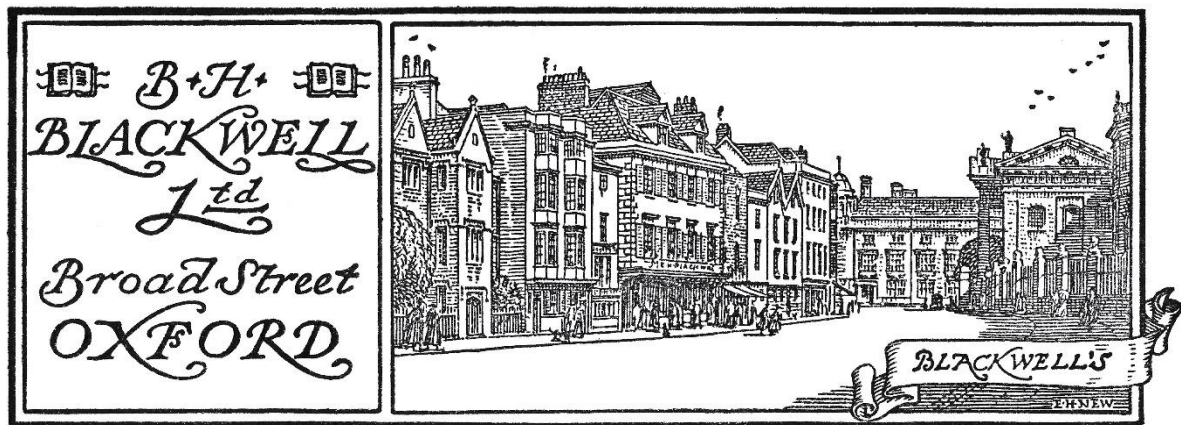


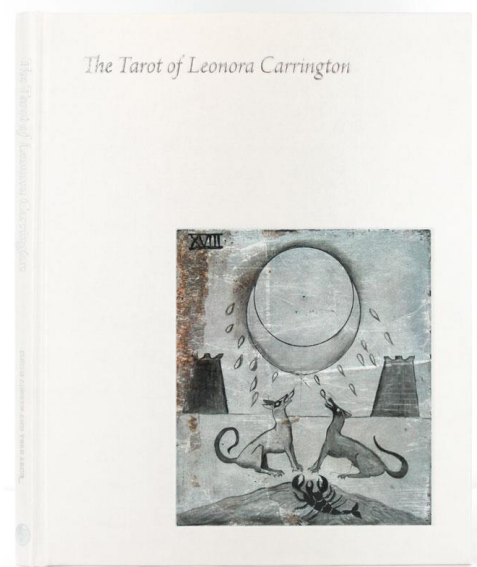


THE UNSEEN

1. [Carrington.] Aberth (Susan) and Tere Arcq. **The Tarot of Leonora Carrington.**

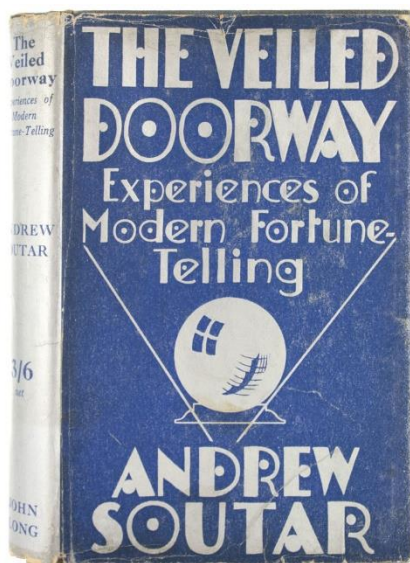
Introduced by Gabriel Weisz Carrington.
Fulgur Press, 2020, 12/276 COPIES, 'The Ibis Edition' (from an overall edition of 300), signed by the authors, the tarot deck 118/400 COPIES edged in silver (from an overall edition of 1000), book with numerous colour plates featuring Carrington's paintings for the tarot and related work, pp. 118, 4to; tarot deck, with booklet & limitation card, 12 x 9.5cm, white silk cloth, upper board lettered in silver with inset colour illustration for 'The Moon' tarot card, backstrip lettered in silver, major Arcana tarot deck (unopened) in silver-lettered black box, all housed in black velvet-lined folder in slipcase, new
£1200

A beautifully produced edition of Carrington's designs for the Tarot major Arcana, a highly appropriate vehicle for Carrington's visionary art, which were exhibited for the first time in Mexico City in 2018, having remained in obscurity in a private collection for many years. The designs were a revelation to Carrington scholars, a key to various perplexing elements of her work and iconography: 'When you see the cards, you realise they were central to her entire production, including the question of what is the nature of the esoteric. What makes the cards so unique is that they were her own tools for exploring her own personal consciousness.' (Aberth). The introduction by her son is particularly illuminating, shedding light on the genesis of the project, and the pivotal position it played in her artistic thinking, her 'compass'.



2. **Dali (Salvador) Foulard du Tarot.** *Distribucions d'art surrealista, 1990s, printed silk scarf depicting the tarot card, 10 of sticks, vibrant colours featuring butterfly and foliage motifs and angular portrait in brown, 84.5 x 84.5cm, box with Dali in various shades of blue in profile, and four cards, one printed with title, the others reversed with gold-patterned backs, a few slight abrasions, scarf, fine*
£95

A silk version of one of the 78 paintings for Dali's deck of Tarot cards, published in 1984 by the Spanish card printer Naipes Comas, and a year later in book form by Rachel Pollack. Dali had begun work on the designs in 1973, following a request from Albert Broccoli for a new Tarot deck for 'Live and Let Die', but his fee demands proved too much for the film producer. 'I have no faith in fortune-telling, but the cabalistic symbolism is fascinating... especially when refracted through the eye of a supremely dotty surrealist.' (David Langford, reviewing the deck for *White Dwarf*, 1985)

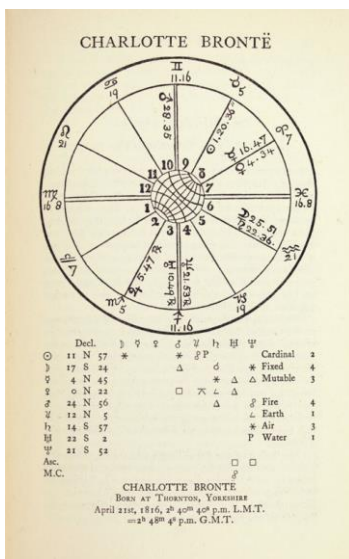


3. **Soutar (Andrew) Veiled Doorway.** *Experiences of Modern Fortune-Telling. John Long, [1935,] FIRST EDITION, a few pages faintly browned, pp. 158, [32, publisher's catalogue], crown 8vo, original blue cloth, backstrip lettered in yellow and darkened, a few faint spots to fore-edge, attractive foiled dustjacket slightly nicked and rubbed at extremities, very good*
£500

Scarce. A piece of investigative journalism, aiming to provide a balanced account of the clairvoyance industry; Soutar records his own experiences with various fortune-tellers, adding letters from readers of *The Sunday Pictorial* (for whom the assignment was undertaken). Amongst the surprises he encounters is the fact that the client-base for the profession is predominantly male.

4. **(Brontes.) MARGESSON (Maud) The Brontes and their Stars...** *Illustrated with Astrological Charts. Rider & Co., [1928], FIRST EDITION, with 10 horoscope diagrams, one for each member of the family and their immediate circle and an explanatory glossary horoscope, endpapers and text block fore-edge with a few faint spots, pp. vii, 280, 8vo, original brown boards, backstrip lettered in gilt, dustjacket with several nicks and short tears at edges, with slight loss, including rear panel lower edge affecting bottom line of ads, very good*
£295

A valiant, unusual attempt at a new perspective on the nature of the imaginations of the renowned family and the influences of astrology on their lives and ambitions. The



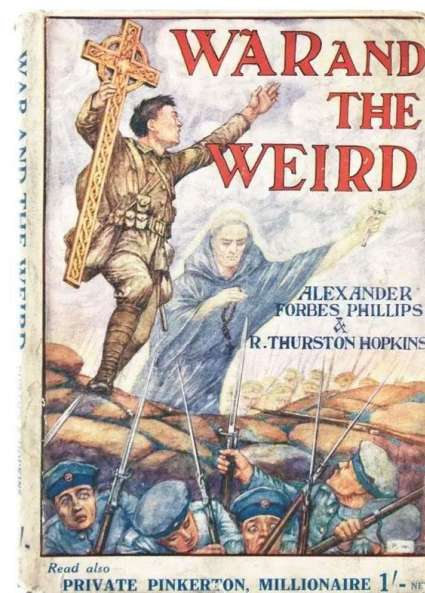
steadfast, sincere character of Jane Eyre is attributed to Charlotte Brontë's double sextile between the Sun and Saturn, directing her eponymous hero to 'hold her own against Mars', while 'we have in a large measure to thank the Sun and Jupiter for our possession of [*Wuthering Heights*]'; though the author does admit that astrology may not be the ultimate cause of all things - regarding Anne Brontë's *Agnes Grey*, the 'square aspects of the Moon, Venus and Jupiter to the Ascendant, then in force, were all against her. But the poor calibre of the story was not essentially due to this, but rather to the fact that the author herself had not the literary talent to write a better book.'

5. Phillips ([Alexander] Forbes) & R. [Robert] Thurston Hopkins. *War and the Weird*. Simpkin, Marshall, Hamilton, Kent, [1916,] *FIRST EDITION*, the paper browned throughout, pp. 182, foolscap 8vo, original pale blue boards lettered in a darker shade to upper board and backstrip, top corners very gently knocked, issued without flyleaf, 1cm crack at head of front hinge, pictorial dustjacket, slightly chipped and nicked at extremities with some faint dustsoiling to backstrip and rear panels, but in excellent shape overall, very good

£2500

Scarce in the dustjacket.

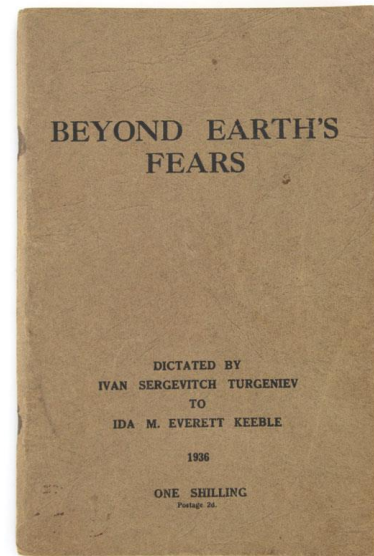
An early consideration of the relationship between the Great War and 'the unseen', the book in two sections by the respective authors. Forbes Phillips, who provides a 45pp. Introduction on manifestations of the spirit-world on the battlefield, was a priest based in Gorleston, Norfolk, known for his unorthodox views - with the experiences of the soldiers that he encountered in Northern France affirming his belief in the supernatural (he also cites Arthur Machen's 'The Bowmen' as a book with which he is in 'hearty agreement'). Forbes Phillips also published under the name 'Athol Forbes'. His co-author, Thurston Hopkins, wrote topographical and literary works (including on Kipling, Wells, and Wilde) - though his later work was more focused on his ghost-hunting activities, an interest that finds its first expression, in the form of 'Five Sketches' (told as stories), here.



6. (Turgenev.) KEEBLE (Ida M. Everett) *Beyond Earth's Fears*. Dictated by Ivan Sergevitch Turgeniev to Ida M. Everett Keeble. Ipswich: Published for the Authoress by W.E. Harrison & Sons, 1936, half-title signed by author, 'Ida Everett, 1936', pp. 118, 8vo, original brown wrappers, cover with title, year and price printed in black, small stains surrounding staples, cover with a few marks, very good

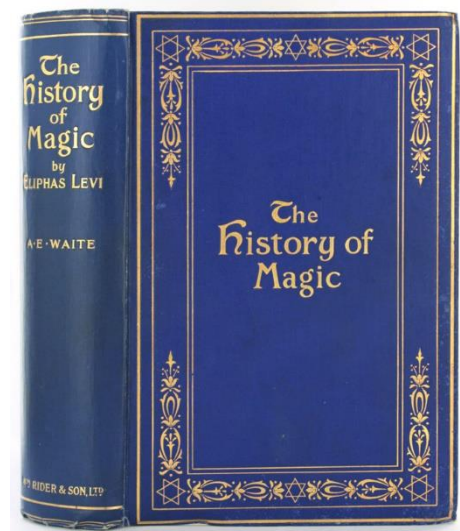
£100

From a fruitful period for messages beyond the grave, and printed 'at the request of The Union of Spiritual Affinities', the author's communion with the great Russian author began following a visit to the tomb of Lenin in Moscow. The resulting fifteen 'Talks', conducted through the medium and 'planet life' friend of Turgeniev, the Parisian Professor, Camille Flammarion, also include the thoughts of a number of notable figures, channelled through Turgeniev, including Keir Hardie, Hotchkiss (inventor of the machine gun), Tolstoy, Borodin, Prince Kropotkin and Karl Marx. Spiritualism and politics are the main topics of conversation, though Everett Keeble admits 'some obscurity of meaning', since, though the talks were dictated in English, there were frequent 'fragments of subduced conversation, or asides, in French and in Russian.'



7. **(Magic.) LÉVI (Éliphas, pseud. for Alphonse Louis Constant) The History of Magic.** Including a Clear and Precise Exposition of its Procedure, its Rites and its Mysteries. Translated, with a Preface and Notes, by Arthur Edward Waite. *William Rider, 1922 SECOND ENGLISH EDITION, 20 plates, including portrait frontispiece, illustrated pentagrams, occult seals, Kabbalistic diagrams etc., slight spotting to half-title and untrimmed text-block fore-edge, endpapers faintly toned, pp. xxxvi, 536, tall 8vo, original royal blue cloth, front board with title in framed by border with floral devices and corner hexagrams all gilt, backstrip gilt-lettered, top edge gilt, board corners slightly bumped, backstrip edges a little pushed, very good*
£325

A bright copy of the comprehensive and highly influential survey, first published in Paris in 1860, by Éliphas Lévi, who had rejected both the priesthood and freemasonry due to their intolerance of rival faith systems, since his firmly held belief was that magic was the guiding principle through all religion, art and science. Chapters encompass Pythagoras, mesmerism, illuminati, magical prosecutions, the influence of women etc., while the illustrations include an Egyptian Tarot key, the Great Hermetic Arcanum and a slightly macabre portrait of the author 'taken after death'.



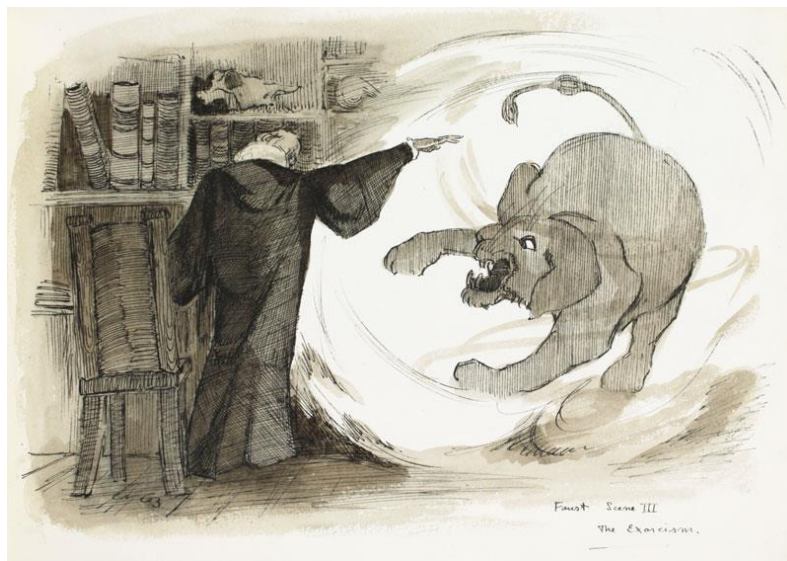
8. **Vulliamy (Colwyn Edward) [Illustrations for Faust].** 1903, 20 pen-and-ink illustrations with brown wash for Faust, 22 further sketches in ink and pencil, pp. [69], oblong, 23.5 x 33cm, *quarter brown diced calf with green morocco boards, rebacked, original pen/pencil holder at top edge, elasticated tie, a few faint marks and abrasions, very good*
£950

Colwyn Edward Vulliamy was born in 1886, in Radnorshire, Wales; prior to his War service he studied art under Stanhope Forbes at Newlyn, Cornwall, but later

established himself as a biographer and novelist - including detective fiction, sometimes under the name 'Anthony Rolls'. This sketchbook is a product of that early education. The series of illustrations for Faust (unpublished), which occupy the first half, are highly atmospheric, the dense cross-hatching adding to the sense of supernatural control in, for example, the signing of the contract or the hunched 'rat gnawing the pentagram', in contrast to the wild scenes of exorcism and galloping demon horses. Subjects in the second half include a haunting 'Spectre', Ophelia, studies after Titian and classical statuary, Tenby harbour and ships at sea.

Vulliamy married Eileen Muriel Hynes, whom he had met in Cornwall whilst pursuing his artistic career - she was the elder sister of the artist Gladys Hynes, who also studied at Newlyn. As father to the architect John Sebastian Papendiek Vulliamy, he became the father-in-law of Shirley Hughes, author and illustrator of works for children (whose daughter, Clara Vulliamy, shares that profession).

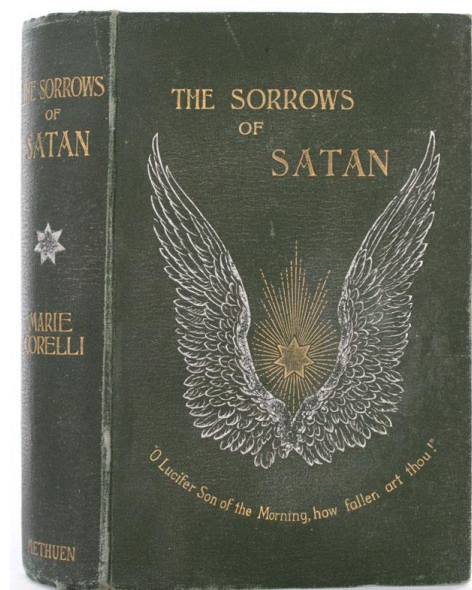
[With:] postcard dated 1951 from C.E.V. to J.S.P Vulliamy concerning lunch.



9. Corelli (Marie) *The Sorrows of Satan*. Or The Strange Experience of One Geoffrey Tempest, Millionaire. A Romance. Methuen & Co., 1895, *FIRST EDITION*, first issue with rear advertisement catalogue dated September 1895, half-title with ownership inscription, fore-edge slightly spotted, endpapers faintly toned, pp. [iv], 487, [i], 32 (ads), 8vo, original dark green boards with gilt radiating star between silver angel-wing motif on front board, lettered in gilt, backstrip gilt-lettered with silver star, edges slightly rubbed, very good

£525

One of the first global best-sellers, from the highly prolific and popular author, Marie Corelli, lauded by Oscar Wilde, but largely slated by contemporary critics. A Faustian tale, touching on a number of social and theological issues, including the moral bankruptcy of Britain's elite, Blavatskyism, the welfare state etc., with, unusually, the character of Satan as the main protagonist, portrayed as a tormented soul. '...as delusions of grandeur and expressions of devout wish-fulfilment go, the fascination of the Devil was an unsurpassable masterstroke.' (Brian Stableford,

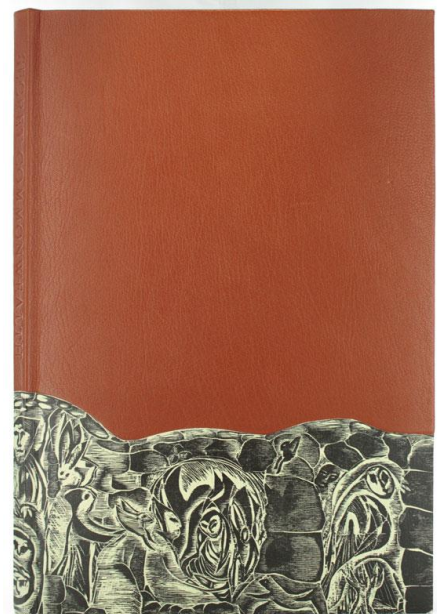
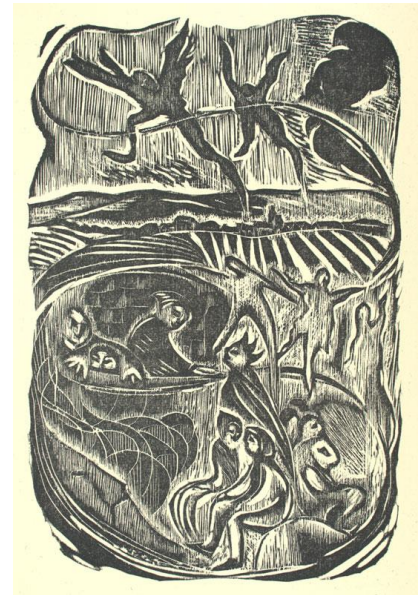


St James Guide to Fantasy Writers, 1996). Given Corelli's particular dislike of literary critics, the special notice at the opening of the text has particular relevance: 'No copies of this book are sent out for Review. Members of the press will therefore obtain it (should they wish to do so) in the usual way with the rest of the public...'

10. (Old Stile Press.) KIRK (Robert, Minister at Aberfoill) *Secret Commonwealth or, A Treatise displaying the Chiefe Curiosities as they are in Use among diverse of the People of the Scotland to this Day...* Woodcut images & Afterword for this edition by Angela Lemaire. Llandogo, 2005, UNNUMBERED/150 COPIES (from an edition of 160 copies) signed by the artist, printed on Hahnemühle Old Antique Laid paper, woodcut illustrations throughout, many full-page, pp. [56], 4to, original brown morocco with an overall section of undulating hand-coloured woodcut-illustrated paper at foot, backstrip lettering blind-stamped, top edge purple, others untrimmed, fine
£300

Robert Kirk's celebrated and influential treatise on witchcraft, ghosts and fairies, attributing a 'second sight' to the people of the Scottish Highlands, accompanied by Angela Lemaire's highly appropriate illustrations: the artist's 'imagery, cut in wood sometimes with great delicacy, sometimes more roughly hewn, reflects the intricacies of the 'curiosities' and 'singularities' of *Secret Commonwealth*... her woodcut images brilliantly achieve the logically almost impossible task of showing, or half-showing, something which seems only half there, or is not there at all!' (The Old Stile Press website).

[With:] unfolded Christmas card with woodcut portraying stretching cats, signed by the artist, to illustrate 'For I will consider my Cat Jeoffry', extract from Christopher Smart's 'Jubilate', supplied on typed sheet. [And:] prospectus and hand-written page explaining that the copy was unnumbered since it was a gift from Angela Lemaire.

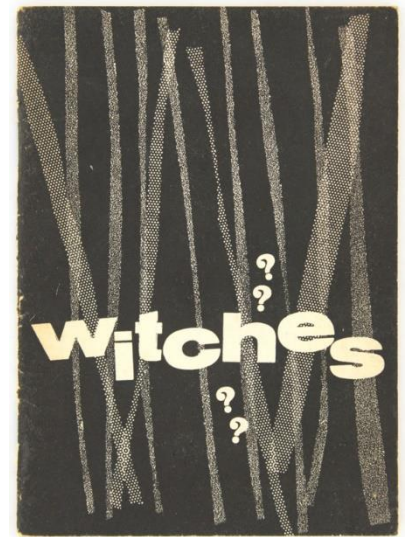


11. (Witches.) (Africa.) OMOYAJOWO (Rev. J.A.) *Witches?* A study of the belief in witchcraft and of its future in modern African Society. University of Ibadan, 1965, FIRST EDITION, pp. 44, small 8vo, original wrappers, cover with monochrome design of stippled tree-trunks/sticks by D. Simmonds, stapled, rear cover slightly toned, fold and cover edges with slight wear, cover verso with printed ownership label, very good

£225

A scarce, insightful, practical guide to witchcraft belief from the Rev. Omoyajowo, lecturer at the University of Ibadan, Nigeria, at the time of writing, Professor of Religious Studies at Obafemi Awolowo University and author of the first detective

story written in a native African language. In his quest to understand the widespread nature of witchcraft belief - 'The commonest complaint of the people of this country is against witches... If he is ill, a witch is responsible; if he has an accident, he believes that he has been bewitched' - the author addresses the activities of witches, false confessions, the witch-hunt, the psychology of being bewitched, touching on the role of medicine and education in dispelling long-held beliefs, particularly in relation to women, accused of being witches by men as a result of "a deep-rooted sexual antagonism".



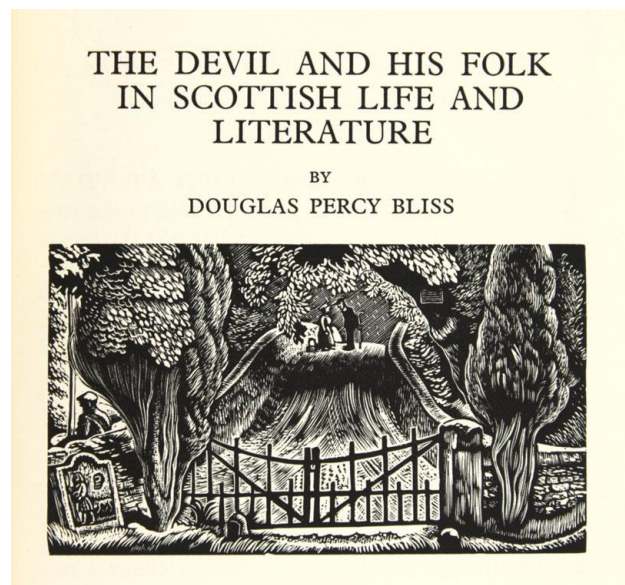
12. Bliss (Douglas Percy, Illustrator)

The Devil in Scotland being Four Great Scottish Stories of Diablerie, along with an Introductory Essay and Thirty-nine Original Wood Engravings by Percy Bliss. Alexander Maclehose, 1934, *FIRST BLISS EDITION*, 39 wood-engraved illustrations, flyleaf inscribed by the illustrator 'yours gratefully Douglas Percy Bliss'. text-block edges slightly toned, pp.[viii], 108, tall 8vo, original quarter black cloth, with orange and grey marbled boards, backstrip gilt-lettered, backstrip slightly faded, board edges rubbed and rear board with a few abrasions, very good

£200

An engaging edition, signed by Bliss, Scottish artist, critic and teacher, his illustrations capturing the varied tone and spirit of the tales - from the vivid movement of frenzied dancing and fleeing horse-riders to the atmospheric stillness of remote castles and candle-lit corridors - through the highly appropriate medium of wood-engraving. Bliss also contributed wood-engraved illustrations for *Border Ballads* for the OUP in 1925, but the majority of his engravings and blocks were lost in the Blitz.

The stories comprise 'Tam O'Shanter' by Burns, 'Wandering Willie's Tale' by Scott and 'Thrawn Janet' and 'The Tale of Tod Lapraik' by Stevenson, with an introductory essay 'The Devil and his Folk in Scottish Life and Literature' by Bliss himself.



yours gratefully
Douglas Percy Bliss

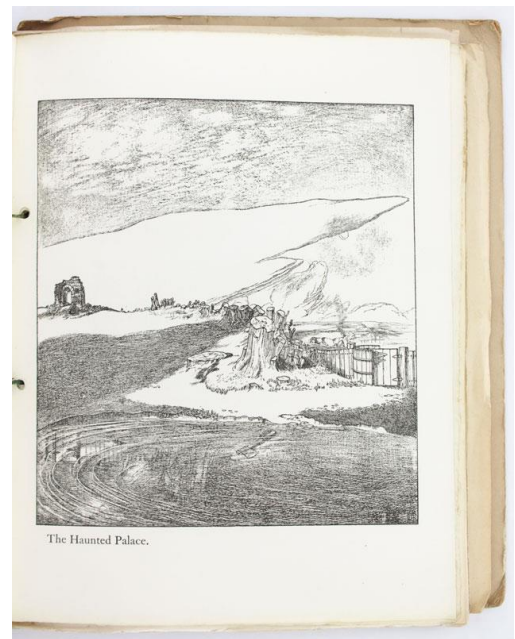
13. (Pear Tree Press.) POE (Edgar Allan) *Some Poems of Edgar Allan Poe.*

With drawings by James J. Guthrie, and edited, with a prefatory biographical note of the poet by J.C. Wright. Shorne, Kent: Printed and published by the artist at the Pear Tree Press, 1901, [1908], *LIMITATION STATEMENT OF 150 COPIES*, 18 plates (on variety of paper stock, one signed by Guthrie, one double-page), 4 illustrations, prelims printed in red, all printed on recto only, one oversized plate slightly creased at fore-edge, ff. [iii], 4, [i], 5-50 (text), [18, interspersed plates], 4to, front board

inscribed 'To his friend W.J. Ibbett from James Guthrie. Original blue wrapper of parts. Label of Volume. Flansham, April 13, 1926' with the aforementioned intaglio volume label, dated 1908, 'Published by James Guthrie at Flansham, Near Bognor, Sussex' pasted on, with original blue wrapper cover of Part I, punched and bound with cord, untrimmed, a little wear at punch-holes, edges slightly dusty, very good

£700

An intriguing copy of the press's first major book, Guthrie's highly detailed, atmospheric style a perfect accompaniment to the text, which appears to have been compiled by Guthrie for William J. Ibbett, Post Office friend of Harry Buxton Forman, whose poetic works were published by High House, Chiswick and Pear Tree Presses during this period. Originally issued in 6 parts in blue wrappers (the first part wrapper cover present here), and collated as one for the 1908 edition, the number of plates required is difficult to determine - some institutions listing 22 or 23 plates, some with 'The Genius of Poe' frontispiece (not present here).



The first copy, inscribed to the publisher

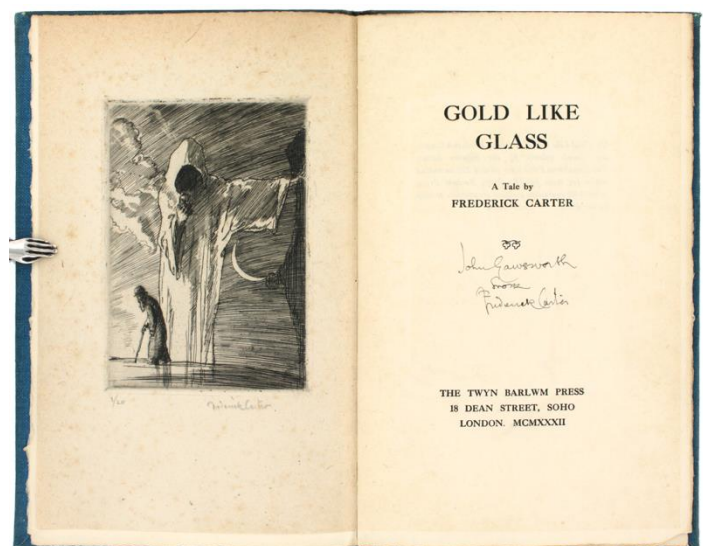
14. Carter (Frederick) *Gold Like Glass*. A Tale. Twyn Barlwm Press, 1932, *FIRST EDITION*, 1/20 COPIES with a signed frontispiece etching by the author (from an edition of 200 copies), the etching faintly spotted to border, pp. [16], crown 8vo, original blue buckram, backstrip faded with gilt lettering largely rubbed away, slightly knocked to top corner of upper board, edges untrimmed, good

£900

Inscribed by the author (and artist) on the title-page: 'John Gawsworth from Frederick Carter'. The recipient, a poet and editor, was also the publisher of this work - Carter subsequently illustrated his 'Flesh of Cypris'.

The etching, only present in these special copies, is of 'The Wandering Jew in Eternity', the central figure of this supernatural short story, in which the narrator - like the author, an artist - encounters an enigmatic fellow in possession of 'the egg of the philosophers in which the secret of creation is revealed'.

Frederick Carter, a Yorkshire artist, was associated at points with Aleister Crowley, D.H. Lawrence, Austin Osman Spare, et al.; as these contacts would suggest, his work often embodied mystical themes.



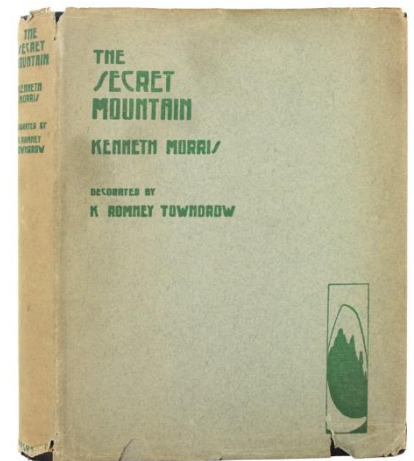
15. Morris (Kenneth) *The Secret Mountain, and other Tales*. With Decorations by K. Romney Towndrow. Faber and Gwyer, 1926, *FIRST EDITION*, vignette to title-page and 8 colour-printed illustrations, pp. 199, small 4to, original black cloth with gilt-stamped vignette to upper board, the backstrip lettered in gilt with 'Faber &

Gwyer' at foot (denoting first issue), rubbing along upper joint, a tiny patch of discolouration at head of lower board, top edge dark blue, others untrimmed and a little spotted, the endpapers likewise, grey dustjacket repeating the board design in dark green, a little chipped and creased at extremities with browned backstrip panel, very good

£1250

Inscribed by the illustrator on the flyleaf: 'To Josephine, without whom this book would have had no being - this upon the 4th anniversary of our re-meeting after very many years Dec. 8th 1923, Kenneth Romney Towndrow, Dec. 8th 1927'. The recipient was the artist's wife, to whom the precise nature of the debt in respect of the 'symbolic designs' within the book is obscure - but they are worthy of accolade, and would seem to be his only book illustration work.

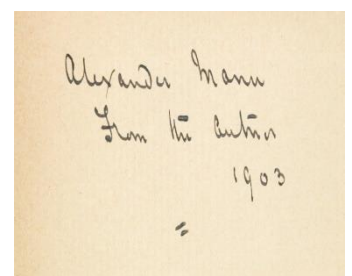
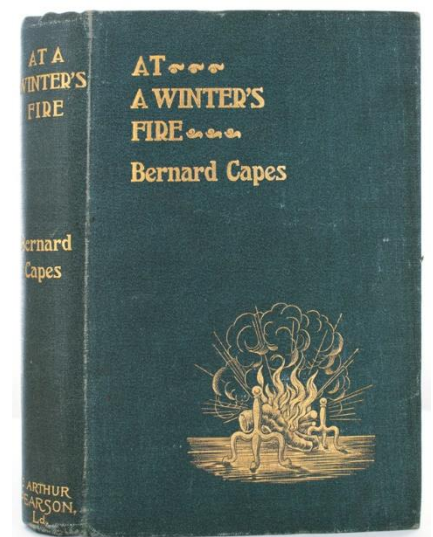
A collection of ten stories. As a prose stylist, Morris - a prominent theosophist, who was born and died in Wales, but resident for a period in California - was ranked by Ursula Le Guin alongside Tolkien and Eddison as the high-points of the fantasy genre. Towndrow's illustrations are equally striking, though the artist himself is not well known: he wrote a monograph on the work of Alfred Stevens, and provided dustjacket designs, all of them superb, for work by Henry Green ('Living'), Karel Čapek ('Krakatit'), Henri Barbusse ('Under Fire'), Walter F. White ('The Fire in the Flint'), and a few others.



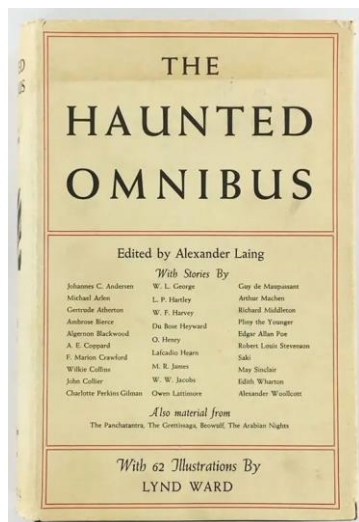
16. Capes (Bernard) *At a Winter's Fire*. C. Arthur Pearson, 1899, FIRST EDITION, inscribed by the author to verso of half-title, 'Alexander Mann from the author, 1903', faintly toned throughout, pp. 303, 8vo, original blue cloth, cover and backstrip lettered in gilt, cover with gilt stamped vignette of burning logs between firedogs, head and foot of spine slightly pushed, edges faintly rubbed, very good

£1750

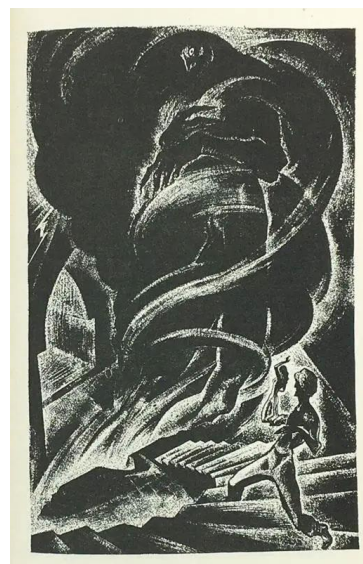
The first collection of short stories from Bernard Capes, journalist, editor of 'The Theatre', a highly regarded periodical, and prolific author, who published over 40 books and numerous articles for magazines such as Pall Mall, Pearson's and Blackwood's. Many of the quintessential themes and landscapes of the hugely popular late nineteenth-century Gothic revival are represented in the 11 tales gathered here: precipitous snow-encrusted mountains, graveyards crumbling into the sea, a traumatic encounter with the surface of the moon, and numerous shadowy creatures of the night - 'the face was hidjus beyond words, and the shadder of it, with the light behind, stretch out and reached to the gal, and made her hidjus, too' ('The Vanishing House'). The dedicatee may be the highly regarded Scottish landscape painter and member of the Royal Institute of Oil Painters, who was in London during this period and would have moved in similar circles.



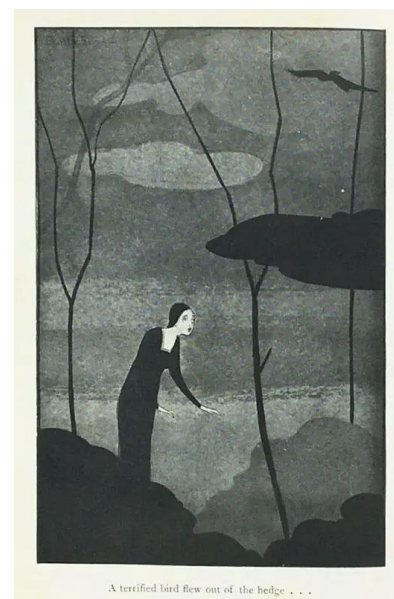
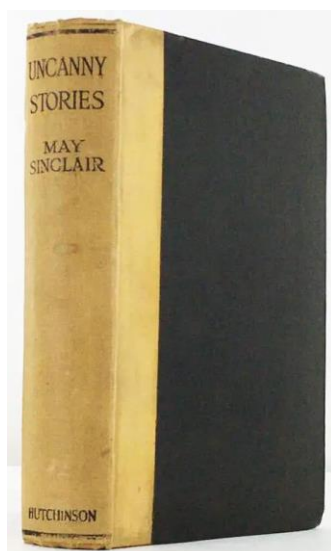
17. (Ghost stories.) LAING (Alexander, Edits and Introduces) *The Haunted Omnibus*. Illustrated by Lynd Ward. Cassell, 1937, *FIRST EDITION*, 62 illustrations by Ward, pp. xvi, 846, [2], 8vo, original black cloth, backstrip lettered in black against a silver ground and in silver at foot, very faint partial browning to inner margin of free endpapers, dustjacket with a Lynd Ward illustration to rear panel, toned in a narrow band at head of front panel, very good
£150



An important anthology of ghost stories. The editor provides an appealing mix of the scholarly and the arch in his commentary, and the selection is superb – it includes Ambrose Bierce, Lafcadio Hearn, Saki, Poe, Machen, M.R. James, May Sinclair, and Charlotte Perkins Gilman, along with texts on the theme from Pliny the Younger, Beowulf, The Panchatantra, et al.; these, together with epigraphs drawn from James Joyce and Sir Thomas Browne, reinforce the literary credentials of the work – and the whole is enhanced by Ward's shadowy designs.



18. Sinclair (May) *Uncanny Stories*. Illustrations by Jean de Bosschère. Hutchinson, [1923,] *FIRST EDITION*, frontispiece and 6 plates, with 14 further full-page illustrations and additional illustrations to the text, foxing, heaviest at opening, pp. 247, 40 [Publisher's catalogue for Spring 1923], crown 8vo, original quarter yellow cloth with black cloth sides, backstrip lettered in black with a couple of waterspots and a touch of rubbing, gentle knock at head of upper joint, a little bubbling to cloth of lower board, light wear at corners, textblock edges lightly spotted, tail edge roughtrimmed, good
£475



Scarce. The earliest of her two collections of stories devoted to the supernatural. Its conveyance of the macabre is suitably abetted by illustrations from the Belgian artist Jean de Bosschère.

